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# The Role of Social Agents in the Translation into English of the Novels of Naguib Mahfouz

Vol. 1/2

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Doctor of Philosophy

ASTON UNIVERSITY

April, 2014

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# Thesis Summary

## Aston University

The Role of Social Agents in the Translation into English of the Novels of Naguib Mahfouz  
Linda Ahed Alkhawaja  
Doctor of Philosophy (by Research)  
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This research investigates the field of translation in an Egyptian context around the work of the Egyptian writer and Nobel Laureate Naguib Mahfouz by adopting Pierre Bourdieu's sociological framework. Bourdieu's framework is used to examine the relationship between the field of cultural production and its social agents. The thesis includes investigation in two areas: first, the role of social agents in structuring and restructuring the field of translation, taking Mahfouz's works as a case study; their role in the production and reception of translations and their practices in the field; and second, the way the field, with its political and socio-cultural factors, has influenced translators' behaviour and structured their practices.

In this research, it is argued that there are important social agents who have contributed significantly to the structure of the field and its boundaries. These are key social agents in the field namely; the main English language publisher in Egypt, the American University in Cairo Press (AUCP); the translators: Denys Johnson-Davies, Roger Allen and Trevor Le Gassick; and the author, Naguib Mahfouz. Their roles and contributions are examined and discussed through the lens of Bourdieu's sociology. Particular focus is given to the author Mahfouz and his award of the Nobel Prize, and how this award has influenced the field of cultural production and its social agents.

Also, it is argued that socio-cultural factors in the field, in the period between 1960s and 2000s, affected the translators' practices in terms of modes of production of Mahfouz's works. To investigate the influence of these factors on translators' practices in the field, empirical examination is conducted, at the textual level, on a corpus of six translated novels written by the same author, Mahfouz. It is shown that the translators have an increased tendency, over time, towards applying a foreignising approach in their translations of culture-specific items. The translators' behaviour, which is a result of their habitus, is correlated to political and socio-cultural factors in the field of translation. That is, based on interviews conducted with the translators, it has been found that there are particular factors influenced their translational habitus and, thus, their practices during the production process of the translations.

Literary Translation, Pierre Bourdieu, Social Agents, Culture-Specific Items (CSIs), Naguib Mahfouz

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## Arabic Transcription System

This study has followed the transcription system used by The International Journal of Middle East Studies in transliterating the Arabic names of authors, translators and their works. The same spelling of some of the Arabic names of authors, translators and works were kept as they were used in their publications. The symbols used to transliterate Arabic letters are as follows:

### Constants

Letter	Arabic	Transcription
<i>alif</i>	ا	<i>ā</i>
<i>bā</i>	ب	<i>b</i>
<i>tā</i>	ت	<i>t</i>
<i>thā</i>	ث	<i>th</i>
<i>jīm</i>	ج	<i>j</i>
<i>ḥā</i>	ح	<i>ḥ</i>
<i>khā</i>	خ	<i>kh</i>
<i>dāl</i>	د	<i>d</i>
<i>dhāl</i>	ذ	<i>dh</i>
<i>rā</i>	ر	<i>r</i>
<i>zāy</i>	ز	<i>z</i>
<i>sīn</i>	س	<i>s</i>
<i>shīn</i>	ش	<i>sh</i>
<i>ṣād</i>	ص	<i>ṣ</i>
<i>ḍād</i>	ض	<i>ḍ</i>
<i>ṭā</i>	ط	<i>ṭ</i>
<i>ẓā</i>	ظ	<i>ẓ</i>
<i>‘ayn</i>	ع	<i>‘</i>
<i>ghayn</i>	غ	<i>gh</i>
<i>fā</i>	ف	<i>f</i>
<i>qāf</i>	ق	<i>q</i>

<i>kāf</i>	ك	<i>k</i>
<i>lām</i>	ل	<i>l</i>
<i>mīm</i>	م	<i>m</i>
<i>nūn</i>	ن	<i>n</i>
<i>hā</i>	ه	<i>h</i>
<i>wāw</i>	و	<i>w</i>
<i>yā</i>	ي	<i>y</i>
<i>hamza</i>	ء	'
<i>alif maksura</i>	ى	<i>ā</i>
<i>ta marbūta</i>	ة	<i>-t</i>
<i>aal-</i>	ال	<i>al-</i>

### Vowels

Short vowels: *a, i, u.*

Doubled vowel: *īyy.*

Long vowels: *ā, ū, ī*

Diphthongs: *aw, ay*

# Chapter One

## Introduction

### 1.1. Overview

This study investigates the field of translation from Arabic into English in an Egyptian context, focusing on the work of the Egyptian writer and Nobel Laureate, Naguib Mahfouz, adopting Pierre Bourdieu's sociology as its framework. After Mahfouz was awarded the Nobel Prize in 1988, there was a marked increase in the number of published translations of Arabic novels (Clark, 2000: 12; Altoma, 2005: 29; Tresilian, 2008: 25, see appendix A, p. 1, Vol. 2). Thus, it could be argued that the Nobel Prize has had a considerable impact on the field of translation from Arabic into English especially in terms of Mahfouz's works in translation. For the purpose of understanding how Mahfouz, as a social agent, affected the field of translation along with other agents in the field, and how the field in return influenced its agents, we have conducted investigation into more than one subject area within the field of sociology in translation studies.

Mahfouz has been chosen for the focus of this study because of his status across the Arabic-speaking world which became especially prominent after he was awarded a Nobel Prize in 1988. According to Moosa (1994: 1), Mahfouz is the most famous novelist in the Arab world as a result of that globally prestigious prize. Therefore, this study demonstrates how the Nobel Prize award had a wide impact on his works in English translations, affecting the field of translation and its agents. Also, it is argued that there are other factors that had an effect on translation agents' practices in the field of translation.

It was found that the majority of the current studies on the Arabic novel (e.g. Obeidat, 1998; Hughes & Micah, 2011), and especially on Mahfouz (e.g. Salama-Carr, 2005; Shehab, 2005; Gadalla, 2006; Farghal & Borini, 2009), have not considered the impact of Mahfouz or other agents in the field, nor have they addressed the influence of socio-cultural factors in the field on

agents' practices. Hence, there is a need to locate Mahfouz and the other social agents in the field, in the context where Mahfouz's translated works were undertaken. This research presents a thorough investigation of the role of social agents in structuring and restructuring the translational field. It examines the field of translation and its socio-cultural factors, in the period around the Nobel Prize award given to Mahfouz, between the 1960s and 2000s, considering how they have governed social agents' behaviour and dictated the modes of production and circulation of translated works in an Egyptian context. This is based on a case study of a selection of Mahfouz's novels. This research provides a better understanding of the role of social agents and their practices in the translational field.

To achieve the aims of this research, Bourdieu's theoretical framework is adopted. Bourdieu is described as one of the principal social philosophers of the twentieth century (Grenfell, 2008: 2). His extraordinary academic trajectory led him to be nominated as a Chair at the College de Paris; this is the most prestigious institution of art and culture in France. Even after his death in 2002, his influence remains substantial and inspiring (ibid). Bourdieu's works was conducted on different areas of Algeria, and was related to anthropology, education culture, economics, politics, art, philosophy, language, history, etc.

Bourdieu's framework provides an explanation of how social agents construct a field and how a field constructs their practices. In other words, his theoretical framework is used to relate agents' practices to the social and material conditions of their respective field (Bourdieu, 1984: 101). Therefore, in this research, Bourdieu's framework is used to investigate the relationship between the field of translation and its agents. This relationship can be described as follows: first, we identify three types of social agents who contributed to structure the field of translation: authors, translators and publishers. In this research a special focus is placed on selected social agents: the author, Naguib Mahfouz; the translators, Denys Johnson-Davies, Roger Allen and Trevor Le Gassick; and the publisher, The American University in Cairo Press (AUCP). For the purpose of explaining and justifying the focus on these individuals, see section

(4.2.2.1) in the methodology chapter. Second, the field and its socio-cultural factors influence translation agents' practices in the field, with special focus on the translators' translational habitus, in terms of translating culture-specific concepts (CSIs) in their translations. By understanding this relationship, modes of production, and circulation of the translated works will be revealed. Additionally, the agents' practices in the field of translation, which are a result of their habitus, can be identified, and then explained in relation to the field of their production.

We examine this relationship by conducting analysis at macro and micro levels. Analysis at the macro level helps; first, to investigate the field of cultural production and the role of social agents in structuring the field of translation using Bourdieu's model. Essentially, it presents the contributions of key social agents in the field, namely the author, Mahfouz; the well-known and respected translators, Johnson-Davies, Allen and Le Gassick; and the main English language publisher in Egypt, the AUCP. In this research, we argue that their contributions established the translational field for Mahfouz's works in translation from Arabic into English. Second, it helps to locate the translators' practices in their translations firmly in the social space, where other social agents and political and socio-cultural factors are situated.

The macro level analysis is conducted by applying two research methods: researching secondary data and interviewing. Interviewing some of the active agents in the field is expected to enable us to examine the field in relation to its agents, explaining the translators' practices in their translations and investigating different socio-cultural factors in the field of translation.

In the same manner, the micro level analysis aims to reveal the translators' practices in their translations. That is to demonstrate how a translator's translational habitus was influenced by socio-cultural factors in the field. This would underline the real life situation of the act of translation and highlight what was actually involved in the establishment of a translator's translational habitus, thus, his/her practices in a translation.

The microscopic analysis is conducted by analysing a corpus of six translated novels into English that were produced in different periods; 1960s, 1980s, 1990s, 2000s and their original

Arabic texts. These novels are chosen in the period around the award of the Nobel Prize to Mahfouz, to examine how culture-specific items (CSIs) have been translated at different points in time around the 1988 event. For the purpose of obtaining information concerning the translators' behaviour in translating the CSIs, the texts in the corpus are analysed by means of textual analysis, then the findings are compiled to provide small-scale qualitative reports about translation strategies.

## **1.2. Research problem**

The main research problem is to analyse the relationship between the field of cultural production and its social agents. This aims to describe how social agents structure the field of translation and identify the influence of the field on social agents' habitus, thus, on practices in the field. Whilst this relationship has been discussed in previous research, no such relationship has been examined and explained empirically and thoroughly in previous research, especially within the field of the Arabic novel genre, in an Egyptian context or in relation to Mahfouz.

- **Sub-problem 1:** Develop an understanding of the way social agents construct a field of translation.
- **Sub-problem 2:** Justify agents' practices in the field of translation.
- **Sub-problem 3:** Identify the factors that might influence translators' translational habitus and their practices in the field of translation.

## **1.3. Research Motivation**

This research is driven by the following motivations:

- 1- Having studied the works of Mahfouz in BA and MA programmes, coupled with the fact that Mahfouz has received a Nobel Prize, has encouraged us to consider Mahfouz and his works as a potential for future research. In addition, reading his novels has initiated our

curiosity about the extent to which non-Arabs can grasp the nuances of the Egyptian form of Arab culture from translations of such novels. In detail, the work of Mahfouz lies in the essence of the Egyptian Arab culture which is partially depicted by the use of a significant amount of CSIs. This, in turn, naturally leads to speculation about the extent to which a non-Arabic speaker can understand the full relevance and importance of these CSIs from the translated novels, especially when said readers have no previous experience of Arab culture in general or of the Egyptian culture in particular. This has strongly motivated the exploration process of the present research.

- 2- Subsequently, the role played by translators in translating the CSIs has provided another incentive to investigate factors affecting translators' choices in translating Mahfouz's novels into English. Similar to past research, this could be achieved through applying a theoretical framework from the field of sociology (e.g. Simeoni, 1998; Gouanvic, 1997, 1999, 2002b, 2005; Wolf, 2002, 2007a; Inghilleri, 2005; Buzelin, 2005, 2007; Hanna, 2005; Sela-Sheffy, 2005). As such, the prominent theory of Bourdieu has been employed in translation studies to study and explain translators' choices through adopting Bourdieu's theory of cultural production, and more specifically, his concept of habitus. In fact, the dearth of research that applies Bourdieu's theory in relation to the Arabic novel in general has motivated the present study.
- 3- Whilst the previous motivation pertains to studying and explaining translators' choices in translating Arabic novels into English through Bourdieu's theory in particular, Bourdieu's theory is considered to be a challenging theory because it is relatively new in the field of Translation Studies (TS) in general. This motivation, seeking new paradigms to enable better understanding of factors affecting translation choices, is of primary interest for researchers in the field of Translation Studies.



## **1.4. Aims of the Study**

The study will seek to achieve the following aims:

### **Main aim:**

- To explore the relationship between agents' translational habitus and the field of cultural production.

### **Contributory aims:**

- To highlight the social agents' role and influence in structuring a field of translation.
- To examine and evaluate the active role of social agents in the production and reception of translations.
- To identify agents' practices in the field.
- To identify and investigate the socio-cultural factors affecting the field of cultural production and its social agents, also those affecting the translators' translational habitus, thus, their practices.

## **1.5. Research Questions**

In order to explore Bourdieu's (1977s: 203) hypothesis in this specific context, that the habitus is the product of structure, producer of practice, and reproducer of structure, in this study we seek to answer the main research question with its subsidiary questions:

1. How can the relationship between the field of cultural production and its social agents be explained in terms of Bourdieu's sociological model?

This question has been designed to reveal the role of social agents in structuring the field of translation and, in turn, to explore the effect of the field on the social agents' practices. We investigate the social agents' contributions in structuring the field, the boundaries of the field and how those agents redraw the boundaries of the field, according to their own interests. The

agents - the author, the translators and the publisher- play a crucial role in widening the range of translations from Arabic into English, by encouraging translations and publications of Arabic-Egyptian works. This is discussed in detail in terms of Bourdieu's model, and in relation to our case study of the work of Mahfouz. In addition, we examine the agents' practices in the field and determine which socio-cultural factors affect these practices.

1.1. Can the changes in the field of cultural production after Mahfouz was awarded the Nobel Prize be explained in terms of Bourdieu's sociological model?

The above question investigates the impact that the Nobel Prize award, presented to Mahfouz, had on the field of cultural production. We examine the field after the Nobel Prize, as well as its social agents who take part in the production of translations. Hence, explanations for the translational flow after this event can be revealed.

1.2. Have the ways of translating CSIs in translations into English of Arabic novels written by Mahfouz changed over time (i.e. 1960s – 2000s)? If so, how can Bourdieu's sociology help to explain the shift in translators' practices in their translations as a result of their translational habitus?

This question investigates whether the translators' behaviour in their translations of Mahfouz's novels has changed. The translators' behaviour, at the textual level, is investigated through an empirical examination of translation practices in their translations and related to factors that might have an influence on translators' translational habitus.

Behavioural regularities can be explained through Bourdieu's concepts of habitus, capital and field. That is, Bourdieu (1990: 91) refers to habitus as "the generative principle of responses more or less well adapted to the demands of a certain field". Thus, the translators' textual behaviours, which are a result of their habitus, are to a certain extent "pre-determined" or "pre-adapted" (ibid: 136) by the translators' previous experiences in the field under study. Studying

the field of cultural production and the socio-cultural determinants attached to that field can help us to explain the translators' behaviour as a result of their translational habitus.

### 1.3. Which socio-cultural factors have conditioned agents' practices in terms of Bourdieu's sociology?

In an attempt to explain the translation agents' behaviour, we conduct a macro-textual analysis of the field of cultural production. That is, the agents' behaviour is determined by the social conditions imposed by the field. The existence of a field is associated with the existence of specific stakes and interests, which are the result of power relations and struggles within the field (Bourdieu, 1990: 87-88). Therefore, investigating the translation agents' interests can explain modes of production and consumption of cultural works in the translational field. For example, after Mahfouz was awarded the Nobel Prize, agents in the field became involved in the production of translations of Mahfouz's works as this would result in economic profit, which is their priority. In support of this claim, Salih Altoma (2005: 28) and Rasheed El-Enany (2007: 35) argue that after the Nobel Prize, major commercial publishers became involved in producing translations from Arabic into English. According to Cherns (2001: 6) and Morris et al., (2013: 221), commercial publishers' main priority is to achieve profits.

Moreover, in order to find correlations between the translators' behaviour in their translations and the socio-cultural context, we investigate relevant political and socio-cultural factors and their impact on the field of cultural production and its social agents. This facilitates the identification of factors that influenced the translators' practices in their translations. Moreover, we conduct interviews with the agents in the field of cultural production, as these can provide a better understanding of the translational field from the agents' perspective. To complement these insights, chapter 7 offers a detailed analysis at the micro-textual level that identifies changes in the translators' behaviour in their translations, offering possible justifications for their behaviour in relation to the socio-cultural context.

## 1.6. Notes on terminology

Although some basic concepts used by Bourdieu in his theory of cultural production are discussed in detail in chapter three, we believe that defining some Bourdieu's basic concepts in addition to others from the beginning can facilitate our understanding.

1. Arabic field: whenever we use "Arabic literary field" or "Arabic translational field" this means that we are referring to the field under study, in an Egyptian context, around the work of Naguib Mahfouz.
2. Arab culture: culture is the shared values of a social group, community or a nation (Hall, 1997: 2). It refers to the whole way of life including beliefs, customs, norms, etc. (ibid). Although culture refers to shared social aspects, "it is rarely characterised by complete uniformity. Conversely, its dynamism reflects diversity, pluralism, and contradictions" (Barakat, 1993: 42). The Arab culture is "the common cord of identity that exists throughout the Arab world" (Baker, 2003: 4). According to William Baker (2003: 5), this cultural cord, which includes language, food, music, religion, common values, etc., are shared across the Arab world resulting in a common Arab culture. In this regard, Barakat (1993: 42) asserts "Arab society has its dominant culture, constructed from what is common and diffused among Arabs". He (ibid) also adds that this dominant culture (i.e. Arab culture) has its subcultures because there are different patterns of life (e.g. rural and urban), religions (e.g. Islam and Christianity), ethnicity (e.g. Kurd and Berber), etc. Similarly, Jihad al-Omari (2008: 2) affirms that there are "general norms, behavioural patterns that prevail through the Arab world" because there are some commonalities in the Arab world. These commonalities are mainly represented in the Arabic language, which is the main medium for exchanging ideas, information, concepts, etc. and through Islam, which is the main moral code that determines behavioural patterns and practices (al-Omari, 2008: 4). On this basis, we can argue that whilst different countries in the Arab world use different dialects, they still have a shared

language – Modern standard Arabic for literary works. We can further note the permeation of shared values, based on the unifying influence of Islam as the dominant religion in Arabic-speaking countries of the Middle East. This allows us to conceive a supranational cultural entity that encompasses these countries, based on shared values, language and cultural products, whilst recognising the individual and distinctive nature of specific characteristics of each of these countries.

3. Macro and micro levels of investigation: following Sophie Levie (1991: 66) and Mary Snell-Hornby (2006: 35), the term “macro” is used throughout the thesis to refer to the investigation of a text as a whole, at the contextual level i.e. social level. The term “micro” is used to refer to the investigation of a text at the word and sentence levels i.e. textual level.
4. Agents: different scholars in the field of translation studies (e.g. Pym, 1998, Hermans, 1999; Wolf, 2002; Tahir-Gürçağlar, 2003; Buzelin, 2005; Jones, 2009, etc.), use the terms “agents”, “translation agents”, “social agents” and “human agents” interchangeably to refer to either individuals or social groups such as authors, translators, commissioners, editors, publishers, etc.

In this thesis, following Juan Sager (1994: 321) who defines an agent as “a person” who has an intermediary position in the act of translation, and following Jean-Marc Gouanvic (2010: 123), who refers to translators, publishers, critics, etc. as agents of translation, we use the terms “agents”, “translation agents” and “agents of translation” as synonyms to refer to individuals, both translators and publishers who participate in the act of translation. Moreover, in this thesis, as we are not considering authors and readers as part of the act of translation, we use the term “social agents” to refer to authors, readers, translators and publishers. In that, we follow Bourdieu (1977, 1983, 1992) in his use of the term “social agents” to refer to individuals in a field. Therefore, no other non-human

aspect in this thesis is referred to as “agents”, “social agents”, “translation agents” or “agents of translation”.

It is worth highlighting that the term “non-human” agent is used specifically by Bruno Latour in his Actor Network Theory to refer to any entity in a network e.g. machine, computer, software, etc. (1999: 24). Although socio-cultural factors are non-human aspects that affect the act of translation, they cannot be considered as agents in translation. That is, based on different scholars working in the field of translation studies and sociology (Bourdieu, 1993; Sager, 1994; Pym, 1998, Hermans, 1999; Wolf, 2002; Tahir-Gürçağlar, 2003; Buzelin, 2005; Jones, 2009; Gouanvic, 2010; etc.), the terms “agents”, “translation agents” and “social agents” refer to individuals or social groups. Moreover, in our view, socio-cultural factors affect the act of translation through its agents (i.e. an indirect influence). This is why one of the aims of this research is to investigate changes in the agents’ habitus, as a result of socio-cultural factors in the field of translation.

5. Autonomous and heteronomous: these two concepts are used in this thesis based on Bourdieu’s definition (1996: 50- 61). An autonomous field refers to the field of cultural production which has developed its own norms and fundamental laws for cultural production. Conversely, a heteronomous field refers to the field of cultural production which is affected by the norms and laws of other fields (ibid).
6. Sociology: this is a social science that provides an understanding of social issues, patterns of behaviour and cultures and societies (Stolley, 2005: 2-6). It provides theoretical frameworks to frame these understandings and study social issues scientifically (ibid). On that basis, in this research, the field of sociology refers to a field, which consists of scientific methods for studying and understanding agents’ behaviour by placing this behaviour within its broader social context. Therefore, any reference to derivative concepts from sociology (e.g. “sociologically motivated or oriented”,

“sociological perspective”, etc.) means that we are relating translation to a social context in which agents live and by which they are influenced. Moreover, the concept “sociology of translation” is used, in this research, to refer to sociological aspects, in order to study both the process and product of translation activity, and the position of agents themselves in translation. This concept is widely used by scholars in the field of translation study to refer to the sociology of agents, the translation process and the cultural product of translation (e.g. Inghilleri 2003, 2005; Wolf, 2007; Gouanvic, 2010, etc.). According to Michaela Wolf (2007a: 31) the concept of sociology of translation is used “as an umbrella term for the issues that arise when viewing translation as a social practice”.

7. **Struggle:** this term is crucial in Bourdieu’s theory of cultural production. That is mainly because a field for Bourdieu is “a field of struggle” over specific stakes and interests (Bourdieu, 1990: 87-88). Also, for him a field “is a space of play and competition in which the social agents and institutions [...] confront one another in strategies aimed at preserving or transforming this balance of forces” (Bourdieu and Wacquant 1992: 76). Therefore, Bourdieu uses this concept in his works (e.g. 1962, 1977a, 1983, 1990b, etc.) to refer to the interaction in a field and to agents’ competition to seek new stakes in a field (i.e. a more neutral description of actions in a field than might normally be inferred from the use of the word ‘struggle’).
8. **Habitus:** this term refers to embodied dispositions in individual agents (Jenkins, 1992: 79). It is the product of an individual and collective history of social agents, thus, it generates individual and collective practices in accordance with the history and the demands of the field. One of the aims of this research is to examine the translators’ translational habitus which refers to a “shared socially acquired tendencies that constrain translators’ action” in a particular field of translation (Sela-Sheffy, 2005: 9). It is worth noting that this term is used by Bourdieu only in its singular form (i.e. habitus),

however, a few number of researchers such as Gouanvic (2005) use the concept in its singular and plural forms (*habitus* and *habitus*es). In this research, we use the plural form only when we review their research or express the opinions of these scholars.

9. Capital: this concept is defined by Bourdieu (1992: 198) as a form of power or force. Bourdieu usually uses the concept capital in its singular form. However, many scholars in the field of sociology (e.g. Johnson, 1993; Swartz, 1997; Friedland, 2009; Wacquant, 2013) and in the field of translation studies (e.g. Pym, 2004; Wolf, 2007a; Kung, 2009) use the concept in singular and plural forms. Therefore, following these scholars and many others, we use both forms of the concept (i.e. capital/ capitals) as the situation requires.

### **1.7. Original contribution of the findings to existing literature in the field of TS**

The findings of this research contribute to filling a gap in existing translation studies literature in various ways. First, studies that apply Bourdieu in their research refer to the relationship between the field and its social agents, without introducing a clear explanation of how this relationship is constructed. Once we understand this relationship, agents' practices in a field can be both justifiable and predictable. Moreover, examining this relationship is expected to offer new insights into the real-life context of translation situation. This research casts light on the relationship between the field of cultural production and its social agents. This relationship, considering how agents construct a field, which later affects agents' practices in their translations, has not received adequate attention in previous studies.

Second, applying the textual analysis method for the translations of Mahfouz's novels provides a better understanding of the adoption of a sociological approach, namely Bourdieu's model, in translation studies, compared to previous literature. This study develops an empirical approach within a theoretical framework that explains translators' practices in an integrated framework



(a sociological approach in translation studies). Despite this framework being based on previous literature, it presents a different approach to studying translators' behaviour in their translations by using a combination of theoretical and empirical frameworks.

Third, the adoption of Bourdieu's sociological model to explain agents' practices in a field and within a given socio-cultural context is shown to be successful. This also supports the view that combining models from outside the discipline has been proven to be a useful tool to investigate different phenomena in translation studies.

### **1.8. Limitations of the study**

Although the present study is expected to produce fruitful findings, there are a number of limitations that need to be noted. They can be summarised as follows:

1. As this research applies a case study method, the findings of this research are not unconditionally generalisable. That is, according to Robert Yin (2009: 4), one of the disadvantages of applying a case study method is that the findings of such a study cannot simply be generalised.
2. In this research, the limited number of translations in the corpus under study and the fact that they are all written by the same author must be acknowledged. Six novels and their translations by the same author are not sufficient to form strong generalisable conclusions about the Egyptian novel in translation. The larger the corpus, the more generalisable the conclusions that could be drawn. This can be explored in future research.
3. This research focuses only on three factors that might influence the translators' practices in their translation, yet in fact there are a wide range of other elements that might also influence their behaviour in translation. This is mainly due to the limited

availability of translators for interview. This issue could be considered in future research to investigate a wider number of translators and hence a wider range of issues that influence translators' practices in general. However, insofar as small-scale evidence of patterns of behaviour may emerge from these interviews, these could be studied as potential indicators for future studies to determine whether these findings can be more widely generalised, and perhaps extended to identify other issues with the potential to influence the translators' practices.

4. Although we include only one publisher, the focus on AUCP in this research is justifiable. That is because it is the only English language publisher and agent for Mahfouz's works in translation, and is the most active publisher in the field of translation in Egypt. This factor can be considered as one of the limitations of this study, mainly because we analyse the perspective of only one publisher in the field.

### **1.9. Organisation of the thesis**

This thesis is organised as follows: chapter two presents different research models in translation studies and explains the decision to adopt Bourdieu's sociological model in the field of translation studies. In this chapter, we justify our choice of adopting an approach from outside the discipline and focus on the lack of research involving consideration of social agents involved in the production process of translations. In this chapter, also, we focus on literary translation, culture-specific items in literary texts, different models to translate CSIs, and studies that apply CSIs as part of a parallel corpus.

In chapter three, we address the limitations of different sociological models, and thus justify our choice of adopting Bourdieu's model for the purpose of this research. We consider, in particular, Bourdieu's framework and focus on the different studies conducted in the field of translation studies based on Bourdieu's model. Presenting the various studies that adopt Bourdieu's model

in translation studies confirms that the application of Bourdieu's model is a valid tool and a suitable framework to be used in the field of translation studies. Also, reviewing other studies highlights the need for this research to build on and complement other research in the field of translation studies, from a different perspective and through a focus on a different literary genre.

The research methodology is presented in chapter four. First, we justify the choice of adopting mixed research methods for the purpose of this research. Second, the chapter details every method used in this research: researching secondary data, interviewing and textual analysis. Finally, the chapter describes the criteria for corpus selection and justifies the choice of particular agents in the field of translation.

Chapter five explores the literary field of the Arabic novel in an Egyptian context around Mahfouz's works. It examines Mahfouz's influence on other agents in the field, the status of his works in their source literary field and readers' reactions to his works, both originals and their translations.

The research findings are presented in chapters six and seven. In chapter six, the interviews are used to examine the field of translation and the field of cultural production in relation to its social agents. The study considers the demands of the field of translation where the translations were conducted; the struggles and the state of homology in the field of cultural production are addressed; and the field of cultural production is explored in relation to the field of power. This helps to explain the translation agents' behaviour in the field of translation.

Furthermore, the role of social agents in the field of cultural production is presented and investigated thoroughly, in addition to their contributions in structuring the field of translation. We give special focus to the work of Mahfouz and, particularly, the impact of his award of the Nobel Prize in 1988.

In Chapter seven, the results obtained from interviews and textual analyses are presented. That is, in this chapter, we undertake a detailed examination of specific features (CSIs) of a parallel corpus comprising six translated novels, written by Mahfouz, with their translations, and the findings of the analysis are provided. This is to demonstrate the effect of the field on the translators' translational habitus.

Findings from the interviews are used to explain findings from the textual analysis. This is to provide an explanation for the translators' practices in their translation of Mahfouz's novels. It offers explanations for the motivation behind the translators' use of foreignising strategies in their translations, and presents the different political and socio-cultural factors that have influenced their behaviour in these translations.

In chapter eight, the research questions are revisited, to demonstrate how the stated aims of this research have been achieved. The main points raised in this research are summarised, with an indication of the importance of these to the field of Translation Studies. Finally, suggestions for future research are offered, to depict that this research offers a significant contribution to the field, providing a useful tool and analytical framework for other TS researchers.

## Chapter Two

### Theoretical Framework: Moving Towards a Sociology of Translation

#### 2.1. Introduction

This research applies a theoretical framework from the field of sociology to describe and explain the role of social agents in structuring the field of translation, the behaviour of translators at the textual level and the factors that influenced their behaviour during the production process. Therefore, in order to justify convincingly the use of an approach from outside the discipline of translation studies for the purpose of this research, we present an analysis of different possible approaches in translation studies that could support investigation of the research questions outlined in the introductory chapter, and their limitations in this respect. In this way, the need for using approaches from outside the field of translation studies (namely from the field of sociology) for the purpose of answering the research questions in this study, can be demonstrated.

The next section offers a review of the development of key translation theories over time, with special focus on those that led to the emergence of the Sociological Turn. It offers an account of a selection of different approaches in translation studies: the linguistic e.g. Roman Jakobson (1959) and Eugene Nida (1964), and the systemic approaches e.g. Itamar Even Zohar's "Polysystem" (1978), Gideon Toury's "Norms" (1978), André Lefevere (1982), Suzan Bassnett and Lefevere (1990), and discusses the limitations of these approaches. This section also demonstrates the relevance of applying approaches developed from the field of sociology in relation to translation in this study, with a special focus on the significance of applying Bourdieu's framework, with its concepts of "habitus" (dispositions, skills and ways of acting); "capitals" (forces that agents acquire in a particular field); and "field" (a setting in which agents and their social positions are located) to achieve the aims of this research.

