A TRANSLATION QUALITY ASSESSMENT OF TWO TRANSLATIONS OF MAHFOUZ'S MIDAQ ALLEY

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A TRANSLATION QUALITY ASSESSMENT OF TWO TRANSLATIONS OF MAHFOUZ'S MIDAQ ALLEY

ABSTRACT

Translation quality assessment (TQA) has been recently considered a productive research line and a fast-growing subfield of translation research. Reviewing the literature, TQA has been tackled either theoretically, applying a TQA model whereby the target text (TT) readers are completely ignored, or empirically, surveying the TT reader reception of the texts wherein the theory is marginalized. However, relying on a TQA model, in assessing the translation quality (TQ) without considering the TT readers concerns scholars since the major problem with whatever TQA model is lacking the empirical evidence from the TT readers. By contrast, TQA empirical studies are mainly inclined towards the TT readers, passing over the fact that translation is a linguistic act to be evaluated based on acknowledged TQA models, rather than relying on human subjective judgment. This thesis attempts to combine these two perspectives, i.e., the theoretical, and empirical as it aims to assess and compare the TQ of two translations of Mahfouz's Midaq Alley, once theoretically utilizing House's (2015) TQA Model and empirically through interviewing the TT readers, to serve a major objective of examining House's (2015) model validity in translating Arabic novels, represented by Mahfouz's Midaq Alley, into English. This thesis utilizes House's (2015) TQA model, analyzing the text based on the register categories, Field, Tenor, Mode, and Genre. It adopts the qualitative approach for analyzing the data using qualitative document analysis of the source text (ST) and TTs and thematic analysis of the interviews. The data were first collected from books, i.e., the ST from Midaq Alley by Naguib Mahfouz (1947), the first translated text (TT1) translated by Trevor Le Gassick in (1975), and the second translated text (TT2) translated by Humphrey Davies in (2011) for the theoretical part then through interviews with

twenty participants for the study's empirical part. Since the data were analyzed based on House's (2015) TQA model, the covertly erroneous errors along Field, Tenor, Mode, and Genre were listed, followed by the list of overtly erroneous errors. The participants were interviewed via Zoom application and viewed seven examples under each category, i.e., Field, Tenor, and Mode. Each example was translated overtly in one TT and covertly in the other, and the participants were asked to choose their preference and further justify it. The findings show that overall TT2 shows a better TQ based on House's (2015) TQA model. Furthermore, the findings show that the participants' preference contradicts House's (2015) hypothesis in translating novels of significant authors overtly as they prefer a combination of the two translations under different dimensions whereby they choose overt translation under Field and Mode, and covert translation under Tenor according to six criteria including 1) culture reflection; 2) accuracy; 3) simplicity, clarity, and straightforwardness; 4) creativity; 5) naturalness in the target language and 6) expressiveness. The findings also reveal that House's (2015) TQA Model requires some modifications at the situational dimension level to better accommodate the TQA of fiction. This thesis provides implications that could be useful for translators, researchers, and interested readers.

Keywords: Literary translation, Translation quality assessment, House's (2015) TQA Models, Covert translation, Overt translation.

PENILAIAN KUALITI TERJEMAHAN DUA TERJEMAHAN MIDAQ ALLEY OLEH MAHFOUZ

ABSTRAK

Penilaian kualiti terjemahan (TQA) baru-baru ini dianggap sebagai barisan penyelidikan yang produktif dan subbidang penyelidikan penterjemahan yang berkembang pesat. Mengkaji literatur, TQA telah ditangani sama ada secara teori, menggunakan model TQA di mana pembaca teks sasaran (TT) diabaikan sepenuhnya, atau secara empirik, meninjau penerimaan pembaca TT terhadap teks yang teorinya dipinggirkan. Walau bagaimanapun, bergantung kepada model TQA dalam menilai kualiti terjemahan (TQ) tanpa mempertimbangkan pembaca TT membimbangkan para sarjana kerana masalah utama dengan apa jua model TQA adalah kekurangan bukti empirikal daripada pembaca TT. Sebaliknya, kajian empirikal TQA lebih cenderung kepada pembaca TT, mengabaikan fakta bahawa terjemahan adalah tindakan linguistik untuk dinilai berdasarkan model TQA yang diiktiraf, dan bukannya bergantung pada pertimbangan subjektif manusia. Tesis ini cuba menggabungkan kedua-dua perspektif ini, iaitu, teori, dan empirikal kerana ia bertujuan untuk menilai dan membandingkan kualiti terjemahan (TQ) dua terjemahan *Midaq Alley* oleh Mahfouz, sekali secara teorinya menggunakan Model TQA House (2015) dan secara empirik dengan menemu bual pembaca TT, untuk melaksanakan objektif utama kajian ini, iatu mengkaji kesahan model House (2015) dalam menterjemah novel Arab, yang diwakili oleh *Midaq Alley* karya Mahfouz, ke dalam bahasa Inggeris. Tesis ini menggunakan model TQA House (2015), menganalisis teks berdasarkan kategori daftar, iatu Bidang, Tenor, Mod dan Genre. Kajian ini mengguna pakai pendekatan kualitatif untuk menganalisis data menggunakan analisis dokumen kualitatif teks sumber (ST) dan TT dan analisis tematik temu bual. Data dikumpulkan daripada buku, iaitu ST dari *Midaq Alley* oleh Naguib Mahfouz (1947), teks

terjemahan pertama (TT1) yang diterjemahkan oleh Trevor Le Gassick (1975), dan teks terjemahan kedua (TT2) yang diterjemahkan oleh Humphrey Davies (2011) bagi bahagian teori, kemudian melalui temu bual dengan dua puluh orang peserta bagi bahagian empirikal kajian. Memandangkan data dianalisis berdasarkan model TQA House (2015), ralat-ralat terselindung dalam Bidang, Tenor, Mod dan Genre telah disenaraikan, diikuti dengan senarai ralat-ralat yang terang-terangan. Para peserta telah ditemu bual melalui aplikasi Zoom dan mereka melihat tujuh contoh di bawah setiap kategori, iaitu Bidang, Tenor dan Mod. Setiap contoh telah diterjemahkan secara terang-terangan dalam satu TT dan secara terselindung dalam yang lain, dan para peserta diminta untuk memilih pilihan mereka dan seterusnya mewajarkannya. Dapatan menunjukkan bahawa keseluruhan TT2 menunjukkan TQ yang lebih baik berdasarkan model TQA House (2015). Tambahan pula, dapatan menunjukkan bahawa pilihan peserta bercanggah dengan hipotesis House (2015) dalam menterjemah novel pengarang penting secara terang-terangan kerana mereka lebih suka gabungan kedua-dua terjemahan di bawah dimensi berbeza di mana mereka memilih terjemahan terang-terangan di bawah Bidang dan Mod, dan terjemahan terselindung di bawah Tenor, mengikut enam kriteria termasuk 1) refleksi budaya; 2) ketepatan; 3) kesederhanaan, kejelasan, dan keterusterangan; 4) kreativiti; 5) natural dalam bahasa sasaran dan 6) ekspresif. Dapatan juga mendedahkan bahawa Model TQA House (2015) memerlukan beberapa pengubahsuaian pada tahap dimensi situasi untuk menyesuaikan TQA fiksyen dengan lebih baik. Tesis ini memberikan implikasi yang berguna untuk penterjemah, penyelidik, dan pembaca yang berminat.

Kata kunci: Terjemahan sastera, Pentaksiran kualiti terjemahan, Model TQA House (2015), Terjemahan terselindung, Terjemahan terbuka.

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LIST OF SYMBOLS AND ABBREVIATIONS

SL   :   Source language

TL   :   Target language

ST   :   Source text

TT   :   Target text

TQA   :   Translation quality assessment

TQ   :   Translation quality

TS   :   Translation studies

LIST OF APPENDICES

CHAPTER 1: INTRODUCTION

1.1   Introduction

Translation Quality Assessment (TQA) has increasingly achieved vital significance in the field of translation research. It is considered a contemporary and thorough approach to assessing translated texts and corpora. It offers grounds for evaluating the value of translated work and confirms that translation is a linguistic process. In fact, TQA is an essential topic in translation research, spurring heated debate among practitioners, educators and scholars over the past decades (House, 2015).

In translation studies, metrics derived from TQA are typically employed to refute or verify working hypotheses (Rothe-Neves, 2008). In the translation industry, TQA is considered an unequivocally significant component in quality control mechanisms to guarantee high-standard services (Martínez, 2014). In translator education, practicing TQA develops diagnostic feedback to translation students in formative evaluation and presents summative information on the achievement of students at the end level of study (Arango-Keeth & Geoffrey, 2003). In this study, TQA was carried out to examine the extent to which House's (2015) TQA model could be used to assess the translation quality of Mahfouz's *Midaq Alley* from Arabic to English.

The renowned novel, "زقاق المدق" /Midaq Alley/, was written in 1947, around World War II, at the time when the British army was stationed in Cairo. Its story takes place on a side street in Cairo consisting of a few shops and homes, whereby Mahfouz reveals much about the daily life of the working-class society inhabiting it. This novel was written by Naguib Mahfouz, who was born in 1911 to a middle-class family and grew up in Cairo's Al-Gamaliya neighborhood. His works gained far more attention than other Arab writers, leading him to win a Noble Prize in 1988 (Tahir, 2010).

Due to the great significance of *Midaq Alley,* a novel that documents the impact of World war II on civilians and ordinary people, the novel has been translated three times, first by Trover Le Gassick in 1966 and 1975 and more recently, it was translated in 2011 by Humphry Davies. Further, it was adapted into a Hollywood movie in 1995. In fact, *Midaq Alley* is regarded as one of Mahfouz's most influential novels and the first to be translated among all his literary works (Al-Adwan, 2011). This may be attributed to how Egyptian authenticity and uniqueness are manifested in this novel, not just in terms of culture or history but also in the spoken language of Egypt's neighborhoods.

Admittedly, Mahfouz's unique style in combining two extremes of Arabic language variations, i.e., highly standard Arabic with highly colloquial Egyptian dialect, has contributed to the naturalness of this novel. Furthermore, the novel is also significant because of its cultural and social value as it encapsulates Egyptian society's history, culture, and social traditions. Indeed, it can be considered a realistic depiction of Egyptian society as it takes place in a place with vast cultural and historical value (Deep, 1983). This fact positions the novel not only as a literary work but as a documentation of the social consequences of World War II on a small society that many critics consider representative of most Middle Eastern societies.

Therefore, evaluating the translation of such a valuable text is highly significant as it guarantees that such a text is successfully transferred into another language. Assessing the translation of such a text requires a framework that tackles and evaluates its translation on a broader level, such as House's TQA (2015), whereby meaning is sought on three different levels, i.e., semantic, pragmatic and textual meanings. In other words, it requires a TQA model that seeks not only the text's meaning but also the meaning of that particular text within the context of its situation.

According to House (1977), the semantic aspect of meaning tackles "the relationship of linguistic units or symbols to their referents in some possible world" (p. 25). In other words, this aspect of meaning can be related to the denotative meaning of the utterance or its propositional content (House, 2015). The denotative meaning of a word is its central meaning, not including the ideas or feelings that could be connected or associated with that word (Murphy, 2003). Unlike the semantic aspect of meaning, pragmatic meaning encompasses the connotative meaning of the utterance. In this sense, it is more related to "the correlation between linguistic units and the users of these units in a given communicative situation" (House, 1977, p. 27). Connotative meaning refers to a word's associative meaning besides its essential meaning (Richards & Schmidt, 2002). According to House (1977), in this aspect of meaning (i.e. the pragmatic meaning), only the illocutionary force of the utterance (i.e. the intention of a speaker in producing that utterance), which captures its specific use for a particular occasion, is relevant. The last aspect of meaning House (1977) is concerned about is the textual meaning which she describes as the aspect of meaning that relates the text to itself as a whole. Therefore, House (1977) defines translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language, which further entails that an adequate translation is semantically and pragmatically equivalent to its original text" (pp. 29-30).

However, as House claims (1977, 1997, 2015), capturing and determining these aspects of meaning in translation is not easy since she pictures translation as a linguistic-textual operation in which a text in one language is reproduced in another. Nevertheless, this operation is highly "subject to, and substantially influenced by, a variety of extra-linguistic factors and conditions", whereby the complexity of such an operation can be mainly and substantially attributed to the interaction between these "inner linguistic-textual and outer extra-linguistic, contextual factors involved in translation". According to House (2015), these factors may include:

The structural characteristics, the expressive potential and the constraints of the two

languages involved in translation; the extra-linguistic world which is 'cut up' in different ways by Source and target languages; the source text with its linguistic-stylistic-aesthetic features that belong to the norms of usage holding in the source lingua-cultural community; the linguistic-stylistic-aesthetic norms of the target lingua-cultural community; the target language norms internalized by the translator; intertextuality governing the totality of the text in the target culture; traditions, principles, histories and ideologies of translation holding in the target lingua-cultural community; the translation 'brief' given to the translator by the person(s) or institution commissioning the translation; the translator's workplace conditions; the translator's knowledge, expertise, ethical stance and attitudinal profiles as well as her subjective theory of translation; the translation receptors' knowledge, expertise, ethical stance and attitudinal profiles of the translator as well as their subjective theories of translation. (p. 2-3)

Therefore, although it is impossible to cover all these factors in one 'practical translation quality assessment model' (p. 3), especially in a text-based TQA model like House's (1977, 1997, 2015) models, her functional approach to language has given rise to various accounts of translation to cover as many of the aforementioned factors as possible. In that sense, her translation quality assessment (TQA) approach incorporates different theories, such as the Hallidayan systematic functional linguistics (SFL) of the 1960s and register theory (Halliday, 1978), which mainly focus on the utterance's function. Since the utterance's function is the evaluation benchmark in House's (2015) TQA model, the differences between source and target language norms can be mitigated. For instance, in one of the examples identified in this study, the utterance "اللهم الشيخ درويش" /our God except for Sheikh Darwish/ shows the ST's spokenness according to the norms of Arabic language usage. This function is reproduced in TT1 as "Except, that is, for Dr. Booshy," wherein the insertion of "that is" contributes to the utterance's spontaneity, thus showing spokenness in accordance with English language norms.

However, even after her latest modification, House (2015) presents her model as a text-context-based model that transcends translator-related factors such as the translator's competence, task specifications, work context, resources, and the translator's uniqueness as represented through her experience, knowledge, workplace conditions, etc. Indeed, the present study cannot cover all the aforementioned factors mainly due to the time limitation to fulfilling the PhD program, which does not allow for including all these factors in a single study. However, besides the factors encompassed by House's model, the present study briefly covers several of these factors related to the translator and the TT receptors, such as the translational brief and the translation receptor's knowledge. These factors are specifically highlighted in this study to examine the extent to which House's model can be utilized in evaluating real texts translated by practitioners. To tackle the translation briefly, the skopos of the translation is examined via consulting the translator's note and the preface if found in any of the books as it was impossible to reach the translators since one of them had passed away, and the other translator was not approachable. On the other hand, to tackle the translation receptor's knowledge and expertise, several TT readers were interviewed to give feedback on some of the examples identified based on House's (2015) TQA model.

Since the present study tackles a literary text, i.e., a novel, it focused on the receptors of the translation among the aforementioned extra-linguistic factors besides applying House's (2015) TQA model. This may be attributed to the vital significance placed on the receptors of the literary work whose reception is prioritized by scholars such as Iser (1972) and Jauss (1982) to the extent that literary works are considered meaningless until the reader gives it a particular meaning. Thus, the readers of the translation of such texts are placed in a similar significant role as well, bearing in mind the prominent role TT readers or the clients of translation (Nord, 2010) play in translation studies (TS).

Therefore, besides assessing the translation quality via House's (2015) TQA model, the present study assessed TQ via the readers' perception. In other words, it juxtaposes the theory with its application whereby the resultant assessment through the textual analysis (with the application of House's (2015) TQA model) is compared with the assessment of receptors of TTs. It thus shows the extent to which this model is sustainable in assessing the TQ of literary texts such as *Midaq Alley*. Previous studies (e.g. Budiharjo et al., 2020; De Wille & Bermúdez Bausela, 2018; Tsai, 2014) employed this approach where both TQA theoretical models and readers' perceptions were used for translation quality assessment.

Thus, the current study demonstrates a comparative analysis of two English translations of *Midaq Alley* wherein the first is translated by Gassick (1975) and the second by Davies (2011) utilizing House's (2015) TQA model. In so doing, it extracted a total of 286 samples extracted from ST, TT1 and TT2 for textual analysis where the translation quality is assessed and compared based on House's (2015) TQA model. Furthermore, it empirically examines the validity of this model in assessing the translation quality (TQ) of these TTs whereby a group of TL readers provide their feedback about the most appropriate (based on their preferences) translation among the two TTs. To conduct this empirical part of the study twenty participants, mostly Ph.D. and Masters second language speaker students at UM, are interviewed. Accordingly, it is expected that the findings of the present study might provide insight into the translation of literary works and particularly the translation quality assessment of literary works, using House's model. This study also offers an opportunity to expand the readers' knowledge of translation quality nature of literary translation.

1.2   Problem Statement

Assessing the TQ of translated texts has been a fundamental need in the field of TS and in reality, is considered the core principle of translation theory (Al-Dabbagh, 2019). Indeed, translation quality assessment is not just significant academic-wise but also in real life where

translators deal with actual texts, whether political or literary, because mistranslation of some texts (e.g. political speeches) may result in serious conflicts between countries. The consequences of mistranslation of literary texts are no less serious; it may not cause critical issues between countries politically, but it causes issues culturally since it will miscommunicate the original culture to the TT readers. Not only culture but many other essential aspects embedded in these texts, including history, religion and even politics, besides the unique style of the original author (Hasan, 2015), may be affected by translation. All of these factors make it highly significant to maintain good translation quality for such sensitive texts and make translation quality assessment a significant issue in real-life and in translation studies.

This emphasis on the significance of translation quality assessment is evidently agreed by a considerable number of studies (Al-Adwan, 2011; Al-Ghamdi, 2016; Al-Qinai, 2000; Al-Sharafi & Khader, 2019; Ehsania & Zohrabi, 2014; Esmail & Ahmed, 2020; Faghih & Jaza'ei, 2015; Hassan, 2015; Jun & Chun, 2016; Lim & Loi, 2015; Rothe-Neves, 2002; Shakernia, 2014; Vallès, 2014) whose primary concern is understanding the concept of quality in TS. Many factors have been mentioned in the literature as defining TQ, for instance, through maintaining the text types between ST-TT equivalent (Newmark, 1988; Reiss, 1971), maintaining the ST-TT function equivalent (House, 1977, 1997, 2015), maintaining the argument transfer between ST and TT equivalent (Williams, 2013). Yet, nothing has put an end to the debate on this concept. Until today, as indicated by most studies tackling TQA, although investigating the standards or criteria of TQ is a continuing concern, there is no substantial consensus on how to assess the translation. In fact, TQA models represented by Riess (1971); House (1977, 1997); Van den Broeck (1985) are criticized for not being practically applicable (Lauscher, 2000). This is mainly the case of applying a very detailed model, making it challenging to apply to practical situations (Al-Ghamdi, 2016; Drugan, 2013; Tabrizi et al., 2013; Vallès, 2014) and "achieve intersubjective reliability" (Rothe-Neves, 2002, p. 116). In order to avoid this, several scholars

(Kargarzadeh & Paziresh, 2017; Ma, 2016; Rothe-Neves, 2002; Valles, 2014) allude that researchers are strongly advised to apply these models extensively because of the insufficient empirical evidence and "the restricted type of texts they have been used on" (Vallès, 2014, p. 43).

Indeed, TQA models, especially functional TQA models, have always received criticism for their inability to provide 'reliable' empirical results to prove whether what theoretically is considered adequate is genuinely adequate in the real-world (Ma, 2016). In other words, the major problem with whatever TQA is that "it tacitly implies an assessment of a supposed reader's reaction. However, the empirical basis of the reader's putative reaction is often unclear" (Hönig, 1998, p. 29). Therefore, it is essential to examine the applicability of these TQA models from real readers to understand their needs from empirical data and closely investigate what quality criteria they genuinely prefer to have in translation. A thorough investigation into the literature reveals that the TQA as an issue has been tackled either theoretically (Al-Adwan, 2011; Al-Ghamdi, 2016; Al-Qinai, 2000; Al-Sharafi & Khader, 2019; Ehsania & Zohrabi, 2014; Faghih & Jaza'ei, 2015; Hassan, 2015; Shakernia, 2014; Vallès, 2014) or empirically through surveys or interviews (Esmail & Ahmed, 2020; Jun & Chun, 2016; Lim & Loi, 2015; Rothe-Neves, 2008). By contrast, the current study can be considered a genuine attempt to examine this issue through open eyes. It intends to broaden the horizon of TQA studies and somehow close the gap between theory and application. The present study examined two of the most distinctive aspects of quality, the first of which is purely scientific and is determined by applying a TQA model represented by House's TQA (2015). The other aspect is an empirical evaluation whereby quality can be defined as the TT receivers' preference.

In fact, involving the TT readers is not a novel trend in TS where translation should be done in such a way that is considered relevant to TT readers in the sense that these readers can

comprehend the translated texts (Al-Anbari, 2020; Carter, 2014; Chesnokova et al., 2017; D'egidio, 2015; Farghal & Masri, 2000; İlmek, 2020; Kruger, 2013; Lim & Loi, 2015; Rothe-Neves, 2008; Scammell, 2016; Wang & Humblé, 2019). Yet, with the development of technology and the paramount role social media plays nowadays, readers' perceptions of other cultures have changed. In other words, the world is becoming closer, and this entails that what was considered culturally bizarre in the past is not so considered these days. For example, words like Caftan or Allah are considered highly culturally-loaded concepts, whereby the former refers to a traditional costume, especially worn by people living in North African countries such as Morocco. Similarly, the latter represents God from an Islamic perspective. Unlike in the past, these words are now easily comprehended by many readers worldwide, along with their cultural specificity due to the viral spread of social media.

Indeed, one may have friends from different cultural and religious backgrounds, and whether consciously or not, one is exposed to their cultures daily. Of course, the present study is not concerned with the effect of social media on cultures but with investigating how the TT readers nowadays prefer the ST along with its function and culture to be transferred into the TT, especially between distinct cultures such as Arabic and English to reveal what is considered acceptable or of an appropriate quality by them. It is crucial, then, to keep practically investigating how the TT readers receive TTs to see where scholars stand nowadays in TS. This is because all translation theories are encouraged to include the TT receivers and provide new insights into defining and understanding TQ, as stated by Nord (2010):

> The present trends seem to focus on application (e.g. with regard to translation methodology) and hypothesis testing (e.g. concerning audience response). To my mind, there is still a great demand for empirical testing of functional maxims. Empirical data from questionnaires and other forms of surveys can shed a more reliable light on the

way in which audiences for particular genres or in particular domains react to translated texts. The results of these studies can have a direct impact on the criteria for translation evaluation. (pp. 35-36)

The present study investigates two English translations of *Midaq Alley* using House's model and the receptors' perspectives regarding the selection of overt or covert translations. These two translations of the novel show considerable differences in translation between TT1 and TT2 in several aspects, including the translator's choices of the aforementioned types of translations, i.e., overt and covert translations. For instance, some examples of highly significant historical places are translated covertly in TT2 and overtly in TT1. On the contrary, in some other instances, TT2 overtly translates ST cultural references, whereas, in TT1, these examples are translated covertly. These translation discrepancies urged us to examine the TQ of these examples, which is scrutinized twice, once by House's (2015) TQA model and by the TT readers as well.

Further, due to these discrepancies and others, including the omission of certain parts from ST in TT1 that have been retained in TT2, the TQ of this novel, especially the latest in 2011, must be assessed to delve into the improvements that have been done and the aspects that have been missed in this version in terms of TQ. It is also crucial to state that although the novel has indeed been translated thrice into English, i.e., two texts have been translated by Le Gassick in 1966 and 1973, then later by Humphry in 2011, the current study only compares the two latest translations since TQ of the first two versions translated by Le Gassick has already been examined by Al-Adwan (2011).

Additionally, the previous studies have investigated the translation of several text types, including literary texts, e.g., novels (Al-Adwan, 2011; Al-Haddad, 2019; Naidj & Motahari,

2019), short stories (Shakernia, 2014), poetry (Hassan, 2015), advertisements, religious texts (Al-Sharafi & Khader, 2019; Hassan & Manceera, 2019), humorous texts (Vallés, 2014), and political texts (Anari & Varmazyari, 2016). Although the scope of the current study is evaluating the translation of a literary text, namely fiction, like Al-Adwan (2011), Shakernia (2014), Al-Haddad (2019), Naidj and Motahari (2019), this study tackled it through a distinguished approach. All these studies, except for Al-Adwan (2011), can be considered mono studies because they evaluate the TQ of a single TT. In Shakernia (2014), Al-Haddad (2019), and Naidj and Motahari (2019), either House's (1997) or (2015) TQA models were applied following the models' categories. The difference between them is that in Shakernia (2014) and Al-Haddad (2019), only one evaluator is involved in the evaluation process, while in Naidj and Motahari (2019), several evaluators (all translators) apply the model to validate the study's results. The current study is similar to Naidj and Motahari (2019), yet it is only evaluated once with the researcher applying House's (2015) TQA model. Then, the TT readers evaluate the translation, indicating whether they prefer these examples when translated covertly or overtly.

On the other hand, Al-Adwan, (2011) proposes a comparative study between two translations of *Midaq Alley* translated by the same translator, namely, Le Gassik, the first translated in 1966 while the second in 1974. The fundamental concern in Al-Adwan's (2011) study is to investigate how the translational problems detected in the first translation were revised in the second translation. Similarly, the first part of this study is mainly a comparative analysis adopting House's (2015) TQA model to evaluate two translations of Mahfouz's *Midaq Alley*, i.e., the first translated by Le Gassik (1973) and the second translated by Davis Humphry (2011). However, unlike Al-Adwan's (2011), which analyzes the translation problems solely on the lexical level, applying House's (2015) model investigating the texts at lexical, syntactic, and textual levels, the current study analyzed the text at these three different levels. Besides, the present study involves the TT receptors in the TQA.

Indeed, House's Model has been shown as the most promising TQA model by several studies (Anari & Varmazyari, 2016; Hatim and Munday, 2004; Hatim, 2009; Schäffner,1997; Vallés, 2014; Waddington, 2001) yet it has been criticized for its inapplicability in real translation environment Drugan (2013). Therefore, this study has included the real readers, i.e., the actual clients of TT, into House's (2015) context of situation, making it more practitioner-friendly. Furthermore, there is still no particular criterion based on which one can clearly identify the quality of TT, and no idealized or agreed upon TQA model. All these factors indicate that the urge for examining the existing TQA models is still useful in the present time (Hassan & Menacere, 2019). Thus, the present study examines the sustainability and applicability of House's TQA (2015) in translating valuable literary texts like *Midaq Alley* written by an acknowledged and a Noble Prize winner such as Naguib Mahfouz.

1.3 Objectives of the study

This thesis aims to achieve the following objectives:

1. To investigate the differences in the quality of the two English translations of Mahfouz's Arabic novel, *Midaq Alle*y, based on House's (2015) TQA model.

2. To investigate the TT readers' preferences towards the overt and covert translation of the selected examples.

3. To identify the extent that House's (2015) model can assess the quality of the translation of Mahfouz's *Midaq Alley* from Arabic into English.

All of the aforementioned objectives are combined to serve a core aim: to provide insights regarding TQ and include more 'concrete analysis' (Ma, 2016, p. 47). Indeed, this is fundamental in enhancing TQ, in general, having it tackled both theoretically and empirically through the reception of the TT readers.

1.4 Research Questions

This thesis examines three main research questions:

1. What are the differences in the quality of the two English translations of Naguib Mahfouz's Arabic novel, *Midaq Alley*, based on House's (2015) TQA model?

2. What are the TT readers' preferences towards the overt and covert translation of the selected examples?

3. To what extent is House's TQA model (2015) adequate in assessing the translation quality of *Midaq Alley?*

The first question, which depicts the theoretical part of the study, is posed to trace the discrepancies in TQ between the two TTs based on House's (2015) TQA model. Inherently, since the second translator felt the urge to retranslate this novel in 2011, he would certainly avoid the translation problems that appeared in the latest translated version in 1975. In so doing, the study compares TQ between these two texts utilizing House's (2015) latest TQA model. As for the study's empirical aspect, the second question explores the TT perception of the two TTs to identify their preferences which are also seen in terms of quality; more specifically, they choose between overt and covert translation. Finally, the last question examines House's (2015) TQA model applicability to translating Arabic literary texts. This question is posed to see the position of theory in action, or to put it differently, to investigate the application of theory from real-world TT readers' perspectives whereby they provide their feedback on the translated texts.

1.5   Significance of the Study

The present study makes substantial contributions to TS in several aspects. First, it substantially contributes to TQA by revising an important model, i.e. House's (2015) TQA model, through a comparative analysis of the two aforementioned English translations of Mahfouz's *Midaq Alley*. Bearing in mind that House has revised her model twice, once in 1997 and later in 2015, this study has great potential to review the latest version of her TQA model and reassess its validity when applied to literary works.

Applying House's (2015) TQA model for the pilot study has revealed that this model does not differentiate between the author-reader and among characters' levels. These two levels are highly significant in the dimensions that tackle interpersonal relations or attitudes such as social role relationship, social attitude, and participation because it involves different parties in the interaction. For instance, there are two types of social attitudes to analyze: the author's attitude towards the reader and that of the characters between themselves. Thus, it is crucial to analyze these two different attitudes on two different levels, whereby the former is captured at the narrative level and the latter at the characters' level. Similarly, the dimension of participation at the narrative level shows the reader's involvement with the text, so it is a form of author-reader relation. In contrast, at the characters' level, participation captures the involvement of the novel's characters in relevant interactions. As for the dimension of the social role relationship, it has already been analyzed by House (1997) at three different levels, i.e., author-character relationship, author-reader relationship, and character-character relationship, so this study analyzes these relations under this dimension without further amendments.

Similarly, regarding the medium, although it is most significant at the narrative level because the medium here has the potential of showing a variety, i.e., it can be primarily written or written to be heard as if spoken, and it also has to be distinguished from the characters' level. Even though the medium can always be spoken at the characters' level, the spokenness at this level is sometimes affected. Since this kind of mismatch or difference, as House (2015) terms it, in translation appears in the conversation between the characters, it is recommended to analyze at a level other than the narrative, i.e., at the character's level. These amendments are highly substantial in making the model more readily applicable to literary works, particularly fiction involving different characters.

Further, the present study substantially contributes to the TQA of literary texts by calling for an overt translation. As indicated by Al-Ghamdi (2016), most of the studies applying House

(1977, 1997, 2015), including the studies conducted by House, are dedicated to developing the covert translation and, more specifically, to develop the concept of a cultural filter. Nevertheless, few studies have been conducted to develop overt translation. Therefore, the current study attempts to explore this type of translation further. Indeed, House (1997, 2015) indicates that at a certain point, the translators will perform certain compensations by applying a cultural filter or manipulating the text in overt translation to meet the standards and conventions of TT.

However, she leaves it to the translator's intuition to choose where to apply the model. Hence, this study, involving the TT readers, also practically demonstrates where the translator may apply it based on their preference. In this sense, presenting the readers' preferences side-by-side with the theory will help researchers and practitioners find common ground between the theory and application by showing where precisely the translator can manipulate according to both TT readers and the theory.

Additionally, this study contributes to several significant areas not only to TS, in general, and TQA, in particular, but also offers essential insight into the literary translation of a significant literary work such as *Midaq Alley*. Translating this literary work which is realistic, highly culturally related, and rooted in Egyptian society, is necessary to introduce cultures and traditions to as many readers as possible and achieve harmony between culturally distant individuals. Besides, *Midaq Alley* is regarded as a document of the social consequences of World War II on a small society representing many Middle Eastern societies. Therefore, sustaining a high-quality translation of such texts is a fundamental priority as it guarantees an accurate transfer of these traditions and cultures to the TL readers, thus resulting in better knowledge about other societies.

Moreover, the present study is highly substantial because it revises House's (2015) TQA model and gives new insights into overt translation and assessing literary texts' quality. It further provides an exciting opportunity to advance our knowledge of the nature of TQ of such texts, giving a close look at the theory's position in terms of application.

In conclusion, highlighting the translation issues encountered by the translators of the novel *Midaq Alley* might help novice translators of literary works as they learn from the mistakes identified in this study. Likewise, translation trainees cannot progress without constructive feedback on their translation; thus, the present study offers an opportunity for translation trainees to learn from the translation quality assessment. Translation quality assessment is also a significant component in learning and teaching (Colina, 2015) in the sense that when translation students perform a translation quality assessment, it guarantees that learners gain the intended learning outcomes. Consequently, the present study might be useful for translation students as it assists them in conducting translation quality assessments as part of their learning process.

Moreover, utilizing a translation quality assessment model such as House's (2015) model could be useful for translation students as they might use it to provide feedback on the translation of their peers while learning translation. They also identify adequately solved translation issues and justify their solutions as they are involved in metacognitive reflection. For researchers, the findings of the study might provide recommendations which might direct future research in translation quality assessment and thus, future researchers might base their research on the conclusions obtained. Most importantly, the present study could be considered a reference for interested readers and researchers in the field of translation.

1.6   Thesis Structure

This thesis consists of seven chapters, each introducing different parts of the study. First, chapter

one demonstrates the research problem, aims, research questions, and the significance of the study. In the second chapter, the study introduces the definition of quality, translation quality assessment and TQA models, including Reiss' (1971, 1984) TQA models, Nord's (1991) TQA model, Williams' (2004) TQA model, Delizee's (2011) TQA model along with a discussion on these TQA models. It further sheds light on reader-based TQA studies, followed by a survey of previous studies. In addition, the third chapter is dedicated to discussing House's TQA models, whereby the inspiration from House's (1977) first TQA model, the linguistic realization of situational dimensions, House's (1997) TQA model, and House's (2015) TQA model are examined. It also exhibits the types of translations proposed by House (1977, 1997, 2015), wherein concepts such as overt translation, covert translation, and cultural filter are explicated. This chapter also tackles the criticism of House's TQA model along with the studies applying House's (1997, 2015) models.

On the other hand, chapter four explores the study's methodology. This chapter highlights data, data collection, source text whereby *Midaq Alley*'s summary and significance, and its author, Naguib Mahfouz. It further provides an overview of the target texts and their translators, i.e., Trevor Le Gassick and Humphrey T. Davies. Then, the fourth chapter delves into the methodology utilized in this study, demonstrating more details about the interview, participants, and questions and how these interviews were conducted. Finally, this chapter presents an overview of the research gap. In a different vein, chapter five is dedicated to data analysis. This chapter mainly examines ST, TT1, and TT2 textual profiles along the situational dimensions of Field, Tenor, Mode, and Genre. Then, the overtly erroneous errors are listed and followed by the statements of function and quality and the empirical data analysis (via interview) section. Moreover, chapter six highlights the study's findings, discussion, and conclusion.

1.7   Conclusion

This chapter contains a brief introduction to the current study. It discusses the statement of the problem, where some studies are highlighted to demonstrate the research gap. Then, the study questions and objectives are presented. The study significance is also provided in this chapter, with a special focus on the importance of the study to trainees, translation students, translation teachers and interested researchers. Finally, it summarizes the thesis structure as well. The next chapter reviews the literature on translation quality and translation quality assessment to explore how quality is defined in the literature, surveys a number of TQA models examining their quality standards and evaluation criteria, and explores how previous studies have assessed the translation quality of texts.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The previous chapter has introduced the current thesis's problem statement, objectives, and research questions as well as the significance of the present study. This chapter basically discusses the definition of quality from different perspectives to show what definition is relevant to answer the questions posed in the present study. It also displays several TQA models whose primary concern is maintaining the function equivalent between the ST and TT, considering that the current study operates a functional TQA model.

2.2 The Concept of Quality

In her seminal demonstration of different perspectives on translation quality, Depraetere (2011) indicates that the highest priority in translation is quality in the very famous quotation, "There are three issues that are important when it comes to translation: quality, quality, quality" (p. 1). Therefore, the first step of evaluating any translated text is to precisely determine the criteria upon which the quality of translation is measured. Indeed, one of the most challenging issues when it comes to identifying the criteria of evaluating the TQ of a text is the lack of fixed or standardized criteria to assess the quality of all texts, as rightly stated by Hassan and Menacere (2019) "the criteria used to define the quality of a translation are not one size fits all as a consequence, quality needs to be assessed on a case-by-case basis" (p. 74). This is utterly true because each text has its uniqueness and the specific factors contributing to the final judgment of its quality. For example, in the literary translation, the translator is required to pay attention to several factors such as the text's author stylistics or the aesthetic features of the text while in the translation of tourism map or brochure, it is the directions or the descriptions of the scenery that are of high priority. In that sense, it is noticed that acceptability, which can be defined in this context as the reader's acceptance and enjoyment of these aesthetic features, is the

predominant feature of the quality of the former text while usefulness is the quality standard of the latter.

The departure points of defining quality are setting a definition of the ideal equivalence and identifying the concern in the act of translation (House, 2015), i.e., what is deemed an appropriate translation principally depends on satisfying the ideal equivalence of its original. This is clearly stated in the introduction of her newly updated version of her TQA model (2015) as follows:

> A theory of translation is not possible without a reflection on the role of one of its core concepts: equivalence in translation. And looking at equivalence leads directly into a discussion of how one would go about assessing the quality of a translation. (p. 1)

Hence, the following discussion tackles different definitions of quality based on equivalence. First, approaches of language such as the behavioristic views, categorized as respond-based approaches by House (1977, 1997, 2015), are influenced by Nida's (1964) seminal proposal of dynamic equivalence. In his innovative demonstration of equivalence typologies, Nida (1964) proposes two basic types of equivalence, namely formal equivalence (focusing on the form over content yet not ignoring it completely) and dynamic equivalence (prioritizing the effect of the text). The concern here is mainly the dynamic equivalence, the key concept of which is the word dynamic, shifting the focus on the dynamism of the effect of equivalence, i.e., its effect on the receptors of the text. To put it in Nida's (1964) words, it is fundamental here to produce an effect in the TT recipient similar to that of the ST reader whereby the priority is on the effect of the message more than the content yet that does not deny the significant value of content. In that sense, he is more looking for the naturalness of the translation in the receptor culture.

Having the dynamic equivalence as the yardstick of such approaches, TQ here can be

depicted in terms of effect, or to put it differently, a good translation is the one maintaining an effect of TT on TT readers similar to that of ST on its readers. In that sense, quality is more concerned with the response of TT readers and can be defined in terms of 'intelligibility' or 'informativeness' (House, 2015, p. 11). In other words, in this approach, quality is more concerned about the TT readers and their reception of the translation. However, such an extra emphasis on the TT and its readers is characterized as a drawback of these approaches by House (2015) as she criticizes their ignorance of the ST while in her approach, the original text is the departure point of analysis, then she moves to TT in order to identify the functions of both texts, i.e., ST and TT.

On the other hand, in House's (1977, 1997, 2015) renowned and most plausible functional approach to TQ, equivalence is ultimately seen through quality (Krein-Kühle, 2014). To put it differently, it is the substantial and essential component upon which a translation is evaluated. When she first introduces her model, House (1977, p. 30) indicates that for a TT to be considered 'adequate,' it has to be semantically and pragmatically equivalent to its original text; only then is the equivalence considered functional. This definition of quality and functional equivalence, in House's (1997) TQA model based on the functional equivalence is still valid, yet here there are two types of functional equivalence, i.e., second-level functional equivalence and primary functional equivalence. The functional equivalence, in the case of overt translation, is achieved by introducing the TT reader to ST's function in its 'original lingua-cultural setting' via a different language, and this is what House (1997, p. 29) terms as 'second level' function whereby the TT receiver is possibly allowed to read the ST through another language "while clearly operating in a different discourse world" (this notion will be elaborated in Chapter 3).

On the contrary, the primary functional equivalence is attained in the case of covert translation by duplicating the ST's function in a distinguished discourse frame, or as termed by

Edmondson (1981), a different discourse world. In other words, the functional equivalence here is presented through the new language, i.e., TT, under the condition that it has the same function the ST has in its lingua-cultural setting. This kind of functional equivalence will be sought utilizing what House (1997) terms as 'cultural filter' will be further discussed in detail in the following chapter. So in order to produce a highly qualified translation, one needs to notice what kind of functional equivalence he or she is required to produce, whether second-level functional equivalence or a primary functional equivalence supported by a cultural filter. This definition of equivalence is still valid in House (2015) latest model.

So far, the definition of quality has been exhibited based on the notion of the ideal equivalence. However, equivalence has not been assigned such a higher value in some other studies, such as Reiss and Vermeer (1984), Hatim and Mason (1990), and Al-Qinai (2000). For example, equivalence, being almost neglected, in Reiss and Vermeer (1984), is seen in terms of adequacy, i.e., meeting ST's purpose; therefore, quality in Reiss and Vermeer (1984), based on skopos theory, is defined in terms of the skopos or the purpose of the translation. In other words, here, the purpose of the ST is to be maintained equivalent in TT in order to produce a good translation. However, as a functionalist herself House (2015), although highlighting the functional basis of this definition of quality, she indicates that the skopos of translation upon which the quality in Riess and Vermeer is defined is vague, and it lacks the specific methodology by which the skopos of translation can be determined.

Similarly, Hatim and Mason (1990) consider equivalence as being an overvalued concept in TS as they state after the demonstration of Nida's (1964) formal vs. dynamic equivalence, that the term equivalence itself indicates a fallacy notion of complete equivalence which is not possibly achievable in translation yet they call for substituting it with the term adequacy or, in other words, proximity in the following statement:

There is also a problem concerning the use of term 'equivalence' in connection with translation. It implies that complete equivalence is an achievable goal, as if there were such a thing as a formally or dynamically equivalent target-language (TL) version of a source-language (SL) text. The term is, of course, usually intended in a relative sense –that of closest possible approximation to ST meaning –and this is the sense in which we use it here. But the concept of 'adequacy' in translation is perhaps a more useful one. Adequacy of a given translation procedure can then be judged in terms of the specifications of the particular translation task to be performed and in terms of users' needs. (Hatim & Mason, 1990, p. 8)

In this statement, Hatim and Mason (1990) question the usefulness of projecting equivalence as being ultimately similar to the ST items, and more, they reject such a definition of equivalence, whether formally or dynamically. They instead assume that an approximative relation between ST and TT items is possibly retained, yet a full equivalence is not by any means achievable. Here, although they do not clearly state these standards as defining quality, it can be concluded that quality here is seen in terms of fulfilling both the translation task and users' needs. In that sense, they agree with Riess and Vermeer's claim of focusing on the purpose, which is referred to as the translation task in their quotation. Not only that, but they also highlight the significance of including the users' needs. However, they do not explicitly define the translation task and the user's need in their discussion.

In a similar vein, Al-Qinai (2000, p. 498) agrees with Hatim and Mason (1990) in relating equivalence to adequacy instead of complete likeliness. Although he stresses that finding a standard definition of quality is a 'grey area' because it will always hold a subjective judgment, following House (1981) stress on the pragmatic equivalence, he defines a good translation as maintaining a pragmatic equivalent of ST, which is achieved in his model by examining the

linguistic and situational attributes of that text. In other words, the pragmatic equivalence is highly substantiated in Al-Qinai's (2000) definition of quality. However, according to House (2015), the standards of this equivalence are not explicitly presented in Al-Qinai's (2000) definition and analysis.

This deviation from equivalence has led to a proliferation of definitions of quality, such as Abdullah (2007), whereby quality is seen as a multidimensional concept. In her study, Abdullah shifts the concern from the mere highlight of quality of the product or the output translation into a broader concept she introduces as total quality, which can be further divided into product quality, process quality, and social quality. Product quality refers to the traditional interpretation of the concept quality of translation, including its linguistic, textual, functional, and the like attributes. On the other hand, process quality is basically dedicated to the way by which a TT is produced, what tools are used in translation, and also the quality of both ST and TT. As for the social quality, it deals with the translator herself (e.g., being trained or not trained or professional or nonprofessional) and the circumstances under which she produces the translated text or the workplace circumstances of the translator. In her proposal Abdullah (2007) hierarchically arranges the three subdivisions of the concept of quality as in the following figure:
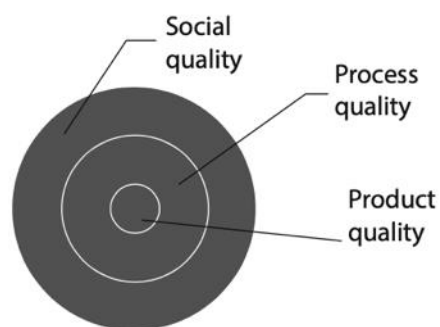
Figure 2.1: Abdallah's (2007) the three dimensions of quality (Abdallah, as cited in Jääskeläinen, 2016, p. 91).

Social quality is seen as the predominant among the three qualities incorporating both the process quality and the product quality. A good illustration of the relationship between these

multidimensional concepts of quality is found in Jääskeläinen's (2016) seminal study whereby this relationship is seen "based on the context and temporal order of translation activity in the sense that the translation product (product quality) is the outcome of the activity of translating (process quality) which in turn is the outcome of the translator's working conditions (social quality)" (Jääskeläinen, 2016, p. 91). To put it differently, social quality influences the process quality and thus impacts the product quality.

In a different vein, from a user-based professional approach, the customer or the end-user requirements are prioritized over any other factors. In such a perspective, quality can be referred to as appropriateness for use (Oakland, 2004). That is to say; quality refers to "fitness for purpose or use, or the totality of features and characteristics of a product or service that bear on its ability to satisfy stated or implied needs" (Oakland, 2004, p. 5) which entails that quality denotes absolutely no specific definition alone, however, it is solely defined according to what function or objective it meets. Likewise, from the industrial perspective, quality is regarded as the ability to fulfill the set of parameters or standards set by the customers (Jiménez-Crespo, 2009), whereby it can be more specifically defined as meeting the users' needs. In fact, industrial approaches have been moving towards a more dynamic perspective in which all participants in the translation event, such as clients, managers, translators, and end-users, can jointly decide what is the level of quality or fitness for any translation (Drugan, 2013; Gouadec, 2010; Göroj, 2014a, 2014b). In that sense, TQ is identified based on social factors as it involves the human agents engaged in the translation. However, translation is a linguistic-textual phenomenon; therefore, the fundamental concern of the translation evaluator should remain in the linguistic-textual level in the first place, other factors such as the social ones involving TT recipients, although significant, taken apart from the linguistic-textual aspect of this phenomenon are considered peripheral (House, 2015). In other words, any act of assessing a translation involves a linguistic- textual analysis in the central part; then, any other factors may

be included.

Another point to highlight here is that although these definitions of quality come from professional perspectives, they share Reiss's and Vermeer's (1984) and Hatim and Mason's (1990) stress on the purpose of translation or the user's needs. However, it is not certain if the purpose in the skopos theory is similar to the purpose of the clients in these approaches. In the sense that, in the skopos theory, it is basically the purpose of the text as intended by its author or producer, while in the industrial and professional approaches, the purpose seems to fit the customer's expectations. Although the TT reader is placed a high value in this study, the textual analysis is also assigned a similar significance. Thus, the evaluation, here, is from both perspectives, i.e., from the text itself and its receiver.

In summary, quality is one of the most debatable issues in TS (Hang, 2019; Jiménez-Crespo, 2017), and this survey of different definitions of quality shows how difficult it is to reach a consensus in defining the criteria of quality. As shown above, the definition of quality differs according to the approach through which the translation is tackled. Although there are plenty of definitions of quality, the study focuses only on the most relevant ones. The first question of the study looks into how the quality between the two translated texts, namely, TT1 and TT2, is different; therefore, it is highly essential to show how quality is defined in this study. Basically, quality is defined based on House's (2015) functional equivalence and according to TT readers' preference as perceived by the TT readers themselves, bearing in mind the research tools used in this study which involve a textual analysis and interviews with the TT readers. The view held in this study is interested in seeing to what extent these two definitions of quality may or may not go in harmony.

2.3   Translation Quality Assessment

The definition of quality has been tackled in the previous section based on different perspectives. In fact, it is hard to demonstrate all the definitions of quality in one study, yet it can be seen as a primary attempt to include a variety of definitions of such a controversial issue in the field of translation. After defining the concept of quality, it is crucial now to present how it has been evaluated since the scope of this study is to assess two translations of Mahfouz's *Midaq Alley*. As mentioned above, the present study is double evaluating TQ; at first, the data is analyzed applying House's (2015) Model, then later some selected examples will be shown to TT readers whereby they will also choose the translation they prefer and justify their choices. Accordingly, the study will shed light on how the translation is assessed in the following sections. In the first subsection, various TQA models, basically the functional ones through which the quality is evaluated utilizing a theory, are discussed. In contrast, in the other subsection, a variety of response-based studies evaluating the quality from the perspective of the TT readers is elaborated.

2.3.1 Translation Quality Assessment Models

This section thoroughly discusses several TQA models of the most renowned models as found in the literature. The common point between these models is that they all are based on language function. The first model is Reiss's (1971) Text-based model, whereby the translation is evaluated according to Text typology, then later with Reiss and Vermeer (1984), whereby the translation is judged based on its purpose. Then, Nord's (1991) text-based model that investigates the relation between intra-textual and inter-textual factors of the text to elicit an evaluation of its quality is illustrated. Additionally, Williams' (2004) argumentative-based TQA model in which the text is judged according to the argumentation transfer between the ST and TT is also explicated. Finally, one of the skill-based TQA models proposed by Delizée (2011), which analysis the ST-TT pair of texts to investigate linguistic skills and translation skills, among other factors, is explained in detail. In the survey of these models, the argument is based

on the basic concepts employed in these TQA models and the methodology of applying them to texts.

2.3.1.1 Reiss' (1971, 1984) TQA Models

Reiss (1971) has elaborated a model of translation criticism based on the functional relation between the original text and the translated text. This model is notably motivated by the needfulness to make TQA more objective and "a communicative service, and normally a service for a target language receiver or receivers" (Reiss,1989, p. 107). The central concept in this approach is equivalence, which proposes specific translational methods depending upon text types. Based on a communication theory where the most plausible function in texts is their communicative ones, Reiss (1971) concludes that a text typology relevant to translation is derived from Bühler's (1965) essential functions, i.e., the referential function, the emotive-expressive function, and the conative function. Consequently, Reiss (1971) proposes three fundamental text types in this model: informative, expressive, and operative. In the detailed explanation of each type, Reiss demystifies that informative texts' central core of communication is information, knowledge, facts, and opinions. However, in the case of expressive texts, the chief concern is the form and the aesthetic value or aspect. On the other hand, appealing to the text receivers tends to be the principal focus of communication in operative texts.

Going back to translation evaluation, whether the text is informative, expressive, or operative is the essential parameter determining how successful the translator is in transferring the text from one linguistic medium to another. For example, an expressive ST is to be translated into an expressive TT to achieve what she terms as 'the optimal equivalence'; otherwise, it will be considered an inadequate translation. However, Reiss (1971) does not show how one may conduct an assessment of whether and how original and translation are equivalent in terms of textual types, and the concept 'optimal equivalence' is still vague as it fails to provide a clear

explanation of how linguistic functions are possibly categorized when comparing the ST and TT (House, 2015).

Furthermore, according to House (2015, p. 26), "Reiss's definition of textual function whereby text function is equated with text type is overly simplistic" because if a certain language has 'functions a to n,' and that all texts are 'self-contained' instances of language, this text will also show 'functions a to n, and not – as is presupposed by those who set up functional text typologies – that any text will exhibit one of the functions a to n (e.g., the informative text type)'. In this respect, House (2015) indicates that textual function here lacks any empirical validity and it can only be seen as probabilistic one since the reasons of categorizing any text under text type A will only be possible if this specific text shows language function a to a greater extent than it demonstrates other language functions. To further clarify her claim, House (2015) states that:

> While some extremes may be readily characterized, there is a cline between such extremes. This simplistic probabilistic text typology based on a predominant language function exhibited in the text is of no use for determining an individual text's function, let alone for establishing functional equivalence. (p. 26)

Conversely, House (2015) defines textual function by relating the text to its context of situation (this notion will be further illustrated in detail in chapter 3).

Another issue that can be discussed here is that texts, in general, are hybrid, i.e., they do not serve one function; for example, a business letter could be informative in specific parts and operative in the others (Sharkas, 2005). Admittedly, Reiss (1971) indicates that a text may provide multiple functions, and in such cases, she suggests to meet the dominant function of ST, which does not seem faithful enough to the original text as it leaves some functions neglected. It is hard, though, to determine which function is the predominant and worth

translating, especially in cases where the text is made of a cluster of functions like the novel in this study which is informative and operative. For instance, Mahfouz is telling his reader a story that acts as an educative tool helping the reader to foresee the consequences of coping with change regardless of the basic norms and traditions of their societies which entails that the novel demonstrates a multi-functional text.

Later in (1984), Reiss has collaborated with Vermeer, who has introduced the skopos theory in the hope of presenting a more general theory of translation to seek another way to translate without the absolute dependence on the linguistic level. This collaboration between Riess's functional model and Vermeer's skopos theory has established a functional target-oriented perspective of translation (Stajszczak, 2011). The focus here is shifted to include extra-linguistic factors such as the culture and clients and the textual factors represented by the purpose of the text (House, 2015; Nord, 2012). This approach of translation is fundamentally centered around several notions. First, translation is seen as a purpose-oriented action, i.e., it is seen as a 'function of its purpose' (Reiss & Vermeer, 1984, p. 94). Further, both ST and TT are depicted as a mere 'offer of information' whereby the TT is just an 'offer of information' in the TL cultural context to describe an 'offer of information' in the SL cultural context, i.e., ST. Additionally, TT is an imitation of a cultural-related 'version' of its counterpart in the SL (ST) because, according to Reiss and Vermeer (1984, p. 94), translations or TTs, in general, are not supposed to match their STs in a 'revisable' manner exactly.

However, this approach has been criticized by House (2000) for its failure to provide a clear-cut methodology of how precisely a text skopos' can be identified. This claim has also later been stressed by Drugan (2013), whereby Reiss and Vermeer's (1984) approach is seen as failing to provide a detailed illustration or a feasible methodology of how to pinpoint the text's skopos practically. House (2015) further indicates that Reiss's and Vermeer's (1984) vague

definition of text's function and purpose makes it difficult to apply their model in translation quality evaluation. Al-Ghamdi (2016) rightly agrees with House highlighting the lack of explicitness in defining the purpose of the text, and she also indicates that it is not clear how certain text types such as religious texts can be assessed applying this theory.

Additionally, as stressed by House (2015, p. 11), the translator, in this approach, can be regarded as a 'co-author' who has the absolute liberty to manipulate the ST to fit the purpose of the translation. This may affect the originality of the text, especially, in the case of literary texts, in the sense that it may, for example, affect the ST author's stylistic uniqueness. This will definitely downplay the value of the original's text authors, especially the significant writers such as the Noble Prize winner Naguib Mahfouz in this thesis.

2.3.1.2 Nord's (1991) TQA Model

Inspired by text-based approaches, Nord's (1991) seminal model investigated the relationship between intra-textual and extra-textual factors to evaluate texts in terms of function and effect. It was primarily proposed to endow translation students and instructors with a model of ST analysis which works as a templet to be "applicable to all text types and text specimens, and which can be used in any translation task that may arise" (Nord, 1991, p. 1). The intra-textual factors can be presented as follows: subject matter, content, presuppositions, text composition, non-verbal elements, lexis, sentence structure, supra-segmental features such as rhythm and interdependence of intra-textual factors, while the extra-textual factors include sender, sender's intention, recipient, time of communication, medium, text-function, place of communication, the motive for communication, the interdependence of extra-textual factors. The factors mentioned above are determined through a predesigned 76 questions proposed by Nord (1991). The implementation of these factors facilitates the task of translating for both students and translators and precisely identifying the ST function and, thus, translating it according to its specific function or purpose as specified by an instructor or a client.

Nord (1991) distinguishes between two translation typologies in this innovative model, namely, "documentary and instrumental translation" (p. 80). The documentary translation, as the name implies, and similar to House's overt translation, "documents the communication between the ST writer and ST receivers such as historical texts" (Nord, 1991, p. 80). As Nord (1991) suggests, it can be exemplified by word-for-word, literary, philosophical, or exotic translations. On the other hand, the instrumental translation, which also can be parallel to House's covert translation, delivers a particular message conveying a message straight from the ST writer to the TT receivers like the case in 'user manuals' (Nord, 1991, p. 80).

Nord's (1991) is more likely to be described as faithful to the original text language culture because it fundamentally signifies the cultural specificity of the ST in what she terms as culturemes, i.e., the cultural specific features of the text. The application of this model simply involves three fundamental steps. First, it recognizes the significance of the 'translation brief' (p. 59). Then, it closely examines the function of the original text, and finally, it categorizes and prioritizes the translational problems. These concise three steps of the model are referred to by Nord (1997) as Translation as a Purposeful Activity.

One of the critical disputes held against Nord's model is the obscurity and, more specifically, similar to Reiss' and Vermeer's (1984) approach, its failure to provide a clear-cut methodology of "how to accommodate between the original text function and its translation skopos in certain cases "of possible contradiction or abuse" (Pym, 1993, p. 189).

2.3.1.3 Williams' (2004) TQA Model

Being the head of the Canadian Government's Translation Bureau, William's (2004) approach to TQA is dedicated to the direct practice of evaluating the translation of non-literary texts translated by professional translators for actual clients. His model is fundamentally based upon

the argumentation theory whereby the evaluation framework is exploited to round out existing micro-textual schemes or models operated to evaluate texts at micro-grammatical levels (Williams, 2004). In this model, the arguments and the messages are labeled as fundamental components of the rhetoric and seem to be analyzed in accordance with "the characteristics of the following argument schema: claim, grounds, warrant, backing, qualifier, and rebuttal" (CGWBQR) (Williams, 2004, pp. 23-26). In this respect, the violation of any of these six parameters, i.e., evaluation criteria, elicits what Williams classifies as a major error.

To apply this approach, an evaluator must first analyze the original text following the CGWBQR attributes to establish its argument schema along with the arrangement and organizational relations. According to Williams (2004), this step is necessary to allow the evaluator to specify ST's core messages precisely. Then, TT is analyzed to examine its coherence and overall consistency without any reference to the original text. In this step, the evaluator investigates the possible problems in TT within what Williams (2004, p. 73) terms as 'core passages,' i.e., the passages containing the schema elements. Afterward, ST and TT are consequently compared in regard to the argumentation parameters or ARTRAQ grid as termed by Williams (2004), including parameters such as "argument schema, arrangement/organizational relations, propositional functions/conjunctives/other inference indicators, types of arguments, figures of speech, and narrative strategy" (p. 8).

In the final phase of this model, the assessor provides a general quality statement based on this argumentation centered TQA and compares the results of the comparative assessment between ST and TT using Williams (2004, p. 73) model with the results of assessing the same pair of ST-TT by one of the existing and well-known 'quantitative-micro-textual' models such as Sical (Canadian Language Quality Measurement System) applied from (1986 to 1994) and GTS (2000) (Ontario Government Translation Services) as reference points. Furthermore,

Williams's (2004, p. 127) model encompasses a 'rating scale' for the ARTRAQ grid to allude to TQ standards. In fact, he utilizes this model on two statistical texts (translated by a private company for Natural Resources Canada) and two crime articles (published in the Canadian Criminal Justice Association's periodical, i.e., Justice Today and Actualites-Justice). He finally concludes that the first two texts yield an unsuccessful translation because they do not appropriately maintain some significant 'elements of the grounds for the claim' (Williams, 2004, p. 84). On the other hand, the other two show satisfactory translations since they meet the majority of the elements relating to the 'core argument' of ST (Williams, 2004, p. 108).

However, Mossop (2004) questions the possibility of applying Williams' model to extended and long texts. He further criticizes it for being utterly time-consuming; for example, as an evaluator of TQ himself, Mossop (2004) is concerned about the time during which the quality of 5000-word ST and its TT is to be assessed by Williams' (2004) model. Therefore, according to Mossop (2004), this TQA model is not going to be practical in actual workplace circumstances whereby a large number of texts containing thousands or tens of thousands of words of time-limited contracted translation works arrives in the offices daily, especially in the major translation organizations and companies.

Further, Drugan (2013) shares Mossop's concern about the time required to assess a translation utilizing Williams' model, and she also alludes that Williams (2004) fails to clearly provide a methodology of how the ultimate quality levels can be obtained. Moreover, being dependent solely on micro-textual features of the texts, Williams' model (2004) does not include the context of situation in his analysis, unlike House (1977, 1997, 2015), who always refers to texts and their context of situation as one entity (Al-Ghamdi, 2016). This makes the model insufficient in assessing the quality of highly context-dependent texts such as *Midaq Alley*.

2.3.1.4 Delizee's (2011) TQA Model

Delizee's (2011, p. 9) summative evaluation model, basically known as 'the global rating scale,' is motivated by the urge to mitigate between the academic or theoretical approaches of translation and the actual, practical, or professional world. The primary purpose is assessing the outputs of the translational training course whereby students' performance in several translational final projects in a master program of multilingual translation at the University of Lille located in France are evaluated. As a skill-based approach to TQA, each student is presented with a project consisting of 9000-word length translations in this model. The model analyzes a variety of pragmatic texts exclusively, including "technical, scientific, legal, economic, financial or commercial texts, the primary function of which is communication," (Delizee, 2011, p. 10) and it deliberately neglects the aesthetic features of these texts. In this model, equivalence is not achieved in terms of style and register because, as indicated by Delizee's (2011) "style and register, in a pragmatic text, are not always pertinent variables for evaluation" (p. 13).

The translation skills instead are evaluated by a rating scale consisting of seven distinguished criteria as follows: 1) "linguistic skills in the SL, 2) translation skills, 3) discipline, 4) linguistic skills in the TL, 5) professional skills, 6) methodological skills, and 7) technical skills" (Delizee, 2011, pp. 16-19). Under linguistic skills in SL, all the errors in meaning (e.g., loss of meaning, misinterpretation of meaning, wrong meaning, and shifts in meaning) are detected. Further, the translation skills are concerned mainly with the translation process (i.e., translational strategies), coherence, the skopos or the purpose of translation as denoted by the client and the skills of avoiding 'interlinguistic interference,' i.e., 'semantic, lexical, syntactic, and orthographic calques' (p. 14). Additionally, under discipline, the skills of capturing subject matter of the text along with 'Subject-specific terminology and phraseology, Subject-specific style' (p. 15) are examined.

Moreover, under linguistic skills in TL, the language of TT is examined in terms of spelling mistakes, grammatical or syntactic mistakes, punctuation mistakes, and the like. Also, here the skills of maintaining style (e.g., maintain an idiomatic style), concision (e.g., use of specialized terms or so), and cohesion, i.e. 'lexical, terminological and stylistic cohesion' (p. 16), are further examined. As for professional skills, they deal with the translator's ability to work precisely, meet the deadline, revise or proofread TT, communicate, evaluate his or her own translation, and cooperate by consulting the more experienced translators in the field. In addition, methodological skills tackle background research, whereby reliability and diversity of 'the sources of information found in the bibliography' (p. 18) the student uses in the translation are investigated. Finally, the technical skills tackle how the translator employs technical tools such as translation software.

However, not all of these categories are assigned the same value in assessment; instead, each is given a different percentage in the overall grade. Linguistic skills in the translated text, for example, contribute to 30% of the overall score while their counterparts, i.e., linguistic skills in the original text, are dedicated only 20%, just like professional skills, which account for a similar percentage. Both translation skills and discipline are allotted a modest percentage of 10%, and only 5% is assigned for methodological skills and technical skills. Interestingly, negative values and positive values are both considered in this rating scale. It is the mission of the assessor then to evaluate the translation in hand by giving errors negative values such as (-1 to -3) depending on how serious the detected error is.

To determine the extent to which an error is considered serious, according to Delizée's model, the evaluator needs to identify how that error hinders the amplest of translated text's features, i.e., comprehension, functionality, the overall level of acceptability and ultimate

usefulness as well. The first three features go in line with Delizée (2011, p. 13) requirements of a qualified translated text which meet the linguistic and editorial norms of the TL of TT text type; whereas optimal usefulness can be defined as the total acceptance of readability by TT, which does not require amendments of any sort. When the translator demonstrates "true mastery, reflection, and creativity that can be easily transferred to the TT", she or he is granted a (+1 to +2) value. In other words, in this model, errors are taken into account, and the successful translation is counted as well.

However, although this model is intended to significantly compensate between the translational academic theories and their actual application by practitioners where translators are dealing with real-world clients, it has been heavily criticized as being highly subjective because it relies solely on the final judgment of a teacher, instructor or evaluator (Al-Ghamdi, 2016). Another point that can be highlighted here is that the primary concern of this approach seems to be the evaluation of the translator's competence more than the translation itself.