## **2.2. Linguistic approaches to translation studies**

Based on the fact that the process of translation always involves at least two different languages (Toury, 1995: 56), it would seem logical that investigations of this process would focus on the distinctive features of the two languages involved i.e. the linguistic features. According to Nida (1991:23), the linguistic approach in translation studies is highly important to the discipline, as different studies of linguistic structures have laid the foundations for the systematic study of language use in translation studies. The linguistic approaches to translation of the 1950s and 60s originated from scholars such as Jean-Paul Vinay and Jean Darbelnet (1958), Jakobson (1959), Nida (1964), John Catford (1965), etc. However, in this section, we aim to offer an overview of relevant theories in translation studies that draw attention, either deliberately or non deliberately, to sociological aspects of the study of translation. In other words, we aim to review the gradual development of theoretical trends in translation studies, in order to demonstrate how the field of translation studies is increasingly incorporating concepts and ideas from sociology.

The Russian linguist Jakobson (1959: 232), through his proposal of communication theory, adds new impetus to the linguistic approach in translation studies. He proposes a theory of language based on his description of language functions. His theory examines the basic transmission model of communication and highlights the importance of codes (i.e. language system) and social contexts in the communication process (Jakobson, 1960: 353). Jakobson suggests that every verbal message has the following elements in common: a message, an addresser, an addressee, a context (a situation where the utterance is made), a contact (the connection between the addresser and the addressee), and a code which is understood by both the encoder and decoder of the message for successful communication (ibid).

In his proposal of communication theory, Jakobson draws attention to parts of the communication process other than the message itself: the addresser and addressee. Therefore, we could assume that he refers, unintentionally, to an agent aspect in his theory (individuals:

addresser and addressee). However, Bradford (1995: 58) states that “In Jakobson’s model the addresser and addressee are at once textual devices, serving a similar purpose such as impersonal devices”. In view of this, we could argue that although an agent aspect - i.e. addresser and addressee - is mentioned in Jakobson’s theory, it does not actually derive from sociological origins. The point is that scholars such as Jakobson consider other aspects in the act of translation, rather than focusing solely on the basic linguistic transfer of the message from ST to TT.

In the same manner, in the linguistic branch of TS, Nida’s proposal (1964) of formal equivalence and dynamic equivalence adds new insights to the field of translation studies. Nida argues that formal equivalence focuses on the message of the text, by means of its form and content. Viewed from this perspective, the translation should be as close as possible to the elements of the source language (1964: 159). This form of equivalence aims to match the source culture’s message to the target culture’s message in order to achieve standards of correctness of SL content and accuracy of SL form (Nida, 1964: 129).

Conversely, dynamic equivalence, or functional equivalence, aims to achieve an “equivalent effect” which means that the relationship between the target text reader and the translation should be in so far as possible the same as that between the source text reader and the source text message (Nida, 1964: 129). In this regard, Nida argues that “the message of the original text has been so transposed into the receptor language that the response of the receptor is essentially like that of the original receptors” (Nida and Taber, 1969: 200).

Nida’s notion of dynamic equivalence offers a new element (i.e. the receptor) to be considered in the field of translation studies. That is, according to Liang (2010: 26), “What is striking about Nida’s notion of equivalence is that it altered scholars’ perception of equivalence, making them pay attention to the long forgotten dimension of ‘receptor’ ” (emphasis in original). In this respect, Nida asserts that “The older focus in translating was the form of the message ... The new focus, however, has shifted from the form of the message to the response of the receptor” (Nida

and Taber 1969: 1). On that basis, we believe that Nida's model attracted scholars' attention to a new dimension in translation studies, but it still does not offer any sociological implications in terms of the context and the wider social situation.

Many other linguistic approaches in TS (e.g. Koller, 1979, 1995; Baker, 1992, etc.) focus mainly on the concept of meaning and equivalence. They consider the linguistic aspects of the translation process – linguistic constraints translators face during the translation process - and ignore any non-linguistic aspects, such as the socio-cultural ones. In this regard, Toury (1995: 31) concurs that linguistic approaches “restricted themselves to the level of the sentence instead of tackling larger textual and discursive entities”. Snell-Hornby (1988: 19-20) argues that linguistics is not the only approach that helps translators to conduct a translation, as the translation process involves different cultures and contexts (the source and target contexts).

On that basis, we could argue that, as an earlier approach to contemporary TS, the linguistic model has been shown not to offer sufficient scope for consideration of wider socio-cultural factors in the translation process. Other approaches that evolved from, or concurrently with, linguistic approaches are therefore considered.

### **2.3. System-oriented approaches**

The debate on equivalence at the textual level developed into a much wider debate around extra-textual factors and conditions. As a result, a major turn occurred from linguistic approaches to wider socio-cultural issues, to overcome the limitations of the linguistic approach (Liang, 2010: 26).

This turn led to research within translation studies from a wider perspective, considering historical and cultural dimensions rather than linguistic elements of the process. This section considers the systemic approaches, which also can be described as target-oriented approaches (Hermans, 1999: 9), namely the polysystem theory (1978), norms theory (1978), the



functionalist approach developed by Hans Vermeer (1989) and the cultural turn studied by Bassnett and Lefevere (1990), taken in chronological order, highlighting their contribution towards a sociology of translation. It is worth mentioning that the systemic approach is a broader term used to cover the descriptive translation studies model and other models (e.g. the functionalist approach), however, these models “make no use of systems concepts” (Hermans, 1999: 41).

### **2.3.1. Descriptivist approaches: polysystem theory and norms theory**

#### **2.3.1.1. Polysystem theory**

The term "system" refers to a multi-layered structure of elements which relate to and interact with each other (Shuttleworth, 1998: 176). It is a concept that was originally introduced by Juri Tynjanov, a Russian formalist (1929, 1978a, 1978b), who used the concept to represent the whole range of literary genres, traditions and the entire social order as a system, or even as a systems of systems in their own right (Shuttleworth, 1998: 176). Building on the work of Tynjanov and other formalists (e.g. Mukařovský, 1934, 1979; Lotman, 1974, 1977; etc.), Even-Zohar proposes his theory, the polysystem theory.

Even-Zohar's theory is considered as a new methodology for studying the translation of literary texts. It offers a method for conducting close analysis of translated texts and performing a detailed examination of the context in which a translation was conducted (Even-Zohar, 1990a). Even-Zohar (ibid: 12) defines his theory of polysystem as the study of “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent”.

In this regard, Edwin Gentzler (2001: 119) argues that polysystem theory is important to translation theory because it gives attention to the role of translation in a literary system. In

other words, a translation is considered as a literary work that is part of a literary system. According to Snell-Hornby (1988: 24), a translation is a text-type in its own right, which is part of the target culture. Hence, the original literary system of a country can be influenced by imported, translated literature.

Polysystem theory posits that translated literature in a culture operates as a system within a social, cultural, literary and historical framework. It operates when the target language culture selects works for translation and when the translation norms, behaviour and policies in a culture are influenced by other co-systems. Even-Zohar (1978) focuses on the relations between all these systems in his theory. Therefore, Mark Shuttleworth and Moira Cowie (1997: 176) define a polysystem as “a heterogeneous, hierarchised conglomerate (or system) of systems, which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole”.

The literary system consists of different types of texts, some of which are canonised; that is to say that their norms and actions are considered by the dominant groups in a culture as being legitimate and thus, their products are preserved by the community to become part of its historical heritage. Conversely, some texts are non-canonised; the norms that relate to these types of texts are rejected by the dominant circles and considered as illegitimate, thus, their products disappear from the community in the long run (Even-Zohar, 1978: 16).

To illustrate how the concept of canonicity works, we build on Rekefet Sela-Sheffy's example of the Hebrew Bible in the context of Jewish literature in the tenth century. She comments on Rina Drory, a professor of Arabic language and literature at Tel Aviv University, who describes the status of the Hebrew Bible in the Jewish context. Drory (1988: 62, in Sela-Sheffy, 1990: 518) says that the Hebrew Bible, due to the sacred status given to it by the Rabbinic, was not considered as part of Jewish literature. It was prevented from being active and was only confined to ritual functions. In spite of this, Sela-Sheffy (1990: 519) believes that Hebrew Bible is still considered as canonised literature. Consequently, we could posit that because the

Hebrew Bible is a canonised literature it cannot be removed from the polysystem or disappear in the long run, conversely, it is preserved by the polysystem and stays part of it, even if it is, according to Drory (1988: 62, in Sela-Sheffy, 1990: 519), kept “from the realm of literature” by the dominant figures in Israel (i.e. the Rabbinic).

In this regard, Andrew Chesterman (2006: 12) emphasises that the study of the status of translation in the literary polysystem of a target culture is one of the major concerns of polysystem theory. It examines the canonisation of texts and the shifting status of texts (from canonised to non-canonised and vice versa) within the polysystem of a specific target culture (ibid). The continuous struggle between the canonised and non-canonised forms is one of the main factors that determines the way the polysystem evolves.

One of the features of polysystem theory is that a system is viewed as a dynamic stratification, which means that there are subsystems within the polysystem, and these subsystems are hierarchised in relation to one another (Even-Zohar, 1990a: 3). They are continuously competing with each other for the dominant position. Thus, the place of a literary work within the hierarchy may be constantly changing from centre to periphery and vice versa, depending on prevailing conventions, practices and values at any given time.

In the literary polysystem, Even-Zohar (1990a: 29) argues that different literary texts compete in the polysystem for domination of the centre. That is, the literature of every country is a combination of original and translated literature. According to Even-Zohar (1978: 22), original and translated literatures occupy either a central or peripheral position in the literary polysystem of a country. If translated literature occupies a central position in the literary polysystem, this means that it participates actively in shaping the centre of the polysystem in that country. Thus, it plays a major role in the literary history of a country. In this case, translators become more concerned with introducing new models to the system rather than preserving the old ones. It is worth noting that occupying a central position occurs when a literature is “young” or in the process of being established, when a literature is either

“peripheral”, “weak” or both and when literature is experiencing crises (Even-Zohar, 1990b: 47). Conversely, if translated literature occupies a peripheral position, this means that it has no major influence over the central system of a country. Even-Zohar (1978: 196) believes that translated literature usually occupies a peripheral position in the literary polysystem of a country.

Canonicity is most manifested in the repertoire, which can be defined as the aggregate of laws and elements that govern text production (Even-Zohar, 1990b: 40). A repertoire may be canonised or non-canonised and the system to which a repertoire belongs may be either central or peripheral. This leads us to another kind of struggle which occurs in the polysystem and is vital to the way the polysystem evolves. It is the opposition between taking a primary position or secondary position in the literary system. Canonised repertoires occupy a central position in the system, conversely, non-canonised repertoires occupy a peripheral position in the literary system.

The opposition in the system over centrality is due to “the innovativeness vs. conservatism” in the literary repertoire (Even-Zohar, 1990a: 21). Innovativeness is the augmentation of a repertoire by introducing new elements to the system. In contrast, a conservative repertoire already exists in the system, and thus any product which comes to the system will be highly predictable. To clarify, a change in position occurs when a model occupies a primary position, as a result, it becomes highly conservative and fights any newcomers to protect its status (i.e. canonised status). This model may then surrender to a newer model, and the former will ultimately take a peripheral position in the polysystem whilst the latter will take a central role (ibid).

### 2.3.1.1.1. Debate surrounding Polysystem theory

Polysystem theory has added “fruitful insights into the functioning of translated literature within broader literary and historical systems of the target culture” (Wolf, 2007a: 6). In this regard, Vasso Yannakopoulou (2008: 1) contends that it has placed the phenomenon of translation within a wider socio-cultural context. According to Bassnett (1998: 128), Even-Zohar’s theory has opened “so many avenues to researchers in translation studies”. In the same manner, Gentzler (1993: 119-123) emphasises that polysystem theory has had a profound influence on translation studies. He highlights the crucial role the theory has played in the advancement of translation studies, since the literature of a culture is studied in conjunction with relevant social, historical and cultural forces. Furthermore, it has moved the field of translation studies away from the isolated study of texts towards the study of translation within the cultural and literary systems in which it functions.

However, Even-Zohar and his polysystem theory have been criticised by different scholars (e.g. Hermans, 1999; Gentzler, 2001; Pym, 2004; etc.) on a number of grounds. First, Even-Zohar was criticised for his usage of particular words, namely weak, peripheral, strong and central. In this regard, Bassnett (1998: 127) argues that using these concepts is “somewhat crude”. She adds:

What does it mean to define a literature as ‘peripheral’ or ‘weak’? These are evaluative terms and present all kinds of problems. Is Finland ‘weak’, for example, or Italy, since they both translate so much? In contrast, is the United Kingdom ‘strong’ and ‘central’ because it translates so little? Are these criteria literary or political? (ibid: emphasis in original).

In the same manner, Hermans (1999: 109) supports Bassnett’s view when he says that using these concepts is “deeply troubling ... The value judgment in characterizing a literature as young or weak or in crisis ... requires a criterion to ascertain such things”. In the same vein, Dongfeng Wang (2000, 2008) criticises polysystem theory for using these concepts, as it is hard to determine the position and function of translated literature in the literary polysystem.

In our view, these scholars make a convincing argument. That is, Even-Zohar defines “weakness” as “the inability of a system to cope with a situation by confining itself to its home

repertoire” (1990a: 80-81). Hence, weakness and strength mainly describe the internal conditions of a system in a country. We believe that this is the problem, as we cannot judge in advance whether a system can cope with the situation or not.

Second, according to Gentzler (2001: 120), through his polysystem theory, Even-Zohar proposes “universals based on very little evidence”. This can be inferred from different statements in different occasions such as when he says that “no literary structures on any level were ever adopted by the non-canonised system before they had become common stock of the canonised one” (Even-Zohar, 1978: 17). Gentzler (2001: 121) adds that Even Zohar relates texts only to “hypothetical structural models and abstract generalizations”. In this regard, Mirella Agorni (2007: 128-129) suggests that applying individual case studies to examine a particular phenomenon is the solution “to avoid the danger of generalisation”. We are in favour of Agomi’s view as applying a case study method is a useful method to provide a deeper understanding of the phenomenon under study without being accused of generalisation.

Finally, one problematic area on which we would like to focus for the needs of this research is that polysystem theory is unable to explain translation agents’ practices. In this regard, Nam Chang (2011: 331) argues that one of the most serious criticisms of the polysystem theory is “the over-emphasis on systemicity at the expense of the agency of the translator”. Gentzler (1993: 123) concurs that Even Zohar’s focus remains directly related to the text and there is no sign of consideration of the translator as a social agent in his framework. Similarly, Hermans (1999: 118) refers to the limitations of polysystem theory. He (ibid) says that polysystem theory places the emphasis on models and repertoires alone and is text-bound, and so the key actors (e.g. translators, publishers, etc.) remain invisible. Wolf (2007a: 7) also supports this view, as she believes that Even-Zohar fails to integrate agents and institutions to his framework, noting that his main focus is on systems rather than agents functioning in these systems (Yannakopoulou, 2008: 3). Finally, Pym (2004: 45) contends that Even-Zohar’s focus is mainly on “translation as a series of changes ‘shifts’ manifested in texts” rather than individual human

translators. Therefore, we would argue that although polysystem theory has considered the socio-cultural forces and, thus, developed the field of translation studies, it does not consider the role of social agents or any other human element in its paradigm. It is more concerned with how texts relate to each other in the value system, and how that place changes over time on the overall polysystem. On that basis, we believe that polysystem theory might be unable to offer a paradigm for finding answers for our research questions as it does not consider the aspect of the agent in the field of translation, which is central to our study.

#### **2.3.1.2. Norms theory**

Building on the polysystem work of Even-Zohar, Toury (1995) considers the concept of norms, as a means of explaining how changing social values can affect the systemic position of a literary work, or a translation. According to Mona Baker (1998: 163), Toury was the first to introduce norms in the late 1970s to refer to the patterns of behaviour which “regulate[s] expectations concerning both behaviour itself and the products of this behaviour” (Schäffner, 1998: 5).

It is worth mentioning that other scholars discuss the concept of norms, such as Christiane Nord (1991, 1997) and Chesterman (1993, 1997a). However, as Toury “pioneered the concept of norms” (Pei, 2010: 29) and his work is considered the earliest (Baker, 1998: 163), he is the one who, through introducing the concept of norms, has contributed to an increasing interest in extra-textual factors, including sociological aspects, within the field of translation studies. Also, Toury’s work is the most closely linked to the focus of this study. That is because Toury’s approach is a descriptive, behaviourist approach, which means that it “observes regularities in a translator’s conduct” (Hermans, 1999: 75), hence, he approaches norms from a translator’s point of view. Conversely, Nord’s approach is a functionalist one which integrates the concept of norms, or as she calls them conventions, into skopos theory (Toury, 1995: 25). This theory focuses mainly on the aim of a translation and, in particular, on the intended audience of a translation (see section 2.3.2).

In terms of Chesterman, his concept of norms covers social, ethical and technical norms of translation. For Chesterman, social norms regulate small scale communications, and ethical norms make the assumption that translators have to respect values that relate to clarity, truth, trust and understanding. Both types of norms are pertinent to the wider concept of “communicative interaction between people”, thus, not related directly or solely to translation (Hermans, 1999: 77). Technical norms are subdivided into product norms (expectancy norms) which reflect readers’ expectations of a translation (e.g. in terms of clarity, faithfulness, etc.) and process norms (production norms), which regulate the process of translation. In technical norms, Chesterman incorporates the four values of ethical norms: clarity, truth, trust and understanding, into process norms (ibid). On that basis, we could conclude that Chesterman’s concept of norms is mainly concerned with ethics and how translators should act to attain loyalty<sup>1</sup> to the writer of the source text or to the commissioner of a translation (1997a: 67-70). Therefore, Chesterman’s norms do not correspond directly to the interests of this study.

Toury takes his definition of norms from sociology (Brownlie, 1999: 8). He defines (1995: 55) norms as:

the translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension [...].

Toury adapts the norms concept to translation studies for the purpose of examining any trends in translation behaviour and, thus, concluding particular generalisations pertaining to translator’s decisions during the translation process. That is because he believes that norms work at every level of the translation process from the choice of translating a particular text, to the translator’s choice of strategies at the textual level (Toury, 1995: 58). According to Hermans (1996: 3), they “act as practical constraints on the individual’s behaviour by foreclosing certain options and choices”.

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<sup>1</sup> For further details on this concept, see Andrew Chesterman in *Memes of Translation* (1997). Amsterdam and Philadelphia: Benjamins.



For Toury (ibid: 54), a translation is subject to several different types of constraints, because translators act under different conditions (e.g. translating different types of texts, translating for different audience, etc.). Some of these constraints are significant, such as the linguistic differences between the languages involved, and some of them are not apparent, such as the socio-cultural factors that influence translators' cognition. Toury (ibid) argues that socio-cultural constraints are either absolute rules or pure idiosyncrasies, and that norms lie midway between these two. Therefore, according to Toury (1995: 54), norms are socio-cultural constraints specific to a culture, society and time. He thinks of translation as being a norm-governed behaviour in a social, cultural, and historical situation (ibid: 56-7). In the same manner, Hermans (1996: 2) and Christina Schäffner (2010: 237) think of translation activity as a norm-governed. Schäffner (ibid) states "all decisions in the translation process are primarily governed by norms".

Toury (1995: 56-7) argues that different types of norms operate at different stages of a translation process. The first type is the initial norm, the basic choice made by a translator at a very early stage, when a translator chooses between adopting the norms of the source language and culture, which can be different from and incompatible with the target norms and practices in order to make an adequate translation, or adopting the target culture norms and achieving an acceptable translation (ibid). For example, in the case of translating taboo words (e.g. swear words) from English into Arabic, a translator has to make a decision whether to keep the English taboos in the Arabic translation and achieve an "adequate" (factually accurate) translation, or make adaptations or even omissions on the source text so that his translation can be "acceptable" for the target readers. In this regard, the translator Marouane Zakhir (2008) states that "Arab translators usually omit English taboo words ... just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture".

In Toury's (1995: 59) model, there are two more types of norms applicable to translation: preliminary and operational. Preliminary norms govern decisions regarding the existence and

the nature of a particular translation policy and the directness of translation. Translation policy signifies the factors that govern the choice of texts for translation in a particular language, culture or time. The directness of translation relates to whether the translation was translated from a language other than the original source language (i.e. indirect translation) (Toury, 1995: 58). Preliminary norms operate when translators, for example, select works for translation that fit in with the target culture ideology in relation, for example, the consideration of authoritative censorship.

Operational norms, on the other hand, govern translators' decisions during the translation process. This type of norms is subdivided into matricial and textual-linguistic norms (ibid). The former govern the segmentation and distribution of textual material in the target text (e.g. adding footnotes, omitting passages, etc.), whilst the latter govern the selection of material either to formulate the target text or to substitute target language items for the source textual and linguistic material (ibid: 59), such as translators' selection of inserting particular stylistic features in their translations.

Norms are not directly observable and the only thing that can be observed is the norm-governed behaviour or the products of such behaviour (Hermans, 1999: 65). Toury (1995: 65) proposes two major sources for reconstruction of translational norms. It is possible to use either textual sources, which means analysing the translated texts themselves, or the inventories of translations, or extra-textual sources, which are "semi-theoretical or critical formulations, such as perspective 'theories' of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity" (ibid: 66; emphasis in original).

In this study, we use analysis of textual sources to identify the translators' behaviour in their translations, and then offer a triangulated link between this behaviour, the field of cultural production and the findings of interviews with the translators and the publisher, in order to offer explanations or justifications that could be considered to be, to a certain extent, norm-

based, in that the decisions show to have been affected by socio-cultural factors in the field. However, Toury's norms differ from the socio-cultural factors we discuss in terms of their nature as Toury's norms have a more abiding nature than the factors we consider in the field of translation under study.

### **2.3.1.2.1. Debate surrounding norms theory**

Through his norms theory, Toury brings fruitful insights into the field of translation studies. That is, his theory provides a better understanding of the act of translation by looking at translations in a real cultural context (Gentzler, 2001: 125). According to Chesterman (1998: 91), Toury offers a better "way of explaining why translations have the form they do".

Moreover, and most importantly, Toury contributes to the field by adding the possibility of considering sociological aspects in translation studies (Wolf, 2007a: 9). We could infer this from Toury's comment (1999: 28-29): "I believe it is about time [to supply] better, more comprehensive and more flexible explanations of the translational behaviour of individuals within a social context". In this regard, Wolf (2007:9) contends that Toury "seems quite aware of the need to accentuate societal questions more strongly". In the same manner, Pym (2004: 2) argues that Toury has taken a step towards analysing social subjectivity through adopting the indisputable sociological nature of the concept of norms.

Although Toury's contributions have been widely acknowledged in the field of translation studies, he has also been criticised on a number of grounds. That is, Chesterman (1998: 92) believes that "Toury's understanding of norms is extremely broad" as his concept of norms cover a very wide range of constraints from absolute rules to idiosyncrasies. On that basis, Chesterman argues that this generalisation reduces the usefulness of Toury's theory of norms (ibid).

Moreover, in terms of Toury's classification of norms, Chang (2011: 323) argues that the two types of operational norms, namely matricial and textual-linguistic norms, could be sufficient if the focus is on the linguistic-textual level only. However, he (ibid) believes that they are inadequate if the investigation is conducted at the cultural level. Chang (ibid) adds that there is no purpose in knowing why translators have decided to deal with certain cultural items by deletion or replacement. We agree with Chang that applying these two types of norms, matricial and textual-linguistic, will not enhance our understanding of why the translators behaved in a particular way in their translations, especially because Toury's norms aim to explain translators' behaviour within their translated text, and not within the wider socio-cultural context.

In the same vein, Wolf (2007a: 9) asserts that although Toury has considered a wide range of elements in translation behaviour, "he has not so far linked them to a socially-driven methodology". Similarly, Gouanvic (1997: 126) believes that although Toury considers patterned behaviour in a translation during a particular historical period, which reflects the norms in practice at that time, there is a complete absence of consideration of the social implications. He (ibid) adds "Toury offers promising theoretical concepts, but he tends to assert them without interrogating what is at stake in them". In the same vein, Yannakopoulou (2008: 4) claims that although Toury's norms offer a powerful tool to study a literary product, the approach is deficient when it comes to explaining translators' practices when they defy the norms. Therefore, we could argue that investigating Toury's norms in this research would not help us to explain the translators' practices in the field of translation effectively.

Moreover, norms alone cannot justify the reasons behind translators' choices. That is, norms can be considered as one of the factors that influence translators' choices, but translators still have the choice of whether to conform to these norms or reject them. Gouanvic (2005: 158) states:

Norms do not explain the more or less subjective and random choices made by translators who are free to translate or not to translate, to follow or not to follow the

original closely. If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author, this is essentially not a conscious strategic choice but an effect of his or her specific habitus, as acquired in the target literary field.

In this matter, we fully agree with Gouanvic's view as we believe that translators are constantly being exposed to influences in a particular social space. Moreover, we believe that if translators are mere rule-followers, then how can translators of the same original text, in the same social space, produce completely different versions of translation.

On that basis, one can conclude that Toury's work considers the development of translation behaviour, analyses translation products, and consequently identifies the decision-making process of a translator. However, it does not focus on the translator and factors affecting his/her involvement in text production. In this regard, we concur with Wolf (2007a: 9) who affirms that although Toury gives norms a major social position, he does not conceptualise them in relation to the social context of text production and its factors.

Moreover, Gouanvic (1997: 126) stresses that Toury's theory, similarly to polysystem theory, does not provide "a social explanation of the role of institutions and practices in the emergence and reproduction of symbolic goods". He (ibid) adds that adopting a theoretical framework from the field of sociology, namely Bourdieu's framework, is more capable than Toury's model of describing "the complexities of cultural products".

### **2.3.2. Functionalist approaches to translation studies**

Another important turning point in the field of translation studies was the major shift from linguistic and norm-based translation theories to the functional and socio-cultural approaches in translation studies (Schäffner, 1998b: 235). Functionalist approaches look at translation as a communicative act that should have a purpose, with respect to translators' readership (Schäffner, 1998b: 235). Thus, they do not rely solely on source text analysis as do linguistic approaches, but on how to assess whether a translation is functional in its (target culture)

context in relation to the stated purpose of the specific translation. In other words, source text analysis for this approach consists of understanding the message in order to identify potential translation problems relating to the content of the message, in respect of a specifically identified target text purpose and its addressees.

Vermeer (1989, Reiss and Vermeer, 1984) proposes the skopos theory, which focuses on the function (skopos) of the target text not the function of the source text. Skopos means “purpose” or “aim” (Munday, 2001: 78) and, according to Vermeer (1989: 221) it is “a technical term for the aim or purpose of a translation”.

This theory posits that translation is a social practice that is oriented towards the function of the target text (product) (Vermeer, 1989: 221). It takes into consideration the target readers’ culture and knowledge, the commissioner “client” and the intended function of the translation. That is, a translation has to be produced according to the client’s or the commissioner’s need and request and this, according to Vermeer, is the aim of any translational act (ibid: 221-2). Thus, according to Vermeer (ibid) “the skopos and mode of realisation must be adequately defined if the text-translator is to fulfil his task successfully”. He (ibid: 222) adds that in the translational action, the translator is the expert who is responsible for the end product of translation and for its performance in relation to designated purpose for the intended addressee.

This model focuses on the role of various agents in a translational act e.g. translator, commissioner, reader and on the constraints imposed on translators’ actions to achieve a particular aim: skopos. Hence, functionalist approaches can be considered as sociologically-motivated. In this regard, Wolf (2004: 10) argues that “the functional approaches can be regarded as sociologically-motivated, having shifted their main focus from texts to the mediators of these texts”. However, functionalist approaches do not consider the social conditions of translators, together with consideration of their individual habitus, or of any other social agents who drive the translation process. Therefore, we believe that it is important to

consider approaches from outside the discipline of translation studies, and combine them with established approaches to consider the translation phenomena.

### **2.3.3. The Cultural Turn**

According to Bassnett and Lefevere (1990: 11), the cultural turn in TS refers to the move beyond the focus on language, in order to focus on the interaction between translation and culture, as well as on the way in which culture impacts on and constrains translation, and subsequently causes research to focus also on the much broader issues of context, history and conventions.

Therefore, the cultural approach or cultural turn in Translation Studies is a shift from a focus on language, to one on culture, or from studying mainly linguistic text-based features, to studying translation in its surrounding environment where there are extra-textual factors that influence the shape of the product of translation (Wolf, 2007b: 131).

According to Wolf (2011: 2-3), the cultural turn “is without doubt the most decisive turning point Translation Studies has taken since its rise in the sixties of the 20<sup>th</sup> century”. The cultural turn is mainly associated with the work of Bassnett and Lefevere. These scholars state:

There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed [...] [T]ranslation as an activity is always doubly contextualized, since the text has a place in two cultures (Bassnett and Lefevere, 1990: 11).

In this view, Bassnett and Lefevere consider translation as a reflection of the history and product of the environment within which a translation is performed. It is basically a “text embedded within its network of both source and target cultural signs” (ibid: 12).

Lefevere introduces the concept of “Translation/rewriting Studies” which deals with the constraints that affect the process of writing and rewriting of texts, such as ideological and political constraints in the target cultural system (Bassnett and Lefevere, 1990: 12). Lefevere

(1992: vii) argues that a translation is a form of rewriting an original text according to a particular ideology and poetics, and thus the product of translation manipulates the text to function in a particular way in a given context. Lefevere's concept of rewriting helps us to study translations as elements that "play an analysable part in the manipulation of words and concepts which, among other things, constitute power in a culture" (Lefevere, 1985: 241). Manipulation is associated with the notion of rewriting as, according to Lefevere, translation is rewriting and "rewriting is manipulation, undertaken in the service of power" (Bassnett & Lefevere, 1990: vii).

In this regard, it is worth noting that a number of scholars belong to the manipulation school and approach translation as a cultural and historical practice in a cultural context (Dukate, 2009: 45) such as Holmes, Lefevere, Lambert, Hermans, Bassnett, Even-Zohar and Toury. They are mainly concerned with literary texts and translation in its cultural settings. For these scholars, translation is manipulation or, more precisely, rewriting of texts for a specific target audience in compliance with "target language norms and under various constraints" (ibid: 43). For the purpose of this study, we have focused on the work of those scholars who we believe have contributed to a sociology of translation, namely: Even-Zohar (1978), Toury (1978) and Lefevere (1992). That is, according to Wolf (2007a: 7), Even-Zohar considers, implicitly in his theory, "the conditions of the social interactions in question". In the same manner, Siobhan Brownlie (1999: 8) asserts that Toury takes his concept of norms from sociology. Also, Wolf (2007a: 10) contends that Lefevere's concept of patrons "is vital for the conceptualization of a sociology of translation".