2.3.1.5 Discussion on TQA Models

This section discusses a number of the most innovative TQA models. In this review, these TQA models have been investigated along with the basic concepts inspiring their composition, the procedures of assessment, and the criticism these models have received. The first model discussed in this section is Riess's (1971) TQA model whose asset, according to Drugan (2013), lies, just like Williams', in denying the value of word-level or sentence-level in assessing the quality of text more specifically in the comparison between ST and TT by enlarging the focus of assessment to include the text's function. Nevertheless, the present study agrees with House's (2000) criticism of Reiss's model in that her model does not precisely show how the text's function nor the ST text type are possibly determined. Indeed, a text like *Midaq Alley*, although demonstrated as a fiction text whose main purpose is supposedly to entertain, is also informative as it provides the reader with facts and descriptions of real antique places in old Cairo. It is also

an expressive text marked by its high aesthetic value. Moreover, as a fiction text, it can also be considered an operative text whereby the principle focus of communication appeals to the reader. If Riess's model is not able to provide a clear-cut criterion to determine the text type, it will be a complex and challenging mission for the evaluator to assess the TQ of *Midaq Alley* based on such a model.

In a similar vein, in her assessment of *Midaq Alley* applying Nord's (1991) detailed TQA model in which both the intra-textual factors and inter-textual factors are analyzed to provide a final assessment of TQ, Al-Adwan (2011) indicates that Nord's model is inadequate in assessing the translation of the novel in hand. However, she does not clearly state the rationale behind this claim. This may be because Nord's TQA model is stressing on the context more than a sentence or word level (Drugan, 2013), while in literary works, being a written work, words and sentences are the fundamental realization of the context, whereby as referred to by House (1977, 1997, 2015), the text is embedded in its context of situation. This is utterly true because, in a genre like fiction novels, the only available medium is language.

Williams' (2004) TQA model detects how the argument is transferred between the ST and TT. While introducing his model Williams (2004) indicates that his model complements the existing non-quantitative TQA models and indicates that his model is applicable to non-literary texts. However, the text analyzed in this study is a literary work whose main concern is not the flow of argument alone. Hence, it requires a TQA model that considers how the culture, dialect, communicative value, aesthetic value, and how these factors are combined to deliver Naguib Mahfouz's message. Besides, being time-consuming, in Mossop (2004) and Drugan (2013) criticism, mainly when applied on long texts because the text will be evaluated twice, once using Williams (2004) ARTRAQ model and then using another TQA non-quantitative model,

and having to meet specific deadlines in Ph.D. studies, make this model seem inappropriate to apply on such a long text.

Finally, although Delizée's (2011) model tackles the TT text on a combination of parameters, including nearly some parts of the register. For instance, it deals with the text's subject matter (which is a part of Field) and the text's communicative function (bearing in mind that the primary concern of this model is evaluating pragmatic texts whereby the fundamental function is communication), which can be somehow related to Tenor. It further tackles the text's coherence and cohesion, which also can be related to the text's Mode (just like House's TQA model). Nevertheless, these parameters are employed in her model to approach TQ from a different angle. This discrepancy could be possibly attributed to the fact that Delizée (2011) employs her model mainly to evaluate the translator's competence which is beyond the scope of this study. To put it differently, the current study is indeed comparing two TTs to evaluate the end-product quality, as manifested in the texts. Regardless, it is not by any means comparing the translators or their professionality or their deep knowledge of the SL and TL.

2.4 Conclusion

This chapter has reviewed some fundamental and vital points related to TQA, including how the term quality can be defined, what TQA models have been proposed to assess TQ, and how quality has been assessed through the reception of TT readers. The chapter begins by defining TQ from different perspectives, arguing that the definition of quality differs according to the translation theory adopted by the researcher, and it clearly articulates what aspects of quality are explored in the current study. Then, the chapter exhibits a variety of TQA models and the rationale for not utilizing them in this study. The following chapter introduces House's (2015) TQA model, along with her definition of quality and the theories and concepts she consulted to build up her model of translation assessment necessary to understand her model and how it is can be applied to assess the translation quality of texts.

CHAPTER 3: HOUSE'S (2015) TQA MODEL

3.1   Introduction

Having discussed the definition of quality from different perspectives and exhibiting different translation quality assessment models, this chapter introduces House's (2015) TQA model along with the basic concepts and theories inspiring it and the definitions of their principal parameters. It also shows a brief overview of House's (1977, 1997) TQA models whose understanding is needed to understand her latest model. House's (1977, 1997, 2015) pioneer typologies of translation, i.e., overt and covert translations, are also examined along with an extended comparison between her two types of translation. Further, the rationale of applying it to assess the TQ of the novel in hand is discussed. Moreover, some critical points regarding House's TQA models are highlighted.

3.2   Inspiration of House's (1977, 1997) TQA Models

Before introducing House's (2015) TQA model it is vital to explore House's (1977, 1997) previous models to understand the fundamental concepts upon which she builds her models including her concepts of textual function, context of situation and situational dimension which are fundamental to understand House's (2015) TQA model.

As stated earlier, House (1977) indicates that the benchmark against which TQ is measured is equivalence, more specifically, functional equivalence, through which the TT becomes semantically and pragmatically equivalent to its original. Obtaining such an equivalence entails that the translation has a 'function equivalent to its original' (House, 1977, p. 30). Therefore, it is highly influential here to precisely define the textual function from House's (1977) perspective, as she proclaims that the term function can be mistakenly misconceived as the text type.

When she first introduced her model, House (1977) states that she utilizes Halliday's ideational, interpersonal and textual functions. Hence, a good starting point to apprehend House's (1977) model is to first scrutinize Halliday's (1970a, 1971, 1973) function definition. Halliday (1973) broaches three distinct fundamental functions of language: ideational, interpersonal, and textual. The ideational function reveals and expresses the experiences of the real world whereby language explicitly conveys the content or the topic. To put it differently, this function signifies the actual world of our experience by expressing its content.

On the other hand, the interpersonal function is mainly dedicated to identifying the relationship between the language producers and the receivers. More specifically, through its interpersonal metafunction, language expresses the addresser's attitude along with the specific attitude and behavior it elicits in the addresser. Not only that but also, the relationship role (e.g., teacher to a student) and social role between the addresser and addressee are depicted through this function of language. In that sense, concerning the aforementioned essential functions of language, the ideational function can be equated to the referential (content-oriented) function while the interpersonal is equated to the non-referential (addresser-addressee-oriented) function (House, 1977,1997, 2015). Finally, Halliday introduces a new function, i.e., the textual function that shows how the message is connected. In other words, this function is related to the message's coherence and is liable for constructing the text as a whole.

Moving to House's (1977) definition of textual function, she defines ideational and interpersonal, based on Halliday's notorious language functions, labels the 'the two broad pre-analytical' (p. 37) referential and non-referential functional elements of any text. However, her definition of function draws a distinctively clear line between what is meant by language function, mentioned in the above discussion, and text function, which she defines based on (Lyons, 1969) as "the application or the use which the text has in the particular context of a

situation" (p. 434). In other words, the function of a text is defined in relation to its context of situation since all texts are 'self-contained instance of language' (House, 1997, p. 35).

Besides, defining the textual function, many concepts in House's (1977) model including the context of situation require further clarification. To clearly define the context of situation House (1977) consults several theories, including Crystal and Davy (1969), Gregory (1967), Söll (1974), and Joos (1961). Bearing in mind that the ST and TT have to be functionally equivalent, it is fundamental to establish how the function of each text can be determined. More specifically, concerning House's definition of function, it is crucial to establish how the ST's function can be captured within its context of situation, which she subdivides into 'manageable parts' known as the 'situational dimensions' (House 1977, p. 38).

To clearly define these dimensions, House (1977) adopts Crystal's and Davy's (1969) definition of situational dimensions which can be illustrated in detail as follows:

1. Individuality: this dimension deals with the unique attributes that distinguish each person among all users of the same language, such as their voice's quality, 'handwriting,' or some unique unconsciously or habitually produced words, expressions, and utterances.

2. Dialect: the dimension of dialect comes in two primary types of dialects, namely, 'regional and class dialects.' Regional dialect tackles the linguistic characteristic of one's 'geographical origin.' On the other hand, class dialect handles the linguistic attributes of texts or utterances determining their 'social class'.

3. Time: this is the dimension dealing with the linguistic features of the text to identify its 'temporal provenance.'

4. Discourse: this dimension incorporates both medium and participation and can be further explicated as follows:

- Medium: refers to the type of the 'language event' falling into one of the two thoroughly established categories, i.e., spoken or written, and it comes in two distinctive types, which are simple and complex. If the language event (medium) is expressed in one category, for instance, written to be read or spoken to be heard, it is classified as "simple." On the contrary, if one medium shares some features of the other, i.e., written exhibiting some features of spoken or vis versa, it is regarded as 'complex.'

- Participation: this dimension exhibits two kinds of participation, i.e., monologue and dialogue. As the name suggests from the prefix (mono-), a monologue implies that one user produces the utterance only with no 'expectations of response.' Dialogue, on the other hand, involves more than one person in the same conversation. Moreover, just as mentioned in the medium section above, participation is likely to be either simple or complex. For instance, if the linguistic event takes place within the same category, i.e., it is a monologue having only all the features of a monologue, it is considered "simple". If that monologue had features of dialogue instead such as rhetorical questions, then it is not falling under its category, and therefore, considered complex.

5. Province: this dimension describes the 'extra-linguistic context' typifying "the nature of the professional or occupational activity" of the text producer. This dimension can be exemplified by "the language of' public worship, advertising, science or law public worship, advertising, science, or law".

6. Status: the dimension of status integrates the linguistic elements determining the social role among the participants involved in communication along with their social relations, including several concepts of informality, formality, intimacy, business relations, etc.

7. Modality: this dimension relates the linguistic form of a text or an utterance to its particular purpose. For example, linguistic features chosen to write a textbook is different from those of writing an essay or a letter. In other words, this dimension can be compared to genres such as novels, poetry, etc.

8. Singularity: the dimension of singularity does not deal with the permanent features distinguishing a person among other language users that have been discussed under individuality but rather with the temporary ones that one particularly employs in an utterance or a text to maintain a specific impact such as using "a linguistic originality into a poem" (Crystal & Davy, 1969, pp. 66-77).

In House's (1977) model, the aforementioned eight situational dimensions are further modified and divided into two primary types, i.e., dimensions of language user and dimension of language use. The dimensions such as individuality, dialect, and time are dedicated to language user dimensions. In contrast, the rest of the dimensions are incorporated under language use dimensions as follows:
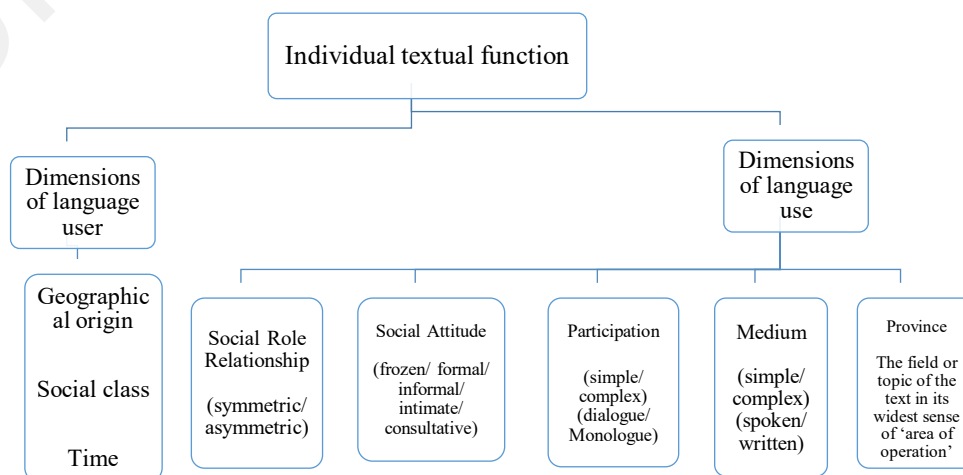
Figure 3.1: House's (1977) TQA model.

According to House (1977), the dimension of individuality has been omitted to avoid redundancy because the specific language user-related features examined under this dimension are captured in different dimensions such as social role relationship, social attitude, and province in her model. Further, under the dimension of language user, she adopts Crystal's and Davy's dialect, which is further separated, in her model, as geographical origin and social class. The dimensions of language use are also modified in House's (1977); for instance, on Medium, the complex medium is refined in House (1977), adopting Gregory's (1967) classification as follows:

Figure 3.2: Complex medium (Gregory, 1967, p. 189).

However, according to House (1977), Gregory's classification is simplistic and cannot capture the specific features differentiating the spoken text from the written one because some written texts present some characteristics of spokenness. Hence, House (1977) further refines Gregory's classification by consulting Söll's (1974) seminal work demonstrating various features of spoken language such as incompleteness of sentences, the particular manner of text arrangement, the specific theme-rheme sequence, the structural simplicity, the subjectivity markers including "qualifying modal adverbials, or interjections, and higher redundancy." (Söll, as cited in House, 1977, p. 44).

Similarly, House (1977, p. 44) refines the dimensions of participation, particularly the complex participation whereby she examines the linguistic realizations of 'participation elicitation' and 'indirect addressee participation' such as the particular use of 'pronouns,

switches between imperatives, interrogatives, exclamations, presence of contact parentheses, etc.'

As for Crystal's and Davy's (1969) dimension of status, it is further divided into two situational dimensions, i.e. social role relationships and social attitude in House's (1977) model. The dimension of social role relationship may fall under one of two basic typologies i.e. it can be either symmetrical marked with 'solidarity and equality between addresser and addressee' or asymmetrical when a sense of 'authority' between addressee and addressers is shown (House, 1977, p 45).

By contrast, the social attitude dimension shows the social closeness or distance between addressees and addressers. To clearly describe this dimension, House (1977) adopts Joos (1961), which closely concentrates on what he terms the 'scales of English usage' (p. 20), incorporating four types of scales, i.e., age, style, responsibility, and breadth. These scales are dedicated to examining the usage of 'native central English' (Joos, 1961, p. 11). Fundamentally, House (1977) is concerned with the scale named 'style,' encompassing the social relation between the text's producer and receiver in terms of formality or intimacy. Joos (1961) subdivides style into five further levels varying between frozen to intimate whereby frozen indicates the extreme formality, whereas intimate represents the opposite extreme of friendliness and informality. He classifies these levels in detail as follows:

1. Frozen: it is a kind of style where one finds completely no participation between addressee and addresser, such as in literature marked by the extreme application of allusiveness and the extensive attempts from the author to constantly appeal to her readers' optimal experience. Of course, this is one of the chief rationales behind naming this style the 'literary

style.' This style, whose main purpose is to entertain through ambiguity, is to be differentiated from the formal style associated with clarity.

2. Formal: this style is immaculately well-planned and logically informative, whereby the addressers' role is predominant, and participation of the addressee is absolutely not present. It is a complex style grammatical-wise and remarkably cohesive where no ellipsis or personal relations, or involvements is applied.

3. Consultative: the basic representative style of this type is the one used with strangers whereby the addresser/ speaker is required to employ ellipsis-free background information or any linguistic device to guarantee complete understanding and comprehension among participants. Here, addressees/ listeners have the optimal liberty to interact and participate in the communication.

4. Casual: the name of this style implies a causal relationship between the participants as between close friends 'acquaintances, and insiders' (p. 19) where of course, no background information is needed as everyone participating in this communicative act are familiar with each other, and everything can be easily inferred. Therefore, and inherently, slang and ellipsis are excessively used in this style. According to Joos (1961), this style is also marked with the insertion of expressions like yea, aha, it's right and the speech turn indicator like "well" to indicate the listener's turn in the conversation.

5. Intimate: as stated above, this is the friendliest style among all the above. Here, participants are immensely close to each other and familiar with each other's worlds, e.g., the case of a husband and a wife. It comes with no surprise then that background information is totally neglected here, and instead, it is more likely in such a style to exploit unique jargon or family-related coded words distinguished from the ones used by another intimate group of participants. In other words, each group of participants is likely to employ special jargons that

are solely utilized and comprehended between them. Thus, Joo's styles can be roughly summarized as follows:

Table 3.1: Summary of Joos' (1961) five styles.

Style	Characteristics
The intimate style	- It is used among close friends and family. - It shows frequent use of ellipsis. - It exhibits phonological reduction. - It is implicit in general because the addressees employ background information. - It shows a tendency of exploiting slang language.
The casual style	- It indicates less familiar relationships, e.g., co-workers. - It is more explicit than intimate style and shows less use of ellipsis. - It is likely to involve some slang expressions to some extent. - It perhaps shows technical Jargon.
The consultative style	- It is usually associated with quasi-formal relationships, e.g., employer-employee communicating in the workplace. - It is more explicit, exhibiting less shared background. information among participants. - It shows minimal use of ellipsis. - There is less use of slang language.
The formal style	- It hardly demonstrates shared background information. - There is no mutual participation, i.e., no response is expected from the audience. - It is highly explicit and shows a considerable number of formal lexical items.
The frozen style	- It is used usually for literary texts. - It lacks participation among the communicators. - It does not show phonological reduction.

House (1977) adopts Joos' (1961) without any amendments. The linguistic realizations of such styles in House will be illustrated further in the linguistic realization section.

Finally, in the dimension of the Province, House (1977) integrates two of Crystal's and Davy's (1969) dimensions, namely, Province and Modality. She broadly defines Province as alluding to "the occupational and professional activity" along with "the field or topic of the text in its widest sense area of operation of the language activity" (p. 48). According to House (1977), identifying these situational dimensions in the original text allows obtaining a 'textual

profile' characterizing that text's function. This function is the criterion against which "the quality of TT will be measured" (House, 1977, p 50).

Later, House revised her model in 1997 and incorporated new concepts that she still uses in House's (2015) TQA model. House's (1997) revised model retains the basic concepts of her first model, yet it introduces novel concepts, especially "in terms of the analytic apparatus suggested for categorial linguistic analysis" (p. 159). Hence, besides all the frameworks consulted in the first model, new seminal frameworks have been integrated into the new model, including Halliday and Martin (1993), Martin (1993), and Biber's oral-literates (1988). First of all, while House's (1977) TQA first model utilizes Crystal and Davy's (1969) system of categories for register analysis, the categorial system in House (1997) retains and subsumes some of Crystal and Davy's (1969) and House's (1977) categories under the simplified Hallidayan categories Field, Tenor, Mode (Halliday & Martin, 1993).

House (1997) integrates Martin's (1993) influential contextual approach and his plausible endeavor to relate the text to its wider context which can be more clearly and easily grasped through the following figure 2.3:
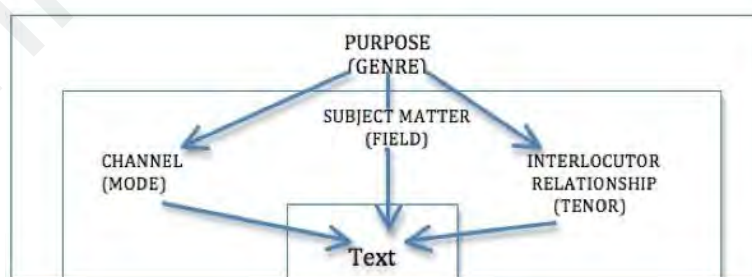
Figure 3.3: Martin's model of text in context (Martin, 1993, p. 120).

As shown in the figure above, based on Martin (1993), genre incorporates the register variables, which incorporate the text/language. This entails that the text's Genre determines the

language choices within its register, i.e., Field, Tenor, and Mode. Considering Martin's (1993) seminal notion of the unquestionable significance of genre, and as a way of relating the text to its wider context of situation, the analytical categories in House's (1997) TQA model incorporates genre to become in three categories Language/Text, Register and Genre. These categories are "related exponentially, and at the same time, each level contributes to the characterization of a functional profile for the individual source or target text" (House, 1997, p. 159). As House (1997) explains, the relationship between these levels is interdependent whereby the "generic choices are realized by register choices, which in turn are realized by linguistic choices that make up linguistic structures in the instantiation of the text" (p. 107). Thus, House's (1997) model can be presented as the following:
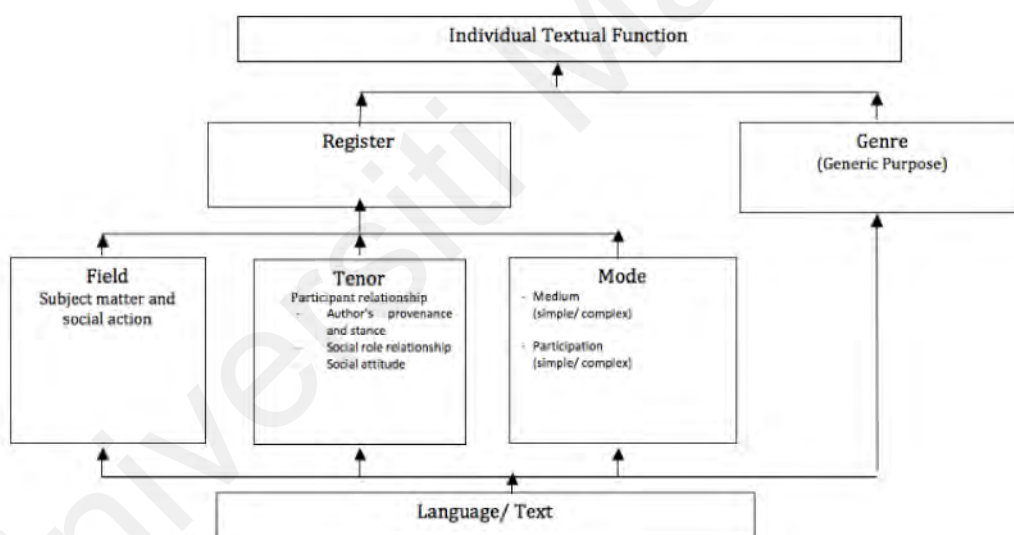
Figure 3.4: House's text analysis and TQA model (House, 1997, p.108).

As shown in this figure, under the Field variable, House (1997) examines the text's social action and captures "what is going on, i.e., the field of activity, the topic, the content of the text or its subject matter" (p. 108). To identify this category lexically, House (1997) differentiates between the "degrees of generality, specificity or granularity in lexical items according to rubrics of specialized, general, popular" (p. 108).

On the other hand, in House (1997), Tenor recognizes "who is taking part, to the nature of the participants, the addresser and the addressees, and the relationship between them in terms of social power and social distance" (p. 108-109). Here, Halliday's (1978, p. 33) 'degree of emotional charge' of the relationship between participants, i.e., the (interlocutors) author and the reader, is also considered. Under this dimension also House (1997, p. 109) includes "the addresser's temporal, geographical, social provenance as well as his intellectual, emotional or affective stance his personal viewpoint" concerning the content he is demonstrating and the communicative task in which he is engaged. According to House (1997), the parameter of stance can be compared to Crystal and Davy's category individuality, which was neglected in her first model. In House's (1997) TQA model, Joo's (1961) framework is still adopted albeit modified and simplified to identify the degree of social distance in the social attitude dimension as formal, consultative, or informal.

The Mode variable, in its turn, tackles the two parts of Crystal and Davy's (1969) Discourse, including both Medium and Participation in both their simple and complex variations (House, 1997). As a result, in this revised model, Mode covers the 'channel', whether spoken or written and similar to her first model, this dimension can be either "simple' written to be read) or complex (e.g., written to be read as if spoken)" (p. 108). Also, under Mode, the degree of participation between addresser and addressees is analyzed, and just like House's (1977), it can be either simple when the text demonstrates no features of participation or complex showing several reader involvements 'mechanisms' (House, 1997, p. 109).

In this revised model, House (1997) also incorporates another theory to analyze Mode, namely, Biber's oral-literates (1988). In his seminal work, Biber (1988) closely examines the linguistic various dissimilarities between spoken and written texts in English. His framework elicits several "dimensions of linguistic variation" (p. 160). Basically, House (1997) is

concerned about the following three dimensions among Biber's (1988) dimensions.

1. involved versus informational production:

The informational demonstrates, at one hand, a discourse of "highly informational purpose, which is carefully crafted and highly edited" (p. 115). On the other hand, the involved production portrays discourse that is of "interactional, affective, involved purpose, associated with strict real-time production and comprehension constraints" (p. 115). This is best represented in examples such as an academic piece of writing versus spontaneous speech.

2. explicit versus situational-dependent reference: this dimension differentiates between two distinct kinds of discourse. At one end of the continuum, a type of discourse "identifies referents fully and explicitly through relativization" (p. 115). At the other end, another type of discourse "relies on nonspecific deictic and reference to an external situation for identification purposes" (Biber, 1988, p. 115). For example, a professional letter versus a broadcast.

3. abstract versus non-abstract information: abstract dimension clearly distinguishes between "texts with a highly abstract and technical informational focus and those with non-abstract focuses" (p. 115), say for instance, a written expository genre vs. a spoken genre.

According to House (1997), spoken texts are more likely to be considered involved, regarding the dimension of involved versus informational production, while written texts can be categorized as more informational. Also, concerning the second dimension, i.e., explicit vs. situational dependent, she classifies written texts as explicit, whereas she categorizes spoken texts as situational-dependent. Similarly, based on House (1997), in the last dimension, i.e., abstract vs. non-abstract, written texts demonstrate more abstract information than spoken texts, presenting more concrete or non-abstract information.

Even though these dimensions draw a clear-cut distinction between spoken and written

discourse, there is still a "considerable overlap" (Biber, 1988, p. 161). House (1997) also strongly confirms Biber's claim and further argues that some written texts show more involvedness, such as personal letters, or seem to be situational dependent and contain more non-abstract information just like the spoken genres, take fiction as an example. Similarly, House (1997) explains that some spoken genres also can be categorized as informational production such as prepared speeches and broadcasts, and some, although spoken, are considered explicit, e.g., public speech. Therefore, House (1997) does not utilize this theory alone to identify the spokenness and writtenness of the text and combines it with Gregory (1967), Crystal and Davy (1969), who set up categories such as "complex medium" and "complex participation" where one category shows some characteristics of another category (written to be read as if spoken) and complex monologue that shows examples of addressee involvement.

Apparently, it can be noted that in her first model House (1977) restricts the identification of the text function to recognizing the register of the text in order to identify the ST and TT textual profiles; however, in this revised model, she integrates genre in the textual analysis. According to House (1997), the genre is a social specific and pre-scientific category, i.e., related to the regular usage in its everyday sense, that is "characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (p. 107). She asserts that genre parameters are not to be expressed by scientific degree because of the ambiguity of defining the concept of the genre on an academic or theoretical basis; for instance, speech as a genre may incorporate different genre types, e.g., political speech, religious speech, and the like. Therefore, to avoid this ambiguity, House (1997) depicts genre as a categorization of text types that can be recognized through its register, i.e., Field, Tenor, Mode. Thus, in terms of quality assessment, a good TT falls in the same genre regardless of the type of translation it requires, i.e., overt or covert translation. The operation of the model is retained whereby obtaining the textual profiles

of ST and TT and statements of function and quality by the listing of covertly and overtly erroneous errors.

3.3   House (2015) TQA Model

In this revised TQA Model, House's (2015) TQA model integrates several theories and methodologies to develop the covert translation, particularly her notion of cultural filter. As an attempt to clarify the ambiguity of the concept of genre, House (2015) further modifies her model to include corpus studies to broaden the scope of TQA and to maximize the validity of her model with a more extensive empirical basis because corpus studies take the assessment from the mere focus on a single text as into a 'more general level' (p. 126). As House (2015) remarks, including corpus studies in her model is highly significant, especially when applying a cultural filter since the relation between concepts, i.e., genre and cultural filter, is supplementary.

Further, according to House (2015), contrastive pragmatic research facilitates avoiding the translator's arbitrary changes of ST and identifying the ideal situations and methods to change this ST properly to fit the TL culture's values and norms when applying a cultural filter in covert translation. Consequently, House's (2015) revised TQA model has validated the significant relation between contrastive pragmatics research and TQA, emphasizing that contrastive pragmatics research enables the evaluators to capture the similarities or discrepancies these languages demonstrate in terms of conventions, values, and norms based on concrete results.

Furthermore, House's (2015, p. 126) TQA model substantiates the efficacious impact of cognitive and neurolinguistic studies in TS; therefore, it integrates Paradis' (2004) neuro-linguistic theory to support the hypothetical variations in "processual complexity between the two kinds of translation, namely, overt translation (tied to ST) and covert translation (tied to TT). In order to understand the connection between Paradis's theory and House's (2015) notion

of TQA, more specifically, her plausible typology of translation into overt and covert translation, a brief explanation of Paradis theory will be provided. In what follows, only the parts that House (2015) highlights in her demonstration of this theory are tackled.

Paradis's (2004, p. 110) revolutionary theory describes the mind of the bilingual person (e.g., translators), implying that each language has its own unique 'subsets of neuronal connection', which is separately operating in the bilingual's mind. As shown in the following figure, in this theory, Paradis (2004, p. 38) describes how the various levels for 'explicit metalinguistic knowledge' of the two languages of the bilingual, i.e., L1 and L2, with its joint conceptual system and different language-related levels including semantic, morpho-syntactic and phonology are both controlled by the pragmatics of the two languages.
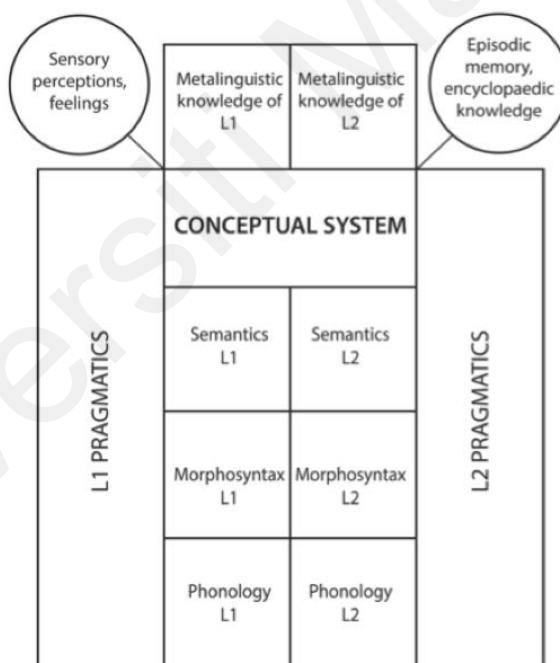
Figure 3.5: A schematic representation of the components of verbal communication Source (Paradis 2004, p. 227).

Based on Paradis's (2004), for a bilingual like the translators, there are basically two ways of translations: the first involves two steps: decoding (understanding the source text) and the

production of the TL element, and thus, it is considered a bit complicated. On the other hand, the other way of translating is considerably easier, requiring only one step in which the bilingual is directly transcoding the items of the SL into their equivalent items in the TL by automatically applying the rules required to complete this process.

This major emphasis on the pragmatics of L1 and L2, and the two ways of translations he proposes, relates Paradis' (2004) neurolinguistic theory to House's overt and covert translation in the sense that overt translation corresponds to Paradis's first way of translation, whereas covert translation corresponds to the other way. Thus, Paridis's theory introduces a new difference between overt and covert translations as explicated in section (3.5.3 comparing overt and covert translations) below.

Indeed, as indicated by House (2015, p. 120), the complexity in the case of overt translation, referred to in the previous quotation, is utterly justified by the fact that in this type of translation the pragmatics of both languages, i.e. SL and TL are simultaneously activated in the mind of the translator, thus, overt translation can be considered as not only 'psychologically' but also 'cognitively' complex. However, this psychological and cognitive complexity is not present, in the case of covert translation because it lacks the aforementioned 'co-activation' of the pragmatics of SL and TL in the mind of the translator due to the application of the cultural filter which forces the translator to focus only on the pragmatics of the TL. This new comparison between overt and covert translation is made possible in House (2015) Model through incorporating Paradis theory as clearly demonstrated by House (2015):

> Paradis' model is highly relevant for TS and for TQA because it provides support for the assumptions underlying House's model for TQ assessment with regard to the concept of the cultural filter in covert translation with its hypothesized complete switch to L2 pragmatic norms, and with regard to the hypothesized co-activation of the L1 and

L2 pragmatics components in overt translation. Paradis' model clearly supports my hypothesis described above that overt translation is psycholinguistically more complex due to an activation of a wider range of neuronal networks – across two pragmatics-cum-linguistics representational networks in the translation process. Paradis' model also supports my hypothesis that covert translation is psycholinguistically simple since only one pragmatics-cum- linguistics representational network – the one for L2 – is being activated in the process of translation. (pp. 120-121)

Further, the extended studies conducted by House (2015) focusing on covert translation as a part of a translational project known as the Hamburg project have revealed a redundant overlap in the results within the Field, Tenor, and Mode categories. This requires another modification within the internal dimensions under each category. Therefore, House's (2015) TQA model seeks only lexis, the granularity of lexis, lexical fields, and Hallidayan processes (material, mental, and relational) under the Field variable.

Before explaining the rest of House's (2015) TQA model categories, it is crucial to shed light on the Hallidayan processes. In their seminal work *Introduction to Functional Grammar*, Halliday and Mathiessen (1994) defines processes (along with its other associated categories, i.e., participants and circumstance) as the "semantic categories which explain the most general way how phenomena of the real world are represented as linguistic structures" (p. 109) and proposes three main processes types, i.e., material, mental and relational processes.

Material processes cover the processes of doing and happening. The two main participants related to these processes are the Actor (the subject who is the doer of the process) and the Goal (the object influenced or affected by the process). For instance, the policeman (Actor) caught (material process) the criminal (Goal). On the contrary, mental processes, or sensing processes,

are related to thinking (e.g., know and believe) and feeling (e.g., love and hate). Mental processes involve two types of participants: the sensor, the subject who feels or thinks, and the Phenomenon, referring to what is felt or thought.

Relational processes are typically referred to as the processes of being and are realized by the verb (be), and can be exemplified as: Mona *is* beautiful. Halliday and Mathiessen (1994) illustrates that this type of process comes in two different modes, i.e., identifying processes and attributive processes. In the case of identifying processes, "something has an identity assigned to it" (p. 122). In other words, it indicates that an entity is basically used to identify another, as in the example 'x is identified by a' in which 'a serves to define the identity of x' (p. 122). Mainly two types of participants are associated with this process: the identified, which labels what is being identified (e.g., the x in the previous example) and the identifier that acts as the identity (e.g., the a in the previous example).

On the other hand, attributive processes describe the cases in which "an entity has some quality ascribed to it" (p. 120), such as the case in the following example "a is an attribute of x" (p. 120). In other words, in this subtype of process, an entity has some quality ascribed or attributed to it (Halliday, 1994). In terms of participants, the quality is labeled as the Attribute, and the entity this quality is ascribed or attributed to is known as the Carrier and can be further illustrated in the following example: Cats (Carrier) are (relational processes (attributive) cute creatures (Attribute).

Based on Halliday and Matthiessen (1994), the type of process allows for determining the exact functions of the participants and, therefore, results in a clear understanding of how they contribute to the text's subject matter related to the Field variable. For example, by precisely realizing the type of process (doing, sensing, being), it is easier to realize what specific role the

subject is playing and how it affects the object in the examined clause. Likewise, House (2015) employs Hallidayan three main types of processes, i.e., Material, Mental and Relational processes, to realize the Field dimension. However, in the sample analyzed in House (2015, p. 127), she considers examples such as "to respond creatively and competitively with branded" as a material process, which entails that the concern here is not the transitivity of the processes but rather its typology. Indeed, based on Matthiessen and Halliday (2014, p. 226), material processes can be either transitive, i.e., comes in structure {subject- verb- object} e.g. "the lion caught the tourist" or intransitive, i.e. {subject- verb} structure "e.g. the lion sprang."

Getting back to House's (2015) TQA model, within the category of Tenor, the analysis solely covers the lexical and syntactic means which are examined according to the subcategories of author's temporal, social and geographical provenance, author's (intellectual and emotional) stance, social role relationship, social attitude, and participation which was previously analyzed under Mode in her (1997) TQA model. The analysis under the category of Mode basically remains the same as the previous model, whereby it includes Medium (spokenness versus writtenness) and Connectivity (Coherence and Cohesion). Hence, the recent modification of House's TQA model can be best captured as in the following figure:
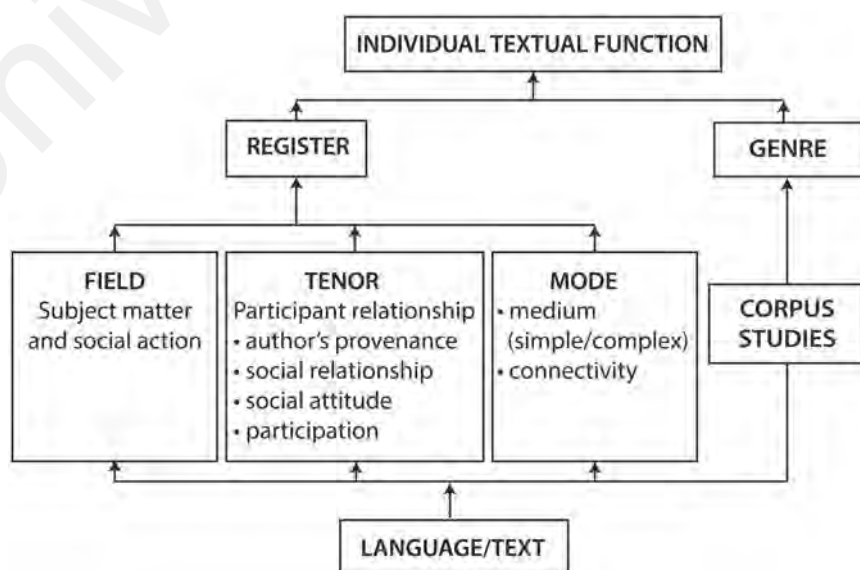
Figure 3.6: House's TQA model (House, 2015, p. 124).

Operating the model is still the same as the first (1977) TQA model, and it follows the same steps whereby first the ST textual profile is identified to produce the statement of function, then that of TT is also determined, and the two textual profiles are compared. Then, the covertly erroneous and overtly erroneous errors are identified to produce the statement of quality. However, because this is the model utilized in this study, it is crucial to highlight the linguistic realization of the House's (2015) model after the new modifications within the internal components of the three categories, i.e., Field, Tenor, Mode. These linguistic realizations are demonstrated as identified in the example on which House (2015) applies her latest model. In this example, which is taken from her Project corpus 'Covert Translation', with the University of Hamburg, she applies her model on a German ST, i.e., an excerpt from a company's annual report, translated into English and exhibits the following linguistic realizations:

Table 3.2: Linguistic realizations in House's (2015) TQA model (House, 2015, pp. 129-134).

FIELD	
"Within Field, the analysis now focuses solely **on 'lexis**, the **granularity of lexis**, **lexical fields** and **Hallidayan processes** (Material, Mental, Relational)".	
Lexical Means	"Use of **simple, easily understood and comprehensible words along with cliché collocations** which provide a **positive** and '**positively evaluative connotations"**. **Adjectives** are frequently **intensified**, showing a mixture of comparative or superlative forms that to a great extent expresses the addresser's subjective evaluation. **Lexical fields** 'e.g. Human behavior, beliefs, knowledge.' **Processes** **Preponderance of relational** and **mental** processes, **material processes** In fact, these processes are analyzed in terms of how their distribution throughout the text affects the text. **For instant, in her example, the relational** and **mental processes are used more than material processes to exhibit the feelings, intentions** and **beliefs of human beings** and **abstract** between states of affairs as well. Also House notices if the text **is less/more "focused on concrete acts of doing by human** beings".
TENOR	
"Within Tenor, **only lexical** and **syntactic choices** are examined along the subcategories of **Author's Provenance and Stance**, **Social Role Relationship**, **Social Attitude** and **Participation"**.	
"Author's temporal, social and geographical provenance"	

	"Unmarked concerning the author's regional, social and temporal provenance".
	Author's personal (emotional and intellectual) stance This dimension shows how the addresser demonstrates his or her feeling e.g. by showing 'optimism**, hope and conviction'.** It could be **noticed here** if there is a certain **preparedness** 'to missionize and pass on this optimism to the addressees because through this type of missionizing the text takes on an emotional character'.
Lexical means	**"High frequency of words and collocations** with **positive connotations"** right through the text. The "**high frequency of intensifying nouns** and **adjectives"** which shows **superlatives** (a feature that is mainly responsible for the 'text's emotional character').
Syntactic means	"Very **long complex sentences'** often making up a whole paragraph. The majority of these clauses are **highly elaborate**, **additive paratactic constructions'** which can easily be 'decoded, processed and understood".
	Social role relationship The role relationship is **symmetrical**. This can be inferred from "the strong feeling of belonging to the company and believing in its purpose' being celebrated throughout the text". The **addressees** "are **not directly ordered** to do or believe something, on the contrary, they are meant to be won over by an extremely **positive presentation** of the company".
Lexical means	A "**high frequency of words** and **collocations with exclusively positive** connotations" is employed here to convince or persuade the addressees. The **symmetrical relationship** is "somehow **affected** by the use of the clear hierarchical noun employees".
Syntactic means	Frequent **use of inclusive personal pronouns** 'our' and 'we' throughout the text. Use of "**grammatical metaphors** to show the 'less invasive, **indirect requests, declarations of intentions and persuasive acts"**. Use of "a **post-nominal non-finite** to-**infinitive construction** to weaken or reduce both the **illocutionary** and the **perlocutionary** force' of the statement or utterance causing a less explicit and specific rendering of the meaning of the clauses". Use of "**a grammatical metaphor in the subject noun phrase** in an identifying clause rendering the meaning of the clause less specific and explicit". Use of "**grammatical metaphors in the two noun phrases leading** to greater **implicitness"**. Use of "**the noun phrase the quality of life, in which the anaphoric** possessive pronoun **their**, to be expected in the co-text of the clause, is not used. The effect of this is a greater **generality** and also a greater **indirectness** in relation to the addressees".
Social attitude "The style of the text is ordinary colloquial English appropriate for a text that is meant to be easily comprehended by all employees of the company".	
Lexical means	"Choice of **words** and **collocations** that belong to **colloquial English** and can be **understood** by **non-specialists"**.

Syntactic means	**"Complex**, but **paratactical structures** throughout, which are expanded **by simple additive conjunctions** like *and* are therefore **easily proccessable".**

Participation
Simple: **monologue** with "merely **indirect** address and **involvement** of addressees".

Syntactic means	Use of "**inclusive personal pronoun** e.g. we and **possessive pronoun** e.g. our' in the whole text to '**simulate a situated interactional context".**

Mode

And along Mode, "the analysis will focus on **Medium (**spokenness vs writtenness), **Theme–Rheme** and **Connectivity** (Coherence and Cohesion)".

Medium and Connectivity

Complex: medium because it is "a **written text** that could be suitable for **reading aloud** or other kinds of **oral rendition** made to **give 'the impression that it does not stem from a written text"**.

Within **Biber's three dimension**s for differentiating **spoken** from **written** texts, i.e. involved vs. informative, explicit vs. situation-dependent, abstract vs. non- abstract.

It is 'rather more **involved** than **informative**, rather more **situation-dependent than explicit**, and rather **more abstract than non-abstract**.'

Lexical means	High frequency of "**abstract**, **emotionally involved words**, **collocations and metaphors".**
Syntactic means	Frequency of "**complex** but nearly exclusively **paratactic** structures **additively** strung together and thus optimally useful for **an oral rendition** as such structures are **easily cognitively processed"**.
Textual Means	The constant use of "**lexical repetition** and **grammatical parallelism** which are rhetorical means of **de-automatization** and **foregrounding** of certain items. In fact, this makes the mission' of the text rhetorically more effective and emotionally involved, as well as strongly cohesive". **The grammatical parallelism can be exemplified as follows:** a. **parallelism** of **prepositional phrases**: b. parallelism of **'to'-infinitive constructions**: c. parallelism of **post- nominal modification** The use of "**appositive structure** functioning as a kind of '**improvised afterthought**, creating an **impression of orality**, **spontaneity** and **emotional involvement** as well as a **rhetorically effective** conception of corporate identity". The use of "**rhetorically effective structures** for **convincing addressees** of the **value of the company's mission'** which can be exemplified" in: The use of "cohesive macrostructure attained through 'the echoic similarity of the beginning of the paragraphs plus a rhetorically effective final paragraph with a retrospective, summative evaluation of all previous paragraphs". The **addressees** are **"carefully guided** throughout the text by the use of 'a **clear structure** that is **full of repetitions and parallel structures to the final**, rather bombastic resultative statement".

In summary, House's three models mainly involve analyzing the text within its context of

situation. In so doing, House (1997, 2015) integrates Register and Genre analysis to maximize

her model's effectiveness in evaluating TQ. Among all the reviewed TQA models in the previous chapter, the current study utilizes House's (2015) TQA model for three fundamental reasons. First, House's (2015) TQA model considers not only the significance of the text but also that of its author. In the case of *Midaq Alley,* Naguib Mahfouz is a phenomenal author whose talent has caught a universal acknowledgment being one of the few Arab writers to receive a Noble Prize. Furthermore, House's influential categorizations of covertly and overtly erroneous errors allow for a more comprehensive analysis of the text, bearing in mind that these errors are identified by syntactic, lexical, and textual means. In fact, a text like *Midaq Alley* is culturally marked in several ways as it shows some instances of dialect use in the narrative and several references to historical places; therefore, its TQ needs to be assessed with such a comprehensive TQA model. Finally, one of the most significant aspects of House's TQA model is her seminal typology of overt and covert translation, which provides the evaluator with a template the translation should follow. In that sense, the translation evaluator will have specific standards to follow in the assessment since she can determine under which translation type the TT can be categorized.

3.4   Types of Translations

After examining various text types in her first model, House (1977) introduces her pioneer translation typology, i.e., overt and covert translation. Thereby, as stated by House (1977), instead of providing the translators with a model that starts from the ST's text type (e.g., Riess's TQA model), she provides them with a model that starts backward, i.e., from the translation type. This entails that the translator must establish what type of translation the ST can obtain, whether an overt or covert translation, before translating.

When tackling House's translation typology, it is vital to pinpoint what she signifies by overt and covert translation and what STs call for each type of translation. Also, it is highly substantial

to exhibit how she defines the cultural filter applied in the case of covert translation. These three concepts, i.e., overt translation, covert translation, and the cultural filter, are explicated in the following sections. Before elaborately clarifying these terms, it is crucial to indicate that different theories have defined them in her three models. The basic definition is still the same, yet it found a scientific basis or grounds for these definitions in each model.

3.4.1 Overt Translation

Generally, based on House's three models, overt translation ideally describes the cases where the translator does not follow the norms of TL because of the cultural significance of the original text or its historical dependence on specific historical events. It is specifically depicted, in her models, as the type of translation whose TT readers are not 'being directly addressed' (House, 1977, p. 189). According to House (2015), the STs demanding overt translations are genuinely tied to the SL culture and community; therefore, they must be identically transferred to TT. In House (1977, 1997, 2015), these STs can be classified into two categories. The first category is historically related STs addressing certain ST audiences and are thus linked to a specific time and event, such as a political speech given on a special occasion at a specific time (House, 2015). On the other hand, the other category includes "overt timeless STs, whose virtue and value surpass being merely classified as aesthetic or artistic works" (House, 2015, p. 54) to become more rooted in the original text's history and culture (e.g., fiction works written by acknowledged authors like the text analyzed in this study).

Indeed, what motivated House (1977) to modify the concept of function (as in functional equivalence) in her original TQA model is chiefly the sine qua nons for such a type of translation as she has concluded that it is quite not realistic to fancy a direct match of the ST's function in the case of overt translation. This, based on House (1977), is, clearly and evidently, attributed to the originality and the reliance of the ST on a particular and an unrepeatable historic incident in the ST culture (in case of texts of historical texts, e.g., political speech taken place

at a specific time and place whereby a certain audience is being addressed). House (1977) also notes the difficulty of attaining that equivalence in the case of 'timeless' literary texts because of the unique and individual status that the original text significantly enjoys in the SL culture, making it hardly possible. Accordingly, House (1977, p. 55) suggests in such cases to sustain a 'second level function' which she shows as a sort of 'topicalization' of the ST's function, i.e., the function topicalized in ST and as being highly relevant to the "contemporary, educated middle class native speakers of the target lingua-culture and their potential counterparts in the source culture, who are not the original addressees."

In House's (1997) revisited model, the second level function equivalence obtained in overt translation is defined on a more theoretical-grounded basis by integrating concepts such as 'frame' and 'frame shifting' as proposed by Bateson (1972) and Goffman (1974), respectively, along with Edmondson's (1981) concepts of 'discourse worlds' and 'world shifts.' Hence, these concepts will be briefly defined in the following discussion.

As introduced by Bateson (1972), the psychological notion of the frame is described as a cognitive process that language users employ to outline and break down contexts. Bateson's (1972) interesting study articulately hypotheses that the person perceives a particular message given in a specific context by picturing fictitious lines to include 'members of a class' by means of their 'sharing common premises or mutual relevance' (p. 190). To simplify this concept, Bateson (1972) gives the example of an actual frame wherein the frame of a picture leads the person to exclude all the surrounding content on the wall and include the content of the picture within the frame solely. In a similar vein, the frame, which is usually 'meta-communicative' (Bateson, 1972, p. 193), helps the person include only the relevant parts of the message by virtue of the context enveloping it. Thereby, based on Bateson (1972, p. 193), the function of the frame "assists the mind in understanding the contained messages by reminding the thinker that these

messages are mutually relevant and the messages outside the frame may be ignored" and thus enables the hearers to elicit extra conclusions regarding the content or the message of the communicative event.

House (1997) also integrates Goffman's (1974) concept of frame shifting, in which the notion of the frame is further expanded to explain how people shift frames during an interaction. Goffman (1974) argues that people generally adapt their behavior according to a frame shift, i.e., their comprehension of what is going on. For instance, in an interaction, the person detects the shift from the frame of 'everyday life behavior' to 'bluff games' since this frame "gives the player the assurance that his dissembling will be seen as not serious and not improper" (Goffman, 1974, p. 573).

Further, House adopts Edmondson's (1981) notion of discourse worlds and world shifts. The concept of 'discourse world' can be defined as the "application of the notion of a possible world derived from logical semantics to the pragmatic interpretation of conversational behavior" (Edmondson, as cited in House 1997, p. 112). It can be better understood in Edmondson's (1981) following example:

Teacher: john, ask me what time it is

John: what time is it?

Teacher: it's half-past three. Good, another one… (p. 202).

Apparently, John's utterance here can be interpreted as a bifunctional response as it is a follow up on the teacher's request (first discourse world), simultaneously, on the other hand, it is enquiring about the time (second discourse world) and thus it is by itself operating in two distinguished discourse worlds.

Moving to Edmondson's (1981) world shifts, it describes how interlocutors can switch between two separate discourse worlds simultaneously through the employment of linguistic or paralinguistic signals. By way of illustration, the linguistic world-shifting signals also are perfectly exemplified in the previous example whereby we can see how the teacher switched between two dissimilar discourse worlds; namely, the real class discourse world to another one with a pedagogical basis with john. As for the other type of signals i.e., paralinguistic signals, e.g., intonation are utilized when one utterance is meant for a group of hearers. Most significantly, as proposed by Edmondson (1981), discourse world-shifting entails that an utterance may have more than one function in the communicative event. To put in different wording, it could indicate that a single utterance may co-activate various discourse worlds.

These concepts, i.e., frame, frame shifting, and discourse world, validate House's notion of second-level function and equivalence obtained in overt translation. This translation, as defined by House (1997, p. 55), is a "language mention" through which the ST is 'situationally displaced' and intrinsically positioned in a 'new speech event, which gives it also a new frame', i.e., the frame of the TT. In that sense, this second-level equivalence facilitates the "access to the function the original text has (had) in its discourse world or frame" (House, 1997, p. 112). Based on House (1997), the ST and TT are simultaneously operating within two separate frames and discourse worlds because the TT here is a mere duplicate report of the original whereby the discourse world of the original is still activated. In other words, it can be inferred that overt translation involves two different frames and discourse worlds, i.e., the frame and discourse world of ST and that of TT that are co-operated together in the TT reader's mind wherein the ST is presented through the new frame and a new discourse word of the TT.

Indeed, according to House (2015), since the original texts hold a highly significant status in the socio-cultural context of the SL community, they are to be kept intact because the ST

status has to be topicalized in TL culture, thus necessarily requiring substantial changes. Accordingly, "it is this dialectical relationship between preservation and alteration" (House, 2015, p. 55), which truly complicates the mission to find translation equivalents in cases of overt translation. However, in some cases, such as having historically-tied texts documenting a particular historical event and showing high cultural uniqueness, the translator is hardly able to grant approximate equivalents for "culture-specific temporal, social class, or geographical markedness on the language user dimensions; therefore, she may be required to simply give explanatory notes to TT receivers" (House, 2015, p. 56).

3.4.2 Covert Translation

In her definition of covert translation, House (1977, 1997, 2015) indicates that this type of translation generally has a similar status to the ST in its culture albeit in the TL culture, in the sense that the texts calling for a covert translation are not pragmatically or culturally specific in the SL and are not by any means addressed particularly to the ST audience. To put it differently, these texts are more general and universal compared to the texts calling for the overt translation since an ST and its 'covert' TT are "pragmatically of equal concern for source and target language addressees" (House, 1977, p. 194). This entails that a covert translation and its ST address the ST and TT readers equally because they depend on "contemporary, equivalent needs of a comparable audience in the source and target language communities" (House, 1977, p. 195).

Since the texts are not culturally tied, it can be concluded that the principal concern in covert translation is only to sustain the ST's function in the translation. According to House (1977), unlike overt translation, obtaining a functional equivalence in covert translation is utterly viable because its ST is not tied to the SL culture and because the TL receivers are directly and immediately addressed just in the same original manner as their counterparts in SL are. For example, in a manual user presenting directions to use a particular product, both ST and TT

addressees are users of the product who can only be differentiated based on their mother tongues.

Similar to overt translation, the definition of the functional equivalence obtained in covert translation is given a theoretical background in House's (1997, 2015) TQA models incorporating Bateson (1972) and Goffman (1974), and Edmondson's (1981) concepts of 'discourse worlds' and 'world shifts.' As the translator's role here is merely to represent in the TT the function the original has in its linguacultural framework and discourse world, covert translation is only operated in the frame and discourse world of the 'target linguaculture' without co-activating "the discourse world in which the original had unfolded" (House,1997, p. 114). Hence, a covert translation only involves one discourse world and one frame related only to TT.

Further, since the primary concern in covert translation is reproducing the function of the ST according to the TT culture, House (1977) asserts that translators need to be lingually and culturally fluent in the ST and TT because they should undertake various presuppositions in the SL and TL communities to meet the needs of TL addressees in their cultural context. Therefore, to mitigate between the two cultures and thus place ST in TL cultural setting, the translator is demanded to apply what House (1977, 1997, 2015) terms a 'cultural filter,' which in its turn permits the translator to go through ST as if through the viewpoint of a target culture user. This term will be further explicated in the following subsection.

3.4.2.1 Cultural Filter

As stated earlier, it is necessary to obtain a functional equivalence in the case of covert translation; therefore, it is crucial to observe the cultural differences between the ST and TT before altering the ST according to the host culture and language. To empirically investigate the 'manipulations' applied on ST, detect how the potential changes have taken place along the

situational dimensions, and depict how these changes are reflected in the translation evaluation, House (1977) introduces what she terms as 'cultural filter.' The term cultural filter refers to the means by which a translator catches the socio-cultural varieties "in expectation norms and stylistic conventions between the original text and target linguistic-cultural communities" (House, 2015, p. 68). To put it differently, the application of the cultural filter enables the translator to capture the differences in culturally-shared conventions of behavior and communication, preferred rhetorical styles, and expectation norms in the source and target speech communities (House, 1977, 1997, 2015).

Based on House (1997), the application of this cultural filter should not be an arbitrary decision or choice; therefore, it is fundamental to consider the possible cultural differences between the original and the target communities. Hence, later in House's (1997) second revisited model, House conducted a plethora of pragmatic contrastive studies investigating and comparing the communicative preferences among English and German speakers to develop, verify and justify her concept of cultural filter. The results of this influential examination of the translations of German-English texts, demonstrates five distinguished dimensions of 'communicative preferences' between the speakers of these two languages i.e. "Directness /Indirectness, Orientation towards Self/ Orientation towards Other, Orientation towards Content/ Orientation towards Persons, Explicitness/ Implicitness, Ad-hoc Formulation/ Use of Verbal Routines" (House, 1997 p. 79).

Interestingly, these results have shown that some of the mismatches that House (1977) identified as errors should not be so considered. For example, in the dimension of language use, in the economic text (translated from English into German) analyzed in House (1977) samples, the English ST used flattery or indirect speech acts of order, while the German text was more direct. Based on House (1977), this is classified as an error, yet the results of these pragmatic

contrastive studies reveal that Germans prefer directness in communication, unlike their English counterparts. Therefore, according to House (1997), this mismatch is not classified as an error. In the previous example, the cultural filter has enabled House (1997) to find the functional equivalence of ST's utterance based on the TL communicative conventions wherein the functional equivalence of the English indirect order speech act is a direct order in German since this is how the Germans conventionally express such a speech act.

3.4.3 Comparing Overt and Covert Translations

Since House has revised her model several times, it is crucial to compare overt and covert translations to examine the change in House's definition of these translation types in her revised models. The first difference between overt and covert translation, as provided by House (1997, 2015), is reflected in the specific levels, namely, Function Language/Text, Register, Genre levels, on the basis of which each type of translation matches its original text and accordingly in the type of functional equivalence possibly achieved in each type of them. In overt translation, House (1997, 2015) asserts that an overtly translated text has to match its original in the levels of Language/text, Register, and Genre as well. However, when it comes to the level of function, as stated in the previous section, overt translation can only meet a second-level functional equivalence through which the translator enables the TT reader's access to the function of ST in 'its discourse world or frame' (House, 1997, p. 112).

On the other hand, House (1997) remarks that the TT matches its original only in the levels of function and Genre in covert translation. Indeed, function (and consequently functional equivalence) here can be easily met and obtained necessarily by applying some changes at the other levels, i.e., Language/text and Register, producing an ST-distant translation, and that is the main reason behind portraying the covert translation as a 'second original' (House, 1997, p. 114). In fact, with the application of a 'cultural filter,' these levels can be modified or, to put in her terms, can be 'manipulated' to fit the lingua-cultural situation of TT (House, 1997, p. 114).

This basically entails that a suitable or successful overt translation matches (corresponds to) its original as identical as possible in the levels of Language/text, Register, Genre. In contrast, the adequate covert translation is the one that is distant from its ST in the Register and Language/ text levels. These two differences can be best presented in the following table:

Table 3.3: The Dimension Overt-Covert Translation (House, 1997, p. 115).

Level	Is strict equivalence the translational goal	
	Overt translation	Covert translation
Primary level function	No	Yes
Secondary level function	Yes	(does not apply)
Genre	Yes	Yes
Register	Yes	No
Language/text	Yes	No

Additionally, as stated by House (1997), the two types of translation can be further distinguished in terms of the translator's visibility. For example, she argues that translators are utterly not visible and rather act as mediators merely transferring a text from its SL to a TL in overt translation; however, in covert translation, the translator is visible because she recreates or rewrites the original to apply a cultural filter and maintain a relative accurateness in translation.

The difference between the two types of translation is presented from a different perspective after incorporating concepts such Bateson's (1972) 'frame,' and Goffman's (1974) 'frame shifting' along with Edmondson's (1981) concepts of 'discourse worlds' and 'world shifts' into House's (1997, 2015) revised models. As indicated earlier, House (1997) illustrates that, in overt translation, more than one frame or discourse world operates simultaneously. This particularly takes place in case of literary works as stated by House (1997):

The case of a literary work, which I had originally classified as "timeless, of general

time/space-transcending human and aesthetic interest" seems to be a special one. While it is of course true that the literary work carries/creates its own cultural frame of reference, textual interpretation is, in part, both time- bound, and culture-bound. The suggestion is then that for an established work of literature, two discourse worlds co-exist for the contemporary reader situated in the lingua-culture of the writer, and both are co-activated by the readership of the translation, such that three discourse worlds can be said in this instance to co-exist. (p. 113)

She further explains that besides these three discourse worlds a fourth one is added, i.e. that of the translation; as a result, the TT reader is ended up co-activating four discourse worlds all at the same time when reading such works.

By contrast, a covert translation, where the translator merely duplicates the ST's function, operates in "the frame and discourse world of the target linguaculture without co-activating the discourse world in which the original had unfolded" (House, 1997, p. 114). In other words, when reading a covert translation, the TT is operating only one discourse world related to the TT.

Further, the significant conclusions from House (1997, 2015) emphasize another distinction between the two types of translation. Thereby, she asserts that since overt translation involves the co-activation of several discourse worlds, it is considered more psychologically complex than covert translation, wherein this simultaneous operation of separate discourse worlds is not applicable. This notion is even more legitimized by considering Paradis' (2004) Neurolinguistic theory in House's (2015) TQA model, as shown above in the explanation of House's (2015) TQA model.

In conclusion, as indicated above, some historical or culturally tied texts or timeless literary works require an overt translation; otherwise, covert translation is favored. However, two points have been highlighted by House (1997, 2015) regarding this distinction between overt and covert translation. First, the criterion to choose an overt or covert translation is not entirely static or permanent because, in some instances, a text may demand a covert translation, yet after its author claims a particular value like *Midaq Alley*, such a text subsequently necessitates an overt translation due to the new significant statues of its author (House, 2015). Secondly, it should not be inferred from the distinction between these two texts that the translator will fully apply either overt or covert translation on the whole text, as indicated by House (1997) since the difference between overt and covert translation is 'a cline, not an "either-or" dichotomy' (p. 30). This entails that there will be one dominant type of translation within which there might be instances from the other. For example, an overt translation may show some covertly translated examples.

However, House (1977, 1997, 2015) does not specify the dimensions or parameters to translate the examples covertly in the case of overt translation. Thus, involving the TT readers in the current study can be seen as an attempt to show what dimensions these readers may or may not accept covert translation in an overtly translated text. In other words, the current study somehow investigates within the overt translation what specific dimensions the translator can translate covertly, from the perspective of TT readers, which may help develop the field of overt translation by revealing other sides the theory may have missed.

In line with the previous discussion, to a large extent, the novel analyzed by the current study, namely, Midaq *Alley,* can be considered as an ideal example of the second category of overt translation, i.e., overt timeless STs (fiction works), due to the prominent position its author holds in the Arabic literature and universally as a Nobel Prize winner and the uniqueness of his

literary style of combining modern standard and daily spoken Arabic. Therefore, according to House's (2015) TQA model, it should be kept as intact as possible in translation.

3.5 Criticism of House's TQA Model

House's TQA model, in general, has been acclaimed by a considerable number of scholars and linguists such as Schäffner (1997), Waddington (2001), Hatim and Munday (2004), Hatim (2009), Vallés (2014), and Anari and Varmazyari (2016). For instance, Schäffner (1997) has acknowledged House's approach to TQA generally for considering the linguistic aspect of the text along with its textual, situational, and cultural aspect whereby she stresses how the linguistic aspects of TT are basically specified by TL "text-typological conventions, as well as by aspects of the communicative situation in the target culture in which the TT is to fulfill its function (e.g., time and place, knowledge and expectations of the TT addressees), and not primarily by the linguistic structures of the ST" (p. 2). In a different vein, according to Waddington (2001), House's approach provides the translation evaluator with an influential and pioneer distinction of covertly and overtly erroneous errors, which he describes as directly relevant and beneficial in assessing TQ.

On the other hand, Hatim and Munday (2004) have implied that House, through her acknowledged model, has offered a valuable and practical tool to assess TQ by integrating register theory in her approach to TQA. Further, Hatim (2009) also acknowledges House's seminal differentiation between text type and textual function (discussed in 2.3.1.1 Reiss' (1971, 1984) TQA Models above) as he approves her statement that equating text type with textual function is utterly simplistic. Similar to Hatim and Munday (2004), Anari and Varmazyari (2016) have also emphasized the significance of incorporating register theory in House's TQA model, indicating how it allows for a more systematic way of analyzing texts. Moreover, Anari and Varmazyari (2016) assert that House's Model (2015) assists the evaluator in yielding an objective TQA because it equally considers both linguistic and social dimensions.

To put it differently, they point out that tackling both the linguistic and pragmatic aspects of the text objectifies the assessment of political texts through basing the assessment on the conventions and TL culture, not the evaluator's intuition.

Despite the acclaims that House's model has received some scholars such as Gutt (2000), Waddington (2001), Williams (2001), Rothe-Neves (2002), Drugan (2013), Tabrizi et al. (2013), Vallès (2014), Al-Ghamdi (2016), and Bittner (2020) also have identified some drawbacks in her model. House's (1977) model has been devastatingly critiqued by Gutt (2000), who argues that among House's typologies of translation, perhaps the only type of translation capable of eliciting a functional equivalence, based on House's theory, is covert translation. This criticism may result from dedicating most of House's endeavors to developing the notion and definition of covert translation (Al-Ghamdi, 2016). This can be seen in the extended contrastive pragmatic studies she conducted to legitimize the concept of 'cultural filter.'

Indeed, such criticism is still valid regarding House's (2015) TQA model because it is applied on a less representative number of texts dealing with a brief extract from the Unilever Annual Report in 2000 (158 words) and its translation into German (164 words), unlike her previous models applied on a considerable number of texts (Al-Ghamdi, 2016). Even this sample belongs to the covert translation; however, the applicability of this modified model is not tested on texts demanding overt translation to reveal how this model can actually elicit a second-level equivalence. In other words, House's (2015) modified TQA model only provides a theoretical basis of overt translation without practical application to see how the modifications have negatively or positively impacted the evaluation of overt translation. Although she has described it as more complex psychologically than covert translation, she provides fewer examples of overt translation and dedicates her endeavor solely to develop and unveil more about covert translation and applying a cultural filter.