Lefevere studies the control factors behind the manipulation of literature. He summarises these in his concept of patronage, which is "any power (person, institution) that can further or hinder the reading, writing and rewriting of literature" (1992: 15). Sources of power could be ideology, economics or status, as these can determine translators' choices in their translations. In his concept of patronage, Lefevere ascribes a social dimension by referring to Bourdieu's concept of



cultural capital (Lefevere, 1998: xvi). He (ibid: 41) argues that the difference between Bourdieu's concept of cultural capital and his use of this concept is that the latter refers to what agents need (of knowledge) to belong to a particular group in the society where they live, however, the former refers to the information that agents need to perform at the professional level. On that basis, we would argue that Lefevere views translation as a social practice. That is, his concept of rewriting, associated with patronage in a cultural context where ideology and other aspects exists, directs and controls the act of translation in that social context, and so is of relevance to what we wish to investigate in our study.

Moreover, according to Wolf (2007a: 10), Lefevere's concept of rewriting draws on other concepts from Bourdieu's framework, namely economic and (social or symbolic) capitals. That is, the former contributes to the formation of the final product of a translation and the latter assists in positioning the patrons within their literary system (ibid). Therefore, we can conclude that Lefevere's concept of rewriting is strongly associated with its socio-cultural context. This demonstrates that Lefevere has added useful insights into the field of translation studies.

In conclusion, Lefevere's theory of translation patronage explains the way the text is selected in a particular cultural context and the way human agents write and rewrite texts. Lefevere (1992: 14) believes that a translation includes both "text (objects) and human agents who read, write and rewrite texts". Therefore, it can be seen that Lefevere makes a significant contribution to the development of translation studies in that he highlights the aspect of human agents in his theory, where he argues that these are a crucial part of the literary field. According to Burc Dincel (2007: 143), through his introduction of rewriting theory, Lefevere has taken the systemic approach one step further. However, according to Hermans (1999: 132), Lefevere's work ignores the role of individual agents and institutions and their involvement in the literary system. That is because Lefevere's theory mainly focuses on patronage (ideology, economics or status) as determinants of translators' choices in their translations (cultural products) not on the complex network of relations between social agents and the literary system where they

exist. We agree that Lefevere does not consider the relationship between social agents and their involvement in the literary system. Thus, we could assert that there is a need for the development of a wider-reaching tool to examine a cultural product in relation to a complex network of relations between individuals, institutions and the literary system. On this basis, we can argue that the areas that were neglected in the cultural studies can be addressed from within a sociological framework, which we analyse and discuss in the following chapter.

### **2.3.3.1. Literary translation and culture**

Literary translation is an activity that occurs in a complex network of social and cultural practices (Bush, 1998: 127). A literary translator, who is a key agent in this activity, exerts a substantial creative effort during the process of translation (Lambert, 1998: 130). That is because “literary translators deal with cultures” as literary texts are embedded in a nation’s culture and are consequently (often) full of culture-specific concepts (Landers, 2001: 72).

Scholars use different terms to refer to these culture-specific concepts. Peter Newmark (1988: 94), for instance, refers to them as cultural words and Douglas Robinson (1997: 222) calls them *realia*. It is worth noting that these labels cover, approximately, the same objects, which can be summarised as “words and combination of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (Folrin, 1993: 123).

In the same vein, Baker (1992: 21) refers to cultural concepts as “culture-specific items” (CSIs). She (ibid) argues that “The source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food”. As Baker’s concept “culture-specific items” is widely used by many researchers in the field of translation studies (e.g.

Mahjut, 2012; Pralas, 2012; Schmidt, 2013; Poshi, 2013, etc.), her concept “culture-specific items” and its definition is adopted and the abbreviation CSIs is used in this research.

### **2.3.3.1.1. Culture-Specific Items**

Translating culture-specific items is a complicated task, due to the fact that culture is “a complex of beliefs, attitudes, values, and rules which a group of people share” (Larson 1984: 431). According to Jean-Pierre Mailhac (1996: 136), translators have a number of tools (procedures) or strategies available to use when translating culture-specific items. He (ibid) argues that these tools are available for translators to fill in the cultural gaps and to tackle the difficulties translators may face in translating the unmatched elements of two cultures in contact.

In contemporary research, much has been written about an approach that opposes the two main strategies for dealing with CSIs; these strategies are domestication and foreignisation, posited most recently by Venuti in 1988. Drawing on the work of the German theologian and philosopher Friedrich Schleiermacher (1813), Venuti (1995: 20) revisited the concepts, and offered new labels of domestication and foreignisation to assist in categorising the types of strategic choices made by translators. Changing the SL (source language) references in order to make them more accessible for the TL (target language) audience is called domestication. It involves adapting the source text to target language cultural values and references, to give the impression that the text is a target culture original, not a translation. On the other hand, keeping the values and references of the SL and exposing audiences to these is called foreignisation (ibid). This involves using some source culture features in the target text, with minimal adaptation, to indicate for the target culture reader the nature of the source culture values and their foreignness.

Venuti’s model of foreignisation and domestication is a very broad model as each concept includes many strategies that are themselves much narrower in their focus and meaning.

Different scholars propose various specific strategies that are available to translators when translating CSIs. First, Vladimir Ivir (1987) suggests seven strategies to deal with CSIs: borrowing, which is transferring an expression from ST (source text) to TT (target text) without any changes; another strategy for Ivir is definition, which is providing the TT addressee with a precise description of what is meant by the source culture element, using words and phrases which are generally understood in the target culture; then follows literal translation, which is rendering the text from one language to another as a word-for-word; substitution, which is replacing the SL (source language) expression with a similar TL (target language) equivalent; also lexical creation which is creating a non-existent or non-lexicalised expression in the TT as an equivalent to the SL expression; omission, which is deleting the SL expression from the TT; and addition, which is adding information in the target text which is not in the source text.

Along similar lines, Newmark (1988, 1995) proposes eleven strategies. Based on Newmark's definitions (1988: 81-91) of these strategies, the first four, namely transference, cultural equivalent, literal translation and deletion, overlap with Ivir's strategies of borrowing, substitution, literal translation, addition and omission respectively. The other seven of Newmark's strategies are: labelling, using a newly-coined term as "a provisional translation" (Newmark, 1988: 90); naturalisation, adapting the SL expression to the pronunciation and morphology of the TL; componential analysis, splitting up the SL expression into its sense components; translation couplet, which is using more than one strategy to deal with an SL expression; using the standard accepted translation of an institutional term; paraphrasing or rewording the meaning of the SL expression; and using a combination of a generic and specific term in the TT (classifier).

In the same vein, Sider Florin (1993) proposes the two strategies of transcription and substitution to deal with CSIs. In terms of the former, this means transferring an SL expression to TL by graphic means and substitution (ibid). In terms of latter, this strategy is divided into: neologism (a newly-coined expression); approximate translation (replacing a specific item with

a less specific one e.g. a glass of wine can be translated by wine); and contextual translation (transferring the general meaning). Finally, Mailhac (1996) suggests different strategies to deal with CSIs. He suggests transferring an SL expression to the TT without changes (cultural borrowing); translating an SL expression literally in the TT (Literal translation); explaining the meaning of an SL expression in the TT (definition); replacing an SL expression with a close equivalent expression in a TT (cultural substitution); using a non-existent cultural reference in the TT as an equivalent to an SL expression (lexical creation); deleting an SL expression from the TT (deliberate omission); adding information to the TT to facilitate target readers' understanding of the TT (compensation); translating an SL expression using more than one strategy (combination of procedures); and adding information as a footnote, for an SL expression, in the TT.

Other scholars propose different translation strategies for translating CSIs, such as Javier Aixelá (1996) and Harald Olk (2001) for translating CSIs in literary texts and Ian Pedersen (2007) for translating CSIs in subtitling. However, for the purpose of this research, Ivir's strategies are adopted as they are, according to Snjetana Majhut (2012: 46), a scholar working on culture-specificity in the translation of fiction, the basis for many later developed classifications. In this regard, Eriola Qafzezi (2013: 567) affirms that Ivir's strategies have "served as the basis for many later classifications". Moreover, Ivir's strategies are adopted in this research as they consider aspects that are relevant to the data under study, and the added elements in recent models offer no additional help or further insights. We, therefore, conclude that using Ivir's strategies is the best choice for this research as they offer a framework within which consistently to identify and describe translators' behaviour. Hence, it is argued that they serve our needs for this study, and we later demonstrate that the model works well for this purpose.

### **2.3.3.1.2. Studies on Culture-Specific Items**

Esmail Zare-Behtash and Sepideh Firoozkoohi (2009) conduct a parallel corpus study to investigate the most pervasive translation strategy in six books by Hemingway, translated into Persian over a specific period from the 1950s to the 2000s. They aim to detect general tendencies between earlier translators and later translators in order to identify a possible dominant approach over the specified period. The corpus consists of six books by Hemingway, originally written in English, and their Persian translations. These scholars explore the dominant cultural translation strategy in the corpus using Venuti's model of domestication and foreignisation.

For this purpose, they compare the six source texts and their translations, sentence by sentence, to gather instances of CSIs and their translations. CSIs are collected manually from ten random pages of each book, and classified under the two approaches of domestication and foreignisation. Then, the frequency of occurrence of each strategy as a percentage is calculated. Zare-Behtash and Firoozkoohi (2009: 1578) conclude that translators applied both approaches of domestication and foreignisation, however, domestication was the most pervasive.

In this study, we apply a similar approach to a parallel corpus study and analysis. We compare six source texts and their translations, sentence by sentence, and then classify them under the dichotomy of domestication and foreignisation. Where we differ is that we analyse the whole book in each case, not just from sample sections, to ensure more accurate and representative results.

Majhut (2012) is another researcher who conducts investigation at both the macro and micro levels. She aims to identify and explain the changes in translators' behaviour at the textual level, particularly when they deal with CSIs in Croatian translations from English, in relation to the wider socio-cultural context in which the translations were produced. She applies a Descriptive

Translation Studies paradigm to investigate correlations between translation products and their social context.

Majhut analyses a corpus of Croatian translations of detective fiction, with a particular focus on novels by Agatha Christie published in three different periods produced during the 1960s, 1970s and the 2000s periods. She (2012: 100) finds that the way the CSIs are translated from English to Croatian has changed over the last forty years. The translators showed an increasing tendency towards employing assimilating strategies – foreignisation over the years. She relates the changes observed through textual analysis to certain changes in the relationship between the source and target cultures. That is, the more a particular type of source-culture text is available in the target culture, the greater the tendency towards applying target-oriented strategies in translating CSIs.

She (ibid) concludes that the way in which the CSIs were translated is related to the level of intercultural contact between the source and target cultures. That is, she argues that in the second half of the 20<sup>th</sup> century there were radical changes in terms of the levels of intercultural contact between Croatia and the English-speaking cultures. The levels of cultural exchange between these countries increased and this can be observed through the intensity of translation flows. For her, this explains translators' behaviour at the textual level. She relates her findings from the textual analysis to political and socio-cultural factors in the context of text production. She (ibid: 101) adds that publishers' actions were also influenced by changes in the political and economic fields. For example, as a result of economic reform in the 1950s in Croatia, publishers increased their output of books to find themselves a place in the market. Conversely, as a result of an inflationary wave that hit the book industry and reduced its consumption in the period between 1970s and 1980s, publishers decreased their output of translated books. In the same manner, in the 2000s publisher's activity grew until this reached a peak in 2003. However, from 2004 onwards, the number of published titles started to drop as a result of several factors such as higher-priced books, fewer consumers and less demand.

In view of this, it could be argued that Majhut's research could be a useful basic model for our study and we might expect to discover similar results in our research, on the condition that similar socio-cultural factors can be shown to have prevailed between Arabic and English-speaking countries during the period under study. In showing an increase in translations from Arabic into English as a result of particular socio-cultural factors in the field, we argue, as did Majhut, that these changes affected translators' practices in their translations. However, we discuss this through the concept of habitus and how it influenced translators' behaviour as observed in their translation output. Therefore, her research, similar to ours, demonstrates the way the CSIs in a corpus were translated differently over time, and how particular political and socio-cultural factors in the context where the translations were conducted, affected the type of strategies adopted.

In considering how Majhut's study differs in terms of the insights obtained, it should be noted that she adopts a descriptive translation studies paradigm in her research, not a sociological approach. She completely ignores the human subject in her research, as there is no mention of the role of translators, publishers or any other social agent in the production process of translation.

In the same vein, Goran Schmidt (2013) examines a corpus of three Croatian translations of Oscar Wilde's novel *The Picture of Dorian Gray* to see to what extent Venuti's model of domestication and foreignisation are used in the translations, and whether there is a diachronic change in translators' preferences in Croatia. He compares three translations in terms of CSIs in order to reveal how they were translated. The first translation (TT1) was conducted in 1920, the second translation (TT2) was conducted in 1953 and the third translation (TT3) was conducted in 1987. He classifies the CSIs according to the translators' use of different translation procedures proposed by Aixelá (1996: 61–64) and Newmark (1988: 75–77). Then, he groups them under Venuti's dichotomy of domestication and foreignisation. Finally, he



relates his results of using one or the other strategy to linguistic, cultural and political implications.

He (2013: 542) finds that the foreignising approach is the prevailing trend in all three translations but to different degrees. In other words, TT1 uses foreignising strategies the most frequently with a percentage of 80.6%, followed by TT2 with the percentage of 77.8 and TT3 which is the least percentage 64% of foreignisation.

He relates the decreased percentage of foreignisation over time to socio-cultural factors in Croatian society. He (2013: 546) argues that Croatian society was quite open to receiving foreign cultural elements in the past and that explains the high percentage of foreignisation in TT1. However, because Croatian society is gradually closing in to protect itself from foreign influences, in this case the British, translations are showing a greater tendency towards domestication (ibid). Moreover, he stresses that fact that Croatia is relatively a small culture, means that it tries to protect its language from the global dominance of English, to protect its identity (ibid: 547).

Schmidt (ibid: 546) concludes that “it is possible to isolate the textual elements which are subject to domestication or foreignisation” and that a researcher can assess the degree of domestication or foreignisation in a translation. Building on Schmidt’s findings, we could assert that conducting a textual analysis could reveal the translators’ tendencies to apply either a foreignising or a domesticating approach in their translations. Moreover, taking into account previous research, we believe that applying a parallel corpus study is a valid tool to examine the translators’ tendencies in their translations.

From a similar perspective, Qafzezi (2013) investigates children’s literature translated from English into Albanian. She aims to identify translators’ tendency to apply domestication and foreignisation in their translations, and correlate these choices to the intended target readers of the translations. She examines a corpus consisting of *Alice’s Adventures in Wonderland* and *Gulliver’s Travels* as source texts (STs) and their Albanian variants as target texts (TTs).

For that purpose, she compares STs and TTs, classifies all CSIs under Ivir's strategies and then groups them under Venuti's dichotomy of domestication versus foreignisation. After analysing the corpus under study, she finds that translators tend to apply a foreignising approach when translating the CSIs in *Gulliver's Travels*. That is because *Gulliver's Travels* was originally written for adults, thus, the translators' expectation is that their target readers will understand the CSIs (2013: 572). However, the translators of different versions of *Alice's Adventures in Wonderland* tend to domesticate the translations because these works are mainly read by children in Albania. Therefore, the translators assumed that their target readers would not be able to understand the CSIs if foreignising strategies were adopted (ibid).

On that basis, we could conclude that translators' choice of strategies is influenced by their intended target readers and how much knowledge of the source culture they could assume to be held by readers of their translations. The relevance of this question is considered in this research, but from a wider, sociologically-influenced perspective – not just the actual level of understanding, but the factors affecting this greater or lesser understanding.

Finally, Mansoor Fahim and Zahra Mazaheri (2013) investigate how CSIs were translated in romance novels in two periods in Iran, before and after the Islamic revolution in Iran in 1979. They examine how the socio-cultural situation in the two periods influenced translators' choice of strategies in each period. They study a parallel corpus that consists of four English source texts, *Wuthering Heights*, *The Scarlet Letter*, *Pride and Prejudice* and *Gone with the Wind*, and their translated versions before and after the Islamic Revolution.

They (ibid: 68) find that changes in the political system in Iran before and after the revolution influenced translators' choice of specific strategies in translating CSIs, either consciously or subconsciously, over time. That is, most translators before the revolution tried to apply foreignising strategies to differentiate between domesticated and foreign cultures, thus, depicting the impact of the westernised policy and highlighting the differences between the local culture and Western culture. However, after the revolution translators tended to use more

domesticating strategies to preserve the source cultural forms and highlight the importance of the local culture over foreign ones (2013: 70).

In view of that, it is clear that translators are influenced by different socio-cultural factors in text production. Therefore, examining the socio-cultural factors in the field will enable us to explain the translators' practices at the textual level. Reviewing previous research has supported our view that examination at the textual level can reveal the translators' tendencies in translation and, also that these tendencies can be explained by socio-cultural factors in the field of translation.

To sum up briefly, this section has presented different studies in TS that examine CSIs through a parallel corpus study by applying Venuti's model and Ivir's strategies. This supports our belief that investigating the translators' practices in translating CSIs by applying a parallel corpus study is a valid approach in TS. Also, this indicates that applying Venuti's model and Ivir's strategies to investigate the translators' strategies at the textual level is a suitable and applicable approach in TS, more specifically for the purpose of our study.

#### **2.4. Conclusion**

In this chapter, we have demonstrated how different theories from different approaches in the field of translation studies, from the linguistic approach through the systemic perspective, to analysis of a wider socio-cultural context, have paved the way towards a sociology of translation (i.e. considering extra-textual features and sociological aspects in relation to translation). All the above approaches have considered the cultural aspect in translation in one way or another, with work by scholars such as Nida, (1964) in the linguistic approaches, Vermeer (1989) in the functionalist approaches and Toury (1995) in the descriptive approaches. However, none of them had focused on the surrounding environment of a text and how it might influence the process of text production (Wolf, 2007b: 131).

For example, polysystem theory has shifted the focus of translation studies from “translating texts as isolated elements” towards a social understanding of the function of the translated text collectively within a unifying system (Baker, 1998: 163). It has moved the focus from the relationship between the source texts and their translations to the relationship between the target culture original texts, and the translated target texts themselves (ibid). However, this theory focuses mainly on the text and does not consider the translator or any other social agent in its framework (Gentzler, 1993: 123, Hermans, 1999:118; Gouanvic, 1997: 126; Wolf, 2007a: 7).

In the same manner, norms theory represents translation as a product performed under different types of constraints, as translators perform under different prevailing values and conditions. Hence, it highlights the socio-cultural constraints, in a specific culture and society that influence translators’ behaviour. However, it does not consider translators as social agents with their own habitus within a social context (Wolf, 2007a: 9).

Furthermore, skopos theory considers the different agents in the translational act e.g. translators, commissioners, readers and the constraints imposed on them during the production process to achieve a particular aim. However, this approach does not consider the role of agents, and their habitus, from a sociological perspective, in the production process. Therefore, applying this theory is not expected to serve this research purpose or answer its research questions.

Finally, Lefevere in his rewriting theory has contributed to the development of the systemic approach. Through his concepts of rewriting and patronage, he highlights the importance of particular aspects such as power and ideology in the cultural context of translation in controlling and influencing the act of translation. However, he ignores the role of individual agents and institutions in his framework (Hermans 1999: 132). That is mainly because his main focus is on how translation is manipulated for a specific target audience controlled by the prevailing conditions of patronage.

According to Wolf (2007a: 6), one of the scholars working from this new sociological perspective, systemic-oriented approaches together with functionalist and descriptive approaches provide numerous links to social implications more than any other approach. They have taken into consideration the social forces that drive the translation process, however, they have not managed, first, to elaborate these forces within a coherent theoretical framework (ibid: 10) and, second, to examine the role of translators or other social agents involved in the translation process (ibid: 3). In the same manner, Pym (1998: 157) criticises the linguistic and systemic-oriented approaches for ignoring the subjectivity of translators, a subjectivity that will perforce be affected by translators' habitus as much as by the translational field within which translators have to work. In this view, we believe that it is necessary to adopt an approach from outside the discipline (in this case, sociology) to overcome the limitations of other approaches in translation studies and to achieve the aims of this research. Therefore, the next section provides an overview of models from the field of sociology that are used in translation studies.

## **Chapter Three**

### **A Sociological Perspective on the Study of Translation**

#### **3.1. Introduction**

The emergence of a cultural turn in translation studies meant that the field of translation studies became increasingly interdisciplinary (Snell-Hornby, Pöchhacker & Kaindl, 1992; Gentzler, 1998). Thus, translation scholars have become more innovative in adopting a wider range of theoretical frameworks from other disciplines (e.g. sociology, anthropology, etc.) to allow them to investigate and account for more diverse factors than had been hitherto possible.

The aims of this research are to investigate: firstly, the role of social agents in structuring and restructuring the field of translation; secondly, the translators' behaviour at the textual level; and thirdly, the factors that influenced their behaviour in the field of translation. It is argued that a theoretical framework from the field of sociology can and will help to achieve those aims. This research facilitate the use of a research model which allow us to examine a field of translation within the wider field of cultural production, its social agents, translators' practices and the factors that have affected their practices.

For that purpose, we consider theories in the field of sociology that perceive translation as a social practice, consider social agents in their framework and are applied in one way or another in the field of translation studies. That is because, as with any research that applies a sociological framework in translation studies (e.g. Gouanvic, 1997; Simeoni, 1998; Inghilleri, 2003; Sela-Sheffy, 2005; Hanna, 2006), our aim is to examine the translational phenomenon as a social practice (i.e. examining it and its properties in its social context). Therefore, this study is not a sociological study that tests the applicability of a sociological framework in translation studies as much as it is a study that utilises a sociological framework to be applied in the field of translation studies to achieve the above stated aims. On that basis, we consider only theories

that are relevant to the field of translation studies which were proven to be effective in the field of sociology and translation studies.

We identify different frameworks for different sociologists: the theory of social practice by Bourdieu (1977a, 1983), social system theory by Nikkals Luhmann (1984), actor network theory by Bruno Latour (1996), and the theory of plural actor by Bernard Lahire<sup>2</sup> (2003). However, as we are interested in the theories that examine closely the translation process and product in relation to social agents and the whole environment, our interest becomes confined to the first three theories. That is, according to Wolf (2010: 340), Latour's theory allows us to analyse each step of the translation process closely. Wolf (2009: 74) adds that Luhmann's theory allows us to investigate the various entities of the translation system such as translators, publishers, authors, etc. Also, according to Gouanic (2005: 148), Bourdieu's theory is "a sociology of the text as production in the process of being carried out, of the product itself and its consumption in the social fields, the whole seen in a relational manner". Therefore, these three theories could enable us examine the process, production and consumption of a translation product in relation to its social agents and the whole outside context.

However, the theory of plural actor by Lahire (2003) is disregarded because it neglects the surrounding environment in which agents interact (i.e. the field in Bourdieu's sense) (Wolf, 2007a: 23). Lahire's theory is a sociology of individuals that examines individual dispositions and how they emerge. It analyses the different acts of socialisation which results in different social behaviour of an individual (Lahire, 2003: 331). For example, to examine an individual's behaviour as a result of his/her particular dispositions, we have to trace and investigate his/her early stages of his/her life (e.g. the relationship with his/her babysitter, family, etc.).

According to Jinyu Liu (2012: 1169), "The French social theorist Pierre Bourdieu, together with Bruno Latour and Niklas Luhmann from Germany, have so far been the most influential

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<sup>2</sup> For more information on B Lahire's theoretical framework, see B Lahire, 2001. *The Plural Actor*. Polity Press: UK and Lahire, 2003, "From the habitus to an individual heritage of dispositions. Towards a sociology at the level of the individual", *Poetics* 31, 329-355.

approaches that originate in the social sciences". In the same vein, Moira Inghilleri (2005: 125) argues that Latour and Luhmann, in particular, offer two sociological theories that are relevant to translation studies. On that basis, we consider the work of these scholars as offering the two most influential sociological theories of relevance to translation studies.

Several well-known scholars such as Gouanvic (1997), Daniel Simeoni (1998), Inghilleri (2003), Sela-Sheffy (2005), Helen Buzelin (2005), Tyulenev (2009), amongst others, have adopted different sociological approaches within translation studies, to discuss translation and interpreting as a social practice. They have addressed the limitations of well-established translation studies theories such as polysystem theory (Even-Zohar, 1990a) and norms theory (Toury, 1995). Other respected translation scholars have already adopted sociological theories for investigating translators as social agents and their impact on the translation product (e.g. Simeoni, 1998; Inghilleri, 2005, etc.). Therefore, the application of sociological theories has already been shown to provide a suitable framework for the exploration of some (often neglected) aspects of translation studies.

The following sections present the two sociological theories developed by these sociologists, to demonstrate the limitations of Luhmann's and Latour's theories in comparison with Bourdieu's framework, and thereby to justify the adoption of Bourdieu's framework in this research. In other words, we present a comparative analysis of key features of each theory, in order to map any areas of commonality or divergence and to highlight limitations in applying those theories in this research.

### **3.2. Luhmann's sociology: Social System Theory (SST)**

Social system theory was proposed by Luhmann in 1984. It presents the world as a massive number of equally unequal systems. A system in SST is a closed structure surrounded by an environment, and it will not exist without that environment (Moeller, 2006: 9). A closed



structure means that a system uses resources from its environment. A system is separated by a boundary from its environment in order to keep it from the infinitely complex exterior of the system, thus, the interior of the system is an area of reduced complexity (ibid: 14).

The main concept in Luhmann's theory is communication, as the main aim of SST is to describe society in terms of its events (ibid: 6). That is, social systems are systems based on meaningful communication as they use communication to build the events that structure the systems. For example, when someone sells an object, this is an economic communication; or when someone browses the Internet, it is a mass media communication. Thus, human beings are needed for the communication event to happen, however, they are not an internal element of the communication event as the SST looks at what is actually happening (i.e. the event itself) (Luhmann, 1995).

The communicative process makes connections between the systems themselves and between systems and their environments. Any change in a system results in a change in the environment of other systems because a system is part of the environment of other systems. Hence, any increase in complexity in one of the systems will cause an increase in complexity in the environment of all other systems. Connections between systems and environments exist through communication in a particular situation (ibid: 137).

The environment does not act, but it influences the system (ibid). For further clarification on how the systems and their environments work, we take the translation system as an example. A translation system is a type of social system (society constitutes the social system) that is constituted by a number of systems: a translator, the product of translation, the target reader or receiver, a commissioner, author, etc. Each one of these entities could be described as a system that exists in the overall translation system and in the same environment. Each system functions independently without determining any boundaries between these systems. Performing the act of translation is determined by, for example, the publisher who is considered as a system, which

is part of another system and environment such as the translational system and its surrounding environment, the literary system and its surrounding environment, etc.

According to Tyulenev (2009: 148), there are two types of systems: allopoietic and autopoietic. The former is created by outward sources (sources from other systems); conversely, the latter, which is the focus of Luhmann's sociology, is a self-constructing system. It reproduces the events of which the system is comprised through the observation of social agents, of the difference between itself and its surrounding environment (ibid). The environment is the place that allows the structures and processes of a system to interact. In other words, any system has a unique identity that is continuously reproduced through its communication processes. However, if a system fails to retain that identity, it will no longer be considered as a system. It will dissolve into the environment from where it originates and this process is what Luhmann refers to as autopoiesis. This type of system consists of events (actions) that construct themselves (through communication) within a highly complex environment. The environment of a social system contains other social systems e.g. the environment of a family includes other families and other type of systems such as political system, economic system, etc.

For Luhmann, social systems base their autopoiesis in communication, unlike living systems (bodies) which base their autopoiesis in realisation (existence) and psychic systems (minds), which base their autopoiesis in consciousness (Moeller, 2006: 12). Therefore, social systems employ communication to become their mode of autopoietic reproduction. Communication is a mixture of information, utterance and understanding in order to generate meaning through the communication process (Luhmann, 1990: 3).

In view of this, society for Luhmann is a self reproducing (autopoietic) system structured by an environment. The system consists of subsystems, and subsystems include the economic, legal, political, artistic, religious, mass media and education systems. For Tyulenev (2012: 197), social system theory can be applied to more than these subsystems. He (ibid) believes that any social

formation can be investigated using the SST as long as it is considered as a self-reproducing unit and this also applies to the translation system.

SST addresses two fundamental questions in relation to the translation system (Tyulenev, 2012: 195). First, “what are the internal mechanisms that make a translation?”. This question refers to the internal structure of a translation and its nature. Second, “what is the purpose of translation?” this relates translation to a larger domain where it becomes part of a complex structure (ibid).

Hermans (2007) draws extensively on Luhmann’s theory. He uses SST to emphasise the existence of systems. He attempts to “redescribe translation using the terms and perspective of social systems theory” (ibid: 111) to describe translation as a social system and create a self-reflexive translation studies (Wolf, 2009: 73). He (2007: 118) finds that translation as a social system is an independent system which “has no centre and no overarching rationale or narrative”. Hermans (ibid: 66-7) argues that translation can be described as a social autopoietic system as it has its particular social function. Therefore, we can posit that his findings highlight the fact that translation is a social activity produced in a highly complex environment.

In the same manner, Vermeer (2006) reflects on social system theory in terms of translation, from the perspective of translation as a system. He attempts to apply Luhmann’s social theory to translation, particularly from a skopos perspective. He investigates the interrelations of the different actors involved in the translation process such as translator, commissioner, source text author, reader, etc. as they form mutually dependent systems in the environment of the translation system. By applying SST, Vermeer aims to prove that systems exist, translation is a system and “to show the indefinite complexity of translation and, as a consequence, the translator’s freedom and responsibility, when (s)he accepts a commission” (ibid: 9). Hence, we could argue that Luhmann’s social system theory allows the researcher to see the nature of translation as a communication event and to investigate translation in its social system and society. However, SST is unable to explain the activity of human beings. Fuchs et al. (2009: 113)

concur that Luhmann in his theory neglects human agency as he considers humans as being outside observers of social systems.

In other words, in Luhmann's SST, society is a communication system or conscious system, not a collection of individuals. That is because for Luhmann human beings are not part of any society, system or a conversation (Lee, 2000: 322). Communication is the core element in SST. Social systems are systems of communication and society is the biggest social system that only consists of communication. Thus, social systems consist of communication events not human beings. As the focus of this study is on the impact of human actors on the translation environment and behaviour of translators, it is therefore clear that Luhmann's theory of SST will not offer the most appropriate framework for the investigation of these actors. Hence, the dismissal of the human element in the SST is the reason for our adopting a sociological approach other than Luhmann's theory of SST.

### **3.3. Latour's sociology: Actor Network Theory (ANT)**

Actor-Network Theory (ANT) was introduced by Latour in the 1980s; its main concepts are actors and networks. Actors, or as Latour (1996: 373) calls them, actants, are not necessarily human. For Latour, "[a]n "actor" in ANT is a semiotic definition – an actant – that is, something that acts or to which activity is granted by others. It implies no special motivation of human individual actors, nor of humans in general" (ibid: emphasis in original). Actants refer to human and non-human actors and a network is their relationships with one another. This theory posits that none of the actors lies outside the network of relations and that there is no difference between actors in the network.