In a different vein, House's (1997) model has been criticized by Waddington (2001) and Williams (2001) due to its inability to provide a sufficient grade of TQ. For instance, according to Waddington (2001), even though House's pioneer typology of covertly and overtly erroneous errors yields a detailed analysis in stating TQ of TT, it does not clearly illustrate how one can proceed from this statement of quality to a grade. In other words, House does not provide a specific measurement that is usually assigned to any assessment. This point is also highlighted by Williams (2001, p. 22), indicating how less likely if not impossible for House's (1997) model to offer a specific 'weighting and quantification method' upon which a particular standard of quality can be identified. However, this criticism seems invalid since House's TQA model is qualitative by nature, as asserted in her three books.

Moreover, House's model, in general, has been vigorously challenged in recent years by several scholars, including Tabrizi et al. (2013), Drugan (2013), Vallès (2014), and Al-Ghamdi (2016), because of its complexity and time-consuming characteristics. As stated by Tabrizi et al. (2013), these two characteristics can be attributed to House's consideration of several syntactic, lexical, and textual means in the analysis. On the other hand, Vallès (2014) has attributed these two defects to the number of steps involved to apply her model since, in order to reach a statement of quality applying her (1997) model, the evaluator needs first to analyze the ST to elicit its textual profile and then provide a statement of function, a process that is repeated on the TT to provide the statement of quality, these processes do not seem as easy as they sound as they involve exhaustive anatomy of the two texts especially on the translation to precisely provide in details two lists of errors, i.e., covertly and overtly erroneous errors and also bearing in mind, that to provide the textual profiles of both texts the evaluator has to seek for syntactic, lexical and textual means.

Despite the few drawbacks Valles (2014) accentuates in House's (1997) TQA model, he also

exhibits some strong points of this TQA model. In his study that sets out to assess the translation quality of humorous texts, Valles (2014) draws attention to the flexibility of House's (1997) TQA model, which through the application of the 'cultural filter,' allows the manipulation in the levels of Register and Language/ Text in covert translation. According to Vales (2014), this manipulation enables the application of several translation strategies whereby the translators can manipulate within these levels, i.e., the levels of Register and Language/ Text, to transfer the function of ST in accordance with TL norms and culture. Thus, he argues that 'cultural filter' is fundamentally influential, particularly when assessing humorous texts' TQ with highly marked interpersonal functions. Although Valles (2014, p. 60), following Waddington (2001) and Williams (2001), criticizes the model's inability to 'quantify errors' and thus, to elicit 'a final objective assessment' of TQ, he indicates that such limitations are "generic to any types of texts and not specific to the assessment of humorous texts".

In a different vein, in her seminal study Al-Ghamdi (2016) rightly indicates that although House in her three models presents precise specifications of the definition of "overt" translation; she hardly pins down a reliable criteria of the equivalence necessitous for such a translation, i.e., second-level functional equivalence. According to Al-Ghamdi (2016), it is only left to the translator or the evaluator's experience and intuition to decide and confirm this equivalence without showing any systemic or tangible criteria of selecting this required equivalence, unlike the case of the other equivalence attained through covert translation. Al-Ghamdi (2016) further implies that House does not provide a micro-level analysis in overt translation even in House's (2015) TQA latest model.

Further, based on Bittner (2020, p.8), although House (1997) considers equivalence in 'all its varied manifestations', i.e., in overt and covert translation, she fails to embrace 'the concept of translation as equally variable', a criticism Bittner (2020) infers from House's (1997) general

definition of translation. In other words, Bittner (2020) indicates that while House (1997) provides two distinct definitions of equivalence, i.e., primary functional equivalence achieved in covert translation and second-level functional equivalence achieved in overt translation, her definition of translation is too general to consider the difference between these different types of equivalence.

According to Bittner (2020), one major drawback of House's (1997) model is the overlap between the categories analyzed under the dimensions of register, i.e., Field, Tenor, and Mode wherein "some of the aspects discussed under one dimension may also be analyzed – and, indeed, are analyzed – under another" (p. 10). In other words, an element can be considered as a mismatch under several categories. Based on Bittner (2020), this can be exemplified in House's (1997) analysis of Jill Murphy's *Five Minutes' Peace*, where the humorous effect is analyzed three times under Field, then under Tenor and Genre. House (1997) herself indicates that the resultant overlap is attributed to the nature of language itself, not her model. This point is also emphasized by Bittner (2020), who further indicates that the repetition resulting from this overlap can be dramatically avoided "if the evaluator takes as a point of departure the text itself and its textual units, analyzing them concerning the language used and the corresponding dimensions of FIELD, TENOR, MODE, and GENRE" (p. 10). However, this criticism may be valid in the case of House's first two models because House (2015) has only looked for lexical means under Field, lexical and syntactic means under Tenor, and lexical, syntactic, and textual means under Mode to avoid this resultant overlapping.

In Bittner's (2020) view, the main weakness of House's (1997) TQA model is her failure to address how to undo the mismatches identified by her model or give an alternative translation, asserting that only if the evaluator can provide how to turn this mismatched equivalence into a matching one can she consider it a mismatch. In other words, in this case, classifying the

mismatch as an error without suggesting an alternative translation will be pointless. To clarify his point, Bittner (2020, p. 129) also presents a mismatch that House (1997) identified in *Five Minutes'* Peace, whereby she classifies a mismatch under social attitude as causing 'loss of informal style,' yet she does not provide an alternative translation to undo this mismatch.

Bittner (2020), in his turn, suggests two alternative translations of this mismatch one that is too old-fashioned to be exhibited in a story read by children, and the other would provide extra information that does not exist in the original text. Through these two alternative translations, Bittner (2020) shows how challenging is the mission of undoing a specific mismatch because while trying to undo the informal style, the evaluator has caused another mismatch albite in a different dimension. The translator here is making another error either covertly under 'social attitude' with the old-fashioned style that would be considered highly formal or even irrelevant in the genre of children's stories or overtly with the addition of extra information. This further has led Bittner (2020) to question whether any possible alternative translation to these mismatches will be able to enhance TQ? since House (1997) bases her analysis on listing the mismatches showing them as reducing TQ.

All the previous critical issues are related to translation as an academic discipline; however, the following critical points identified by Rothe-Neves, (2002) and Drugan (2013) come from a professional background, i.e., the translation profession. Rothe-Neves (2002) emphasizes House's influential contribution to TQA by dedicating a significant share of the analysis to the pragmatic aspect of the text. Nevertheless, in his viewpoint, House's model, in general, utterly fails to investigate translation as an end product in the real world, indicating that House's model is "directed towards translation as an L2 classroom exercise" (Rothe-Neves, 2002, p. 115).

In a similar vein, although Drugan (2013) admits that House (1997) has already revised her

model according to the criticism her original model has received, she still finds a significant drawback in House's (1977, 1997) models. Drugan (2013) alludes that House's model is mainly theoretical, i.e., it does not consider its application by practitioners or translators translating for real-world clients. In this respect, Drugan (2013) builds her argument on several fundamental points. First of all, the number of the sample texts and texts' size, along with the nature of these texts, do not represent the texts translators deal with in real life since House has applied her model only to one pair of languages, i.e., English and German. Hence, questioning the applicability of House's (1997) model on extended actual texts, Drugan (2013) asks: "How far is House's model applicable when TQA is being performed across dozens of languages, on STs of many hundreds of thousands of words which evolve as the translator's work, where the original is likely to have been composed by multiple unnamed authors and updated repeatedly over some years?" (p. 52).

In this regard, Drugan (2013) implies that only a few of the 12 original texts analyzed in House's (1977, 1997) samples show "complex text types and formats with inherent challenges for quality, such as websites or software" (p. 53). Drugan (2013) further asserts that the aforementioned criticism of House's model complexity and its time-consuming attribute seems relevant here, too, bearing in mind that actual translators have deadlines to meet. The third point Drugan (2013) emphasizes in her criticism of House's (1977, 1997) TQA models concerns the translation brief and the specific circumstances of ST and TT production. According to Drugan (2013, p. 53), House (1977, 1997) fails to fully define how much access she had to the 'commissioner brief, nor does she give information about the circumstances of producing the ST or "the conditions in which the translation was carried out".

Additionally, Drugan (2013, p. 53) argues that House's use of the terms 'addresser' and 'addressees,' which are highly significant in the profession of translation, is not utterly based

on any 'concrete information' about the translation process, 'e.g., deadline, tools, and resources available' or even the clients' requirements or 'specifications'. Further, in Drugan's (2013) view, House (1977, 1997) does not provide sufficient information regarding the ST author or the TT translator, and solely bases her generation of their information on textual analysis even though she highlights their personal emotional or intellectual stance in her models. This may be rightly stated as House, in all her models, proclaims that translation is a textual-linguistic phenomenon in the first place, so any translation analysis should always take the text as its point of departure.

Finally, according to Drugan (2013, p. 54), House's (1977, 1997) models are fundamentally dependent on identifying errors whereby she only focuses her analysis on finding mismatches between ST and TT, entailing that ST and TT should match in terms of 'function' while the chief concern in the translation profession is making the text 'an adequate or acceptable product'. Indeed, highlighting the mismatches will solely reveal what leads to an error or a poor quality, but for a more comprehensive model, one needs to include the successfully translated examples as well.

The present study seems consistent with (Al-Ghamdi, 2016; Anari & Varmazyari, 2016; Tabrizi et al., 2013; Vallès, 2014) views of the complexity and time-consuming attributes of House's models. However, it can be stated here that the complexity issue in House's model emerges from the complexity of language as a phenomenon. Therefore, the resulting complexity in her model is simply attributed to House's attempt to provide a comprehensive model that captures the several aspects of language, including linguistic, semantic, syntactic, and pragmatic aspects.

Further, similar to Drugan (2013), the present study confirms that House's TQA model is not practitioner-friendly because it does not consider the other factors involved in the translation

profession, such as the client's specifications and requirements. Not to mention the several factors involved in the translation task, such as meeting the deadline, publishers' requirements, and publication policies. All of these factors affect TQ in the real world in one way or another.

Additionally, to a great extent, the current study supports Al-Ghamdi's (2016) view that House does not work equally on her two types of translation, i.e., overt and covert translation. Indeed, she truly has made less effort to study overt translation. Only a few texts belonging to this type of translation have been analyzed in her sample, especially in her (1997,2015) revised models. By contrast, House (1997, 2015) makes an immense effort to study covert translation and develop her concept of cultural filter through the extended contrastive pragmatic studies conducted to legitimize its application. However, the current study, dealing with a text that, according to House (1977, 1997, 2015), should be translated overtly, shows a lot to investigate in overt translation. For instance, House (1997, 2015) indicates that some cases of overt translation may show some instances of covert translation, which may provide the translator with more flexible options in translation, yet this flexibility is also limited. This means, referring to the above instance, that overt translation should be the dominant type of translation in such a case. However, House leaves it to the translator's intuition to choose when to covertly translate these instances within the overt translation (Al-Ghamdi, 2016).

As stated earlier, House does not show the specific dimensions the translator has more liberty to translate covertly in the texts calling for an overt translation or what dimensions within the overt translation allow for manipulations more than the others. Because just like the case in covert translation where the application of cultural filter should not be arbitrary and subject to TL's communicative norms and conventions, the change along the dimensions in overt translation also should have particular criteria or specifications. This is a serious issue to address in overt translation; thus, this type of translation should also be dealt with equal attention just

like its counterpart. Therefore, although this is not its primary objective, the current study could be seen as an initial attempt to empirically scrutinize what situational dimensions in overt translation can be possibly manipulated, i.e., covertly translated or the specific standards on which the translator can alternatively translate overtly and covertly. To do so, it integrates the TT reader to investigate what type of translation they prefer in the examples that have been translated overtly in one TT and covertly in the other to empirically and objectively see the specific dimensions that can be translated covertly in an overt translation. In that sense, in this study House's context of situation is broadened to include the TT readers. Indeed, integrating the TT readers into the context of situation may also be seen as an attempt to make House's model more applicable in translation as a profession because it elicits results from actual readers instead of the implied/ or assumed readers that House address in her models. Also, it assesses the TQ of a text that practitioners translate in the real world.

To conclude, this section aims to demonstrate several aspects of House's approach to TQA that have been either acknowledged or criticized. Collectively, these studies acclaim House's influential integration of register theory into her model and her pioneer distinction of covertly and overtly erroneous errors (Anari & Varmazyari, 2016; Hatim and Munday, 2004; Schäffner, 1997; Vallés, 2014). However, generally speaking, the major limitation of her model is its complexity and its incapability as an assessment tool if used by real-world translators (Drugan, 2013; Rothe-Neves, 2002). Also, it has been criticized for focusing mainly on developing covert translation more than its counterpart, i.e., overt translation (Al-Gahamdi, 2016). In fact, the current study analyzes a text demanding an overt translation, expecting to reveal more about this type of translation. Involving the actual readers, i.e., clients of translation, in this study will also mitigate this model's criticism of not being practitioners-friendly. The present study is further contributing to developing the model to suit fiction novels whereby it analyzes some dimensions such as social attitude, participation, and medium in two levels, i.e., in the narrative

to seize the attitude, participation, and medium of the text between author and readers, and in the among characters' level which captures the attitude, participation, and medium between the characters of the novel. This indeed helps to answer the third research question posed earlier in this study, investigating the applicability of House's (2015) TQA model on *Midaq Alley*.

3.5.1 Studies Applying House's (1997, 2015) TQA Models

This section mainly demonstrates the previous studies applying House's TQA different models on a variety of texts as follows:

In their seminal study, Ehsania and Zohrabi (2014) aim to assess the translation of several advertisement catalogs of cosmetic products from Persian into English selected by three different professional translators based on House's (1997) model. This study also scrutinizes the type of House's (1997) translation typology, i.e., overt and covert translations, adapted to these TTs. To do so, and following House's (1997) model, the profiles of both STs and TTs are recognized, whereby two fully comprehensive lists of both covertly and overtly erroneous errors are presented. The frequency distribution of these errors occurrences is later compared through chi-square analysis to show the frequency of overtly erroneous errors compared to their counterpart covertly erroneous errors. In the follow-up step, Ehsania and Zohrabi (2014) establish the type of translation (either as a covert or overt translation) and investigate the extent to which these texts match House's (1997) ideal translation typology suitable for advertisement catalogs. Later, the TTs are re-assessed and reanalyzed by three professional translators in two phases, the first right after assessing the TQ by House's (1997) TQA model. Then two weeks later, the result of the first analysis is further reanalyzed to validate, finalize and discuss their error classification. Ehsania and Zohrabi (2014) note that these procedures are all undertaken to identify the differences between the frequency distributions of both error types (overtly erroneous and covertly erroneous errors) and examine practically whether these differences are considered significant or otherwise.

Although these cosmetic advertisements call for covert translation based on House's (1997) TQA model, Ehsania's and Zohrabi's (2014) findings reveal that these catalogs are translated overtly. This result is also validated by the three evaluators involved in this study who, along with Ehsania's and Zohrabi's (2014), confirms that the overt translation of this genre, i.e., advertisement catalog, causes a dramatic loss of their naturalness, i.e., how such texts are usually expressed and written in Persian. The study then concludes that, in line with House's (1997) suggestions, since such texts are not culturally tied, they must be translated covertly into other languages.

Additionally, regarding the frequency and ratio of overtly and covertly erroneous errors, which has been found significantly different, the analysis of these errors' types indicates that TTs yield more overtly than covertly erroneous errors. These overtly erroneous errors are subcategorized as found in TTs: mistranslation, transliteration, literal translation, non-translation, and breach of the target language system. On the contrary, concerning the covertly erroneous errors, the mismatches resulting from colloquial words or phrases show that Tenor is the most affected among situational dimensions.

In a different vein, Shakernia's (2014) study utilizes House's (1997) TQA model to assess the TQ of John Stein's short story *The Grapes of Wrath*, translated by Mohammad Shariati. It is set out to examine whether the overt or covert translation is more appropriate in translating short stories. More particularly, Shakernia (2014) seeks the culture's specific role in determining the choice between overt or covert translation to translate short stories. Following House's (1997) TQA model, Shakernia (2014) compares the ST's and TT's textual profiles along with the statements of function and quality. After listing the covertly and overtly erroneous errors, Shakernia (2014) concludes that the translator of this short story follows the TL culture

and successfully provides the TT readers with a more comprehensible and understandable translation with fewer cultural differences. Indeed, the results of Shakernia's (2014) study confirm her first hypothesis to translate short stories covertly. She indicates that in this genre, covert translation is suggested to provide the TT readers an understandable TT with fewer cultural discrepancies whereby the original text is viewed through the glasses of the receivers' TL and culture.

In a similar vein, Faghih and Jaza'ei (2015) have utilized House's (1997) TQA model to assess the TQ of two English translations of 59 poems collected from Nazim Hikmet's *Bütün şiirleri* from Turkish. The first text is translated by Ruth Christie, Richard Mc Kane & Talat Sait Halman (2007), while the second is translated by Randy Blasing & Mutlu Konuk (2002). Basically, in this comparative study, Faghih and Jaza'ei (2015) have only selected the English translations of 59 Turkish poems because they meet the specific standard of having two different English translations. The primary concern of this study is to compare the TQ of these poems between TT1 and TT2. After applying House's (1997) TQA model steps, i.e., providing the ST, TT1, and TT2 textual profiles and eliciting the statement of ST function and the statements of TT1 and TT2 quality, this study categorizes errors into covertly and overtly erroneous errors and further sub-categorized overtly erroneous errors into 1. not translated; 2. slight change in meaning; 3. significant change in meaning; 4. distortion of meaning; 5. breach of SL system; 6. creative translation; and 7. cultural filtering.

The findings of Faghih's and Jaza'ei's (2015) study show significant differences between ST and TTs mainly in two dimensions; namely, author's provenance and stance and in the medium dimension under mode whereby the ST has been written to be read as if heard by ST audiences but, the TTs are just written to be read. On the other hand, the majority of overtly erroneous errors have been detected in the creative translation category. The study has also found that TT1

by Ruth Christie, Richard Mc Kane & Talat Sait Halman (2007) has fewer errors than TT2 by Randy Blasing & Mutlu Konuk (2002). Therefore, it is concluded that TT1 is better than TT2 in terms of quality.

In another seminal study, Vallès (2014) seeks to test the applicability of House's (1997) TQA model by assessing humorous texts exemplified in the translation of an episode of the US-American TV series *The Simpsons* from English into Spanish**.** In this study, Vallès (2014) analyzes Episode 9, season 6 of *The Simpsons,* aired in (1994), in the form of the author's transcription of both the original episode and the Spanish dubbed version published on DVD. The script of the original episode is written by a group of scriptwriters, while María José Aguirre de Cárcer writes the script of the Spanish episode. In this study, House's (1997) TQA model is applied to the entire script, not only humorous excerpts. As it follows House's (1997) TQA model, the textual analysis in Vallès' (2014) study pinpoints the covertly and overtly erroneous errors by comparing the ST and TT textual profiles to list the mismatches between these texts.

Although the analyzed examples mainly relate to the translation of humorous passages and how House's (1997) TQA model substantially assesses the quality of their translations, Vallès (2014) also refers to the parts that explicitly or implicitly affect the humorous aspect of the text. Interestingly, the findings of this study indicate that the application of House's (1997) TQA model is sustainable in assessing the TQ of humorous texts being able to seek a semantic and pragmatic equivalence of ST. Therefore, Vallès (2014) finally concludes that TT has successfully maintained the Humorous effect of ST by opting for a covert translation, primarily through the application of the cultural filter.

Further, in his significant study Hassan (2015) assesses the TQ of the Arabic *Hilali Epic* into English, translated by Professor Dwight Reynolds (2010). It employs House's (1997) TQA

model to examine the extent to which the translator can reproduce the situational dimensions of such a very cultural-specific ST into TT. More specifically, the primary objective of this study is to investigate how the various features of culture and identity in ST are transferred into TT. The study selects only the examples in which the language varieties or the register and situational meaning used in the ST and TT are different. The application of House's (1997) TQA model demonstrates how the translation of *Hilali Epic* exhibits instances of genre shifts and differences in the register, especially in Tenor, whereby the communicative value of ST is affected because the TT does not maintain the persuasive effect of the original on its audience.

Moreover, Hasan (2015) has found that despite the several attempts the translator has made to sustain the cultural image of the Arabic tradition along with its cultural setting, which has sacrificed the naturalness of the TT, he is still not able to retain the features of the ST's cultural identity. This has led Hassan (2015) to conclude that TT has failed to sustain a functional equivalence of ST. Hence, Hassan's (2015) findings highlight the hardship of recreating a similar contextual situation between different languages. This conclusion aligns with Hassan and Menacere's (2019) claim of the relativity and approximation of the concept quality in TQA because there will be no perfect or identical equivalent translation similar to its ST in both context and situation.

In a similar vein, Ghafouripour and Eslamieh's (2018) seminal study assesses the TQ of literary texts, applying House's (1997) TQA model to evaluate two different translations of Rubaiyat of Omar Khayyam from Persian into English. More specifically, it is mainly conducted to examine House's (1997) TQA model applicability on poetic texts. To conduct this study, Ghafouripour and Eslamieh (2018) have chosen 30 quatrains (pieces of poetry, each consisting of four stanzas) from ST that have two corresponding English translations. Following House's (1997) TQA model, Ghafouripour and Eslamieh (2018) analyze and compare the

textual profiles of ST and TTs to elicit overtly erroneous errors. Interestingly, the focus point in Ghafouripour's and Eslamieh's (2018) study is mainly the overtly erroneous errors which are subcategorized into the following seven categories: 1) not translated; 2) slight change in meaning; 3) significant change in meaning; 4) distortion of meaning; 5) breach of the source language system; 6) creative translation; and 7) cultural filtering. Further, after identifying and classifying these errors, Ghafouripour and Eslamieh (2018) compute the frequency of their occurrence throughout the text. Finally, the findings of this study have led Ghafouripour and Eslamieh (2018) to conclude that TT2 is better in quality as it generally shows less number of errors in the errors' categories mentioned above. Further, Ghafouripour and Eslamieh (2018) also significantly indicate how House's (1997) TQA model is sustainable in evaluating the translation of poetry.

In a more recent study, Al-Sharafi and Khader (2019) applies House's (2015) TQA model to evaluate the translation of the Holy Qur'an's euphemisms, which can be defined as "the sweet-sounding, or at least inoffensive, alternatives for expressions that speakers or writers prefer not to use in executing a particular communicative intention on a given occasion" (Burridge, 2012, p. 66). In this study, Al-Sharafi and Khader (2019) assess the quality of four English translations of four different sex-related euphemisms in the Holy Qur'an. The sample of this study included the translations of the Quran by Ross, RABIIT (Royal AAL AL-BAYT Institute Translation), Ghali, and Bakhtiar from a period that extends to over 350 years. These translations have been selected to investigate how the four main variables, namely, historicity, gender, native language, and institutionalism, influence the TQ of such euphemistic expressions.

The analysis in Al-Sharafi and Khader's (2019) study substantiates that the four translations tend to generally sustain the euphemistic nature of the ST and transfer it in an equally indirect

and polite manner. This indicates that there is an overall tendency to translate these euphemistic expressions using an overt strategy, which may be attributed to the translators' attempts to provide the target readers with full access to the original text's euphemizing mechanisms and maintain the indirectness and the politeness as close to the Holy Qur'an as possible. It is crucial here to state that although this study seems irrelevant, focusing on the translation of a religious text, the main focus here is the translation from Arabic into English and how this pair of languages has been evaluated.

Likewise, utilizing House's (2015) TQA model, Al-Haddad (2019) evaluates the TQ of Morrison's novel *Beloved* (1987) from English into Arabic, translated by Al-Ayouti. In this study, Al-Haddad (2019) analyzes the ST and TT based on the novel's major themes, i.e., slavery, mother's love, and supernatural phenomena. In this study, only some selected passages related to these themes are tackled in ST and TT to identify the dimensional (covertly erroneous errors) and non-dimensional (overtly erroneous errors) mismatches. Similar to the studies mentioned above, Al- Haddad (2019) compares the ST's and TT's textual profiles to elicit covertly and overtly erroneous errors and provide the statements of function and quality. After applying the steps of House's (2015) TQA model, Al-Haddad (2019) has found that the analyzed TT is an inadequate translation of its original since the translation shows mismatches almost along all the situational dimensions. Al-Haddad (2019) further asserts that the application of House's (2015) TQA model has enabled detecting the translator's inability to transfer the traumatic experience and painful emotions presented in ST along with the idiomatic nature of ST.

Similarly, Naidj and Motahari (2019) have conducted a seminal study to assess the Persian translation of Bronzes' The Sense of an Ending, translated by Hasan Kamshad, from English, employing House's (2015) TQA model. Similar to the studies mentioned above, this study

follows House's (2015) TQA model steps in which the evaluator compares the ST and TT textual profiles, listing both the covertly and overtly erroneous errors to provide the statements of function and quality. The researchers have assessed the translation of only 10 percent of the book (about 23 pages). Further, to validate the results provided by applying House's (2015) TQA model, three evaluators other than the researcher have also applied House's model to the text. Then, Naidj and Motahari (2019) use the SPSS software to capture the correlations between the three evaluators' ratings and that of the researchers. After that, the types of errors and the frequency of their occurrence in percentage are identified. Naidj and Motahari's (2019) study reveals that TT exhibits more overtly erroneous errors than covertly erroneous ones. The total number of the overtly erroneous errors found in this study is 66, including 11 not translated, seven slight change in meaning, ten significant change in meaning, ten distortions of meaning, six creative meanings, nine cultural filtering, and ten breach of the TL language system. As a result, Naidj and Motahari (2019) have finally concluded that the analyzed translation is not utterly sufficient.

In conclusion, the studies reviewed above have either applied House's (1997) TQA model such as Ehsania and Zohrabi (2014), Shakernia (2014), Vallès (2014), Faghih and Jaza'ei (2015), Hassan (2015), and Ghafouripour and Eslamieh (2018) or House's (2015) TQA model such as Al-Sharafi and Khader (2019), Al-Haddad (2019), and Naidj and Motahari (2019). These studies have applied House's (1997, 2015) models to different text types, including advertisement texts (Ehsania & Zohrabi, 2014), religious texts (Al-Sharafi & Khader, 2019), literary texts, which further exhibit short stories (Shakernia, 2014), poetry (Faghih & Jaza'ei, 2015; Ghafouripour & Eslamieh, 2018; Hassan, 2015) and novels (Al-Haddad, 2019; Naidj & Motahari, 2019). All these studies have applied House's TQA models without amendments concluding that House's (1997, 2015) TQA models are valid in assessing the TQ of all these texts. Similar to (Al-Haddad, 2019; Naidj & Motahari, 2019), the present study assesses the TQ

of a novel utilizing House's (2015) TQA model.

Nevertheless, none of these studies have analyzed the situational dimensions in two different levels. Hence, instead of applying House's (2015) TQA model without amendments like the previous studies, the present study investigates some dimensions, i.e., social attitude, participation, and medium, in two levels, i.e., in the narrative and the among characters' levels. Although the rationale behind investigating these dimensions in such levels has been clearly stated in other sections, it will be briefly exhibited here. Some differences (as they are called in House's (2015) TQA model) between ST and TTs occur in the conversation between the novel's characters; thus, it does not seem appropriate to analyze it as if appearing in the narrative. Accordingly, it is recommended to split the analysis of these dimensions into these two levels. This enhancement allows House's (2015) TQA model to separately examine the differences between ST and TTs in these levels, thus making more precise statements of function and quality.

Further, almost all of these studies do not take account of the significant role of TT readers in testing the validity of House's model in assessing the TQ of TTs since mainly the researchers (Al-Haddad, 2019; Al-Sharafi & Khader, 2019; Faghih & Jaza'ei, 2015; Ghafouripour & Eslamieh, 2018; Hasan, 2015; Shakernia, 2014; Vallès, 2014) or the researchers and several translators (Ehsania & Zohrabi, 2014; Naidj & Motahari, 2019) evaluate the TQ of the studied texts by applying the theory. By contrast, in the present study, both the researcher and the TT readers are involved in investigating the validity of House's (2015) TQA Model. Therefore, the application of the model after amendments and the TT readers have led to answering the third research question, questioning the validity of House's (2015) TQA model in assessing the TQ of *Midaq Alley*.

3.6   Differences between the current study and previous studies

The survey of the previous studies (presented in 4.9.3 Studies of TQA through survey methods, 4.9.1 Studies tackling *Midaq Alley* and 3.6.1 Studies applying House's (1997, 2015) TQA models) shows a variety of methodologies applied in assessing TQ that can be mainly summarized into two major categories: evaluate the quality through using an existing or coined model or empirically surveying the TL readers' perception of the TTs. In the first category, some studies attempt to implement some novel TQA models (Al-Qinai, 2000; Hassan & Menacere, 2019), while other studies have enhanced the existing TQA models and applied their enhanced version to evaluate their samples (Al-Ghamdi, 2016). Other studies, on the other hand, have applied House's (1997) model (Ehsania &Zohrabi (2014); Shakernia (2014); Faghih& Jaza'ei (2015); Hassan (2015); Vallès (2015) or House's (2015) TQA model (Al-Haddad, 2019; Al-Sharafi & Khader, 2019; Naidj & Motahari,2019) to test the applicability of these models on different pairs of languages such as Arabic to English, Persian to English, English to Spanish and so. Although these applications seem unchallenging, they are of great significance since they help identify the translation standards into as many pairs of languages as possible and on different types of texts. In a similar vein, the first part of the current study is conducted to enlarge the scope of TQA by applying House's (2015) TQA model to evaluate the TQ of Arabic into English with a focus on literary texts.

The other category of the previous studies includes empirical researches that rely solely on the TL readers in evaluating the quality of the TTs (Al-Anbari, 2020; D'egidio, 2015; Ilmek, 2020; Jun & Chun, 2016; Lim & Loi, 2015; Rothe-Neves, 2008). In a similar vein, the current study also employs interviews like (Jun & Chun, 2016), yet it does not require the TL reader to identify what translational strategy is applied. The readers' role here is to complement the theory and test if the outcome of the textual analysis applying House's model is in line with its practical application. More specifically, as assumed by House's hypothesis, texts like *Midaq Alley* that

have value derived from their author are to be translated overtly. In that sense, the current study investigates whether the TT readers actually favor the overt translation in the translation of fiction. None of the previous empirical studies have examined the readers' receptions of overt and covert translations.

Therefore, unlike the previous studies that focus on texts solely rather than readers, or vice versa, the TQ of *Midaq Alley* and the validity of House's (2015) TQA model in this study are double-assessed i.e., theoretically and practically. At first, ST, TT1, and TT2 are analyzed in terms of House's (2015) parameters to evaluate TQ between the two TTs and validate the sustainability of TQA on assessing literary texts translations. Then to practically test the reliability of House's (2015) TQA model, the method is triangulated with a backup evaluation of TQ whereby interviews are held with some TL speakers either, native or second language speakers. Such a step is fundamentally integrated into the framework to get feedback from TL readers and thus identify their preferences among the presented TTs. The primary priority here is to combine House's evaluation with readers' preference, being considered one of the core concerns of translation for which the quality of texts is being tested in the first place. More importantly, these interviews are significant because they reveal other factors that readers prefer to have in the translation that House's (2015) model may or may not account for.

All in all, in the previous studies, it is either the researcher or the TT reader whose evaluation is considered to provide the final assessment of the TT. However, the major contribution of the current study is to fill the literature gap by assessing the quality from the two sides, whereby both the researcher and the TT reader assess the TQ. Therefore, the quality definition here is broadened because it is based not only on the text's functionality as in the applied theory but also on its reception by the text receiver. In so doing, the TT reader is assessing the TQ and testing the validity of House's (2015) TQA model. This study's findings may contribute to

showing how real-world text receivers perceive the actual application of theories.

3.7   Conclusion

This chapter has discussed House's three models in detail to show what theories have inspired House to build them, along with the definitions of her notion of context of situation and situational dimensions. Moreover, this chapter has tackled the operation of House's (2015) TQA model and her seminal typology of translation, i.e., overt and covert translation along with the cultural filter. Further, the fundamental reasons behind utilizing House's (2015) TQA model to analyze the data in this study have been demonstrated in this chapter. Finally, the chapter has roughly surveyed the solid points and drawbacks in House's models based on the point of view of other scholars as well as the studies applying House's (1997, 2015) TQA models. The next chapter examines how House's model is applied to answer the research questions posed earlier in this thesis whereby the used methods and data collection tools are shown.

CHAPTER 4: DATA AND METHODOLGY

4.1   Introduction

The previous chapter has demonstrated House's (2015) TQA model starting from the inspiration that led her to come up with the first model and how it has been modified in her following revisions of the model along with how the previous studies have applied House's (1997, 2015) model. This chapter describes the present study's methodology. It tackles the study's design, corpus, sampling techniques, methods of data analysis, and steps of data analysis. The study's design discusses the approach followed in this study and the justifications for selecting this approach. It also highlights the corpus of the study, which includes the novel *Midaq Alley* as well as its two English translations. Then, this chapter explains the sampling techniques employed for selecting the textual data and the interview participants. It further discusses the methods of data analysis as well as the steps followed while analyzing the study's data. Finally, the chapter ends with a thorough discussion of the previous studies related to the topic of this thesis.

4.2   Design of the Study

This study adopted the qualitative approach whereby the researcher tested a theory using qualitative methods. This approach is used for collecting and analyzing the study's data for many reasons. For instance, this approach is more relevant and useful in examining the translation quality of *Midaq Alley*. It is also helpful in investigating the applicability of House's (2015) model in assessing the translation quality of the two selected English translations of *Midaq Alley* as well as the TT readers' interviews. Qualitative methods are also deemed useful in measuring the TQ, as shown in several studies such as Jun and Chun (2016). One of the predominant advantages of assessing the TQ via interviews is that it allows the researcher to elicit more genuine feedback from the participants. Accordingly, this approach contributes to achieving the objectives of the study. Miles and Huberman (1994) maintain that the qualitative

approach allows the researcher to be the primary measurement device. Thus, it is more suitable for analyzing the qualitative data of the current study.

4.3   Corpus of the Study

This study tackles three books, namely, the Arabic novel "زقاق المدق" *Midaq Alley* (1947) by Naguib Mahfouz (i.e. source text) as well as its two English translations by Trevor Le Gassick (1975) (Target Text 1) and Humphrey T. Davies (2011) (Target Text 2). This novel was selected for the present study for several reasons. For example, the novel was written by a writer who holds a highly significant position in Arabic literature and even universally. The translation of such an inspiring writer is vital as it sheds light on Arabic culture. It also highlights the unique style of a Noble Prize winner to present writers from different cultures with the works of such an exceptional writer and, therefore, enrich their literary experience. Besides, the pilot analysis revealed that the selected texts represent all the different types of linguistic manifestations under Field, Tenor, and Mode, rendering *Midaq Alley* well suited to House's TQA (2015) model, whereby many delicate linguistic realizations need to be thoroughly considered in an assessment.

As stated in the preceding paragraph, the present study assesses the TQ of two translations of Mahfouz's *Midaq Alley* (1947) translated from Arabic into English by two different translators, namely, Trevor Le Gassick (1975) and Humphrey T. Davies (2011). Both translators mastered the Arabic language and even teach it at universities; however, the latter has lived in the Arab world and has been in direct touch with Arabic culture. The novel was first translated by Le Gassick in 1966 and then retranslated in 1975, while the other novel, translated by Humphrey T. Davies, was first published in 2011. This time gap between the two books allowed the researcher to investigate the validity of House's TQA (2015) model on the changes and developments of translation over a long span.

4.3.1   Midaq Alley

The renowned novel *Midaq Alley* was written in 1947, around World War II, during the era when the British army was stationed in Cairo. It tells a story that takes place in a side street located in Cairo consisting of a few shops and homes, whereby Mahfouz reveals a lot about the daily life of the working-class society inhabiting it. The story begins with a detailed description of the alley, which is considered as influential as its inhabitants because it encapsulates ancient Cairo's history and glory. The alley itself is not merely a place but more a character since it represents most Egyptians belonging to the low- or working- social class. Such a trait characterizes most of Mahfouz's novels, as indicated by the Egyptian novelist Muhammad Jibrīl, who stresses that place is fundamentally central in most of Mahfouz's works: Cairo Modern, Khan al-Khalili, *Midaq Alley*.

There is no main character in this novel; all characters are central to delivering the main message upon which the story was written in the first place, where the narrator is the writer himself. Briefly, the novel depicts the daily life of several characters, namely, Boss Kirsha, his wife, Mrs. Kirsha, Ibrahim Farhat, Salim Alwan, Mr. Rdwan Husaini, Sheikh Darwish, the barber Abbas el-Helw, Uncle Kamil, the chubby owner of the basbousa-shop, the middle-aged, widowed landlady, Mrs. Saniya Afify, Umm Hamida the matchmaker, her foster daughter Hamida, Zeita, the bagger maker, and the dentist Doctor Bushi. These characters are either unhappy with the post-war living standards in the alley or trying to adapt themselves to these standards. Umm Hamida, for example, is one of the characters who has adapted herself to the alley's life and started taking advantage of her circumstances. Other characters like Ms. Sanyia accommodate to life in the alley. However, she tries to change their situation somehow within the norms of Egyptian society and religion by getting married again, yet she also goes against conventions by seeking a younger husband, which is considered highly unusual and not readily accepted at that time.

On the other hand, the young characters of the novel exemplified in Hamida, Abbas, and Hussain Kirsha, Himda's foster brother, are dissatisfied with their living standards in the alley, and they constantly try to change their lives. By contrast, Abbas el-Helw is satisfied with his life there, and he is unwillingly trying to change just for the sake of meeting Hamida's standard for her future husband. However, all these attempts to change their lives do not end well. For example, Hamida turns into a prostitute, and she ends up entertaining the British soldiers, and Hussain loses his job in the British army. In addition, Abbas loses his dignity after his fiancé Hamida leaves him for a richer man and dies at the end of the story. Mahfouz skillfully portrays the struggle of these characters with their situations and their constant attempts to change their lives to emphasize the significance of upholding one's values and traditions.

The novel mainly focuses on the youth, depicting their enthusiasm to change their poverty randomly against traditions and values, just as one of the side effects of war. Mahfouz tries to illuminate the illusions that lead the youth's enthusiasm, in particular, to blindly follow the urge to change by showing them the consequences of ignoring one's own culture and values in seeking this change or coping with what was misleadingly presented as modernization. This modernization is shown as just a Western impact of the colonizer, coming from a radically different background.

Midaq Alley is a prominent novel that attracted the attention of critics and translators fundamentally due to its outstanding ability to depict the bitter social reality during the late forties in Cairo. One of the main features of the novel is the detailed description of the alley and the characters. According to several critics and readers, this has led to the originality of this literary work. Further, this also facilitates the reader's involvement with the events as if experiencing them rather than simply reading about them.

4.3.1.1 Author and Translators of *Midaq Alley*

This section provides more information about the author as well as the two translators of *Midaq Alley*:

(a) Author of Midaq Alley (Naguib Mahfouz)

Naguib Mahfouz was born in 1911 to a middle-class family and grew up in the Al-Gamaliya neighborhood in Cairo. This probably influenced his choices of the setting of most of his works. His works gained much more attention compared to other Arab writers, leading him to win a Noble Prize in 1988 (Tahir, 2010). Indeed, his reputation as a prominent Arab novelist grew steadily from the late 1940s onwards, and his influence on later novelists has been enormous. Although he won many significant literary awards in Egypt, beginning with his second novel and culminating with the Egyptian State Prize in 1957, it was only after he won his Nobel Prize award in 1988 that he became universally well-known. After receiving the Nobel Prize award in 1988, five hundred editions of his work have been made available in forty languages.

In fact, Allen (1993) indicates that besides his Noble Prize, Mahfouz has transformed the genre of the Arabic novel. Indeed, Mehrez (1994) points out that Mahfouz has dramatically influenced Arabic Literature, and his significant achievements inspire generations of authors after him.

His revolutionary novels and exquisite writing style have fundamentally introduced Arabic novels to a new realm of creativity that altered the regular or traditional standards of writing novels in Arabic literature for good. Therefore, his works attracted translators globally, some of whom are renowned for translating his work skillfully; for instance, translators like Le Gassick and Dennis Johnson-Davies are known for translating Mahfouz's literary work from Arabic into English (Al-Adwan, 2011).

(b) ***Translations of Midaq Alley***

The present study evaluates the translation quality of two English translations of Mahfouz's *Midaq Alley* (1947), namely, Trevor Le Gassick (1975) and Humphrey T. Davies (2011).

i   English Translation by Trevor Le Gassick (TT1)

Trevor Le Gassick is a noted lecturer and translator of Arabic literature. He received his BA in 1958 and PhD in 1960, both in Arabic literature, from SOAS University. He joined the University of Michigan in 1979 and worked there as a professor of Arabic literature. He is widely acknowledged for publishing several books and academic articles regarding contemporary Arabic culture and literature. Further, he translated several pieces of Arabic literature written by authors such as Naguib Mahfouz and Halim Barakat. According to Wikipedia, his 1975 translation of Mahfouz's novel *Midaq Alley*, the TT1 in this study, significantly introduced English readers to the writings of Naguib Mahfouz.

ii   English Translation by Humphrey T. Davies (TT2)

Humphrey T. Davies majored in Arabic Language at Cambridge and the American University in Cairo (AUC) and worked in several Arabic countries, including Tunisia, Egypt, Sudan, and Palestine. He translated a plethora of Arabic novels for celebrated Arabic authors, such as *The Yacoubian Building* by Alaa al- Aswany, *Sunset Oasis* by Bahaa Taher, *Thebes at War*, a novel by Naguib Mahfouz, and *Being* by Abbas el-Abyad by Ahmed al-Aidy. He has received many awards including the Banipal Prize for Arabic Literary Translation for translating Gate of the Sun by Elias Khoury (2006) and the Banipal Prize for Arabic Literary Translation for translating Yalo by Elias Khoury (2010).

4.4   Sampling

In terms of the data collected from *Midaq Alley*, the criteria for selecting the sample are the translation issues identified in the two translations of the whole novel based on House's (2015)

TQA model. For example, the data show that the cultural references are either dropped in translation or translated covertly either in both or one of the TTs. Since *Midaq Alley* is supposed to be translated overtly according to House's (2015) TQA model, omitting that cultural reference or translating it covertly may be regarded as a translation issue. After identifying the units of analysis based on House's model, they are classified under the corresponding category following House's (2015) situational dimensions, i.e., Field, Tenor, and Mode. For instance, based on House's (2015) TQA Model, the lexical fields, referring to the semantic fields of the words, are identified under the Field dimension. Thereby, cultural references are analyzed under Field because culture is one of the lexical fields found in *Midaq Alley*.

The specification of how the data are categorized is further explicated under the steps of data analysis below. It is vitally significant to indicate that the overall model is House's (2015) TQA in terms of identifying the linguistic realization and the type of means by which the linguistic realizations are identified, i.e. lexical, syntactic and textual. The study identified and presented a total of 286 extracts in textual data analysis chapters from ST, TT1 and TT2 from the entire book, whereby all chapters of the novel were analyzed. First, the ST was read and the linguistic realizations were identified. Then their translation in TT1 and TT2 was examined to determine how it was translated. After applying House's (2015) TQA model to the whole text, 21 instances were chosen from the resultant analysis to use in the interview with the respondents involved in this study. The criterion for selecting these instances was to have the same example translated overtly in one TT and covertly in the other; For example, an instance of cultural reference is considered when it is translated overtly in TT2 and covertly in TT1.

On the other hand, 20 participants were selected through purposive sampling concerning the TT readers' interviews. These participants are recruited via email or WhatsApp application for an interview to investigate if the TL readers prefer overt or covert translation and, therefore,

answer the second question posed in this study. Fundamentally, the criteria for selecting the participants were as follows: first, they speak English either as a second language; second, they are interested in literature. They speak excellent English since they are Malaysian postgraduate students at UM, wherein the minimum accepted English proficiency level equals band 6.5 IELTS and above and where the medium of study is English. Some of these participants are either freelance editors of English-written general or academic reports (around 11 or even more are editors) or teach English for different school levels (three participants have been school teachers), or are private tutors of English (seven participants are private English teachers).

4.5 Data Collocation Instruments

Two instruments are used for data collection: document analysis and interviews. The current study triangulated its data collection instruments whereby the theoretical data were collected from documents while the empirical data were collected using online interviews. This approach has multiple attractive features as it enables the researcher to examine the quality of the translations through practical and direct evaluation from the TT readers. It also assists in investigating the extent to which House's TQA (2015) is applicable and is sufficient for assessing the translation between different languages such as Arabic and English. The following subsections provide more information about the data collection instruments used in the present study.

4.4.1 Document Analysis

Document Analysis is considered "one of the most predominant data collection techniques" where the researcher employs documents to gain an understanding of the phenomena under research (Ary et al., 2010, p. 443); examples of documents include records, novels, journals, letters, budgets, etc. In the present study, the data were basically collected first from books, i.e., ST was collected from "زقاق المدق" *Midaq Alley* (1947) by Naguib Mahfouz, TT1 from *Midaq Alley* translated by Trevor Le Gassick (1975), and TT2 from *Midaq Alley* translated by

Humphrey T. Davies (2011). The previous section (4.3) presented justifications for selecting these documents.

4.4.2 Interviews

To recruit interviewees, an announcement was posted on WhatsApp student groups and sent via email. Before commencing the interview, ethics approval was sought from the participants who agreed to participate in the study. Hence, they were sent a consent form and a participation form explicitly elaborating on the study's purpose and all the relevant information regarding the nature of the interview questions, timing, and procedures (See Appendices B and C). The interview questions incorporate seven examples under each dimension, i.e., Field, Tenor, and Mode (see Appendix A). The criterion for selecting these examples is stated in section (4.4) above. The seven examples presented under Field include words of positive/negative connotations, cultural, religious, and historical references, along with metaphors and similes. The examples demonstrated under Tenor include instances of social and temporal dialects, popular versus specialized words, words marked [+formal], and exclamation. Finally, the last seven examples under Mode include special spoken signals, vulgarism, interjections, grammatical parallelism, lexical repetition, and ellipsis. To examine the validity of the interview questions, they were given to two scholars, Dr. Looi Wai Ling and Professor Dr. Kais Kadim Amir, for validation. Their feedback was considered and amendments were made to the interview questions based on the validators' feedback. The interview was conducted via Zoom, whereby the examples were presented through PowerPoint slides.

During the interview, the participants were presented with examples wherein each instance was presented in a single slide in the form of a table showing four columns, i.e. the ST, glossary (showing the literal translation of the ST), TT1 and TT2, respectively. They were further asked to justify their choices. This allowed examining if TT readers' preferences were aligned with House's hypothesis that literary texts written by significant writers like Naguib Mahfouz should

be translated overtly. Each interview took an average of 45 to 70 minutes. After collecting the 20 interviews, the number of times overt and covert were chosen was identified in each instance to identify which translation had been selected more. Hence, when the type of translation (e.g. covert translation) showed a higher value in the examined example than the other, it was considered the most preferred translation type. This step was doubly significant: first, it helped the researcher to get feedback from TL readers, who represent the most important concerns in translation. Second, it practically examined the sustainability of House's (2015) TQA model in assessing the TQ of TTs. In other words, it provided practical evidence in demonstrating if what was considered a good translation according to House's (2015) TQA model might or might not agree with TT readers' preferences.

4.6   Pilot Study

After validating the research tool, i.e., the experts' interview questions, the researcher conducted a pilot study on five participants who were given the same instrument used in this study. The purpose of this step was to determine if there is any potential issue in using the research tool and the extent to which it is appropriate and valid. The obtained results of the pilot study show that the selected participants for the pilot study preferred overt translation in two dimensions, namely, Field and Mode. However, they preferred covert translation in the Tenor dimension. Such findings are almost similar to the obtained findings of the study, which were obtained later from the whole sample of the study, indicating the reliability of the research tool, i.e. interview questions.

4.7   Methods of Data Analysis

This section highlights the methods of data analysis used in the present study. Such methods include two types, namely, content analysis and thematic analysis. These will be further discussed in the following subsections.

4.7.1 Content Analysis

Content analysis is a method of data analysis in which various techniques are employed to analyse textual data (Creswell, 2012). It is considered a systematic coding and categorizing method utilized for exploring large amounts of textual information inconspicuously to identify patterns, their frequency, their relations, and the discourses and structures of communication (Gbrich, 2007). Researchers use this method to describe the features of the content of documents. In the present study, this data analysis method was employed to analyze the content of two English translations of *Midaq Alley* because it contributes to achieving the study's objectives, which are to examine the translation quality of the two English translations of this Arabic novel and the applicability of House's (2015) model for such an assessment. The steps of data analysis using this model will be explained in section (4.7.1) below. This method was also used for the analysis of the data obtained from interviews besides thematic analysis, which will be explained in section 4.7.2.

4.7.2 Thematic Analysis

Besides content analysis, thematic analysis, which is considered a form of pattern recognition with qualitative data, has been recommended in the literature to analyse interview data (Bowen, 2009). Such an analysis identifies emerging themes and organizes them into categories used for further data analysis. Bowen (2009) argued that thematic analysis involves "thorough, focused reading and re-reading of data and subsequently coding and construction of categories. Such codes and themes could be used to "integrate data collected by various methods" (Bowen, 2009, p. 32). Using such a kind of data analysis method, the chosen data for this study (i.e. the data collected through interviews) are analyzed and discussed based on the emerging themes.

4.8   Steps of Data Analysis

This section provides the steps followed when analyzing the study's data. First, it shows how the quality of *Midaq Alley* English translations was examined using House's model. Then, it

demonstrates how the qualitative data obtained from the interviews related to TT readers' preferences toward overt and covert translation are analyzed. Finally, it demonstrates how the applicability of House's (2015) model for translation quality assessment of *Midaq Alley* translations is examined and discussed.

4.8.1 Steps of Data Analysis of Translation Quality

To address the first research question of this thesis, the translation quality of the two English translations of *Midaq Alley* were examined, whereby many steps were undertaken. For instance, detailed textual profiles of ST, TT1, and TT2 are identified to elicit the statement of function (in ST) and the statements of quality (in TTs). Following House's (2015) TQA model, the register variables, i.e., Field, Tenor, and Mode, are determined to identify ST's textual profile. In this model, Field is realized by lexical means to demonstrate the subject matter or the topic of the text and its social action as captured in the processes and the granularity of lexis, whether public, specific or popular.

Thus, based on House (2015), the lexical means found under Field are the words with either positive or negative connotations, lexical fields, and the Hallidayan processes (Material, Mental and Relational processes). It is crucial to state that in the sample analyzed by House (2015), she focuses on the type of the processes rather than their transitivity, as stated in Chapter 3 (section 3.4 House's (2015) TQA model). Therefore, this also applies to the present study where the lexical fields that refer to the lexis's semantic fields include cultural, religious (including allusion examples) and historical references. Besides, House (1977, 1997) analyzes metaphor and simile under province and sometimes under the author's personal (emotional and intellectual) stance, yet in this study, they function more in Field than Tenor. Since the dimension of the province shares the same properties as Field, they are analyzed under Field in this study.

Following House (2015), the Tenor dimension captures the relationship between the addresser and addresses. This dimension further integrates various dimensions, namely, the author's temporal, social and geographical provenance, the author's personal (emotional and intellectual) stance, the social role relationship, whether symmetrical/ asymmetrical, then the social attitude, i.e., formal, consultative informal, and participation, which can be complex or simple. All of these dimensions are sought in terms of lexical and syntactic means.

Before establishing how Tenor is tackled, it is vital to state that some parts under this dimension, including the author's temporal, social and geographical provenance and the author's personal (emotional and intellectual) stance, are examined on the narrative level since they are solely related to the author. The other dimensions, such as social role relationship, social attitude, and participation, are sought at several levels. In the social role relationship, the study follows House (1997) by applying her model to a short story whereby she considers three relations under this dimension: author-character relation, author-reader relation, and the relation between characters. The current study examines the social role relationship dimension in three levels: the author-character, the narrative (examining the author-reader relation) and the among characters' levels.

As stated earlier, House (1997) only analyzes social role relationships at three levels, while the text studied in House (2015) belongs to neither short stories nor novels. Accordingly, to make House's (2015) TQA model applicable to novels involving several conversations between the characters, other dimensions, including social attitude, participation, and medium, also have to be explored at two levels, i.e., the narrative and among characters' level. As stated in the introductory chapter, in this study, the social attitude seeks two different attitudes: the attitude between the author and readers and the attitude between the novel's characters. These levels are encouraged in the social attitude dimension because some conversations, for example, show

formal situations where the characters use formal language (e.g., formal titles or some formal syntactic structures), as depicted in the analysis. Considering these relations in the analysis is essential to understanding the nature of these relations, which further contributes to understanding the characters' attitudes and how they contribute to the story. Likewise, in participation, some instances have been changed in translation whereby the dialogue is translated into a monologue. Hence, these dimensions are analyzed at two levels, i.e., at the narrative level (capturing the attitude and participation between the author and the reader) and at the characters' level (examining the attitude and participation between the novel's characters). As indicated, analyzing these dimensions at these levels is suggested as amendments to applying the model to fiction.

Thus, the linguistic realizations of Tenor can be explicated as follows: the lexical means recognized under the author's temporal, social and geographical provenance are examined based on House's (2015) TQA model. According to Dickens (2019/2020), the dialect in Arabic can be manifested by lexical and/or syntactic means. Consequently, in *Midaq Alley,* temporal, social, and geographical dialects are determined lexically, and some instances of geographical dialects are identified syntactically. Further, the lexical means identified under the author's personal (emotional and intellectual) stance, based on House's (2015) TQA model, include the use of words and collocations of positive/ negative connotation, while the syntactic means include the use of long additive sentences, which are easily understandable.

Additionally, according to House's (1997) TQA model, one of the linguistic realizations of social role relationships at the author-characters level is using character names and how the author sometimes employs them to flavor the text with a certain sense of humor. The examined syntactic means include the illocutionary force of a warning, order, and assertion at the narrative level. On the other hand, at the characters' level, the social role relationship is syntactically

realized by the illocutionary force of order, threat, insult, and suggestion based on House's (1997) model.

Concerning the social attitude dimension, at the narrative level, it has been realized lexically by the use of popular versus specialized words according to House's (2015) TQA model and the use of words marked [+formal] and words marked [-formal] according to House (1997) TQA model. Further, at this level, the social attitude has been examined syntactically with phrases marked [+formal], comment parentheses, elliptical clauses, and phrases marked [-formal] based on House's (1997) TQA model. By contrast, the character's level is lexically realized with the use of words marked [-formal], informal interjections, and formal titles and syntactically with phrases marked [-formal] (slang) and formal structure based on House's (1997) model.

Finally, the linguistic realizations identified under the dimension of participation, at the narrative level, directly address the reader with the first person pronoun "you" based on House's (2015) TQA model, and imperative structure, exclamation, stimulating dialogue, interrogative sentences, based on House (1997) TQA model. On the other hand, several linguistic realizations were identified at the characters' levels, such as exclamation, second-person pronoun (you), and vocatives based on House's (1997) TQA model.

The dimension of Mode explores the medium and connectivity, which tackle the text's spokenness or writtenness and the text's connectivity. Following House's (2015) TQA model, this dimension is analyzed by lexical, syntactic, and textual means. In this study, similar to some dimensions under Tenor, the text's medium is sought in two levels, i.e., at the narrative level and the characters' level because the character's level is mainly spoken. However, the medium in the narrative may show different variations, i.e., it may be written to be read or written to be

read as if spoken. Thus it is prompted to distinguish the narrative medium from the conversation among characters. By contrast, the connectivity is shown in the whole text since it does not affect either the relationship or the attitude between the author-reader or among characters, and it does not affect the text's medium.

At the narrative level, the medium is lexically realized by special spoken language signals like vulgarism, interjections, and qualifying modal adverbials. At the among characters' level, it is realized by interjection and vulgarism based on House's (1997) TQA model. Further, the spoken medium is manifested syntactically at the narrative level with long additive sentences, following House's (2015) TQA model, which uses a lot of "and," and anacoluthon, based on House (1997) TQA model. On the other hand, the medium at the characters' level is syntactically shown through ellipsis and the ample use of "and." Additionally, the connectivity is shown syntactically with syntactic parallelism according to House's (2015) TQA model, and the eticness of the text is shown through the use of personal deictic and contractions based on House's (1997) TQA model. In addition, the text's connectivity is textually realized by lexical repetition and parallelism following House's (2015) TQA model.

Then, the genre and the statement of the function of the original text are discussed. Further, the overtly erroneous errors identified in the two TTs are as follows: omission, addition, change in meaning, and substitution examples include wrong word selection based on House's (2015) TQA model.

Before moving to the next section, it is vital to clarify two issues. First, only the dimensions that involve different relations have been explored at two levels. Nevertheless, the Field dimension is only investigated at one level since it focuses more on the subject matter and the texts' content than the relations between the parties involved in reading the text or the

conversation among characters. Further, in House's models, the analysis generally starts by first

demonstrating the ST textual profile, followed by the TT textual profile. However, the present

study combines the analysis of the ST, TT1, and TT2 profiles because of the different lengths

of the texts analyzed by House and *Midaq Alley*. Furthermore, it is a comparative study, and

thus to avoid redundancy and to facilitate the comparison between the three texts, the texts are

demonstrated side by side. Therefore, the linguistic realizations found in *Midaq Alley* can be

summarized as follows:

Table 4.1: Summary of linguistic realizations analyzed in *Midaq Alley*

Error type	Category	Linguistic realization

Covertly erroneous errors	**Field**	**Lexical means**
		- Words with positive/ negative connotations
		- Lexical fields
		(Culture, Religion, and history)
		  - Cultural references
		  - Religious references
		  - Historical references
		- Processes
		- Metaphor
		- Simile

	Tenor	**Author's Temporal, Social and Geographical Provenance** **Lexical Means** a. Temporal Dialect b. Social Dialect c. Geographical Dialect **Syntactic Means** a. Geographical Dialect **Author's Personal (Emotional and Intellectual) Stance** **Lexical Means** - Words and collocations of positive/ negative connotation. **Syntactic Means** - Long compound-complex sentences dominated by additive paratactic relations. **Social Role Relationship** **Lexical Means** **a. Author- Characters Level** - Titles of the characters **Syntactic Means** **b. Narrative Level** - Illocutionary force of warning - Illocutionary force of order - Illocutionary force of assertion **c. Among Characters' Level** - Illocutionary force of order - Illocutionary force of threat - Illocutionary force of insult - Illocutionary force of suggestion **Social Attitude** **Lexical Means** **a. Narrative Level:** - Popular Vs specialized words

		- Words marked [+ formal] - Words marked [- formal] **b. Among characters' Level** - Words marked [- formal] - Informal interjection - Formal titles **Syntactic Means** **a. Narrative Level** - Phrases marked [+ formal] - Comment parentheses - Elliptical clauses - Phrases marked [-formal] **b. Among Characters' Level** - Phrases marked [-formal] - Formal structure **Participation** **Syntactic Means** **a. Narrative Level** - Direct addressing to the reader with the second person pronoun "you" - Imperative Structure - Exclamation - Stimulating dialogue - Rhetorical questions **b. Among Characters' Level** - 2nd person pronoun (you) - Vocatives
	Mode	**Medium and connectivity** **Lexical Means** **a. Narrative Level** - Special spoken language signals - Vulgarism - Interjections - Qualifying adverbial modals **b. Among Characters' Level** - Interjections - Vulgarism **Syntactic Means** **a. Narrative Level** - Quotation marks - Use of a lot of and - Anacoluthon - Use of personal deictic - Contractions **b. Among Characters' Level** - Ellipsis - Use of a lot of and **Textual Means** - Lexical repetition - Parallelism
Overtly erroneous errors	a. Omission b. Addition c. Change in Meaning d. Substitution - Wrong word selection	

4.8.2 Steps of Analysis of TT Readers' Preferences towards Overt and Covert Translation

This subsection explains the steps followed when analyzing the qualitative data obtained from interviews, i.e. the TT readers' preferences toward overt or covert translation. First, the collected data are analysed using content analysis to answer the second research question examining the TT reader's preferences between overt and covert translations. The qualitative data of the interviews are discussed based on the three categories of Field, Tenor and Mode, wherein the participants selected their preferred translation type under each category. Then, a thematic analysis was conducted, revealing different themes, namely, 1) culture reflection, 2) accuracy, 3) expressiveness, 4) simplicity, clarity and straightforwardness, 5) creativity and 6) naturalness in the target language.

Cultural reflection is defined by the participants' answers as reflecting the original culture, while accuracy is defined by them as giving the accurate meaning or style of the original. Further, expressiveness can be defined as expressing the author's feelings and emotions from the participants' answers. Also, the participants define simplicity, clarity and straightforwardness as proving an easy expression to understand and digest by the reader. On the other hand, the participants define creativity as the translator's professionality in not translating the text literally or in showing them a beautiful translation. Finally, the participants define naturalness in TL as conforming to TL usage norms.

4.8.3 Steps of Analysis of House's (2015) Model Applicability for TQA of Midaq Alley Translations

This step is related to the other steps of data analysis followed in this thesis. After assessing TTs by applying House's (2015) TQA model after amendments and empirically obtaining the results revealed after interviewing the participants, the study puts the results of the first research question, i.e., of the textual analysis side by side with the results yielded by the second research

question. In so doing, the present study compares the examples evaluated by the theory and seeks their counterpart evaluation by TT readers. Based on House's (2015) TQA model, literary texts like *Midaq Alley* call for an overt translation. Bearing this fact in mind, presenting the TT readers with examples that are translated overtly in one TT and covertly in the other helps in answering the third research question posed at the beginning of this study by showing if what is considered theoretically sufficient or a good translation is so regarded empirically. In other words, it reveals if TT readers approve that *Midaq Alley* calls for an overt translation, as House (2015) stated.

Thus, the methodology of the present study can be summarized as follows:

1. The ST, TT1 and TT2 textual profiles are identified following House's (2015) model steps.

2. From these textual profiles, seven examples under each register category, Field, Tenor and Mode (a total of 21 examples) are chosen with the condition that the same example is translated covertly in one TT and overtly in the other.

3. Then twenty participants are interviewed wherein they are shown these 21 examples and asked to choose the translation they prefer and justify their choices.

4.9 Previous Studies

The previous studies encountered in this study fall into four basic categories, i.e., studies proposing novel TQA Models, studies applying House's (1997, 2015) TQA models, studies tackling the TQA of *Midaq Alley*, and studies of TQA through survey methods distributed all along the thesis. This section exhibits the primary attempts to compose a novel and reliable TQA models or enhance existing ones.

4.9.1   Studies Tackling *Midaq Alley*

In this section, only one study tackling the TQ of *Midaq Alley* is presented because it tackles and compares different translations of the same novel examined. In her descriptive, evaluative, and comparative study, Al-Adwan (2011) evaluates and compares two translations of Naguib Mahfouz's *Midaq Alley,* translated by Trevor Le Gassick in two different periods. TT1 was translated in 1966, and TT2 was published in 1975. To seek better valid standards by which a literary translation can be evaluated efficiently and to assess the TQ of *Midaq Alley*, Al-Adwan (2011) investigates what changes have occurred in TT2 and how successfully the translator is revising the mistranslations found in TT1.

The samples in Al-Adwan's study are fundamentally analyzed following Nord's (1991) TQA Model with minor amendments. Indeed, Al-Adwan (2011) significantly remarks that the application of Nord's (1991) intra-textual factors, namely, subject matter, content, presuppositions, text composition, non-verbal elements, lexis, sentence structure, and supra-segmental features and extra-textual, i.e., sender, sender's intention, audience, medium/channel, place of communication, time of communication, the motive for communication, and text function, are insufficient in yielding a proper final quality assessment.

Therefore, she opts for assessing the TQ of *Midaq Alley* according to Nord's classification of translation problems, which, according to Al-Adwan (2011), is more reliable in assessing the TQ of the two TTs. In so doing, the data is classified according to Nord's four translation problems categories, i.e., cultural, linguistic, text-specific, and pragmatic problems (as arranged by Al-Adwan (2011). Some of these categories, such as cultural and linguistic translation problems, have been subdivided into different sub-categories in Al-Adwan's (2011) study. For example, she sub-classifies cultural problems into two basic categories: religious-related cultural translation problems and social-related cultural translation problems. The former

concerns the expressions related to religion, and the latter refers to cultural expressions as acknowledged socially by Egyptian society.

Similarly, Al-Adwan (2011) further sub-categorizes the linguistic translation problems into three distinguished categories. The first category covers the TT1 examples, which undergo a substantive revision in TT2. The second category demonstrates the examples with incomplete revision whereby the mistranslations in TT1 have been revised in TT2, yet they require further revision. The last category includes the examples that have undergone negative revision, i.e., they have no translation problem in TT1 yet have been unsuccessfully revised in TT2, resulting in a serious translation problem.