ANT is a way of thoroughly investigating the connections within a network, which can be between anything. In addition to the basic concepts of actor (in Latour's sense - human and non-

human actors/actants) and network, ANT includes the concept of “translation<sup>3</sup>” which is highly important to consider. This concept refers to the process of transforming the actors’ own interests into ideas of other actors, aiming at enhancing their own interests in the network (Latour, 1996: 373). In other words, actors have “a conception of their own interests” (Callon and Law, 1982: 617) and an idea of how their interests can be transformed to become a model that the other actors follow (ibid: 620). Therefore, actors try to affect other actors’ behaviour by “translating” their own interests into other actors’ interests. In other words, their interests become the interest of other actors. This process can explain an actor’s behaviour as he (i.e. the actor) may act in a certain way to enhance his own interest in the network. It is also the case that an actor’s behaviour might result from his own position among other actors in the same network, or from his conceptions of other actors’ interests.

Actor-Network theory does not aim to create or construct networks. Rather, it is primarily a “*network-tracing activity*” (Latour, 1996: 378; italics in original) that aims to understand the existing models in the real world, represented in the form of relations between actors and objects. Steven Brown and Rose Capdevila (1999: 35) explain this as: “First comes a plane of pure action out of which networks subsequently emerge”. In ANT, networks exist everywhere and “*a network is never bigger than another one, it is simply longer or more intensely connected [...] Literally, a network has no outside*” (Latour, 1996: 371-372; italics in original).

In relation to translation, ANT can be used by analysing the “plane of pure action” (Brown and Capdevila, 1999: 35) to find any connections between elements and actants and to add new elements or actants to the network. In other words, the actants surrounding a translation and their connections with other human and non-human actants should be examined to reveal the role of actants in shaping their actions in the network. For example, when a translator publishes his work with a major publishing house, s/he might become known for this publishing house or

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<sup>3</sup> The term appears between inverted commas in order to be distinguished from the normal sense of translation that is used in translation studies.

many others. Hence, s/he becomes well-positioned in a network where many publishers ask him/her to work for them. The translation, the tool or software used in this translation, the machine used by the translator, the publisher and the translator, all are actants of this network. The publishers' act of requesting this translator might be explained through the translator's position in the network, the translator's good work in previous translations or anything else.

In relation to translation, Szu-Wen Kung (2009) adopts ANT to examine translation actors and networks in relation to literary translation production. He investigates the role of social agents and networks in enhancing the visibility of a lesser-known literature (Taiwanese novels) in a dominant culture (the United States). He applies Bourdieu's concept of capital to examine agents' social power in the field. He also adopts ANT to examine an "agency consisting of multiple different kinds of actor". He finds that incorporating individuals' social power in a network, forming a subvention network, can increase the possibility of translating from a lesser-known culture. Also, he concludes that this enhances the processes of translating and exporting a lesser-known literature, especially in terms of the type of texts chosen for translation and the possibility of their publication.

Finally, Kung (2009) concludes that ANT is a valid framework to examine the production process of translation involving multiple agents. He argues that ANT and Bourdieu's theory can complement each other to examine the relations, negotiations and tensions in the Chiang Ching-kuo Foundation (CCKF) that involves different agents (the translator, the editorial board members, the publishers, and the sponsoring organisation). This kind of network does not exist in the translational field where Arabic-English translators work. This is due to the heteronomous status of the translational field (see chapter 6 for further details about the field and its status) and lack of active participation by Arabic-English translators in associations and groups (Büchler et al, 2011: 83). For these reasons, the adoption of a combined approach in this research is not possible.

Buzelin (2005) conducts a study that aims to assess how Latour's framework can be useful for translation studies and how it can complement Bourdieu's framework. She finds that there are some drawbacks to ANT when applied to the field of literary translation. She (2005: 208-9) argues that the researcher in the field of literary translation have to investigate the strategies, negotiations, struggles and the reasons behind importing foreign literature in a particular context. However, due to the nature of ANT, which deals with both humans and non-humans, the researcher might produce confusing information without a clear focus, especially when he is trying to examine questions as to "how and by whom ... is the text to be translated selected, what are the arguments (and by whom) in this selection process? Who participates in the negotiation over translation rights? How are these participants recruited?" (ibid: 209). Also, Buzelin (2005: 201) finds that ANT is not able to explain micro-level (or textual level) data in relation to agents' positions and dispositions as these concepts have no significance in Latour's theory. Therefore, we could argue that, from Buzelin's study alone, adopting ANT will not serve the purpose of achieving the aims of this research.

In addition, ANT is distinguished from other sociological approaches for its ability to include humans and non-humans in its networks without any differentiation between them. However, although this theory focuses on identifying links between all possible actors, it cannot explain the motivations of human agents. According to Niels Albertsen and Bülent Diken (2003: 26), ANT is "unable to account for human subjectivity". In view of that, we could argue that because this theory deals with the interrelation of a complex network of translators, their backgrounds, their contacts with publishers, the end product of a translation and many others, for the purpose of this study it would be difficult to explain the translators' behaviour at the macro or micro level or provide a clear explanation for this by means of ANT.

According to Albertsen and Diken (2003: 1), there are significant differences between the Bourdieusian theoretical framework (discussed in detail in the next section) and ANT. The main difference between these two, and the most overt one, is that for Bourdieu, society can be

explained and understood through analysing practices and relate them to their agents, agents' trajectory and the position of their agents in society (Buzelin, 2005: 194). However, for Latour, society can be understood only by understanding the way humans and non-humans actors/actants interact (ibid). Nevertheless, Bourdieu's framework with its concepts of agents and fields could be taken as respective counterparts to ANT's actants and networks. That is because Bourdieu defines a field as a "network, or a configuration, of objective relations between positions" (Bourdieu and Wacquant 1992: 97) and the structure of this network is based on relations of force. He states "At each moment, it is the state of the relations of force between players that defines the structure of the field" (Bourdieu and Wacquant 1992: 99).

As we discuss later, the structure of the field, which is based on objective relations, is not fixed, as there is a continuous struggle in the field to preserve the field of forces (Bourdieu, 1983: 312). Due to the fact that only human agents can be involved in a struggle for power within the field, and because this research is interested in investigating the struggle between human agents (i.e. social agents), we could argue that considering the non-human agents in the field may not assist in addressing the concerns of this research.

Moreover, Bourdieu's framework allows us to consider the logic of an individual through the notion of habitus, an aspect which is overlooked in ANT. For example, although Bourdieu's theory does not provide a direct account of technical artefacts such as the use of CAT tools in translation, it does not overlook the reasons why the individual agents are using these artefacts, through the concepts of habitus and struggle.

In other words, using actor network theory might add some useful insights to this research, however, it may not enable us to answer our specific research questions. Therefore, the feature of considering non-humans in the ANT, which is what distinguishes it from the other sociological frameworks, is not useful to this research. This further justifies our choice of adopting Bourdieu's sociological framework for the purpose of this research.



### **3.4. Bourdieu's sociology**

Previously, we have summarised the limitations of different approaches in translation studies, and explained the need for adopting an approach from a different discipline other than translation studies, namely from sociology. The next section presents evidence that Bourdieu's model can enable the achievement of the aims of this research and is a valid tool and a suitable framework to be used in this study.

#### **3.4.1. Bourdieu and the subjectivism/objectivism dichotomy**

The French sociologist Pierre Bourdieu is one of the major contemporary theorists in the social sciences. His theoretical paradigm has attracted a large audience of intellectuals who have adopted his work, and has triggered a very large number of empirical studies, which explore key debates in the social sciences (Swartz, 1997: 11).

Bourdieu's thinking and his intellectual formation evolved from his criticism of two opposite philosophical approaches of conceiving the social world, which emerged in France in the late 1950s and 1960s (Jenkins, 1992: 16). First, the philosophical and literary movement "existentialism" flourished primarily in France, initiated by Jean-Paul Sartre, its best-known writer and spokesman. Existentialism maintains that every action implies a human setting and a human subjectivity (Sartre, 2007: 10). According to Sartre, "the world of action is ... entirely dependent on the decrees of the consciousness that creates it, and therefore entirely devoid of objectivity" (in Bourdieu, 1990b: 42). This approach can be viewed as a form of subjectivism which posits that the individual subject is free and has undetermined power of choice (Brubaker, 1985: 746).

In Bourdieu's view, arguing against the subjectivism of Sartre's philosophical existentialism, the internal subjectivist views of human action cannot be a form of human subjectivity that is

subject to the rules and decrees of the consciousness. Bourdieu (1977a: 74) clarifies the relation by commenting on Sartre's view:

If the world of action ... entirely dependent on the decrees of the consciousness which creates it, and hence totally devoid of objectivity, if it is moving because the subject chooses to be moved, revolting because he chooses to be revolted, then emotions, passions and actions are merely games of bad faith, sad farces in which one is both bad actor and good audience.

Second, in direct opposition to the philosophy of existentialism, "structuralism" emerged in France, mainly through the work of Claude Levi-Strauss. Levi-Strauss believes that the power of structures works independently of the consciousness of agents (in Brubaker, 1985: 746) and that agents developed accurate conscious representations of structures that guide their behaviour (Levi-Strauss, 1963: 282).

A structuralist "conceives the social world as a universe of objective regularities independent of the agents and constituted from the standpoint of an impartial observer who is outside the action, looking down from above on the world he observes" (Bourdieu, 1993a: 56). This view can be referred to as a form of objectivism as it focuses on objective structures, whether linguistic, cultural, or social (Lane, 2000: 88-9) and ignores the human subject.

In his critique of objectivism, Bourdieu (1984: 483) argues that social agents act strategically rather than as followers of cultural norms or external sets of rules. He (ibid) also adds that "the representation which individuals and groups inevitably project through their practices and properties is an integral part of social reality". It is important to note that Bourdieu's use of "strategic actions" is to denote the mixture of freedom and constraint in social actions. He attempts to present practice as the product of "neither wholly conscious nor wholly unconscious" processes (Jenkins, 1992: 72).

Bourdieu conducted ethnographic studies on the Kabyle Berbers in the highlands of Algeria and North Africa. He examined, in his book *The Logic of Practice* (1990), the kinship of peasantry and Kabyle marriage patterns, finding that members of the cultural group often broke the official kinship and marriage rules in their society. He observed that they

negotiate, break and compromise the rules in a way that serves their needs and interests (Swartz, 1997: 62). For further clarification, let us take an example from the world of translation. In a translational field, translators follow particular norms and rules when they translate (Toury, 1995; Hermans, 1998). Breaking or conforming to the norms of a field “is closely related to the motivation of translation. As social agents, translators work in a certain context. They have certain goals to reach, personal or collective interests to pursue, and material and symbolic stakes to defend” (Ghadi, 2012). Hence, translators’ practices are conducted according to the strategic logic of satisfying their needs and interests.

Bourdieu explains the strategic logic of action by his notion of “strategising” which aims to explain practice in, as he describes it, a “practical sense” or “practical logic” (Bourdieu, 1990b: 60-61). His notion of strategising “encompasses the fact that actors do have goals and interests” and thus they act accordingly (Jenkins, 1992: 72).

Bourdieu’s fieldwork in Algeria provided the data he needed for various studies such as *Sociologie de l’Algérie* (1958) – translated by Alan C.M. Ross as *The Algerians* (1962), *Travail et Travailleurs en Algérie* (Work and Workers in Algeria) (1963), etc. Through these studies, Bourdieu saw the limitation of the subjectivist and objectivist views, limitations that are mainly represented in the fact that none of these views can comprehend the “intrinsically double” nature of social reality, which is, according to Rogers Brubaker (1985: 750):

Materially grounded and conditioned, but material conditions affect behaviour in large part through the mediation of individual beliefs, dispositions and experiences. Social life exists only in and through the symbolically mediated experience and action of individuals, but these individuals have been formed under definite material conditions of existence and their every activity.

In view of this, Bourdieu believes that both subjectivism and objectivism fail to grasp the meaning of social life, as the latter ignores the “objectivity of the subjective” and shows the individual’s behaviour as choices arising from some form of human subjectivity that is quite independent of any social influence and the former shows the individual’s behaviour as responses that are directly subjected to some kind of external conditions (Swartz, 1997: 62).

Therefore, Bourdieu constructed his work as a reaction to these two radically different approaches to the study of social life (Brubaker, 1985: 746). He attempted, through his work, to transcend the opposition between subjectivism and objectivism, as he believed that this opposition impeded the development of a scientific approach to human practice (Johnson, 1993: 3). He introduced the concept of genetic sociology or genetic structuralism, to be a combination of a concept of the agent, free from the “idealism of subjectivist accounts”, and a concept of social space, free from the “mechanistic causality inherent in many objectivist approaches” (ibid:4). It is within this framework that Bourdieu developed a body of social theory, which is discussed in detail in the following section.

### **3.4.2. A Theory of Social Practice**

Bourdieu (1977a:8) proposes a theoretical model of social practice by establishing a statistical pattern of reality, giving a reasonable explanation of the social world and looking into the nature of the social world. This is as opposed to considering behaviour as being directed by rules, and situating the flow of the social world in time and space (historical era and geographical location), as social practices cannot be understood outside of time and space. For Bourdieu, social practices are not consciously organised, however that does not mean that he thinks that practices just happen. He (ibid) thinks that people make their own history, but in circumstances not of their own choosing. Bourdieu (1990b: 66) explains this in his expression “the feel of the game”. He argues that this expression gives the perfect idea of how practices are anticipated in the future. It refers to the relationship between the habitus and field, where habitus is produced by experiencing the game within which it occurred.

One of the major crucial reasons for Bourdieu’s work is to understand the relationship between “subjectivity” – the experience of individuals - and “objectivity” – the social world (Johnson, 1993: 3). According to Randal Johnson (ibid), Bourdieu’s works attempt to transcend “the central epistemological dichotomy” (ibid) between subjectivism/objectivism and all other

dichotomies that can be subsumed under it such as “the external and the internal, the conscious and the unconscious, the bodily and the discursive” (Bourdieu & Wacquant 1992: 19). Therefore, Bourdieu developed a methodology to achieve this goal (ibid).

Bourdieu built a theory of practice to be a theoretical apparatus that is to function above the level of individuals, groups and organisations, but below the “totalities” of objectivist views (Friedland, 2009: 887). Practice is “habitual, primarily non-discursive and un-reflexive, routinised behaviours, scripts not scripted, regular but not rule bound” (ibid: 888). According to Bourdieu (1977a: 8), practice has three important distinctive features. First, as practice is a visible and objective social interaction, it happens in a particular time and space. Hence, any adequate examination of practice must consider this feature (time and space) as a central character in the nature of practice. Second, it is neither conscious nor unconscious, organised behaviour and not random or accidental one. Third, every practice is performed by an agent, who has a purpose. In view of this, for Bourdieu, a social life is a system of social practices that are performed by agents in a particular time and space in the social world. For example, playing football consists of a set of bodily movements and cognitive processing. Yet, within the practice these bodily movements are necessarily connected with the agent’s particular behaviour, way of thinking and knowledge. Also they are motivated by certain aims (most probably to win the game). Hence, without effective coordination between these mental and bodily activities, there will be no practice of ‘playing football’.

We have already noted that Bourdieu developed his theoretical framework with the aim of understanding and explaining social agents' practices; how they construct social life and how social life is constructed by their practices. In other words, his theoretical framework is used to describe agents' practices and relate them to the social and material conditions of their production and reception, as well as social agents' positions (Harker, 1990: 207). Bourdieu proposes (1984: 101) a sociological model which conceptualises sociology as a science of social practices and proposes a formula to explain the notion of practice which is explained as follows:

[habitus + capital] + field = practice. For Bourdieu, practice is governed by an objective structure (i.e. field) and affected by the individual's habitus and the capital an individual has accumulated. Practice is also affected by an individual's position in the field. Hence, the interrelation between field, capital and habitus structures social practice.

### **3.4.2.1. Field**

Bourdieu first developed the concept of *field* to represent and explain social reality, and to assist in the examination of cultural products in relation to a complex network of relations that take into consideration both institutions and social agents. Bourdieu uses different labels to refer to the field such as market, game and social space (Hanna, 2006: 42). However, for Bourdieu, the term "social space" has a slightly different meaning. It is used to refer to multiple social fields that have a relationship and points of contact (Mahar, 1990: 9-10). It is a wider field that comprises multiple social fields. The agents' social space consists of the fields within which these agents operate.

Field, in Bourdieu's sociology, denotes a structured space of possible positions that are occupied by agents. It is defined by the specific resources or, as Bourdieu calls them, stakes: e.g. land, social class, intellectual distinction, etc., available in the field and through the struggle by agents to access these stakes. Each field has a distinctive logic and structure of necessity and relevance, and this combination is the product and producer of the habitus, which is specific and appropriate to the field (Jenkins, 1992: 84).

A field is characterised by being a partially autonomous field of forces and one of continuous struggle for positions within it. That is, the structure of a field is not fixed since there is a continuous struggle within the field to transform or preserve the field of forces (Bourdieu, 1983: 312). The struggle is between (i) those who believe in the independence of their particular field and that cultural products follow the laws of their field, and (ii) those who

believe that cultural products serve political, economic and social purposes (Hanna, 2005). For Bourdieu, “every field is the site of a more or less openly declared struggle for the definition of the legitimate principles of division of the field” (1992: 242). The legitimate boundaries of the field are subject to the struggle for position between its agents.

### **3.4.2.2. Positions in the field**

A field is a structured system of social positions and power relations which exist between these positions, occupied by agents, whether individuals or institutions. The positions in the field give the members of that field a variety of decisions and choices to take and account for, and that is what Bourdieu names “position taking”. Bourdieu (1996: 232) highlights that changes in positions and position takings are the consequence of a struggle among agents who have particular interests. In this regards, Paul Lopes (2000: 166) argues that position taking is determined by agents’ struggle in a field to gain economic profit.

On that basis, Bourdieu (1984: 39) defines a field as:

A network, or a configuration, of objective relations between positions objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation ... in the structure of the distribution of power (or capitals) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions [...]

The available positions and position-takings in a field are inseparable, as the number of available position takings are conditioned by the space of available positions. In the Arabic literary field, we can identify three types of positions. Firstly, there are positions relevant to the dominant genre in the source language and its availability for translation. The possible positions, for example, are novel vs. drama, historical novel vs. social novel, pure cultural product art vs. commercial cultural product, etc. (Bourdieu, 1996: 239). Secondly, there are positions relevant to the status of the author in both the source and target cultures - the status of an author could be attractive as a result of e.g. an award such as the award of the Nobel Prize

to Mahfouz. In support to this view, El-Enany (1993: 239) argues that Mahfouz's Nobel Prize encouraged many publishers in Egypt to publish his works. Finally, there are positions relevant to translators' status in the field of cultural production e.g. translation awards or translators' profile, experience and output.

Each of these positions has a status, and this status is determined both in relation to the other positions in the field (Bourdieu and Wacquant, 1992: 97) and in relation to the distribution of forms of capitals owned by their holders, or the power relations among them (Bourdieu, 1996: 231). In other words, positions in a field stand in relationships of domination, subordination or equivalence to each other and this is determined by the ability to acquire the capitals that are at stake in the field (Jenkins, 1992: 85). For instance, in the Arabic literary field, the availability of many competent novelists such as Naguib Mahfouz, Nawal El- Sadaawi, Yusuf Idris, etc. boosts the dominance of the novel genre over other genres, e.g. poetry, drama, etc. in the literary field, especially because these novelists each have a considerable capital. Similarly, we could argue that the high status of Mahfouz in the literary field, due to the capitals he has acquired, makes translators and publishers choose his work for translation and publishing over the work of other authors. This can be deduced from Hosam Aboul-Ela (2001: 42) when he states that as a result of Mahfouz's Nobel Prize, publishers started to prefer the works of this Nobel Prize laureate in the field of publishing.

In the same vein, Bourdieu (1993b: 58) argues that if there is a change in the available positions in a field, it is usually brought about by newcomers to that field, who are likely to be young and non-consecrated. Each position taken represents the entry of new ideas and strategies (Richards, 2004: 58). In other words, newcomers attempt; firstly, to add "new modes of thought and expression" (ibid); and secondly, to create new positions in the field, and this action reorganises the hierarchy of positions and position-takings. To exemplify, in terms of the former, newcomers to the field enter into an on-going struggle with the established producers of cultural works. This is because the newcomers try to gain recognition through introducing



their own methods, and the established producers aim to preserve the current status of the field and defend their position within this. Therefore, according to Wolf (2007c: 135), the struggle is between established figures and young challengers who try to introduce new positions by rejecting "what their most consecrated precursors are and do, everything which in their eyes defines the 'old-fashioned' poetics" (Bourdieu, 1996: 240, 1992: 234). Bourdieu adds:

When a new literary or artistic group imposes itself on the field, the whole space of positions and the space of corresponding possibilities ... find themselves transformed because of it: with its accession to existence, that is, to difference, the universe of possible options finds itself modified, with formerly dominant productions, for example, being downgraded to the status of an outmoded or classical product.

For example, the entry of new novelists or young literary translators to the field of cultural production, especially if they have a considerable amount of capitals that guarantee them a respectable position in the field, will introduce new techniques in writing methods or translation processes which might attract the attention of consumers. This will rearrange the positions in the field, as the newcomers' techniques will dominate; hence, newcomers will start to gain a high position in the field. At the same time, the techniques of the established producers will eventually begin to fade, as their techniques will be considered as old-fashioned; consequently, they will occupy a lower status in the field.

Furthermore, the introduction of newcomers could enhance the visibility and the dominance of a particular genre and its translation, hence, changing the boundaries of the field (Bourdieu, 1993b: 58). In other words, the emergence of a new genre, and the disappearance of old genres, determines the boundaries of the field of cultural production. For example, the boundaries of the field of non-fiction literature (e.g. facts, instructive stories, animals, etc.) are different from the boundaries of the field of fiction literature (e.g. novels and short stories) as each field has different social agents (e.g. authors, translators and publishers), modes of production, levels of reception, etc.

On that basis, we argue that the boundaries of the field of Arabic literary translation changed significantly after 1988, when Mahfouz was awarded the Nobel Prize. In other words, after 1988

there was a noticeable increase in the number of translations from Arabic into English especially in terms of the novel genre (El-Enany, 1993: 239; Clark, 2000: 12; Tresilian, 2008: 25, appendix A, p. 1, Vol. 2). The flow in translations means that new translators and publishers started to carry out translations after the Nobel Prize and, thus, they became the newcomers to the field of translation. Given that newcomers to a field could change the boundaries of that field either by introducing new modes and thoughts or by increasing the visibility of a particular genre (Bourdieu, 1993b: 58), we could assume that the boundaries of the field changed after 1988.

In this regard, Büchler et al. (2011: 22), affirm that the novel genre is the most translated form of Arabic literature, which they clearly demonstrate in figure (3.1).



**Figure 3.1: Arabic Literature Translated into English per Category (Büchler et al., 2011: 22).**

Figure 3.1 clearly shows that the novel genre is the most translated genre over the period 1990-2010. Although the time frame in this figure does not cover exactly the same time frame as this

study, it still can provide us with an idea of which is the most dominant genre in the field of translation.

According to Bourdieu, newcomers should meet specific requirements to enter the field. He states (1996: 235):

It is one and the same thing to enter into a field of cultural production, by settling an entrance fee which consists essentially of the acquisition of a specific code of conduct and expression, and to discover the finite universe of freedom under constraints and objective potentialities which it offers: problems to resolve, stylistic or thematic possibilities to exploit, contradictions to overcome, even revolutionary ruptures to effect.

Bourdieu posits that there are two types of codification to enter a field: a high degree of codification and a weak degree of codification (ibid: 226). In terms of the former, entering the field is conditioned by the acquisition of formal qualifications such as training courses, a diploma degree, etc. This can be seen in the medical field, for example, where it is a requirement to obtain a medical degree certified by the General Medical Council to become a medical doctor and hence practise this profession. In terms of the latter, conversely, the entry to the field is flexible and can be attained easily (Bourdieu, 1996: 226). Lack of codification is one of the reasons behind the blurred boundaries of a translational field (Sela-Sheffy, 2005: 9). This is discussed in more detail, in chapter 6.

### **3.4.2.3. Capitals**

Bourdieu (1992: 229-231) defines field as "multi-dimensional space of positions"; each position is defined by a "multi-dimensional system of co-ordinates whose values correspond to the values of the different pertinent variables". Bourdieu refers to those values as *capitals*, which are forces, the different forms of power held by social agents in that field, that agents have acquired through previous struggles to determine their position in a particular field. Hence, as Bourdieu (1992: 198) believes, they are the main factors that identify the positions of various actors in any field.

Every field is “a field of struggles” between agents over specific capitals to improve their position in that particular field (Jenkins, 1992: 85) and define the legitimate principles of the boundaries of the field (Bourdieu, 1992: 242). In other words, the legitimate boundaries of a field are subject to the struggle between its agents and conditioned by the capitals that exist in that field.

In this regard, Bourdieu (1986: 241) argues that capital is both a **vis insita** "a force inscribed in objective or subjective structures" and a **lex insita** "the principle underlying the immanent regularities of the social world". In view of that, capital is not only a force that is possessed by individuals and institutions, but also a force that structures the logic of activities in any field and the power relations between members of that field. Therefore, we believe that it is important to examine the capitals in a field, as according to Bourdieu & Wacquant (1992: 198), the structure of the field is based on the nature of the dominant capital in that field and on the way the capitals are distributed among its members.

For Bourdieu (1977a: 178), capital “acts as a social relation within a system of exchange”. This capital appears as exceptional values, which are worthy of being sought after in a particular field. Bourdieu highlights the importance of capital to his theory of the social world. That is, it is a tool for explaining the social world and agents’ practices in any field. He (ibid: 241) believes that a world without capital is a world where "every prize can be attained, instantaneously, by everyone, so that at each moment anyone can become anything". He (ibid: 241) adds that capital is "what makes the games of society ... something other than simple games of chance". In this regard, David Swartz (1997: 65) posits that people with more capitals are expected to generate better career outcomes than those who have fewer capitals.

According to Bourdieu (1986: 241), there are four forms of capitals: *cultural capital*, which refers to educational qualifications; *economic capital*, which is represented in the money and assets that an individual has; *social capital*, which refers to the individual’s networks of relationships and finally *symbolic capital*, which refers to the individual’s honour and prestige.

## 1. Cultural Capital:

For Bourdieu (1986: 46), cultural capital exists in three forms. First, the embodied form, which takes the form of dispositions in the mind and body, such as knowledge, experience, skills, etc. This form can be accumulated either deliberately through education, or unconsciously through the socialising process of an individual. This form presupposes a process of inculcation and assimilation and hence it takes time to be acquired. Thus, investment in time is needed to accumulate this form of capital (Swartz, 1997: 80). What is more, it cannot be transmitted from one individual to another, unlike other forms of capitals, as it is an integral part of the individual's habitus. For example, money, properties or even titles of nobility can be inherited or gifted, unlike knowledge, experience or education, which have to be acquired.

Second, the objectified form of cultural capital is accumulated by having material objects "such as writings, paintings, monuments, instruments, etc." (Bourdieu, 1986: 46). Due to its nature and materiality, it can convert into another form of capital such as economic capital or symbolic capital, unlike the embodied form.

Third, the institutionalised form which takes the form of certificates, diplomas, awards, etc (ibid: 48). This form refers to institutional recognition of the cultural capital that an agent possesses. In this regard, Bourdieu (1986: 48) refers to "a certificate of cultural competence which confers on its holder a conventional, constant, legally guaranteed value with respect to culture". This form of capital can convert into economic and social capitals, unlike the embodied form. This explains the reason behind inserting an author or translator's profile on, for example, the front or back cover of a book. This is the case in Mahfouz's translated novels, where one can find, in almost all of his novels, his profile on the back cover of the novel (e.g. *Midaq Alley*) and the sentence "Winner of the Nobel Prize for Literature" on the front cover of the novel. Mahfouz's institutionalised cultural capital is utilised by publishers as a marketing strategy, to increase sales.

Atef El-Hoteiby (2012: 46, Vol. 2, Ques. 2, line 2), Special Sales and Marketing Manager at the AUCP, confirmed this view, when interviewed, he said that it is one of our marketing strategies to mention the Nobel Prize on the front cover of Mahfouz's translated novel. This could be, in our view, to attract the attention of readers and increase the value of the book and makes it worth reading in their eyes.

It is worth mentioning that the value of the institutionalised cultural capital is threatened by devaluation over time. This is because sometimes a particular degree or qualification "no longer guarantees the same prestigious jobs" as there are changes in the structure of chances for profit offered by the other types of capital (Bourdieu, 1986: 48). Also, we believe that this could be due to the demands of the role escalating and the qualification itself evolving to keep pace with the changing social environment as demands become more complex, earlier forms of a qualification are no longer as highly respected or valued.

Ultimately, this institutionalised form of capital is not quickly or easily acquired, as it needs time to be accumulated through the agents' social and cultural practices. Moreover, it may be acquired in childhood or gained through education, or it may be attained at a later stage from within the field. An example of how an agent can acquire this form of capital is Johnson-Davies, who translates Arabic literature into English. The following is an extract from his autobiography (2006c):

As for the summer, it was decided that I should go to Cairo, where it was thought that I could at least learn the Arabic alphabet. Arrangements were made for me to stay with an Egyptian who had been a lecturer at the School of Oriental Studies ... whereas my stay in Cairo was enjoyable, my copy of Thatcher's Arabic grammar remained scarcely opened. I had tried my hand rather unsuccessfully at the alphabet and had read with dread about the case endings, the unwritten short vowels, the dual numbers and jussive moods. (p. 4-5).

I was, incidentally, the only student studying Arabic and Hebrew for the first part of Oriental Language Tripos, I was also required to read as part of the set books for Arabic, portions of the Qur'an with Professor Loewe (p. 5).

When I first took up Arabic, it had not occurred to me to ask myself what sort of career I could pursue with it ... in the event, I was saved from making a decision by a call from the BBC, asking me to go for an interview with the Arabic section (p. 13-15).

Johnson-Davies's example shows that knowledge of the Arabic language was acquired over time, starting from his father's encouragement to go to Cairo to learn the alphabet, then attending Arabic lessons at the University - which gives him a cultural capital - and then getting a job at the BBC, which gives him economic capital. In the above case, cultural capital was transformed into economic capital. This supports Bourdieu's view that all types of capital can be converted into economic capital.

It must also be noted that the degree of cultural capital possessed is linked directly to agent's position in a field (Robbins, 2000: 33). In other words, the higher the degree of cultural capital agents have in a field, the higher position they take in that field. In this view, it is necessary to point out that the degree of agents' cultural capital is investigated in this research to help us identify the main agents in the field of translation. This is discussed in detail in chapter 4.

## **2. Economic Capital:**

As for economic capital, this is accumulated through an individual's acquisition of money and assets. Hence, it comes in an objectified form, and when agents have an objectified form of capital, that means that they have accumulated material forms such as instruments, factories, money, etc. It is worth noting that economic capital is easier to transmit, preserve, manage and calculate than the other forms of capitals (Swartz, 1997: 80).

Bourdieu (1986: 52) posits that "economic capital is at the root of all the other types of capital" as the other types of capital are "transformed, disguised forms of economic capital". In other words, all types of capital can be derived from economic capital. Moreover, economic capital can convert easily into cultural and social capital (Swartz, 1997: 80). This is because the type of power invested in economic capital gives an immediate access to many different things such as education, books, land, etc. and hence gaining other forms of capital. For example, someone with a considerable economic capital is more likely to seek and develop other forms of capital such as

converting financial resources into cultural investments (e.g. university degree, book, etc.). In fact, without the support of economic capital, acquiring a cultural capital is most likely very difficult.

### **3. Social Capital:**

Social capital is defined by Bourdieu (1986: 52) as the amount of resources that an individual has accumulated through possessing a durable network of relationships. In other words, it is produced by the totality of the relationships among the agents of a field. For Bourdieu (1986: 49), "The volume of social capital possessed by a given agent ... depends on the size of the network of connections that he can effectively mobilize and on the volume of the capital (economic, cultural or symbolic) possessed in his own right by each of those to whom he is connected". Hence, for Bourdieu, the agent's social capital is linked to the other forms of capital he has accrued. Moreover, social capital presupposes spending time and attention to establish and maintain long time relationships and networks with other social agents in the field, unlike the other forms of capital which need time to be accumulated.

Membership of groups and involvement in social networks also improve an agent's position in the field. For example, if a translator is a member of a distinguished group or association and has wide-ranging social networks, then he might become more famous among other translators and publishers (symbolic capital) and receive more job offers (economic capital), thus, his position in the translational field could be improved.

Agents create groups and form associations because these unions generate economic and symbolic profits for their members. These profits create a sense of solidarity among members. For example, Büchler et al (2011: 30) mention a case where a group of Arabic literary translators took collective action to oblige the AUCP to guarantee them better contractual agreements. Membership of a group allows members to acquire a "collectivity-owned capital"



(Bourdieu, 1986: 49). However, the amount of this collective capital differs from one agent to another and, as a result, generates different degrees of profit to its holders.

In the context of Arabic into English translators, Büchler et al (2011: 83) comment on poor participation by translators in associations and groups. They say “at present there are no literary translators of Arabic in the TA online database unlike translators’ associations in other countries. Only one of the translators interviewed is a member”. Büchler et al (ibid) add that this is due to the low status of literary translation and poor pay and conditions for translators. They (ibid) state: “Ironically, the wages for literary translation are so low that the translators feel they cannot afford to join the organisation that might help them to receive a fairer reward for their labours”. Therefore, we can assume that Arabic literary translators can be considered to have reduced social capital which affects their status in the field of translation. This issue is discussed thoroughly in chapter 6.

#### **4. Symbolic Capital:**

Symbolic capital, for Bourdieu (1985: 204), “is nothing other than capital, in whatever form” that can be acquired through the “internalization (embodiment) of the structure of its distribution, i.e. when it is known and recognised as self-evident”. Bourdieu (1986: 53) refers to symbolic capital as the most authoritative capital for an individual. It is a source of power such as social agent’s prestige or social honour, etc. (Wolf 2002: 37-38). This form of capital is unlike other forms of capitals, as it is gained only through recognition by others (Bourdieu, 1986: 52). Therefore, according to Bourdieu (1985: 204), it cannot be incorporated into an individual’s habitus.

In a literary field, translators usually gain their symbolic capital through introducing more cultural works to the field (i.e. through their cultural capital) e.g. translations, books, articles, etc., through their contributions and achievements or through awards, high qualifications and good reputation. Sometimes translators gain recognition through translating a work that has a

symbolic capital in its original source culture, as its value is then deemed to be transferred into the target culture by the translator. The case of Harry Potter is highly illustrative in this regard. That is, the first Harry Potter book *Harry Potter and the Philosopher's Stone* was first published by Bloomsbury in 1997. Since that time, it has won seven British book awards<sup>4</sup> and “became Britain’s best-selling title in 2001, with 1.1 million copies. Translated in sixty languages and sold in over 200 countries, it is now a world-wide bestseller” (Feral, 2006: 459). When *Harry Potter* was translated into French and published in France by Gallimard in 1998, “it received two awards in 1999 and became a best-seller the following year with 640,000 copies” (ibid). This example demonstrates how the symbolic capital of a work can be transferred from its source culture into a target culture via translation as the symbolic capital of *Harry Potter* was transferred into the French literary field by the translator Jean-François Ménéard.

#### **3.4.2.4. Habitus**

Another key concept in Bourdieu’s social theory is *habitus*. This concept emerges from Bourdieu’s attempt to answer questions related to human action (practice). He tried to understand and explain how an individual’s behaviour is regulated or follows regular statistical patterns, without conforming either to objective external constraints such as norms, or to subjective whims or conscious intentions (Swartz, 1997: 62). His use of the concept habitus is a bridge-building device across the gap between the two extremes: subjectivism and objectivism.

The term habitus is a Latin word that refers to a “habitual or typical condition, state or appearance, particularly of the body” (Jenkins, 1992: 74). Bourdieu appropriated the concept to his work by retaining the essence of the concept’s original meaning, that is, the relationship between dispositions of the body and the mind. It worth noting that Bourdieu claims that his choice of using the term habitus, not habit, is to stress the “generative (if not creative) capacity

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<sup>4</sup> Nestlé Smarties Book Prize (1997), Gold Medal 9-11 years FCBG Children’s Book Award (1997), Overall winner and Longer Novel Category Birmingham Cable Children’s Book Award (1997), Young Telegraph Paperback of the Year (1998), British Book Awards (1997), Children’s Book of the Year Sheffield Children’s Book Award (1998), Whitaker’s Platinum Book Award (2001).

inscribed in the system of dispositions as an art" (Bourdieu & Wacquant, 1992: 122). In this regard, Bourdieu (1993a: 87) adds that there is a difference between habit and habitus. That is, habit is a "repetitive, mechanical, automatic, reproductive rather than productive", hence, the emphasis here is on the idea of a mechanical response to external factors (Bourdieu & Wacquant, 1992: 122), whereas habitus is a "product of conditionings which tends to reproduce the objective logic of those conditionings while transforming it" (Bourdieu 1993a: 87). We use a hypothetical example to illustrate the point in case. A translator's habit is, for instance, to read a text three times before translating it to familiarise himself/herself with it. This habit can be influenced by external factors such as meeting a close deadline, then, the translator may read the text only once. However, a translator's habitus is translating, for example, a particular word every time differently depending on its function in each particular case.

Bourdieu defines habitus as a structure of the mind, characterised by a set of acquired schemata and dispositions, which only exists inside the heads of the actors, and only because of the practices of the actors and their interaction with each other and with the surrounding environment (Bourdieu, 1993a: 75). It is interesting to note here that Bourdieu has addressed, in a footnote in his book *Outline of a Theory of Practice*, the reason behind using the term disposition. He (1977a: 214) argues that the concept encompasses three different meanings; organised, regular and preferred action.

Moreover, Bourdieu (2005: 45) believes that habitus represents how social agents can act and behave or be shaped. Furthermore, he attempts, by means of this concept, to elucidate how forms of behaviour can be established and preserved. For Bourdieu (ibid), habitus is not something an individual is born with, but is the product of history and social experiences. He (2005: 45) adds that habitus also can be changed by history, "new experiences, education or training".

Bourdieu (1990b: 91) thinks that there is a link between habitus and practices, as the dispositions which structure the habitus are the generative bases of practices. In other words,

practices are produced *in* and *by* the encounter between the habitus and its dispositions. Also, they are produced in relation to the constraints and demands of the field to which the habitus is appropriate and produced (Bourdieu, 1990b: 52-65). For example, let us assume that a translator's experience indicates that publishers in the Arab world are against preserving taboo words in a translation for censorship consideration. This becomes part of his/her dispositions, which form the translator's translational habitus, thus exerting a certain influence on his/her decisions whenever s/he translates for an Arabic publisher.

Habitus refers to either the embodied dispositions in individual agents, acquired through experience and socialisation in an individual's early life, or to the collective behaviour acquired by a group of agents in a social space as a result of having a collective history (i.e. sharing the same environment or history) (Jenkins 1992: 79-80). In this regard, Bourdieu (1990:54) argues:

The dispositions durably inculcated by the possibilities and impossibilities, freedoms and necessities, opportunities and prohibitions inscribed in the objective conditions ... generate dispositions objectively compatible with these conditions and in a sense pre-adapted to their demands. The most improbable practices are therefore excluded as unthinkable, by a kind of immediate submission to order the inclines agents to make a virtue of necessity to refuse what is anyway denied and to will the inevitable.

Ultimately, in terms of translators, Bourdieu<sup>5</sup> insists that the habitus of translators comprises dispositions and skills obtained through socialisation. Furthermore, for Bourdieu, translators' choices are not strategic, conscious choices but an effect of their specific habitus, which is linked to social agents' particular histories and experience, including their position in a particular field. For example, when translators were asked in the interviews about their approach (of domestication vs. foreignisation) in their translations of Mahfouz's novels, the majority of them said that they have no particular approach and they translate each case individually based on their previous experience and knowledge. Therefore, their behaviour of adopting a domesticating or a foreignising approach in their translations is based on previous and new

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<sup>5</sup> It is worth noting that Bourdieu does not include or discuss a translational field in his theory, however, according to Gouanic (2002: 160), Bourdieu's theory can discuss the field of translation as it is subjected to the same objective logic of the literary field. Gouanic affirms that "Bourdieu's theory was not designed for translation, but there is nothing precluding a sociological theory of translation from drawing upon his ideas (2010: 121).

experiences in the translational field. In this regard, Bourdieu (1990: 54) states: “[t]he *habitus*, which is the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class” (italics in original).

Most importantly, Bourdieu explains the double dimensional nature of habitus (Bourdieu and Passeron, 1977: 203). That is, the field structures the habitus, and in turn, the habitus contributes to the structuring of the field. The structured and structuring nature of habitus explains agents’ behaviour in a field. As a hypothetical example, let us suppose that Arabic literary translators regularly translate the Arabic colloquial novel into Standard English, this collective behaviour is a result of their collective habitus. Their habitus was developed based on certain demands in the field e.g. economic profits, publishers’ request, readers’ preference, etc. Later on, this collective behaviour will be the common behaviour in the field. Introducing “new modes of thought and expression”, for Bourdieu (1993b: 58), will change the structure of the field and its boundaries.

Commenting on this example, it is worth noting that even if translators are translating in accordance with the common behaviour in the field, which is to translate an Arabic colloquial novel into Standard English, that does not mean that their actions are strategic. That is because they still have the choice not to conform to this regular action in the field. Hence, their behaviour is not strategic but an effect of their habitus.

Effectively, habitus is “an open system of dispositions” subject to change and modification (Bourdieu and Wacquant, 1992: 133). In other words, habitus is not fixed through time for an individual or from one generation to the next. This is because the acquired habitus at a particular time of an agent’s life is subject to restructuring by the habitus acquired at later stages as positions within fields keep changing, so do the positions which structure the habitus (Bourdieu, 1977a: 86-7). In the same vein, Swartz (2002: 66) concurs that as habitus encounters new situations there will be constant changes to that habitus. These changes usually tend to be

slow and unconscious. To illustrate, when an individual enters a field with dispositions of habitus that do not fit with the conditions and constraints of that field, this will become a factor that provokes the process of changing the habitus. However, if an individual enters a field with a habitus that conforms to the conditions of the field, the dispositions of habitus will reproduce past behaviour successfully, which gives the habitus the chance of continuity (ibid).

### **3.4.3. Applying Bourdieu in translation research**

Bourdieu's theory of practice has been of proven value to translation research and to our understanding of the process of translation. Bourdieu's concepts of habitus, capitals and field are used to study translators' social involvement in the process of translation (Simeoni, 1998).

In this regard, Inghilleri (2005: 125-6) states:

Bourdieu's theoretical insights contribute a distinctive perspective in relation to the increasingly influential culturalist and globalist research paradigms within translation studies. The application of his theory to translation and interpreting research has also been considered more specifically as part of the re-evaluation of descriptive and polysystem approaches, offering a more powerful set of concepts than norms and conventions to describe socio-cultural constraints on acts of translation and their resulting products (Simeoni 1998, Hermans 1999, Gouanvic 2002).

Applying Bourdieu's theoretical framework in the field of translation studies has been dealt with in various forms and from varying perspectives (Wolf, 2007b: 136). That is, a range of scholars such as Simeoni (1998), Gouanvic (1997, 1999, 2002a, 2005), Wolf (2002, 2007b), Inghilleri (2005), Buzelin (2005, 2007), Hanna (2005), Sela-Sheffy (2005) and Chesterman (2006, 2007) all study translation from a social perspective, drawing on Bourdieu's theoretical framework. All these studies aim to reconstruct a translational field and provide a better understanding of the translational phenomena in its surrounding environment, including the social settings where the translations were produced (Wolf, 2007b: 136).

Gouanvic is one of the first scholars to adopt Bourdieu's concepts in his works. He provides the field with various studies on the translation of American literature into French (1997, 1999,

2002a, 2002b, 2005). He (1997) proposes a sociological approach for studying the French translations of science fiction between 1945 and 1960. In his work, he examines the actions of certain influential agents (i.e. translators, publishers, critics and editors) and their contribution in structuring a translational field. Gouanvic finds that these agents, who own different sorts of capitals, have facilitated the establishment of a new literary field of science fiction in France. From Gouanvic's study, we can conclude that to examine the structure of a field, we have to look for influential agents who have different sorts of capitals and investigate their contributions in structuring a field of translation. Although Gouanvic focuses in his study on the function of particular agents in the field, he excludes other factors that might influence the field, its structure and boundaries. Hence, examining the field in relation to other fields might provide a better understanding of the structure of the field. This is considered in detail in this study.

Gouanvic (2002a) also studies two aspects of social genesis, namely, habitus and social structures, where he explores the social trajectories of two French translators; Maurice-Edgar Coindreau and Marcel Duhamel, as well as the influence of social structure on their habitus. By studying their translations, he finds (2002a) that their habitus appear very different, although their translations were commissioned by the same publisher, Gallimard. Given that a translator's habitus influence his/her practices in translation, we could argue that studying factors that affect his/her habitus is expected to explain translation practices at the textual level.

Gouanvic (2002b) examines the translation of American literature into French, irrespective of its literary genre, in the period after the Second World War. Firstly, he investigates the stakes of power of translation in the social space of France. He argues that in order to examine the power of translation, the internal and external determination of translation should be explored. For Gouanvic (ibid: 161), translation determinations are the determinations "on which the powers of translation rest". He (ibid: 162) believes that the determination network is double, which means that it exists in both source and target fields, and as a result, a translator has to face two determinations during the process of translation. Bearing in mind Gouanvic's indication of the

complex nature of the act of translation, we can say that the production process of translation has to be examined in relation to both the source and target fields, because there are various determinations in both fields.

Gouanvic (ibid: 165) also contends that the power of translation relates to the logic of the market of translation. That is to say, the more successful the work is in its source literary field, the more successful it is in the target literary field. As a social agent in the literary field, the publisher seeks to capture the symbolic capital of a specific work, as it is likely to lead to economic profits. Secondly, Gouanvic (ibid) examines the literary field where the translations were produced. He argues that a translation is the product of agents' habitus in the source and target fields. The findings of Gouanvic's study confirm that the logic of the market is an essential part of translation activity. This would lead us to consider the homology in the field of translation, as this concept can be expected to reveal facts surrounding agents' practices. However, up until now, Gouanvic has neither examined translators' practices empirically, and at the textual level, nor related translators' practices to socio-cultural factors in the field of text production. Both aspects are considered in this research and are expected to provide a deeper understanding of the agents' practices in the field of translation.

In his article (2005), Gouanvic adopts Bourdieu's sociology in his analysis of American literature that was translated into French in the 19<sup>th</sup> and 20<sup>th</sup> centuries. He examines the effect of the American and French literary fields on translation, with special reference to the (specific) aspect of censorship, which was imposed on the French literary field by the judicial fields during that period. Gouanvic studies the factors that influenced the formation of the French and American literary fields. He (ibid: 150) argues that the French literary field appeared in the second half of the 19<sup>th</sup> century with the contributions of Flaubert and Baudelaire. He (ibid: 151) finds that the French literary field is characterised by a genuine revolution, which means that the literary space is not subject to other spaces especially economic, political and judiciary spaces. As a result, authors, since that time, have been able to write freely, without being concerned with



ensorship, which, in return, becomes part of the literary field, as far as the literary field exercises censorship over authors and their works, not the judiciary fields. Gouanvic takes the case of Henry Miller as an example to demonstrate the situation. Miller immigrated to Paris in the interwar period where he found that the American literary field was not autonomous. His works in translation were published in 1945. When his works were published in translation, legal actions were taken against them. As a result of a strong reaction in the French literary field, the case was withdrawn in 1950. As a result, this helps to support the status of the field to be able to decide what should be published, which in turn makes it harder for other parties that do not belong to the literary field to impose censorship on literary products. Gouanvic's findings indicate that agents are subject to a wide range of constraints in the field where they perform, especially to censorship, either in the source or target cultures. This affirms that the field of cultural production is most likely to be influenced by the political and economic fields. If this is the case, then examining the field of cultural production in relation to other fields appears to be useful for our research.

Gouanvic (2005) then studies the emergence of an autonomous French literary field. He argues that authors and their translated works differ in the 19<sup>th</sup> century from the 20<sup>th</sup> century. After investigating the French literary field in these periods, he finds that the translated works differ because there was no French literary field in the 19<sup>th</sup> century. That is, he analyses the case of French translations of works by American authors, first in the 19<sup>th</sup> century, namely James F Cooper, Nathaniel Hawthorne and Harriet B Stowe, and, then in the 20<sup>th</sup> century, Jack London and John Dos Passos. He finds that the works of Cooper and Stowe were published widely in the French literary scene without formal and contractual agreement with the publisher. However, the works of the 20<sup>th</sup> century authors were published upon contracts, which indicates for Gouanvic the autonomisation of a French literary field (Gouanvic, 2005: 154-156). In general what this means is that the autonomisation of a field should affect agents' status within the field. In this sense, we demonstrate later how his findings support our discussions about the

autonomisation of the field and how this would reflect on the agents' status in the field of translation.

Gouanvic (2005) also analyses the habitus of three translators of American literature into French in the period between 1920 and 1960, namely Maurice-Edgar Coindreau, Marcel Duhamel and Boris Vian. He investigates the extent to which their habituses appear in their translations of specific works in this period, and the way their social trajectories developed within the field. According to Gouanvic (2005: 161), the most decisive difference in their habituses is represented in the type of literature each prefers. For instance, Coindreau immigrated to the US in 1928 where he discovered the literature of the South. As a result, he became interested in southern writers such as Faulkner, Goyen and O'Connor. In the same manner, because Duhamel moved to France, he had the opportunity to meet some famous writers, such as Hemingway, and translated several of this author's books and novels.

Gouanvic further highlights the contribution of these three translators in structuring an autonomous field of science fiction, examining the actions of certain influential agents (i.e. translators, publishers, critics and editors) and the role they play in the make-up of the French translational field of science fiction. He posits that since that time, due to the contributions of Coindreau, who ensured that Faulkner and other American writers became recognised in the French literary field, together with those of Duhamel, whose translations had a comparable effect, and of Vian, whose symbolic capital established science fiction as a literary genre, science fiction has become an autonomous and lasting field. Finally, he explores power struggles in the field, concluding that the field is conditioned by the interests of social agents within that field. For example, Chester Himes, an American writer, began to write detective novels in response to Duhamel's advice on translating detective novels, as it could earn him great success as an author.

In conclusion, Gouanvic (2005: 147) believes that when the literary field started to impose itself in struggles, authors gained more freedom in the field as the literary field became responsible

for self-monitoring, without externally imposed censorship. He also emphasises the important role social agents play in structuring a field, as they can define and draw the boundaries of that field, as we can see in the case of Coindreau, Duhamel and Vian.

Building on the works of Gouanvic (1997, 2002a, 2002b, 2005), it is clear that investigating the role of social agents in their fields is essential, in order to identify the boundaries of the field and the type of struggle that exists in that field. In addition, we can assert that it is important to examine the influence of other fields on the field of translation, as it has been shown by Gouanvic (2002b, 2005) that the field of cultural production is influenced by the economic and political fields. Given that agents' habitus influences their practices, then the investigation of their habitus could reveal the conditions that surround the production process of translations and thus explain the translators' practices in their translations.

Although Gouanvic investigates the role of social agents (i.e. translators, publishers, critics and editors) in structuring the French literary field, the status of the field, its boundaries and autonomy, and translators' social trajectories and habitus and how they affect the end product of translation, he does not demonstrate his findings through empirical analysis at the textual level and correlate them to socio-cultural factors in the field where the texts were produced. Conducting empirical analysis in this study is expected to provide us with a deeper understanding through reliable examination of the translational phenomenon and its surrounding environment.

In the same manner, Simeoni (1998) employs Bourdieu's model in his work. He focuses on the notion of habitus, claiming that the translatorial habitus provides us with "finer-grain analyses of the socio-cognitive emergence of translating skills and their outcome, in particular at the micro-level of stylistic variation" (ibid: 33). That is, the lexical, grammatical and rhetorical decisions made by translators are a result of their habitus, which (decisions) can also be explained as a result of translational norms. In addition, Simeoni (ibid: 26) stresses the

importance of translators' habitus for explaining translators' choices at the textual level and the implications behind these choices in a wider context.

Simeoni represents habitus as an actualisation of translational norms in translator's choices. He (ibid: 33) argues that the concept of habitus does not invalidate Toury's norms, but rather helps norms to be interpreted from a different angle. He (ibid) believes that by focusing on habitus, the emphasis is moved from objects, "texts and polysystems", to actions, "the practices of translating and authoring". Simeoni argues that habitus and norms are two concepts that complement, rather than contradict, each other. The only difference between them is their different perspectives. That is, Toury focuses on the conditions that control agents' behaviours i.e. translational norms. Conversely, Simeoni focuses on the way translators play a role in creating or adjusting, consciously, the existing norms (Simeoni, 1998: 26). Accordingly, we could argue that Bourdieu's concept of habitus could be more effective than Toury's norms when it comes to explain translators' behaviour at the textual level. That is mainly because following or breaching the norms of a field is controlled by agents' habitus in that particular field.

Moreover, Simeoni (ibid: 7) discusses the idea of translators' subservience, in that he believes that translators "have always occupied subservient positions among the dominant professions of the cultural sphere". According to Simeoni (ibid: 12), translators already know before they join the profession of translation that they are going to have a position of submissiveness in the literary field. He (ibid: 12) states that "to become a translator ... is to agree to becoming nearly fully subservient: to the client, to the public, to the author, to the text, to language itself or even, in certain situations of close contact, to the culture or subculture within which the task is required to make sense". Also, he (ibid) asserts that habitus plays a role in creating a submissive form of behaviour in translators. He concludes that translators' submissiveness results in low social prestige. As translators tend to conform to the norms of the field, they give themselves a secondary role in this activity (ibid: 6). Finally, Simeoni (ibid: 19) argues that translators'

subservience is one of the factors that make the structure of the translational field much less organised than the literary field and far more heteronomous.

Therefore, a translation is considered as the product of distributed habitus, governed by the rules of the field in which the translation takes place. It is worth noting here that in this particular case the field is not just the field of translation, but also literary, scientific, technical, legal, etc. fields as the field of translation is heteronomous (ibid: 20). In this regard, Sela-Sheffy (2005: 3) criticises Simeoni's perception of translators having a submissive position in the field. That is, she (ibid) argues that as translators occupy a submissive position, it must mean that there is no room for understanding their choices and variability in their practices. Gouanvic (2005: 158) also agrees that norms can influence translators' choices, but believes that translators still have the choice to conform to these norms or reject them. In support of this view, Yannakopoulou (2008: 8-9) argues that if translators "abided by the norms, innovations would never be introduced and genres would not evolve. There would be no resistant translation practices".

We can observe that Simeoni has a contradictory perspective in relation to norms, habitus and practices, because he maintains that in certain cases (1998: 7) translators are subservient to the norms of the field, in other words, their practices are conditioned by the norms of the field. In other cases, he (1998: 26) argues that translators' habitus play a role in creating or adjusting the existing norms. That is, translators' practices are conditioned by the habitus as the norms can be adjusted according to their habitus. Although it may be true that norms can influence translators' practices, however, Simeoni's study, among others (e.g. Gouanvic, 2002b), has shown that translators' practices in a field are influenced mainly by their habitus, not by the existing norms of the field, as translators act according to their habitus and not because they have a submissive position to the norms of the field. This conclusion further justifies our focus on the translators' habitus in the field of translation.

Bourdieu's theoretical framework has been also applied in the field of translation by Sameh Hanna (2005). Hanna focuses on the historicity of drama translation in the early 1900s in Egypt, and on macro-level analysis of the socio-cultural factors that constitute translators' social practices. He argues that historians mainly focused on the linguistic proximity of translated drama to its source text. According to Hanna (2005: 167-168), this is why translation historiography has not considered the social genesis of historical translation phenomena in the most appropriate way. In other words, translation historians have only been concerned with theories from the past, rather than with contemporary social practices of translators. They overlooked the socio-cultural factors that constitute translators' social practices and govern text production. Therefore, Hanna proposes an alternative reading of this history, by applying Bourdieu's concept of genetic sociology to the genesis of the field of drama translation in Egypt and to the trajectories of early drama translators, using Tanyūs 'Abdu's translation of *Hamlet* (1902) as a case study. Genetic sociology relates agents' habitus, thus, practices to social fields where agents structure their social characteristics (Susen et al., 2011: 257). It takes into consideration the structure of a cultural field, producers of cultural products and their trajectories, and the field of power. Hanna (2005: 189) finds that translators' trajectories influence their translation practices. He gives Tanyūs as an example that demonstrates how his trajectory (translating for a newspaper) influenced his translation practices. Hanna (ibid) claims that because Tanyūs worked for a newspaper, this gave him access to the reading public and made him more aware of what to translate to satisfy readers' tastes.

It is worth noting that one very important point to note thus far is that, through analysis of the research of these different scholars, applying a case study method is clearly a useful and an effective tool to investigate agents' practices in the field of cultural production.

Moreover, Hanna (ibid: 174) adopts Bourdieu's concept of the "power of naming" to explain the practices of theatre producers and drama translators. The power of naming is "a symbolic act of imposition which has on its side all the strength of the collective, of the consensus, of common

sense, because it is performed by a delegated agent of the state, that is, the holder of the monopoly of legitimate symbolic violence" (Bourdieu, 1992: 239). Hanna uses this concept to explain the shift in theatre producers and drama translators' practices in their translations, the socio-cultural determinants they faced during the translation process and the difference in their intended public. That is, Hanna posits that there are two prominent intellectuals who established a field of theatre in Egypt. Abd al-Rahman al-Jabarti was the first Egyptian historian to describe theatre and identify the boundaries of the field of theatre. He had the power of naming (i.e. naming a field of theatre) because he owned a symbolic capital that was attached to him in the intellectual field in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries in Egypt (Hanna, 2005: 178). He viewed theatre as a form of entertainment and translated it in terms of local cultural codes (ibid: 177). As a result, the field of theatre gained a heteronomous status which prioritises economic profit. It is worth reminding ourselves that heteronomy refers to the field of cultural production which is affected by the norms and laws of other fields (ibid: 182).

Also, it is worth noting that this reminds us that agents' capitals can identify the main agents in a field, who have the authority to structure and restructure a field of translation. Following Hanna (2005) and Gouanvic (1997, 2005), we have identified the main agents in the field based on investigation of the agents' capitals.

Twenty five years later, Muhammad Ali Al-Tahtawi established new boundaries for the field of theatre translation in Egypt, because he had a higher position in the field of theatre translation as a result of having a higher symbolic capital (Hanna, 2005: 177). He gave theatre a different view by adding a social dimension, thus, the field of theatre became a means of "improving social customs" (Hanna, 2005: 180). Because of AL-Tahtawi, the field of theatre was considered as a form of high literature with an autonomous status, which refers to the field of cultural production that developed its own norms and fundamental laws for cultural production (Hanna 2005: 182). Due to changes in the structure of the theatre field, theatre translators were caught between the law of the pre-existing field which aims at economic profits, and the laws of the

newly-emerged field which aims to highlight the distinctiveness of theatre in translation (Hanna, 2005: 181).

This explains the shift in the perceptions of theatre producers and drama translators towards translation. That is to say, structural changes and socio-cultural forces in the field affected their practices. In this view, Hanna (2006: 281) argues that this shift proves that translator's habitus accommodates itself to the field "which invalidates Simeoni's claim about the 'subservience' of the translator's habitus" (emphasis in original). It is interesting to note that Hanna's conclusion is aligned with many other studies (e.g. Gouanvic, 2002b), which assert that translators act according to their habitus, not in accordance with the existing norms in the field. In addition, Simeoni's findings prove Bourdieu's claim that an agent's habitus is well adapted to the demands of particular field.

In the same vein, Hanna (2006) adopts Bourdieu's work to develop a sociological model for the study of drama translation in Egypt, considering Shakespeare's great tragedies, namely *Hamlet*, *Othello*, *King Lear* and *Macbeth* as a case study. He investigates the field of drama translation in Egypt, the structure of the field and the modes of producing and consuming drama translation within its context, which includes economic and socio-cultural factors. He finds that the field emerged by means of a struggle between producers (drama translators) and co-producers (theatre directors, publishers, reviewers, etc.) of drama translation. This was a struggle between one group of producers who attempted to dissociate drama translation from the domination of commercial theatres, and another group who tried to comply with the demands of the market.

Furthermore, Hanna (2006: 7) deploys Bourdieu's concept of the "power of naming" to examine "the foundational acts of naming used by both the early theatre makers and drama translators". These acts of naming reveal the way theatre makers and drama translators perceived their work, the socio-cultural context where they produced their works and the type of consumers they targeted. He applies the first published translation of *Hamlet* into Arabic by Tanyūs 'Abdu as a case study to investigate the practices of translators of Shakespeare and the boundaries of



the field of drama translation in Egypt in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. He explains that there was a shift in translators' practices, from commercially-oriented translations to prestige-seeking translations that do not conform to the expectations of the consumers of drama translation and theatre. This shift is correlated with internal and external socio-cultural factors that influenced the field, such as the struggle between France and Britain over cultural dominance in Egypt. The outcome of this struggle determined which language, drama and theatre translators favoured in Egypt. For example, the presence and dominance of the French language in Egypt at that time meant that translations were conducted from French into Arabic. Also, he finds that because there were newcomers to the field of translation, the boundaries of the field have been redrawn and restructured. That is, a new generation of Shakespeare translators entered the field in 1910 and these translators had different intellectual trajectories, hence, new translational habitus. This development helped to restructure the internal hierarchy of the field and its boundaries.