Furthermore, Al-Adwan (2011) refers to Nord's (1991) text-specific translation problems as stylistic translation problems and subdivides them into two types. The first type includes examples sustaining substantive revision, whereby the style-related translation problems in TT1 have been changed in TT2. On the other hand, the second type shows examples of minor revisions in which the style shifts occurring in TT2 are not required. As for pragmatic translation problems, they are also sub-classified into two kinds of translation problems: pragmatic translation problems related to religious expressions and pragmatic translation problems related to social expressions.

Interestingly, Al-Adwan's (2011) study reveals an overlap between cultural, linguistic, and pragmatic problems in some of the examples, which leads her to amend Nord's model by adding a new category of translation problems, i.e. overlapping cultural translation problems. This category incorporates linguistic and cultural translation problems, including examples that simultaneously function as linguistic and cultural problems. These translation problems have also been sub-divided into cultural-linguistic translation problems covering the instances that

reflect the translator's inadequate knowledge of the religious background of the ST and cultural-linguistic translation problems referring to the examples that highlight the translator's inability to grasp their social background in the ST.

By elaborately discussing each kind of translation problem and its sub-classifications, Al-Adwan (2011) has shown that the quality of TT1, which depends on all forms of translation problems, is relatively poor compared to TT2. TT1 shows around 19 unresolved cultural translation problems (13 religious-related cultural translation problems and six social-related cultural translation problems), 55 linguistic translation problems (44 examples undergone substantive revision, seven examples of incomplete revision, and only four examples sustained negative revision), 15 stylistic translation problems (seven instances of substantive revision and eight cases of minor revision), and five pragmatic translation problems (four religious-related pragmatic translation problems and only one example of social-related pragmatic problem). Al-Adwan (2011) introduced a new category, namely, overlapping translation problems. She identifies 19 examples under this category - eight examples of cultural linguistic translation problems -seven religious-related and one social-related- and eight cases of cultural pragmatic translation problems – six religious-related translation problems and only two social-related translation problems.

In her conclusion, Al-Adwan (2011) provides a quality statement in which she compares how each type of these translation problems are translated between TTs. Many examples of cultural translation problems are not identified and sustained in either TT1 or TT2. The majority of the linguistic translation problems have been revised successfully in TT2. This has inherently been concluded from this category's many substantive revised examples (44 instances). Al-Adwan (2011) has also identified some stylistic translation problems that undergo a satisfying

revision in TT2. Based on Al-Adwan (2011), only a few pragmatic translation problems have been found in the TTs; and the translator has dealt with them successfully in TT2.

Al-Adwan (2011) concludes that Nord's (1991) TQA model is insufficient for assessing the TQ of Mahfouz's *Midaq Alley*. In this study, Al-Adwan (2011) also highlights the significant role of translation in introducing cultures to the target readership. For example, in her viewpoint, a strategy such as foreignization is favored because it enriches TTs and introduces and familiarizes cultural elements to TT readers. This, in one way or another, supports House's claim of the necessity of translating literary works for significant writers such as Naguib Mahfouz overtly. Furthermore, towards the end of her study, she suggests a further revision of TT2 by a native speaker of the SL and someone who belongs to the SL culture to identify the unrevised translation problems in this translation.

Finally, it is crucial to compare Al-Adwan's (2011) study and the present study since they tackle the translation quality of *Midaq Alley*. Although the two studies examine the translation quality of the same novel, they have several differences. First, as stated in the introduction of this thesis, Al-Adwan's (2011) study examines two different translations of *Midaq Alley* by the same translator, i.e. Le Gassick (the first translated in 1966 and retranslated in 1975), to examine the differences in quality between these translations. More specifically, to examine how the translator improves the translation quality of the novel in the second translation. However, the present study examines two different translations by two different translators: Le Gassick (1975) and Humphry (2011). In the present study, the translation quality is not the primary concern, yet the translation quality of these translations is assessed to examine House's (2015) TQA model's applicability to fiction. Hence, the texts here are used to test the model's sustainability. Having the texts' translation quality assessed by different TQA models, the categorization of the examples is also different in these two studies. In Al-Adwan's study, the

examples are categorized according to Nord's (1991) translational problems, while the present study categorizes the example based on House's (2015) TQA model categories, i.e. Field, Tenor and Mode. This entails that the analysis parameters are fundamentally different between the two studies. For example, following House's (2015) TQA, the present study examines the texts, seeking syntactic, lexical, and textual means, while Al-Adwan's (2011) study mostly seeks the text by lexical or syntactic means. Finally, since the two studies have different objectives, means and frameworks, the results concerning the translation quality of *Midaq Alley* also differ.

4.9.2 Studies Proposing Novel TQA Models

In an attempt to compose a more comprehensive TQA model, Al-Qinai (2000) proffers an enhanced model wherein the paramount notion for comparison is dynamic equivalence. Based on Hatim and Mason's (1990) seminal emphasis on the significance of considering the process undertaken by the translator when assessing the TQ of a text, Al-Qinai (2000) designed this TQA model to transcend the mere accentuation of the end product of translation to include the decision-making process into consideration, as well as to avoid any potential subjectivity in TQA. A point that was highly substantiated later by Yenkimaleki (2016) is that translators' decision-making in translation assessment should be prioritized. Nevertheless, Yenkimaleki (2016) is more interested in how the translator makes their decisions concerning their understanding of the audiences' processing of TTs.

Basically, Al-Qinai's model establishes several 'parameters' for evaluation, relying on the various parameters originally introduced by Newmark (1988), Hatim and Mason (1990), and House (1997) as follows:

1. Textual Typology (province) and Tenor: the linguistic and narrative structures of both source and target texts and textual function.

2. Formal Correspondence: "overall textual volume and arrangement, punctuation, reproduction of headings, quotations, mottos, logos... etc.".

3. Coherence of Thematic Structure: "degree of referential compatibility and thematic symmetry".

4. Cohesion: "Reference (co-reference, preforms, anaphora, cataphora), substitution, ellipsis, deixis and conjunctions".

5. Text-Pragmatic (Dynamic) equivalence: "degree of proximity of target text to the intended effect of source text (fulfilment or violation of reader expectations) and the illocutionary function of source text and target text".

6. Lexical Properties (Register): "jargon, idioms, loanwords, catchphrases, collocations, paraphrases, connotations and emotive aspects of lexical meaning".

7. Grammatical/Syntactic Equivalence: "word order, sentence structure, cleaving, number, gender and person (agreement), modality, tense and aspect".

Strict observance of such parameters remains unrealistic because "wherever subjective discourse is involved, the interpretation of polyvalent words, culture-bound idioms and the subtle emphases of ST and TT are bound to differ" (Al-Qinai, 2000, p. 500). However, Al-Qinai (2000) exhibits that "a TT that displays a high degree of overt divergence from ST would typically be regarded as an 'autonomous or hermeneutic recreation' of the original text, not a translation of it" (p. 500). According to Al-Qinai (2000), only a few violations of these parameters are allowed, especially if they are attributed to the linguistic and pragmatic differences between the two languages. Therefore, bearing in mind the fact that languages cannot be identical, Al-Qinai's (2000) TQA Model equivalence opts for obtaining an "approximation given the following variables: the nature of ST message, the purpose and intent of ST producer, and the type of audience" (p. 500).

To examine the applicability of his model Al-Qinai (2000, p. 516) applies it to an advertisement text whereby ST is considered the principal source of information or, in his term,

as 'an informational core' and is possibly subject to be manipulated to obtain maximum effectiveness in TT. Considering concepts of dynamic equivalence, the target audience's cultural norms, and pragmatic principles of cooperation, the reception of the target text is the optimal evaluation of quality in this model. In other words, the benchmark against which the adequacy or the inappropriateness of any translation is evaluated is the impact of TT on the target reader. Al-Qinai (2000) then concludes that for a translation to be validated and published, it has to undergo a supervised revision to testify particular pragmatic considerations, such as image, acceptability, impact, naturalness, and meeting the expectation of both the ST author and TT audiences.

In a different vein, House (2015) holds several points against Al-Qinai's (2000) model. First, House (2015, p. 18) does not regard the proposed parameters as realistic since "the genesis of these parameters" is not explicated in his model. Second, the supposed systematic nature of this model, based on SFL, is not reflected in Al-Qinai's (2000) model, as it provides a set of parameters that are more likely viewed by House (2015) as "hotchpotch of partially overlapping and/or redundant categories" (p. 19). Further, according to House (2015), one of the fundamental limitations of Al-Qinai's (2000) model is its inability to provide a factual statement of quality as she considers the holistic view he provides at the end of his evaluation an invalid assessment of the examined text's quality. Finally, according to House (2015), the most critical issue in Al-Qinai's (2000) model is its inability to relate the text to its context explicitly. Thus it fails to provide any "particulars of the production of the original text" (p. 19).

Indeed, Al-Qinai's (2000) model does not clearly explicate the parameters or justify their classification under a specific category. For instance, under the text typology and Tenor parameter, Al-Qinai (2000) indicates that the text is written to be read as if heard. Still, he does not establish how the medium is related to text typology or Tenor. Further, after reviewing Al

Qinai's (2000) model, Al-Mutairi (2018) alludes that the model is comprehensive because it covers several aspects of the text. However, he implies that the model's major drawback is allowing TT to be subject to manipulation, making it inapplicable to translate certain texts (e.g., political speeches). Similarly, this feature makes it highly challenging to apply Al-Qinai's (2000) model to significant literary texts such as *Midaq Alley* since this may jeopardize the uniqueness of the author's style or the cultural-specific terms used throughout such texts.

In a different vein, in a seminal study whereby culture is still the prominent concern of TQA, the Arabic-English translation of the biography of the Prophet Mohammad, known as *The Sealed Nectar* was critically analyzed by Al-Ghamdi (2016). She significantly assesses the translator's ability to successfully sustain an equivalent TT of such a highly cultural-specific text. After applying House's (1997) model, Al-Ghamdi (2016) enhances the model by merging it with several theoretical frameworks, including Nord's (1997) concept of culturemes; Nida's taxonomy of cultural features to facilitate analyzing religious terminology and culture; Dickins et al.'s (2002) compensation strategies to indicate the translator's endeavor to mitigate the translation loss while dealing with the delicacy of such terms, i.e., cultural and religious terms. She further integrates House's (1997) TQA model with Martin and White's (2005) appraisal theory exploring attitudinal meaning to help examine the translator's assessment of religion-rooted terms and Katan's (2004) model to pinpoint the correlation between different levels of cultures and discourse dimensions, i.e., Field, Tenor, and Mode. This study is conducted to complement House's (1997) TQA model and implement a new enhanced TQA model to be efficiently adopted in future TQA studies. The application of the refined model emerges several distinctive mismatches in all the discourse variables intuitively, detecting the application of a cultural filter to follow the norms of English academic discourse, along with overt errors that hinder the message of this highly-substantial text.

Al-Ghamdi (2016) is mainly focused on culture, more specifically, the religious culture of ST. Despite providing a beneficial categorization of cultural-related terms affecting ideational and interpersonal meaning, Al-Ghamdi's (2016) enhanced model is even more complex than House's model as it incorporates more theories into the assessment. Besides, she applies House's (1997) TQA, which analyses participation under Mode. However, one of the amendments she provides in her enhanced model is omitting participation from the entire model. In her justification, Al-Ghamdi (2016) indicates that participation and author evaluation (which she analyzes under Tenor) involve a kind of engagement. However, the engagement under author evaluation, which is analyzed in House's (2015) TQA model under the author's intellectual and emotional stance, is intended to capture the author's involvement with the text while participating and is more related to the reader's engagement even though the linguistic realizations of those two dimensions differ. Indeed, in the case of literary texts such as the text analyzed in the current study, the participation dimension is highly significant as it is necessary to entertain and engage the readers with the text.

However, the present study highly encourages removing participation from Mode as it has a communicative aspect. Thus, it belongs more to Tenor than Mode, yet it does not support Al-Gahmadi's (2016) suggestion to remove it entirely from the model. Indeed, this issue has been addressed in House's (2015) TQA model, whereby participation is analyzed under the dimension of Tenor. Another point to highlight here is that Al-Ghamdi (2016) enhances House's (1997) TQA model while the present study utilizes House's (2015) TQA model wherein some of the enhancements Al-Gamdi (2016) does, such as eliminating participation from Mode, are already addressed.

Further, Al-Ghamdi's (2016) categorizations cover many of the cultural-related items that may appear in texts, yet they are mainly focused on culture. Applying them to *Midaq Alley* may

give the impression that the primary feature of Mahfouz's text is culture. Nevertheless, as noted in the previous chapter, it gains value not only from being highly related to ST culture but also from its author, whose style is highly marked by merging the highly standard Arabic with the Egyptian dialect. Nevertheless, both texts, i.e., the text analyzed in Algamdi's (2016) study and the one analyzed in the current study, call for an overt translation.

In addition, some studies (e.g. Hassan & Menacere,2019) evaluate the quality of five English translations of Quranic collocation from a different perspective because the assessment process here does not pertain to any existing TQA model. Instead, they assess TQ based on specific evaluation standards, or what they term regular TQA (although they do not explicitly define this expression), including several parameters set by the researchers, chiefly, accuracy and fluency. Accuracy is sought in terms of lexical choices, grammar, and culture. The nature of errors recognized under accuracy can be false sense, nonsense, ambiguous or misleading choices of lexical, grammatical, or cultural items and references. On the contrary, Hassan and Menacere (2019) investigate the appropriateness of register, the readability, naturalness, and coherence under fluency. The errors spotted under fluency are examining if TT reads easily and well, if the translator has sustained the 'foreignness of the SL' or pertained to 'TL stylistic norms', and whether the translation sounds 'unnatural' or 'clumsy' (Hassan & Menacere, 2019, p. 77).

Hassan and Menacere (2019) also include other aspects to investigate whether the translator has misinterpreted the collocations, deliberately overlooked them, has seriously distorted, misunderstood the SL information, used inadequate translating methods, e.g. word for word, or neglected to check sources to make informed decisions. The study's main objective is to identify the various linguistic difficulties the translator faces in translating these qur'anic collocations. Then it assessed the gain or incurred loss resulting from the translating process and assessed the

degree of the deviation from the SL message to provide convincing and concrete alternative solutions whenever necessary finally.

In this model, Hassan and Menacere (2019) necessitate the communicative aspect of the collocation over its literal meaning. This may be the basis for classifying this model as a functional TQA model. Aside from the findings regarding the Qur'an's translation, which is beyond the current research's scope, the study concludes that the translation of Arabic should be handled with extreme sensitivity because of its high cultural specificity, especially when translating sacred texts. More importantly, Hassan and Menacere (2019) accentuate the complicatedness of applying any TQA model in general because of the abstract and complicated nature of all existing TQA.

This model is seemingly comprehensive as it covers several aspects of the text, yet it appears highly subjective as the only assessor is the researcher or the translator without depending on any specific linguistic theory. Besides, the model does not provide a statement of function or quality against which an assessor can measure the TQ. Furthermore, when imparting their model, Hassan and Menacere (2019, p. 76) labeled it as a 'regular' TQA model. However, they do not precisely clarify what they denote by this term. Further, the basis on which the criteria, i.e., accuracy and fluency, have been identified are not explicated in the model. The question here is if accuracy and fluency are the only quality determiners in translating the Holy Qur'an. Even the nature of errors yielded by the model is somehow overlapping. For example, the difference between the TT's easy readability and its 'well' readability is not clearly delineated. Since this model is substantially dedicated to assessing the TQ of collocations, it can hardly be utilized to assess the TQ of *Midaq Alley* because here, as stated earlier, not only is the lexical level of the text significant, but also the syntactic and textual as well.

In summary, the studies above propose several endeavors to provide novel TQA models whereby Al-Qaini's (2000) primary concern is the pragmatic aspect of the text and meeting the TT expectations. Further, Al-Ghamdi's (2016) model prioritizes the text's cultural aspect; consequently, she incorporates five cultural-related theories. On the other hand, in Hassan and Menacere's (2019) study, the communicative aspect of texts is signified and sought in terms of accuracy and fluency. Unlike Al-Qinai (2000) and Hassan and Mancera (2019), the present study does not propose a novel model, yet similar to Al-Ghamdi's (2016), it applies House's (2015) TQA model, with minor amendments. However, while Al-Ghamdi (2016) incorporates several theories into House's (1997) TQA model, the current study revises House's (2015) TQA model by splitting the analysis of some situational dimensions, namely, social attitude, participation, and medium into two levels. These levels are the narrative level and the characters' level. These two levels are vital to indicate how the translation of these dimensions is affected in the narrative and the conversation among characters. Besides, this step is substantial in making the model more readily applicable to literary texts belonging to narrative fiction.

4.9.3 Studies of TQA through survey methods

In the first chapter of House's (2015, p. 3) seminal book *Translation Quality Assessment*, she remarks that translation is a 'secondary communicative act' whereby a translator enables TT readers to "access a different world of knowledge, to different translations and ideas that would otherwise have been locked away behind a language barrier". This entails that translation communicates the original text's message and culture to a reader whose access is essentially related to translation, whereby it is the only gate through which this reader can enter the world of the ST. This fundamentally demonstrates how serious the translator's mission is as a communicator since the unique function of translation is cross-cultural communication (Pollastri, 2021). Therefore, the TT reader is one of the central factors to be considered in this communicative act.

In TS, the TL readers' expectations and the ability to accept the translated texts are significantly considered. This can be exemplified in Nida's (1964) dynamic equivalence, whereby texts' effect on their readers and how much effect can be maintained in the translation is highly prioritized. In other words, the essential concern of translation, according to Nida (1964), is to what extent it succeeds in helping the TT receptor comprehend and enjoy TT. Furthermore, viewing translation as a purposeful and planned social and interpersonal act, functional theorists consider the translation's intended purpose achieved when the target-text readers clearly perceive the end-product text (Nord, 1997). This belief is also manifested in Reiss' and Vermeer's (1984) emphasis on transferring the purpose of the translation as perceived by the client or TT reader since a text is made meaningful by its receivers (Nord, 2012). This consideration of the TT readers has led to a plethora of different translational typologies, such as House's (1977, 1997, 2015) covert translation where the function of ST is maintained, yet according to TT norms and expectations and various translational strategies such as Venuti's (1995) domestication where the translation prioritizes the TT reader's expectations, too. Moreover, in the literature on TS, the TT reader has received significant attention to the extent that their expectations are considered one of the main factors the translator needs to consider even before they start translating (Elimam, 2017; Ruokonen, 2011; Yenkimaleki, 2016).

The voice of the TT readers has been heard more frequently than before, a fact that is evidently reflected in the increasing number of reception-related translation studies. Readers nowadays have responded to different features of translated texts. For instance, in Farghal and Masri's (2000) study, where questionnaires were used to identify native English speakers' responses to Quranic translation, TT readers gave their responses on how the cultural aspect of TT is perceived. In this study, the TT readers indicate that it is utterly different to comprehend these cultural aspects in TT. Further, in Kruger's (2013) eye-tracking analysis of reader

responses, TT readers gave their feedback on domestication and foreignization strategies in Afrikaans-translated children's books. Additionally, in Carter's (2014) survey, readers from New Zealand and France responded to a French novel about the Maori culture written by an outsider of the culture that was translated into English.

Likewise, in Scammell's (2016) seminal study, readers responded to the foreignized translations of news from English into French. Interestingly, readers in this study preferred applying foreignization strategies in news translation because it does not affect the ease of reading. Similarly, Chesnokova et al. (2017) examine readers' reactions to the original and three different translations, i.e., Brazilian, Russian, and Ukrainian TTs of Poe's poem *The Lake* utilizing a 5-point semantic differential scale, where participants indicate what they think about the poem. The data showed dramatic dissimilarities between the groups of readers, indicating that responses to the original text differ from that of the TTs and between translations.

Indeed, it is believed that translation is highly related to the target audience because the translator has been evidently seen, through time, as distancing him- or herself from the author and leaning more towards the TT reader and, in that sense, these readers are seen as leading role players in assessing the TQ of a particular text (Yenkimaleki, 2016). Therefore, a wide range of empirical approaches and methodologies have been applied to enrich and expand the reader-response evaluation of TQ. In these studies, a large and growing body of literature has investigated the TT reader's evaluation of TQ either via distributing questionnaires among TT readers (Al-Anbari, 2020; Lim & Loi, 2015; Rothe-Neves, 2008) interviewing the participants (Jun & Chun, 2016), or surveying the readers' reviews on book websites (D'egidio, 2015; İlmek, 2020; Wang & Humblé, 2019) to name a few.

As stated earlier, one way to investigate readers' responses towards TQ involves the distribution of surveys or questionnaires whereby the researcher composes a scale against which TQ is identified, such as in the case of Rothe-Neves (2008). In this study, TT readers assessed TQ by comparing 12 distinguished Portuguese translations of the first page of the English novel *Emma*, written by Jane Austen, according to several questions about TQ set by Rothe-Neves (2008). Each question is assigned a grade, whereby texts with higher grades are considered good quality. In this study, the readers gave their feedback on the translation and the evaluation scale if they found it reliable in assessing TQ. Interestingly, Rothe-Neves (2008) show that surveys are reliable tools to measure the quality of texts because, based on the findings in his study, the participants have been able to choose the most appropriate translation. However, although he has exhaustively validated the methods applied in his study, having the questions composed by the researcher himself would open the door to questions. These include doubt about the scale's subjectivity or bias upon which the researcher measures the TQ of these TTs.

TQA surveys have also employed reader responses by investigating TQ yielded by applying certain translational strategies in terms of specific criteria such as fluency, conciseness, persuasiveness, and mnemonic effect. For example, in Lim and Loi's (2015) study, translational strategies, i.e., amplification, omission, paraphrasing, repetition, restructuring, simplification, and specification, are assessed based on the criteria above. It examines the English translations of ten Chinese slogans collected from the public domain in Macau. These slogans were translated by in-house translators hired by public sector authorities or commercial translation services. In order to assess the TQ of these slogans, several questionnaires were distributed among TT readers. Each of these questionnaires contained five original or translated slogans, and the participants were supposed to rate each slogan from 1 to 6 in terms of fluency, conciseness, persuasiveness, and mnemonic effect. This study also offers interesting results of the readers' ability to identify TQ in several ways. They could identify which translation is good

and state which translational methods elicit the successful translation. Furthermore, readers here also chose what criterion they preferred to have in translation among the four criteria this study presented.

Similarly, in Al-Anbari's (2020) study, questionnaires were distributed among TT readers to examine their responses toward two English translations of the Holy Quran. This study focused on how the TQ of these TTs are perceived in terms of fluency, accuracy, clarity, formality, and likability (preference) by different language groups to explore the effects of language background on translation receptions. Notably, unlike all the studies mentioned above, this study investigates TQ among different language groups. The participants here are either Arabic or native English speakers. Interestingly, the results of this study show that readers of each group perceived the translations differently.

Further, in other studies, such as Jun and Chun (2016), TT readers have evaluated the TQ of Chinese tourism materials in English from a different perspective. Here, they reveal their attitudes towards translation mistakes, including spelling mistakes, Chinglish, missing words, grammar mistakes, inappropriate words, expression mistakes, excessive wordiness, and cultural misinterpretation regarding whether they found them acceptable or misunderstood, or incomprehensible. In other words, TT readers here identified how translational 'mistakes' affect the quality of the TTs in question. Placing the TT readers in this prominent position relates this study to the previously reviewed ones in examining the emerging role of TT receivers in TQA, whereby the TT readers are the principal evaluators of TQ of TTs. Interestingly, the TT readers in this study gave their feedback on TQ and further showed how the previously mentioned mistakes affected TQ.

Another way to look at the reception of the quality of TTs is by investigating the readers' reviews on book-selling websites such as Amazon, Goodreads, and Online bookstore websites. For instance, D'egidio (2015) employs actual Internet reviews to investigate the responses of English readers to the English translation of Camilleri's *La Forma dell'Acqua* and the Italian readers to the Italian translation of Stephen King's *Joyland*. The analysis done by D'egidio's (2015) study provides valuable insights into the way readers involve with the notions of translation/translator, author, language, and style in their reviews, offering an empirical basis to highlight the reception of these TTs. TT readers here, although speaking different languages, were able to assess the TQ of these texts. Similarly, Ilmek (2020, p. 161) surveys readers' reviews of the translation of Agatha Christie's murder mysteries from English into Turkish, revealing a great side of "today's readers' who are not 'passive" in evaluating TQ because they are not only able to identify TQ but also to choose which translator is more successful and which book requires a retranslation. Significantly the readers in this study have identified the fake translations, i.e., manipulated translations and incomplete translations, and they have further requested a new translation of the reviewed novels.

Overall, the previous discussion show that TT readers have reliably assessed the TQ of different TTs based on several parameters, including fluency, conciseness, persuasiveness, and mnemonic effect (Lim & Loi, 2015), accuracy, clarity, and formality (Al-Anbari, 2020). Notably, readers have also assessed a plethora of text types such as advertisements (Lim & Loi, 2015), tourism brochures (Jun & Chun, 2016), literary texts (D'egidio, 2015; Ilmek, 2020; Rothe-Neves, 2008), religious texts (Al-Anbari, 2020; Farghal & Masri, 2000). Not to mention the fact that TT readers have compared the different translations in some studies (Al-Anbari, 2020; Chesnokova et al., 2017; Ilmek, 2020; Rothe-Neves, 2008), and their role is utterly influential to the extent that they called for a retranslation of some works (Ilmek, 2020).

For the current study's second question, the TT readers evaluated the TQ of *Midaq Alley,* whereby they indicated whether they preferred the covert or overt translation of some specific examples. As shown in the above discussion, TT readers are familiar with different aspects of TQ; for instance, in Lim and Loi (2015), the TT readers are able to differentiate between the different translational strategies in the study, whereby they denied any value of word-for-word translation. Additionally, in Jun and Chun (2016), although some translation mistakes, such as excessive wordiness, are classified as errors, the TT readers still found them acceptable. This entails that sometimes when the evaluation of TQ is solely based on surveys, it may not do justice to the text linguistic-wise because sometimes what is considered an error theoretically at the linguistic level is not so considered practically at the communicative level. For example, a spelling mistake or a wrong word choice in a sentence may be categorized as an error, yet it still delivers the message if the reader is familiar with the language.

Thus, it is essential to validate the evaluation based on the two levels, i.e., the linguistic and the communicative levels, when evaluating TQ. Indeed, translation is a textual-linguistic phenomenon in the first place (House, 2015), not a solely communicative one. Hence, addressing both aspects when investigating TQ, i.e., the linguistic and communicative, is highly significant. Accordingly, although the role of TT readers in this study is immensely significant, it is not featured as the basic tool of TQA, but it is joint with a theoretical TQA model because both types of quality, textual-linguistic and communicative quality of the TTs are equally addressed with the same degree of importance.

In fact, assessing TQ via TT readers or through the 'social evaluation' of TQ, in House's (2015) terms, raises controversial debates about the subjectivity of the assessment. Thus, in her article, House (2001) assumes that TQ can solely be assessed scientifically, i.e., by applying a theory or a TQA model, to be objective to some extent. Although she states that subjectivity is

not avoidable by any means, she believes that depending on 'social evaluation,' i.e., on readers, is more subjective than basing the assessment on a theory. However, it can be concluded from previous studies that subjectivity-free TQA evaluation is fundamentally unattainable and unrealistic. Indeed, subjectivity will always be related to any act of assessment because regardless of the attempts in previous studies to avoid it, subjectivity remains, and almost all existing TQA models have been criticized for being subjective to a degree. Therefore, the concern of researchers in TQA studies should not only be focused on avoiding it because it cannot be avoided. In contrast, subjectivity can also be somewhat mitigated or reduced if the scope or methods of assessments are enlarged.

More specifically, the fundamental concern of this study through combining these two aspects, i.e., the scientific theory with the feedback of the TT reader, is not to avoid subjectivity completely. Instead, it is to provide new insights into TQA definition and parameters by looking at TQ from different perspectives evaluated by both the researcher and the TT readers. In this sense, the current study looked closely at the differences between the theory-based assessment and the social-based assessment and where the application meets or contradicts the theory. In this study, it is believed that instead of wasting the tentative efforts in the debates of how subjective or objective the existing TQA is, it is more beneficial to reveal the hidden aspects of quality instead, simply by evaluating it from various approaches.

A final point to highlight is that in terms of House's (2015) TQA model, the reviewed studies have examined some facets of covertly erroneous errors, i.e., related to the registers of Field, Tenor, and Mode, such as the cultural aspects (Carter, 2014; Farghal & Masri, 2000) (related to Field), formality (Al-Anbari, 2020) and persuasiveness (Lim & Loi, 2015) (related to Tenor) clarity (Al-Anbari, 2020), fluency (Lim & Loi, 2015) (related to Mode). They have addressed some aspects of overtly erroneous errors, including (accuracy) spelling or grammatical mistakes

and appropriateness of word choices (Jun & Chun, 2016). However, the present study examines both sides of the coin, i.e., covertly and overtly erroneous errors in the translation, as suggested by House's model (2015).

In conclusion, Pinto (2001) alludes that TQ is highly associated with satisfying its receptors, i.e., TT readers. In other words, in TS, the term quality is widely paralleled with "product fitness for purpose whereby the end-product fulfills the readers' expectations" (Hassan & Menacere, 2019, p. 77). Hence, this section scrutinizes the reader-response-based TQA studies to elucidate how TQA has been approached from the TT reader reception perspective. A common feature the current study shares with the previous studies reviewed in this section is involving real readers in the process of evaluating TQ. Nevertheless, the readers' role in the current study is utterly different ipso facto, they evaluate the quality of the two TTs and simultaneously validate House's hypothesis of translating novels such as *Midaq Alley* overtly.

4.10   Conclusion

This section elaborates the study's methodology, including the study's design and the corpus of the study i.e. ST novel, along with TT1 and TT2. This chapter also explained how the study sample is collected from the two translations of the novel and the participants. The methods of data analysis are also thoroughly discussed, where content analysis and thematic analysis are conducted. Thus, it specifies how the data is analyzed and how the study utilizes House's (2015) TQA model. Concerning the empirical aspect of the study, this chapter addresses the interview procedures. The steps of data analysis are finally presented and discussed in this chapter. The next chapter deals with the data analysis showing instances of the novel *Midaq Alley* analyzed according to House's (2015) TQA model.

CHAPTER 5: TEXTUAL DATA ANALYSIS

5.1   Introduction

As stated in the previous chapters, the present study utilizes House's (2015) TQA model to assess the TQ of Mahfouz's *Midaq Alley* and further to compare TQ between TT1 and TT2. Therefore, this chapter is divided following the categories provided by House's model. According to the House TQA (2015) model, the ST textual profile is first provided, followed by the TTs profiles. However, in this study, the textual profiles of ST and TTs are merged to avoid redundancy since *Midaq Alley* is an extended text. Hence, the first section in this chapter handles the ST, TT1, TT2 textual profiles, in which the Field, Tenor, Mode of these texts are examined in detail. The Field section exhibits the subsections of words with positive/negative connotative, lexical fields (including cultural references, religious references, historical references), the subsection of processes, metaphor, and simile.

In Tenor, in this study, the social role relationship is examined in three levels, i.e., the author-character level (capturing the author-character relationship), the narrative level (capturing the author-reader relationship), and the among characters' level (capturing the relationship between the novel's characters). In contrast, other dimensions such as the social attitude and participation (under Tenor) are sought in two levels, i.e., the author-reader level termed the narrative level and the among character's level. Consequently, the subsections under Tenor are the author's temporal, social and geographical provenance, the author's personal (emotional and intellectual) stance, the social role relationship (the author-character level, the narrative level, and the among characters' level), the social attitude (in the narrative level, and the among characters' level), and participation (in the narrative level, and the among characters' level). Each of these subsections is scrutinized either by lexical means or syntactic means.

Then, the section of Mode demonstrates the subsection of medium and connectivity whereby the section of medium is also divided into two sections, i.e., the narrative level and the among characters' level. This dimension also is sought by lexical, syntactic, and textual means. Then, the subsections of genre and overtly erroneous errors are presented, followed by the ST statement of function, the TTs statement of quality, and finally, the empirical data analysis (via interviews) section.

5.2 ST, TT1 and TT2 Textual Profiles

The ST, TT1 and TT2 textual profiles of *Midaq Alley* are listed as follows:

5.2.1 Field

In the plot of this novel, Mahfouz portrays the daily life of the inhabitants of one of the historical neighborhoods in Egypt, namely, Midaq Alley, located in a place known as Old Cairo. The story, basically, captures the consequences of World War II and how it affected the people living in Midaq Alley. While telling this story, Mahfouz uses many words with positive and negative connotations to describe a character, a thing, or a place. And, thus they are essential in understanding the story and how these characters, items, or places contribute to it. Moreover, to reinforce the glory and values of the Egyptian civilization, Mahfouz has loaded this text with several cultural, religious, and historical references. The text shows a variety of cultural references, including traditional costumes, items, food, and characters. It is also loaded with religious references, which sometimes present several quotations from the Qur'an, use a plethora of Qur'anic collocations, and exhibit several examples of allusions to the Qur'an. Mahfouz also occasionally refers to the old history of Cairo or the period of history described as the golden era of Egypt when Cairo was first established as the capital city of the country. Further, Mahfouz's skillful use of the most suitable process, i.e., material processes in storytelling, perfectly describes the incidences. Moreover, to entertain the reader, catch up with their imagination, and help them understand and visualize the story, he enriches the text with many metaphors and similes used to explain how the characters look like or feel in the story.

5.2.1.1 Lexical Means/ Differences

As mentioned in the previous chapter, this section introduces the lexical means of realizing Field and how they have been translated in the two TTs.

(a) *Words with positive/ negative connotation*

The author uses a mixture of simple, explicit, unambiguous, and easily understandable lexical items and cliché collocation used in everyday life, along with some instances of highly eloquent words. In addition, the words used in this text show a mixture of positive or negative words with evaluative connotations used to precisely describe the characters they refer to in order to help the reader understand the story and how these characters contribute to the story. Indeed, according to House (2015) here, the generality, popularity, and specificity of terms are examined, yet since these are discussed under social attitude, they are not highlighted here.

Table 5.1: Examples of words with positive/negative connotations

E.g.	ST	Gloss	TT1	TT2
1	أما جسمه فنحيل أو جاف كما تصفه نساء الزقاق، وأما الصدر فأمسح بيد أنفسها أحسن ثوب يستره. (Ch. 2, p. 18)	As for her body, it is <u>skinny or dry</u> as the women in the alley describe it, and as for the breast it is flat, however, a nice dress covering it.	The body was <u>slim</u>, even <u>thin</u>, as the women of the alley described it, and her bust meager, although her nice dress hid it from sight. (Ch. 2, p. 10)	Her body was <u>slender (or "skin and bones,"</u> to use the description of the women of the alley) and her chest flat, though a pretty dress concealed its deficiencies. (Ch. 2, p. 14)
2	وأخذ <u>جسده المهزول يهتز</u> مع <u>الربابة</u>. (Ch. 1, p. 9)	His <u>anemic body</u> started shaking with the rababa.	His <u>frail body</u> swayed in time with the music. (Ch. 1, p. 5)	His <u>emaciated body</u> started to sway with the instrument. (Ch. 1, p. 5)
3	فضلاً عن هذا وذاك فقد لحقه <u>الفساد من نفسه، وفيه الذهول، ورغبته للشهوات.</u> (Ch. 19, p. 160)	And besides this and that he himself has been chased by corruption, and he was defeated by stupefaction, and he was possessed by <u>lusts.</u>	Now he was content to be corrupt, absentminded, and beset by his own <u>passions.</u> (Ch. 19, p. 78)	In addition, he had himself fallen victim to corruption and stupefaction and become the plaything of his <u>lusts.</u> (Ch. 19, p. 139)
4	وجعل يعتذر عن مفارقته بما طرأ على الحياة السياسية من فساد، قيل له إذا كان المال غاية <u>المتنافسين في ميدان الحكم</u> (Ch. 19, p. 160)	And he kept giving excuses about his renunciation by the corruption emerged on the political life that if money is the goal of the <u>feuded</u> in the square of	He excused this renunciation by pointing to the corruption in political life. He would say, "If money is the aim and object of those who	The excuse that he cited for his desertion was the corruption that was starting to effect political life, for, as he said, "If the goal of

		power	<u>squabble</u> for power. (Ch. 19, p. 78)	the <u>opposing</u> parties in politics is money. (Ch. 19, p. 139)
5	كان بعد هذا لا يبالي بشيء على اﻹ «الكيف» و«الهوى» وما عدا ذلك «هدر» في حقه. (Ch. 19, p. 161)	And he did not mind anything after that except for the "<u>getting high</u>" and "<u>affair</u>" everything else is "wasted", as he put it,	He had rejected respectable life and now he cared only for the <u>pleasures</u> of the flesh. All else was pointless, he would say. (Ch. 19, p. 78)	In his heart, though, he had rejected all values of decent living and no longer gave a hoot for anything" but "<u>getting high</u>" and "<u>getting laid</u>"; everything else could, as he put it, "get lost. (Ch. 19, p. 139)
6	وقلبها تميل في اﻷصل إلى قليل من <u>الحرص</u> ... (Ch. 2, p. 22)	And she in the original inclined slightly towards <u>thriftiness</u> (Ch. 2, p. 12)	She had always inclined toward <u>avarice</u> ... (Ch. 2, p. 12)	She had been possessed from the beginning of a certain tendency to <u>thrift</u> ... (Ch. 2, p. 18)
7	لكنه <u>مشروق القوام</u>، تدل ملامحه في الدقة على الفتوة والنشاط. (Ch. 1, p. 15)	But he was <u>slender</u>, his delicate features indicate a wittiness brave-heartedness and enthusiasm.	Hussain was <u>slight of build</u>, however, and his delicate features indicated his youth, fitness, and vitality. (Ch. 1, p. 8)	Hussein, however, was <u>slender-bodied</u> and his fine features indicated quick wits, braveheartedness and energy. (Ch. 1, p. 10)

In ST, the words "جاف أو نحيل" /skinny or dry/ depict the extremely skinny Mistress Sanyia Afify and negatively indicate an unhealthy skinny body shape. Similarly, the author describes the character of the storyteller with negative adjectives as "المزول" /anemic/ describing his appearance.

In addition, in the following example, the word "الشهوات" /lusts/ negatively connotes sinful and impulsive desires, and it is employed to reveal Boss Kirsha's immorality. In the fifth example, the adjective "المتنافسين" /feuded/ refers to the political competitors and it is negatively indicating a hostile competition between the politicians in which all means are allowed. The line, in the following example, describes the things that Boss Kirsha highly values among which are "الكيف" /getting high/ which is negatively linked with drug addiction and "الهوى" /affair/ which, in this context, is negatively associated with the socially unacceptable sexual relationships. In the last example, the author shows Miss Saniyah Afifi as a wealthy yet thrifty person using a word with a positive connotation in the statement " <u>الحرص</u> نحو قلبها تميل." /inclined

slightly towards <u>thriftiness</u>/. Similarly, the word "مشوق لقوام" /slender/ describes the physiques of Hussein Kirsha and positively connotes a youthful, slender figure.

The connotation of words seems to differ in translations from their original text, and, in general, TT1 tends to change the connotation of words of the original text more than TT2. For instance, in the first example, based on House's (2015) TQA model, the negative connotation of the adjectives "نحيل أو جاف" /skinny or dry/ are translated covertly in TT1 as "slim and thin" whereby "slim" has a positive connotation and "thin" a neutral connotation. However, in TT2, they have been translated covertly as "slender," which has a positive connotation, and overtly as the cliché collocation "skin and bone," which carries the same negative connotation of "dry".

In a different vein, the word "مزول" /anemic/ has a negative connotation and indicate an unhealthy appearance; however, in TT1, it is translated covertly with a more neutral word as "frail", whereas, in TT2, it is translated overtly with a similar connotation as "emaciated."

In a similar vein, the noun "الشهوات" /lust/ which is negatively associated with sinful desires has been translated covertly with a positively connoted noun as "passion," in TT1. By contrast, the negative connotation of this word has been sustained, in TT2, in the overt translation "lusts".

Likewise, the negative connotation of the adjective "المتباينين" /feuded/ has been overtly translated in TT1 with the use of the negatively connoted adjective "squabble". Nevertheless, it has been translated covertly, in TT2, showing a more neutral connotation as "opposing". In a similar vein, the negative words "الكيف" /getting high/ "لهوى" /affair/ which are highly associated with negative deeds have been translated covertly with a more neutral connotation in TT1 as

"pleasure". In contrast, their negative connotation is retained, in TT2, since they are translated overtly as "getting high" and "getting laid," respectively.

In the seventh example, the positive connotation in the word "صرحلا" /thriftiness/ has been translated covertly with a more negative word as "avarice" in TT1 while it has been translated overtly with a similar positive connotation, in TT2, as "thrift". Likewise, the positive connotation in the word "ماوقلاقوشم" /slender/ becomes negative or neutral, in TT1, whereby it is translated covertly as "slight of build" while it is translated overtly with a positive word in TT2 as "slender-bodied".

In summary, following House's (2015) TQA model, it can be concluded that the translator in TT1 tends to change the original's word connotations more than the translator in TT2.

(b) Lexical Fields

The lexical fields mainly capture the semantically related expressions or the expressions belonging to the same semantic field. For instance, words such as juba, gilbab, and rababa belong to the semantic field of culture, as they are highly related to Egyptian culture. Basically, the lexical fields found in ST are related to culture, religion, and history. Consequently, the lexical fields include cultural, religious, and historical references.

i Cultural References

To highlight the culture of the time of writing the novel, Mahfouz introduces many cultural elements in the text, including traditional costumes, cultural items, cultural food, and cultural characters, i.e., mythical characters.

Table 5.2: Examples of cultural references

E.g.	ST		Gloss	TT1	TT2
1	cultural costumes	يفلفيهته قوطله. (Ch. 1, p. 7)	Struts off in his juba and caftan.	Dressed in his flowing robe and cloak. (Ch. 1, p. 4)	Struts off in his jubba and caftan. (Ch. 1, p. 3)

2		كنت تذكرين كيف ألقيت في بسيط لساني الطويل بسبب جلباب! (Ch. 3, p. 31)	Do you remember how you unleashed your long tongue on me because of a gilbab! (Ch. 3, p. 16)	"Do you remember all that fuss you made about a dress?" (Ch. 3, p. 16)	"Do you remember how rude you got over a gallabiyah?" (Ch. 3, p. 24)
3		ولفعت المرأة بملايتها وهي تلهث، وصرخت بصوت كادت تنصدع له أركان القهوة (Ch. 12, p.105)	And the woman wrapped herself in her milaya while panting and shouted in a voice because of which the corners of the café were about to crack.	Mrs. Kirsha, panting for breath, wrapped herself in her cloak and, shouting in a voice loud enough to crumble the walls of the cafe, addressed her husband. (Ch. 12, p. 53)	And the woman wrapped herself, panting, in her milaya, and in a voice that resounded through the café screamed. (Ch. 12, p. 92)
4	Cultural items	ثم قبل في القهوة عجوز مهدم لم يتركله الدهر عضواً سالماً، يجره غلام يمين راه، وفي حملته تحت إبطيه ربابة وكتاب. فسلم الشيخ على الحاضرين، وسار منفرداً إلى أريكة الوسط فيصدر المكان. (Ch. 1, p. 7)	Then an old man whose all of his limbs are not spared the effect of time has entered the café dragged from his left hand of a boy. And under the armpits of his right hand he carries a rababa and a book.	A senile old man is now approaching the cafe. He is so old that the passing of time has left him with not a single sound limb. A boy leads him by his left hand and under his right arm he carries a two-stringed riddle and a book. The old man greets all those present and makes his way to the couch in the middle of the room. (Ch. 1, p. 4)	A decrepit old man, not one of whose limbs had been spared the effects of time, now entered the café, pulled along by a boy who held on to his left hand. Under his right arm were a rababa and a book. The old man greeted those present, proceeded straight to the central, most prominent bench. (Ch. 1, p. 3)
5	Traditional food	بيد أن دكانين- كان عمك املبطع ليبسيسه فيمين المدخل وصالون الحلو في يساره يظلان مفتوحين إلى ما بعد الغروب بقليل. (Ch. 1, p. 6)	However, two shops – Uncle Kamil's the basbousa seller to the right of the entrance and al-Helw's barbershop to its left- stay open until slightly after the sunset. (Ch. 1, p. 6)	Two shops, however, that of Uncle Kamil, the sweets seller, to the right of the alley entrance and the barbershop on the left, remain open until shortly after sunset. (Ch. 1, p. 3)	Two shops, however- uncle Kamal the basbousa seller's to the right of the alley's entrance and el-Helw's Barbershop to the left- stay open until a little after sunset. (Ch. 1, p. 2)
6		كانت الأم الحقيقية شريكة لها في اتجار المفتقة والمغات (Ch. 3, p. 28)	The real mother was her partner in the trading of the mufattaqah and the mughat.	The girl's real mother had been her partner in making and selling sweet and fattening potions. (Ch. 3, p. 15)	Despite it all, she still loved her greatly, even though she was in fact her adoptive mother; her real mother had been in business with her selling fattening preparations for women. (Ch. 3, p. 22)
7	Cultural characters	أنلله ليل جدة تزول و يغني عنها الراديو ابدا. (Ch. 1, p. 10)	Hilali has a novelty that never fades away and the radio is never able to replace them.	Public reciters still have an appeal which won't disappear. The radio will never replace us. (Ch. 1, p. 5)	The stories of Hilalis always have something new to offer. They can never be replaced by the radio.(Ch. 1, p. 6)

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The first category of cultural references, i.e., the traditional costumes, introduces a variety of cultural fashions including "جبة وقفطان"/juba and caftan/ which are usually worn by the majority of the working-class men in Egypt, to emphasize one of the subject matters of this novel, i.e., to hold on one's roots and unique identity. Furthermore, some women's traditional costumes are presented in ST such as "جلباب" /gilbab/ which is made of Linen and comes in a special design, and "ملاية" /milaya/ which is a piece of black silk that Egyptian women living in low-class neighborhoods wrap over their bodies. Besides, the text shows cultural references like "ربابة" /rababa/ which refers to a traditional musical instrument that the café storytellers at the time of writing the novel used to play while telling their story in the form of a sung poetry. This instrument is manufactured from the leather of animals, and it somehow looks like a violin yet with one string.

Moreover, ST presents different traditional dishes such as "البسبوسة" /basbousa/, a sweet dessert served in celebrations, and "المفتقة والمغات" /the mufattaqah and the mughat/, desserts especially served for women after giving birth. As for "البسبوسة"/Basbousah/, it is a kind of dessert made of semolina flour, milk, ghee and syrup usually eaten to celebrate special occasions such as weddings and graduation. Additionally, "المفتقة والمغات" /the mufattaqah and the mughat/ are desserts made of a specific amount of water, all-purpose flour, different types of nuts, sesame, sugar, and ghee and are only cooked for women who have recently given birth to speed up their recovery.

In the last example, the cultural reference in "للهلالي" /for Al-Hilali/ refers to one of the mythical characters who is admired and highly valued in the Arab culture because of his bravery and nobility. In the Arab culture, Al-Hilali's character can be compared to superheroes in the western culture, and just like other folk stories, Al-Hilali's stories went from one generation to another. Each country in the Middle East has different stories about this historical character. By

the time of writing this novel, in countries such as Egypt, Syria, Palestine, Al-Hilali, stories were told in the cafés every night. Through these stories, while amusing the café attendance, the storytellers aim at reinforcing the values and good manners in the society. Similarly, in the original text, Hilali's character has been deliberately employed to reinforce the past glory, the richness, and genuineness of the Arab history and civilization. It contributes to the text's Field in stressing one of the most prominent themes here, which is construing one's own values since Hiliali's stories represent the Arab's genuine nobility and honor.

In translation, the two TTs show some discrepancies in translating these cultural references. For instance, in the first sentence, applying a cultural filter, the translator, in TT1, translates "جبة وقفطان" /juba and caftan/ covertly as "flowing robe and cloak" depicting them as normal types of cloths with no cultural indication. Indeed, a "flowing robe" is utterly different from "juba" as they differ in material and design whereby juba is made of heavy fabric while the flowing robe is instead made with any fabric and comes in different designs. Similarly, "caftan" is a piece of clothes worn under the Juba and usually made of silk, while "clock" is different in design, and it is worn over the clothes. By contrast, TT2 transliterates them as "jubba and caftan", and thus reflects the Egyptian identity, which is regarded as an overt translation according to House's (2015) TQA model.

Similarly, in the second example, the translation of the traditional costume "جلباب" /gilbab/ is translated covertly as "dress" in TT1 while in TT2 it has been translated overtly into "gallabiyah". Similar to caftan and juba, "جلباب" /gilbab/ is also a traditional type of cloths that is utterly different from the dress in both fabric and design whereby the "gilbab" is a long piece of cloths made of heavy material almost like the Moroccan caftan. In addition, in the following example, the cultural reference in "ملاءتها" / in her <u>milaya</u>/ is translated covertly as "cloak" whereby its cultural specificity is hindered by the application of a cultural filter, in TT1,

whereas, in TT2, it has been translated overtly as "milaya". Furthermore, in the third example, in TT1, applying a cultural filter, the musical instrument "ربابة" /rababa/ is translated covertly with an explanation or a description of the instrument as "a two-stringed riddle". However, in TT2, it has been translated overtly and transliterated as "rababa".

In a similar vein, in the following three instances "المفتقة والمغات" /Basbousah/, and "بسبوسة" /the Mufattaqah and the Mughat/ are translated differently in the two TTs. For instance, although "بسبوسة" /Basbousah/, and "المفتقة والمغات" /the Mufattaqah and the Mughat/ differ in terms of ingredients and the occasion in which they are served, they have been translated covertly in TT1 into "sweets" whereby "بائع البسبوسة" /basbousa seller/ becomes "sweets seller" and "المفتقة والمغات" /the Mufattaqah and the Mughat/ becomes "sweet and fattening potions". However, this translation presents some sort of ambiguity since the reader cannot differentiates between "sweet" as the translation of basbousa and "sweet" as the translation of "the mufattaqah" in "sweet and fattening potions.", besides, these two different types of desserts are culturally associated with totally different occasions as stated above. In TT2, on the other hand, the translator has translated the first dish overtly transliterating it as "basbousa". In contrast, "المفتقة والمغات"/the mufattaqah and the mughat/, have been translated covertly by sense or explanation into "fattening preparations for women" as they are known as the fattening food due to the high portions of fats from ghee, nuts, and sugar.

In the last example, the two translations have interestingly approached the translation of "آل هلالي" /Al-Hilali/ in two different ways. In TT1, the translator completely omits this significant cultural reference shifting the focus into the art of public storytelling rather than the Hilali by translating "آل هلالي" /Al-Hilali/ into "Public reciters". On the contrary, the translator, in TT2, seemingly aware of the significance of this character in the Arab culture in this text in particular, overtly transliterates it as "Al-Hilalis".

In summary, based on House's (2015) TQA model, it can be concluded that TT1 tends to translate the cultural references of ST covertly with a cultural filter. By contrast, TT2 shows a huge tendency in sustaining these references by transliterating them into TT.

ii   Religious References

The text shows a predominance of quasi-religious words and collocations, the majority of which are borrowed from the Qur'an. The text also sometimes exhibits quotations taken from Qur'an. It is crucial to state here that the use of quotations from the Qur'an is not odd but rather habitual in everyday speech. Therefore, the lexical items with a religious reference are presented under this category.

Table 5.3: Examples of religious references

E.g.	ST	Gloss	TT1	TT2
1	مضت حياة النهار، وسرى بيت حياة المساء، همة فاء، ومهمهة فاك: يا رزاق يا مغني يا مرابي اكرم. حسن الختام يا رب. كل شيء بأمره. مساء الخير يا جماعة. (Ch. 1, p. 6)	The life of the day was gone, and the creepage of the life of the evening has begun to pervade, a whisper here and a murmur there: Oh Allah, the Helper, O the Giver O the Generous. A good conclusion O Allah. Everything is by His command.	The noises of daytime life had quieted now and those of the evening began to be heard, a whisper here and a whisper there: Good evening, everyone. (Ch. 1, p. 3)	The life of the day fallen quiet and that of the evening had begun to stir (a whisper here, murmur there): "O Lord, O Helper! - O Granter of Our Daily Bread, O Magnanimous!- Let ours be a pious conclusion, Good evening, all! .. (Ch. 1, p. 2)
2	أجل تغير كل شيء يا ليتي .. كل شيء تغير إلا قلبي فهو بحب آل الليث عامر. (Ch. 1, p. 11)	Yes, "everything has changed O my lady.. everything has changed but my heart it is loaded with the love for the people of the house"	In a dreamy tone, he said, "Yes, everything has changed. Yes, indeed, everything has changed, my lady. Everything has changed except my heart and it still loves the people of the house of Amir. (Ch. 1, p. 6)	Everything is different indeed, O Mistress. Everything is different but my heart, which is sustained by love for the people of a certain House … (Ch. 1, p. 6)
3	يدري لا يكون مقعه من الفوس بيد له رجل محبوب مبارك، يتشرال جميع بوجودهم بينهم خيرا، ويقلون عنه له ولي من أولياء الله الصلحين، يلقيه الوحي بينه وبين الغير عبيه وانهية.	But he is a loved blessed man, everyone thinks his presence brings good fortune, and they say about him that he is a holy man of the good the supporters of God, to whom revelation came in	He was loved and honored, and everyone always welcomed his presence among them as a good sign and said that he was a fine and holy man of God, to whom revelation came in two	Nor did he care what people thought of him, despite which he was well loved and considered to be blessed, and everyone expected his presence among them bring good fortune, for they declared

		the two languages, Arabic and English.	languages, Arabic and English! (Ch. 1, p. 10)	that he was one of 'God's Righteous Friends' and that the revelation had been imparted to him in both Arabic and English. (Ch. 1, p. 14)
	(Ch. 1, p. 18)			
4	وكان يحافظ فى صلاته وصومه، وتفوته صلاة الجمعة فـي سـيدنا الحسين. (Ch. 4, p. 36)	He was <u>keeping his prayers</u> and fasting and never missed to pray the Friday prayer in our master Al-Hussain.	He conscientiously <u>performed the prayers</u> and fasted and never missed Friday prayers in the mosque of Hussain<u>.</u> (Ch. 4, p. 18)	He had once been regular in <u>saying his daily prayers</u> and fasting and had never failed to attend the Friday prayers at the mosque of Our Master el-Hussein. (Ch. 4, p. 29)
5	مولودةفـي ليلة القدر والحسين. (Ch.18, p. 149)	You were born in <u>the Night of Power</u> by Al-Hussain.	You were certainly <u>born under a lucky star</u>! (Ch.18, p. 73)	You must have been born on <u>the Night of Power</u> and the Feast of <u>el-Hussein</u>!. (Ch.18, p. 129)

In ST, the first example shows the prayers " ياربيا معين.يا رزاقياكريم. حسن الختاميا رب.كلشيء بأمره'/(Oh Allah, the Helper, O the Giver O the Generous. A good conclusion O Allah. Everything is by His command/ which are significantly employed in this text to naturalize the scene because they are habitually and typically recited by shop owners in almost every neighborhood, similar to Midaq Alley.

Similarly, in the second example, the utterance " كلشيءتغير وهوفيهليه ..أجلتغير كلشيء ياسيدتي بحب آل البيت عامر /Yes, everything has changed <u>O my lady</u>.. everything has changed but my heart <u>it is loaded with the love for the people of the house</u>/ is expressed by the religious Sheikh Darwish to comment on the argument between the café owner, Boss Kirsha, and the café's storyteller who is fired because Boss Kirsha replaced him with a radio. In this statement, the term "ياسيدتي /O my lady/ refers to Lady Zainab, the granddaughter of the Prophet Mohammad peace be upon him. The Egyptians belonging to the working social class are accustomed to visiting her tomb, located in Cairo around Midaq Alley, and asking Allah to fulfill their prayers through the blessing of Lady Zainab because of her divine position as the granddaughter of Allah's messenger.

Additionally, in the same example, the underlined term "آل البيت" /the people of the house/ alludes to the family members of Prophet Mohammad [peace be upon him], i.e., sons, daughters, and grandchildren, cousins …etc., as named in the Arab Islamic culture. These people are highly respected and sacred by Muslims, but individuals, like the inhabitants of Midaq Alley, further consider loving them as a sign of strong faith and good-heartedness. These religious references in ST are essential in feeding the novel's basic notion: to hold up with one's own roots and values.

Further, in the third example, the term "أولياء الله" /the supporters of God/ refers to the pious worshippers of Allah who due to their strong faith are considered sacred and highly cherished in the Islamic culture. Even after death, they are considered intercessors whose tombs are reached by people living in neighborhoods like *Midaq Alley* when they ask God to fulfill their wishes. In addition, in the fifth example, the religious reference in "صلاته" /his prayers/ refers to the five prayers that are performed five times throughout the day according to Islam.

In the last example, the term "ليلة القدر" /the night of Fate/ refers to one of the most sacred nights in the Islamic culture. At this night, fate is rewritten, and all the prayers are accepted and fulfilled. Umm Hamida utters this utterance to her foster daughter, and she is employing this utterance to indicate that her daughter is lucky and blessed as if she were born on this sacred night. Moreover, in the same utterance, the religious reference "الحسين" / el-Hussein/ refers to the grandson of the Prophet Mohammad peace be upon him. In this utterance, this reference is used to swear and confirm that Hamida was lucky.

In translation, in the first example, the prayers "كل شيء. يا رب اختم بالخير. يا من يعين يا رزاق يا كريم. يا رب يا معين ب أمره" /(Oh Allah, the Helper, O the Giver O the Generous. A good conclusion O Allah. Everything is by His command/ are omitted in TT1. On the contrary, the translator in TT2 has

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retained these prayers and translated them overtly as "O Lord, O Helper!- O Granter of Our Daily Bread, O Magnanimous!- Let ours be a pious conclusion"/. In the translation of the utterance "يا سيدتي ركل شيء تغير أجلت" /yes, everything has changed <u>O my lady</u>/, both translators have attempted to maintain an overt translation, translating "يا سيدتي" /My lady/ as "My lady" in TT1 and as "O Mistress" in TT2. In fact, referring to lady Zainab as "يا سيدتي" /My lady/ for an Arab, who is familiar with the Egyptian culture, does not require any further explicit explanation to understand who is the lady to whom the writer is referring and can recognize that this is just an exclamatory expression; however, in translation, this may seem misleading to a certain extent for the readers of TT1 and TT2 as they may wonder who is the lady or mistress referred to in this statement, because the producer of this statement is sitting in the café with his male friends.

Furthermore, the translator, in TT1, has utterly changed the statement "فهو يفيض قلب إ غير تشيء كل /everything has changed but my heart <u>it is loaded with the love for the people of the house</u>/ بحب آل البيت عامر translating it as "it still loves the people of the house of Amir", which completely distorts the ideational function of this religious reference. (where the "people of house of Amir" has no cultural or religious value in both ST and TT.) By contrast, in TT2, the significant reference to these divine people is translated overtly and paraphrased into "the people of a certain House" without indicating to which house they belong and what value and position these people have in the Egyptian-Islamic culture. In addition, the religious reference in the utterance "أولياء الله" /the supporters of God/ has been translated covertly with a literal translation as "holy men of God" while the translator in TT2 has translated it overtly as "God's Righteous Friends". In this example the translator in TT2 uses an old-fashioned expression, perhaps to maintain the quasi-religious language of the original text.

Additionally, the religious reference in "صلته" /his prayers/ has been translated overtly as "performed the prayers" in TT1. In contrast, TT2 has translated it covertly with the application

of a cultural filter as "saying his daily prayers. It is crucial to state here that the collocation "performed the prayers" is usually used to refer to the prayer of Muslims because it involves some physical movement while "saying a prayer" in the Islamic culture refers to supplication which is an utterly distinct concept from performing praying in Islam.

Lastly, the religious reference "ليلة القدر" /the night of Fate/ in the utterance "ولدتفيليلة القدر وللحسين" / You were born in the Night of Power by Al-Hussain/ is translated differently in the two translations. In TT1, it is translated covertly by sense as "you were born under a lucky star," which does not sustain the religious reference, according to House's (2015) TQA model. On the other hand, in TT2, this religious reference is translated overtly as "You must have been born on <u>the Night of Power,</u>" Thus, based on House's model, the religious reference is sustained here. Further, applying House's (2015) TQA model, the religious reference "للحسين" /el-Hussein/is not retained in TT1 because it has been omitted. However, in TT2, this religious reference is translated overtly as "el-Hussein." It is crucial to state, though, that in this utterance, TT2 shows an overtly erroneous error by translating "وللحسين" /by El-Hussien/, which literally means I swear by El-Hussein as "and the Feast of el-Hussein," which is not mentioned in the original utterance.

All in all, both translators seem to have difficulty translating the religious references. However, TT1 shows more translation differences than TT2, especially the omission of some significant religious references, resulting in serious differences under the dimension of Field.

Besides, the quasi-religious language used in the text is also reflected with the allusion examples, which allude mainly and for most to Qur'anic verses. Thus, they can also be regarded as religious references.

Table 5.4: Examples of allusion

E.g.	ST	GLOSS	Description	Meaning	TT1	TT2
1	لكيم من هذا، لكم فيناكم ولي وين. (Ch. 30, p. 273)	Never mind this, _you have your religion and I have mine._	Refers to the following verse in Qur'an: " لكم فيناكم ولي وين (Qur'an 109:6) "You have your way, and I have my Way." (Khattab, 2015, p. 933).	The verse here indicates that everyone is free in what they believe and practice.	Well, that's not your fault. _You have your religion, I have mine._ (Ch. 30, p. 129)	But that's not your fault. _'you have your religion and I have mine._ (Ch. 30, p. 239)
2	وبدأواس مرة جيدة تنتهي حتى يتبين لخيط ابيض من لخيط ا سود من لفجر. (Ch. 1, p. 16)	And they started a new, never ending get-together _until the white thread of dawn could be distinguished from the black thread of night._	Refers to the Qur'anic verse "ۆكلوا وشربوا حتى يتبين لكم لخيط ابيض من لخيط ا سود من لفجر(Qur'an 2: 187) "You may eat and drink _until you see the light of dawn breaking the darkness of night,_ then complete the fast until nightfall" (Khattab, 2015, p. 79).	This verse states that the time from which the Muslims should begin their fasting in Ramadhan. Thus, it denotes that people are allowed to drink and eat until the day starts to show its first lights.	There they started a small party which would not end _until the dawn gave enough light to distinguish a black from a white thread._ (Ch. 1, p. 8)	A second get-together began that would not come to an end _"until the white thread of dawn could be distinguished from the black thread of night_ (Ch. 1, p. 11)
3	ذكر اللهالثير فبكر اللتطوين للقلوب. (Ch. 22, p. 194)	Mention Allah very much as _by mentioning Allah the heart feels tranquil._	Alluding to the Qur'anic verse " بكر اللتطوين للقلوب (Qur'an :28) /Surely in the remembrance of Allah do hearts find comfort/ (Khattab, 2015, pp. 288-289)	This verse states that by mentioning the name of Allah and remembering him the heart finds tranquility.	Remember God often, for _it is by doing so that our hearts learn contentment._ (Ch. 22, p. 93)	"Repeat God's name often, for _in the mention of His name the heart finds peace,_ (Ch. 22, p. 169)
4	نتركه وشأنه حتى يقضي الله أمر اكان مفعو. (Ch. 29, p. 262)	We will leave him alone _until Allah does the matter that will be inevitably done._	Refers to the Quranic verse "وَإِنْي لْولِكُمُو هُمْ إِذْ لْتَقَيْتُمْ فِي أَعْنُكُمْوَلْ وِقَللِكُمْ فِي أَعْنُ هِمْ لِوقْضِيَ اللهُ أَمْرًا كَانَ فَعُولُ ۚ وَإِلَى اللهِ تْرْجَعُ ا'ْ مُورُ (Qur'an 8:44) "Then when your armies met, Allah made them appear as few in your eyes, and made you appear as few in theirs, _so Allah may establish what	This verse is directed to Prophet Mohammad-peace be upon him-describing how Allah had shown him the number of nonbelievers less than it was in reality in one of the battels to help him in achieving the victory that Allah has	We must abide by his wishes _until God works His inevitable will._ (Ch. 29, p. 124)	Let us leave him be _until the inevitable occurs._ (Ch. 29, p. 230)

			destined.			
		He had destined. And to Allah all matters will be returned for judgment" (Khattab, 2015, p. 274)	destined.			
5	بيد أن غيظه الذي بلغ منه النار حامية في ليله ونهاره لم يفجر. (Ch. 32, p. 286)	However, his anger, which <u>reached him to a high fire</u> in his night and his day, did not explode.	Referring to the Qur'anic verse "نارا حامية" (Qur'an 88:4) "<u>burning in a scorching Fire</u>" (Khattab, 2015, p. 903) .	In this verse, Allah is describing the end of non-believers who are immersed in sins and how they are destined to go to hell.	Zero translation	His anger, which <u>had subjected him to excruciating torments day and night</u>, did not, however, explode. (Ch. 32, p. 251)
6	ولكنها الآن تطيل الوقوف أمام المرآة الصقيلة، لها أصلها ثابت في حوض النمي وفرعها سام قفي سماء الغرفة. (Ch. 31, p. 274)	But now she stands long in front of the burnished mirror, <u>its root is stable in the golden pot and its branch high in the sky of the room.</u>	Referring to the Qur'anic verse "، لها أصلها ثابت في الحوض النمي وفرع ها سام قفي سماء الغرفة"/its roots are stable in the golden basin and its branch is up in the roof of the room/ referring to the Qur'anic verse "أَلَمْ تَرَ كَيْفَ ضَرَبَ اللهُ مَثَلاً كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ" (Qur'an 14:24) "Do you not see how Allah compares a good word to a good tree? <u>Its root is firm and its branches reach the sky</u>," (Khattab, 2015, p. 379)	In this verse Allah is comparing the good word with a tree whose roots are stable in the ground and its branches reach high to the sky in reference to the pleasant effect of such words and how their nice impact on the receiver may extend for several years just like a big tree.	Now she spent that hour standing before the huge gold-trimmed mirror in her room. (Ch. 31, p. 129)	Now, however, before doing so she would spend long time standing before the polished mirror, <u>her feet in the golden basin, her body towering into the heavens of the room.</u> (Ch. 31, p. 239)

All the allusions above have been employed in ST to enrich the novel with a quasi-religious language and highlight one of the fundamental themes of this novel, i.e., maintaining one's values and religion. In the first example, Mahfouz utilizes the utterance "لكم دينكم ولي دين"/ you have your religion, and I have mine/ to depict how the character of Boss Kirsha regularly justifies his sinful deeds stating that each person is free in what they do. In the second example,

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the utterance "حتى يتبين لكم الخيط الأبيض من الخيط الأسود من الفجر" /until the white thread of dawn could be distinguished from the black thread of night/ is also used in the text to indicate the time at which the gathering of Sheikh Darwish, Master Radwan Al-Husseini and Boss Kirsha ends.