We believe that Hanna's study has provided useful insights in relation to our research. That is, similarly to Hanna, we argue that translators' practices have changed over time and this change can be correlated to socio-cultural factors in the field of cultural production. In addition, we argue that because of the Nobel Prize for Mahfouz, there was a flow in translations from Arabic into English. This flow means that there are newcomers to the field of cultural production, who contributed to a restructuring of the boundaries of the field.

In conclusion to Hanna's studies (2005, 2006), Hanna provides a different reading of translation historicity by calling attention to the social genesis of the translation phenomena, and a methodology for the study of Arabic translations of Shakespeare's great tragedies in Egypt. He examines the field of drama translation, together with the existing socio-cultural factors in the field and how they influence agents' practices. However, Hanna does not study the field of drama translation in relation to the field of power, nor does he study agents in relation to each other and to the field of cultural production. Also, his study focuses mainly on the macro level,

which is concerned with the socio-cultural dimension that affects translators' trajectories, and thus their practices. Therefore, he does not consider translators' behaviour at the micro-level. We will demonstrate that studying translators' behaviour at both the macro and micro level can provide us with a more comprehensive picture of the translational phenomenon.

In the same manner, Sela-Sheffy (2005) enriches the field of translation studies with her contributions. She uses Bourdieu's concepts of habitus and field to examine translators' practices as determined by their "cultural group identification" (i.e. translators as a cultural group) and by the position they have in the field of literary translation in contemporary Israel as a result of gaining symbolic capital. That is, in the Israeli literary field, there are different backgrounds for two groups of translators. The first group are those who have a high level of knowledge in normative Hebrew (Biblical Hebrew) and, thus, they tend to capitalise this knowledge in their translations to show their proficiency. They occupy a powerful position in the field and they see themselves as culture-makers who create the norms in the field, not as servants who obey the norms of the field. The second group includes those who have less competent knowledge of normative Hebrew and, thus, hold a lower position in the field. Some translators in this group tend to maximise their knowledge of normative Hebrew so they can be distinguished from their peers, thus, occupying a better position in the field.

In addition to these two groups of translators, there is a group of translators who distinguish themselves for their mastery of foreign languages. Translators in this group tend to foreignise their translations, unlike other translators who show a hostile position against foreignisation (Sela-Sheffy, 2005: 8-9). That is because translators who master foreign languages occupy the position of "people of the world" (ibid: 8) who aim to open their culture to other world cultures and thereby enrich their language and its forms of expression.

Moreover, Sela-Sheffy (2005) investigates the relationship between habitus and norms, the field of Hebrew (literary) translation in contemporary Israel and its autonomy, and translators' submissiveness to the norms of the field. She finds that the translational field in Israel has

blurred boundaries and, thus, Israeli translators complain of having an inferior status in comparison with translators in Europe. That is because, firstly, there is no unified professional code for the profession of translation. Secondly, everybody is allowed to practise the profession even without having a formal qualification. Finally, there are no professional organisations to defend translators as members.

In conclusion, Sela-Sheffy (2005: 18) finds that habitus and field have the potential to enable researchers to observe the tension between the predictability and flexibility of translators' preferences and choices in their translations. Also, she (ibid: 20) concludes that translators' actions are determined by their interests as a cultural group and the dynamic structure of the field of Hebrew translation is the result of translators' continuous struggle to establish their profession as "an autonomous source of symbolic capital" and to improve translators' conditions (e.g. income, status, terms of work, etc.).

Therefore, we can conclude that the structure of the field, the struggle in the field and the agents' habitus all structure their practices in the field. On that basis, we can posit that examining those aspects can be expected to explain translators' behaviour in the production process of translation. In addition, we argue that the existence of different groups of translators who share the same internalised dispositions indicates that there are shared social factors that influence the translators' habitus of each group, thus constraining their practices. Sela-Sheffy's finding is similar to what we hypothesise in this research, which is that socio-cultural factors influence the translators' habitus and, hence, their behaviour at the textual level.

Other researchers who also draw on Bourdieu's sociology include Wen-chun Liang (2010). He examines the translational field of fantasy fiction in Taiwan, using Bourdieu's sociological model. First, he investigates the extent to which Bourdieu's framework of habitus, capital, and field can explain a translational phenomenon in comparison with other models in translation studies, mainly in relation to Even-Zohar's polysystem (1978) and Toury's norms (1978). He finds that Toury's interpretation of norms in translation complements Bourdieu's concept of

habitus, as when they are used together, they can provide a better understanding of translation agents' practices in the field of fantasy fiction in Taiwan.

He (2010) also investigates the role of social agents (translators, publishers, editors, etc.) in the field of cultural production, as he believes that the production of cultural goods may involve different agents' contributions. He adds that translators' behaviour at the textual level cannot be ascribed solely to translators' choices at the textual level, as there are other agents in the field who influence the process of producing a translation. Therefore, he examines the field of fantasy fiction at the micro and macro levels. He employs a parallel corpus study of fantasy translations from English to Chinese of *The Hobbit* by J. Tolkien, *The Chronicles of Narnia* by C. Lewis, *The Sword in the Stone* by T. White and *Northern Lights* by P. Pullman. He aims to reveal translators' translational habitus when dealing with culture-specific items (CSIs). He finds, through micro-level analysis, that the translators, who are native speakers of Mandarin Chinese, strongly applied foreignising strategies in their translations. To explain their practices in the translations, he investigates the field where the translations were conducted. In seeking to understand the production mode of fantasy fiction translation and the socio-cultural factors which influenced the mode of production, through investigating the field at the macro level, Liang finds that the production of translation in Taiwan is subject to the logic of the market, which means that symbolic goods are commercial products, governed by the criterion of profitability, that emerges as a result of heteronomous struggles with other fields. Liang (2010: 165) asserts that we can explain translators' attempts to comply with the market to achieve profitability through their behaviour in the translation. In addition, he (ibid: 157) finds that the theory of Yan Fu, a famous Chinese philosopher and translator (1854-1921), has heavily influenced translators' practices in their translations. Finally, he concludes that agents' behaviour (including translators, publishers, etc.) is not submissively conditioned by the norms of the field, as they also contribute to the process of forming the laws and the logic of the field.

Although Liang investigates the role of social agents in the production process of fantasy fiction in Taiwan, and examines translators' behaviour at the textual level, relating this to socio-cultural factors in the field, he does not investigate social agents' contribution (the contribution of translators and publishers) to structuring and restructuring a translational field. Moreover, according to Liang (2010: 234), "translations of fantasy fiction published in China, a country controlled by a communist government, might show a tendency for the production and circulation of cultural products to be *highly politicised*" (our emphasis). On that basis, following Liang, we can assert that the translations in his corpus are largely affected by the rules of the political field and not the literary field. Our research is expected to reveal very different results in comparison to this research.

In this respect, Bourdieu (1990: 59) argues that habitus is "the generative principle of responses more or less well adapted to the demands of a certain field". Thus, it could safely be argued that the habitus of translation agents will differ markedly from one society to another. Therefore, applying Bourdieu's model for the purpose of this research should provide different insights as to practices in the Arabic literary field and allow us to study the translational field from a different perspective to that of Liang.

Other researchers who have applied Bourdieu's framework in relation to translation studies in their research include Inghilleri (2003, 2005), Raila Hekkanen (2004), Yannakopoulou (2008), Gisèle Sapiro (2008), Kung (2009) and Reine Meylaerts (2010). However, their works focus on different issues of less or little relevance to our study. For example, Sapiro (2008) applies Bourdieu's economy of symbolic goods and field theory to investigate the circulation of books in translation; Kung (2009) adopts actor network theory and Bourdieu's capitals to explore how agents and networks are reflected in the final translations; and Meylaerts (2010) investigates socio-linguistic conflicts in society which form native literary author-translators habitus and self-image. Hence, in this section we have presented the most relevant studies for our research.

#### **3.4.4. Critical reflections on Bourdieu's framework**

Although different scholars have applied Bourdieu's model, there also have been some criticisms of his work. Bourdieu's theoretical framework has been criticised by different scholars on a number of grounds. Much criticism of Bourdieu can be found in studies outside the discipline of translation studies e.g. education, psychology, therapy, etc., however, few critical comments have been found in translation studies, as applying Bourdieu's model is a relatively new approach in the field of TS. Hence, we have reviewed the most significant criticisms in relation to translation studies research.

In terms of Bourdieu's main concept of field, Richard Jenkins (1992: 89) argues that one cannot determine whether a field, in our case a field of translation, does or does not exist. He (ibid) claims that Bourdieu did not clarify how a field exists and how it can be defined. It is worth noting that, in our view, Jenkins' suspicion of the existence of a field derives from the sense that a field is not a physical entity that can be seen or touched.

As field is the main concept in Bourdieu's model, it is necessary to determine whether it is possible to identify a field of translation that can then be examined. We might expect that there would be a field where the translations are produced. That is because, based on Bourdieu's definition of a field, which is a structured space of possible positions occupied by agents who struggle for some sorts of capitals, one could argue that his definition applies to our case. In relation to the translational field (e.g. translational field for Mahfouz's works), there are agents (e.g. translators, publishers, etc.) who occupy positions in a space, struggle and compete with each other to acquire types of capital available in the field. For instance, translators compete to acquire the different types of capitals such as social capital, symbolic capital, etc. However, this field, as Simeoni (1998: 19) points out, "is much less structured than the literary field, its structuring being far more heteronomous". In support of this view, Wolf (2006: 136) concurs that the field of translation is always situated between other fields such as the literary field, the political field, academic field, etc. Hence, she implicitly recognises the existence of a field of

translation. On that basis, we could argue that there is a field of translation, but it is more heteronomous than other fields.

Moreover, a field is defined as an arena “of struggle for legitimation” (Swartz, 1997: 123). The struggle takes place among agents in the field over the possession of specific resources or, as Bourdieu calls them, stakes, and that is what constitutes the logic of the field (Bourdieu and Wacquant, 1992: 108). This implies that a field should contain a struggle among its agents, who should communicate in one way or another to compete over the different stakes in the field. However, the field of translation is highly heterogeneous (Simeoni, 1998: 19), which means that its agents may not interact or have contact with each other. For example, Arabic into English translators are spread all over the world (e.g. Allen in Pennsylvania, Davies in Egypt, Roberts in Jordan, Cobham and El-Enany in UK, etc.), thus, we could assume that they rarely meet each other. In view of that, Hekkanen (2009: 7) wonders how, then, would agents be able to struggle over specific resources in such a heteronomous field. One could argue that the struggle between agents in the field does not have to be through direct contact – or even maybe directly intentional. Struggle could be the product of the need to gain social capital in order to earn a living, without translators actively competing against each other in a personalised way. For example, because Mahfouz has a considerable amount of capitals in the literary field, he has acquired a high status. As a result, translators and publishers prefer his work for translation and publishing over the work of other authors. This situation would evoke the desire by other authors for competition and struggle over different source of capitals (e.g. the Nobel Prize) to attain popularity and preference from translators and publishers. This can be demonstrated through other authors’ criticisms of Mahfouz, his works and the Nobel Prize, such as those the Arabic writer Salma Alkhadra. She (in Mahmoud, 2012) states in an interview about Mahfouz’s works and the Nobel Prize, that Mahfouz “isn’t an interesting writer or a great novelist, although he has enthralled [readers] on the basis of the Arabic novel”. She (ibid) adds that Mahfouz’s winning of the Nobel Prize is due to “chance” and other competent writers also deserved to win it.

In this regard, we have to admit that, to some extent, this is true. That is because we believe that there are other authors who produced significant works in the field as Mahfouz did. Thus, in our view, he was awarded the Nobel Prize not only for his intelligent work, but also because he was supported by influential agents in the field who brought him to the attention of the Nobel Prize committee such as Allen and Johnson-Davies. Therefore, without support from agents in the field who valued his work and recognised his cultural and symbolic capitals, Mahfouz may not have been awarded the Nobel Prize.

Hekkanen (2009) tests the applicability of Bourdieu's model in the translation of Finnish literary prose texts into English after the Second World War. She argues that the internal hierarchy of the translational field in her case study is highly heteronomous, with very little contact between its agents. Agents of the translational field are not only related to one field but to different fields where they acquire their forms of capitals. According to Bourdieu (1993b: 42), capitals can only be attained in the field where agents exist. On that basis, for Hekkanen, Bourdieu's model cannot be applied on a small translational field such as the field of Finnish literary prose, where agents acquire their capitals from other fields. Hence, she recommends applying Actor Network Theory as an alternative to Bourdieu's model because such a small field is a network with a number of actants. It is important to note that Hekkanen's findings do not apply to our case, as the majority of Arabic into English translators own different sorts of capitals that relate to the field of cultural production. For example, all the translators interviewed for this study have at least one form of capital of the field of cultural production (e.g. authorship of literary works, awards that are relevant to translation, etc.).

In relation to habitus, King (2000: 417-418) claims that although Bourdieu's concept of habitus is intended to overcome the opposition between the subjectivist and objectivist views, it is in fact considered as a branch of objectivism. Similarly, other scholars such as Brubaker (1985), Debra Schatzki (1987, 1997), Terry Evens (1999), etc. uphold this view. For example, Evens (1999: 9) argues that although Bourdieu insists that his intention is to overcome the subject -



object dualism, however, his work is a form of objectivism. This is due to Bourdieu's view that individuals act strategically, which gives the implication that individuals are deprived of freedom of choice. However, we could point to Bourdieu's explanation that the concept of "strategic actions" means that practice is "a mixture of conscious and unconscious behaviour at the same time" (Jenkins, 1992: 72). Therefore, it is clear that Bourdieu affirms that social agents' act without following particular norms and that their practices are a mixture of freedom and constraint (ibid), thus, we could argue that Bourdieu implicitly indicates that his work is not a form of objectivism. To illustrate what Bourdieu means when he says that social agents' practices are a mixture of freedom and constraint, let us take a hypothetical example. Let us assume that publishers in the field of Arabic into English translation show a preference for adding footnotes in translations when translating CSIs. In this case, translators might feel that they have to add footnotes to satisfy publishers, however, they might choose not to do so. In other words, translators might add footnotes, not adding any footnotes or add footnotes but to a very limited extent. This example demonstrates how agents' practices can be constrained by particular conditions, but at the same time the end product of these practices is their own choice.

Moreover, Bourdieu (1990: 116) responds to this criticism when he argues that a particular habitus works only in a particular social field and that the same habitus can produce different practices and can be changed and transformed according to the demands of the field. Therefore, individuals' practices, which are a result of their habitus, are wholly neither conscious nor unconscious, as they are triggered by a particular field.

Many scholars, such as Loic Wacquant (1989), Richard Harker (1990) and John Taylor (1993), maintain that Bourdieu has proposed a theoretical framework that can be considered as a genuine progress in social theory. Similarly, Jenkins (1992: 10) posits that Bourdieu's work is so important first, because it provides a major contribution to the conflict between subjectivity and objectivity and, second, all of Bourdieu's work is empirically tested.

However, Jenkins (1992: 90) does criticise Bourdieu's concepts of habitus and field. He (ibid) claims that Bourdieu does not give a clear explanation for the relationship between habitus and field. That is, in some cases Bourdieu writes that a field generates a habitus that conforms to that field. Elsewhere, he suggests that agents bring their own pre-existing habituses to the field (Jenkins, 1992: 90). In response to this criticism, we would argue that Bourdieu's definition of habitus is clear enough to explain the relationship between habitus and field. Bourdieu elucidates the double dimensional nature of habitus (Bourdieu, 1977a: 203). He (in Wacquant, 2008: 268) states clearly that the field structures the habitus, and in return, the habitus contributes to the structuring of the field.

Based on the above-mentioned criticisms and our responses to these, we could argue that Bourdieu's framework can be used fruitfully to achieve the aims of this research. That is mainly because we believe that there is a translational field where the translations are produced and consumed; there is a struggle in the field where agents compete with each other over different stakes and, thus, positions; the concept of habitus is clearly defined and used by Bourdieu; and finally many researchers have successfully applied Bourdieu's theoretical framework in their respective research (e.g. Simeoni (1998), Gouanvic (1997, 1999, 2002a, 2005), Wolf (2002, 2007), Inghilleri (2005), Buzelin (2005, 2007), Hanna (2005), Sela-Sheffy (2005), Chesterman (2006, 2007)). These scholars have empirically examined and tested Bourdieu's theoretical framework, proving its usefulness and validity.

### **3.4.5. Conclusion**

In this chapter we have discussed different sociological models and based on our analysis, we have argued that Bourdieu's sociological model is the best choice to be applied in this research. In addition, it has been proved that Bourdieu's framework is a viable tool to study the field of translation from different perspectives.

The results from the studies presented suggest that the field is conditioned by agents' interests in the field and there are different factors affecting translators' behaviour in their translations. These include agents' habitus in the source and target fields rather than the norms of these fields, as habitus plays a role in creating or adjusting the existing norms, also affecting translators' trajectories and socio-cultural factors in the context of text production. Furthermore, it has been shown to be important to examine the role of social agents in the field, as this will lead to a thorough examination of the production process of translation.

Although the above mentioned scholars applied Bourdieu's sociology in their work, relatively few of them have focused on an in-depth analysis of the translations of a particular genre (e.g. Gouanvic studied French translations of science fiction, Liang studied translations of science fiction in Taiwan and Hanna studied drama translations in Egypt), however, none of these studies is conducted in the field of the novel genre, in an Egyptian context and around the work of Mahfouz. There is, thus, a need and an opportunity to explore Bourdieu's sociology in this context.

In seeking to develop Bourdieu's model with regard to the role of social agents, this study demonstrates the role different social agents play in structuring and restructuring the field of translation and how this structured field, with its socio-cultural dimensions, influences in its turn the translation agents' practices. We analyse macro level variables in order to understand and offer explanations for micro-level translational choices, in the form of culture-specific items.

## **Chapter Four: Research Methodology**

### **4.1. Introduction**

This chapter describes and explains the overall approach to the research process, from the research methodology to the research methods for the collection and analysis of data. Saunders et al. (2009: 138) distinguish between research methodology and research methods or tactics. The former is concerned with the overall approach of the research that explains the logic behind using particular methods or techniques, and the latter is concerned with the methods and techniques that are used by a researcher to collect and analyse data (ibid).

The first step towards setting the research methodology and methods is to identify the purpose of the research (ibid: 139). Research purpose can be classified into two types; firstly exploratory, which is concerned with exploring a new phenomenon, investigating what is happening, seeking new insights and providing a better understanding of a particular problem (Brink & Wood, 1998: 312); and secondly explanatory, which is concerned with establishing relationships between variables (Saunders et al., 2009: 140). For example, if variable “x” (let us assume “x” is the height of a person) increases, does “y” (the weight) increase with “x” or decrease?. Knowing the purpose of the research helps a researcher to determine the most appropriate data collection methods (Rowley, 2002: 16). For example, using the case study method is useful for exploratory research (ibid).

The purpose of this research lies within both exploratory and explanatory research. That is, in terms of the former, this research aims to provide further information about the field of translation, its structure and status from a Bourdieusian perspective and to investigate the translators’ habitus in the field of translation. In terms of the latter, this research is intended to examine the relationship between the field and social agents’ practices.

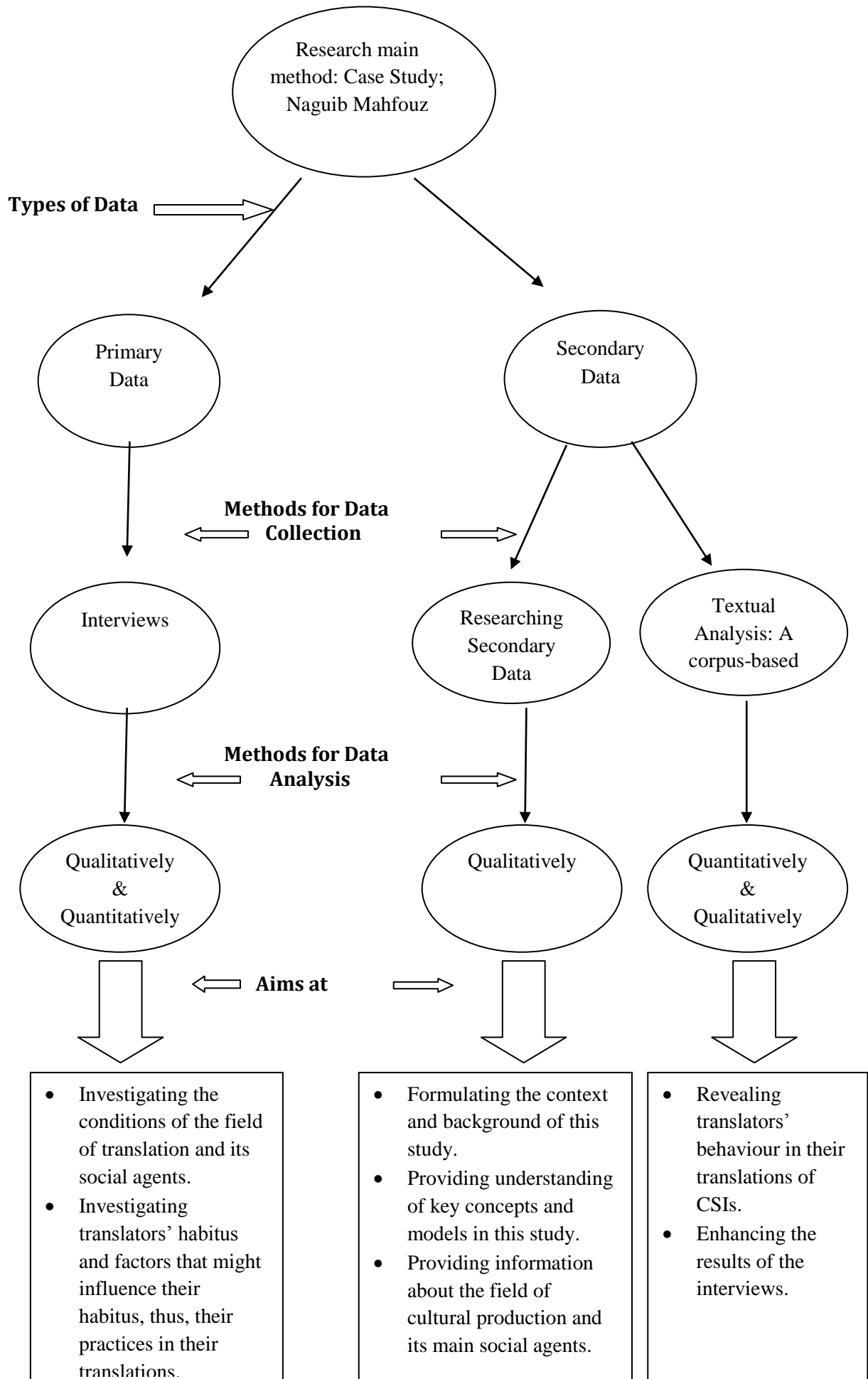
Moreover, in any research process, two types of data for collection are available to a researcher: primary data, which can be generated from original sources such as questionnaires, interviews, experiments, etc.; and secondary data, which can be obtained from existing sources such as websites, journals, books, databases, texts, manuscripts, etc. (Walliman, 2006: 85). In this research, the primary data were collected through interviews and the secondary data were collected through documentary secondary data (e.g. journal articles, books, websites, etc.) on the research topic. Secondary data were also collected through textual analysis, by analysing a corpus of selected texts (in this case, selected novels written by one particular author; Naguib Mahfouz).

We adopted a case study as a main research method, involving different sub-methods for data collection. According to Bill Gillham (2000: 13), “case study is a main method within which different sub-methods are used: interviews, observations, document and record analysis, work samples etc.” Mahfouz and a selection of his works were taken as a case study. The case study method was used to explore a particular phenomenon, namely agents’ practices in the field of translation, from a Bourdieusian perspective. In addition, we applied interviewing, as a research method, that aims to gather first-hand information about the conditions of the field of translation, its agents and the factors that affect translators’ habitus in the field of translation. In the same manner, we applied textual analysis using a corpus-based approach, as a research method, that aims to provide an insight into translators’ practices in their translations of CSIs, and examines any probable changes in translators’ behaviour in translating CSIs over time. It also shows empirically how the field, with its various factors, plays a role in affecting translators’ choices in their translations and, thus, enhances the analysis of the interviews. Guorong (2010: 185) affirms that:

In the field of translation studies, the advantages of the corpus-based approach consist in that it provides scholars with empirical data which enable them to make objective statements, rather than those that are subjective, or based upon the individual’s own internalized cognitive perception of translation.

We have drawn a diagram that summarises the overall research approach and provides a better illustration of the different methods and methodologies that we have utilised in this research.

**Figure 4.1: Research Purpose - Exploratory and Explanatory**



## **4.2. Selection of research methods**

For the purpose of investigating the relationship between the translational field and its social agents, we applied mixed methods of research, which include the combination of qualitative and quantitative research approaches for collecting and analysing data. This combined method provides a deep understanding of the phenomena under study (Creswell, 2003: 210). Also, using different research methods can be referred to as “a triangulation research method”, which is designed to increase the validity of research findings (Yeasmin and Rahman, 2012: 154).

### **4.2.1. Case study: The Egyptian novelist Naguib Mahfouz**

We applied a case study method, namely the case study of the Egyptian author Naguib Mahfouz and a selection of his translated novels into English, in order to better understand the relationship between the field and its social agents.

We focusd in this research on Mahfouz as his country of birth and writing is Egypt. According to Allen (1995: 21), a professor of Arabic and Comparative Literature, Egypt is highly representative of modern Arab and Islamic countries, in that this country has an indigenou, historical narrative tradition and culture which makes it rich with history “particularly for purposes of the novel”. It is the largest and oldest of modern Arab states and it has historically the most influential literary and intellectual milieu (Tresilian, 2008: 12).

Western writers on Arabic literature, as well as western translators, have always viewed Egypt as a rich source of material; the literary history of Egypt has proved its richness more than any other Arabic country (ibid: 14). In addition, according to Altoma (2005: 58), Egypt has played a leading role in the development of Arabic literature. In this regard, Abd al-Mohsin Badr (1976: 21-22) affirms that most of the literary works translated from Arabic into European languages are mainly by Egyptian authors. Therefore, this research focuses primarily on the work of one of



these Egyptian authors, the well-known author; Naguib Mahfouz as the only Arabic-speaking author to be awarded the Nobel Prize.

Moreover, Mahfouz was chosen as a case study for his status across the Arabic-speaking world and also in the global context, in particular following the award of the Nobel Prize in 1988. According to David Tresilian (2008: 66), Mahfouz is a professional author who can be seen as the main representative of his generation, because of his career and the large volume of his works. Pamela Allegretto-Diulio (2007: 10) argues that Mahfouz is considered as “modern Egypt’s leading literary figure”. Similarly, Michael Sollars (2008: 478) states that Mahfouz is the father of the Arabic novel and, according to Douglas Killam and Alicia Kerfoot (2008: 187), he is the creator of the Arabic novel. He is a source of prestige to the Arab world, especially after the Nobel Prize (Sollars, 2008: 479). As a result of that globally prestigious prize, he became the most famous novelist in the Arab world (Moosa, 1994: 1).

In the same manner, many other critics emphasise that Mahfouz, as the Arab world's only Nobel-prize-winning author, was the most prominent and foremost literary figure in the Arab world in the 20<sup>th</sup> Century (Badawi, 1992; El-Enany, 1993). Also, they believe that Arabic fiction was associated with his name as he was the most renowned author of Arabic fiction (ibid). In addition, in terms of translation, Mahfouz is by far the most widely-translated Arabic author (Dallal, 1998: 8-9). Moreover, it can be argued that the award of the Nobel Prize had a wide impact on the field, as it increased the number of translations from Arabic into English (Clark, 2000: 12; Altoma, 2005: 29; Tresilian, 2008: 25).

Based on the fact that Mahfouz is a famous writer who produced a large volume of fictional works, the majority of which are novels, we focus in this research on fiction, or more precisely, the novel genre. It is worth noting that the novel genre is the most translated genre from Arabic into English (Büchler et al., 2011: 22), which further justifies our choice of the novel genre.

It is argued that the novel genre allows for the closest examination of the culture in which it is formed (El-Enany, 1993: 6). Mahfouz is particularly renowned for his work in the novel genre,

and this allows him to address issues of culture-specific concern, drawing on the familiarity of his readership with these CSIs and making them dominant elements of the thrust of his work. This is a convincing argument in favour of our choice of a corpus of Mahfouz's work in the novel genre as the most suitable genre for studying his use of culture-specific concepts and how these are dealt with in translation.

In addition to reflecting on and being anchored in the culture of its foundation, the novel genre is a form of literature that has the ability "to describe change and in some cases to promote it" (Allen, 1992: 213). It has become part of the literary life of various nations in the Arab world aiming to reflect and contribute to processes of change (Allen, 1995: 8). In Egypt, Mahfouz tries to convey a message through his novels by describing key themes relating to the struggles of the Egyptian people as they attempt to escape from tradition and poverty, to attain a decent life and to achieve political independence (Badawi, 1992: 243). These themes are based on depiction of the lives of people from the lower middle class in Egypt (Salti, 1990: 94).

Much of the message of these novels is inherent in the way Mahfouz uses CSIs to evoke cultural experiences and practices. In order for a wider global audience to understand in full the message Mahfouz is trying to convey through his works, it is important that these CSIs should be readily accessible. As translators take different decisions to render similar CSIs at different points in time, it is important to understand what motivates translators' choices for these CSIs. This is expected to raise awareness among translators, publishers, etc. of what motivates and influences translators' practices in the act of translation. Therefore, this explains why we need to understand how translators' habitus and their behaviour are influenced by the field.

It is worth mentioning that due to the fact that one of the issues that influence the success of applying a case study method is the extent and nature of the resources available to a researcher (Darke et al. 1998: 281), Mahfouz is therefore a suitable case study to investigate, as much has been written about his work and his impact.

The case study method has been applied widely in translation studies, especially in relation to the role of social agents in the field of translation (e.g. Uchiyama, 2009; Merkle, 2009; O'Sullivan, 2009; and Bradford, 2009). Christine Zurbach (2009) applies a case study method to investigate the role of social agents in Portugal, namely theatre translators and the professional theatre group "the Centro Culture de Evora" (CCE) in influencing the selection, production and distribution of plays to the public (Zurbach, 2009: 288). In her study, she highlights the important role the founding director of CCE played in introducing in Portugal new legislation for theatre on a nationwide level, to overcome cultural backwardness. In addition, she emphasises the importance of translators as agents responsible for the production of texts.

Zurbach (2009) examines the production of plays by the CCE company in Portugal from 1975 to 1988 and investigates the relationship between the company, translations and translators' practices. She adopts Toury's norms to explain the selection and production processes of translations. Then, she applies a text comparison method using a corpus-based approach. The corpus consists of a large number of plays performed between 1975- 1988. She relates elements of linguistic features to aspects in the CCE's programme such as reception aesthetics. She finds that translators' aesthetic choices correspond to the aesthetic choices of the programmes of this company. Thus, Zurbach (ibid: 288) concludes that translators are influenced by circumstances in the context of production and reception of translated work.

In the same manner, Thelma Nóbrega and John Milton (2009) conduct an evaluative survey of the role of two Brazilian social agents, the brothers Haroldo de Campos (1929-2003) and Augusto de Campos (1931- ), in the construction of a field of translation in Brazil. They (Nóbrega and Milton, 2009: 258) argue that the brothers have made translation a central activity in Brazil; given the act of translation in Brazil a respectable status and an academic prestige; and changed the position of the Brazilian literature worldwide. That is, the brothers are active translators who publish their works regularly. Due to their eminent contribution to the field of translation as poets and translators, they have given great recognition to the field of

translation in Brazil and caused a flow in poetic translation. Moreover, Haroldo was a theorist, who introduced a translation theory that highlights the aural and visual aspects of literary translation. He was also an editor to a prestigious publishing house in Brazil (Nóbrega and Milton, 2009: 274).

On that basis, following many researchers who have adopted a case study method to investigate social agents' contribution to the field of translation, we have demonstrated how different agents have contributed to the construction of a field of translation. It is worth recalling that, building on these studies and taking the next step towards more rigorous research, unlike the above studies, we have used Bourdieu's theoretical model to investigate the field and its social agents. On this matter, Meyer (2001: 331) argues that the use of theory in case study research is useful to "guide the research and analysis of data".

#### **4.2.2. Researching secondary data as a research method**

According to Nicholas Walliman (2006: 84), all research studies require searching for and using secondary data, as this is an integral part of any research process. This research method aims to set the stage for the research topic (Bless, et al. 2007: 24). In this study, secondary data were collected from different sources such as previously published literature, journal articles, books, websites, texts, reports, etc. These data provide information relating to the general background and context of this research and views previous and existing literature, theories and models on the topic under study.

A variety of available secondary sources were used in order to:

1. offer a comprehensive background presenting different models and approaches that are used in the field of translation studies and in the field of sociology. This is to identify the most appropriate theory that can be used to achieve the aims of this research. This has been presented in chapters two and three.

2. show the most effective approaches and models in this topic and evaluate these approaches in terms of their success.
3. present available research literature that adopts Bourdieu's theory in the field of translation studies.
4. highlight the significance of conducting this research by identifying gaps in previous studies and, thus, establish the need for this research.
5. provide a clear understanding of key concepts, ideas and models relating to the topic under study.
6. provide a profound understanding of current knowledge concerning the field of translation in terms of social agents and their role in the process of translation.
7. provide information and facts that relate to Bourdieu's theory of cultural production.
8. provide information about social agents' contribution in the field of translation, with special attention to Mahfouz as a social agent and the impact of his contribution of the award of the Nobel Prize. It is worth mentioning that for the purpose of demonstrating the effect of the Nobel Prize on the field of translation, we relied mainly on researching secondary data. This is to provide information about the number of published fictional works in translation from Arabic into English, per year. We collected the data presented in appendix A (p. 1, Vol. 2) from different websites, mainly from UNESCO's index Translation Database - World Bibliography of Translation, The Library of Congress Online Catalogue, OCLC WorldCat (The World's Largest Library Catalogue), Data Base of Arabic Literature in Western Research (Oxford University), and many other sources (e.g. books, reports, websites). Although we did our best to identify and list this large number of translations for the purpose of this research, there might be other works that could be added to this list but do not feature currently in available resources.

#### **4.2.2.1. Selection criteria for the main social agents in the field of translation, for the purpose of this study**

Researching secondary data helped us to identify the main agents in the field of cultural production. In this research, we argued that the author, Mahfouz; the translators, Johnson-Davies, Allen and Le Gassick; the publisher, AUCP, are the main agents in the field. We based our selection of these three types of agents on Bourdieu's model and more precisely on his concept of capital. That is, according to Bourdieu (1992: 198), capitals are the main factors that identify the positions of the various agents in any field. Therefore, since different agents in the field own varying degrees of capitals (e.g. no two agents own exactly the same amount of works, knowledge and experience), then their positions in the field of cultural production are different (Bourdieu, 1992: 198).

Agents acquire their capitals mainly through the volume of their output e.g. translations, books, articles, etc., contributions and achievements, awards, high qualifications and good reputation (Bourdieu, 1985: 204). Researching secondary data helped us to identify those agents who own the most capitals in the field of translation. Hence, we focused only on particular agents, namely Mahfouz, Johnson-Davies, Allen and Le Gassick and the AUCP because we found that they each have a high position in the field by virtue of the sorts of capitals they have which contributed to the structure of the field.

First, in terms of the author, Mahfouz, he owns high symbolic and cultural capitals due to his status<sup>6</sup> as a result of the Nobel Prize. In this regards, Swartz (2013: 48) asserts that Nobel Prize laureates are the best selling literary figures, thus, the best accumulators of various forms of capitals.

Secondly, we must recognise that the publisher AUCP, as the main and only agent for Mahfouz' works in translation, has a high symbolic capital in the field. That is, AUCP publishes

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<sup>6</sup> See section (5.2.1) for his achievements and contributions to the field.

contemporary Arabic literature in translation into English, on a large scale around the world, more than any other publisher (Büchler et al., 2011: 28). Table 4.1 below, in Büchler et al. (2011: 28), demonstrates different publishers' contribution per year to the field of translation.

**Table 4.1: Arabic Literature Output per Publisher 1990-2010 in Büchler et al.'s (2011: 28) report**



This table presents publishers' output of translated Arabic literature per year. As is shown in the above table, the AUCP occupies the highest position in the field compared to the other publishers and there is a big gap between the AUCP and other publishers in terms of their output of translated literature. Clearly, it can be observed that the AUCP is the most active publisher in the field and this justifies the focus of this research on the AUCP as a main agent in the field.

Thirdly, the translators Johnson-Davies, Allen and Le Gassick have a high position in the field due to different sorts of capitals. That is, they have accumulated a symbolic capital as different critics in the field believe that they are of high importance to the development of the field of Arabic literature in general and to Mahfouz's works in particular. For example, Clark (2000: 11) states that Johnson-Davies is the pioneer of translating modern Arabic literature into

English. Similarly, Tresilian (2008: 23) argues that Johnson-Davies is the best known translator of Arabic literature into English. In the same manner, Altoma (2005: 22-26) asserts that Allen and Le Gassick are “two Mahfuzian scholars” who have been the most influential in presenting Mahfouz as a great novelist.

First, in terms of Johnson-Davies, he is a distinguished Arabic-English literary translator who is described by the famous author and literary critic Edward Said (1995: 377) as “the leading Arabic-English translator of our time”. He is at the heart of the modern Arabic literary movement, as he is the first translator to translate Arabic literature in general and Mahfouz’s works in particular. In this regard, Mahfouz says in a book foreword for Johnson-Davies (2006c: xi):

Denys Johnson-Davies, whom I have known and admired since 1945, was the first person to translate my work - a short story - and he has since translated several books of mine, so I owe him a special debt of gratitude. In fact, he has done more than anybody to translate modern Arabic fiction into English and promote it.

Johnson-Davies was, for many years, the only Arabic-English translator for Arabic fiction. He (2011) says that when he arrived Egypt in 1945, he found there a literature that “nobody [in the Anglophone world] knew about” and this is what attracted him. He (ibid) adds that this is especially because, for a long time, people believed that nothing could come out of the Arab world.

Johnson-Davies has translated a large number of short stories, novels, plays, and poetry by modern Arab authors, including Mahfouz, Tawfiq Al Hakeem and Mahmoud Darwish. In addition, he has translated a large number of books for children, mostly taken from traditional Arabic sources e.g. *Kaleela wa Dimna*, *Saif Bin Thee Yazan*, *Arabian Nights*. He spent most of his life in Egypt, where he dedicated himself to the translation of several contemporary Arabic literary works. His translations have been widely recognised and praised and have been attracted the attention and interest of English-speaking readers (Sheikh Zayed Book Award, 2012).



Johnson-Davies was born in Canada in 1922 and grew up in Egypt, Sudan, Uganda, Kenya and England, due to the many jobs his father had as a lawyer (Johnson-Davies, interview 2012: p. 109, Vol. 2, Ques. 1). Johnson-Davies was a businessman, a lawyer, a broadcaster and a diplomat (2006c: 23). Also, he worked for the British Council in Cairo in the 1940s. He studied Oriental languages at Cambridge University. He lectured in translation and English literature at several universities across the Arab World, such as Cairo University (ibid). In 2007, he was awarded the Sheikh Zayed Book Award of the year, in the UAE, for his services to Arabic literature (ibid). On that basis, we could assert that Johnson-Davies has accumulated different forms of cultural capital such as the embodied and institutionalised forms of cultural capital.

Second, Allen is Professor of Social Thought and Comparative Ethics in the School of Arts & Sciences at the University of Pennsylvania. He holds what is actually the oldest professorial post in Arabic in the United States, dating back to 1788 (Allen, 2012). He obtained his doctoral degree in modern Arabic literature from Oxford University in 1968, the first student to obtain a doctoral degree in that field at Oxford. He did his DPhil research in Egypt (1966-67) and has subsequently visited Egypt many times to attend conferences organised by the Supreme Council of Culture on both the novel and translation, and to spend two sabbaticals there, in 1975-76 and 1981-2. In 2008, he was voted President-elect of the Middle East Studies Association of North America (MESA). He has twice been awarded prizes for translation by the Supreme Council, the last in 2010.

Allen has devoted a great amount of energy to Arabic literature. He has been very involved in developing methods for teaching Arabic language in American universities and colleges. He has also conducted many workshops on language teaching in the USA, Europe, and the Arab world. He has translated a collection of novels and short stories by Mahfouz e.g. *Autumn Quail* (1985), *Mirrors* (1<sup>st</sup> edition, 1977; 2<sup>nd</sup> edition 1999), *Karnak Café* (2007), *Khan al-Khalili* (2008) and *One Hour Left* (2010) and by many Arab writers such as Jabra Ibrahim Jabra e.g. *The Ship* (1985) and Yusuf Idris e.g. *In The Eye of the Beholder* (1978).

Allen has written many books about the Arabic novel and literature, some of which have been extremely well received. For example his book, *The Arabic Literary Heritage* in 1998 (and in abbreviated paperback form in 2000, as *Introduction to Arabic Literature*; an Arabic version of the smaller version was published in Cairo as *Muqaddima li-al-adab al-'Arabi* in 2003) has been considered as the standard work in the field of Arabic literature (Banipal Magazine, 2013). Another example is his book *The Arabic Novel: an Historical and Critical Introduction* (1<sup>st</sup> edition 1982, Arabic edition, 1986; 2<sup>nd</sup> edition 1995, 2<sup>nd</sup> Arabic edition 1998). This book has been widely used throughout the world as an introduction to the novel genre in the Arab world (ibid).

In addition, he spent 20 years of his career conducting workshops in the States, Europe and the Arab World (mostly Cairo), and training teachers who teach Arabic to conduct a reliable and validated oral proficiency interview with students learning Arabic.

It is important to emphasise Allen's crucial involvement in the nomination process for the Nobel Prize for Mahfouz in 1988. As Altoma (2005: 22) states, Allen is "an important factor leading to the Nobel Committee's decision of 1988". That is, he presented Mahfouz as his first choice for the Nobel Prize (ibid).

Third, Le Gassick is a professor of Arabic literature in the Department of Near East Studies at the University of Michigan. He obtained his BA in 1958 from the University of London, School of Oriental and African Studies. Then in 1960, he obtained his doctoral degree from the University of London in contemporary Arab Nationalist Literature.

He is a noted Western scholar and translator in the literary field of Arabic literature, who has enriched the literary field with his books, translations and research. He wrote *Major Themes in Modern Arabic Thoughts* (1979), *The Defense Statement of Ahmad 'Urabi* (1982) and *Critical Perspectives on Naguib Mahfouz* (1990). Moreover, he translated *Days of Dust* by Halim Barakat in 1974, *Flipflop and His Master* by Yusuf Idris (1977), *I Am Free and Other Stories* by Ihsan Abd El- Qoddous (1978), *The Secret Life of Saeed (A Palestinian Who Became a Citizen of Israel)* by

Emile Habiby in conjunction with the translator Salma Jayyusi (1982) and *Wild Thorns* by Sahar Khalifeh with the translator Elizabeth Fernea (2000). In terms of Mahfouz, Le Gassick translated two of his works; *The Thief and the Dogs* with Mustafa Badawi (1984) and finally, Mahfouz's most popular and best selling work, *Midaq Alley* (1966).

Le Gassick is one of the first translators to introduce Mahfouz to Western readers through his translation of *Midaq Alley* in 1966. It is the first and most translated of Mahfouz's novels into English; it has appeared in more than 30 foreign editions in 15 languages. His translation of *Midaq Alley*, when first appeared, earned an immediate success, received many positive reviews and gained a favourable recognition in Harold Bloom's work – *Western Canon: The Books and School of the Ages* in 1994 (Altoma, 2005: 27).

In addition to Le Gassick's translation of *Midaq Alley*, he introduced Mahfouz to the Western public through teaching Mahfouz' works in his courses at Indiana University over the period 1963-1966.

Therefore, we have clearly demonstrated that these three translators have contributed to the field in many different ways. They have a symbolic capital that is attached to their names in the field of translation. Moreover, they have other forms of capitals, namely the different forms of cultural capital (i.e. embodied, objectified and institutionalised). We gathered data in relation to the translators' output of books and translations from their profiles, summarised in table 4.2. We presented their contributions in detail in appendix B1 (p. 17, Vol. 2), B2 (p. 20, Vol. 2) and B3 (p. 22, Vol. 2) specifically in terms of the two aspects of the objectified form of cultural capitals, translations and books, along with other translators.

Due to the difficulty of listing all their capitals, in the appendix we presented just two aspects of their cultural capitals, along with a list of references for all translators' profiles. That is mainly to demonstrate how Johnson-Davies, Allen and Le Gassick are active agents who have

contributed significantly to the field in comparison with their peers. The different translators' output is summarised in the table below.

**Table 4.2: Translators Output in Terms of Translations and Books**

<b>Translators</b>	<b>Translations</b>	<b>Books</b>	<b>Total</b>
1. Johnson-Davies	34	23	57
2. Allen	19	10	29
3. Le Gassick	19	3	22
4. Hutchins	17	None	17
5. Davies	16	None	16
6. Roberts	11	None	11
7. El-Enany	3	5	7
8. Wright	7	None	7
9. Cobham	5	None	5

As shown in the table above, Johnson-Davies, Allen and Le Gassick own the highest position in terms of particular aspects of cultural capitals. Also, to reinforce how they have the highest position among their peers in the field in terms of the other forms of capitals (e.g. experience, recognition, articles, etc.), we listed references for all the translators' profiles in appendix B (p. 17, Vol. 2).

It is worth highlighting that all three types of agents were demonstrated and discussed in detail in chapter 6. In this matter, we followed many studies e.g. Uchiyama (2009), Merkle (2009), O'Sullivan (2009), Bradford (2009), Zurbach (2009), Nóbrega and Milton (2009), in their way of demonstrating the contributions and importance of particular agents to their respective fields, and in the way they constructed their fields. In our case, however, we related their achievements to the field using Bourdieu's model, in that we presented the contributions of particular agents to the field of cultural production and explained and demonstrated how their status and contribution helped to construct a field, from a Bourdieusian perspective.

We have to emphasise that, although we argue that these particular agents are the main agents of the field, that does not mean that other authors, translators and publishers are not part of the field, nor do we claim that these other agents should not be considered contributors to the field.

That is mainly because, according to Bourdieu (1985: 202-203), all agents who have a form of capital that relates to a field contribute to the existence of that particular field. Moreover, he (Bourdieu and Passeron, 1977: 203) contends that where agents possess the habitus of a particular field, it follows that they contribute to the structure of that field. Thus, for our study, we choose those agents who possess the most significant capitals i.e. make the most weighty contribution and, thus, hold a higher position in the field. This explains and justifies our selection of these main agents in the structure of the field. It is worth mentioning that choosing particular agents in the field (i.e. main agents), in general, helps to clarify how agents in a field could construct that particular field.

Also, it is worth stressing that in terms of the translators, all translators who have translated works by different authors have contributed, to some extent, to the construction of the field of translation. To illustrate, we take the example of the translator Malak Hashim. Hashim translated *Arabic Short Stories: Flights of Fantasy*, by Ceza Kassem and *The Day the Leader Was Killed* by Naguib Mahfouz. Although these two are the only works she has translated, Hashim can be considered as a member of the field of translation, as she owns a translational habitus. In so far as she is a member of the field because she owns a translational habitus, the study of any of her translations can be expected to provide useful insights into the investigation of the translators' habitus in the field.

In addition to the translational habitus, Hashim owns some sorts of capitals (e.g. cultural capital: the above mentioned translations), thus, according to Bourdieu's model, she can be considered as a contributor to the structure of the field through her habitus and capitals. However, because her contribution is limited, by comparison with our selected translators, she is not presented as a leading contributor for the purpose of our study. It is worth noting that if Hashim were still alive, we would have interviewed her to better understand her translational habitus and, thus, add some useful insights to our research.

### **4.3. Interviews**

We evaluated the usefulness of other possible data collection methods, for example questionnaires, for the purpose of achieving the aims of this research. Careful consideration led us to conclude that interviewing is the most appropriate method. The decision to use interviewing as a means of data collection was taken as, according to Gabriele Griffin (2010: 192), it is “a useful research method for understanding people’s views and perceptions as producers and consumers of literary texts”. It is a method for collecting data from a sample of participants, who are asked questions to discover what they “think, do, or feel” (Collis & Hussey, 2009: 144). Hence, we believe that this method can achieve the aims of this research and answer its research questions.

Moreover, this method was used because it helps in the collection of personal information; in an interview situation the most appropriate language can be chosen, according to the interviewee’s preference, and extra information can be obtained and collected more easily (Gupta and Gupta, 2011: 62). Although interviewing as a research method has many advantages that make it suitable to apply in this research, it also has some disadvantages. That is, interviewing as a research method is expensive and time-consuming. In addition, sometimes participants live abroad and so they are not easily approachable (ibid). For these reasons, we relied mainly on email interviewing where the majority of the participants were very helpful and allowed us to ask for further clarifications at any time.

Conversely, questionnaires do not allow the participants to express their feelings, explain their practices or reveal factors that influenced their practices. Moreover, participants’ answers cannot be developed and further clarifications cannot be readily obtained (ibid: 72). In view of that, we believe that interviewing is the most suitable research method for the purpose of this study.

In this research, we adopted a particular type of interviews, namely non-standardised (semi-structured), which is consistent with the purpose of this research. That is, interview questions might be slightly different in different interviews, but they all were designed to cover particular themes and questions. Therefore, some translators were asked either more or fewer questions depending on information we found in their articles, books, interviews with other researchers, etc. For example, the translator Allen was asked some questions about things he either wrote or said somewhere else, as can be seen in his interview (e.g. questions number 15, 16 and 17 in appendix C7.1, p. 81, Vol. 2). Similarly, the translator Johnson-Davies was only asked at the interview about those questions to which we could not find answers in his bibliography and other interviews that were conducted with him by other researchers. It is important to note that due to personal issues expressed by the translator Johnson-Davies, we had to rely on other sources such as his bibliography (2006) and a number of online interviews with him, to find answers to particular questions. In the analysis chapter (7), we inserted a star symbol next to the answers that were obtained from sources other than the interview we conducted with him, and footnotes were inserted to reference his answers.

This type of interview was used in this research as it enables the researcher to gather data that are usually analysed qualitatively. Also, according to Saunders et al. (2009: 321), the data collected from the non-standardised interviews are intended to reveal and explain not only the “what” and “how” questions in the research, but also most importantly the “why” question. In addition, semi-structured interviews were used because, according to Stephen Schensul et al. (1999: 150), they are best suited to explore factors and clarify central aspects and factors in a research.

The interviews were based on open-ended questions, which means that the researcher allowed the interviewees to provide “an extensive and developmental answer” and this was used to encourage the interviewees to reply freely to the interview questions (ibid: 337). This type of question is important to elicit participants’ views, thoughts and experiences. In the interviews,

we asked propping questions (i.e. follow-up questions) to draw more information from the participants when it was felt that further elaboration was necessary. For example, in our interview with the translator Le Gassick we asked for further elaboration and information on particular issues (see e.g. appendix C8.1, p. 91, Vol. 2: second paragraph and p. 93, Vol. 2: second paragraph).

Different interviews were conducted in Cairo with two departments at the American University in Cairo Press (AUCP). Interviews were conducted with Neil Hewison, the Associate Director for Editorial Programs at AUCP and with Atef El-Hoteiby; Special Sales and Marketing Manager at AUCP. In addition, an interview was conducted with Sobhy Mosa, the General Manager of the Publishing Department at the Ministry of Culture in Egypt, to reveal facts about the source literary field where Mahfouz's works were initiated. In other words, this interview was expected to reveal facts surrounding the status of the Arabic novel, Mahfouz's novel and his status in the original source field i.e. Egypt. As we explain later, how conditions in the original field affect the cultural products in the field of translation.

Finally, nine interviews were conducted with active translators in the field of translation; Catherine Cobham, Humphrey Davies, Roger Allen, Trevor Le Gassick, William Hutchins, Nancy Roberts, Jonathan Wright, Denys Johnson-Davies and Rasheed El-Enany. For the purpose of demonstrating their importance to the translational field, concise background information is presented:

1. Cobham: Lecturer in the School of Modern Languages at St. Andrews University. She has translated Arabic novels e.g. Mahfouz's novel *The Harafish* (1994) and published papers on aspects of the writing of Naguib Mahfouz such as *Enchanted to a Stone: Heroes and Leaders in The Harafish* by Najib Mahfuz (2006) (University of St. Andrews, 2013).
2. Davies: A significant Arabic into English translator who was twice awarded the Banipal Prize (2006, 2010). He has translated a large number of novels written by Mahfouz and



many other Arab authors such as the *Yacoubian Building* by Alaa Al Aswany (2004) (AUCPa, 2011).

3. Allen: Professor of Social Thought and Comparative Ethics in the School of Arts and Sciences at the University of Pennsylvania. He has translated a collection of novels and short stories for Mahfouz e.g. *Karnak Cafe* (2007), *The Final Hour* (2010) and many other authors, such as *The Locust and the Bird* (2009) by Hanan al-Shaykh. He was awarded the following prizes: President, Middle East Studies Association of North America (2009-2010); Friars Senior Honors Society (2008-2009); University of Pennsylvania Faculty Award (2005); American Institute of Maghribi Studies, Grant Awardee (1999-2000); University Rector's Distinguished Lecturer and Award of University Medal, University of Helsinki (1994) (Allen, 2012).
4. Le Gassick: Professor of Arabic literature in the Department of Near East Studies at the University of Michigan. He has translated many novels by different authors, including two of Mahfouz's novels e.g. *Midaq Alley* (1966) (University of Michigan, 2013).
5. Hutchins: Professor in the Department of Philosophy and Religion at Appalachian State University in North Carolina. He has translated many Arabic novels including one of Mahfouz's most famous novels; *Cairo Trilogy* (1991) (Appalachian State University, 2013).
6. Roberts: Arabic-to-English Translator; accredited by the American Translators Association in 1994. She has seventeen years experience in translation. She has translated many novels for Mahfouz and many other authors e.g. *Love in the Rain* (2009) by Mahfouz and *Beirut Nightmares* (1997) by Ghada Samman. In addition, she has translated from different areas such as ancient and modern Arabic literature, current events, Christian-Muslim relations, Islamic law and Islamic thought and history (Banipal Magazine, 2014c).

7. Wright: A distinguished literary translator who has translated different materials of Arabic literature. For example, he has translated political essays such as *On The State of Egypt* (2011) by the Egyptian author Alaa Al Aswany and Arabic novels by different authors e.g. *Judgment Day* (2012) by Rasha Al Ameer (International Centre for Journalists, 2013).
8. Johnson-Davies: A notable Arabic-into-English literary translator who is considered as the first translator to translate Arabic literature in general and Mahfouz's works in particular. He has a collection of translated works by various authors e.g. *Arabian Nights and Days* by Mahfouz (1995) (Banipal Magazine, 2014b).
9. El-Enany: Emeritus Professor of Modern Arabic Literature, University of Exeter, BA English Cairo University; PhD Arabic and Islamic Studies, University of Exeter. His major publications include: *Arab Representations of the Occident, Naguib Mahfouz: his Life & Times and Naguib Mahfouz: the Pursuit of Meaning*. His Major translations include: *Respected Sir* by Naguib Mahfouz (1986) and *Tales of Encounter* by Yusuf Idris, (2012). He is a Member of the Board of Trustees of the International Prize for Arabic Fiction (IPAF), and a former judge for the Prize in 2009 (University of Exeter, 2013).

All the interviewees were very helpful and no difficulties were faced during the interviews, such as providing monosyllabic answers (i.e. yes/no answers) or very long answers that were not relevant to the focus of this research. However, some difficulties were encountered during the interviewing phase as political complications meant that the stay in Cairo was shorter than would have been desirable. For this reason, it was not possible to interview other agents in the field, for example, Samia Mehrez, who has published numerous articles in the field of modern Arabic literature such as the *Egyptian Writers between History and Fiction: Essays on Naguib Mahfouz, Sonallah Ibrahim and Gamal al-Ghitani* (1994); and the translator, Nariman Warraki who, in conjunction with Henry Walker, translated Mahfouz's novel, *The Beggar* (1986).

The interview questions were piloted with three translators, namely Cobham, Davies and Allen, in chronological order, with the purpose of assessing whether the responses generated by the questions would serve the purpose of this research and, thus, enable us to develop and refine appropriately the final interview questions. This is mainly to ensure that relevant information could be elicited through the questions. Pilot study is widely used in social science research. It is according to Baker (1994: 182-183), is a pre-testing of a particular research instrument. One of the advantages of conducting a pilot study in interviewing is that it allows a researcher to know if the interview questions are "clear, understandable and capable of answering the research questions, and if, therefore, any changes to the interview schedule are required" (Gill et al. 2008: 291-295).

On that basis, the first interview was conducted with Cobham in November, 2011. Cobham was asked 16 different questions: in later interviews, some of these questions were either paraphrased to elicit more precise information that is more relevant to the aspect being investigated, or were deleted as their answers did not contribute, in the way that we had expected, to enhancing our knowledge of the field of translation.

For example, the question "what arrangements do you have with publishers in terms of translation copyright, commission, etc." was replaced by "what do you think of translators in terms of payment and visibility". Also, the questions "did you receive any instructions on how to translate from a publisher/author" and "was your translation revised by an editor/ publisher" were eliminated because after interviewing the publisher, we learned that the editorial team does not interfere with translators' decisions in terms of how to translate CSIs. In addition, we found that three questions overlap: "how did you know about the Arabic novel and Mahfouz", "when and why did you decide to translate Arabic novels" and "who did contact you to translate and why". From Cobham's answers we noticed that she said twice "see above", thus we kept only one question "why did you decide to translate Arabic novels and who did contact you to translate".

Taking the above observations into consideration, we finalised the interview questions and sent them to Allen. Based on Allen's answers, we revised the final draft of the interview questions. It is worth noting that after finalising the interview questions, we had to send four more questions<sup>7</sup> to the first two pilot interviewees (i.e. with Cobham and Davies) because as the research progressed, we identified two more factors (9/11 and globalisation) in addition to Mahfouz's Nobel Prize, that had influenced the field of translation.

The interviews were mainly conducted in English; however two of the participants, El-Hoteiby and Mosa, preferred to be interviewed in Arabic. Interviews were conducted face to face, by Skype and by email. Using different media for conducting the interviews is a way of reducing time and financial costs, as interviews "may become a costly process" (Saunders et al., 2009: 342). That is especially because, in our case, we needed to travel to reach some participants who live abroad. For the purpose of this research, we had the chance to travel to Egypt to conduct some of the interviews. Face to face and Skype interviews were recorded upon permission and were subsequently transcribed. The interview with El-Hoteiby was transcribed and then translated into English, so as to be easily accessible to different readers. However, in our face to face interview with Mosa, we were obliged to rely on note taking rather than audio recording. That is because we could not contact him in advance to request his permission to conduct an interview. Consequently, we did not have the opportunity to prepare a recorder, nor were we allowed much of his time. In this matter, Nigel Kang and Christine Horrocks (2010: 47) affirm that note-taking is a wise and valuable method to use in the absence of a recording.

All the interviews (see appendix C, p. 31, Vol. 2) were conducted in the period spanning from November 2011 to December 2012. In face to face interviews, we arranged meetings with the interviewees in their work environments and homes. The interviews did not have a uniform duration; depending on the readiness of the interviewee, they lasted from fifteen minutes, such

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<sup>7</sup> In Cobham's interview (appendix C5.1, p. 69, Vol. 2), the questions number 12, 13, 14 and 15 were added to the main interview. In terms of Davies, the added questions can be seen in appendix C6.2 (p. 79, Vol. 2).

as the interview with the general manager of the Ministry of Culture, to an hour, for example, the interview with the Director of the AUCP.

#### **4.3.1. Interviews with the translators**

Due to limitations on the availability of translators for interviewing, only nine translators out of fifteen, whom we invited to participate, have participated in the study, the other translators refused to participate, for unstated reasons. The translators were invited based on one main criterion, which is that s/he should have published translations from Arabic to English, especially in terms of fiction. This is because having work published indicates that a translator has experience and knowledge in the field of translation. Also, this means that s/he has a translational habitus and some sort of capitals, thus, can be considered as a member of that field.

The purpose of the interviews with the translators was to gather qualitative data on the field of cultural production and explain their translational habitus by identifying factors that might influence their practices in the field, especially when dealing with CSIs. Also, the aim was to see whether their attitudes align with the findings of our textual analysis of the corpus. In this section, the interviewees are referred to as participants. All participants were asked questions about three main topics.

First, the participants were asked about their background, knowledge and experience in translation from Arabic into English. This is considered as a starting point to identify if a particular translator is a member of the field who has the ability to provide information about the field of translation and his/her practices in that field. This is mainly because, according to Bourdieu (1984: 2), the only members of the field are the members who own the capitals of that field. This means that the sample set of interviewees must possess the habitus of that field and a

certain amount of knowledge, skills and experience in translation to be accepted and to be considered as a legitimate member of that field.

Second, to investigate agents' practices in their translations of CSIs, participants were asked about the challenges they might face during the process of translation of the Arabic novel. As expected, the majority of the participants believe that translating a culture-specific item is one of the major challenges in translating from Arabic into English. Based on that anticipation, we asked questions in relation to CSIs and how they deal with them in translation.

Third, for the purpose of investigating the translators' habitus and factors that might influence their habitus, participants were asked about their anticipated readers, how much knowledge of Arab culture the translators assumed that their readers might have and if they believe that the Nobel Prize, Globalisation and the event of 9/11 have increased target readers' awareness of Arab culture.