Similarly, the utterance "ألا بذكر الله تطمئن القلوب" /by mentioning Allah, the heart feels tranquil/ presents a piece of advice to stick to God. Likewise, the utterance in the following example "حتى يقضي الله أمراً كان مفعولاً." /until Allah does the matter that will be inevitably done/ is further employed to illustrate how Master Radwan Al-Husseini has left the mission of changing Boss Kirsha's sinful attitude to Allah as he himself has failed to do so. In the fourth example, through the use of "في حياه أصل نارا" /which reached him to a high fire/ the author highlights how angry Hussein Kirsha is. In the last example, Mahfouz is utilizing the allusion in " ضرب الله مثلاً كلمة طيبة كشجرة طيبة أصلها ثابت وفرعها في السماء" /its root is stable in the golden pot and its branch high in the sky of the room/ in a metaphoric way to describe how large and tall is the mirror in Hamida's room.

In terms of translation, in the first example, the underlined allusion in "لكم دينكم ولي دين" /you have your religion, and I have mine/ is translated overtly with a literal translation in the two TTs, whereby in TT1 it has been translated as "You have your religion, I have mine" and in TT2 as "'you have your religion and I have mine'". Interestingly, in TT2, the translator has marked its reference to Qur'an by writing the verse between single quotation marks since the reader will not be able to recognize its illusion to Qur'an without them.

In the second example, the allusion in "حتى يتبين لكم الخيط الأبيض من الخيط الأسود من الفجر،" /until the white thread be distinguished from the black thread of dawn/, despite being translated literally whereby the translators have indicated the statement's reference to Qur'an, the translator, in TT1, has only placed the quotation marks in the last part of the statement as "until the dawn gave enough light to distinguish "a black from a white thread"". Although this can be considered

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a good translation, it does not fully capture the correct allusion. In contrast, TT2 translates this statement as ""*until the white thread of dawn could be distinguished from the black thread of night*"" and has indeed captured the right verse. Likewise, in the following example, the allusion in the utterance "فبذكر الله تطمئن القلوب" /by mentioning Allah the heart feels tranquil/, is translated as "it is by doing so that our hearts learn contentment" in TT1 and as " *in the mention of His name the heart finds peace.*'", in TT2. Here, both translators have opted for an overt translation and maintained the utterance's meaning, and like the previous example, TT2 has indicated the allusion between single quotation marks.

Unlike the previous examples, the translation of the third example presenting the allusion " حتى يقضي الله أمرا كان." /until Allah works an order that is to be done/, is different in the two texts. While TT1 has translated the allusion in the statement " وفعان كان أمرا الله يقضي حتى." /until Allah works an order that is to be done/ literally and therefore, overtly, according to House's TQA model, as "until God works His inevitable will", in TT2, the other translator has paraphrased this statement, translating it covertly as "until the inevitable occurs" whereby the word "God" in "until <u>God</u> works His inevitable will" is dropped.

In a different vein, in the last two examples, the allusion in the statements "يحميه نارا أص' /makes him reach a hot fire / and "أصلها ثابت في الحوض الذهبي وفرعها سام في قف الغرفة،" /its roots are stable in the golden basin and its branch is up in the roof of the room/ is omitted in TT1. On the contrary, in TT2, the former statement is translated covertly and paraphrased as "His anger, which had subjected him to excruciating torments". The latter statement is translated overtly and literally as "Her feet in the golden basin, her body towering into the heavens of the room." However, TT2 shows an overt erroneous error in this example because the pronoun "its" which refers to the mirror in ST is translated as "Her" and refers to Hamida in TT2.

It can be concluded here that both translators tend to translate these allusions to Qur'an literally; however, TT2, in some examples, indicates their reference to Qur'an by writing them in italics and between either single or double quotation marks. On the contrary, in TT1, these allusions have been omitted or translated literally or without quotation marks in some occasions. However, according to House's (2015) TQA model, it is crucial to state here that the function of the allusion may not be retained even with the quotation marks because the reader may not recognize its reference to Qur'an yet placing them between quotation marks may indicate their reference to another text but not necessarily a religious one.

iii   Historical References

The text is loaded with historical references highlighting the valuable significance of Midaq Alley and the Egyptian civilization.

Table 5.5: Examples of historical references

E.g.	ST	Gloss	TT1	TT2
1	كيف لا وطريقه المبلط فلح الحجارين حدر مباشرة إلى الصناقية تلك العطفة التاريخية، وقهوته المعرفة بقهوة كرشت تزدان جدرانها بالتحف الأربيسك. (Ch. 1, p. 5)	How no, and its path that is paved with stone plates goes down directly to the <u>Sanadyqia</u>, that historic turn, and its coffee shop known as Kirsha café is decorated with the flourishing arabesque	How could it be otherwise with its stone-paved surface leading directly to the historic <u>Sanadyqia Street</u>. (Ch. 1, p. 3)	And how could it not be when its pat, paved with flagstones, leads straight down into <u>Boxmakers Street</u> (that historic lane) and when its celebrated café, known as Kirsha's, is decorated with flourishes of arabesque? (Ch. 1, p. 1)
2	وطار في ذلك صيته حتى جاوز المدق إلى الصناقية <u>والغورية والصاغة.</u> (Ch. 4, p. 33)	His reputation flew until it reached far beyond the alley to the <u>Sanadyqia</u>, Ghuriyah, and the <u>Sagha</u>.	His reputation was widely known and had even crossed the boundaries of the alley to the quarters of <u>Sanadiqiya</u>, Ghouriya, and <u>Sagha</u>. (Ch. 4, p. 17)	His renown in such matters has spread far and wide, extending beyond the confines of the alley to reach Boxmakers Street, Ghouriya Street, and the <u>gold market.</u> (Ch. 4, p. 27)
3	وما يقال تألق <u>في خافيها المعزية</u> كالكوكب الدري. (Ch.1, p. 5)	And that it was glamorous one day in the history of the <u>Mo'zian</u> Cairo as a shiny planet.	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 <u>the history of Cairo</u>. (Ch.1, p. 3)	That Midaq Alley is a relic of bygone times, and that it once shone like a brilliant star in the firmament of <u>Old Cairo</u>, is attested. (Ch.1, p.1)

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In the narrative, Mahfouz states that Midaq Alley gains its historical value because three historical areas surround it: Sanadyqia, Ghuriyah, and Gamalyia, representing the area first named Cairo during the Mo'iz era. The historical reference introduced in the first example, i.e., "الصناديقية" /Sanadyqia/ is employed to highlight the past glory of Cairo. Indeed, Sanadyqia street is so-called because it has a variety of box-maker stores manufacturing traditional old-fashioned boxes specially designed for newly-wed brides.

Likewise, in the second example, the term "الصاغة" /Sagha/ refers to a well-known area located around Midaq Alley and is also considered a valuable neighborhood. Like Sanadyqia, the Sagha is named so because it represents the area in which most gold-selling shops are located. Also, referring to Cairo as "Mo'zian", in the last example is not an arbitrary indication of the greatness of the civilization and history of Cairo. It refers to the historical period when Egypt was ruled by the Khalifah Al-Mo'iz, the first to name this city as Cairo. Moreover, this significant period of history witnessed the establishment of Al-Azhar, which represents the most prominent symbol of the Islamic Egyptian civilization. This historical implication is significant in showing and emphasizing the past glory of Egypt; therefore, it is straight contributing to the field and the subject matter of the text.

In translation, based on House's (2015) TQA model, in the first example, TT2 translates "الصناديقية" /Sanadyqia/ covertly into its literal meaning "boxmakers" which affects its cultural and historical value referring to Cairo's glory by applying a cultural filter. Therefore, transliterating it overtly into "Sanadyqia Street", in TT1 is favored according to House's (2015) TQA model. Similarly, in the second example, the historical reference in "الصاغة" /Sagha/ is translated overtly and transliterated as "الصاغة" /Sagha/ as **"Sagha"**, in TT1. In contrast, it is translated covertly into its literal meaning as "the gold market", in TT2 wherein the street's

name is also written in small letters showing the place as a gold market, not as a street with such a historical value.

In the previous examples, one of the translators opts for applying a cultural filter in the translation while the other translates the names of the places overtly. However, both translators apply a cultural filter in translating the last example whereby "المعزية" /Mo'zian/ is translated covertly into either "old Cairo", in TT2, or into "the history of Cairo", in TT1. In the two TTs, the translation of "Mo'zian", which Mahfouz deliberately uses to highlight the glory of Cairo at a specific period, does not particularly refer to the intended historical phase highlighted by the author in this example.

In conclusion, according to House's (2015) TQA model, the overt translation of the names of historical places in TT1 sustains these names more than TT2, whereby the names of these places are translated covertly.

(c) Processes

The ST shows a predominance of material processes. This is fundamentally significant in genres such as novels, whereby a story of several characters is told, involving a plethora of incidents and actions taking place in that story.

Table 5.6: Examples of material processes

E.g.	ST	Gloss	TT1	TT2
1	لم يكن من عادتها أن تثار من زيارة أحد، وربما لم تكن تدخل هذه الشقة إ أول كل شهر لتحصيل ا جرة، إ أن باعثا جديدا دبفي أعماق نفسها جعل زيارة أم حميدة من الواجبات الهامة. (Ch. 2, p. 19)	It was not of her habit to visit someone this much, and maybe she was not entering this flat except for the first of each month to collect the rent, however a new motive moved in the depth of her heart, and made the visit of Umm Hamida one of the important duties.	She was not accustomed to visiting tenants and, indeed, probably the only times she had been in the flat were at the beginning of each month to collect the rent. Now, however, a new and deep impulse made visiting Hamida's mother an absolute necessity. (Ch. 2, p. 10)	She was not in the habit of making visits to her tenants and she rarely entered this particular apartment other than on the first day of each month, to collect the rent. It was a different motive that moved her now, however, and made a visit to Umm Hamida a matter of great urgency. (Ch. 2, p. 14)

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2	فـإذا حـثـتكلمت فكأنها تـزعق، وهـو سلاحها الأول فيما يشجر بينها وبين الجارات من نزال، (Ch. 2, p. 19)	If she speaks, she seems screaming, and it is her first weapon in what breaks between her and her female neighbors of battels.	Indeed, her voice was her most effective weapon in the frequent quarrels between her and her neighbors. She was, of course, not at all pleased with the visit, as any visit from the landlady could have unfortunate consequences and might even spell real trouble. (Ch. 2, p. 10)	Her voice was loud and ringing, and when she spoke she seemed to shout, this voice of hers being her weapon of first resort when battles broke between her and her female neighbors. (Ch. 2, p. 15)

The table above demonstrates a few examples of the material processes found in the original text. All the underlined verbs including "لم تكن تدخل" /maybe she was not entering/, "فيما يشجر بينها" /breaks between her/ "موقة تاري" / comes visiting/ and "حال لكل السنتين" /to wear the clothes for each" are material processes.

As shown in the table above, the first material process "تدخل تكنت/did not enter/ is translated into the relational process "she had been in the flat" in TT1, and into the material process "she rarely entered this" in TT2. Also, in the second example, the material process "يشجر" /quarrel break down/, into the noun "in the frequent quarrels between her and her neighbors." while the translator in TT2 has translated it with a material process as "battles broke". In a similar vein, the material process "تلبس" /to wear/ is translated into the relational process "to be ready" while in TT2 it is translated into the material process "she could deal". Also, in the following example, the material process "موقة تاري" / give a visit/ is changed into the noun in TT1 as "as any visit from" while it is kept as material process in TT2 "comes visiting". The relational processes are still translated in the two texts with a similar process type as the original.

Table 5.7: Examples of relational processes

E.g.	ST	Gloss	TT1	TT2
1	كانت أم حميدة ربعة مظهر في السيتين لكنها من قوية، مجدوله الخين، ذات صوت في نظري الفـرات فـإذا حـثتكلمت فكأنها تـزعق، وهـو الأول فيما	Umm Hamida was of medium size, in her sixties, but healthy and strong, bug- eyed, rounded-cheeked, with a high pitch voice, if she speaks, she seems	Umm Hamida was a well-built woman of medium stature, in her mid-sixties. she had a rough and resonant voice. (Ch. 2, p. 10)	Umm Hamida was thick-set, plump, and, though in her sixties, healthy and strong, with prominent eyes and pock-marked cheeks. Her voice was loud and ringing.

	يشرب بينها وبين الجارات من نزال... (Ch. 2, p. 19)	screaming, and it <u>is</u> her first weapon in what breaks between her and her female neighbors of battels.		(Ch. 2, p. 15)
2	وكانت بحكم وظيفتها –خاطبة و نة- عميقة لم حظةالخبيرة لكل مبلكانتلسرا فيكف و يمك، و يئكافته شاردة أو واردة عنشخص من شخوص للحي أوبيت من ديوتهفهي مؤرخة راوية ضار السوء –فيلاغلب- ومعجم الملوكرات. (Ch. 2, p. 19)	And she <u>was</u> by virtue of her job – a matchmaker and an unwanted hair remover- a deep observer and highly talkative. Indeed, she <u>was</u> a tongue that never stops or holds, and never missed a jot or tittle of gossip about any person of the persons living in the quarter or house any of its households, for she <u>is</u> a historian narrator of bad news – in general- and an encyclopedia of misdeeds.	By profession she <u>was</u> a bath attendant and a marriage broker, and <u>was</u> both shrewd and talkative. She <u>was</u> both a herald and a historian of bad news of all kinds and a veritable encyclopedia of woes. (Ch. 2, p. 11)	By virtue of her jobs (matchmaker and remover, in privacy of their homes, of ladies' unwanted hair), she <u>was</u> highly observant and loquacious; indeed, she <u>was</u> a ceaseless carrier of news who missed not a jot or tittle of gossip about any of the persons living in the quarter or any of its households, a historian and narrator of its (generally bad) news, and encyclopedia of its misdeeds. (Ch. 2, p. 15)

All the underlined processes are relational processes that have been maintained in translation in TT1. This entails that the change in TT1 has been done solely on material processes.

In conclusion, TT1 tends to change material processes into relational processes, which is considered a covert translation, based on House's (2015) TQA model, whereas, in TT2, the material processes are maintained via overt translation.

(c) Metaphor

The original text exhibits a considerable number of metaphors through which the author entertains the readers and also reveals more about the characters of the novel which help the reader to understand more about the story.

Table 5.8: Examples of metaphor

E.g.	ST	GLOSS	TT1	TT2
1	وقد كانت حياته ـ وخاصـة فـي مدارجها الأولى ـ مرتعاً للخيبة والألم. (Ch. 1, p. 12)	And his life -especially at his earliest years- was a <u>grassland for disappointment and pain</u>,	His life, especially in its early stages, <u>had seen much disappointment and pain</u>, (Ch. 1, p. 9)	His life, especially in its earlier stages<u>, had been filled with disappointment and pain</u>. (Ch. 1, p. 8)
2	<u>فأكلت الغيرة قلبه</u>، وضحك ضحكة باردة. (Ch. 30, p. 266)	Jealousy <u>ate his heart</u> and he laughed a cold laugh.	Hussain tried to keep the jealous note from showing in his voice. (Ch. 30, p. 126)	<u>Consumed by Jealousy</u>, Hussein gave a brief, cold laugh and said… (Ch. 30, p. 233)
3	ولفته إلى الطريق، <u>فازدحمت برأسه الخواطر</u>. (Ch. 30, p. 267)	And he noticed the road and <u>thoughts crowded in his head</u>.	He turned his attention to the street and this <u>brought tormenting thoughts to his mind</u>. (Ch. 30, p. 126)	He noticed where they'd got to and <u>thoughts crowded into his head</u>. (Ch. 30, p. 234)
4	وأخذ يسب ويلعن وكانت أقل مبارزة منتحدة ـ وهو في سبيل المزاح- <u>لتكفي لاشعال غضبه</u> وإهاجة روح الاعتداء الكامنة فيه. (Ch. 30, p. 272)	And he started to insult and curse, it was the least provoking challenge – and it was a joke- enough to <u>ignite his anger</u> and to arise the latent aggression spirit in him.	The boy disappeared from view, leaving a roar of laughter behind him. Hussain Kirsha <u>spat fiercely</u> on the spot where the lad had stood and let forth a torrent of blasphemy. Were the boy still within reach, he would have subjected him to physical violence, his hostility was so uncontrollable. (Ch. 30, p. 129)	The slightest challenge, even in jest, was enough <u>to ignite his anger</u> and rouse his latent aggression. (Ch. 30, p. 238)

In the original text, in the first example, the underlined utterance describes the early years of Sheikh Darwish's life as being filled with misery and pain with the use of the metaphor " مرتعا للخيبة و الم "/grassland for disappointment and pain/ whereby his life is compared to grassland, and both pain and disappointment are compared to the animals feeding on that grassland. This image reveals the amount of misery this character is suffering as he has lost his children, house, and job. Thus, the image is deliberately employed here in this context to create a mood of bitterness and melancholy to describe the character's tragic life experience.

Further, in the second example, Mahfouz describes how jealous is the unemployed Hussain Kirsha of his friend Abbas El-Helw because the latter is currently working with the British

army— while in the past, the situation was just the opposite, i.e., Abbas was the unemployed and Hussein was working for the British army. Therefore, Mahfouz compared jealousy to a creature that is eating Hussein's heart in the metaphoric expression "فأكلت الغيرة قلبه" /jealousy has <u>eaten</u> his heart/. Moreover, the underlined statement in the third example features the metaphorical expression "ازدحمت برأسه الخواطر" /the thoughts <u>crowded</u> in his head/ whereby thoughts are compared to human beings crowded in one place, which also entails that the head is compared to a place or a road in which these thoughts are crowded. Finally, the metaphor expressed by the utterance "كفيلة بإشعال غضبه" /enough to <u>ignite his anger</u>/ in which Mahfouz is comparing Hussein Kirsha's anger to fire.

In terms of translation, in the first example, both translators have omitted the metaphor in the utterance "مرتع الخيبة والألم" /grassland for disappointment and pain/ which is translated by sense as "had seen much disappointment and pain" in TT1 and as "had been filled with disappointment and pain" in TT2. Applying House's (2015) TQA model, the covert translation in the two TTs does not retain the image and its expressive meaning. In the second example, the metaphor in the utterance "فأكلت الغيرة قلبه" /jealousy has eaten his heart/ has been omitted in TT1 whereby the statement is translated as "Hussain tried to keep the jealous note from showing in his voice" while in TT2 the metaphor is translated overtly as "consumed by Jealousy".

Likewise, in the following example, according to House's (2015) TQA model, the metaphoric expression "ازدحمت برأسه الخواطر" /the thoughts crowded in his head/ has been demetaphorized in TT1 and covertly translated as "brought tormenting thoughts to his mind" while it is translated overtly in TT2 as "thoughts crowded into his head". In a similar vein, in the following example, the translator in TT2 has retained the metaphor expressed by the utterance "كفيلة بإشعال غضبه" /enough to <u>ignite his anger</u>/ which is translated overtly as "enough

to ignite his anger", based on House's (2015) TQA model. However, in TT1, this metaphor is

not retained and is translated covertly by sense as "his hostility was so uncontrollable".

Overall, according to House's (2015) TQA model, TT1 opts for translating the ST's

metaphorical expressions covertly by demetaphorizing them while TT2 tends to translate their

metaphoricity overtly; thus, TT2 sustains these metaphors more than TT1.

(d) Simile

Similar to metaphors, similes also help the readers to understand the story while being

entertained.

Table 5.9: Examples of simile

E.g.	ST	GLOSS	TT1	TT2
1	فى الرأس عمامةبيضاء سوقتيةفعتو كالخوذة، صّق شعرتحتهاال مدهونل مّعقق. (Ch. 31, p. 274)	On the head a white turban high in a curve like a helmet, tied underneath it her oiled, fragrant hair	On her head she wore a white silk turban, under which her oiled and scented hair curled appealingly. (Ch. 31, p. 129)	On her head a white turban rose in a helmet-like dome beneath which was piled her oiled and scented hair. (Ch. 31, p. 240)
2	فما أقبحكلمة الحب إذاندت عن فم ملهول،كالبصقة! (Ch.31, p. 280)	How ugly the word of love if it came from a very bored mouth like a spittle!	How filthy it sounded coming from him now. (Ch.31, p. 132)	How ugly is the word of "love" when it comes from an ugly mouth- like a gob of spittle! (Ch.31, p. 246)
3	وتبعه عمه كامل يتبختر كالمحمل،يتقلعقدميه من الأرض. (Ch. 1, p. 13)	And followed him uncle Kamil strutting like a palanquin, hardly picking his feet off the ground.	Uncle Kamil followed, swaying like a palanquin, picking his feet up laboriously and deliberately as he walked. (Ch. 1, p. 7)	He was followed by Uncle Kamil, swaying as majestically as the royal camel litter on its way to Mecca, picking his feet high up off the ground. (Ch. 1, p. 8)

In ST, the first example features a simile in the statement "فى الرأس عمامةبيضاء سوقتيةفعتو

كالخوذة" /on the head a white turban high in a curve like a helmet/ whereby the turban's shape is

compared to the helmet. Additionally, the simile in the statement " فما أقبحكلمة الحب إذاندت عنفم

ملهول،كالبصقة!" /How ugly the word of love if it comes from a bored mouth, like a spittle!/,

compares the word of love that is pronounced without being genuinely meant to the spittle. In

the last example, the word "كالمحمل" /like a palanquin/ in Arabic can be inferred as a person who

is seated on a special chair and carried up by four people. This image is utilized to compare Uncle Kamel's heavy way of walking to how a palanquin moves.

Concerning the translation, in the first example, the simile in the statement "على الرأس عمامة بيضاء مقببة عالية كالخوذة /on the head a white turban high in a curve <u>like a helmet</u>/ is translated without a simile, in TT1, as "On her head she wore a white silk turban, under which her oiled and scented hair curled appealingly". On the other hand, in TT2, this simile is translated overtly as "On her head a white turban rose in a helmet-like dome".

Likewise, in the second example, following House's (2015) TQA model, the simile in the statement "!أقبح كلمة الحب إذا ندت عن فم ملول، كالبصقة" /How ugly the word of love if it comes from a bored mouth, like a <u>spittle</u>!/ is also not translated and paraphrased as "How filthy it sounded coming from him now" in TT1. By contrast, the simile is sustained and translated overtly as "How ugly is the word of "love" when it comes from an ugly mouth- like a gob of spittle!" in TT2.

Moreover, in the last example, in TT2, the word "كالمحمل" /like a palanquin/ is translated covertly with a different simile as "swaying <u>as majestically as the royal camel litter</u> on its way to Mecca" where he is comparing Uncle Kamil's way of moving to the person riding a camel in a litter while returning back from Mecca, for example, after performing Hajj. Maybe the translator here demonstrates his adequate knowledge of the Egyptian culture, particularly its Islamic aspect; however, this addition is seemingly unnecessary, according to House's (2015) TQA model, because it is not even mentioned in the original text. The translator in TT1, on the other hand, shows a closer translation of the original simile translating it overtly as "like a palanquin".

All in all, according to House's (2015) TQA model, as shown in the analysis above, TT1 tends to omit similes, whereas TT2 tends to retain them via overt translation.

5.2.2   Tenor

According to House TQA (2015) model, under this situational dimension, the author's temporal, social and geographical provenance, the author's personal (emotional and intellectual) stance, social role relationship, social attitude, and participation are identified only by lexical and syntactic means. This section demonstrates the lexical and syntactic means found in ST and lexical and syntactic differences between the ST and the two TTs along the situational dimensions mentioned above.

5.2.2.1   Author's Temporal, Social and Geographical Provenance

The language used in this text is Modern Standard Arabic (MSA), the most commonly employed version of Arabic used currently in Arabic speaking countries, marked with the frequent use of Egyptian dialect. Indeed, dialect has been employed to reveal the author's social class or status background, the specific period he belongs to, and his geographical provenance. According to Dickens (2019/2020), the use of dialect in Arabic can be expressed through lexical items or syntactic and grammatical structures. Consequently, it can be stated that the use of dialect in *Midaq Alley* is evident through lexical and syntactic means. On the other hand, the language used in the two translations, i.e., TT1 and TT2, is contemporary American English.

(a)   Lexical Means/ Differences

This section displays the lexical means that show the authors' social, temporal, and geographical provenance and how they have been translated in the two TTs.

i   Temporal Dialect

A temporal dialect refers to the dialect lexical items that have been used in a certain period, as shown in the analysis below:

Table 5.10: Examples of temporal dialect (lexical means)

E.g.	ST	Gloss	TT1	TT2
1	شطار لمدق (Ch. 2, p. 33)	The Midaq's scoundrels	Clever people (Ch. 2, p. 12)	Alley's scoundrels (Ch. 2, p. 19)
2	الستسرية (Ch. 35, p. 308)	Mistress Saniya	Mrs. Sanyia Afify (Ch. 35, p. 144)	Mistress Sanyia Afify (Ch. 35, p. 272)
3	بنة (Ch. 2, p. 19)	The woman who removes the unwanted hair for women	Bath attendant (Ch. 2, p. 10)	Remover, in the privacy of their homes, of ladies' un wanted hair. (Ch. 2, p. 15)
4	البيك (Ch. 8, p. 70)	The Bey	Zero translation	Bey. (Ch. 8, p. 61)

All dialect words underlined in the table above are time-specific used in a certain period during the 1940s and 1950s in Egypt. In the first example, the word "شطار لمدق" /the Midaq's scoundrels/ refers to the professional thieves whose wittiness always saves them from the police. Further, the second example demonstrates the old-fashioned title "الستسرية" /Mistress Sanyia/. In the third example, the word "بنة" /the woman who removes the unwanted hair for women/ refers to the old profession whereby women go to the client's house for unwanted-hair removal sessions. Finally, the word "البيك" is an old-fashioned courtesy title used to address people of higher positions, and it was used in Egyptian dialect as an impact of the Ottoman colonization of Egypt.

In terms of translation, in the first example, the collocation "شطار لمدق" /the Midaq's scoundrels/ in TT1 has been translated covertly as "clever people" which does not retain the temporal dialect of ST expression. In contrast, in TT2, it has been translated with an old-fashioned term as "alley's scoundrels", which in one way or another has met the ST dialect word with the temporal aspect since it is an old-fashioned term used in a specific time.

Similarly, in the following example, the translator in TT2 has maintained the temporal aspect of the title "السترية" /Mistress Sanyia/ translating it overtly as "Mistress Sanyia". In contrast, neither this temporal aspect nor the dialect is maintained in TT1, wherein this title is translated covertly as "Mrs. Sanyia Afify".

In the third example, the dialect word "بُنة" /the woman who removes the unwanted hair for women/ is translated covertly with a literal meaning "bath attendant" in TT1, and with explanation in TT2 as "remover, in the privacy of their homes, of ladies' unwanted hair". Here, even though the meaning has been sustained, the temporal dialect of this word is not shown in translation. Similarly, in the last example, the dialect word "البيك" /the bey/ is not translated in TT1 while it has been transliterated and translated overtly in TT2 as "Bey". The dialect may not be retained yet the translation here meets the original dialect in its temporal aspect since the English word "Bey" refers to the courtesy title used during the Ottoman empire. Based on House's (2015) TQA model, these translations do not retain the temporal dialect of ST utterances, although, in the first two examples, the translator in TT2 has somehow retained their temporal aspect, translating them with similar old-fashioned expressions.

In conclusion, maintaining the dialect is a challenging task; however, in the examples above, the translator in TT2 has sustained the temporal aspects by translating some examples with old-fashioned terms. Nevertheless, the translator in TT1 has captured neither the temporal dialect nor the temporal aspect of these dialect words.

ii   Social Dialect

The social dialect here is defined as the dialect used by a certain social class, such as the working social class in this novel. The working-class Egyptians use most of the following lexical items mentioned in ST.

Table 5.11: Examples of social dialect (lexical means)

E.g.	ST	Gloss	TT1	TT2
1	صلفـ (Ch. 1, p. 6)	The piece of weed	This hashish hurts my chest. (Ch. 1, p. 3)	The last piece of opium. (Ch. 1, p. 2)
2	يدخنون الجوز (Ch. 1, p. 7)	Smoking goze	Smoking (Ch. 1, p. 4)	Smoking goza (Ch. 1, p. 3)
3	الغرز (Ch. 6, p. 50)	The stitches	Hashish dens (Ch. 6, p. 25)	The tea-houses where they sell hashish. (Ch. 6, p. 42)
4	الكيف (Ch. 19, p. 161)	Getting high	Pleasures of the flesh (Ch. 19, p. 78)	Getting high (Ch. 19, p. 139)
5	مرة (Ch. 2, p. 23)	Bitch	Mrs. Afify (Ch. 2, p. 12)	Woman (Ch. 2, p. 18)

In the original, the first example shows the dialect word "صلف" /the piece of weed/ is used among working social class Egyptians referring to a piece of weed or hashish as it is called in Arabic. In addition, in the second example, the dialect word "الجوز" /hookah/ is a common name of the water pipe or hookah in which weed is used instead of its regular tobacco. Further, the third example exhibits another dialect word, "الغرز" which literally means /the stitches/; however, it is specifically used to refer to the special places in which weed is smoked secretly. In the fourth example, the author also uses the dialect word "الكيف" /getting high/ to refer to the illegal substances that lead to the state of getting high such as weed, drugs, and the likes. Finally, although the dialect word "مرة" /woman/ means "a woman" literally, it is a vulgar word mainly used in low-class neighborhoods or communities, and it has the connotative meaning of "bitch".

In translation, in the first example, the dialect word "صلف" /the piece of weed/ is translated in TT1 with the term "hashish" that is derived from the Arabic word "حشيش" /hashish/ which is according to House (2015) considered as an overt translation, whereas, in TT2, it has been translated covertly with a more formal term "opium". On the contrary, in the second example, the word "الجوز" /hookah/ is omitted from the translation in TT1 while in TT2 it is

transliterated as "goza" which can be regarded as an overt translation, following House's (2015) TQA, yet it is not translated into a dialect word in English.

Interestingly, in the third example, the word "الغرز"/the stitches/ is translated as "hashish dens" which according to House (2015) TQA model can be considered an overt translation while in TT2, this word is translated covertly with an explanation as "the tea-houses where they sell hashish" although these places are not only for selling weed, it is more made for smoking it. Here, both translators have not maintained the social dialect of the original, although the translator in TT1 has indeed been more successful in maintaining the effect of this expression by maintaining a similar connotative meaning of ST's expression.

In the fourth example, the translator, in TT2, has translated the word "الكيف" /getting high/ with the informal term "getting high" which meets the dialect in its informal aspect yet it does not maintain its social dialect. On the other hand, in TT1, it has been translated as "pleasures", wherein the social dialect is not sustained. In the final example, also both translators do not retain the dialect in the word "مرة". In TT1, the translator replaced this word by using the name of the character "Mrs. Afify", to whom this word is addressed. Likewise, the dialect in this word is not maintained in TT2, whereby it is translated as "woman".

In summary, based on House's (2015) TQA model, the translation of social dialect is affected in the two TTs, even though the translators can sometimes translate the meaning of these examples and TT2 sometimes meets the informality of the dialect.

iii   Geographical Dialect

The geographical dialect can be defined here as the dialect used in a certain region, i.e., Egypt. As shown in the table below, the names of the characters in ST are primarily written in Egyptian

dialect as follows:

Table 5.12: Examples of geographical dialect (lexical means)

E.g.	ST	Gloss	TT1	TT2
1	عباس الحلو (Ch. 2, p. 23)	Abbas El-Helw	Abbas Hilu (Ch. 2, p. 23)	Abbas el-Helw (Ch. 2, p. 23)
2	سليم علوان (Ch. 7, p. 62)	Selim Elwan	Salim Alwan (Ch. 7, p. 30)	Master Salim Elwan (Ch. 7, p. 53)
3	رضوان الحسيني (Ch. 11, p. 95)	Radwan El-Husseini	Radwan Hussainy (Ch. 11, p. 47)	Radwan el-Husseini (Ch. 11, p. 83)
4	فرج إبراهيم (Ch. 26, p. 23)	Farag Ibrahim	Ibrahim Faraj (Ch. 26, p. 112)	Farag Ibraim (Ch. 26, p. 204)

The names "عباس الحلو" /Abbas El-Helw/, "سليم علوان" /Selim Elwan/, and "رضوان الحسيني" /Radwan El-Husseini/ are written in Egyptian dialect and are common names found in neighborhoods such as Midaq Alley. The transcription of these names in English, if they were written in Standard Arabic, would be as follows "Abbas Al- Holw", "Salim Alwan", "Radwan Al-Hussaini", and "Faraj Ibrahim". However, in dialect, these names will be written as: Abbas El-Helw, Salim Elwan, Radwan El-Husseini, and Farag Ibrahim, respectively. The standard Arabic and dialect difference can be seen in the underlined letters.

When it comes to translation, according to House's (2015) TQA model, the dialect in these names has not been only sustained in the first example in TT1, wherein the name "عباس الحلو" /Abbas El-Helw/ is translated overtly as "Abbas Hilu." However, the dialect in the rest of the names is not retained, whereby they are covertly translated as "Salim Alwan," "Radwan Hussainy," and "Ibrahim Faraj," respectively. In contrast, the translator in TT2 has maintained the dialect in these names translating them overtly as "Abbas el-Helw," "Salim Elwan," "Radwan el-Husseini," and "Ibrahim Farag." It is crucial here to state that TT readers may not recognize these names as written in Egyptian dialect because the way they are written in English is not dialect, yet they are written as they are pronounced in Egyptian dialect.

(b) *Syntactic Means/ Differences*

This section exhibits the syntactic means that reveal the authors' geographical provenance and how they have been translated in the two TTs.

i   Geographical Dialect

As stated earlier, according to Dicknes (2019/2020), the geographical dialect can also be realized syntactically, whereby the syntactic structures are arranged according to the spoken Egyptian dialect.

Table 5.13: Examples of geographical dialect (syntactic means).

E.g.	ST	Gloss	TT1	TT2
1	تتسلّل أن تممّصف للمرأة <u>من وراء وراء</u> (Ch. 2, p. 21)	She insisted to cope with the woman <u>from behind behind</u>	She determined to <u>quietly plumb by degrees</u> the depths of her visitor (Ch. 2, p. 11)	She determined to probe her visitor's depths <u>by indirect means</u> and said disingenuously... (Ch. 2, p. 16)
2	معايكحامسويلله (Ch. 4, p. 36)	A<u>llah forgive you</u>, dude	Zero translation	<u>Take it easy</u>, buddy (Ch. 4, p. 29)
3	فيهوافقلا ماطالّ وأعادوا،فماذا فلّ ادمه التشهير؟ (Ch. 6, p. 51)	And frequently they have <u>said about him and repeated</u>	They were <u>forever talking about him</u>, and what good did their defamation do? (Ch. 6, p. 25)	<u>Time and again</u> they had talked about him? (Ch. 6, p. 43)

In the original text, in the first example, the structure "تتسلّل <u>من وراء وراء</u>/to cope with <u>from behind behind</u>/ illustrates that if an action takes place "from behind behind", it is done indirectly. In a similar vein, in the second example, the utterance "معايكحامسويلله" /Allah forgive you, buddy/ is used after a quarrel to indicate that the situation is settled. In the following example, the dialect and idiomatic expression "قالوا وعادوا/They said and repeated/ implies that a subject has been talked about for a long time. These instances are idiomatic and are syntactically structured according to the Egyptian dialect.

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With respect to translation, in the first example, in TT1, the dialect expression "تسطير من وراء وراء" /to cope with from behind behind/ is translated as "she determined to quietly plumb by degrees the depths of her visitor" while in TT2 it has been translated as "she determined to probe her visitor's depths by indirect means and said disingenuously". Here, based on House's (2015) TQA model, even though the two translators have captured the meaning of the original utterance, they do not translate it with a geographical dialect, yet they meet the dialect in its idiomaticity and informality.

In the second example, the expression "معايكحماسيهالله" /Allah forgive you, buddy/ is not translated in TT1. In contrast, it is translated with the expression "Take it easy, buddy", which meets the original's dialect expression in its idiomatic nature and informality and can be somehow considered dialect since it is used in everyday language. Further, in this utterance, the dialect vocative "عم ايا" /dude/ is translated as "buddy"; a term that is also utilized in daily life and in that sense it meets the original utterance in its informality. In the following example, the idiomatic dialect expression "وعادوا قللوا" /They said and repeated/ has been translated as "They were forever talking about him" in TT1 whereas it has been translated with an idiomatic expression used in daily language as "Time and again they had talked about him?", in TT2.

In conclusion, the geographical dialect in these translations has not been maintained. Only some features of these words, i.e., their idiomatic features, have been sustained as they are translated into idiomatic structures mostly in TT2. However, TT1 sometimes has omitted these expressions.

5.2.2.2 Author's Personal (Emotional and Intellectual) Stance

According to House TQA (2015) model, the author's emotional involvement is realized through the connotation of words used in the text and intensified nouns or adjectives employed to reflect the author's emotional involvement with the text. It can also be realized syntactically by the

sentence length (long or short), types of sentences (simple, compound, complex, or compound-complex), or sentence structure (paratactic or hypotactic).

(a) ***Lexical Means/ Differences***

The author is emotionally involved since the text's emotional character is expressed through words and collocations of positive connotation when describing Midaq Alley. The author further expresses a persuasive and provocative stance. The author's persuasive stance is reflected in the positive connotative adjectives associated with the novel's good characters, presented as good models to the young readers to follow. In contrast, the provocative stance is shown in the negative connotative adjectives demonstrated as the negative models to avoid. It is crucial to state here that the word connotation is also shown under Field, yet here they serve another function: they show the author's emotional involvement with the text.

Table 5.14: Examples of author's personal (emotional and intellectual) stance (lexical means)

E.g.	Character's name	ST	Gloss	TT1	TT2
1	Cairo/ Midaq Alley	القاهرة المعزية. (Ch. 1, p. 5)	<u>Mo'zian</u> Cairo.	<u>The history of</u> Cairo. (Ch. 1, p. 3)	<u>The firmament</u> of Old Cairo. (Ch. 1, p.1)
2	Hamida	علمة (Ch. 31, p. 275)	A low-class night club dancer.	Zero translation.	Low-class singer. (Ch. 31, p. 241)
3	Boss Kirsha	وجهه الضارب للسواد. (Ch.1, p.1)	And his nearly black face.	<u>Dark-faced</u> cafe owner. (Ch. 1, p. 5)	<u>Swarthy</u> face. (Ch. 1, p. 5)
4		وركبته الشهوات. (Ch. 19, p. 161)	And he was possessed by <u>lusts.</u>	Beset by his own <u>passions.</u> (Ch. 19, p. 78)	Become the plaything of his <u>lusts.</u> (Ch. 19, p. 139)
5		الكيف والهوى. (Ch. 19, p. 161)	<u>Getting high</u> and <u>affairs.</u>	<u>Pleasures</u> of the flesh. (Ch. 19, p. 78)	<u>Getting high</u> and <u>getting laid.</u> (Ch. 19, p. 139)
6	The thieves of the alley	شطار المدق (Ch. 2, p. 33)	The Midaq's <u>scoundrels.</u>	<u>Clever</u> people. (Ch. 2, p. 12)	Alley's <u>scoundrels.</u> (Ch. 2, p. 19)

As shown above, Mahfouz's admiration of Midaq Alley as a historically valuable place is indicated through the following positive connotative lexical items, "تُحَف العُهود الغابِرة" /antiques of the past time/, and "القاهرة المُعِزِّية" /Mo'zian Cairo/ through which the author shares his feeling of pride with the readers being all descendants of such a culturally-rich civilization. In addition, the author shows his admiration for the character of Master.

Besides, the author presents Hamida's character as a bad example whose story alludes to the consequences of the blind adaptation to modernization without considering one's own values; therefore, the author describes her with negative connotative words such as "علمة" /a low-class dancer/. Likewise, Boss Kirsha's character is also depicted as a bad example since he is a hashish addict, a drug dealer, and a homosexual, bearing in mind that homosexuality was highly stigmatized at that time. Thus, he is described with negative connotative adjectives such as "الكيف والهوى" /getting high and affairs/. In the "يَضرب للسَّواد" ,"الشَّهوات" /lusts/ /nearly black face/, last example, the negatively connoted word "شُطَّار المِدَق" /The Midaq's scoundrels/ describes Hussein Kirsha, one of the bad examples that the author does not want the young generations to follow because he is always ready to do whatever to be rich, regardless of his values.

In translation, referring to Cairo as "القاهرة المُعِزِّية" /the Mo'zian Cairo/ relates Cairo positively to its Golden time during the era of the Khalifah Al- Mo'iz. Nevertheless, in translation, the TTs have covertly replaced this word with a neutral word such as "the history of Cairo", in TT1 or as "old Cairo" in TT2.

In the second example, the word "علمة", which means a low-class singer, is usually utilized to describe a rude or ill-mannered person. In TT1, this word is omitted, while in TT2, it has been translated overtly with a similar sense as "low-class singer," whereby the word low-class carries a similar negative connotation. In the third example, "وجهه يَضرب للسَّواد" /nearly black

<u>face</u>/ the collocation black face in this context has a negative connotation black here has nothing to do with the skin complexion it comes from the inherent cultural association of black color with evil or bad deeds in the Egyptian culture. The translator in TT1 has translated this word overtly with a nearly similar negative connotation as "dark-face" while in TT2, it has been translated covertly with a positive connotation as "a <u>swarthy</u> face" which has the connotation of having an attractive bronze complexion.

In the following example, the negative connotation associated with the word "الشهوات" /lusts/ in TT1 is translated covertly with a positive word as "passions" while in TT2 it has been translated overtly as "lusts" which carries a similar connotation to the original word. In the second example, the negative connotations of the words "الكيف ولهوى" /getting high and affairs/ which are in this context associated with drugs and affairs are not sustained, in TT1, whereby they have been translated covertly with a neutral word as "passions". On the contrary, in TT2, they are translated overtly as "getting high and getting laid, " showing a similar connotation. Similarly, in the last example, the negative connotation of the word "شطار" is changed into a positive one in TT1, whereby the word is translated covertly as "cleverest people." On the contrary, this word is translated overtly with a similar connotation in TT2 as "tearaways."

In sum, according to House's (2015) TQA model, it can be concluded that the translator in TT1 shows a huge tendency of changing the ST words connotations more than TT2.

(b) Syntactic Means/ Differences

Mahfouz has written this text to entertain and simultaneously educate his readers, especially the new generation. To do so, he employs several types of sentences, most of which are long compound-complex sentences in which additive paratactic relations are dominant. The

dominance of paratactic relations as indicated by House (2015, p. 131) reflect the author's stance because they 'can easily be decoded, processed and understood'.

Table 5.15: Examples of author's personal (emotional and intellectual) stance (syntactic means)

E.g.	ST	Gloss	TT1	TT2
1	وكان يسيء الظن بهذه التحيات وأمثالها، و يدري إن كانت لمحض السلام أم أن وراءها من الغمز واللمز. (Ch. 6, p. 51)	And he used to misunderstand these greetings and its likes, and he never know whether they were for the sake of greeting or they have nods and winks behind them.	He mistrusted such greetings, for he never knew whether they were merely greetings or whether they had some sly and derogatory meaning behind them. (Ch. 6, p. 25)	He was suspicious of these and similar greetings, as he did not know whether they were simple salutes or provided camouflage for nods and winks… (Ch. 6, p. 43)
2	وآخى بينهما الحب والمودة، وظل في صداقتهما جميعبعد أن فرقبينهما العمل. (Ch.4, p. 36)	And love has made them brothers and they kept their friendship even after work has separated them.	Abbas lived with his parents fifteen years before he and Uncle Kamil met and decided to share a flat and had remained close friends with Hussain until their work separated them. (Ch.4, p. 18)	Kirsha and el-Helw had spent their childhoods and boyhoods together and felt as much love and affection for one another as brothers, remaining friends even after their jobs had drawn them apart. (Ch.4, p. 28)
3	فوقع بصره في الشبح المشرف فيه، وحلهقفي لحظة في عفوه – في عماه- ول ولفة. (Ch.7, p. 63)	So his sight fell on the phantom standing over him, and he stared at it for a moment, and recognized him – despite his blindness- from the first moment.	His gaze fell on the figure looking down on him; he stared up for a moment and, despite his blindness, recognized him at once. (Ch.7, p. 31)	His gaze fell on the phantom standing over him. He stared at it for a brief moment before recognizing (despite his being blind) who it was. (Ch.7, p. 54)
4	وكان قد بلغا ميدان الحسين، فـ تفرقت من جنبه إلى الطوار الأيسر وجازت خطاها في عجل، ثم اطفت إلى الغورية وهي بتبسم بتسامة خفيفة. (Ch.5, p. 48)	And they have reached el-Hussein square, and she passed beside it to the left side and she quickened her steps fast, then she turned to Ghuriyah while she was smiling a light smile.	They had now reached Hussain Square and she crossed over to the opposite pavement and hurried off. She then turned down toward Ghouriya, smiling self-consciously. (Ch.5, p. 24)	They had reached el-Hussein Square, so she left him and crossed over to the side walk on the left, quickening her steps. Then she turned into Gohouriyah Street smiling slightly. (Ch.5, p. 40)

Mostly the ST sentences above are complex-compound sentences. The first example exhibits a complex-compound sentence showing a paratactic relation expressed with "and" as follows And he used to/ 'وكان يسيء الظن بهذه التحيات وأمثالها، و يدري إن كانت لمحض السلام أم أن وراءها من الغمز واللمز'

misunderstand these greetings and its likes, <u>and</u> he never know whether they were for the sake of greeting or they have nods and winks behind them/. This paratactic relation is changed into a hypotactic relation expressed with the subordinating conjunction "as" in TT2 as "He was suspicious of these and similar greetings, <u>as</u> he did not know whether they were simple salutes or provided camouflage for nods and winks". On the other hand, the paratactic relation in TT1 is sustained and translated as "He mistrusted such greetings, <u>for</u> he never knew whether they were merely greetings or whether they had some sly and derogatory meaning behind them".

In a similar vein, in the second example, the paratactic relation expressed with the coordinating conjunction "and" in the clause " قرفـأ دعـبىـض اه قدـصيـق ظو ،ةدومـلو بـحلا امه نيـبىخآو بمـعلا امه نيـب /And love has made them brothers <u>and</u> they kept their friendship even after work has separated them/ is translated with a similar paratactic relation in TT1 whereby two clauses are linked with the coordinating conjunction "and" as "Abbas lived with his parents fifteen years before he and Uncle Kamil met and decided to share a flat <u>and</u> had remained close friends with Hussain until their work separated them". Nevertheless, the paratactic relation has been translated with a hypotactic relation in TT2 since the two clauses are linked with an embedded clause as "Kirsha and el-Helw had spent their childhoods and boyhoods together and felt as much love and affection for one another as brothers, <u>remaining</u> friends even after their jobs had drawn them apart…"

In the third example, the compound sentence shows a paratactic relation in the clause " ف ةـلولـل - هامـع ىـف – هـفـعظحـلىفـقلحو ،هيـف حبـشلا ىلـع هرـصـعق. /so his sight fell on the phantom standing over him, and he stared at it for a moment, <u>and</u> he recognized him – despite his blindness- from the first moment/. This sentence is expressed with a similar paratactic relation in TT1 by the coordinating conjunction "and" as "His gaze fell on the figure looking down on him; he stared up for a moment <u>and</u>, despite his blindness, recognized him at once." while in

TT2 this relation is expressed with a hypotactic relation as "His gaze fell on the phantom standing over him. He stared at it for a brief moment <u>before</u> <u>recognizing</u> (despite his being blind) who it was".

In the last example, the paratactic relation expressed by the coordinating conjunction "and" in the clause "،وضت خطاها فى عجل" /and she quickened her steps fast/ is expressed with a similar paratactic relation in TT1 as "and harried off". By contrast, in TT2 it has been translated with a hypotactic relation expressed by the embedded clause "quickening her steps.

All in all, based on House's (2015) TQA model, the translator in TT2 shows a tendency to change the paratactic relation of the original text into a hypotactic one, whereas in TT1, the translator tends to keep a similar paratactic relation to the original.

It is crucial to state that scholars such as Williams (1982), Hatim and Mason (1997), and Johnstone (1991) indicate that Arabic generally shows a tendency to exhibit paratactic syntax (characterized with the dominance of coordination) while English shows hypotactic syntax (characterized with the predominance of complex subordination). Hatim and Mason (1997) justify these tendencies stating that Arabic is generally an oral language while English is a visual one, wherein an 'orally developed text' show several instances of 'repetition, redundancy, imprecise lexis and additive paratactic syntax' (p. 117). On the other hand, 'visually developed texts' are marked with 'elaborate organization of both content and expression, varied and precise lexis, complex hypotactic syntax and clearly signaled relations of contrast and causality' (Hatim & Mason, 1997, p. 117). However, this does not imply that Arabic always shows a paratactic syntax or that English demonstrates only hypotactic syntax (Al-Ghamdi, 2016). This is evident in the samples House (1997) and House (2015) have analyzed wherein several English texts show paratactic relations.

5.2.2.3 Social Role Relationship

In House's (1997) assessment of a short story's translation, she seeks this dimension in three different relationships, i.e., author-characters relationship, author-reader relationship, and the relationship among characters themselves. Hence, following House's (1997) TQA model, this dimension is also investigated in three different levels, i.e., author-characters level (investigating the relationship between the author and the novel's characters), in narrative level (catching the author-reader relationship), and among characters' level (capturing the relationship between the novel's characters).

(a) Lexical Means/ Differences

The following linguistic realizations shows the lexical means of the social role relationship in the text along with their translations.

i Author-Characters Level

This level tackles the relationship between the author and the novel's characters. In ST, the characters keep their names with titles such as Umm Hussein and Boss Kirsha throughout the novel, and the author addresses them in the same way they address each other, which shows the symmetrical relationship between the author and the novel's characters. Further, keeping the titles also has a humorous effect; for instance, the dentist who never attended medical school is always referred to as Doctor Bushi. Even Sheikh Darwish, who never attended Al-Azhar school to study religion and who is, in reality, an English teacher, is called a Sheikh, a title that should only be given to the person if they have proper religious knowledge. And Boss Kirsha, who is apparently a café owner, but in reality, he is a weed addict and a drug dealer, is called a boss.

Table 5.16: Examples of author-characters social role relationship (lexical means)

E.g.	ST	Gloss	TT1	TT2
1	أصبحت أم حسين – امرأة المعلم كرشة في همٍ مقيم. (Ch. 9, p. 77)	<u>Umm Hussein</u>- the wife of <u>Boss Kirsa</u>- become in a permanent distress.	<u>Mrs. Kirsha, the cafe owner's wife</u>, was extremely worried. (Ch. 9, p. 38)	<u>Umm Hussein, Boss Kersha's wife</u>, was now in a state of permanent distress.

				(Ch. 9, p. 67)
2	وكان المعلم كرشة قد شغلَ بأمر هام. (Ch. 6, p. 50)	And <u>Boss Kirsha</u> was busy in an important matter. (Ch. 6, p. 24)	<u>Mr. Kirsha</u>, the cafe owner, was occupied with an important matter. (Ch. 6, p. 24)	<u>Boss Kersha's</u>, thoughts were absorbed by a matter of importance. (Ch. 6, p. 42)
3	فانقطاع عادة مألوفة يمكن أن يمر دون تساؤل، خصوصا إذا كان انقطاعها في الماضي يقترن بشر مستطير. وقد قطع المعلم كرشة عادة محبوبة يصح أن تقطع غير بريء خطير سيمتد ه في الليل بعيدا عن البيت. (Ch. 9, p. 77)	As the abandonment of a regular custom could not pass without questioning, especially if cutting it was in the past accompanied with a permanent evil. And <u>Boss Kirsha</u> has abandoned a favorite custom.	<u>Kirsha</u> had abandoned a much-loved habit and could only have done so for a serious reason: he was enjoying his nightly pleasures outside his own house. Having invited his usual associates to come to his room on the roof at midnight, he remained with them until dawn. (Ch. 9, p. 38)	The abandonment of an established custom could not pass without questions being raised, especially when similar disruptions in the past had been accompanied by the threat of disaster, and the custom which <u>Boss Kersha</u> had abandoned was one to which he was greatly attached. (Ch. 9, p. 67)
4	فهي تعلم أن أربعة أعين تتبع خطوتها في حصة وثقة، عيني السيد سليم علوان صاحب الوكالة، وعيني عباس الحلو الحلاق. (Ch.5, p. 43)	For she knew that four eyes are following her checking and piercing, the eyes of <u>Master Salim Alwan</u> the owner of the warehouse, and the eyes of <u>Abbas el-Helw</u> the barber. (Ch.5, p. 43)	The eyes belonged to <u>Salim Alwan</u>, the company owner, and to <u>Abbas</u>, the barber. (Ch.5, p. 83)	For she knew that two pairs of eyes were subjecting her progress to piercing – those of <u>Master Salim Elwan</u>, the owner of the warehouse, and those <u>Abbas el-Helw</u>, the barber. (Ch.5, p. 35)
5	لكن الشيخ درويش لم يجبه بكلمة والتغرق في ذهوله. (Ch.19, p. 163)	But <u>Sheikh Darwish</u> did not answer him a word and indulged in his lethargy. (Ch.19, p. 163)	<u>Darwish</u> made no reply and retreated into his usual state of torpor. (Ch.19, p. 79)	<u>Sheikh Darwish</u>, however, uttered not a word in reply and sank back into hid lethargy. (Ch.19, p. 141)
6	وتمثل له وجهه ثم نظر إلى الكرسي القائم بينه وبين أريكة الشيخ درويش. (Ch.6, p. 59)	And the face of him appeared to him, then he looked at the chair standing between him and <u>Sheikh Darwish's</u> sofa. (Ch.6, p. 59)	He seemed to see the boy's face and looked toward the chair standing between him and <u>Darwish's</u> sofa. (Ch.6, p. 29)	And the boy's face would appear before his eyes and he'd look at the chair that stood between him and the bench where <u>Sheikh Darwish</u> sat and see him. (Ch.6, p. 50)

As shown in the table above, the names of the characters "أم حسين"/Umm Hussein/ (which means the mother of Hussein, in Arabic, to show respect to the married woman, she is called with the name of her first son as the-mother-of-the-name-of-first-son), "المعلم كرشة" /Boss Kirsha/

"الشيخ درويش" /Sheikh Darwish/, "عباس الحلو" /Abbas El-Helw/, "السيد سليم علوان" /Master Salim Alwan/ "الشيخ درويش" Darwish/ in both ST and TT2 (with the overt translation) are similar.

However, in TT1, these names have either been translated covertly with a complete change in the name such as "أم حسين"/Umm Hussein/ and "المعلم كرشة" /Boss Kirsha/ who become "Mrs. Kirsha" and "Mr. Kirsha" or without a title such as translating "المعلم كرشة" /Boss Kirsha/ into "Kirsha" and "Salim Alwan", respectively. Besides, some characters are always mentioned with their full names by the author and the novel's characters in ST throughout the novel. Nonetheless, in TT1, they are only called with the first name such as "عباس الحلو" /Abbas El-Helw/ translated as "Abbas". This, according to House's (2015) TQA model, has affected the symmetrical relationship between the author and the characters.

Also, the humorous effect of using titles with the name of some characters such as "الشيخ درويش"/Sheikh Darwish/ is translated as "Sheikh Darwish" in TT2. However, it is translated as "Darwish" in TT1, which downtones the intended humorous effect of having the character's title, especially since these titles are mentioned every time the character is involved in the incidents throughout the novel.

In conclusion, based on House's (2015) TQA model, the translation in TT1 opts for a covert translation in these examples while the translator in TT2 has translated the names of these characters overtly. Thus, the relationship between the author and the novels' characters is highly hindered in TT1. Also, the humorous effect of keeping the titles is more affected in TT1 than in TT2.

(b) Syntactic Means/ Differences

In what follows, the syntactic means reflecting the social role relationship between the author and reader (at the narrative level) and between the novel's characters (at among the character's level) are demonstrated in detail.

i   Narrative Level

The relationship between author and reader can generally be considered symmetrical, as explicated below.

Table 5.17: Examples of social role relationship in narrative (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1	Illocutionary force of warning	ومع ذلك أقول حذار! إياك أن تتصوري ها امرأة شهوانية، تتحوذ فيها شهوة مهيبأعد مكانكون عن طاغية. إياك! (Ch.31, p. 276)	Even though <u>I say caution!</u> you do not picture her as a lustful woman, that an overwhelming lust is obsessing her. She is the furthest of that!	Despite this, Hamida still felt strangely restless and dissatisfied. <u>Not entirely ruled by her sexual instincts, she longed for emotional power.</u> (Ch.31, p. 130)	Despite this, <u>I caution you: do not picture her as a woman driven by lust or one in thrall to its imperious demands.</u> (Ch.31, p. 242)
2	Illocutionary force of order	ولكن ينبغي أ ينقط من حساب التقييم تقاليد الزمان والمكان، وما تسنه البيئة لسيطرة على المرأة وفلسفتها، وما تراه أكثرية أهل طبقته من وجوب معاملة المرأة كالطفل تحقيقا لسعادتها هي نفسها قبل كل شيء. (Ch.6, p. 58)	But it is a must that <u>we do not drop</u> from the calculation of evaluation the traditions of time and place, and what the environment legislates to control the woman and her philosophy, and what the majority of the people of his class believe of the obligation of dealing with the woman as a child to achieve her own happiness before everything else.	However, <u>we must not underestimate</u> the power of the traditions of the time and the place. <u>We</u> must not forget that among this class the prevailing opinion was that women were best treated as children, above all for the sake of their own happiness. (Ch.6, p. 29)	<u>We cannot,</u> however, overlook in <u>our</u> evaluation the traditions of the time and the place, the costumes of his social milieu regarding the treatment and conceptualization of women, and the necessity, as seen by most men of his class, of dealing with women as though they were small children in order to ensure, before all else, the woman's own happiness. (Ch.6, p. 49)

3		إن الإنسان يُجن إذا نُزع ظفره فكيف يكون إذا نُزعت روحه وحياته؟! و يدري المحتضر نفسه حقيقة هذا الألم، فما نستطيع أن نحس غير آثار ا نضار الظاهرة. (Ch.29, p. 258)	A man goes crazy if his fingernail is pulled, so how he would be if his soul and life is pulled of?! and the dying himself does not know the reality of this pain, so that <u>we cannot sense</u> but the apparent effects.	Isn't it true a man goes mad if his fingernails are pulled out? What happens, then, when his life and spirit are extracted? (Ch.29, p. 122)	People went insane if their nails were pulled out, so how would it be when their spirits and lives were extracted? Only the dying man himself could know what that pain really felt like, for all <u>we could perceive</u> were the outward effects of the death process. (Ch.29, p. 226)
4	Illocutionary force of assertion	لعله – أحس بل إحساس غامض لا يرتقي لمرتبة الوعي والإدراك بقدرة الحب على الخلق والبناء فموضع الحب من <u>نفوسنا هو مهبط الخلق وابداع والتجديد</u>. (Ch.4, p. 42)	And maybe he felt – a vague feeling that does not reach the rank of consciousness and cognition- the ability of love to creating and constructing, for the position of love <u>in our souls is the</u> cradle of creativity, innovation and renewal.	He knew better, however. He realized that were it not for Hamida, nothing could stir him from this life. Abbas now marveled at the strength of love, its power and its strange malice. He thought it right that God had created mankind capable of love and then left the task of developing life to the fertility of love. (Ch.4, p. 21)	At that decisive moment in his life, Abbas became aware of the strength, the power and the magic of love. I may be too that he felt –obscurely and at a level below that of conscious thought- the capacity of love to create and to build, <u>for that place where love resides in our hearts is also the cradle of creativity,</u> innovation and renewal. That is why God created man to love and entrusted to love's care the mission of colonizing the world. (Ch.4, p. 34)
5		وظلت مستغرقة فيما ترى غير عابئة إلى سقوط الظلام حتى أحست شيئاً ما يجذب عينيها ناحية اليسار؛ كأنه نداء يدعو حواسها إليه، أو ذاك الشعور <u>الذي يقلقنا إذا أحدق بنا عينان تحملق فينا رغمها</u>. (Ch.19, p. 166)	And she kept plunging in what she is seeing without noticing the falling of night until she felt something pulling her eyes towards the left; as if it is a calling, calling her senses towards it, or that feeling that worries <u>us</u> when two eyes are staring at <u>us</u> and she responded to it forcibly.	"She stood completely engrossed in the entertainment, quite unaware that it was growing dark. Suddenly a compulsion seized her and forced her to look over her left shoulder. She turned from the reciter and moved her head until her eyes met those of a man staring at her with insolent intensity". (Ch.19, p. 81)	Absorbed in what she was watching and giving to the coming of night, she eventually became aware of something, like a call to her senses or the sensation <u>we feel</u> when <u>we're being watched</u>, tugging her eyes to the left. (Ch.19, p. 144)

| 6 | | تفتّح لها باب المرض عن عالم يقل عن عالمنا اتساعًا وازدحامًا بالسكان من الجراثيم وأعراض خفية.
(Ch.29, p. 259) | And the door of sickness has opened on a world no less than <u>our</u> own in extent or less crowded with inhabitants of germs and hidden symptoms. | Thus his illness opened a door to a world populated by germs, symptoms, and diagnoses.
(Ch.29, p. 123) | The door of sickness opening to reveal to him a world of germs and hidden symptoms no more limited in extent or less crowded with inhabitants than <u>our</u> own.
(Ch.29, p. 227) |

In the first example, the statement "ومع أنّي أقول لك حذار! إلاك أن تتصورها امرأة شهوانية تستحوذ عليها شهوة طاغية." /Even though I say caution! you do not picture her as a lustful woman, that an overwhelming lust is obsessing her/ expresses two illocutionary forces of warning. To reduce the utterance's illocutionary force in the first example "ومع أنّي أقول لك حذار" /Even though I say caution! /, the author employs a grammatical metaphor by replacing the imperative verb "أحذر"/I caution/ with the nominalized verb "حذار" /caution/ in the indirect speech act "I say caution" instead of the direct imperative mood as "احذر" /be careful/ or "لأنا أحذرك" /I warn you/. The nominalization is also utilized to avoid placing "you" in the object position, which reduces the utterance's perlocutionary force; thus, the utterance becomes less invasive and reflects a symmetrical role relationship. Further, in the same sentence, the utterance "إلاك أن تتصورها امرأة شهوانية تستحوذ عليها شهوة" /you do not picture her as a lustful woman, that an overwhelming lust is obsessing her/ expresses another illocutionary force of warning with an imperative mood. Yet, in Arabic, expressing the warning speech act with the pronoun "إلاك" /you do not/ entails an ellipsis of the subject and warning verb "أحذر إلاك أن تتصورها..." /<u>I warn</u>, you do not picture her/ from the warning utterance which can be considered somehow less invasive to the reader.

Additionally, the utterance "ينبغي أن لا نسقط من حسابنا التقدير" /But it is a must that <u>we</u> do not drop from the calculation of evaluation/ expresses an illocutionary force of order wherein the inclusive pronoun "we" is used as the subject which weakens its perlocutionary force. The illocutionary force of this utterance is also weakened by the interpersonal grammatical metaphor

whereby the order is expressed via a declarative mood instead of the imperative mood; thus, it becomes less invasive. Also, the ellipsis of the prepositional phrase "علينا" /on us/ which is expected after the impersonal verb "ينبغي" /it is a must/ -since the author is using the first person pronoun "we" in the utterance- has weakened the utterance's perlocutionary force. Further, the omission of the anaphoric possessive pronoun "our" "حساباتقيمنا" /the calculation of <u>our</u> evaluation/, in which this pronoun is highly expected in the co-text of the clause, has yielded a greater generality and indirectness.

In addition, in the following example, even though the utterance "فما <u>نستطيع</u> أن <u>نلمس</u> غير <u>آثار</u> الظاهرة" /so that <u>we</u> cannot sense but the apparent effects/ expresses an illocutionary force of assertion, its perlocutionary force is reduced with the use of the inclusive first person pronoun "we". Similarly, the symmetrical role relationship is reflected in the use of the inclusive pronouns "our" and "us" in the following examples "موضع الحب من <u>نفوسنا</u>" /for the position of love in <u>our souls</u> is the cradle of creativity/, "أو ذاك الشعور الذي <u>يقلقنا</u> إذا أحدق بنا <u>عينان</u>" /or that feeling that worries <u>us</u> when two eyes are staring at <u>us</u> and she responded to it forcibly/, "وفتح لنا باب المرض عن <u>علم</u> يقل عن <u>علمنا</u> اتساع قعة وازدحام السكان من الجراثيم و عراض الخفية" /and the door of sickness has opened on a world no less than <u>our</u> own in extent or less crowded with inhabitants of germs and hidden symptoms/. Although all these sentences are assertive, expressing an illocutionary force of assertion, the inclusive pronouns "our" and "us" have reduced these utterances' perlocutionary force and showed less invasive utterances. The use of these inclusive pronouns "we, us, our" according to House's (2015) TQA model shows the author's solidarity with the reader and reflects a symmetrical relationship role.

In translation, in the examples showing the utterances expressing an illocutionary force of warning, the utterance "حذار <u>أقول</u> لك ومع!" /Even though <u>I say</u> caution!/ has been omitted in TT1. On the contrary, although the utterance is not omitted in TT2, it has been translated as "I caution

you" which shows a stronger illocutionary force than the original utterance. This translation is more explicit and specific since the verb "caution", and the second person pronoun "you" in the object's position, which are deliberately omitted in the ST's utterance, are restored here.

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imilarly, under this category the utterance "ةيغاط ةوهش اهيف حودتست يروهشأ ةأرما اه ،روصتنا كلايyou"/ do not picture her as a lustful woman, that an overwhelming lust is obsessing her/ has been paraphrased and translated covertly, in TT1, as "Despite this, Hamida still felt strangely restless and dissatisfied. Not entirely ruled by her sexual instincts, she longed for emotional power." resulting in a more distant author-reader relation. In contrast, the utterance is maintained, in TT2, and translated as "do not picture her as a woman driven by lust or one in thrall to its imperious demands", expressing the illocutionary force of warning by a direct order.

In a different vein, the translation of the utterance "ريدقتلا باسح نم طقسن نأ يغبني"/ But it is a must that we do not drop from the calculation of evaluation/ is more explicit, in the two TTs, than the original. In TT1, it is translated as "we must not underestimate the power of the traditions of the time and the place. We must not forget that among this class the prevailing opinion was that women were best treated as children, above all for the sake of their own happiness." whereby the pronoun "we" is used as the utterance's subject, compared to the original's use of the subjunctive mood "it is a must that we do not". On the other hand, in TT2 it has been translated as "We cannot, however, overlook in our evaluation the traditions of the time and the place" whereby the translator employs the anaphoric inclusive pronoun "our" that has been omitted in the original to weaken the illocutionary force of warning.

Further, the rest of the utterances expressing illocutionary forces of assertion have been highly affected by the paraphrase or omission in TT1. For instance, the utterance "امف ةرهاظلا راضم ريغ ،راثأ نم سملن نأ عيطتسن نيتلا"/so that we cannot sense, but the apparent effects/ has been

omitted in TT1. However, in TT2, it is translated as "for all we could perceive were the outward effects of the death process", whereby the solidarity and thus the symmetrical relation expressed by the use of the first person pronoun "we" of the original is retained.

Similarly, the utterance "كأن من يدعو حواسها إليه، أو ذاك الشعور الذي يقلقنا إذا أحدق عينان لمست فى رغمها" /as if it is a calling, calling her senses towards it, or that feeling that worries us when two eyes are staring at us and she responded to it forcibly/ has also been omitted in TT1 while in TT2 it has been translated overtly as "like a call to her senses or the sensation we feel when we're being watched, tugging her eyes to the left." Additionally, the utterance "بقدرة الحب على الخلق والتعمير فموضع الحب من نفوسنا هو مهبط الخلق و بداع والتجديد/ "the ability of love to creating and constructing, for the position of love in our souls is the cradle of creativity, innovation and renewal/ has been paraphrased as "Abbas now marveled at the strength of love, its power and its strange magic" in TT1. Nevertheless, it has been translated in TT2 as "the capacity of love to create and to build, for that place where love resides in our hearts is also the cradle of creativity, innovation and renewal." In a similar vein, the utterance "تفتح الباب المرض عن عالم يقل عن عالمنا فى اتساع رقعة وازدحام السكان من الجراثيم و عراض الخفية/ and the door of sickness has opened on a world no less than our own in extent or less crowded with inhabitants of germs and hidden symptoms/ has been utterly omitted in TT1. On the contrary, it has been translated as "The door of sickness opening to reveal to him a world of germs and hidden symptoms no more limited in extent or less crowded with inhabitants than our own." in TT2. In all these utterances, the symmetrical author-reader relationship, in ST, expressed via the use of "we", "us" and "our" pronouns is retained in TT2.

Thus, applying House's (2015) TQA model, it can be concluded that the translation in TT1 exhibits more distance between the author and reader than TT2, wherein the translation of these

utterances shows similar symmetrical author-reader relation to the original. However, in some instances, the translation in TT2 sounds more invasive than the original.

ii   Among Characters' Level

The overall relationship among characters is symmetrical, all living in the same alley except for some occasions whereby some asymmetrical relations are reflected in the text.

Table 5.18: Examples of social role relationship among characters (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1	Illocutionary force of order	ولما لم يقل الفتى كلمة، قال الآخر بتوكيد وقلبه يرقص طربًا: - بد... (Ch.6, p. 55)	And when the young man did not say a word, the other said certainly and his heart is dancing with joy: <u>without fail</u>	When the lad made no reply, Kirsha said emphatically, his heart dancing with delight, "<u>Without fail</u> . . ." (Ch.6, p. 27)	When the boy failed to reply, the other said, to confirm it, his heart dancing with joy, "<u>you have to</u>" (Ch.6, p. 46)
2	Illocutionary force of order	فجاءه صوتها يقول: - اصعد يا معلم مر هام .. (Ch.9, p. 80)	Then her voice came to him saying: - <u>Come up, Boss, for an important issue</u>…	Her voice came down to him: "<u>Come up, please, I have something important to tell</u> you." (Ch.9, p. 64)	To which she replied, "<u>Come upstairs, Boss Kirsha. It is important.</u>" (Ch.9, p. 70)
3	Illocutionary force of	وفي ها اليأس والغضب فصاحت به فنذرة: - اليوم يسمعني أربعة جدران، غدا تسمعني الحارة كلها؟ (Ch. 9, p. 84)	And she was overcoming by despair and anger so she screamed warningly: - Today the four walls hear me, <u>tomorrow the entire neighborhood hears me?</u>	Despair and anger got the better of her and she shouted out warningly, "Today only four walls can hear us. <u>Do you want the whole world to hear, tomorrow?</u>" (Ch. 9, p. 67)	Despairing a furious, she screamed at him warningly, "Today, the four walls hear me. <u>Tomorrow, the whole world</u>." (Ch. 9, p. 73)
4	Illocutionary force of insult	وصاحت بصوت تكاد تتصدع له أركان القهوة: - يا خشاش، يا مذهول يا وسخ يا ابن الستين، .... (Ch. 12, p. 107)	And she screamed with a voice the corners of the cafe almost cracked for it: - You hashish addict, you ignorant, you dirty, you <u>son of the sixty</u>…"	"Mrs. Kirsha, panting for breath, wrapped herself in her cloak and, shouting in a voice loud enough to crumble the walls of the cafe, addressed her husband: "You hashish addict! You nincompoop! You filthy lout! <u>You sixty-year-old!</u>" (Ch. 12, p. 53)	"And the woman wrapped herself, panting, in her milaya, an in a voice that resounded through the café creamed, "Hashish-smoker! Lunatic! Filth! <u>Son of sixty bitches!</u>" (Ch. 12, p. 94)

| 5 | | ف طل ه ق ىل ه ا، ق ال ب ألف:
- ا لفض يح ة؟ ..
مع اذ الله ي اح ميدة.
صدري ط اه ر، و ل يكن ل ك إ ل ا لط هر
وح ياة ل حسين،
وس ت ح ىلمين أن ك ل ش يء
س ي ن ت ه يي بما أم ر به الله
ل ا بال فض يحة فأ صغ ي
ل ي ق ل يلا ، أري د أن
أح ثك عن أم ر ه ام.
ه ل م ى بنا إلى شارع
ا ل زه ر ب ع يدا عن أ ع ين
ال ذ ين ي عر فونن ا.
(Ch. 5, p. 47) | And her words horrified him, and he said sorrowfully:
- A scandal? God forbid, Hamida, my heart is pure, and does not have for you but purity I swear by the life of El-Hussein, and you will know that everything will end in what Allah has commanded not in scandal, so listen to me a bit, I want to talk to you about an important thing. <u>Let's turn to Al-Azhar street away from the eyes of those who know us.</u> | Her words horrified him and he seemed stunned. "Scandal? God forbid, Hamida. I have only the most honorable intentions toward you. I swear by the life of Hussain. You'll soon learn that if you only give me a chance. Listen to me. I want to talk to you about something important. <u>Turn off toward Azhar Street so we can be away from prying eyes."</u>
(Ch. 5, p. 23) | "Scandal?" he said sorrowfully, taken aback by her words. "God forbid, Hamida! My heart is pure and has only pure intentions toward you, I swear by el-Hussein. You'll see that everything's going to end up, not in scandal, but just as God has commanded. Listen to me for a moment. I want to talk to you about something important. <u>Let's turn off onto Azhar Street, where we won't be seen by anyone who knows us.</u>"
(Ch. 5, p. 39) |
| 6 | | ق ال ال ش ابب خبث:
- وه ل ل مثلي أن
يطم ع في أكثر من هذا؟
ق ال ال م عل مكرشة ب لا مبالا ة"
- ه ل ض رق ت ب ناا ل ح يل! ..أل م يكن ج م يع ال كبارص غار اً!
(Ch. 6, p. 56) | Said the boy cunningly: Is it possible for a person like me to wish for more than this?
So Boss Kirsha said dismissively: "have we run out of means! was not all the big, small! | A look of anxiety crossed the boy's handsome face as he asked, "Can someone like me hope for anything better?"<br>"Have 'we' run out of ideas?" asked Kirsha scornfully. "Weren't all big men once small?"
(Ch. 6, p. 27) | And the youth asked slyly: "can someone like me really expect anything better than that?
Dismissively, Boss Kersha replied "<u>You and I</u> will think of something, Weren't all the big fish little fish once?
(Ch. 6, p. 47) |

The label rotated in the second column reads: *Illocutionary force of suggestion*

Several linguistic realizations reflecting either symmetrical or asymmetrical relationships among characters are found in ST, such as the use of illocutionary force of order, insult, threat, and suggestion. Vulgarism and elliptical clauses, based on House's (2015) TQA model, also show symmetrical social role relationship among characters. However, since these two linguistic realizations are discussed under other dimensions, they are not explicated here.

In the first example, the utterance "بد" /without fail/ is uttered by Boss Kirsha, the café owner, who in this occasion necessitates a stranger young salesman to visit his café tonight. Therefore, Boss Kirsha expresses an illocutionary force of order through this utterance.

Nevertheless, to show solidarity, the speaker employs an interpersonal grammatical metaphor to indirectly express the speech act of order with a declarative mood and thus reflect a symmetrical role relationship.

Indeed, the social role relationship among characters is highly dependent on the situation. Some symmetrical relationships, such as the husband-wife relationship, become asymmetrical in some situations where the wife shows authority. This can be exemplified in the following four utterances "مفضلي الدخول بالضبط"/Please do come in, Boss/, "ها كلها الحارة يي تسمعد غ؟"/Tomorrow the entire neighborhood hears me?/, "مفهم يا معصا ر مها"/come up, Boss, for an important issue/ and "يا ابن الستين"،/you son of sixty bitches/ uttered by Umm Hussein, to her husband, Boss Kirsha. The first utterance "مفضلي الدخول بالضبط"/Please do come in, Boss/ indirectly expresses an illocutionary force of order with a polite request. In a similar vein, the illocutionary force of threat is expressed indirectly with an interrogative mood in the utterance "ها كلها الحارة يي تسمعد غ؟" /Tomorrow the entire neighborhood hears me?/ All of these linguistic realizations may reflect a close or symmetrical relationship between these two characters. However, the wife directly expresses an illocutionary force of order or insult on another occasion. She thus shows an asymmetrical social role relationship as in the following instances: the utterance " ر   مفهم يا معصا مها" /come up, Boss, for an important issue/ directly expresses an illocutionary force of order with an imperative mood. Similarly, the utterance "يا ابن الستين" /you son of sixty bitches/ directly expresses an illocutionary force of insult.

Furthermore, in the following example, the utterance " لفين نحمه أ عن بعيدا مربز   شارع الى البيطي لطه نعرفونا يحفظ"/Let's turn to Al-Azhar street away from the eyes of those who know us/ expresses an illocutionary force of order indirectly expressed as a suggestion, whereby the speaker Abbas is asking his lover Hamida to go somewhere with him. Thus, the speaker opts for a suggestion instead of an order to flatter the hearer. Besides, the symmetrical relationship is further reflected

in using the inclusive pronouns "us". Additionally, the utterance "الحل بأيدينا تقريضله !" /have "we" run out of solution/ is uttered by Boss Kirsha to the young salesman mentioned in the first example. This utterance expresses an illocutionary force of suggestion whereby the speaker, Boss Kirsha used the inclusive first person pronoun "We" as a subject to flatter the addressee; therefore, it shows a symmetrical relationship. Here, the illocutionary force of suggestion is expressed with an interrogative mood instead of a declarative one.

In terms of translation, in the first example, the symmetrical relationship expressed by the grammatical metaphor in the utterance "بد" /without fail/ whereby the illocutionary force of order is expressed indirectly with a declarative mood, is maintained and translated overtly as "without fail" in TT1. Nevertheless, in TT2, this utterance is translated covertly as "You have to" because it is expressed with a stronger illocutionary force with a direct speech act of order.

In a different vein, the relationship between Boss Kirsha and his wife, which is sometimes shown as close and sometimes distant, is not shown in TT1 as its original. For instance, the wife is directly expressing an illocutionary force of order with an imperative structure, " اطلع يا معلم هام ر " /Come up, Boss, for an important issue/ yet the order is changed into a polite request in TT1 and translated covertly as "Come up, please, I have something important to tell you". Thus, the social role relationship seems symmetrical in TT1 in this utterance. However, in ST and TT2, the relationship is asymmetrical and expressed with a direct order without politeness. Likewise, the utterance "يابن الستين" /you son of the sixty/ directly expressing an illocutionary force of insult has been translated covertly with an exclamation as " You sixty-year-old!" in TT1. In contrast, in TT2, it is translated overtly as "Son of sixty bitches!" showing a similar social role relationship between addresses to ST.

On the other hand, when the social role relationship between these two characters is symmetrical, TT1 does not sometimes show its closeness. This might be exemplified in the indirect threat in the utterance "غدًا تسمعني الحارة كلها؟" /tomorrow the entire neighborhood hears me?/ in ST and "Today, the four walls hear me. Tomorrow, the whole world", in TT2. By contrast, this utterance is translated covertly as "Do you want the whole world to hear, tomorrow?" with a stronger illocutionary force in TT1 wherein employing the pronoun "you" makes the utterance more explicit and direct.

Further, the utterance "هل ننعطف يمينًا عن أعين من يعرفنا   عربيدًا إلى شارع الأزهر" /Let's turn to Al-Azhar street away from the eyes of those who know us/ is an indirect order expressed as a suggestion employing a grammatical metaphor to reduce the utterance's illocutionary force and has been mitigated by the first person pronouns "us" and "we". Unlike ST, in TT1, this utterance is expressed with an illocutionary force of order without a grammatical metaphor and is translated covertly as "Turn off toward Azhar Street so "we" can be away from prying eyes". Here, although the inclusive first person pronoun "we" is utilized in the utterance, opting for order instead of a suggestion has made the utterance more invasive than its original. On the contrary, in TT2, this utterance has been translated overtly as "Let's turn off onto Azhar Street, where we won't be seen by anyone who knows us" expressing a similar symmetrical relation like the ST's utterance.

In a different vein, the symmetrical relationship expressed by the inclusive pronoun "we" in the utterance "هل نفدت منا الحيل!" /have "we" run out of solution/ has been translated overtly, in TT1, as ""Have 'we' run out of ideas?"". On the contrary, in TT2, the inclusive pronoun "we" has been replaced with "you and I" in TT2, "You and I will think of something" this somehow shows distant relation between the characters, which is not implied in ST utterance.

In conclusion, according to House's (2015) TQA model, both translators have affected the symmetrical relation among characters yet differently. TT1 has affected this relationship by opting for illocutionary forces that do not precisely indicate the true closeness or distance among characters. By contrast, TT2 has sometimes affected the relationships among characters by showing a more invasive illocutionary force of the utterances.

5.2.2.4 Social Attitude

(a) *Lexical Means/ Differences*

This section examines the lexical linguistic realizations of social attitude at the narrative and among characters' levels.

i   Narrative Level

The overall social attitude of ST is generally consultative-formal; however, it also involves some features of informal style. The consultative style is lexically manifested in the use of popular non-specialized words throughout the text. Additionally, the formal style is lexically expressed through words marked [+formal]. On the other hand, the informal style is shown through the words marked [-formal] or colloquial, whereby the narrative uses Egyptian dialect and colloquial words and collocations used in daily life, contributing to the text's simplicity and minimizing its formality.

Table 5.19: Examples of social attitude in narrative (lexical means)

E.g.		ST	Gloss	TT1	TT2
1	Popular vs specialized word	فاذا حدث نزيف- وليس هذا بالأمر النادر- اعتبر عادة من عند الله. (Ch. 1, p. 8)	And if a <u>bleeding</u> occurs – and this is not a rare thing- it was regarded from God.	If there were serious <u>loss of blood</u>, <u>as frequently happened</u>, he generally considered it the work of God. (Ch. 1, p. 4)	And if, as was not unusual, a <u>hemorrhage</u> occurred it was generally regarded as God's will. (Ch. 1, p. 4)

2		فسلم ﻟﻠﻔﺗور ﻓﯾﻪ، وجلس قريبا فﻪ... (Ch.1, p. 8)	So the doctor greeted him and sat near beside him… (Ch.1, p. 4)	The "doctor" greeted him and sat down beside him. (Ch.1, p. 4)	The physician greeted him and sat down nearby. (Ch.1, p. 4)
3		وﺣﺳﺑﻪ أن يرى مرة واحدةلكي ينسى بعد ذلك أبدا،لبساطته التي ﻫﻲ فيه هو جرد من جسم أسود. (Ch. 7, pp. 60-61)	And it enough for him to be seen once, to never be forgotten after that, due to his infinite simplicity as he is a skinny black body.	If you once saw Zaita you would never again forget him, so starkly simple is his appearance. (Ch. 7, p. 30)	This was Zeita, who rented the empty space from Boss Husniya the Baker's Wife, and whose infinite primitiveness was enough to ensure that once seen he would never be forgotten. (Ch. 7, p. 51)
4	Words marked [+ formal]	ومع ذلك كان في خ ف ا ﻟﺛرية منتجار هذا الصنف في اﻟفلقراء، تجارته غير نافقة، ولكن ﻧﻪكان ﻣﺑذرا في غربيته- يعطر ماﯾربح، ويثر اﻟماﻟب جبناب، جاريا وراء ﺷهوته خصوصا هذا اﻟداء الوبيل. (Ch. 6, p. 50)	Despite that, he was, unlike the majority of the traders of this stuff, considered poor, not because his trade was unremunerative but because he was spendthrift - outside his own household- dissipating everything he made and scattering his money without reckoning running after his lusts specially this fatal malady.	Unlike the majority of cafe proprietors, not because his business was unprofitable, but because he was a squanderer, wasting his profits and throwing his money about with nothing to show for it. In fact, he gave free rein to his desires and passions and especially to that one unwholesome weakness of his. (Ch. 6, p. 25)	Unlike the majority of traders in 'the stuff,' he was as badly off as any pauper, not because his trade was unremunerative but because he was (outside his own household) a spendthrift, who dissipated everything he made and scattered his money without reckoning in pursuit of the satisfaction of his animal passions, and above all of a certain noxious malady. (Ch. 6, p. 42)
5		رئه اﻟمرأة قد تسمرتقدماﺑلعتبة يريد أنيزإله اﻟ كأنهﯾتحاشى أن يخرق حرمةتيت غريب... (Ch. 9, p. 80)	The woman saw him while his feet pinned to the threshold and he did not want to leave it as if he is avoiding to violate the sanctity of a strange house…	It was as though he was reluctant to violate the privacy of someone else's home. (Ch. 9, p. 40)	His feet were rooted to the threshold and seemed not to want to leave it, as though he were taking care not to violate the sanctity of a strange house. (Ch. 9, p. 70)
6		ليسربها إﻟ كوة في اﻟجدار اﻟمواجه اﻟلمدخل. (Ch. 7, p. 60)	It does not have but a small window in the wall opposite to the entrance.	For it has only one tiny window in the opposite wall overlooking the courtyard of an old house. (Ch. 7, p. 29)	Its only vent is an aperture in the wall opposite the entrance that opens onto the yard of an old house. (Ch. 7, p. 51)

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7		للكيف. (Ch. 19, p. 161)	Getting high.	<u>Pleasures</u> of the flesh. (Ch. 19, p. 78)	Getting high (Ch. 19, p. 139)
8		يدخنون الجوز. (Ch. 1, p. 7)	Smoking <u>goze.</u>	Smoking. (Ch. 1, p. 4)	Smoking <u>goze.</u> (Ch. 1, p. 3)

Note: The left vertical column header reads "Words marked [-formal]".

Mahfouz employs popular and non-specialized words used in daily life in the original text. These lexical items can be exemplified in the first group of instances; namely, "نزيف" /bleeding/, "الدكتور" /the doctor/, and "بساطة" /simplicity/. Further, as stated above, the author also employs some terms written in highly standard Arabic that are even considered formal such as "غير فناقة،" /unremunerative/, "الداء الوبيل" /fatal malady/, "حرمة" /sanctity/, and "كوة" /a small window/. On the other hand, the use of lexical items marked [-formal] (e.g. "الكيف" /getting high/, "جرسة" /fuss/, and "الجوز" /hookah/) have added an informal tone to the text, bearing in mind that such dialect words are used more in spoken language than written.

In terms of translation, the first glance at the examples presented in the popular and non-specialized words category, i.e., "نزيف" /bleeding/, "الدكتور" /the doctor/, and "بساطة" /simplicity/ reveals how these words are translated covertly with more specialized terms in TT2 as "hemorrhage" "physician" and "primitiveness", respectively. On the other hand, the translator in TT1 opts for more popular terms closer to the ST since these words are translated overtly as "loss of blood" "doctor", and "simple", respectively, which based on House's (2015) TQA model sustain the consultative social attitude expressed by these words. Further, concerning the formal lexical items represented by the highly standard terms such as "غير فناقة،" /unremunerative/, "الداء الوبيل" /disastrous malady/, "حرمة" /sanctity/, and "كوة" /a small window/ the translator in TT2 tends to sustain their formality more than the other translator,. For instance, in TT2, these words have been translated overtly as "unremunerative", "noxious", "sanctity,"

and "aperture" which are considered more formal than their covertly translated counterparts in TT1, i.e., "unprofitable", "unwholesome weakness" "privacy", and "tiny window", respectively.

In addition, the translation of the informal social attitude intended by utilizing several informal words such as "الكيف /getting high/ in ST is also different in the two TTs. For instance, in TT2, the word "الكيف /getting high/ is translated overtly with similar an informal word as "getting high". In the last example, the word "الجوز" is also translated overtly and transliterated as "goze" in TT2; however, here, the informality of the word might be questioned because the word "goze" is not used in English in formal or informal situations. On the other hand, the informal social attitude expressed by these words is not sustained, whereby the word "الكيف" is translated covertly as "pleasures." Also, the informal social attitude in TT1 is not retained by omitting the other word.

In summary, according to House's (2015) TQA model, since most examples are sustained in TT2, it can be concluded that the translator in TT2 has been more successful in maintaining a style closer to the original than TT1.

ii   Among Characters' Level

The overall style among the novel's characters can fundamentally be described as informal due to the ample use of words marked [-formal], informal interjection, and ellipsis, or the language marked less formal structures in the conversation between characters. However, some characters' social attitude is formally expressed by the formal titles used when addressing each other, as shown in the following table.

Table 5.20: Examples of social attitude among characters (lexical means)

E.g.		ST	Gloss	TT1	TT2
1	Phrases marked [- formal]	وأصغت الخاطبة إلى تأففها المصطنع من قضية الزواج وقالت لنفسها: غيّ مكركي يا مرة. (Ch. 2, p. 23)	And the matchmaker listened to her fake nagging with wittiness and contempt and said to herself: your cunning does not fool me, you <u>bitch</u>.	The matchmaker listened with shrewd contempt to her fake disgust at the idea of marriage and told herself, 'I can see through your cunning, <u>Mrs. Afify</u>' (Ch. 2, p. 12)	The match maker listened to her affected expressions of distaste sagely and with contempt, saying to herself 'You can't fool me <u>woman</u>' (Ch. 2, p. 18)
2		فقال لها معلم كرشة بحق وسخرية: صدقتِ يا أم السوء. (Ch. 25, p. 226)	And Boss Kirsha angrily and sarcastically said: - You are right; you <u>mother of evil</u>.	"<u>You're right</u>," shouted her husband, full of angry scorn. (Ch. 25, p. 74)	"You've hit the nail on the head, <u>you mother of evil</u>" Boss Kersha replied in mocking exasperation. (Ch. 25, p. 197)
3	Comment parentheses	قال بسخرية: - هذا عوكل بائع الجرائد. يبيع الجرائد في النهار ويسكر في الليل. غلام ولكن قلّ في الرجال مثله. أرأيت يا غرّ! (Ch. 30, p. 269)	And he sarcastically said: - This is Okal the newspaper seller. He sells the newspapers in the day and get drunk at night. A boy but his likes among men are little. Do you see, you <u>dumb</u>!	Hussain's observation reflected no astonishment as he commented, "Oh, that's Awkal. He sells newspapers all day and spends the evening drinking. He's still just a boy. But there aren't many grown men like him, <u>don't you agree</u>?" (Ch. 30, p. 127)	The latter, however, merely made a contemptuous face and said sarcastically, "That's Okal, the paper boy. He sells papers by day and gets drunk at night. He may be a boy but not many men could stand up to him. Now do you see, <u>greenhorn</u>?" (Ch. 30, p. 235)
4		فافهم يا <u>حمار</u> أن القرود في حديقة الحيوان …. (Ch. 4, p. 38)	So know you <u>donkey</u> that monkeys in the zoo…	"You must learn, you <u>fool</u>, that the zoo monkeys live in groups in the cages". (Ch. 4, p. 19)	The fact is, <u>dumbo</u>, that at the zoo the monkeys live in troupes... (Ch. 4, p. 31)
5		فقبض حسين على قدحه وقال بسخرية: - تخاف في نفسك؟! لا تقلق. في داري يا سيدي، لا تفي الزيادة و في النقصان، صحتك. (Ch. 30, p. 269)	And Hussein gripping on his glass and said sarcastically: -are you scared for yourself?! imagine she killed you .. to disaster my sir, you are not in the extra nor in the lack, <u>cheers</u>.	"Are you afraid of it?" asked Hussain, gripping his glass. "Let it kill you . . . In hell, my friend, nothing makes any difference. <u>Your health.</u>" (Ch. 30, p. 127)	Hussein grasped his glass and said mockingly, "You're afraid what it'll do to you? Let it kill you. What does it matter, my friend? you won't be any better or worse off than you are now. <u>Good health!</u>" (Ch. 30, p. 236)

6	Informal interjection	ومال برأسه نحوه قليلاً وقال: كأس النبيذ بقرش ونصف لذة للمتعطلين أمثالي. فمنذ شهر كنت أشرب الويسكي في بار فنش لكن الدنيا القلبة، مهي شي از هر! (Ch.30, p. 269)	And he bent his head slightly towards him and said: - the glass of wine with a piaster and a half is a delight for a the unemployed like me. A month ago I was drinking whisky in Finch Bar but it is the changing life, <u>there there you dice!</u>	"Hussain leaned his head toward Abbas and went on: A glass of wine provides a little pleasure for unemployed people like me. A month ago I was drinking whiskey in Vince's bar, but times have changed. <u>It is all in the luck of the game</u>" (Ch.30, p. 127)	He bent toward him a little and said "A glass of wine costs a piaster and a half, which is great for people like me who are out of work. A month ago I was drinking whisky in Finch's Bar but that's the way of the world. Too bad, <u>just the throw of the dice</u>" (Ch.30, p. 235)
7	Formal titles	وبادره قطعاً بثقة ويقين:-يا سعادة الوكيل لقد اختار الله رجله. (Ch.1, p. 17)	In confidence and faith: <u>your Excellency the Undersecretary</u>, Allah has chosen his man.	And addressed him in a manner filled with confidence and self-assurance. God has chosen his man, <u>sir!</u> (Ch.1, p. 9)	"And opened the conversation by saying, with utter confidence, God, <u>your Excellency the Undersecretary</u>, has chosen His man" (Ch.1, p. 13)
8		وقترب من الحلاق العجوز الذي حل محل الحلو ومد له يده وهو يقول "السلام عليكم أخا العرب" (Ch.19, p. 159)	And the old barber who has replaced el-Helw's shop and he stretches his hand while saying "peace be upon you, <u>brother of Arab</u>".	"He approached the old barber who had taken over Abbas' place and held out his hand, saying, Peace be upon <u>you, brother Arab</u>" (Ch.19, p. 77)	"Approaching the elderly barber who had replaced el-Helw, he stuck out his hand at him and said, 'peace be upon you, <u>neighbor</u>'" (Ch.19, p. 138)

The informal style between the novel's characters is realized in the original text by several lexical means such as words marked [-formal] and informal interjections. Under the category of words marked [-formal], the table exhibits several examples in which words marked [-formal] are expressed among the characters through the lexical items "يا أمّ المرة /you bitch/, "يا أمّ السوء" /you mother of evil/, "يا غبي" /you dumb/ and "يا حمار" /you donkey/. These expressions somehow show vulgar language, yet it is expressed with highly informal words used among friends or family members. It is crucial to roughly explicate the situations in which these expressions have been produced to clarify what kind of relations are involved in these situations. In the first example, the expression "يا مرة" /you bitch/ is expressed by Umm-Hamida to her

neighbor Mistress Sanyia Afifi thus, it does not just indicate an informal social attitude yet even a more intimate one.

Further, the expression "يا أم السوء" /you mother of evil/ is produced by Boss Kirsha to his wife, Umm-Hussien. Therefore, it also expresses a highly informal and intimate social attitude among characters. Similarly, the expressions "يا غُيم" /you dumb/ and "يا حمار" /you donkey/ are expressed by Hussain Kirsha to his childhood friend Abbas El-Helw marking a highly informal and intimate social attitude among these two friends. Also, the informal style is manifested in the use of informal interjections such as "كضّ" /cheers/ and "شهغم" /there there/ expressing sympathy in this context wherein the speaker sympathies himself for being fired after holding a good job position.

However, there are only very few formal social attitudes in ST shown under the category of formal titles. In the first example under this category, Sheikh Darwish, the English teacher at a public school, addresses the undersecretary of the education minister; therefore, to express the formality of this relationship, Mahfouz employs the highly respectful title "لمعاليكم الوكيلسعادتكم" /your Excellency the Undersecretary/. Further, the second extract is taken from a formal situation whereby a politician who was visiting Midaq alley for the first time during his election campaign is addressing the basbousa seller, utilizing a formal vocative "يا أخا العرب" /O brother of Arabs/. This highly formal expression literally means that the addressee is the brother of the addresser because they both speak the same mother tongue.

As for the category of words marked [-formal], in the first example, according to House's (2015) TQA model, the informal social attitude expressed by the term "يا مرة" /bitch/ is not sustained in the two TTs. It has been covertly translated as "Mrs. Afify" in TT1 since this utterance is addressed to Mistress Sanyia Afify, and as "woman" in TT2 as the word "مرة"

literally means "woman" yet the informal social attitude in this translation is not sustained too. Further, in the second example, the informal social attitude of the expression "يا أم السوء" /the mother of evil/ is not sustained in the two TTs. In TT1, this expression has not been translated. On the other hand, in TT2, the meaning of this expression is retained and translated overtly as "you mother of evil", whereby the informal social attitude of this utterance is retained.

In a different vein, in the last two examples, based on House's (2015) TQA model, translating "يا حمار"/you donkey/ and "يا غبي" /you dumb/ overtly as "dumbo" and "greenhorn", respectively in TT2, has sustained the informal social attitude of the original. On the contrary, by omitting the expression "يا غبي" /you dumb/ does not sustain the informal and intimate social attitude between these friends. In the last example, even though the informality of the word "يا حمار"/you donkey/ is sustained in translation as "you fool" in TT1, the translator in TT2 retained the intimate social attitude by translating "يا حمار"/you donkey/ as "dumbo". Thus, bearing in mind that these terms are expressed among two young men who are childhood friends, the translator in TT2 expressed a more informal and intimate social attitude than TT1.

With respect to the informal social attitude expressed by the informal interjections such as "كصحتك" /cheers/ and "شهغم" /there there/, they are not maintained in the two translations based on House's (2015) TQA model. In the first example under this category, the informal interjection "كصحتك"/cheers/ is literally translated, in the two texts as "Your health" in TT1 and as "Good health!" in TT2, yet these translations do not sustain the utterance's informal social attitude and, in fact, this can be attributed to the literal meaning of the word "كصحتك" which means "your health". However, in this particular situation wherein two friends drink whiskey in a bar, it means "cheers" model. In the second example, the interjection "شهغم" /there there/ is translated by sense in the two translations. In TT1, it has been translated as "It is all in the luck of the game." while in TT2 it is translated as "just the throw of the dice". Hence, according

to House's (2015) TQA model, these two translations though do not sustain the informal style expressed by this informal interjection.

Also, the formality of the relationship between the teacher Sheikh Darwish and the undersecretary expressed by the title "الوكيلةعادةسيّ" /your Excellency the Undersecretary/ is translated overtly in TT2 as "your Excellency the Undersecretary". However, in TT1, addressing the undersecretary with "sir" downtones the formality intended in this conversation. In a different vein, in the second example, the expression "العربأخايا" /O brother of Arabs/ which expresses a formal social attitude has been translated literally in TT1 as "brother Arab" which can be considered as an overt translation based on House's (2015) TQA model. Here, even though the meaning of this word is sustained, its formality is affected since the expression "brother Arab" does not show formality in English. On the other hand, in TT2, the social attitude is more casual than the original, whereby this cultural-specific formal expression is translated covertly into a casual social attitude as "neighbor" which also does not sustain the utterance's formality.

Thus, according to House's (2015) TQA model, the two translators seem to affect the social attitude among characters. However, TT2 retains the translation of the intimate and informal social attitude among characters more than TT1.

(b) Syntactic Means/ Differences

This section examines the syntactic linguistic realization of social attitude at the narrative level and among the characters' level.

i   Narrative Level

In the narrative level several linguistic realizations indicating the consultative-formal social attitude have been found including phrases marked as [+formal] which is also shown through

the use of highly eloquent language or Standard Arabic and Quranic collocation, i.e., collocations that can be found in the Holy Qur'an and may be considered highly formal. However, all readers from different backgrounds comprehend them because they encounter these words while reading the Quran. Further, the consultative social attitude is syntactically displayed in the use of comment parentheses and elliptical clauses. On the contrary, the informal social attitude is reflected in the text through the use of phrases marked [-formal] used in day-to-day life and long additive sentences. In *Midaq Alley*, most of the sentences are long (generally compound-complex) sentences, yet they are expanded mainly by additive conjunctions such as (*and)* and are easily understandable, which, according to House's (2015) TQA model, indicates an informal social attitude. Since the long additive sentences are analyzed under the author's intellectual and emotional stance dimension, they are not discussed here to avoid repetition. However, it is crucial to state that, as shown under the author's stance, TT2 tends to show more hypotactic relations than ST and TT1, which, based on House's (2015) TQA model, results in a more formal social attitude, thus, affecting the informal social attitude of the original expressed by employing paratactic relations.

Table 5.21: Examples of social attitude in narrative (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1	Phrases marked [+formal]	أ ما كان صريحانِ يفـوّت يوم من حياه دون صنع جميل، أوقـلـب الى بيته ليوما محسورا (Ch. 1, p. 12)	He was keen to always not to miss a day of his life without making a favor or he would return to his house Reproaching and sorrowing	He had always taken care that not a single day should pass without doing some good deed or receiving in his home some abused or unfortunate person. (Ch. 1, p. 6)	It was Master Radwan's constant preoccupation not to allow a day to pass without performing some act of kindness, and if he did not do so, he would return to his house sorrowing and reproaching himself. (Ch. 1, p. 7)

2		وكانت العربة قد ولّته ظهرها متجهة نحو حديقة الأزبكية وانطلق يجري وراءها بلا تفكير وقد عقب وراءه صاحبه يصيح معربداً... (Ch. 32, p. 285)	And the carriage has given him its back going away towards the Azbekiya and he <u>set off</u> running behind it without reasoning and without thinking and his friend shouting behind him drunk noisy…	The carriage now turned and headed for Ezbekiya Gardens. Abbas <u>dashed off</u> in mad pursuit, leaving his friend shouting after him. (Ch. 32, p. 133)	The carriage passed and was drawing away toward Ezbekia Garden and he <u>set off</u> behind it at a run without pausing or thinking, followed by the bad-tempered and noisy shouting of his companion. (Ch. 32, p. 250)
3		أتحسب بأي آذن لك بالتمثيل في مقهاي إذا ما <u>شتمتني بلسانك القذر؟</u> (Ch. 1, p. 10)	Do you think I will allow you to perform if you <u>hurt me with your tongue</u>	Do you think I am going to allow you to perform in my cafe if you are going <u>to slander me with your vile tongue?</u> (Ch. 1, p. 5)	You think <u>sounding off at me with your dirty mouth</u> will make me let you perform in my café? (Ch. 1, p. 5)
4	Comment parentheses	كان يرتدي بذلته الرمادية، وهي الوحيدة أيضاً، وكان قد قلبها منذ عام،ثم عفا الفأر بعض أطرفها، لكنه كان يعنى بتنظيفها وكيها فبدا –نحو ما- لقاً. (Ch. 10, p. 86)	He was wearing his grey suit, and it is the only one, and he has flipped it a year ago, then rustiness has affected some of its parts, but he was taking care of cleaning and ironing it, so he looked – somehow- elegant.	He wore his gray suit, which was also his only one. A year ago he had reversed its cloth and darned a few holes and, because he took care to clean and press it, it appeared fairly neat. (Ch. 10, p. 43)	He was wearing his grey suit, which was also his only one. He'd had it turned a year ago, and later the invisible mender had darned some of its edges, but he'd taken care to have it well cleaned and pressed, so he appeared (somehow) elegant. (Ch. 10, p. 75)
5		وهو بعد هذا كله- وقبل هذا أيضاً- الفتى الوحيد الصالح في الزقاق! (Ch. 10, p. 93)	And he after all this –and before this too- the only boy suitable in the alley!	After all, he was the only suitable young man in the alley. (Ch. 10, p. 46)	And after all <u>(and before it too)</u>, he was the only suitable match for her among the boys of the alley. (Ch. 10, p. 81)
6	Elliptical clauses	والقلب يخفق ولو شارف صاحبه الخمسين، ومن عجب أن المعلم كرشة قد عاش عمره في أحضان الحياة الشاذة، حتى خال لطول تمرغه فيها تربها أنها الطبيعية. (Ch. 6, p. 50)	And the heart beats even if his owner approaches the fifty, and of wonder that Boss Kirsha has lived his life in the bosom of the deviant life, until he imagined for the length of turning over in its soil that it is the <u>normal</u>.	Strange as it seems, Mr. Kirsha had always lived a most irregular life, and he had rolled in its dirt so long that it appeared to him a perfectly <u>normal one</u>. (Ch. 6, p. 25)	The strange thing is that Boss Kersha had always lived a life of deviancy and had come, from long familiarity, to think of it as <u>normal.</u> (Ch. 6, p. 42)
7	Phrases marked [-formal]	وكان للرجل يقبض يده عن الإنفاق، إلا أنه كان كالتجار يتوفى ما طلع في قطع ميزانيته حتى يجوز فيها ما لا ينبغي أن يجوز. (Ch. 19, p. 158)	And the man was not holding his hand on spending, but he was also a merchant and he never missed the observation of the details of his budget <u>so that he does believe what should not be believed.</u>	Although not stingy, he was a merchant who always made the most minute scrutiny of his budget, <u>thus spending only what was absolutely necessary.</u> (Ch. 19, p. 77)	The man was not stingy in his spending, but he was still a merchant and as such given to watching the details of his expenditures <u>so that no one could put anything over on him.</u> (Ch. 19, p. 137)

The first group of examples, in the table above, shows formal social attitude in the utterances "وراح مموم"‏ /reproaching and sorrowing/, "‏فانطلق يعدوا وراءها"‏ /he <u>set off running</u> behind it/ and "‏كسلبني بلسانك إذا"‏ /hurt me with your tongue/ which are considered formal because they are written in highly standard Arabic, especially the last two examples since they utilize the language of the Holy Qur'an. However, the text also shows some features of consultative social attitude expressed in the ample use of comment parentheses such as "‏قبل"‏ /somehow/ and "‏ما وحونى"‏ /and before this too/ and also with the use of ellipsis in the narrative as shown in the utterance "‏حتى خيّل له لطول تمرغه فى تربها أنها الطبيعية."‏ /until he imagined for the length of turning over in its soil that it is the <u>normal</u>/. Furthermore, the informal social attitude is reflected in the use of phrases marked [-formal] such as "‏حتى يجوز فيه ما ينبغي أن يجوز"‏ /so that he does believe what should not be believed/.

In translation, based on House's (2015) TQA model, in the first two examples, the formal collocation in "‏وراح مموم"‏/Reproaching and sorrowing/ has been overtly translated with a similar formal term, in TT2 as "Sorrowing and reproaching". Here, the word "reproaching" is considered formal, whereas "sorrowing," although a literary term, is not formal. On the contrary, in TT1, this collocation is translated covertly with neither formal nor informal collocation as "abused or unfortunate". However, in the last two examples, both translators have opted for an informal social attitude translating the phrase "‏انطلق يعدوا"‏ /he <u>set off</u> running behind/, covertly into "dashed off" in TT1 and into "set off" in TT2, which do not sustain their formality in ST. Similarly, translating the Qur'anic collocation "‏كسلبني بلسانك إذا"‏ /hurt me with your tongue/ covertly as "slander me with your vile tongue "in TT1 and as "sounding off at me with your dirty mouth" using the informal verb "slander" and the adjective "vile", in TT1 and utilizing the informal phrasal verb "sounding off" and the adjective "dirty", in TT2, do not retain the collocation's formality.

As for the comment parentheses examples, "ما وحنىمي" /somehow/ and "أيضا هذا قبل" /and before this too/, they have been translated in TT2 overtly as comment parentheses as "(somehow)" and as "(and before it too)", respectively. On the other hand, the translator in TT1 does not maintain the function of these comment parentheses. Finally, the consultative social attitude is reflected in the ellipsis in ST. This can be exemplified in the elliptical clause " ىتح يتربلتفيغرمتلوطلالخ.أنها الطبيعية." /until he imagined for the length of turning over in its soil that it is the <u>normal</u>/, which is translated covertly without ellipsis in TT1 as "so long that it appeared to him a perfectly <u>normal one</u>" while it is kept in the overt translation in TT2 as "from long familiarity, to think of it as normal."

Under the category of phrases marked [-formal], the informal and idiomatic expression " ىتح يجوز مافيه وزيجي أنيبغنيف " /so that he does believe what should not be believed / reflects an informal social attitude. In TT2, this utterance has been overtly translated with an informal idiomatic language as "so that no one could <u>put anything over on him.</u>" However, in TT1, the utterance's informality is not sustained since it is translated as "thus spending only <u>what was absolutely necessary</u>", bearing in mind that such expressions are not marked as idiomatic.

In conclusion, according to House's (2015) TQA model, the translator in TT2 has managed to retain the consultative-formal social attitude of the original text more than the translator in TT1 by maintaining a similar use of some of the phrases marked [+formal], the comment parentheses of ST and the phrases marked [-formal] as well. On the other hand, while the translator in TT1, has maintained the paratactic relation between clauses, he has not sustained the consultative-formal social attitude since neither the formal features nor the informal ones are retained.

The informal attitude among characters is also expressed syntactically through the use of ellipsis and phrases marked [-formal]. Nevertheless, as stated earlier, only very few formal social attitudes are reflected in ST, and such social attitudes are expressed syntactically with formal structures as shown below. It is crucial to state that House's (1997) TQA model classifies ellipsis as a linguistic realization of the informal social attitude; however, since this linguistic realization is analyzed under (medium to show spokenness), it is not mentioned here to avoid redundancy.

Table 5.22: Examples of social attitude among characters (syntactic means)

Ex		ST	Gloss	TT1	TT2
1		<u>الله يسامحك يا عم</u> (Ch. 4, p.36)	<u>Allah forgive you, dude.</u>	Zero translation.	<u>Take it easy, buddy.</u> (Ch. 4, p. 29)
2	Phrases Marked [-formal]	فهزت أم حسين رأسها في ارتياب وقالت بيقين: - هيت وحياتك! .. غواها رجل فأكل مخها وطار بها. كانت جميلة لكنها لم تكن طيبة قط. (Ch. 25, p. 230)	And Umm Hussein shacked her head in doubt and said with certainty: - she ran away, by your life! .. a man seduced her <u>and ate her brain</u> and <u>flew with her.</u> she was pretty but she was not any good.	His mother shook her head doubtfully but said with conviction, "She has run away, you can bet your life! Some man has seduced her, <u>taken possession of her senses</u>, and <u>run off with her.</u> She was pretty, but she was never any good." (Ch. 25, p. 110)	Umm Hussein shock her head suspiciously and said confidently, "I swear she ran away. A man must have seduced her and <u>sold her a bill of goods</u> and gone off with her. She was pretty but she was never any good." (Ch. 25, p. 201)
3	Formal structure	فسر للمعلم بقبول الفتى في محلته وانتشر فيه رخا ها. وقال: - رزقك الله بعمل يديك.. <u>شكراً لك يا سيدي.</u> (Ch. 6, p. 54)	So the boss was delighted by the boy's consenting to talk and felt optimistic with his tenderness and said: - May Allah rewards with money by your effort, my son.. - <u>I thank for you, sir.</u> (Ch. 6, p. 54)	Kirsha was delighted that the lad was conversing with him and sensed that his friendliness was an auspicious sign. He exclaimed, "May God reward you for your exertions, my boy . . ." <u>"Thank you, sir."</u> (Ch. 6, p. 26)	Boss Kersha, was delighted that the boy was consenting to talk to him and taking his pleasant demeanor as a good omen, said, "May God compensate you well for your hard work, My boy!" <u>"Thank you kindly, sir."</u> (Ch. 6, p. 45)

In the first category, the informal social attitude among characters is reflected in the use of phrases marked [-formal] such as "معياكحماسويالله" /Allah forgive you, dude/, and "اهخم لكأتف" /and ate her brain/ are all considered as slang and, thus, show an informal social attitude. It is crucial here to further explain what each of these utterances means. The utterance "معياكحماسويالله" /Allah forgive you, dude/ is a dialect expression usually utilized to indicate that the situation is settled after a minor clash (e.g., a simple street fight). Also, in the same utterance, the word "معيا" /dude/ literally means "uncle," but it is used as an informal vocative such as dude or buddy. Further, in the second example, the slang expression "اهخم لكأتف" /and ate her brain/ is used to indicate that someone else's lies have fooled someone. It is crucial to indicate that all the examples under the last category are dialect words and are highly employed in informal situations.

Additionally, one of the few formal attitudes is expressed syntactically, as shown in the last example, whereby the conversation between Boss Kirsha and a young salesman. In this extract, Boss Kirsha asks the young salesman to show him some of the fabrics sold in the store. In Arabic, to express gratitude in a less formal attitude, a speaker may use statements like " اركش كل" /thank you/ or "اركشً" /thanks/ while to indicate the formality in this relationship the young man used the expression "يديسكلركشأي" /I thank for you, my sir/.

In translation, the category of phrases marked [-formal] exhibits a variety of informal expressions used in daily life. In the first example, based on House's (2015) TQA model, the utterance "معياكحماسويالله" /Allah forgive you, dude/ is not translated in TT1 while in TT2 the translator has maintained a similar informal social attitude to ST translating the utterance overtly as "Take it easy, buddy". Similarly, in the second example, in TT1, the informal social attitude intended by the utterance "اهخم لكأتف" /and ate her brain/ is not sustained and translated with a more formal social attitude as "taken possession of her senses". In contrast, the utterance has been translated overtly with an informal idiomatic phrase as "sold her a bill of goods" in TT2.

In the last example, the formal social attitude expressed by the utterance "أشكرلكياسيدي" /I thank for you, sir/, is not reflected in the translation in TT1, whereby it has been translated covertly as "Thank you, sir". On the contrary, in TT2, whereby the aforementioned statement is translated overtly as "Thank you kindly, sir", the adverb kindly has contributed to indicating this statement's formality as close as possible to the original text. Thus, according to House's (2015) TQA model, the formality of this utterance is retained in TT2.

In conclusion, based on House's (2015) TQA model, TT2 maintained similar informal and formal social attitudes in conversations among characters more than TT1.

5.2.2.5 Participation

According to House's TQA (2015) model, this dimension exhibits two kinds of participation, i.e., simple (a monologue having all the features of a monologue) or complex (a monologue showing features of dialogue). Under this dimension, some linguistic realizations are investigated, such as directly addressing the reader with the second-person pronoun "you", imperative structures, exclamations, stimulating dialogue, and interrogative sentences. Similar to the dimensions of social role relationship and social attitude, as stated in this chapter's introduction, this dimension is divided into two levels, i.e., the narrative level, which indicates the degree of addressee involvement between the author and reader and among the characters' level in which the addressee involvement is sought between the novel's characters.

(a) Syntactic Means/ Differences

This section examines the syntactic linguistic realization of participation in the narrative and among the characters' levels.

i   Narrative Level

The participation of ST is complex showing a monologue with only few instances of either direct address to the reader with the second person pronoun "you", imperative structure, and exclamations, or indirectly through stimulating dialogue and rhetorical questions.

Table 5.23: Examples of participation in narrative level (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1	Direct addressing to the reader with the second person pronoun "you"	ذو بطن كالبرميل، وصدريكاد يكونثدياه، و ترى له رقبة. (Ch. 1, p. 6)	He has a belly like barrel, and an almost rounded breasts, <u>you</u> do not see his neck,	He has a belly like a barrel, great projecting breasts, and he seems <u>scarcely to have any neck at all.</u> (Ch. 1, p. 3)	He has paunch like a barrel, almost perfectly rounded breasts, <u>and no visible neck. (</u>Ch. 1, p. 2)
2		فتكادتريفي سطحه سمات أو خطوط، و لأفله و عينان. (Ch. 1, p. 6)	Barely <u>you</u> can see on its surface some features or lines, no nose it has nor eyes,	Consequently, <u>scarcely a single line can be seen on the surface.</u> (Ch. 1, p. 3)	Shoulders <u>scarce a feature or a line, a nose or an eye, are to be seen</u> (Ch. 1, p. 2)
3		يكفيك أن أذكر لك هذه السطوة السحرية التي دانلها المعجبون. (Ch. 31, p. 276)	Enough to mention to <u>you</u> this magical power that has gained the admiration to which her admirers were enslaved	Zero translation	<u>Not to mention</u> that magic power to which her admirers were slaves. (Ch. 31, p. 241)
4	Imperative Structure	إياك أن تتصورها امرأة ذات شهوةتستحوذ عليها شهوة طاغية. هي بأبعد ما يكون عن ذلك! (Ch. 31, p. 276)	<u>You do not picture her as a lustful woman,</u> that an overwhelming lust is obsessing her. She is the furthest of that!	Zero translation.	<u>Do not picture her as a woman driven by lust</u> or one in thrall to its imperious demands. (Ch. 31, p. 242)
5		ويضع في عينيه الضعيفتين نظارة ثمينة! (Ch. 1, p. 7)	And puts on his feeble eyes an expensive <u>golden spectacle!</u>	On his nose perches a pair of expensive-looking <u>gold-rimmed spectacles.</u> (Ch. 1, p. 4)	While over his feeble eyes rests a pair of costly <u>gold spectacles.</u> (Ch. 1, p. 3)
6	Exclamation	يرتديبذلة، و لا يفوته لبس مئزر اقتداء بأكبار اسطوات! (Ch. 1, p. 7)	Wearing a suit, and he never misses to wear an apron to follow the greatest <u>hairdressers!</u>	He wears a suit and never goes without an apron; perhaps in imitation of more fashionable <u>hairdressers.</u> (Ch. 1, p. 3)	He wears a suit, over which he is careful to place an apron in emulation of the great masters of <u>his trade</u>. (Ch. 1, p. 3)
7		لله ما أعجزه وما أعجز حيلته. (Ch. 28, p. 254)	<u>For God</u> how he is impotent, and how impotent is his solution.	Zero translation	<u>God, how impotent and incapable he felt himself to be!</u> (Ch. 28, p. 222)

8		فلله ما أبرعه وما فلطنه وما أبعد نظره! (Ch. 31, p. 276)	For God How brilliant and how clever he is and how far is his seeing!	She now saw how farsighted he had been. (Ch. 31, p. 130)	How surpassingly sagacious and far-sighted is God! (Ch. 31, p. 242)
9	Stimulating dialogue	ولكن هل تسمح ظروف الحرب الشروع في مثل هذا العمل؟! إكنه بين هذا وبين. (Ch. 8, p. 70)	But do the war conditions allow for such a work?! Definitely no this is clear without doubt.	But wartime conditions prevented him from putting them into action. (Ch. 8, p. 35)	But did the wartime situation permit of such a project? Definitely not! anyone could see that. (Ch. 8, p. 60)
10	Rhetorical questions	وإن الشغف بالقوة لغريزة جائعة في باطنها، فهل يتاح لها شفاء أو ارتواء إلا بالثروة؟ (Ch. 18, p. 151)	And the passion of power is a hungry instinct inside her, so is there any cure or an assuage available for her except for wealth?	She could think of no cure for her hunger for power other than a great deal of money. (Ch. 18, p. 73)	She was sick with desire for position, the urge for power was ravenous instinct in her belly, and what could cure or assuage these but wealth? (Ch. 18, p. 130)

The addressees involvement is first shown in the first three examples whereby the author directly addresses the reader with the use of second person pronoun "you" in the utterances "فلا تكاد ترى في صفحته ملامح أو خطوط" /Barely you see on its surface some features or lines, no nose it has nor eyes/, and "حسبك أن تراه لترى هذه السطوة السحرية التي دان لها المعجبون.." /Enough to mention to you this magical power that has gained the admiration to which her admirers were enslaved/. Here, the first two examples are utilized in the narrative to describe Uncle Kamil's character.

On the other hand, in the utterance "حسبك أن تراه لترى هذه السطوة السحرية التي دان لها المعجبون.." /Enough to mention to you this magical power that has gained the admiration to which her admirers were enslaved/, the word "حسبك" consists of a nominalized verb "حسب" which gives the meaning of "enough to convince you" and the attached object pronoun "ـك" /you/ referring to the reader. In Arabic, this is a kind of exclamatory utterance in which the author is directly inviting the reader to participate in exclamation. Further, the complex participation is shown in the use of the imperative structure in the utterance "إليك أن تنصور ها امرأة شهوة تستحوذ عليها هذه شهوة طاغية" /You do not

picture her as a lustful woman, that an overwhelming lust is obsessing her. She is the furthest of that!/.

The reader's involvement is also reflected in the ample use of exclamation in narrative throughout the novel. The exclamation throughout the text is either expressed only with the exclamation mark (!) such as in "ويضع في عينيه الضعيفتين نظارة ذهبية ثمينة" /and puts on his feeble eyes an expensive golden spectacle!/, "ويرتدي بذلة، ويفوت عليه من الأناقة ما تداركته سطوات" /wearing a suit, and he never misses to wear an apron to follow the greatest hairdressers!/, or with the pattern structure "ما أفعل" which usually can be equated to the English "what a" or "how" such as in "لله ما أعجزه وما أعجز حيلته." /for God how he is impotent, and how impotent is his solution/. All these utterances can be considered linguistic realizations of participation as they indicate direct addressing to the readers. The following example demonstrates a stimulating dialogue in the statement "ولكن هل تسمح ظروف الحرب للشروع في مثل هذا العمل؟! كلا بين هذا بين" /But do the war conditions allow for such a work?! Definitely no, this is clear without doubt/ which, according to House's (1997) TQA model, is viewed as a feature of the reader's involvement with the text. Also, the readers' involvement is reflected in the interrogative sentences in ST as in the utterance "فهل من حيلة لشفاء أوراتها إلا بالثروة؟" /so is there any cure or an assuage available for her except for wealth?/

In translation, based on House's (2015) TQA model, the two TTs here distort the direct involvement of the reader in the first three examples. The utterances "لا ترى له رقبة،" /you do not see his neck/ and "تكاد ترى" /Barely you can see/ are translated covertly without readers' involvement in TT1 as "scarcely to have any neck at all" and "scarcely a single line can be seen on the surface", respectively. Similarly, these utterances are translated in TT2 as "no visible neck" and "scarce a feature or a line, a nose or an eye, are to be seen, " eliminating the reader's involvement features of ST. Further, the utterance "إنا يكتب بهذه السطوة السحرية التي دانت لها المجبون.."

/Enough to mention to <u>you</u> this magical power that has gained the admiration to which her admirers were enslaved/ has been omitted in TT1. By contrast, even though the translator in TT2 has translated the meaning of the utterance, the ST's reader involvement in the original has been affected by the omission of the second-person pronoun "you," whereby the sentence has been translated covertly as "Not to mention that magic power to which her admirers were slaves".

In the second category, according to House's (2015) TQA model, the reader, in TT1, is not involved or hardly involved as the translator has omitted the statement " لك أنت تصور ها امرأة شهوانية، نثستحوذ عليها شهوة طاغية /you do not picture her as a lustful woman, that an overwhelming lust is obsessing her. She is the furthest of that!/. On the other hand, the statement is translated overtly into " لك أنت تصور ها امرأة شهوانية تستحوذ عليها شهوة طاغية /you do not picture her as a lustful woman, that an overwhelming lust is obsessing her/ into "do not picture her as a woman driven by lust or one in thrall to its imperious demands" which based on House's (2015) TQA model sustains the participation dimension in this example.

Additionally, under the category of exclamation, as shown above, in the first two examples, the exclamations expressed in ST with the utterances " ويضع على عينيه الضعيفتين نظارة ذهبية ثمينة يرتدي بذلة، ويفوته ألبس مئزرة قتداء / And puts on his feeble eyes an expensive golden spectacle!/ " بكبار سطوات /Wearing a suit, and he never misses to wear an apron to follow the greatest <u>hairdressers</u>!/, are omitted in the two TTs, and thus based on House's (2015) TQA model, the participation has been affected in these examples.

In a different vein, in the last two examples, the exclamation expressed through the utterance " لله ما أعجزه وما أعجز حيلته /For God how he is impotent, and how impotent is his solution/ and " ما أبرعه وما ألطفه وما أبعد نظره /For God How brilliant and how clever he is and how far is his

seeing!/ are not translated in TT1 while in TT2 they have been translated overtly as "how impotent and incapable he felt himself to be!" and as "How surpassingly sagacious and far-sighted is God!", respectively. Thus, based on House's (2015) TQA model, the participation here is retained.

Further, based on House's (2015) TQA model, the paraphrase of the stimulating dialogue in the statement "بريه   بينليهذ   كل؟! هذا العمل مثل في عروشلل لحرب ظروف لتسمح هلكن 'ولكن/ But do the war conditions allow for such a work?! Definitely, no, this is clear without doubt/ into "But wartime conditions prevented him from putting them into action" in TT1 has affected the dimension of participation. On the other hand, it is sustained in TT2 whereby the statement is translated overtly as "But did the wartime situation permit of such a project? Definitely not! anyone could see that". Also, in the last category, the paraphrase of the rhetorical question " أو فلشفاءلحاتيهلف ?ثروةلبا إ اتواء؟/ so is there any cure or an assuage available for her except for wealth?/ in TT1 into "She could think of no cure for her hunger for power other than a great deal of money" has affected the participation of ST. By contrast, it is retained and translated overtly in TT2 as "and what could cure or assuage these but wealth?".

Hence, it can be concluded that, based on House's (2015) TQA model, the participation dimension has been highly affected in the two TTs by the frequent omission of the second-person pronoun "you" through which the author directly addresses the reader, yet it has been sustained in TT2 more than in TT1.

ii   Among Characters' Level

The participation among characters is simple since it is a dialogue between two or more interlocutors. It has been shown through different linguistic realizations in the original text, such as exclamatory structures, first- and second-person pronouns, and vocatives.

Table 5.24: Examples of participation among characters (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1	2nd person pronoun (you)	وأرادت كعادتها أن تتسلى بلك م فراحت ترحب بالضيفة، وتطنب في الثناء عليها وتروي لها طرفا من فباء القاق وا ضار المجاورة: أما علمت بفضيحة المعلم كرشة الجديدة؟ (Ch. 2, p. 20)	She wanted, as her costume, to entertain herself with chatting so she went on welcoming her guest, and praising her and telling her fragments of the alley's news and the surrounding news: Have you known of Boss Kirsha's new scandal?	"As usual, she went to great pains to make her visitor feel welcome, praising her extravagantly. She gave her a resume of the news of the alley and the surroundings. Had she heard of Kirsha's new scandal?" (Ch. 2, p. 11)	"She looked forward to an entertaining chat and set about making her guest welcome, fussing over her and praising her and telling her tidbits of news. Had she heard of the latest scandal with Boss Kirsha?" (Ch. 2, p. 15)
2		فصعد الرجل رأسه وصاح: - الله شاهد. أعفيتني حتى ا ن من محاكم الحكومة وصبت لي محكمة دائمة فبيتي بهم طامن رأسه مرة أخرى وليتدرك،، أ فاعلمي أن بيتنا قد صبح مشبوه وها، والمضرون يجوسون حله. (Ch. 9, p. 83)	The man raised his head and screamed: - Allah be my witness. So far, you have spared me the government's courts and you set up a permanent court for me in my house (then he lowered his head again and continued) You must know that our house has become suspected and the sniffers are roaming around it.	"Her husband threw up his head and shouted, "May God bear witness! I have managed to stay out of government courts so far and I am now lucky enough to find my own home a permanent courthouse!" He lowered his head and continued: It's as though our house were under suspicion and there were investigators prowling around it all the time" (Ch. 9, p. 41)	"Casting his eyes to the ceiling the man shouted, "God be my witness! So far you've spared me the government's courts and set up your own permanent courtroom here at home!" Then he gazed once more, he continued, 'If you must know, the house is being watched. There are plainclothes policemen sniffing around everywhere" (Ch. 9, pp. 72-73)
3		فسألت بحنق: - لمتعجل أنتيا م معلم؟ (Ch. 9, p. 81)	Then she angrily asked him: - Are you in a harry, Boss?	"She asked sarcastically, Are you in a hurry, then?" (Ch. 9, p. 40)	"Angrily, she asked him, 'You're in a hurry, Boss?'" (Ch. 9, p. 71)
4	Vocatives	فقالت بلهجة ذات معنى خاص علمت أنه سيدركه منفوره: تب الى الله م معلم وادع القبل التوبة ولو جاءت متأخرة! (Ch. 9, p. 82)	Then she said in a voice with a special meaning that she knew he will immediately realizes: - repent to Allah, Boss, and pray for God to accept your repentance even if it came late!	"She replied in a special tone of voice which she knew he would at once recognize and understand. Turn in repentance to God, and pray that He accepts your repentance even though it comes so late!" (Ch. 9, p. 41)	"Using a special tone of voice that she knew would get through to him immediately, she said, Ask God for forgiveness, Boss, and pray that He accept your repentance, even if it's late" (Ch. 9, p. 72)

In ST, the extract is from a conversation between the property owner Miss Sanyia Afify and one of her tenants Umm- Hamida, who is working as a matchmaker. Thus, she addresses her with the second-person pronoun "you". Similarly, the extract in the second example is uttered by Boss Kirsha who addresses God with the second-person pronoun "you" while complaining

to Him about his wife. Moreover, the last examples, i.e. "مُعلِّم يا؟" /Boss/ and "يا مُعلِّم"/Boss/ are vocative expressions which also show another feature of dialogue participation between the characters of the novel.

Both translations seem to exhibit differences in participation among characters in the use of second-person pronouns when it comes to translation. In the first example, in ST, Umm Hamida addresses her guest with the following question "أما فضيحة المُعلِّم كرشة الجديدة؟" /Have you known of Boss Kirsha's new scandal?/ to know if she has known about Boss Kirsha's new scandal. Nevertheless, in the two translations, this statement seems to be a monologue in the mind of Umm Hamida since the pronoun "you" is translated into "she" as follows: in TT1 the statement is translated as "Had she heard of Kirsha's new scandal?" and, in TT2 as "Had she heard of the latest scandal with Boss Kirsha?".

In a similar vein, the extract in the third example, in ST, the second person pronoun "you" in the statement "أفعيتني عن محاكم الحكومة ونصبتلي محكمة دائمة في بيتي" /So far, you have spared me the government's courts and you set up a permanent court for me in my house/ is utilized to address God. However, in translation, the second person pronoun "you" is replaced by "I" in TT1 whereby the statement is translated covertly as "I have managed to stay out of government courts so far and I am now lucky enough to find my own home a permanent courthouse" while, in TT2, the pronoun is maintained in translation as follows: "So far you've spared me the government's courts and set up your own permanent courtroom here at home". Thus, based on House's (2015) TQA model, in this example, the participation is highly affected in TT1 while it has been sustained in TT2.

In a different vein, in the last category, according to House's (2015) TQA model, the omission of the vocatives in the utterance "يا مُعلِّم" /boss/, in TT1, has substantially affected the

dimension of participation while it has been sustained in TT2 and translation as "boss".

All in all, it can be stated that based on House's (2015) TQA model, the dimension of participation among charterers has been highly affected in TT1 more than TT2.

5.2.3 Mode

5.2.3.1 Medium and Connectivity

The medium of ST is complex since it is written to be read as if spoken, whereby a story is being told to give the impression that it does not come from a written text. Along Biber's (1988) three dimensions for differentiating oral from written texts, i.e., involved vs. informative, explicit vs. situation-dependent, abstract vs. non-abstract, this text can be characterized as follows: it is rather more involved than informative, rather more situation-dependent than explicit, and rather more non-abstract than abstract.

(a) Lexical Means/ Differences

The ST is loaded with special spoken language signals, the use of vulgarism, interjection, and qualifying adverbial modals, which collectively have contributed to the text's spokenness.

i Narrative level

Table 5.25: Examples of medium in narrative (Lexical means)

E.g.		ST	Gloss	TT1	TT2
1	Special spoken language signals	أجل أهمل ا بعض هذه فرائض عن اقتدار لكن عن كسل، وما زال يحافظ على ص ة الجمعة وصوم رمضان. (Ch. 4, p. 36)	<u>Yes</u>, he neglected now some of these religious duties not out of carelessness but out of laziness, and he is still keeping to pray the Friday prayer and to fast Ramadan.	Lately he had tended to neglect some religious duties, not from indifference, but rather out of laziness. However, he still attended Friday prayers and faithfully fasted during the month of Ramadan. (Ch. 4, p. 18)	<u>It was true</u> that these days he no longer performed some of his religious duties- not because he disdained them but because he was lazy- but he is still performed Friday prayers and fasted in Ramadan. (Ch. 4, p. 29)
2		أجل مازا صديقين، لكن ال حياة تغيرت بطبيعة الحال فلم يعد حسين كرشة يواظب على قضاء سهرته	<u>Yes</u>, they are still friends, but life has changed naturally, so Hussein Kirsha was	They were still friends, but life had changed and Abbas missed those evenings	They were still friends, <u>it is true</u>, but their lives have naturally, changed, and

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		Arabic			
		بقوقليهكءانفيعلفـي ايام الخلية، مما دعا الى ندرة اجتماع الصديقين. (Ch. 4, p. 37)	no longer spending his evenings in his father's café as he did in the previous days, which led into the scarcity of the two friends' gathering.	when Hussain used to work in his father's café. (Ch. 4, p. 19)	Hussein Kersha no longer regularly spent his evenings at his father café as he had done in days past, which meant that they rarely met. (Ch. 4, p. 30)
3		أجل كان كأمثاله من الفتيان مولعا بالنساء عامة. (Ch. 5, p. 49)	<u>Yes,</u> he was like his peers of young men keen in women in general.	Consequently, he felt no sense of failure from today's encounter. (Ch. 5, p. 24)	<u>True,</u> young men of his age are infatuated with women in general. (Ch. 5, p. 41)
4		أجل كان من زمن بعيد يلعن كرايته للزقاق وأله يتطلع على حياة جديدة. (Ch. 14, p. 118)	<u>Yes,</u> he was long time ago cursing his hatred to alley and its inhabitants and looking forward for a new life.	For a long time, he had expressed his disgust for the alley and tried to plan a new life for himself. (Ch. 14, p. 98)	<u>True,</u> he had long proclaimed his hatred of it and them looked forward to a better life. (Ch. 14, p. 103)
5		نفعيه حد ونفع حد له، <u>اللهم إلا الدكتور بوشي،</u> واباء مجنون يتخذون بصورته فزى تخويف أطفالهم. (Ch. 7, p. 61)	No benefit in him for anyone and no benefit from anyone to him, <u>our God except for</u> doctor Bushi, and the parents who use his picture to scare their children.	He had no need for anyone, nor anyone for him. <u>Except, that is, for</u> Dr. Booshy and the fathers who resorted to scaring their children with his image. (Ch. 7, p. 30)	Zeita was connected by only the most tenuous of ties to the rest of the alley in which he lived. He visited no one and no one visited him, for no one derived any benefit from him just as he derived none from any of them. <u>The exceptions were Doctor Bushi,</u> and the fathers and mothers who made use of his image to scare their children. (Ch. 7, p. 52)
6		وقد بدا الزقاق قفر فيبد تلك الساعة من الظهيرة، <u>اللهم إلا الشيخ درويش الذي</u> جلس أمام المقهى يتشمس. (Ch. 22, p. 194)	And the alley seemed like a wasteland at that hour of afternoon, <u>our God except for Sheikh Darwish</u> who sat in front of the café sunbathing.	At that time of the day the alley was nearly empty, <u>except for Sheikh Darwish,</u> who sat sunning himself in front of the café. (Ch. 22, p. 93)	The sun was approaching the center of the sky and it was warm and bright. At this late hour of the morning, the alley appeared deserted <u>but for Sheikh Darwish,</u> who was sitting in the front of the café sunning himself. (Ch. 22, p. 170)
7		ورأت حجرة متوسطة، جميلة البناء، ذات أرض خشبية متلألئة وهو من اثاث <u>اللهم إلا عددا من المقاعد رصت في جناحها</u> الأيسر ... (Ch. 26, p. 234)	And she saw a middle room, beautiful in design, with a shiny wooden floor, it is almost unfurnished <u>our God except for</u> a number of seats arranged in its left wing.	She saw a medium-sized room with a polished wooden floor. It was almost empty <u>except for</u> a number of chairs stacked on the left and a large clothes stand in one corner. (Ch. 26, p. 111)	She beheld a room of middling size, beautifully proportioned, with a gleaming wooden floor almost empty of furniture, <u>the exceptions being</u> a few chairs that had been set out along its left side. (Ch. 26, p. 204)

#	Category	Arabic	Translation 1	Translation 2	Translation 3
8	Vulgarism	ثم تذكرت بحسرة السيد سليم علوان –قتله الله ككل شيء غير ذي نفع فتنزى قلبها ألما. (Ch. 20, p. 175)	Then she sorrowfully remembered Master Salim Alwan – <u>God kill him</u> like every useless thing- and/so her heart trembled with pain.	Then she recalled <u>how God had struck down Salim Alwan</u>, as He does everything useless. (Ch. 20, p. 85)	Then, sighing, she recalled Master Salim Elwan –<u>God damn him</u> and everything else that was of no use to her- and her heart felt spasm of pain that left her in a gloomy mood the rest of the way. (Ch. 20, p. 154)
9		وأما نظرة عينيه فيا قاتلها الله من نظرة تستوجب أعنف عراك! (Ch. 19, p. 168)	As for the look of his eyes, <u>God fight it</u>, of a look that requires the most violent fight!	As for that challenging look in his eyes, what a splendid battle it invited. (Ch. 19, p. 82)	The look in his eyes, though, <u>God damn them</u>, called for a violent response. (Ch. 19, p. 146)
10		تبا <u>للقلب</u> من صاحب خؤون. (Ch. 30, p. 268)	<u>Damn the heart</u> for being an unfaithful friend.	He cursed his soft treacherous heart. (Ch. 30, p. 126)	<u>Damned be the heart</u>, that perfidious friend. (Ch. 30, p. 234)
11	Interjections	<u>آه</u>، إنها تعرفهن حق المعرفة، وتكون أم حميدة نفسها طليعة المتقولين. (Ch. 15, p. 131)	<u>Ah</u>, she knows them very well, and Umm Hamida herself will be in the front of these gossipers.	She knew the answer and was aware that Umm Hamida would be in the foreground of those gossips. (Ch. 15, p. 65)	<u>Ah</u>, she knew them well, and Umm Hamida herself would be among the first to gossip. (Ch. 15, p. 114)
12		<u>يا هاه</u> .. كيف تحجر قلبه طوال هذا كله فلم يشف بريبة و لا شامة! (Ch. 28, p. 254)	<u>My God</u> .. how his heart stoned for all that time and he never inferred a doubt nor felt a presentiment?	Zero translation	<u>Dear God</u>, how had his heart been so unfeeling that it had had no inkling throughout that period that anything was amiss, had felt no presentiment? (Ch. 28, p. 221)
13		ولكن <u>آه</u> لو كانت تملك ملاءة حسنة وشيئا جيدا؟! (Ch. 20, p. 170)	But <u>Ah</u>, if only she had a nice Milaya and a new slipper?!	But <u>oh</u>, if she only had a nice cloak. (Ch. 20, p. 83)	If only she owned a decent milaya and a new pair of slippers. (Ch. 20, p. 148)
14	Qualifying adverbial modals	<u>ومن عجب</u> أنها صبرت على عزوبة أعوام طوال ولكنها لم تستطع صبرا على فترة الانتظار – على قصرها – صبرا. (Ch. 15, p. 125)	<u>And of wonder</u> that she had tolerated the widowhood long years but she could not with the period of wait – on its shortness- to be patient.	<u>It was surprising</u> that, having lived patiently for many years as a widow, she could now scarcely bear this period of waiting, short though it was. (Ch. 15, p. 62)	<u>Surprisingly</u>, she had endured years of widowhood in patience but now couldn't find enough of it to carry her through this period. (Ch. 15, p. 108)
15		كانت تنتظره <u>بلا ريب</u> ولكنها في حيرة من أمر نفسها. (Ch. 10, p. 87)	She was waiting for him, <u>without doubt</u>, but she was in confusion of herself. (Ch. 10, p. 87)	She had anticipated this encounter but was plagued with doubts. (Ch. 10, p. 44)	She'd been expecting him, <u>certainly</u>, but was at a loss as to her own feelings. (Ch. 10, p. 77)

| 16 | | حقا كان السيد سليم علوان لايكاد يفقه شيئا فيما عدا التجارة- من أمور الدنيا، و تكاد تسمو آراؤه أو معتقداته على آراء ومعتقدات عباس الحلو . (Ch. 8, p. 71) | <u>Surely</u>, Master Salim Alwan was barely understanding a thing –except for trading- of the affairs of the world, and barely his opinions and beliefs elevated over the opinions and beliefs of Abbas El-Helw. | <u>The trouble was</u>, that Salim Alwan scarcely understood anything apart from the world of commerce, and his opinions and beliefs were hardly above those of Abbas, the barber, for example. (Ch. 8, p. 35) | <u>The fact was</u>, though, that Master Salim Elwan understood almost nothing of the affairs of the world, trade excepted, and his views and beliefs were scarcely more elevated than those of Abbas el-Helw, for example. (Ch. 8, p. 61) |

As shown above, the first category shows instances of special discourse markers exemplified in "أجل" /yes/ and " اللهم إ " /our God except for/ which are used in spoken Arabic. Under the vulgarism category, the utterances "قتله الله" /God kill him/ "فقاتلها الله" /God fight it/ are all cursing expressions in standard Arabic they both mean "damn him/it". Similarly, the expression " تبا للقلب " /damn the heart/ is used in Arabic as a cursing word. Further, the spoken aspect of the narrative is reflected in the ample use of interjections exemplified in "آه" /Ah/ in the first and third examples and the expression "ياه" /my God/ in the second example. Moreover, according to House's (1997) TQA model, the use of qualifying modal adverbials, such as "ومن عجب" /and of wonder/, "بلا ريب" /without doubt/ "حقا" /surely/ contributes to the text's spokenness.

All the examples under the special spoken markers category expressed by "أجل" /yes/ are not translated in TT1. In contrast, in TT2, although these special spoken markers are translated covertly either as "it is true" or "it was true" in the first and second examples, respectively, they reflect a more written medium. However, in the other examples, the spokenness is sustained in TT2 whereby "أجل" /yes/ is translated overtly as "True". Additionally, in the first example under the other special spoken markers represented by " اللهم " /our God, except/, the utterance " اللهم إلا الدكتور بوشي " /our God except for doctor Bushi/ is translated with a less formal utterance in TT1 as "Except, that is, for Dr. Booshy." Here, the insertion of "that is" indicates less premeditation and thus can be considered more spontaneous than written language, which according to House's (2015) TQA model, retains the ST's spokenness to some extent. On the other hand,

in TT2, the translation of this utterance into "The exceptions were Doctor Bushi" is rather more written than spoken.

However, the spokenness of the utterances "اللهم إلا الشيخ درويش" /our God except for Sheikh Darwish/ and "اللهم عددا من المقاعد" /our God except for a number of seats/ (has been affected in the two texts,) based on House's (2015) TQA model, has been translated covertly in the two translations. In TT1, these utterances are translated into "except for Sheikh Darwish," and "except for a number of chairs" respectively. Similarly, in TT2, they are translated as "but for Sheikh Darwish" and "the exceptions being a few chairs," wherein the spokenness element is not reflected in the translation.

In a similar vein, under the vulgarism category, the utterances "قتله الله" /God kill him/ "فقتلها الله" /God fight her/ and "تبا للقلب" /damn the heart/ are translated in TT2 as "God damn him", "God damn them" and "Damned be the heart," respectively. On the contrary, in TT1, these utterances are either ignored or translated differently than the original. In the first instance, the utterance "قتله الله" /God kill/ is translated in TT1 as "how God had struck down Salim Alwan" which utterly eliminates the cursing word of the original. Likewise, in the second example, the utterance "فقتلها الله من نظرة تتوجب أعنف عراك" /God fight it, of a look that requires the most violent fight/ is translated as "as for that challenging look in his eyes, what a splendid battle it invited" whereby the cursing word in the utterance "فقتلها الله" /God fight her/ is not sustained. Finally, in the last example under this category, the utterance "تبا للقلب" /Damn the heart/ is paraphrased in translation as "He cursed his soft treacherous heart" which shows more written than spoken medium. Thus, based on House's (2015) TQA model, the spokenness intended by vulgarism here is highly affected in TT1.

In a different vein, the interjection examples are maintained in translation in two occasions

in TT2 whereby the utterances "عرفتهم حق معرفته، آه" /ah, she knows them very well/ and " باه هقلبه حتفيّ" /my God .. how his heart stoned/ are translated overtly as "ah, she knew them well" and "dear God, how had his heart been so unfeeling", respectively. On the other hand, the spokenness intended by these interjections in these examples is not retained in TT1 since the first utterance is translated here as "she knew the answer and was aware that umm Hamida would be in the foreground of those gossips" while the second utterance has been omitted. Conversely, in the last example, the interjection in "آه، شيء وحننة م كان تملكت ولو آه لواكن!" /but ah, if only she had a nice milaya/ is translated overtly as "but oh, if she only had a nice cloak", in TT1, while the interjection has not been maintained and translated in TT2 as "If only she owned a decent milaya and a new pair of slippers". Hence, based on House's (2015) TQA model, under this category, the translator in TT2 has sustained the spokenness of the original more than TT1.

In the last two examples, based on House's (2015) TQA model, by translating "ومن عجب" /and of wonder/ overtly as "surprisingly" and "بلا ريب" /without doubt/ as "certainly", respectively, the translator in TT2 has sustained the spokenness achieved in these utterances. On the other hand, in TT1, translating "ومن عجب" /and of wonder/ covertly as "It was surprising" and omitting "بلا ريب" /without doubt/ produces a more written text than the original and thus it does not sustain the ST's spokenness. In a different vein, in the last example, the spokenness intended by the qualifying modal adverbial "حقا" /surely/ is not sustained in the two TTs, wherein it is translated covertly as "The trouble was" in TT1 and as "The fact was" in TT2. Hence, based on House's (2015) TQA model, the translator in TT2 sustains the spokenness by translating qualifying modal adverbials more than TT1.

All in all, based on House's (2015) TQA model, the spokenness of ST has been highly affected in TT1 more than TT2 due to the omission of most of the lexical spoken features of the

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text. On the contrary, most of these features have been maintained in TT2 on several occasions.

ii   Among Characters' Level

The medium among characters is spoken, which can be seen in several linguistic realizations, including interjections and vulgarism. It is crucial to state here that the spokenness is expressed in this level in several ways, but only the examples with translation issues are mentioned.

Table 5.26: Examples of Medium among characters (Lexical means)

E.g.		ST	Gloss	TT1	TT2
1	Interjections	فتنهدت الأم قائلة: - آه لو تخففين من غلوائك..! (Ch. 3, p. 30)	Then the mother sighed saying: - <u>Oh</u> if you reduce your exaggeration!	Her mother sighed deeply and said, "If only you would stop being so conceited." (Ch. 3, p. 16)	With a sigh, her mother said, "If only you'd just stop making such a fuss of everything!" (Ch. 3, p. 24)
2		فقلدت لهجة أمها قائلة آه لو تنصفين ولو مرة في العمر! (Ch. 3, p. 30)	Then she mimicked her mother's accent saying: - <u>Oh</u> if you be fair even once in your life!	The girl mimicked Umm Hamida's voice and replied, "If you would only be reasonable for once in your life."[SEP] (Ch. 3, p. 16)	Mimicking her mother's voice, the girl said, "If only you'd be fair once just once in your life!" (Ch. 3, p. 24)
3	Vulgarism	فقال متظاهرا بالحجام والإباء: - السفر يا بن الكلب! (Ch. 4, p. 40)	So he said pretending of refusal and disapproval: -Travelling is a <u>son of a bitch</u>!	He knew he must have time to plan and to think. He said aloud, feigning disinterest, "Oh, traveling is such a <u>bore</u>." (Ch. 4, p. 20)	As though wanting to give himself some space for planning the reflection, and feigning lack of interest and distaste, he said, "journeys are a <u>pain</u>" (Ch. 4, p. 33)
4		فقال بلهجة استسلامية واستعطافية: - بل من الشر نفسهم ..... - ماشاء الله يا بن الطنخة! (Ch. 16, p. 140)	So he said in the same tone of resigned and conciliatory: - the mankind themselves… - Masha Allah you <u>son of the dizzy</u>.	In the same tone of humility Zaita replied, "No, of mankind. "What next, <u>you son of a whore</u>!" (Ch. 16, p. 69)	In the same resigned and conciliatory tones, he said, "No, of mankind itself." "Wow, <u>hear the man talk</u>!" (Ch. 16, p. 121)

The first three examples are extracted from a conversation between Umm Hamida and her foster daughter Hamida. These examples exhibit various instances of interjections in the utterances "آه لو تنصفين ولو مرة..!" /<u>Oh</u> if you reduce your exaggeration!/, and "آه لو تخففين من غلوائك"

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العمر "‟ /<u>Oh</u> if you be fair even once in your life!/.

In a different vein, another linguistic realization of spokenness, according to House's (1997) TQA model, is the use of vulgarism. The first extract under vulgarism is taken from a conversation between two friends, namely, Abbas el-Helw and Hussein Kirsha, whereby Hussein Kirsha is trying to convince Abbas el-Helw to leave Midaq Alley and travel to improve his living standards. However, Abbas has refused to leave, stating that "السفر بن الكلب" /traveling is a son of a bitch/. In the second example under vulgarism, the underlined word in the statement "ما شاء الله يا ابن الطائخة" /Masha 'Allah you son of the dizzy woman/ which is taken from a conversation between the baker's wife, Husniya and Zeita, is considered as a swear word in Egyptian dialect that gives the meaning of "son of a bitch".

In translation, the interjections in the utterances "آه لو فخين من فوظك...!" /Oh if you reduce your exaggeration!/, and "آه لو نصفين ولو مرف العمر!" /Oh, if you be fair even once in your life/ are not translated in both texts, i.e., TT1 and TT2. Interestingly, even though the two TTs do not translate the interjection of ST's utterance, the spokenness has been sustained in TT2 by using contractions as in "you'd" in the two utterances. Thus, it can be stated here that based on House's (2015) TQA model, TT2 retains the spokenness of these utterances.

In a different vein, under the category of vulgarism, both translators do not maintain the vulgarism expressed in the two instances, i.e., "السفر بن الكلب" /traveling is a son of a bitch!/ whereby it has been translated as "traveling is such a <u>bore</u>" in TT1 and as "journeys are a <u>pain</u>" in TT2, respectively. Based on House's (2015) TQA model, the spokenness of these utterances have been affected by the omission of vulgarism in the two TTs. In the second example under vulgarism, based on House's (2015) TQA model, the underlined word in the statement " ما شاء الله يا ابن الطائخة" /Masha 'Allah you son of <u>the dizzy woman</u>/ is translated overtly, i.e., with a similar

vulgar language as "son of a whore" in TT1 whereas in TT2 it has been translated with sense as "hear the man talk". Therefore, according to House's (2015) TQA model, the spokenness expressed by the vulgar expression is affected in TT2.

In general, based on House's (2015) TQA model, the spokenness of these utterances has been affected by the omission of interjections and vulgarism in the two TTs. Although TT1 distorts the spokenness by omitting some interjections, it retains some vulgar examples. On the other hand, TT2 has retained the spokenness using contractions in some utterances in which the interjections are deleted.

(b) *Syntactic Means/ Differences*

This section examines the syntactic means of medium at the narrative level and among the characters' level.

i   Narrative Level

The spokenness of ST is syntactically shown through the predominance of compound-complex sentences with mainly paratactic constructions that are additive in nature which, based on House's (2015) TQA model, are appropriate for spoken mode. However, since the long additive sentences have been analyzed under the author's (emotional and intellectual) stance, it is not highlighted here to avoid repetition. It is further reflected in the use of quotation marks, which can be considered spoken features according to Al-Rubai'i (1996). Just like when the person speaks and stresses certain words by making quotation marks gestures. In ST, Mahfouz highlights the words written in dialect between these marks. It is also shown through the abundant use of *and*, and anacolutha, which according to House (1997) are features of text's spokenness.

Further, the eticness of ST is shown through the use of personal deictic, as indicated by House (1997).

Table 5.27: Examples of medium in narrative level (syntactic means)

E.g.		ST	Gloss	TT1	TT2
1		وجعل حسين كرشة بثرثرته المعهودة- يحدثصاحبه عن حياة «الورنس» والعمال والمرتبات والسرقات وما يحدثبينه وبين الانجليز من نوادر ومداعبات! (Ch. 4, p. 37)	Hussein Kirsha kept –with his usual loquacity- telling his friend about the life in "the Urnus" and the workers and the ranks and the thefts and the what happens between him and the British of funny things…	Hussain Kirsha, in his usual prattling manner, began telling the barber about life in the depot, about the workers, their good wages, the thefts, about his adventures with the British, and the affection and admiration the soldiers showed him. (Ch. 4, p. 19)	Hussain Kersha started to tell his friend, with his usual loquacity, about life at the "Urnus," about the workers, the salaries, the thefts, and the funny things. (Ch. 4, p. 30)
2	Quotation marks	وكان جو القهوة – على خلاف الجو البارد في الخارج- فئا ليحفظ حرارته دخان الجوز وأنفاس السمار ووهج «النصبة»… (Ch. 6, p. 56)	And the café's atmosphere – in contrast with the cold atmosphere outside- was warm, keeping its temperature the smoke from hookah and the breaths of the customers and the glow of "the stove" …	In contrast to the cold outside air, the air in the cafe was warm from the heat of the pipe smoke, the breath of the people sitting within it, and the glowing stove. (Ch. 6, p. 28)	The atmosphere was warm, the heat maintained by the smoke from the gozas, the breath of the chatting patrons, and the incandescence of the embers glowing on the counter. (Ch. 6, p. 47)
3		وتأثر السيد بقول ابنه، وكان يثق في أبنائه «المتعلمين» ثقة كبيرة … (Ch. 8, p. 71)	And the master was affected with the saying of his son, and he trusted his sons "the educated" a great trust…	Salim Alwan was very impressed by what his son said. He had faith in his educated sons, and his determination to put politics aside was reinforced by his ignorance and indifference to that world. (Ch. 8, p. 35)	His son's words had an impact on Master Salim. He trusted his sons-by whose education he set great store – and his utter ignorance of and indifference (Ch. 8, p. 61)
4		كانت «الاخلاق» أهون شيء في نفسها المتمردة، وقد نشأت في جو يكاد لا يظلها، أو يغل يديها. (Ch. 10, p. 89)	"Morals" were the easiest thing on her rebellious self, and she has been raised up in an atmosphere that barely sets in their shadows, or be handcuffed with chains	Morals were no part of her rebellious nature. She had grown up in an atmosphere almost entirely outside their shelter and without the restriction that they impose. (Ch. 10, p. 44)	'Respectable behavior' was the last thing her rebellious nature cared about; she had grown up in an atmosphere that afforded such things scant attention and wore their shackles lightly. (Ch. 10, pp. 77-78)

5		فتحت له الست بنفسها، وكانت تتلفع بخمار، ودعته إلى حجرة الاستقبال ودخل الرجل وجلس. (Ch. 21, p. 181)	And the mistress opened the door for him herself, and she was veiled with a scarf, and she invited him to the reception room and the man entered and sat down.	Mrs. Afify, exuding a strong scent, opened the door and invited him into the reception room. He accepted and sat down, drinking the coffee the servant brought. (Ch. 21, p. 87)	The woman, fully veiled, opened the door to him herself and invited him into the reception room, and the man entered and sat down. (Ch. 21, p. 158)
6	Use of a lot of *and*	وذاع الخبر، وأعاد لهم كرشة القصة التي رواها لابنه مرات ومرات على السائلين فنزلتها الألسن، وزادت فيها ما شاءها لها من هوى وجاء عم كامل القهوة مترنحاً وقد صعقه الخبر فهده هداً وارتمى في أريكة وراح يبكي مراً كالطفل. (Ch. 35, p. 310)	And the news spread, and Boss Kirsha repeated the story that his son told times and times on the enquirers, so tongues passed it, and added on it what the imagination wished and Uncle Kamil came to the café staggering as the news has surprised him so it stunned him and he threw himself on a bench and went on crying like babies.	The news soon spread as Kirsha told his son's tale repeatedly to people who came to ask. Their tongues in turn circulated the story, along with many additions and variations. Uncle Kamil staggered into the cafe in a dazed state and sat slumped in a chair staring straight ahead and mumbling. Suddenly he threw himself on the sofa and began weeping like a child. (Ch. 35, p. 144)	The news spread and Boss Kirsha repeated what his son had told him again and again to those who came to enquire. Tongues passed it on from one to the next, each adding something of its own. Uncle Kamel arrived at the café staggering from the impact of the news, which had struck him like a blow in the café, and he threw himself down on a bench, bursting into bitter tears and sobbing like a child. (Ch. 35, p. 274)
7		ودعا له الإخوان بصدق وحرارة، ووصلوا الحديث في سرور وحبور. (Ch. 33, p. 297)	And the brothers prayed for him honestly and enthusiastically and they continued the chatting in happiness and joy.	The holy men said prayers for him and happily continued their conversation. (Ch. 33, p. 139)	And the brothers invoked God's blessings upon him with sincerity and with ardor and resumed their converse in joy and gladness. (Ch. 33, p. 262)
9	Anacoluthon	وظل على هذا حتى نشبت الحرب فالتحق بمعسكرات الإنكليز للخدمة فيها، وارتفع أجره اليومي حتى بلغ ثلاثين قرشاً فضلاً عن ثلاث قروش كانت أول أجر يتقاضاه- غير ما يسميه "أكل العيش بخفة اليد" (Ch. 4, p. 36)	And he remained until the fire of war started and he joined the service of the British camp, and his daily wage reached thirty piasters – compared to three piasters of his first job- besides what he calls "the eating of bread likes the lightness of the hand".	He remained there until the war broke out and then went to work in a British Army camp. His daily wages were now thirty piasters compared to the three piasters in his first job. (Ch. 4, p. 19)	He remained there until the war started and he began working for the British army camps, where his daily wages went up to thirty piasters (as against the three piasters he'd been earning to start with); not to mention that. (Ch. 4, p. 28)

10		قد اكتسب للبراعة ففنه من تجارب للحياة للتي صادفته، وفي رأس ها جميعاً ثتخله عهدا طوي فسير كرس بتجول، وتصله بأوساط للشحاذين – ثلصا يرجع عهد لى صباه من كارى يعش في لكنف ولدين شحاذين – لكرفيت طيوقف ن للملخياج ..... (Ch. 7, p. 61)	And he acquired his mastery from the experiences of life that met him, on top of which was his long career in a travelling circuses, and for his connection with society of baggers- a connection that goes back to the time of his young age when he was living in the bosom of his bagger parents- had thought of applying the art of makeup.	He gained his skill by working for a long time with a traveling circus. Zaita had, moreover, been connected with beggar circles since his boyhood, when he lived with his parents, who were beggars. (Ch. 7, p. 30)	He had acquired his mastery from the random experiences of life, of which the most important was his long career in travelling circuses. Under the influence of his contacts with the baggers' world (which went back to the days of his boyhood, which he had spent in the bosom of bagger parents), it had occurred to him to apply the art of make-up (Ch. 7, p. 52)
11	Use of personal didactic	ومع ذلك أقول حذار (Ch. 31, p. 276)	Even though I say caution!	Zero translation	Despite this, I caution you. (Ch. 31, p. 242)
12		و يدري للمحتضر نفسه حقيقة هذا اللمفم نيتطيع أن لنمس غيردار اضار للظاهرة، (Ch. 29, p. 258)	And the dying himself does not know the reality of this pain, so that we cannot sense but the apparent effects.	Zero translation	Only the dying man himself could know what that pain really felt like, for all we could perceive were the outward effects of the death process. (Ch. 29, p. 226)

In ST, the author seems to stress some words by writing them between quotation marks which is also a feature of spokenness, as indicated earlier. Sometimes he includes these words between quotation marks because they are written in dialect such as in the examples «رنس» /Urans/, referring to the British Camp, and «للصبة» /the stove/ which refers to the special stove used in the café. On the other occasions, some words are written between quotation marks to stress an idea such as, in the last two examples, whereby the word «للتغين» /the educated/ is utilized to indicate that the sons of Master Salim Alwan are educated and «خ ق» /morals/ to stress that Hamida is immoral. Also, ST presents an abundance use of *and* in sentences, which according to House (1997), expresses the text's spokenness. Moreover, the spokenness is reflected in ST by the ample use of anacolutha throughout the text such as "في شروق تقرث ثظرين – علمه ل صات يرجع عهده لى صباه من كاري يعش – " /– compared to three piasters of his first job-/, and " ش عيش من كاري يعش في تفيه، – a connection that goes back to the time of his young age when he was living in the bosom of his bagger parents/.

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Further, the text's eticness is reflected in the author's use of personal deictic exemplified in the utterances "حذار أقول لك ومع" /Even though I say caution!/ "آثار غيرها سنمستطيع أن فما الظاهرة" /so that we cannot sense but the apparent effects/, the pronoun "I" referring to the author and "We" referring to the author and readers of the text, show the eticness of ST.

When it comes to translation, the examples showing spokenness through quotation marks, the translator, in TT1, has not kept these quotation marks in the example « سن» /Urans/, «الصبة»، /the stove/, «المثقفين» /the educated/ and « ق خ » /morals/. By contrast, in TT2, these quotation marks are only maintained in two examples such as "Urnus" and 'Respectable behavior'.

Furthermore, in the first example, under the category use of a lot of "and", "and" is used six times in ST, while in TT1, it is solely used twice and three times in TT2. Similarly, in the second example, "and" is used seven times in ST, whereas it is used three times in TT1 and four times in TT2. On the other hand, in the last example, "and" is used four times in both ST and TT2, while it is used once in TT1. Interestingly, in this example, even the first "and" in ST that is considered a cohesive device and a feature of text's spokenness in House's model is translated in TT2. Although both translators use less "and" in the translation, TT2 shows closer use of *and* to spoken medium in the last two examples.

As for the examples under the category of anacolutha, the examples "نظير ثلاثة قروش في عمله – ل" /– compared to three piasters of his first job-/, and "في شبابه حين كان يعيش في كنف والديه الصعلوكين" /- a connection that goes back to the time of his young age when he was living in the bosom of his bagger parents-/ are not translated in TT1. However, they are all translated overtly in TT2; thus, based on House's (2015) TQA model, the spokenness expressed by them

is sustained.

Further, based on House's (2015) TQA model, it is crucial to state that the text's eticness has been highly affected in TT1 with the omission of the pronouns "I, we" since the utterances "ومع so/ ومع أنني تطيع أنزلي فير تآار /Even though I say caution!/ and "نحضار لاظاهرة تآك ؤول حذار" /that we cannot sense, but the apparent effects/ are deleted in TT1 while in TT2 they are translated overtly as "Despite this, I caution you" and as "for all we could perceive were the outward effects of the death process".

In a different vein, the spokenness in TT2 is shown in the use of contractions in the narrative, as shown in the following table:

Table 5.28: Examples of contractions in narrative

E.g.	ST	Gloss	TT1	TT2
1	لمتدرا خريهبماذت جهب. (Ch. 2, p. 25)	The other woman <u>did not</u> know how to reply.	The widow <u>did not</u> know how to reply. (Ch. 2, p. 13)	The other <u>didn't</u> know how to reply. (Ch. 2, p. 20)
2	ليمتكنتطمعي للزواج من شاب، و كان لش ابمبلزوج لذيينلريبها، لوائق هالهتوتح لى ثعقدمي الىن". (Ch. 2, p. 25)	And <u>she was not</u> wishing for the marriage of a young man, nor was the young man is the husband who is fit for her, but <u>she did not like</u> "advanced in age".	She <u>did not</u> want to marry a youth who would be an unsuitable husband for her and yet she <u>was not</u> pleased at the expression. (Ch. 2, p. 13)	She <u>wasn't</u> eager to marry a young man and a young man <u>wouldn't</u> make her the sort of husband she needed, but she <u>didn't</u> like the sound of the words "older man." (Ch. 2, p. 20)

All the lines above, extracted from the narrative, show contractions in TT2, such as "didn't", "wasn't", "wouldn't". Such contractions are not shown in the original text basically because contractions are not used in Arabic. However, unlike the case in TT2, the translator in TT1 does not use contractions in the narrative. Thus, based on House's (2015) TQA model, TT2 has retained the spokenness of the original text more than TT1.

In summary, the text eticness has been substantially affected in TT1 by the omission of the personal pronouns referring either to the reader or author and the omission of the imperative structure. By contrast, the etic nature of the text has been less affected in TT2. Thus, along Biber's (1988) three dimensions for differentiating oral from written texts, TT1 is less involved, less situation-dependent with the omission of spoken features of the text, such as interjections and lack of direct addressing to the reader, less use of anacolutha and the less use of personal deictic has affected the eticness of the text. However, TT2 shows a closer medium to ST as it is more involved and more situation-dependent, using some spoken features and providing an etic text by retaining the majority of personal deictic.

ii   Among Characters' Level

The spokenness among characters is also shown syntactically through several linguistic realizations such as ellipsis and the use of a lot of *and* as indicated by House (1997).

Table 5.29: Syntactic means of medium in the among characters' level

E.g.		ST	Gloss	TT1	TT2
1	Ellipsis	- نحن جيران تقريبا... متزوج؟ -كلا .. مع أهلي.. (Ch. 6, p. 56)	- We are almost neighbors .. Married? - Indeed no .. <u>with my family</u> ..	"We are almost neighbors. Are you married?"[1]_{SEP} "Of course not <u>I am with my family.</u>" (Ch. 6, p. 27)	"We are almost neighbors. Married?" "Definitely not, <u>with my parents</u>"[1]_{SEP} (Ch. 6, p. 47)

2		فـقـالت أم حـمـيدة وقد لبـس وجـهها الـمـدور هيئـة الجـد والـ تـمام: - أقـول لـه سـيدة نـصف، و لـ دلـها و حـماة، أدب وكـمال. صـاحـبة دكـهـين بـالـحـمزاوي وبـيت ذي طـابـقـين بـالـمـدق. فـتبـسمت الـسـت وقـالـت تـصـحح لـها ما حـسبتـهـفـوة: بـل ذي ثـ ثـة طـوابـق… (Ch. 2, p. 26)	Then Umm Hamida said while her widely round face wore the appearance of seriousness and concern: - I will tell him a middle lady, and she has no child nor a mother-in-law, well-manner and perfection. an owner of two shops in Al-Hamzawi and a double story house in the Midaq. So the lady smiled and said correcting her in what she thought was a mistake: - Indeed, <u>a three story</u> …	Her pockmarked face having taken on a serious and conscientious look, Umm Hamida then said, "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-story house in Midaq Alley."[SEP]The lady smiled and said, to correct what she considered an error, "No, <u>the house has three stories</u>."[SEP] (Ch. 2, p. 14)	Umm Hamida told her, "I'll tell him it's a middle-aged lady, with no children and no mother-in-low, well-bred and perfect in every way, who owns shops in el-Hamzawi and a two-story house in the alley" Correcting what she thought was a slip of a tongue, mistress Sanyia smiled and said "<u>A three-story..</u>" (Ch. 2, p. 21)
3		فـتبـسم فـرج ابـراهـيم وعـرفـه الـيه قـائـلا: - سـوسـو مـعـلم الـرقـص. (Ch. 26, p. 234)	And Faraj Ibrahim smiles and said introducing him to her: - <u>Soso the dance teacher</u>…	Ibrahim Faraj smiled and introduced him to her. <u>This is Susu</u>, the dancing instructor" (Ch. 26, p. 112)	Farag Ibraim smiled and introduced him as Sousou, our dancing master" (Ch. 26, p. 204)
4	Use of a lot of *and*	قـال الـمفتـر الـثـغـر: - عـما قـريـب بـأسـافـر الـى تـلـ الـكـبـير، وسـأبـتـغـل بـادئ ا ا ر بـيـومـية مـقـدارها خـمـسة وعـشـرون قـرشـا، وقـد أكـد لـي جـمـيع الـذيـن يـشتـغـلـي ا ر أن هذا الـقـدار قـلـيل من كـثـير مـما يـصـيبه جـمـيع الـذيـن يـشـتـغـلـين فـي الـجـيـش.وسـأجـعـل مـهي فـي أن أوفـر مـن يـومـيتـي أقـصـى ما أسـتـطـيع تـوفـيره. (Ch. 10, p. 92)	He said open-mouthed: - Soon I will travel to Tal El-Kibir, <u>and</u> I will work at the beginning with a daily wage of twenty-five piasters, <u>and</u> all those who I consulted has assured me that this is the least of the more that the workers with the Army may get. <u>And</u> I will make my concern in that I save from my daily wage the most I can save,	He said, smiling broadly, " I am going to Tell el-Kebir <u>and</u> I will start work there with a daily wage of twenty-five piasters. Everyone I have asked has said that this is only a small part of what people working for the Army really get. I will do all I can to save as much as possible". (Ch. 10, p. 46)	Thrilled, he said, smiling broadly. "<u>I'll</u> start off by working as a day laborer for twenty-five piasters a day. Everyone <u>I've</u> asked tells me that that's just a fraction of what the people working for the army actually get. <u>I'm</u> going to try hard to save every piaster I can". (Ch. 10, p. 80)

As shown in the table above, the underlined utterances, i.e., "متزوج؟" /married?/, "مع .. ك أ" /no with my parents/, "بـل ذي ثـثـة طـوابـق" /Indeed, a three-story/ and "سـوسـو مـعـلم الـرقـص" /Soso the dance teacher/ are elliptical clauses. Additionally, the last example demonstrates how the text's spokenness among characters is reflected through the ample use of "and".

When it comes to translation, based on House's (2015) TQA model, the spokenness expressed by the ellipsis examples of ST is substantially affected in TT1 whereby the elliptical clauses in the utterances "تزوج؟" /married?/, "مع أهلي .. لأ" /no with my parents/, "بل ذيثثة" /Indeed, a three story/ and "شوسو معلم الرقص" /Soso the dance teacher/ are translated covertly as full clauses without ellipsis as "are you married?", "of course not . . . I am with my family.", "no, the house has three stories." and "this is Susu, the dancing instructor", respectively. On the contrary, in TT2, the ellipsis is translated overtly as "Married", "Definitely not, with my parents," and as "A three-story", and "Sousou, our dancing master."; which retains the ST's spokenness.

Further, in the last category, while the underlined "and" in ST is dropped in the two translations as shown in the table above, the spokenness is only affected in TT1. By contrast, TT2 maintains the spokenness of the ST utterances by the use of contractions as in "I'll", "I've" and "I'm". Thus, based on House's (2015) TQA model, the spokenness in this example is retained in TT2.

In general, it can be concluded that, according to House's (2015) TQA model, TT2 seems to provide a better translation of spokenness among characters as it sustains the translation of ellipsis and it uses contractions more than TT1.

(c) *Textual Means/ Differences*

The text is highly connected with the markedly frequent use of lexical repetition either through repeating the same lexical item or its synonyms and near-synonyms and parallelism such as the parallelism of the structure (As for … it is /she- he is). According to House's (2015) TQA model, these rhetorical means are considered means of de-automatization and foregrounding certain items and helping to make 'the text rhetorically more effective and emotionally involved, as well as strongly cohesive' (p. 133). As noted in the previous chapter, it is crucial

to state that since most of the examples analyzed under textual means are related to connectivity, they are not analyzed in two levels but rather in the whole text.

Table 5.30: Examples of connectivity (textual means)

E.g.		ST	Gloss	TT1	TT2
1	Lexical repetition	يا للشقاء يا حميدة الشقية ولي الشقي ان كلينا يشقى لفعل هذا الخطأ ولكن ابدا الى نفسينا ولكن هذا بما انا نشقى بهذا الخطأ، إذ المجرم الأول مطمئن سعيد كأنما يسعد بشقائنا. (Ch. 32, p. 290)	What a suffering. Hamida! You are suffering I am suffering we both are suffering because of this mistake that stands between us. However, while both of us suffer with this mistake, the first criminal tranquil and happy as if he is enjoying our suffering.	How awful, Hamida! Both of us are miserable because of that low bestial criminal. (Ch. 32, p. 135)	There has been so much suffering, Hamida! you're suffering and I'm suffering. Both of us have been made to suffer by what criminal did. (Ch. 32, p. 254)
2		ثم أعول بالبكاء.... ليت الشيخ درويش بقي في مكانه يبكي... حتى أهاب بكائه في مكانه ملأ حوانين... (Ch. 29, p. 264)	Then he wept crying … and the Sheikh Darwish kept in his place crying … until his weeping reached Boss Kirsh.	He burst out weeping. His voice now rose to a near-scream until it reached Kirsha. (Ch. 29, p. 125)	Then he burst into tears… Leaving sheikh Darwish where he was, weeping. As his voice grew louder, it turned into more of a scream and his wailing finally brought Boss Kersha. (Ch. 29, p. 231)
3		لم يزل ينتظر يوم الأحد، ويوم الأحد ليس ببعيد، ولكن ما عسى أن يصنع إذا حان الحين؟! (Ch. 34, p. 301)	He is waiting Sunday, and Sunday is not far, but what he may do when the time comes?	He looked forward to Sunday, but what would he do when it came? (Ch. 34, p. 140)	He was waiting for Sunday, and Sunday wasn't far off, but what was he to do when the time came? (Ch. 34, p. 266)
4	Parallelism	أما جسمها فنحيل أو جاف كما تصفه نسوة الزقاق، وأما الصدر فأملح، بيد أن فستانها الظريف يواريه. (Ch. 2, p. 18)	As for her body it is slim or dry as the women of the Alley describes it, and as for the breast, it is flat, however, a nice dress is covering it.	The body was slim, even thin, as the women of the alley described it, and her bust meager, although her nice dress hid it from sight. (Ch. 2, p. 10)	Her body was slender (or skin and bones, to use the description of the women of the alley) and her chest flat, though a pretty dress concealed its deficiencies. (Ch. 2, p. 14)
5		ذهبن اليها مكدودات هزيلات فقيرات، وسرعان ما أدركهن تبدل وتغير في ردح قصير من الزمن، فشبعن بعد جوع، وكسين بعد عري، ولمن بعد هزال. (Ch. 5, p. 45)	They went to it exhausted, emaciated and poor, and soon they experience a transform and a change in a short period of time, they got filled after hunger, and got dressed after nakedness, and got some weight after emaciation.	They had gone into factory work exhausted, emaciated, and destitute. Soon remarkable changes were noticeable: their once undernourished bodies filled out and seemed to radiate a healthy pride and vitality. (Ch. 5, p. 22)	They have arrived exhausted, emaciated, and poor, only to undergo within a short interval, eating well when once they had gone hungry, dressing decently when once they had been barely clothed, filling out when once they had been thin. (Ch. 5, p. 37)

6	وكانت ترى كل ذلك باهتمام، ومساورها تطوي أحاسيس متباينة تطوي من لذة وتطوي من حنق. (Ch. 20, p. 170)	She was watching all that with interest, and mixed emotions concerned her <u>that does not lack ecstasy and does not lack rage.</u>	She watched this with mixed <u>emotions of pleasure, outrage, and flattery.</u> (Ch. 20, p. 82)	She noted this with interest and conflicting sensations that were <u>neither completely pleasurable not completely displeasing.</u> (Ch. 20, p. 148)

As shown in ST, the aforementioned examples exhibit repetition of the lexical items " شقيه
بكى باكيا، بكاء، يشقى، " /wept crying, crying and his
weeping/ and " أعول باكيا، باكيا، نواح " /suffering, suffer, to suffer/ "الشقاء، يشقى،
weeping/ and " حد يوم " /Sunday/. In a different vein, in ST, Mahfouz employs parallelism, which
refers to the occurrence of a particular syntactic structure more than once in juxtaposition,
thereby creating connectivity and continuity of discourse besides its 'aesthetic and persuasive
purposes' as indicated by Al-Manna (2016, p. 143). For instance, the first example exhibits a
parallelism of the structure "أما ...فـ" /as for … it is/ which is repeated in several occasions
throughout the text. Further, in the second example, the parallelism in " شبعوا بعد جوع، وكسوا بعد
عري، ولتم بعد هزال " /They got filled after hunger, and got dressed after nakedness, and got some
weight after emaciation/ is indicated by the structure {verb (attached subject) +after +noun}
and repeated three times. Also, in the second example, the statement "تطوي من لذة   تطوي من حنق "
/that does not lack ecstasy and does not lack rage/ is paralleled by the repetition of the structure
{neg verb+ preposition +noun}.

In terms of translation, in the first example, based on House's (2015) TQA model, the lexical
items " شقيه الشقاء، يشقى، " /suffering, suffer, to suffer/ are translated overtly as "suffering,
suffering, suffering, suffer" in TT2 while the lexical repetition is not sustained in TT1 whereby
all these lexical items are translated covertly as "miserable". Further, in the second example,
the lexical items " أعول باكيا، باكيا، نواح " /wept crying, crying and his weeping/repeat the word
"cry" either through the same word "باكيا" /crying/ or through synonyms "أعول باكيا" /wept
crying/, and "نواح" /his weeping/. Besides connecting the text, this repetition further

emotionally involves the reader with the text. In TT1, although the lexical item "weeping" is repeated only once with a near-synonym as "near-scream", it is repeated less frequently compared to ST and TT2 in which this lexical item is repeated four times with synonyms as "busted into tears", "weeping" and his "his wailing" or with near-synonyms as "scream". Moreover, the lexical repetition in the utterance "يوم وحد يوم ينتظر وهو" /He is waiting Sunday, and Sunday is not far/ is translated covertly without repetition in TT1 while in TT2 this repetition is translated overtly as "He was waiting for <u>Sunday</u>, and <u>Sunday</u> wasn't far off". Thus, according to House's (2015) TQA model, the lexical repetition is sustained in TT2 more than TT1.

Further, the structural parallelism in "أما ...فـ" /as for … it is/ in the statement "جسمها فإما أو جاف كنتصف نساء الزقاق، و أما الصدر فهي مسطحة بيد أن ثوبها الجميل يستره / As <u>for</u> her body <u>it is</u> slim or dry as the women of the Alley describes it, and <u>as for the breast</u>, <u>it is</u> flat, however, a nice dress is covering it/ is not maintained in both translations as shown in the table.

In addition, in the second example, the grammatical structure {verb (implicit/attached subject) +after +noun} paralleled three times in the statement "شبعوا بعد جوع، ولبسوا بعد عري، ولم ن سمنوا بعد هزال /they got filled after hunger, and got dressed after nakedness, and got some weight after emaciation/ is translated covertly without parallelism as "their once undernourished bodies filled out and seemed to radiate a healthy pride and vitality." in TT1. On the contrary, this parallelism is translated overtly in TT2 as "eating well when once they had gone hungry, dressing decently when once they had been barely clothed, filling out when once they had been thin."

Likewise, in the second example, the parallelism in the statement "تخلو من لذة و تخلو من حنق" /That does not lack ecstasy and does not lack rage/ which is expressed by repeating the structure

{neg verb+ preposition +noun} is not sustained in TT1 although it transfers the meaning of the paralleled utterances as "emotions of pleasure, outrage, and flattery." However, the parallelism is maintained in TT2 and translated overtly as "neither completely pleasurable nor completely displeasing."

In conclusion, based on House's (2015) TQA model, the connectivity of ST seems to be basically affected in TT1 more than TT2 through the less repetition of lexical items and less use of parallelism.

5.2.4 Genre

The text can be categorized under the genre of fictional narrative (novel) whereby an author is telling a fiction story to reflect on the postwar impact on the Egyptian society and to educate the young generation on how to maintain their own values and culture while developing and changing in response of a major life incident such as war. Although this novel belongs to fiction, it seems quite realistic with the specific details and descriptions that Mahfouz gives for his characters and the places in old Cairo where the story takes place. Since the fiction genre aims to entertain the reader, it is labeled with the ample use of metaphor, similes, Quranic quotations, religious allusion, and rhetorical questions.

The genre in both translated texts is still fictional narrative. However, since the principal objective of the genre is to entertain, the less employment of rhetorical devices such as metaphor, simile has fundamentally affected the genre in TT1. Basically, and for most, it has been mainly affected by the frequent omission of cultural and religious references. Furthermore, one of the most dominant and special features of Mahfouz's style that he applies immensely in this text is religious allusion which is not reflected in TT1.

Similarly, the genre in TT2 has been somehow affected by the omission of some historical and religious references that give the text a more realistic aspect. Further, although the translator in TT2 has maintained the translation of some instances of religious allusion more than TT1 on different occasions, he still misses translating several of them because their reference to Qur'an is not clear for non-Arabs.

5.2.5 Overtly erroneous errors

As stated earlier in chapter three, according to House (2015), the overtly erroneous errors mainly capture the cases in which either the denotative meaning of ST utterances or the system of language are hindered and altered. The former type of overtly erroneous errors can be subcategorized into 'omissions, additions, and substitutions' (House, 2015, p.33), including incorrect word selection or incorrect combinations of items. The latter can be subcategorized into examples of ungrammaticality showing apparent breaches of the language system and instances of dubious acceptability whereby the usage norm is breached. House (2015, p. 33) defines this norm of usage as "a bundle of linguistic rules underlying the actual use of language as opposed to the language system, which is concerned with the potentialities of a language."

5.2.5.1 Omission

Under this category, examples in which the translator omits parts of the ST are exhibited.

Table 5.31: Examples of omission

E.g.	ST	Gloss	TT1	TT2
1	كان الفتى يسير بخطوات ثقيلة، منقبض الصدر، متجهم الوجه عينيه في اثرفتى في مثل سنه فتاة في مقتبل العمر. (Ch. 25, p. 222)	And the boy was walking in heavy steps, grim-chested, frown-faced, followed closely <u>by another boy</u> <u>in his age</u> and a girl in the prime of life.	The young man walked slowly and heavily, his face scowling and his spirits low. Close behind him followed a young woman, about his own age. (Ch. 25, p. 106)	The boy was walking with heavy steps, downcast and grim, <u>followed closely</u> <u>by another boy of about</u> <u>his age</u> and a girl in the prime of life. (Ch. 25, p. 194)
2	و تكاد تدل عيناه المظلمتان المختفيتان تقريبا وراء جفنيه لا يظهر في أنه يحسن رؤية طريقه، وكان قلبه يخفق! والقلب يخفق ولو شارف صاحبه	Barely his dark almost disappearing eyes behind his thick eyelids, however, he can well see his way, and his heart was beating! <u>and the</u>	His gloomy eyes, almost hidden beneath heavy lids, scarcely allowed him to see his course. His heart was throbbing violently. (Ch. 6, p. 25)	His murky eyes, almost invisible behind their thick lids, gave little indication that he could see the road properly. His heart was

	الخمسين. (Ch. 6, p. 50)	heart beats even if its owner approached the fifty.		racing; the heart can race even when its owner is nearing fifty. (Ch. 6, p. 42)

In the first example, the whole sentence describes the incident of Hussain Kirsha's return to Midaq alley after a long time. The line dramatically describes how Hussain enters the alley followed by his brother-in-law and wife. Here, the utterance "يسلمه في فتيّة" /by another boy in his age/ which refers to Hussain's brother-in-low is omitted in TT1 while the translator in TT2 has sustained it and translated it as "by another boy of about his age". So in ST and TT2, Hussain is followed by two people, while in TT1, he is only followed by a young woman. Besides the dramatic effect, this utterance is significant because it is the first sentence through which Mahfouz introduces Hussain's wife and brother-in-law. Thus, the omission of this utterance based on House's model is categorized as an overtly erroneous error.

Similarly, in the second example, the sentence "صاحبه الخمسين وإن شارف قلبه يخفق" /and the heart beats even if its owner approached the fifty/ is also not translated in TT1 whereas TT2 has translated it as "the heart can race even when its owner is nearing fifty". Here, the omitted part is significant as it adds to the aesthetic value of the text. Thus, as shown in the above table, TT1 tends to omit certain lines.

5.2.5.2 Addition

The examples under this category demonstrate the cases where the translator adds extra information that does not exist in the original.

Table 5.32: Examples of addition

E.g.	ST	Gloss	TT1	TT2
1	لتنتظر حتى تكتشف عن حقيقته، وبعدك؟! (Ch. 20, p. 180)	Let her wait until she discovers his reality, and there?!	She determined to withhold judgment till he revealed his true self. And then? How	She would wait for him to reveal his true self, and then… (Ch. 20, p. 157)

			sorry she'd make him! (Ch. 20, p. 86)	
2	تغلبت فى ى عادة الحرص. وطرحت معبودها ا صفر قد قدميالغد المرموق. (Ch. 21, p. 184)	She <u>overcame</u> her costume of thriftiness. And she put her yellow worshiped on the feet of the wished-for tomorrow.	The widow, <u>struggling to overcome</u> her stinginess, tossed her savings in the path of that long-awaited day. (Ch. 21, p. 88)	She <u>overcame</u> her customary carefulness and scattered her golden scattered her golden idol at the feet of the longed-for future. (Ch. 21, p. 161)
3	وتبعه عم كامل يتبختر كالمحمل، وقلع قدميه من ا رضقت ا. (Ch. 1, p. 13)	And followed him uncle Kamil strutting like a palanquin, hardly picking his feet off the ground.	Uncle Kamil followed, swaying like <u>a palanquin,</u> picking his feet up laboriously and deliberately as he walked. (Ch. 1, p. 7)	He was followed by Uncle Kamil, <u>swaying as majestically as the royal camel litter on its way to Mecca,</u> picking his feet high up off the ground. (Ch. 1, p. 8)

In the first example, the translator in TT1 adds the underlined line utterance, "How sorry she'd make him!". However, this addition affects the aesthetic value of the utterance that the author has deliberately left implicit in the original text. On the contrary, the translator in TT2 has translated this utterance as "and then…". Similarly, in the second example, the translator in TT1 has added the word "struggling" in the translation of the utterance "تغلبت فى ى عادة الحرص" /She overcame her costume of thriftiness/ whereas in TT2 it has been translated as "She overcame her customary carefulness". In a different vein, in TT2, the utterance "as majestically as the royal camel litter on its way to Mecca" is an addition that is not mentioned in ST. On the other hand, in TT1, it has been translated as "a palanquin," just as ST without addition; hence, as apparent, TT1 shows more addition erroneous errors than TT2.

5.2.5.3 Change in Meaning

Under this category, the examples in which the translator changes the ST meaning resulting in misleading information or utterances are discussed.

Table 5.33: Examples of change in meaning

E.g.	ST	Gloss	TT1	TT2
1	وتجلبا الثمن الذي قترحه، هو يحاول أن يبيت من اكفبه ، ويتروم	And they exchanged the price that he	They set about bargaining, he doing his	They went back and forth on his

		proposed, he trying to hold on it, and she wanting to reduce it until the deal is done on eight pounds, and the Doctor left the apartment while <u>cursing in his heart the girlish old woman.</u> (Ch. 21, p. 183)	best to keep it up and she to bring it down. Eventually they agreed on a price of eight pounds, and Dr. Booshy <u>left the flat cursing the old woman for trying to pretend she was young.</u> (Ch. 21, p. 88)	proposed price, he trying to hold to it, she trying to get it down, until in the end they agreed on eight pounds and Doctor Bushi left the apartment <u>cursing the would-be girlish old woman under his breath.</u> (Ch. 21, p. 160)
2	وكانت أم حميدة تكاد لا تفارقها في حلّها وترحلها، وأثبتت لها بمهاراتها الفائقة، وبما تقدمه لها من معونة في كل خطوة تخطوها، أنها لئن تكن ثمينة جداً فهي نفيسة جداً، وإن كان باهظ التكاليف في الوقت نفسه. ولم تقبض عن يدها وهي تطمئن نفسها باقتراب انتهاء هذه المحنة. (Ch. 21, p. 183)	And Umm Hamida was barely leaving her in her settling or travelling, and she proved to her with her excellent skills, and with what she provides for her of help in every step she takes, that she is an extremely valuable treasure, even if it was extremely expansive in the same time. <u>And she did not hold her hand on her comforting herself with the close ending of this ordeal.</u>	<u>Umm Hamida herself, mindful that her job would soon be finished, took great care not to let Mrs. Afify out of her grip.</u> (Ch. 21, p. 88)	Umm Hamida scarecely left her side and convince her, by means of her exceptional skill and the help that she provided her with at every step, that she was inestimably precious, albeit also extremely expensive, treasure, while Mistress Sanyia stinted her on nothing, <u>comforting herself with the belief that the ordeal would soon be over.</u> (Ch. 21, p. 160)
3	<u>صاحب صالون حلاقة في الدنيا</u> (Ch. 13, p. 111)	An owner of a barbershop <u>in the size of the world.</u>	Indeed, she had always thought of him as "the owner of a barbershop and <u>a man of the world.</u>" (Ch. 13, p. 55)	She had always thought of him as "the owner of a barbershop <u>as grand as all get-out.</u>" (Ch. 13, p. 97)

In the first example, the translator in TT1 has translated the utterance " وغادر الدكتور الشقة وهو يسبّ في سره العجوز التصبية." /while he is cursing in his heart the girlish old woman/ with a different meaning as "left the flat cursing the old woman for trying to pretend she was young." According to the context, doctor Bushi is not cursing the old lady for pretending to be younger but for reducing the price of the gold teeth set. However, in TT1, the doctor curses her for being an older woman who acts like a girl. On the contrary, in TT2, the utterance is translated with a similar meaning as the original. Likewise, in the second example, the translator in TT1 has changed the meaning of the utterance " ولم تقبض عن يدها وهي تطمئن نفسها باقتراب انتهاء هذه المحنة." /And she did not hold her hand on her comforting herself with the close ending of this ordeal/ which refers to Mistress Sanyia Afify who believes that the period of spending money on Umm Hamida is coming to an end

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soon. In TT1, the utterance refers to Umm Hamida, not Miss Sanyia as the original. Nevertheless, in TT2, the utterance is translated with a similar meaning as the original. In the last example, the utterance "الحي قد لونصر" /a barbershop in the size of the world/ refers to Abas El-Helw's barbershop to show that his salon is quite big and well-known in Midaq Alley. In TT1, the utterance is translated as "a man of the world," which describes Abbas El-helw himself, not his barbershop. By contrast, in TT2, this utterance is translated as "a barbershop as grand as all get-out" and delivers the same meaning as the original utterance.

5.2.5.4 Substitutions

(a) Wrong word selection

This category demonstrates how the translator opts for a word with a different meaning than the original.

Table 5.34: Examples of wrong word selection

E.g.	ST	Gloss	TT1	TT2
1	فقالت ست سنية في سرور: -لك عيناي است أم حميدة! - سلمت عيناك. ربنا يجيء بالخير فيه. (Ch. 2, p. 26)	Then Miss Sanyia said in happiness: - My eyes are for you, Miss Umm Hamida! - preserved are your eyes. May our Allah bring what is good.	Mrs. Afify agreed happily. "All right, I give my word, Umm Hamida."[SEP]"Your word is taken then. May our Lord work things out for the best!" (Ch. 2, p. 14)[1][SEP]	Happily, Mistress Saniya responded, "I'd give you my eyes, Mistress Umm Hamida!" "God spare your eyes! With God's help, everything will turn out perfectly." (Ch. 2, p. 26)
1	فقال زيطة وهو يحك رأسه: -يلس. م. عي هذا تدركه. - الله يهديك ويجبر بخاطرك .. (Ch. 7, p. 65)	Then Zeita said while rubbing his head: - Peace be, even this you do not understand - Allah preserve you and treat you will!	Zaita nodded. "Even that you can't grasp!"[SEP]"May God inspire you with some way to help me,"[1][SEP] (Ch. 7, p. 32)	" Glory be" Said Zeita, rubbing his head. "Even that you don't get" "God preserve you and treat you well!" (Ch. 7, p. 56)
2	ومع ذلك كان فهو خ ا ثرية منتجار هذا الصنف في حكمفلقراء، تجارته غير فياقة، لكن نه كان ممذرا في غير يتهيعيح مايبحه، ويشر لمالب حباب، جاريا وراء شهوته خصوصا هذا الداء لويل. (Ch. 6, p. 50)	And despite that, he was, unlike the majority of the traders of this stuff, considered poor, not because his trade was unremunerative but because he was spendthrift - outside his own household- dissipating everything he made and scattering his money	He was a poor man, however, unlike the majority of cafe proprietors, not because his business was unprofitable, but because he was a squanderer, wasting his profits and throwing his money about with nothing to show for it. (Ch. 6, p. 25)	Unlike the majority of traders in 'the stuff,' he was as badly off as any pauper, not because his trade was unremunerative but because he was (outside his own household). (Ch. 6, p. 42)

		without reckoning running after his lusts specially this disastrous malady.		
3	ومن عادة عم كامل أن يقعد كرسيّا على عتبة دكنه ـ أو حقه على ا قل ـ يغفيه ومه ولمذبة في حجره. (Ch. 1, p. 6)	And it is Uncle Kamil's habit to be seated on door step of his shop- or his right at least- and to fall asleep with the fly whisk in his lap.	It is Uncle Kamil's habit, even his right, to place a chair on the threshold of his shop and drop off to sleep with a fly whisk resting in his lap. (Ch. 1, p. 3)	Uncle Kamel's habit to seat himself on a chair at the threshold of his shop (or, more accurately, cubbyhole), fly whisk on lap, and fall into sound sleep. (Ch. 1, p. 2)

In the first example, the expression "عيناي لك" /My eyes are for you/ is used in Egyptian dialect and metaphorically indicates that the addressed person will be rewarded generously or get his request fulfilled, while the expression "عيناك تسلم" /preserved are your eyes./ is used as the answer of the previous one. These expressions are replaced by entirely different utterances in TT1 as "I give my word" and "Your word is taken then", respectively. Based on House's (2015) TQA model, the translator here has applied a cultural filter since the expression may sound odd to the TT reader. However, these expressions have been sustained in TT2 as "I'd give you my eyes", "God spare your eyes", respectively.

In the following example, the prayer " الله يخليك ويجربخاطرك " /Allah preserve you and treat you will!/ which is produced by a poor man to thank Zeita who is finding that man a new job. In TT1, this statement is translated differently than the original text as "May God inspire you with some way to help me" the meaning here is utterly different because it does not reflect the sense of gratitude aimed by the speaker in the original text. However, this sense of gratitude, in TT2, is maintained in the utterance "God preserve you and treat you well!"

In the third example, the utterance "منتجار هذا الصنف" /the traders of this stuff/ is mistakenly translated in TT1 as "unlike the majority of cafe proprietors." However, this translation

mistakenly gives information about one of the main characters, i.e., Boss Kirsha. In ST, the underlined part indicates that besides being a café owner, Boss Kirsha is illegally working as a drug dealer. The reference in "this stuff" refers back to "hashish" in the previous line; however, by mistakenly translating "traders of this stuff" into "the majority of cafe proprietors" inTT1, the fact that this character is a drug dealer is dropped, and Boss Kirsha is shown here as just a café owner.

Further, in the fourth example, in ST, the comment "أوحقه فهى قل" /or his right at least/ is translated, in TT2, as "more accurately, cubbyhole," which is utterly different from the original. The translator may have inferred this from the preceding word "shop," describing the shop as a cubbyhole to indicate its small size since both the word "حقه" /his right/ and "حقة" /cubbyhole/ have a close spelling in Arabic, yet the difference is in the last letter in the word. The attached pronoun in "حقه" /his right/ is "ه," which means /his/, while the "ة" in "حقة" is the feminine morpheme in Arabic and is a part of the word itself, not an attached pronoun to it, i.e., it is a part of the word that shows it is a feminine word. On the contrary, TT1 translates it sufficiently as "even his right."

In brief, it can be stated that TT1 tends to show more overtly erroneous errors under all the categories discussed above than TT2.

5.2.6 Statements of Function and Quality

In this section the statement of function of ST along with the statements of quality of TT1 and TT2 are presented.

5.2.6.1 Statement of Function

On Field, the ideational functional component is highly reinforced by the ample presence of cultural references along with religious references and the historical references located around

the alley, all of which are highly significant in comprehending the overall content of the novel. In addition, the predominance of material processes is more appropriate in stories and novels, as they mainly focus on what is done or happening by/to the characters involved in the story. Further, the ideational functional component is also reinforced through the use of metaphor and simile, which even activates the reader's imagination. Additionally, the interpersonal function in this dimension is marked by using words of either positive connotation when describing the alley or the good characters in the novel or negative connotation when describing the flawed characters in the novel.

On Tenor, the emotional character of the text is substantiated by the use of several types of Egyptian dialect (i.e., temporal, social, and geographical), the use of word's positive/negative connotations, the dominance of additive paratactic structures producing an easily understandable text, and the names of the characters whereby the author is putting himself in a similar level with his characters. The emotional character of ST is also shown in the use of different grammatical metaphors, ellipsis through which the author sounds less invasive, and the use of inclusive pronouns. It is also highly supported by the consultative-formal style of ST, in which words, mainly popular and not specialized, are combined with the use of formal words and phrases (sometimes borrowed from the Holy Qur'an). Nevertheless, the use of words and phrases marked [-formal], the use of comment parentheses, elliptical clauses, and the long additive sentences in the narrative. The address's involvement also expresses the emotional character of the text through the direct addressing of the reader with (you), imperative structure, exclamation structures, stimulating dialogue, and rhetorical questions. The interpersonal functional component is also supported by the use of grammatical metaphor, indirect speech acts, words and phrases marked [-formal], informal interjection, formal titles and structures, the use of the second person pronoun (you), and vocatives, among the characters of the novel.

Along the Mode dimension, the written to be read as if spoken medium in the narrative strongly supports the interpersonal functional component as it gives a chatty and interactive effect to the text. At the narrative level, the spokenness aspect is shown through the ample use of special spoken language signals, the use of vulgarism, interjections, qualifying modal adverbials, quotation marks, the use of a lot of *and,* and anacoluthon. Additionally, the text is highly connected, and its connectivity is achieved mainly by lexical repetition and parallelism, which highly substantiate the interpersonal functional component, according to House's (2015) TQA model, because all these phenomena enhance the text's readability and thus affect the interpersonal functional component. The repetition of lexical items fundamentally related to the subject matter also reinforces the ideational functional component. Further, as for the among characters' level, the use of interjection, vulgarism, ellipsis, and the use of a lot of *and*, has collectively reinforced the interpersonal functional component among characters giving the conversation among characters a more friendly and chatty style.

5.2.6.2 Statements of Quality

On Field, the ideational functional component has been affected by the omission of cultural references and some religious references. It has also been affected by the change of ST material processes into relational processes on different occasions. The occasional omission of metaphors and similes has also affected the ideational function throughout the text. On the other hand, the ideational and the interpersonal functional components have been affected by using words with different connotations than the original text.

On Tenor, in the narrative level, the interpersonal functional component has been affected by not sustaining the social, temporal, and geographical dialect and by the constant change of ST's word connotation. Besides, at the author-characters level, it is highly affected by the change of the character's names. Additionally, the omission of the inclusive pronoun and the

less use of grammatical metaphor have made TT1 more explicit and direct, unlike ST, which is indirect, and thus have highly affected the interpersonal function of ST between author and readers. Moreover, the less use of words and phrases marked [+formal], and the omission of comment parentheses and ellipsis have affected the consultative-formal style of ST in the narrative. Also, the less involvement of the readers through the less use of personal pronouns involving direct addressing to the reader and the omission of imperative structure.

Further, the less use or even the occasional omission of exclamation and the omission of stimulating dialogue and rhetorical questions have also affected the interpersonal functional component of ST. Furthermore, TT1 affects the interpersonal function among characters by the omission of grammatical metaphor, opting for direct speech acts, personal pronouns along with the change of the degree of formality of Formal titles and structures, and the less use of words marked [-formal] and omission of the informal interjection, the change of the second person pronoun and omission of vocatives.

On Mode, the written to be read as if spoken medium of ST in the narrative is affected by the occasional omission of special spoken language signals, the omission of vulgarism, interjections, qualifying modal adverbials, quotation marks, anacoluthon, and the use of a lot of *and* besides not sustaining the long yet additive sentences of ST, producing a more written medium and thus affecting the interpersonal functional component of the text. The connectivity of the text is affected by the reduction of lexical repetition and by not retaining the parallelism of examples affecting the interpersonal functional component and the rhetorical value of the text along with the ideational functional component reinforced by the lexical repetition. Even the omission of interjections and vulgarism and the less use of elliptical clauses have affected the interpersonal functional components in the medium among characters. Besides, the

ideational function of the text has also been significantly affected by the abundance of overt erroneous errors found in this translation.

On the other hand, in TT2, under the Field dimension, the ideational functional components have been affected by the literal translation of historical places. It has also been affected by changing some religious references due to the translator's inability to catch the allusions in these references. On the other hand, the interpersonal function has also been slightly affected by changing the word connotations on a few occasions.

On Tenor, the interpersonal function component has been affected by not sustaining the social, temporal, and geographical dialect. Moreover, it is slightly affected by the change of some ST's word connotations and the tendency to show more hypotactic relations between clauses. The interpersonal functional component has been affected by structures with a stronger illocutionary force and omission of grammatical metaphor when addressing the reader. Further, although the translator has maintained a consultative-formal style close to ST, this style is highly affected by the use of more specialized words affects the readability of the text, in one way or the other, affecting both the interpersonal and ideational functions of the text. Furthermore, the reader is less involved in TT2 than ST to some extent, with the omission of the second person pronoun involving direct addressing to the reader and some of the exclamations, which also affects the text's interpersonal functional components. As for the among characters' level, the less use of inclusive pronouns and the use of utterances with stronger or more invasive illocutionary forces have collectively affected the interpersonal function of the text among characters. The interpersonal function among characters has further been affected by not sustaining some of the informal interjections and the second person pronoun utilized in ST utterances.

On Mode, the written to be read as if spoken medium of the original, in the narrative, has been affected by omitting some special spoken language signals, interjections, and very few qualifying modal adverbials and few examples of quotation marks besides not retaining the use of a lot of *and*. Similarly, the connectivity under this dimension has been somehow affected by the less employment of paralleled structures which has affected the interpersonal function of the text. On the other hand, the interpersonal functional component among characters has been affected by the omission of interjections and the less use of vulgarism. Similar to TT1, in TT2, the ideational function has also been affected by the overtly erroneous errors shown in this translation.

Comparing the TQ between the two TTs, on Field, based on House's (2015) TQA generally, TT2 retains the translation of most of the instances discussed under the Field dimension more than TT1. For example, TT2 sustained most of the examples that show positive negative word connotations, cultural references, religious references and religious allusions, metaphors, and similes more than TT1. By contrast, based on House's (2015) TQA model, TT1 better translates historical references than TT2.

On Tenor, based on House's (2015) TQA model, the two TTs do not sustain the examples presenting temporal, social, and geographical dialects. On the other hand, according to House's (2015) TQA model, TT2 maintained the social role relationship at the author-characters', the narrative, and the among characters' levels more than TT1. Also, based on House's (2015) TQA model, TT2 better translates the examples showing words marked [+formal], words marked [-formal], comment parentheses, elliptical clauses, phrases marked [-formal], imperative structure, exclamation, stimulating dialogue, and rhetorical questions, in the narrative level, more than TT1. On the other hand, according to House's (2015) TQA model, TT1 sustains the paratactic relations between sentences and the use of popular words more than TT2. Also, under

the Tenor dimension, based on House's (2015) TQA model, TT2 retains the translation of words marked [-formal], formal titles, phrases marked [-formal], formal structure, vocatives at the among character's level more than TT1.

On Mode, according to House's (2015) TQA model, TT2 retained the written to be read as if spoken, maintaining the translation of the special spoken language signals, vulgarism, interjections, qualifying adverbial modals, quotation marks, anacoluthon, use of personal deictic, lexical repletion and grammatical parallelism in the narrative more than TT1. Besides, TT2 retained the spokenness at the narrative level by using contractions. Further, based on House's (2015) TQA model, TT2 better translates ellipsis at the among characters' level than TT1, while TT1 shows a better translation of vulgarism. In addition, according to House's (2015) TQA model, TT1 shows more overtly erroneous errors than TT2. The differences between the two TTs can be summarized in the following table:

Table 5.35: Summary of the differences in TQ between TT1 and TT2

Error	Category	Functional component	TT1	TT2
Covertly erroneous error	Field	Ideational	Affected by: - The omission of cultural references and some religious references. - The change of ST material processes into relational processes on different occasions. - The omission of metaphors and similes.	Affected by: - The literal translation of historical places. - Changing some religious references.
		Interpersonal	Affected by: - The use of words with different connotations than the original text.	Affected by: - Changing the word connotations on a few occasions.

Tenor	Interpersonal	Narrative level	Affected by: - Not sustaining the social, temporal, and geographical dialect. - The change of ST's word connotation. - The omission of the inclusive pronoun. - The less use of grammatical metaphor. - The less use of words and phrases marked [+formal]. - The change of the character's names. - The omission of comment parentheses and ellipsis. - The less use of personal pronouns involving direct addressing to the reader. - The omission of imperative structure. - The occasional omission of exclamation. - The omission of stimulating dialogue and rhetorical questions.	Affected by: - Not sustaining the social, temporal, and geographical dialect. - The change of some ST's word connotations. - The tendency to show more hypotactic relations between clauses. - Employing structures with a stronger illocutionary force omission of grammatical metaphor when addressing the reader. - The use of more specialized words. - The omission of the second person pronoun involving direct addressing to the reader. - The omission of some exclamations.
		Among the characters	Affected by: - The omission of grammatical metaphor (direct speech acts). - The change of the degree of formality of Formal titles and structures. - The less use of words marked [-formal]. - The omission of the informal interjection. - The change of the second person pronoun. - The omission of vocatives.	Affected by: - The less use of inclusive pronouns. - The use of utterances with stronger or more invasive illocutionary forces. - Not sustaining some of the informal interjections and the second person pronoun utilized in ST utterances.

Mode	Interpersonal	Narrative level	Affected by: - The occasional omission of special spoken language signals. - The omission of vulgarism, interjections, qualifying modal adverbials, quotation marks, anacoluthon. - Changing the use of a lot of *and*. - Not sustaining the long yet additive sentences of ST. - The reduction of lexical repetition. - Not retaining the parallelism.	Affected by: - omitting some special spoken language signals, interjections, and very few qualifying modal adverbials and few examples of quotation marks. - Not retaining the use of a lot of *and*. - The less employment of paralleled structures.
		Among the characters	Affected by: - The omission of interjections and vulgarism. - The less use of elliptical clauses.	Affected by: - The omission of interjections. - The less use of vulgarism.
Overtly erroneous errors	Ideational		Affected by: - The abundance of overt erroneous errors including addition, omission, and wrong word selection.	Affected by: - The overtly erroneous errors including wrong word selection.

5.3   Conclusion

This chapter has analyzed the textual data involved in this study. The textual data is presented under the ST, TT1, and TT2 textual profiles section wherein the covertly erroneous errors along the dimensions Field, Tenor, Mode, and Genre of these texts are analyzed. Under this section, the overtly erroneous errors, including omission, addition, change in meaning, and substitution exemplified in wrong word selection, are also presented and followed by the statements of function of ST and quality of TTs. Having shown the textual data analysis related to the first part of the thesis, i.e. the application of House's (2015) TQA model on *Midaq Alley*, the next chapter deals with the empirical part of the thesis whereby the data collected from interviews are analyzed.

CHAPTER 6: EMPIRICAL DATA ANALYSIS

6.1   Introduction

The previous chapter has dealt with the textual data analysis wherein the ST is analyzed alongside its two translations (TT1 and TT2). As stated in the previous chapter, the second part of this thesis involves an empirical part wherein several interviews are held with twenty participants to answer the second question posed at the beginning of this study concerning which type of translation, i.e., covert or overt translations do the selected respondents prefer in the translation of literary texts like *Midaq Alley*. Thus, the participants are presented with seven examples under each dimension (please find the questions in Appendix A), and they are asked two fundamental questions. First, they are asked to choose which translation they prefer regarding the underlined part in the presented example. Then, they are asked to justify their answers so as to identify the criteria for their selection.

6.2   Analysis of Data Obtained through Interviews

This section provides an analysis of the data collected through interviews with twenty participants so as to identify their preferences towards the overt and covert translation of Midaq Alley novel. Then, the criteria for selecting such preferences are analyzed based on the identified themes.

6.2.1 Participants' Preferences toward Overt or Covert Translation

The participants' preferences are analyzed in each dimension i.e. Field, Tenor and Mode separately as follows:

6.2.1.1   Field

On the Field dimension, the examples demonstrated under this dimension included words of positive/negative connotation, cultural, religious, and historical references, along with metaphors and similes. In the first example related to words of positive/negative connotation,

most participants opted for overt translation (chosen sixteen times) over covert translation (picked only four times) because it enabled them to understand the story precisely. For instance, participant 13 stated that in the example presenting an overt translation "I was able to picture the scene and know more about the character involved in this line because the underlined word has a specific meaning and is used to describe certain desires". In the second example presenting a cultural reference, overt translation was chosen fifteen times and its counterpart covert translation five times because it introduced the interviewees to the ST culture.

Here, most of the participants who chose overt translation agreed with participant 5, who commented that "this translation introduces me to the culture of the original text, and that is the main reason I read foreign literature. I like to know more about other cultures". In the third example dealing with the religious references, the interviewees enjoyed covert translation (chosen fifteen times) more than overt translation (chosen five times). To justify, they argued that covert translation sounds more familiar and understandable just as indicated by participant 15, emphasizing that "this is the expression I understand well because it is used more in real life and it is more familiar to me".

In the fourth example related to religious allusions, most participants preferred overt translation (chosen thirteen times) more than covert translation (chosen seven times) because it was understandable and introduced them to ST culture, and thus they enjoyed it more. For instance, mostly the interviewees choosing overt translation shared participant's 5 comment that "this translation is understandable and seems related to the author's culture that is why it sounds more interesting". In the fifth example, dealing with a historical reference, the participants enjoyed overt translation (chosen eleven times) more than covert translation (chosen only nine times) as they also found it more interesting because it introduced them to a foreign culture. Besides, overt translation showed the actual names of the historical references as participant 10

indicated that "the names of the places seem more real when they are written in their actual names. This also introduces the reader to real places in the culture of the original text … this means that also the translation does not only respect the original text but also the original culture".

In the sixth example presenting a metaphor, mostly the participants preferred overt translation (chosen sixteen times) over covert translation (chosen four times only). They asserted that translating metaphor overtly makes the text more appealing; as participant 16 put it: "I like this translation because it is more entertaining than the other translation. The figurative language also helps me visualize the story." In the seventh example exhibiting a simile, the interviewees preferred overt translation (chosen eleven times) over covert translation (chosen nine times) because it was catchier, attractive, easier to understand, and less wordy. For example, participant 7 noted, "This translation is clearer and easier to understand. I do not need the extra information given in the other translation". The results obtained from the Field analysis are summarized in Table 5.34 below.

Table 6.1: summary of Field interview results

P	O/C	Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7	P	O/C	Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7
P1	O	#			#	#	#	#	P11	O	#	#			#	#	
	C		#	#						C			#	#			#
P2	O	#	#			#	#		P12	O	#	#	#	#		#	#
	C			#	#			#		C					#		
P3	O	#	#	#		#			P13	O	#		#	#	#	#	
	C				#		#	#		C		#					#
P4	O					#	#		P14	O	#	#		#		#	#
	C	#	#	#	#			#		C			#		#		
P5	O	#	#		#				P15	O	#	#			#	#	
	C			#		#	#	#		C			#	#			#
P6	O	#	#		#		#	#	P16	O	#	#		#	#	#	#
	C			#		#				C			#				
P7	O	#					#	#	P17	O	#	#		#		#	#
	C		#	#	#	#				C			#		#		
P8	O		#	#	#		#	#	P18	O	#	#		#	#		
	C	#				#				C			#			#	#
P9	O		#		#	#			P19	O		#		#		#	#
	C	#		#			#	#		C	#		#		#		
P10	O	#		#		#	#	#	P20	O	#	#		#		#	#
	C		#		#					C			#		#		

P= Participants, O= overt translation, C= covert translation

6.2.1.2 Tenor

On Tenor, the respondents gave information on several examples, including social, temporal dialects, social role relationship, popular vs. specialized words, words marked [+formal], and exclamation. The majority of participants responding to the first example exhibiting a social dialect felt that covert translation (chosen fifteen times) is more understandable and accessible than overt translation (chosen only five times). For instance, participant 17, who had chosen covert translation, indicated that "this translation is more understandable and easier than the other translation that shows an expression that I am not familiar with."

In the second example demonstrating temporal dialect, most participants expressed the belief that covert translation (chosen fourteen times) is clearer and easier to understand than overt translation (chosen six times). Mostly, the participants choosing covert translation agreed with participant 1 stating that "this translation is simple and easy to comprehend." In the third example dealing with the characters' names, the participants mainly preferred covert translation (chosen twelve times) because it was more familiar and easier to understand than overt translation (chosen eight times). For example, participant 11 justified choosing covert translation, noting that "this translation is easier to understand, the other translation felt a little bit complicated at first I had to read it several times to understand the sentence."

In the fourth example related to popular vs. specialized words, the participants indicated that overt translation (picked fourteen times) was easier to understand than covert translation (chosen six times). All the participants opting for overt translation agreed with participant 3, commenting that "this translation is simpler, easier to understand, and more common." On the other hand, whilst a minority preferred overt translation (chosen five times only) in the fifth example, dealing with a word marked [+formal], over half of the respondents agreed that covert translation (chosen fifteen times) was more understandable. For instance, participant 20,

choosing covert translation, stated that "the underlined word in this translation is more familiar and understandable and we use it in daily life."

In the sixth example exhibiting an exclamation, the participants preferred overt translation (chosen eleven times) because it engaged them more with the text and was more expressive than covert translation (chosen nine times). For example, participant 9, choosing overt translation, indicated that "I like this translation because I feel like the text is more interesting not just a boring written work because exclamation is related to expressing feelings". In the seventh example presenting a popular vs. specialized word, most of the interviewees alluded that overt translation (chosen thirteen times) was easier to understand than covert translation (chosen only seven times) because overt translation, as indicated by participant 4, was "easier and more understandable because you read it everywhere not only in literature". All the results of the Tenor analysis are illustrated below as follows:

Table 6.2: summary of Tenor interview results

		Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7			Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7
P1	O			#	#			#	P11	O	#			#	#		
	C	#	#			#	#			C		#	#			#	#
P2	O		#		#				P12	O	#		#			#	#
	C	#		#		#	#	#		C		#		#	#		
P3	O	#		#	#			#	P13	O				#	#		#
	C		#			#	#			C	#	#	#			#	
P4	O	#			#			#	P14	O		#		#	#	#	
	C		#	#		#	#			C	#		#				#
P5	O			#	#		#	#	P15	O		#		#		#	
	C	#	#			#				C	#		#		#		#
P6	O		#	#			#	#	P16	O		#	#				
	C	#			#	#				C	#			#	#	#	#
P7	O						#	#	P17	O				#		#	#
	C	#	#	#	#	#				C	#	#	#		#		
P8	O			#	#	#	#	#	P18	O				#			#
	C	#	#							C	#	#	#		#	#	
P9	O	#		#			#		P19	O		#		#	#		
	C		#		#	#		#		C	#		#			#	#
P10	O						#	#	P20	O				#		#	#
	C	#	#	#	#	#				C	#	#	#		#		

P= Participants, O= overt translation, C= covert translation

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6.2.1.3 Mode

On Mode dimension, the participants responded to many examples, including special spoken signals, vulgarism, interjections, grammatical parallelism, lexical repetition, and ellipsis. In the first example presenting a special spoken signal, the respondents mostly enjoyed overt translation (chosen sixteen times) more than covert translation (chosen four times only) because it sounded more interesting and chatty. The majority agreed with participant 12, commenting, "this translation caught my attention, and felt as if the author is approving something that has crossed my mind as a reader". Similarly, when the interviewees were asked to respond to the second example demonstrating a vulgarism instance, the majority commented that overt translation (chosen thirteen times) was natural, interactive, and friendly more than covert translation (chosen only seven). Here, the participants opting for overt translation, mainly approved participant 8 remarking, "this translation is more interactive, funny and expressive of emotions".

In the third example, a large number of the participants genuinely suggested that overt translation (chosen fourteen times) was more expressive and interactive than covert translation (chosen only six times). For example, participant 18 justified choosing overt translation in this example by stating that "this translation expresses the author's feeling, and it gives a feeling of honest and realistic text like a friendly chat". Likewise, in the fourth example related to grammatical parallelism, the participants found overt translation (picked eleven times) more appealing and interesting than covert translation (chosen nine times). Most interviewees opting for overt translation agreed with participant 10, indicating, "the underlined part adds a beautiful effect to the text and the paralleled part gives a comprehensive description and makes the picture clearer".

In the fifth example, dealing with a different type of spoken interjection, the interviewees enjoyed overt translation (chosen twelve times) more than covert translation (chosen eight times). Here, the participants felt that overt translation is more interactive and expressive as if coming from a conversation; as participant 13 put it, "it makes the text more intimate and expresses the author's emotion just like in a conversation when you express your feeling through these expressions".

Interestingly, in the sixth example showing an instance of lexical repetition, overt and covert translations were chosen ten times. To justify, half of the interviewees argued that sustaining the repetition involved them with text and highlighted the repeated idea as shown in participant 14's comment, "the repetition is more emphasizing and engaging since the repeated word intensifies the feeling and delivers the meaning precisely". In contrast, the other half indicated that covert translation sounds less wordy and more straightforward, as expressed by participant 16 asserting "this translation gives the meaning with less word."

Finally, in the seventh example presenting ellipsis, the respondents enjoyed overt translation (chosen eleven times) more than covert translation (chosen nine times) because the example translated overtly felt less formal and more suitable for a conversation than covert translation. For instance, participant 19, who chose overt translation, stated that "we do not need to use full sentences in daily conversations, so I feel this translation is more natural and realistic". It is vital to state that some examples may overlap or be repeated. This may be attributed to the criterion of choosing the examples, i.e., to have the example translated covertly in one TT and overtly in the other. However, the non-chosen examples are either translated covertly in the two TTs or translated in TT2 and omitted in TT1.

Table 6.3: summary of Mode interview results

		Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7			Ex1	Ex2	Ex3	Ex4	Ex5	Ex6	Ex7
P1	O	#						#	P11	O		#	#	#		#	
	C		#	#	#	#	#			C	#				#		#
P2	O		#	#	#	#	#	#	P12	O	#			#	#	#	#
	C	#								C		#	#				
P3	O		#	#	#	#			P13	O		#			#	#	
	C	#					#	#		C	#		#	#			#
P4	O	#	#	#		#			P14	O	#	#	#		#	#	#
	C			#		#	#			C				#			
P5	O	#	#	#	#		#	#	P15	O	#	#	#		#		#
	C				#					C				#		#	
P6	O	#	#	#				#	P16	O	#			#	#		#
	C				#	#	#			C		#	#			#	
P7	O	#			#			#	P17	O	#	#	#		#	#	
	C		#	#	#		#			C				#			#
P8	O	#	#	#	#				P18	O	#		#	#			
	C					#	#	#		C		#			#	#	#
P9	O	#		#	#		#		P19	O	#	#		#	#		#
	C		#			#		#		C			#			#	
P10	O	#	#	#	#		#	#	P20	O	#		#		#	#	
	C					#				C		#		#			#

P= Participants, O= overt translation, C= covert translation

To sum, on Field, the interviewees preferred the examples to be translated overtly, whereby overt translation was chosen 86 times while the covert translation was selected 54 times, mainly because overt translation introduced them to the ST culture. As for Tenor, the participants mainly preferred the examples to be translated covertly. Covert translation is chosen 78 times while overt translation is chosen 62 times generally because the interviewees found that covert translation is easier to understand, more familiar, and does not disturb the readability of the texts. Finally, on Mode, the participants mainly preferred overt translation, chosen 87 times. In comparison, covert translation has been chosen 53 times, generally because they enjoyed having the chatty style of ST and expression of emotions. These results can be summarized as follows.

Table 6.4: summary of the interview results

Category	Translation	Ex 1	Ex 2	Ex 3	Ex 4	Ex 5	Ex 6	Ex 7	Total
FIELD	OVERT	16	15	15	13	11	16	11	97
	COVERT	4	5	5	7	9	4	9	43
TENOR	OVERT	5	6	8	14	5	11	13	62
	COVERT	15	14	12	6	15	9	7	78
MODE	OVERT	16	13	14	11	12	10	11	87
	COVERT	4	7	6	9	8	10	9	53

6.3   Criteria for Selecting the Preferred Type of Translation

This section provides an analysis of the criteria stated by the participants for selecting the preferred type of translation i.e. overt or covert translation. The discussion of these criteria are presented below based on the identified themes. Basically, the themes cultural reflection, accuracy and expressiveness are provided as justification for choosing overt translation while simplicity clarity and straightforwardness, creativity, and naturalness in TL were identified based on the participant's justification for choosing covert translation. The participants' criteria for selecting either overt or covert translation in each example under each category are explicated as follows:

6.3.1 Culture Reflection

This theme defines the participant's preference to be introduced to the original culture which based on House model meets the definition of overt translation where the translator retains the ST culture in translation. Under this theme, mainly the participants enjoyed overt translation because it introduced them to the original culture and reflected the author's interesting culture whether in terms of the traditional costumes, or the names of historical areas mentioned in the text. The analysis of data showed that this criterion was selected by the participants for selecting overt translation.

On Field, in the second example, related to cultural reference, the majority of the participants (15 out of 20) selected overt translation because it introduced them to the source language culture, clearly reflected the source culture, transferred the text with its Arabic culture and kept the original culture untouched. For instance, participant 3 added "there is a western reader and an author writes him an Arabic text without its original culture what is the point here the reader should have read a text from his own culture since he does not want to know about other cultures while reading their literature I like the translation showing the words in the original text's culture...I want to know about the story within the culture where it takes place." Likewise, it

was selected as a criterion for the preference of overt translation in the fifth example of Field, where this type of translation was selected by 11 out of 20 participants because overt translation showed the actual names of historical references as well as real places and accordingly reflected and preserved the culture of source language.

On Tenor, in the first and third examples of Tenor (related to a social dialect and the character's name, respectively), the respondents stated that one of the reasons for selecting overt translation was that it showed the source language culture and reflected the cultural identity. For instance, participant 9 "I choose TT2 again because of the cultural identity thing even though I do not know what is 'gozas' but I would like to google it and know what it is so when I read the text again it will make sense to me and I would be able to picture how people are sitting drinking and smoking that thing." Also, in the fifth example, showing a word marked [+ formal], the participants enjoyed covert translation because it reflected the original culture showing a formal way to call strangers in the Islamic society as stated by participant 8 "the word 'brother Arab' is more interesting it sounded as if extracted from a speech in a formal situation maybe to motivate the listener so because the friendly way is supposedly to say brother or bro but the use of the word "Arab" makes it more formal to me if I may say because I never can find other possible explanation and even cultural because in English and in western cultures say in the UK we do not say brother British you know."

This criterion i.e. reflecting culture was not offered as a justification for selecting one type of translation over another in Mode and the participants had other criteria for their selection which will be discussed in the other criteria below.

6.3.2 Accuracy

According to the participant's answers, accuracy can be defined as faithfulness to the ST's style, or meaning which in House's terms can also be related to her definition of overt translation.

The analysis of data showed that the participants claimed that being accurate was one of the criteria for selecting one type of translation over another. The analysis of data showed that the participants claimed that being accurate was one of the criteria for selecting overt translation.

In the first example of Field, related to positive/negative connotation where the majority of the respondents (16 out of 20) opted for overt translation, the participants stated that they preferred this type of translation (overt translation) over covert translation because it was accurate and one hundred percent true translation of the original text and it delivered the typical meaning of source language words, claiming that it reflected the contextual meaning of the TT. For example, participant 1 added "…'passion' reflects a positive meaning but 'lust' reflects a negative one … 'lusts' in this context cannot replace 'passions' the translation in TT1 should have put into consideration the precise meaning of the word in this context … the author intentionally used this word for a reason this is important to tell his story it's very wrong to change it like TT1." Further, in the third example of Field, related to religious references, the majority of the participants (15 out 20) pointed out that overt translation was better than covert translation because it was more precise and well reflected the appropriate religious meaning of the religious references. Further, in the fourth (related to religious allusion) and seventh (showing a simile), examples under Field the majority of participants (13, 11 out pf 20) opted for overt translation because it showed an accurate translation of the original meaning.

On Tenor, this criterion, i.e. being accurate was offered by the participants (6 out of 20) for selecting the overt translation in the second example, related to temporal dialect, because this translation enabled them to access the exact meaning of the original. Further, in the fourth and seventh example, related to popular vs specialized words, the participants opted for overt translation, because it provided them with an accurate access to the original meaning. Also, in the fifth example of Tenor, related to words marked [+formal], some participants (5 out of 20)

preferred overt translation because it made more sense and was very close to the original text in terms of meaning. In addition, the majority of the respondents (11 out of 20) opted for overt translation in the sixth example of Tenor, related to exclamation, claiming that it was accurate, and it expressed the original meaning and style as stated by participant 4 indicating that "TT2 because it is more related to the original the translator made sure to keep the original style of the sentence."

Moreover, in the first example of Mode, related to a special spoken signal, the majority of the participants (16 out of 20) selected overt translation as their preferred type of translation because translation was accurate and enabled them to enjoy the chatty style of the ST. Besides, in the fourth example, related to grammatical parallelism, the majority of the interviewees (11 out of 20) maintained that their selection of overt translation was due to the fact that it was more accurate and directly showed the meaning of the ST. Further, the participants selecting overt translation (11 out of 20), in the seventh example of Mode, related to ellipsis, argued that this translation type was accurate and it enabled them to enjoy the style of the original author.

6.3.3 Expressiveness

This theme can be defined from the participants' answers as the expressiveness of the original author's feelings. The findings of the study revealed that one of the criteria presented by the participants for selecting overt translation. For example, in the sixth example of Tenor, related to an exclamation, the interviewees stated that overt translation was more preferred to them because it expressed the meaning and the feelings of the original author.

Further, the majority of the participants (13 out of 20) provided the criterion i.e. being accurate when asked about the selection of overt translation in the second example of Mode, related to vulgarism, it expressed the author's feeling and funny tone to them and was more powerful in delivering the original meaning as indicated by participant 8 "I like this translation

because it is more interactive, funny and expressive of emotions through this translation I am sure that I am hearing the original novelist of the text because it is translated in his style."

Further, the participants, selecting overt translations in the third and fifth examples of Mode, related to spoken interjections, indicated that this translation was expressive and it gave the emotions expressed in the original text. Also, in the fourth (showing a grammatical parallelism) and sixth (related to lexical repetition) examples of Mode, those choosing overt translation indicated that they preferred this translation because it was expressive and it gave the emotions expressed in the ST. For instance, participant 11, choosing covert translation in the fourth example, indicated that "I like TT2 it heated the feelings because it is very expressive and materializing the text it is more tangible in this translation … because it gives a realistic description with expressive details".

6.3.4 Simplicity, clarity and straightforwardness

As stated in the participant's answers, this theme was defined in terms of having a simpler, clearer and more straightforward text. The findings of the study revealed that this criterion was selected by the participants as a justification for choosing covert translation. For instance, in the second example under Field although the majority of the participants (15 out of 20) opted for overt translation, the participants opting for covert translation in this example claimed that this translation was clear, easy and comprehensible and showed a clear mental image of the clothes as stated by participant 4 "TT1 as a better translation I think I like this translation because it shows a clearer mental image of the clothes because the reader needs to imagine the character and clothes reflect some sides of the character's personality." In the third example of Field, related to religious references, where the majority of the respondents (15 out of 20) chose covert translation, it was stated that this translation was comprehensible and straightforward due to the simple words used by the translator. On the other hand, in the fourth (related to religious allusion) and fifth (showing a historical reference) examples under Field the participants

selecting covert translation indicated that they preferred this translation because it was clear and understandable.

On Tenor, in the first example of Tenor, related to social dialect, the majority of the participants (15 out of 20) opted for covert translation because such a type of translation was more comprehensible and accessible to the TL readers. Moreover, the participants opted for covert translation, in the second example of Tenor, showing a temporal dialect, because this translation was simple and clear and enhanced the text's readability. In the fifth example of Tenor, related to a word marked [+formal] where the majority of the respondents (15 out of 20) selected covert translation, the participants provided this criterion i.e. being clear and straightforward as a justification for selecting this translation because it sounded easy to the ear, read easy, and was less confusing, understandable and clear and used a simpler language.

Furthermore, although the majority of the respondents (16 out of 20) enjoyed overt translation, those who preferred covert translation in the first example of Mode, showing a special spoken signal, stated that this translation was easy to read and understand, the style of translation was also simple and more meaningful than the other translation. Besides, in the third (showing a spoken interjection) and sixth (related to lexical repetition) examples under Mode the participants preferred covert translation because it was simple and easily understandable and went directly to the point. Also, in the seventh example of Mode, related to ellipsis, the participants opted for covert translation because it provided them with a clear and easy to follow text.

6.3.5 Creativity

From the participant's answers creativity can be defined as the translator's ability to change the text or not translating the text literally. This definition goes in line with House's definition of covert translation where the translator does not adhere to the ST norms or its culture. The

findings of the study revealed that this criterion i.e. being creative was presented as one of the justifications for selecting covert translation.

For instance, on Field, in the first example showing a word with positive/negative connotation, the participants opted for covert translation because it showed them the translator's creativity in not following the ST literally he rather translated it with a more beautiful word than the original. Further, under this category the participants chose covert translation in the sixth (related to metaphor) and seventh (showing a simile) because through this translation the translator was able to transfer the original meaning in a more creative way than the original without following it faithfully. For instance, the covert translation of the metaphor example helped participants 9 to enjoy the translation more than the original because "instead of using the metaphor and following the original the translator added a more beautiful touch by adding the word 'tormenting' which he found "more expressive and meaningful than the original metaphor because it clarifies what kind of thoughts this person has in his mind."

Further, on Tenor, the participants (14, 13 out of 20) opted for covert translations in the fourth and seventh examples related to popular vs. specialized words, because this translation showed a more beautiful, elegant and sophisticated words than the original revealing the translator's creativity. For example, the covert translation of the example showing a popular word which based on House's model shows the consultative social attitude towards the readers, allowed the participates to detect the translator's creativity in not translating the original text literally yet he rather used a more advanced English word that made the text reads more beautiful as indicated by participant 6 who preferred covert translation in this example because "TT2 sounds more convincing to me and more appealing because it displays a mastery use of language form the translator's side he is considering that many people will read the text … it uses nicer and more advanced English".

Moreover, the participants chose covert translation, in the second (related to vulgarism), third and fifth (showing a spoken interjections) under Mode because this translation allowed them to enjoy a more artistic text that was even more creative than the original text. According to them, the translator here not only did not translate the text literally but also he added his own creative touch that beautified the text and made it more appealing to them.

6.3.6 Naturalness in the Target Language

From the participants' answers this theme can be defined in terms of the familiarity with translation in the TL which meets House's definition of covert translation where the translator applies a cultural filter to situate the text within the TL culture. The analysis of data showed that the participants selected covert translation based on some criteria among which the naturalness of translation in the TL. For instance, in the second (showing a cultural reference) and third (related to a religious reference) examples of Field, the participants opting for covert translation stated that they liked this translation due to its naturalness in TT. For example, participant 17 opting for covert translation in the example showing a religious reference stated that "The expression in TT1 is fluent and very understandable I read it and use it often myself I feel it reveals the meaning of the original properly I like the use of common words used in daily life… here the original is not absent or changed in TT1 it just presents the main idea of the original with very common and natural expressions in English."

On Tenor, the participants selected this criterion, in the third, showing a character's name, example as a justification for selecting covert translation because it is more familiar to them as readers of English language. For instance, participant 10 chose covert translation in this instance "because the underlined words belong more to English so I think this translation makes a more natural sense to me as a reader Because it is more familiar in my mind as a reader to identify a person with 'Mrs' I know it this way but TT2 did a good translation but it cannot be understood by a lot of the readers of the English translation so why to translate something the reader does

not understand?" Further, the majority of the participants (15 out of 20) opted for covert translation in the fifth (related to words marked [+formal]) example of Tenor claiming that this translation was culturally familiar with them.

Also, the majority of participants opting for covert translation in the fourth (related to grammatical parallelism) and sixth (showing a lexical repetition) examples of Mode indicated that this translation was more familiar and more natural as an English text because it followed the straightforward style of English language as stated by participant 16 "I will go with the translation in TT1 because this translation just reads smoother I do not know again here I am thinking whether repetition is favored in English language in this context I think Arabs tend to show affection so I guess that is why the author repeats this word because the character is sharing a difficult experience or whatever but for the English reader one word is just fine TT1 is more related to English in my beliefs."

Based on the discussed findings in this section, it is noticed that the participants had six criteria for selecting either overt or covert translation; namely, 1) reflecting culture; 2) being accurate; 3) being expressive; 4) being simple, clear and straightforward; 5) being creative; and 6) being natural in the target language. The themes cultural reflection, accuracy and expressiveness seized the participants' reasons for choosing overt translation while the other three themes were given as justification for selecting covert translation.

The present study investigates the readers' views and assessments of the two English translations of *Midaq Alley* as well as the type of translation i.e. overt or covert translation which is much preferred by them. This study also identified the criteria those readers used to evaluate the two types of translation. Having said that, the present study serves as a guideline for studies which intend to do an assessment of the translation of this literary work in the future. In other

words, it could be used to trace any changing evaluative and interpretative responses of potential readers in the future.

6.4   Conclusion

This chapter moves on to describe in greater detail the empirical part of this study. It probes into each interview question and demonstrates the results of how the participants involved in this study prefer the examples to be translated. These results are highly significant in answering the second research question in the introductory chapter. Since the previous chapter has dealt with textual data analysis and this chapter with the empirical one, the next chapter presents the findings of both the textual and empirical data analysis to answer the research questions presented in the thesis introduction.

CHAPTER 7: FINDINGS, DISCUSSION AND CONCLUSIONS

7.1   Introduction

The previous two chapters have tackled two different types of analysis to answer the research questions of this thesis. It is now necessary to show the findings emerging from these two types of analysis. This concluding chapter summarizes this thesis by exhibiting the findings through which the research questions are answered. Thus, in what follows, the section on findings demonstrates three subsections, i.e., findings of the first research question, findings of the second research question, and findings of the third research question. It also states the further implications of these findings in the discussion section. Finally, it sheds light on the current study's limitations and suggests some recommendations for future studies.

7.2   Findings

In this section, the findings of each research question posed earlier in this study are presented as follows:

7.2.1 Findings of the First Research Question

The first question in this study sets out to compare the TQ between the two translations of Mahfouz's *Midaq Alley*, i.e., TT1 translated by Le Gassick (1975) and TT2 translated by Davies (2011). Thus, to answer this question, the differences in TQ between both English translations of *Midaq Alley* are examined to identify which TT yields better translation in each dimension, i.e., in Field, Tenor, and Mode. In Field, TT2 translates words with either positive (e.g. "الحرص" /thriftiness/) or negative (e.g. "الشهوات" /lusts/) connotations similar to ST more than TT1, which usually changes the connotations of these words. Further, based on House's (2015) TQA model, TT2 maintains the majority of the cultural references (e.g. "ملائتها" /her milaya/ translated as "milaya"), whereas TT1 opts for translating these references covertly as "cloak". Additionally, the translator in TT2 shows a superior translation of religious references (e.g. "ليلة القدر" / the Night of Power / translated as "the Night of Power" in TT2).

Even in the translation of allusions, both translators tend to translate these allusions to the Qur'an literally. However, TT2, in some examples, indicate their reference to Qur'an by writing them in italics and between either single or single or double quotation marks. In the historical references which directly address the theme of patriotism and pride in one's homeland, the names of historical places such as "الصناقية" /Sanadyqia/ are better translated in TT1 with transliteration as "Sanadyqia Street" than with the literal meaning in TT2 as "Boxmakers Street" based on House's (2015) TQA model. Furthermore, the translator in TT2 sustains the type of processes of the original more than in TT1. Even based on House's (2015) TQA model, the translator in TT2 has sustained most of the metaphor and simile examples with overt translation more than the translator in TT1, who tends to omit or paraphrase them.

Additionally, based on House's (2015) TQA model, both translators hinder the Tenor dimension differently. In the author's temporal, social and geographical provenance, it is difficult for the translators in the two texts to maintain similar temporal, social, and geographical dialects. However, in some examples under temporal dialect such as "شطار المدق" /the Midaq's schedulers/ and "الستسرية" /mistress Sanyia/ the translator in TT2 has sustained the temporal aspect of these dialect words by translating them with old-fashioned terms such as "schedulers" and "mistress". He also meets the ST's dialect casualness by translating some examples under the social dialect (e.g., translating "الكيف" /getting high/ as "getting high") with less formal words. He further translates some geographical dialect examples (e.g. "معلياكحماسيهالله" / Allah forgive you, dude/) with idiomatic expressions such as "Take it easy, buddy", which meets it in its usage in daily language. Additionally, under the dimension of the author's personal (emotional and intellectual) stance, the translator in TT1 tends to change the ST's word connotations more than the translator in TT2, which has affected the TT's quality according to House's (2015) model. On the other hand, TT2 has affected this dimension by opting for

hypotactic relations of the additive paratactic relations of the original, while TT1 has mostly sustained them.

In social role relationships, based on House's (2015) model, the overt translation in TT2 provides a better translation at the author-characters level by writing the characters' full names and maintaining the titles of characters, unlike TT1, in which the names are constantly changed. Furthermore, although both TTs affect the social role relationship at the narrative level, TT1 occasionally changes the illocutionary force of the utterances more than TT2, in which the utterances sometimes sound more invasive than ST. Additionally, based on House's (2015) model, both translators have affected this dimension at the characters' level, yet TT1 changes the social role relationship among characters more than TT2.

In social attitude, at the narrative level, even though the translator in TT2 sometimes elected for more specialized terms (e.g., translating "نزيف" /bleeding/ as "hemorrhage") occasionally, based on House's (2015) model, he maintains the translation of the ST formal words (e.g., translating "حرمة" /sanctity/ into "sanctity"), and some informal lexical items more than TT1. Further, TT2 maintains the consultative-formal attitude, the phrases marked [+formal] (e.g., translating "الروم واملوي"/Reproaching and sorrowing/ into "Sorrowing and reproaching"), the comment parentheses of the ST, ellipsis, and the phrases marked [-formal] of ST more than TT1. Moreover, based on House's (2015) model, at the characters' level, TT2 expresses the informal style of the ST utterances more than his counterpart in TT1 by maintaining a better translation of words marked [-formal] (e.g., translating "يا غُيم/you dumb/ into "dumbo"), phrases marked [-formal]. However, he does not sustain the translation of informal interjections occasionally. Even the rare occasions reflecting a formal attitude among characters in ST are retained in TT2 more than in TT1, according to House's (2015) TQA model.

Additionally, under participation, based on House's (2015) model, TT2 maintains a better translation than TT1, at the narrative level, by retaining the translation of imperative structure, some exclamatory expressions, stimulating dialogue, and rhetorical questions, although both TTs affect this dimension by not translating the pronoun "you" in some instances and the omission of exclamation in others. Further, based on House's (2015) TQA model, participation at the charterers' level is more highly affected in TT1 than in TT2 because it does not retain the translation of some direct addressing with "you" pronoun and vocatives.

For Mode, under the medium dimension, based on House's (2015) TQA model, TT2 maintains a better translation than TT1. At the narrative level, TT2 retains the translation of certain lexical spoken features of the text (e.g. translating "أجل" /yes/ into "true"), vulgarism, interjections, qualifying modals, quotation marks, and anacoluthon more than TT1, who omitted most of the aforementioned spoken features from the text. Further, the translator in TT2 sustained the spokenness in TT through contractions. Thus, based on House's (2015) model, TT2 shows better translation here than TT1. Moreover, even though TT2 exhibits more hypotactic relations between clauses than both the ST and TT1, it retains the eticness of the ST by maintaining the translation of personal deictic (e.g., I and we) and the imperative structure more than TT1. Also, based on House's (2015) TQA model, the connectivity of ST has been mainly sustained in TT2 by retaining the lexical repetition and parallelism more than in TT1.

Additionally, although both TTs somehow distort the spokenness between characters on different occasions by not retaining the interjections, the translator in TT2 shows the spokenness through other means, such as contractions in the examples in which these interjections are omitted. Additionally, even though the two TTs do not often use "and" in the conversation among characters, TT2 retains the translation of ellipsis in these conversations more than TT1.

The discussion above examines the covertly erroneous errors, yet the statement of quality also exhibits several overtly erroneous errors as presented by House's (1977, 1997, 2015) TQA models. As for the overtly erroneous errors, although TT2 seems to demonstrate some overtly erroneous errors, including a slight change of meaning or wrong words selection, TT1 presents more overtly erroneous errors, such as omission, addition, change in meaning, and improper word selection as well. Thus, based on House's (2015) TQA model, it can be concluded that TT1 tends to show more overtly erroneous errors under all these categories than TT2.

Based on House's (2015) model, it can be concluded that TT2 exhibits a better translation than TT1 as it sustains better translation in most dimensions, i.e., Field, Tenor, and Mode, and shows fewer overtly erroneous errors.

7.2.2 Findings of the Second Research Question

The second question, posed in the introductory chapter of this study, seeks to scrutinize the TT readers' preferences towards the overt and covert translation of the selected examples. Generally, the interviews with the 20 participants allude that the preferred type of translation, i.e., covert and overt translations differ under each dimension. In response to examples under Field, overt translation was selected 97 times, while covert translation was chosen 43 times. These results indicate that interviewees agree that the Field dimension is preferably translated overtly into literary texts. Contrastingly, on Tenor, covert translation was chosen 78 times, whereas overt translation was picked 62 times. These findings imply that TT readers mainly prefer covert translation under the dimension of Tenor. On the other hand, overt translation was selected 87 times under the Mode dimension, while covert translation was chosen 53 times. These results suggest that the interviewees fundamentally favor overt translation under Mode, similar to the dimension of Field. The results of the interviews can be summarized in the following figure:
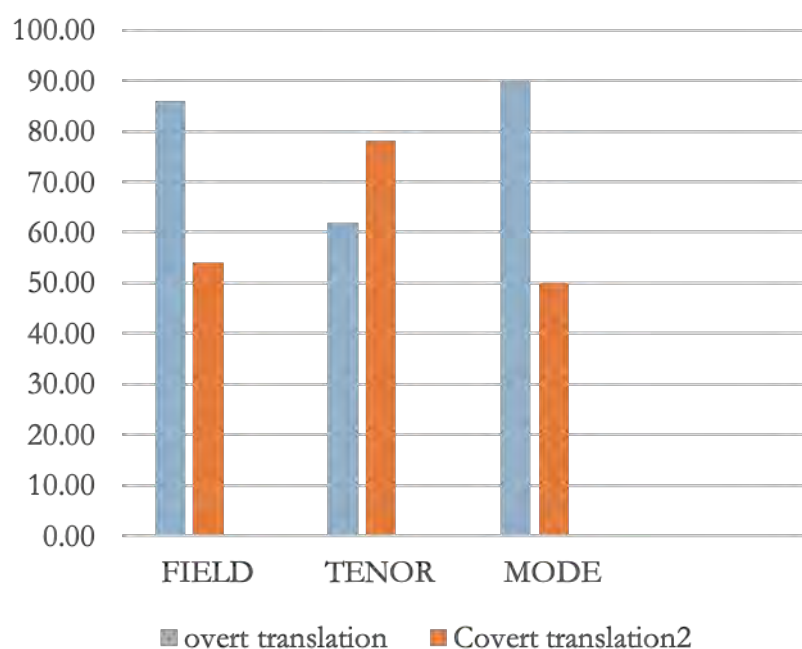
Figure 7.1: Summary of interview results.

Under the dimension of Field, the respondents specifically favor overt translation in the examples presenting <u>cultural references</u> (e.g., /جبته وقفطانه/ "his jubba and caftan) or historical references (e.g., "الصاغة"/ /Sagah/), and metaphors (e.g., "ازدحمت برأسه لخواطر" / thoughts crowded in his head/). The interviewees enjoy the overt translation of these references because they introduce the readers to the ST culture. Most readers indicated reading literature primarily to learn more about other cultures. Therefore, even if they find such references or metaphors bizarre or sometimes not understandable, they still prefer to have them translated as closely to the ST culture as possible. In cultural reference, participant 14 indicated that "jubba and caftan are definitely pieces of clothes even though I do not know what they look like, but I like to search about them and see how they look and know more about the Egyptian culture."

Furthermore, concerning the names of historical places, the participants mainly preferred to have the name translated overtly because it sounds more realistic. For instance, participant 2

added: "I feel it is more genuine to have the name as it is pronounced in the original culture, especially if the place is real. This way, I learn the story in its actual geographical environment."

For the dimension of Tenor, the participants generally chose covert translation in the examples exhibiting social dialect (e.g., "يدخنون لجوز" /smoking hookah/), temporal dialect (e.g. "شطار لمدق" /the Midaq's scoundrels/), and words marked [+formal] (e.g. "يا أخا العرب" /you brother Arab/). In justification, the respondents noted that the covert translation of these instances produced a more understandable text and did not interrupt the text's readability.

Further, most participants noticed the difference between the covert and overt translation of examples showing temporal dialect. They largely indicated that examples showing overt translation were not generally used in language and were difficult to understand. On the other hand, they found the covert translation of this example easier to grasp as it did not affect the text's overall readability.

Indeed, regarding social dialect, the respondents noted that they would like to be introduced to the ST culture. However, the underlined expression, written in dialect, reduced the novel's entertainment effect. This point has been highlighted by participant 5, who stated that "I know the underlined word sounds from the ST culture, and I like to be introduced to the original culture of the novel, but this word does not make the text read smooth to me, so I prefer the other translation." Also, in the case of words marked [+formal], the participants preferred covert translation because it was more familiar and relatable. Participant 9 indicated that he liked the example showing a covert translation because it was more familiar and understandable.

Further, under the dimension of Mode, the interviewees generally opted for overt translation in the examples showing special spoken signal (e.g. "أجل" /yes/), vulgarism (e.g., "فتقتلها الله"/God

fight it/), grammatical parallelism (e.g. "شبعنا بعد جوع،وكسينا بعد عري، ولمّ بعد هزال" /they got filled after hunger, and got dressed after nakedness, and got some weight after emaciation/), and lexical repetition (e.g. "يا للشقاء.. الشقية.. ورايشقي .. ك ناشقي .. لوكنبينماايشقى ك نا..يسعبشيقطنا" /what a suffering…You are suffering, and I am suffering.. and both of us are suffering, but while both of us are suffering, he is enjoying our suffering/. A common perception amongst interviewees is that the overt translation of these examples flavors the text with a chatty, interactive, and thus entertaining tone.

Further, under the Mode dimension, the interviewees generally opted for overt translation in the examples showing special spoken signal (e.g. "أجل" /yes/), and vulgarism (e.g., "قاتلها الله" /God fight it/), A common view amongst interviewees is that the overt translation of these examples flavors the text with a chatty, interactive, and thus entertaining tone. For instance, participant 12 justified choosing overt translation under special spoken signals because it felt as if the speaker was commenting on something that crossed the reader's mind. Also, participant 6 chose vulgarism because the example showing vulgarism sounded natural and more interesting, and the cursing word made the text friendlier, like a friendly conversation.

In conclusion, the TT readers in this study are similar to many previous studies (Carter, 2014; Chesnokova et al., 2017; D'egidio, 2015; Ilmek, 2020; Rothe-Neves, 2008), assess the TQ of a literary text. In fact, they further distinguished between different types of translation, i.e., overt and covert translations, just like TT readers involved in studies such as (Jun & Chun, 2016; Lim & Loi, 2015) and compared the quality of different TTs in some studies (Al-Anbari, 2020; Chesnokova et al., 2017; Ilmek, 2020; Rothe-Neves, 2008). Thus, the evidence from this study and the aforementioned studies suggests that involving the TT readers in TQA has been significantly reliable. Indeed, the readers involved in this study have partially proven the theory

of translating the dimensions of Field and Mode overtly. However, the findings from the empirical investigation contradict the theory by suggesting translating Tenor covertly.

7.2.3 Findings of the Third Research Question

Applying the theory and conducting the empirical interviews with participants have enabled answering the final question, which investigates the sustainability of House's (2015) TQA model in assessing the TQ of *Midaq Alley*. Initially, it was challenging to apply this model to *Midaq Alley* as it does not differentiate between the narrative level and the characters' level except in one dimension. This was for social role relationships, wherein House (1997) analyzes three different types of relationships, including the author-characters relationship, author-reader relationship and the relationship between the characters. However, as stated in the previous chapters, it is recommended to differentiate between these levels when analyzing this novel, especially in the dimensions involving an attitude, participation and medium. In the present study, the narrative demonstrates a different medium (written to be read as if spoken) than the characters' level (spoken medium). Also, the narrative's social attitude (consultative-formal) differs from the character's level (revealing an informal social attitude). Hence, if an error appears in the conversation among characters, it affects these dimensions between the characters, not the author and the reader. Thus, to apply House's (2015) TQA model in this study, a few amendments were made, whereby the dimensions of social attitude, participation and medium were analyzed at the narrative and the characters' levels to allow a more precise analysis of these dimensions.

Indeed, it can be stated that House's (2015) TQA model has been theoretically successful in assessing the TQ of this novel as it provides the statement of function against which the statement of quality is provided. Considering that House (2015) views translation as a linguistic phenomenon, it has to be evaluated within the linguistic realization of the text wherein all the elements are offered within the context of the situation. Indeed, analyzing the text within its

situational context allowed the researcher to open up the text and analyze how the linguistic realization provided in ST functioned in the text and how this function is retained or not in translation.

As stated in this study's introduction, the sustainability of House's (2015) model is examined theoretically and empirically. Based on House's (2015) TQA model, literary texts written by significant writers such as Naguib Mahfouz should be basically translated overtly. However, the results of the empirical part of this study do not completely agree with this hypothesis. The participants did not prefer one type of translation in particular. In some dimensions, they preferred overt translation, for example, in Field and Mode. To justify their preferences under the Field dimension, they mostly agreed that they preferred to be introduced to the novel's themes within the culture of the ST. However, in Tenor, the participants mainly preferred covert translation. Based on the empirical results, it can be concluded that translating fiction calls for both types of translation (covert and overt), which contradicts House's hypothesis. Accordingly, testing House's (2015) TQA model theoretically demonstrates that it is sufficient to evaluate translation quality. However, the empirical aspect of this study shows that TT readers do not prefer one type of translation, i.e., either overt or covert. Instead, they like a mixture of both types.

7.3   Discussion of the Findings

As stated above, the results are congruent with other studies, including (Anari & Varmazyari, 2016; Hatim and Munday, 2004; Schäffner, 1997; Vallés, 2014), in which House's (1997, 2015) TQA models are acknowledged because they relate the text to its situational context. Indeed, one of the features contributing to House's (2015) model sufficiency in analyzing *Midaq Alley* is its consideration of the authors' dialect since it shows several types of dialects sensitive to translation, i.e., social, temporal, and geographical dialects. This allows the researcher to examine how the translator deals with such a sensitive linguistic realization. As shown in

chapter five, sometimes the translator in TT2 does not translate these words with similar dialect words, yet he meets the idiomatic feature of these dialect utterances in its informality (e.g., translating "الكيف" /getting high/ into "getting high").

Furthermore, incorporating Genre into the TQA model is substantial, as what is linguistically significant in one genre may not be in another. For instance, lexical repetition in a genre like scientific texts is redundant and can be neglected in translation. In contrast, it should be retained in fiction genres, as indicated by Abdulla (2001):

> In literary works, however, translation of repetition should be approached with greater caution because it is always foregrounded, and hence its translation as repetition is recommended. Therefore, translating repetition by 'variation or omission' in literary translation may result in 'gross misjudgment and distortion of the author's intention' (p. 301).

Additionally, having the function of the utterance prioritized in the assessment in House's (2015) TQA model gives a flexible definition of translation as function can be reproduced no matter how drastically ST and TT differ. For instance, in the analysis of the ST medium, i.e., written to be read as if spoken, the spokenness is lexically expressed in some Arabic utterances as " اللهم " /for God except for/, which has no equivalence in English. However, since the priority here is the function of the utterance, reproducing the spokenness of this utterance as "Except, that is, for Dr. Booshy" in TT1 can be considered functional since the insertion of "that is" reflect the unpreparedness and spontaneity related to spoken texts. Further, in TT2, spokenness is indicated in ways that do not apply to Arabic, like using contractions. These instances practically depict the flexibility of the assessment in House's (2015) TQA model. Thus, the present study's findings align with the findings provided by Faghih and Jaza'ei (2015),

Ghafouripour and Eslamieh (2018), and Al-Haddad (2019), which highlight the substantiality of House's (2015) TQA model in assessing TQ of texts.

However, regardless of the flexibility House's models, in adding to TQA, it is criticized for not being practitioner-friendly because it is mainly textual-based. Furthermore, House's model does not consider other real-world factors contributing to TQ other than the text itself, such as 'the conditions in which the translation was carried out' (Drugan, 2013, p. 53). This criticism is valid as TQ in a real-life situation is affected by several additional factors. For instance, Al-Manna (2013) points out that a fundamental factor affecting TQ is its skopos, which is the final touch responsible for shaping that translation. Besides, in real-world situations, several factors contribute to the TQ, including publishers' policies, the client's requirements, and meeting deadlines. For example, in some countries in the Middle East, taboos, including sexual, religious and political-related topics, should be refined from the ST to publish foreign literature.

Since the present study compares two TTs, another issue to highlight is the differing readers for whom these texts are translated, bearing in mind that TT2 appeared in a technological era in which people are more familiar with other cultures than before. That is one of the main reasons the present study has involved TT readers in the evaluation.

In fact, although House (2001, p. 254) indicates that to avoid the subjectivity resulting from the 'social evaluation' of TQ, she favors assessing TQ based on a particular theory. However, the empirical findings from social evaluation via TT readers agreed with the theory in certain dimensions (e.g., Field and Mode), whereby the readers truly support the theory of translating these dimensions overtly, as revealed by the second research question. However, for Tenor, they preferred covert translation, especially for dialect examples. This combination of findings provides significant insights into what specific dimensions the translator can be flexible and

elect for a covert translation since the choice between overt and covert translation is not strict, as House (2015) demonstrates.

Besides, the interview results indicate that the 'social evaluation' meets the theory in several aspects. More specifically, in some examples, the TT readers could identify the language functions similarly as the theory identifies them. For instance, according to House's models, special spoken signals, vulgarism, interjections, and ellipsis express the text's spokenness. Most of the interviewed TT readers stressed that these features gave the text a chatty nature during the interview. More specifically, in the example "فـلاقيتلها الله!/God fight it (cursing)/ showing vulgarism, participant 2 indicated that the style of this example resembled how she typically speaks.

Also, in the example "ياباه ما هذا؟!" /.. My God what is this?/ presenting an interjection, the participants shared the view that this interjection made the example more spoken than read. Participant 3 stated: "This translation made me feel as if the author is telling me the story rather than me reading it." Even in the example "تمزوج؟" /Married?/ showing ellipsis, the participants mostly agreed that generally, in regular conversations, people do not use full sentences. As noted by participant 19: "We do not need to use full sentences in daily conversations, so I feel this translation is more natural and realistic."

Thus, another point to highlight is that overt translation requires more attention, similar to covert translation, because, as House (1997,2015) noted, it is quite challenging to find equivalence in the case of overt translation. Fundamentally, since the criteria for achieving this equivalence are not clarified by House (2015), it is left to the translator's experience and intuition to define this criterion in translation without any systematic specification to define it,

as rightly remarked by Al-Ghamdi (2016). Therefore, the findings of the present study may contribute to helping the translator reveal more about this equivalence.

Besides, as stated in Chapter Three, House (1997) indicates that the translator may sometimes need to show instances of covert translation of an overtly translated text. Nevertheless, Al-Ghamdi (2016) asserts that it is left to the translator's intuition to decide the occasions she can switch between the two translations. Indeed, in all her models, House does not truly specify the dimensions in which the translator may have the liberty to switch between these two translation types. Therefore, since the study's empirical findings indicate that the TT readers preferred overt translation on Field and Mode and covert translation on Tenor, this may help reveal which specific dimension translators can manipulate.

Furthermore, utilizing House's (2015) TQA model to compare TQ raises two fundamental issues. First, as Drugan (2013) implies, House's model focuses only on mismatches. However, it may also consider analyzing what led to a successful translation to show adequate methods of translating or transferring the functions of ST with a proper functional equivalence. In that sense, the model will generally improve the TQ of TTs. Additionally, when comparing the two TTs, TT2 shows differences in translation that are less serious than their counterparts in TT1. Therefore, it is recommended to weigh the seriousness of the identified mismatches or differences (as House (2015) calls them) between ST and TTs.

In conclusion, applying House's (2015) TQA model to assess the TQ of *Midaq Alley* reveals this model's strong points, such as analyzing the text within its context of situation, which allowed the analysis of some specific linguistic realizations contributing to the novel's significance. On the other hand, applying the model in a comparative study further suggests

weighing the errors yielded by the comparisons between TTs and highlight what leads to successful translations in the analyzed texts.

7.4   Limitations of the Study

The findings in this study are subject to at least three limitations. First, the present study is unable to utilize the corpus studies provided by House's (2015) TQA model because it only used one novel by Mahfouz. However, House incorporated the corpus studies to examine the contrastive-pragmatic differences between different languages to develop her concept of cultural filter and thus help enhance covert translation. Further, despite the width of Mahfouz's literary production, this study is limited to one novel, *Midaq Alley*, as it is one of his most renowned. Finally, the interview questions were limited only to covertly erroneous errors because through these errors, the researcher could solely focus on overt and covert translations.

7.5   Further Suggestions

Future studies involving more participants would reveal more about the overt translation of literary works. Also, a greater focus on literary texts written by Mahfouz could produce interesting findings that account more for understanding the standard of TQ of texts calling for an overt translation. It is further recommended to investigate the TQ of other literary genres, including poetry, plays, or novels written by other significant Arab writers. Also, the present study suggests evaluating the overtly erroneous errors through TT readers besides covertly erroneous errors.

7.6   Conclusion

This study attempted to enlarge the scope of TQA studies. Hopefully, it bridged the gap between two drastically different cultures and provided a degree of mutual understanding. It is an applied linguistic study that analyzed and evaluated the translation of *Midaq Alley,* a novel written by the prominent novelist and the Nobel Prize winner Naguib Mahfouz, and translated from Arabic into English by Trevor Le Gassick (1975) and Humphrey Davies (2011). The concern of this

study was to enlarge the view of evaluators and translators to observe several aspects of TQA. In fact, the survey of several TQA models indicates that some TQA models focus on applying a linguistic theory (House, 2015), others on the translators' performance (Drugan, 2013) and on the text type or the skopos of the text (Reiss & Vermeer, 1984). Yet translation in the real world requires considering all of these aspects of collectivity. The debate over this issue would certainly not be solved in a single study. However, the present study hopes to put House's (2015) TQA model, which can be considered purely theoretical, into action by applying it to assess a text that practitioners truly deal with in real-world situations. It also hopes to show how the assessment revealed by this theoretical model is perceived by the real readers or, in other words, the actual clients of translations. By so doing, the present study may provide translators with possible ways of dealing with literary texts.

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