That is, interview questions were designed to elicit responses which intended to demonstrate that translators' knowledge and expectations about their readers' familiarity with the Arab culture increased. That is because this information is part of the translators' knowledge and experience in the field that become part of their cultural capital, thus, "exerts a systematic influence on the practice" (Wolf, 2011: 6). This knowledge is internalised in the translators' habitus and then they behave in accordance with this knowledge. Therefore, the answers to these questions were expected to explain the tendency on the part of the translators to adopt a foreignising approach in their translations. They also enabled us to identify the factors that influenced their habitus.

Also, the translators were asked about their translation approach, in terms of domestication and foreignisation, in dealing with these items. This allowed us to know whether the translators are aware of their behaviour or, as Bourdieu claims, whether agents' behave according to their habitus without knowing what they are doing.

### **4.3.2. Interviews with the other agents in the field of translation**

The publisher and the general manager of the Ministry of Culture were interviewed, with the aim of gaining a better insight into the field of cultural production and the factors that could influence the agents' practices in the field. Key AUCP staff were interviewed, as this is the main English language publisher as well as the worldwide agent for all translation rights for Mahfouz. Hence, it can be considered as the most reliable publisher in terms of providing information about the field of translation and its agents. We conducted interviews with Hewison, the Associate Director for Editorial Programs at the AUCP and with El-Hoteiby; Special Sales and Marketing Manager at AUCP. Participants were asked about the following topics:

1. How the selection process of translators is conducted.
2. AUCP's preferred procedures when dealing with CSIs (e.g. does it have any particular policies for the translation of CSIs).
3. How the editing process works. This question mainly aims at knowing whether translators' practices are influenced by the publisher or altered by an editor.
4. Why the AUCP chose Mahfouz.
5. How the Nobel Prize influenced the field of translation.
6. Their marketing policy, how they market Mahfouz's work, profit margins, arrangements with other publishers, bestselling novels, etc.

Furthermore, we interviewed Mosa, the General Manager at the Ministry of Culture in Egypt. This interview provided information about the literary field where the original novels were produced and, hence, about the field of cultural production. Mosa was asked about the status of Mahfouz and his works in Egypt and in the rest of the world, who is their target reader, who is the most sellable author and genre, etc. This information was expected to reveal the status of Mahfouz and the novel genre in the literary field, which would affect the field of translation as it is part of the field of cultural production. This is explained in detail in chapter 6.

#### **4.3.3. Ethical Issues in the use of interviews**

According to Hugh Coolican (1992: 249), it is difficult to conduct empirical research without facing ethical issues. In this research, a number of key ethical issues were considered throughout the interviewing process. These issues were addressed as follows:

1. The interviewees were informed of the topic and the purpose of the research before they agreed to participate (see appendix C3, p. 50, Vol. 2 and C4, p. 67, Vol. 2).
2. The interviewees were allowed to ask for clarification on any of the questions of the interview.
3. The interviewees were informed that participation is entirely voluntary and that they are free to withdraw from the interview at any time (e.g. appendix C9, p. 94, Vol. 2).
4. In face to face and Skype interviews, permission was sought from each interviewee to record the interviews on a tape recorder (e.g. appendix C2, p. 35, Vol. 2).
5. Interviewees signed consent forms, which clearly indicated how the data obtained from these interviews would be used. In this research we received permission to use the interviewees' name, or to refer to interviewees anonymously, and to use their comments for the purpose of either a PhD thesis or any other type of publication (e.g. appendix C2, p. 35, Vol. 2; C5, p. 68, Vol. 2; C6, p. 73, Vol. 2).

#### **4.3.4. Transcribing interviews**

Transcribing an interview is undertaken in order to transform the material of the interview from oral speech (e.g. audio recording) to written text, to prepare it for analysis and for information for other scholars. According to Griffin (2010: 188-190), there are two types of transcribing interviews: full transcription and selective transcription. The focus of the research (e.g. the focus on the semantic content of the questions and their answers), the total number of interviews and the sample size are factors that determine how to transcribe the interviews



(ibid: 189). In this research, we chose to transcribe the interviews fully, because first, we were interested in the participants' points of view and what they think and do; and second, the total number of the audio-recorded interviews was only three, hence a manageable task.

#### **4.3.5. Analysing and Interpreting Interviews**

Schensul et al. define (1999: 150) data analysis as the process of reducing large amounts of collected data to make sense of them. In this study, data was analysed manually using qualitative and quantitative data analysis. The qualitative method of analysis is used when the field of research is not well understood (Kohlbacher, 2006). Hence, it is expected to provide knowledge and enhance understanding about a particular area in the research under study. On the other hand, the quantitative method is used to test hypotheses and variables (ibid).

In this study, we analysed interviews in two phases. First, we conducted the analysis qualitatively, to enhance understanding of the field of translation. That is, we identified patterns in the data (e.g. challenges in translation, diploma needed, payment, etc.), highlighted substantive statements in the interviews' transcripts and emphasised and summarised what is important to the study. Data analysis was followed by interpretation that involves explaining the findings using Bourdieu's theory. In this regard, Suter (2012: 347) asserts that data are "interpreted by the researcher with reference to the literature on a topic in an attempt to explain, with a theory (or a revision of one), the phenomenon being studied". We wrote up the interviews' findings in chapter 6 and used direct and indirect quotations to report the results.

Second, we investigated the effect of particular variables (i.e. socio-cultural factors; the Nobel Prize, 9/11 event and globalisation) on the translators' habitus in the field of translation. We categorised data under three areas: Nobel Prize, 9/11 and globalisation. We then created a table to record all interviewees' answers in relation to these factors and, finally, we conducted statistical analysis. We presented the results of the interviews in chapter 7, along with results

from the textual analysis method. Similar to the qualitative analysis method, we used direct and indirect quotations to report our findings.

It is important to note that data interpretation involves making inferences using inductive reasoning. That is, as we want to study a cognitive activity (i.e. habitus), then according to Evan Heit (2007: 1), inductive reasoning is the best choice. It is defined by Nick Fox (2008: 429) as a “form of reasoning used in pursuit of understanding and knowledge, establishing a relationship between observations and theory” and drawing inferences from these observation. Therefore, in this research we used inductive reasoning for interpreting our interview data by drawing inferences from the participants’ statements at the interviews and explaining the findings using Bourdieu’s theory.

#### **4.4. Textual analysis**

Before we embark on presenting our research method, we have to clarify certain basic concepts that relate to this, namely the concept of “discourse”. That is mainly because, according to Alba-Juez (2009: 18), “The terms text and discourse have been – and still are – used ambiguously, and they are defined in different ways by different researchers”. For example, many researchers such as Mona Baker (1992), Nelson Philips and James Brown (1993), Stefan Titscher et al. (2000), Jan Ifversen (2003), Alexandra Georgakopoulou & Dionysis Goutsos (2004), Monika Bednarek (2009), Vasheghani Farahani (2013), all use the terms text and discourse either as synonyms or as different concepts. This could be, in our view, because discourse analysis can investigate two aspects: small features of language such as the linguistic features of texts, which some might refer to it as textual analysis (e.g. Stubbs, 1996; Mahjut, 2012), and large features of texts and contexts such as genres and socio-cultural views (Barton, 2004: 57).

Therefore, we have to differentiate between text and discourse and textual and discourse analysis. Firstly, discourse is defined as the use of texts in their environments (i.e. contexts)

(Georgakopoulou & Goutsos, 2004: 3). It is, according to Griffin (2005: 91), “language in use”. Discourse analysis as a research method aims at exploring “the links between textual structures and their function in interaction within the society” (Horváth, 2009: 45); and investigating how texts are made meaningful and how they contribute to construct social reality by making meaning (Philips and Brown, 1993: 1). Although discourse analysis can relate textual features to the context of their production, its main focus is the text. It is a branch of applied linguistics that investigates the language of the text (Georgakopoulou & Goutsos, 2004: 5; Farahani 2013: 112). It is mainly concerned with the linguistic features of a text (Baker 1992: 16; Barton, 2004: 60; Georgakopoulou & Goutsos, 2004: 5). In addition, according to Pym (2010: 198), most theories of discourse “fare no better than structuralist linguistics”. In this view, discourse analysis is mainly concerned with these three concepts: language, meaning and text. Yoshiko Herrera and Bear Braumoeller (2004: 16) concur that discourse analysis is “fundamentally concerned with power relations and the situatedness of the meaning of language”.

In the same vein, Simeoni (2005: 4) argues that although discourse is social in nature, it remains “limited to the particular text under discussion”. In the field of translation studies, Pym (2004: 2) argues that discourse analysis is one of the approaches that focus on translations rather than translators.

In this research, to explain the translators’ practices at the textual level in relation to the wider socio-cultural framework, we used a sociological approach rather than discourse analysis. That is mainly because this research is interested in the effect of the field on the translators’ habitus and, thus, their choices of strategies in translating CSIs, not on the use of language itself (e.g. using particular lexical or syntactic features to achieve a particular meaning or to reflect a particular ideology). Hence, we believe that applying discourse analysis as a research method would only be useful if we were focusing on the translations themselves, not on the translators and their habitus.

Secondly, text is defined as meaningful utterances (e.g. sentences, phrases, words) in a particular situation (Halliday, 1978: 137). As we are interested in examining the translators' ways of translating particular utterances; namely CSIs, and identifying whether translators developed a greater tendency, over time, to foreignise their approach to translation, we conducted textual analysis using a corpus-based approach within a translation studies framework. That is mainly because, according to Dorothy Kenny (2001: 94), the corpus-based approach offers researchers a tool to detect whether there is a normalised feature in translation. Thus, we could argue that applying a corpus-based approach could reveal whether the foreignising strategies are used more frequently than before.

Many<sup>8</sup> researchers successfully adopt the textual analysis method to examine and identify translators' practices in their translations. For example, Reyhan Isbuga-Erel (2008: 58) investigates translators' practices in their translations of taboos in Turkish society. She relates translators' practices at the textual level to ideologies in Turkish society in the period from 1945 to 2000. She conducts textual analysis using Toury's descriptive approach (1995) to examine translators' choices when translating taboos. Her research aims at investigating how ideologies in Turkish society affect the translation process. To do this, she compares two different translations of a text, produced in different periods by different translators. Then, she compares translations with their source texts. To demonstrate the translators' practices, she presents examples from selected extracts of three novels and their Turkish translations at the level of words, expressions and concepts that are considered to be sexual taboos in Turkish society. Moreover, she applies, first, Teun Van Dijk's socio-cognitive approach<sup>9</sup>, which investigates the interaction between cognition, discourse and society (Van Dijk, 2009: 63-65). She adopts this to investigate how ideology is dealt with by translators under the constraints of their own cognitions. Second, she applies Ruth Wodak's discourse-historical model<sup>10</sup> to examine the

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<sup>8</sup> See e.g. Liang (2010) and Mahjut (2012)

<sup>9</sup> See also T. Van Dijk, (1997). "Discourse as Interaction in Society." *Discourse as Social Interaction*, Vol 2. Ed. Van Dijk. London: Sage. 1-37.

<sup>10</sup> See also R. Wodak & M. Meyer (eds.) (2001): *Methods of Critical Discourse Analysis*. London: Sage.

historical and ideological changes in Turkish society and how these influence the act of translation.

She (2008: 60) finds through textual analysis that there are regularities in the translators' choices when translating taboos as a result of constraints in the relevant social context. For example, the translators who translated in the 1940s and 1950s tend to change or omit the words or phrases that relate to incest, as ideologies in Turkish society were conservative and any violation would result in social sanctions. In contrast, the translators of later translations tend to be consistent in use of tenses in any given section to retain any expression that relates to incest. She (ibid) also finds that the translators' practices changed as they were influenced by clients' requests (e.g. publisher), governmental pressure, target readers' expectations of the translation being close to the original text and translators' ideological predispositions. These factors, therefore, influenced the translators' practices as they tried to satisfy their clients, readers and authorities (Isbuga-Erel, 2008: 60). In view of Isbuga-Erel's findings, we could argue that conducting textual analysis is a useful and fruitful method to identify regularities in the translators' practices.

In conclusion, textual analysis is concerned with analysing a text, which is considered as "a stretch of language that may be more than one sentence" (Salkie, 1995: ix). In this research, analysing a text was used as a method for collecting data about the translators' practices in their translations at the word and sentence levels. That is because one of the aims of this research is to identify whether the translators have developed a greater tendency, over time (1960s-2000s), to adopt a foreignising approach in their translations.

#### **4.4.1. Corpus-based Translation Studies (CTS)**

The corpus-based approach has emerged in translation studies as a valid tool to reveal facts of the process and product of translation that are reliable and based on solid empirical grounds (Laviosa, 2002: 1). It is conducted by observing language in use and noting findings based on

these observations (D'Egidio, 2013: 1). This approach stems from the corpus linguistics approach, which is defined as “the branch of linguistics that studies language on the basis of corpora” (Kenny, 1998: 50). According to Baker (1995: 226), the term corpus refers to “any collection of running texts ... held in electronic form and analysable automatically or semi-automatically”. It has been originally associated with huge quantities of data that are analysed electronically (Fernandes, 2006: 88). However, Baker (1993: 241), Paul Baker (2006: 28) and Bednarek (2008: 21) argue that it is possible to conduct corpus-based analysis on small amounts of data and analyse it manually. For example, Michael Stubbs (1996: 81-100) analyses manually two short texts of about 330 and 550 words each. In his analysis, he shows that certain words are used in different collocations and different grammatical structures. The analysis aims to show how sexism as an ideological position appears in the text, not only through individual words but also through the wider use of vocabulary and grammar. Therefore, given the small size of our corpus, the analysis in this research was conducted manually.

It is worth noting that applying corpus analysis tools such as Nvivo, TextStat, Wordsmith, etc. has some advantages as it might help researchers to investigate and extract easily and efficiently the kind of information they need for their research (D'Egidio, 2013: 3). They can calculate the frequency of particular words in a corpus and provide information about collocations, concordances or keywords (ibid). However, using these tools was disregarded at the very early stages of this research because we could not obtain electronic versions of the Arabic novels under study.

Three types of corpora are used in translation studies: comparable corpora, multilingual corpora and parallel corpora (Baker, 1995: 230). Comparable corpora consist of two separate collections of texts written in the same language, original texts in language A and translations in language A that were translated from language B. Multilingual corpora are “sets of two or more monolingual corpora in different languages, built up either in the same or different institutions

on the basis of similar design criteria” (Baker, 1995: 232-234). Parallel corpora consist of texts originally written in language A (e.g. Arabic) and their translations in language B (e.g. English). Of the three types of corpora, parallel corpora are the most suitable corpora for this research. They are of interest to translation scholars as they facilitate studying the relationship between a text and its translation (Olohan, 2001: 423). Parallel corpora can reveal patterns of language use in translations and “should thus be very informative regarding particular translation practices and procedures used by the translator” (Guo-rong, 2010: 182). For this reason, a parallel corpus study was conducted in this research, to investigate the translators’ practices at the textual level and thus enhance reliability of findings deriving from analysis of the interviews.

#### **4.4.2. Corpus selection criteria**

The data derived from corpora differ from other forms of data as corpora are compiled according to explicit, pre-determined design criteria (Kenny, 2001: 50). According to Kenny (ibid), once these criteria have been fixed, texts for corpus building can be selected randomly. The criteria for this study mainly revolve around decisions that relate to text type, period of text production and which text fragments are to be analysed (ibid). In this view, the design criteria for the parallel corpora used in this research are as follows:

1. Text type: the texts in the corpus under study belong to the novel genre.
2. Period of text production: translations were chosen from those produced around the award of the Nobel Prize, in the period between 1960s and 2000s. It is worth noting that this is because studying the whole number of novels around the Nobel Prize would not have been possible, especially because, in our case, we analysed the whole of each novel and not just particular samples from it.
3. Text samples: the full versions of the translations were analysed, to obtain more accurate results. Baker (1995: 225) asserts that corpora which consist of full texts are far more useful than those which consist of text samples.

Kenny (2001: 50) adds that “a corpus-builder can intervene more deliberately in the selection of actual texts, choosing texts according to increasingly specific criteria”. Therefore, the novels were selected according to additional specific criteria:

4. All the novels were written by the same author; Mahfouz and published by the same publisher; AUCP. That is to eliminate the possibility that the translators’ practices were influenced by an author’s or publisher’s request in relation to the translation, hence, minimising the number of possible variables that might affect the translation process.
5. The novels were originally written in Arabic and the texts were translated directly from Arabic into English (direct translation).
6. All the novels are culturally-embedded and contain many culture-specific items, the understanding of which is key to an in-depth understanding of the themes of the novels. In this criterion, we had to skim the novels in Arabic to ensure that the selected novels include a range of CSIs.

#### **4.4.3. Methods of obtaining and categorising the Data (CSIs)**

Due to the manageable size of the corpus, analysis of the corpus was undertaken manually and all instances of CSIs were hand-picked scrupulously to ensure representativeness, reliability and the most extensive range of examples possible. The analysis was conducted as follows: first, the Arabic novels were read three times. The first reading aimed at becoming acquainted with the theme and the setting of the novel; the second reading aimed at identifying the culture-specific items in the Arabic novels based on the different possible features already identified in preceding sections, coupled with the researcher’s intercultural awareness. Then, the Arabic novels and their translations were read side by side, to identify how each item is translated and, thus, group each CSI under one of Ivir’s strategies.



Second, the number of occurrences for each strategy was calculated. Then, Ivir's strategies and the numbers of their occurrences were grouped under Venuti's model of foreignisation and domestication. After that, the percentage of foreignisation strategies, compared to those of domestication, was calculated for each novel. Finally, a comparison between the calculated percentages and the dates of the translations was conducted to reveal any potential increase, or decrease, in the percentage of foreignisation strategies over time. For the purpose of demonstrating the translators' practices in their translations, random examples from the texts were selected and presented in table form in chapter 7 and appendix D (p. 116, Vol. 2).

#### **4.5. Conclusion**

This chapter has outlined the whole research design by presenting the research methods and strategies that have been used in this study. We have explained our choice of a case study method along with other sub-methods namely researching secondary data, interviews and textual analysis. Therefore, we have used a triangulation research method to increase the validity of our research findings. First, we have used secondary data to formulate the background of this study and identify the main social agents in the field of translation. In this chapter, we have provided a list of criteria for the main social agents for the purpose of this research. In terms of the interviews and how they were conducted, analysed and interpreted all have been provided in this chapter. Also, the selection criteria for the interviewees have been identified. In terms of textual analysis, we have explained the corpus based approach; presented different studies apply this approach; identified the selection criteria for the corpus under study; and described the way we have conducted the textual analysis.

## **Chapter Five**

### **A Macro-Structural Study of the Literary Field**

#### **5.1. Introduction**

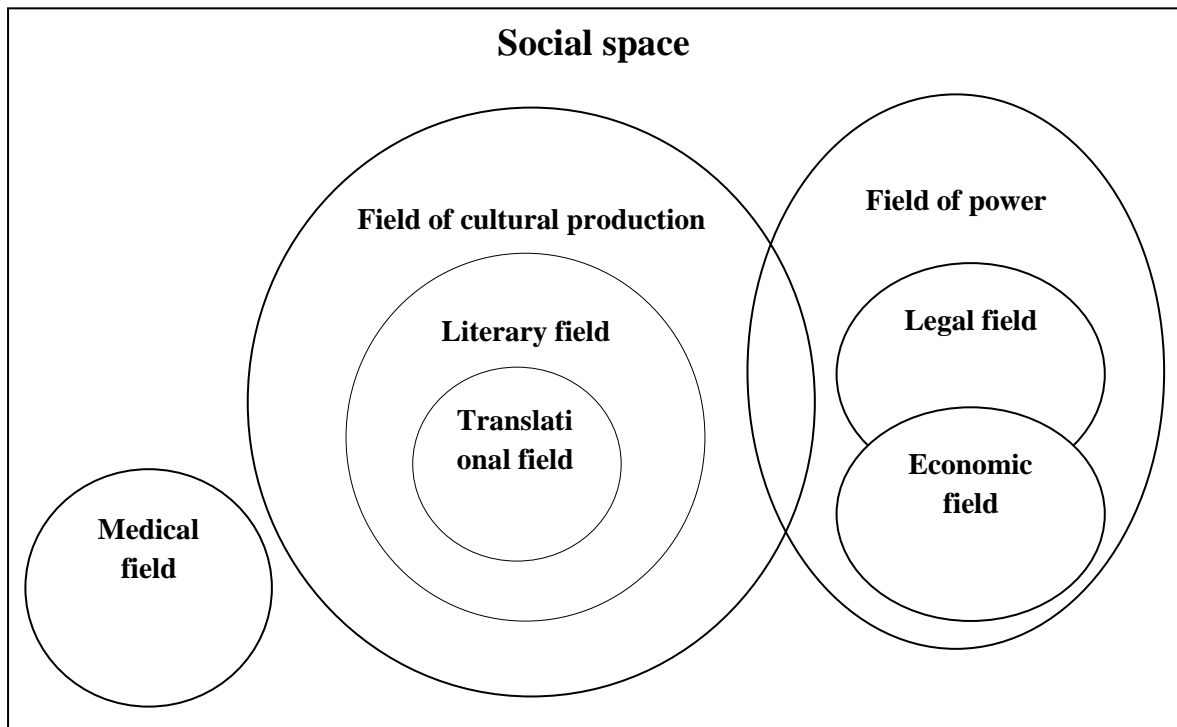
In this chapter, we develop an understanding of how the source literary field affects their status and position in the field of cultural production. First, we start with a brief overview of the importance of the Egyptian novel in Arabic literature and, thus, lay the grounds for choosing the Egyptian novelist Mahfouz as a case study. Second, we highlight the importance of Mahfouz and his works in the source literary field. This mainly serves the purpose of demonstrating how the position of a producer of a cultural product in the source literary field, as a result of different sorts of capitals, could affect the production and reception of his/her works in the field of cultural production. In the same manner, revealing the position of an author's works in the source literary field could explain agents' practices in the field of cultural production. For example, the question why more translators and publishers joined the field after Mahfouz was awarded the Nobel Prize can be explained from a Bourdieusian perspective. Before we embark on presenting the source literary field, we have to clarify the relationship between the different fields in the wider social space.

Translation is a form of writing performed by an agent in a particular social field. Hence, the field of translation is part of the literary field. In this regard, Bourdieu argues that we should believe that fields proliferate with one another and that there are subfields (Swartz, 1997: 122). In the same vein, Sela-Sheffy (2005: 11) posits that there is no need to differentiate between the translational field and the literary field as literary translators can play a number of literary roles, such as editors, critics, academics, writers, etc., thus, "the link of these translators to the literary field is obvious" (ibid). We are in favour of Sela-Sheffy's view because many Arabic-English translators are not only translators but also academics, writers, editors (e.g. Allen,

Cobham, Le Gassick, El-Enany, Hutchins, etc.). On that basis, we could argue that the translational field is part of the literary field, thus proving the point that agents' status and position in the literary field, in our case Mahfouz, could influence their position and status in the translational field.

Based on the fact that the translational field is part of the literary field, it is then important to investigate the literary field where the translated texts were originally produced. This would provide us with a better picture of the field of cultural production where the texts and their translations were performed and circulated. For Bourdieu, the field of cultural production includes not only the works themselves, but also the producers of these works in terms of their trajectories, strategies, habitus, their objectives, etc.; the positions within the field and their occupants; and the position of the field in relation to the field of power (Johnson, 1993: 9). Hence, investigating the literary field serves to demonstrate that there are works in this source literary field available for translation, and examine the position of the producer of these works and examine the status of these works in the source literary field. All these factors could be expected to affect a cultural product in a translational field. Hence, this investigation is expected to facilitate our mission of examining the field of cultural production for the purpose of achieving the aims of this research.

For further clarification on how the fields are related to each other, figure 5.1 presents clearly the relation between fields in the social space.



**Figure 5.1 Different Fields in the Social Space**

Figure 5.1 shows that the translational field where translations are performed is part of the literary field where the original texts are produced. The translational field includes translations and all other producers of these translations such as translators, publishers, editors, etc. The literary field, within which the translational field is located, includes the original texts and their translations, the producers of original texts and their translations (translators and publishers), etc.

The literary field is part of the field of cultural production where the original texts are translated, circulated and consumed. In other words, the field of cultural production includes a translational field and a literary field with all cultural products subsumed under these. Also, the field of cultural production shares interests with the field of power, which includes the political and economic fields. This is discussed thoroughly in chapter (6).

## 5.2. The Literary Field of the Novel in Egypt

According to Badawi (1985: 128), the novel genre has proved to be “the most popular and most important in modern Arabic literature”. It has acquired an established place in the literary production almost in all the Arab countries (Kilpatrick, 1980: 223). Also, it has become a key element in the literary life of many nations of the Arab world, as it both reflects and contributes to the on-going process of change (Badawi, 1985: 128). Layoun (1990: 8) defines the novel as a textual and cultural entity that reflects the society in which it is written and constructed. It reflects peoples’ views, beliefs, concerns and thoughts.

According to Hilary Kilpatrick (1980: 223), the Arabic novel was regarded as synonymous with the Egyptian novel. That is, Egypt could be seen as a highly distinguished country among other Arab and Islamic countries because it has an indigenous, historical narrative tradition and culture which makes it rich with history “particularly for purposes of the novel” (Siddiq, 2007: 32). It is the largest and oldest of modern Arab states and it has historically the most influential literary and intellectual milieu (Tresilian, 2008: 12). Moreover, translators have always viewed Egypt as a rich source of material; the literary history of Egypt has proved its richness more than any other Arabic country (ibid: 14). Badr (1976: 21-22) affirms that most of the literary works translated from Arabic into European languages are mainly by Egyptian authors.

Political circumstances in the 20<sup>th</sup> century in Egypt led to the development of the novel genre as a form that portrays on-going events in Egyptian society and in the wider world (Allen, 1995: 57). Starting with the period after WWII, this period witnessed a short rapid growth in Egypt’s economy where agriculture and industry improved (Owen and Pamuk, 1998: 128). In 1922, a major event happened in Egypt, namely the declaration of Egypt’s independence. In spite of the fact that Egypt gained only partial independence, as the British imposed conditions on Egypt’s independence and interfered in its government until 1956, this was still considered as a major event in Egypt (Daly, 1998: 250-251). The withdrawal of British and French forces from the

region and the nationalisation of the Suez Canal in 1956 were also significant events that created major changes in Egyptian society.

Moreover, the 20<sup>th</sup> century was a period of great political and social transformation in Egypt because of the revolution of 1952, which brought drastic changes in the social structure of the country (Brugman, 1984: xi). What is more, at that time Egypt was experiencing changes under pressure from different parties, including socialists, communists and the Muslim Brotherhood (Badawi, 1993: 130). In 1967, Egypt witnessed an economic and political disaster after their military defeat by Israel (Owen and Pamuk, 1998: 133). As a result of the Israeli occupation, Egypt was forced to close the Suez Canal and it lost the Sinai oil fields and revenues from tourism (ibid). All these changes, amongst others,<sup>11</sup> were seen by many Egyptian writers as worthy of being expressed in writing (Allen, 1995: 57).

As a result, Egyptian writers of the 20<sup>th</sup> century were trying to portray these changes with the aim of raising social consciousness and improving people's lives in Egypt (Moosa, 1997: 253). They focused on describing society and its complexity in their fiction with the intention of provoking social reform in Egypt (ibid: xiii). In our view, this could be the reason behind Egypt's distinctiveness within the Arab world, where Egyptian writers felt the need to express all these changes in writing, hence, producing a large volume of literature, especially using the novel genre as a type of narration. As our research gradually narrows its focus, of particular interest to us is Egypt's most famous author in the 20<sup>th</sup> century; Naguib Mahfouz and his works.

### 5.2.1. Naguib Mahfouz: A Case Study

Mahfouz was one of those Egyptian authors who called for the reform of Egyptian society. He was the first Arabic author to focus his whole career mainly on the novel genre, thus,

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<sup>11</sup> For further information about the political and economic situation in Egypt in the 20<sup>th</sup> century, see *Egypt from Independence to Revolution: 1919- 1952* by S. Botman (1991). Syracuse University Press: NY.; *A history of Middle East Economies in the Twentieth Centuries*. By R. Owen and S. Pamuk. (1998), Bloomsbury: London.

establishing this literary form as a genre in the Arab literary world (Sollars, 2008: 478). In this regard, Jayyusi (1993: 12) asserts that although many Egyptian writers wrote in the novel genre, none of them established the novel as a major genre in the way that Mahfouz did.

Mahfouz wrote more than 45 novels and short story collections (Luebering, 2009: 309). He is by common acclaim “the most significant” contributor to the Arabic novel genre in the 20<sup>th</sup> century (Badawi, 1993: 136). He exceeds any rivals in terms of volume and variety of literary output, originality, and genuineness. When Mahfouz’s novels began to appear in the 1940s, one following the other in an almost annual succession, the Arabic novel entered a new era (ibid).

For the purpose of developing our knowledge about Mahfouz’s status and position in the literary field, we conduct an interview with Mosa, the General Manager of the Publishing Department at the Ministry of Culture in Egypt. Mosa (2012: 34, Vol. 2, Ques. 9) affirms, when interviewed, that the novel is one of the most published work in the source literary field, due to the eminent contribution of different novelists, especially Mahfouz and Al Aswany, who have enriched the field with a volume of distinguished works.

One of most crucial factors affecting Mahfouz’s status in literary field is his being awarded the Nobel Prize. That is, the Nobel Prize is considered as both “a global fame and authentication of a writer’s work as ‘world literature’” (Lawall, 1993: 21, emphasis in original). It brought Mahfouz instant fame and worldwide recognition as a respected novelist (Cole, 1990: vii). Also, as a result of the Nobel Prize, Mahfouz became one of the leading novelists in Egypt and throughout the world (Moosa, 1997: x). In this regard, Mosa contends (2012: 33-34, Vol. 2, Ques. 7 & 8) that Mahfouz is very famous in Egypt and his award of the Nobel Prize definitely influenced the field as there was an increased demand for his works following that award.

According to Cole (1990: 65), Mahfouz is an Egyptian hero who opened international doors for all Arab writers. He has a huge volume of distinctive works written in different forms - autobiography, novel and short story. He is also unlike any other modern Arab writer, as his

works can be seen in the Anglophone world and his career is appreciated as a whole there (Tresilian, 2008: 66).

As a leading writer in the literary field, Mahfouz significantly impressed and influenced other agents in the field. Many novelists, academics and critics express how they were inspired by Mahfouz and how Mahfouz contributed to the literary field. Nader Habib et al. (2006), journalists at Al-Ahram Weekly, conducted a poll to examine the influence of Mahfouz on the Arabic novel and on the work of other agents in the literary field. They found that most of those (e.g. novelists, critics, academics, etc.) believe that Mahfouz contributed significantly to the field and influenced their career.

For example, the Egyptian novelist Alaa Al Aswany states, when interviewed by Habib et al. (2006), "Naguib Mahfouz is an inspiration to all writers, not just on account of his genius but also through the example of his determination and dedication ... There is no doubt that he influenced me as a writer". Similarly, the Egyptian novelist Hala El-Badri (in Habib et al., 2006) posits that Mahfouz "laid the foundations of the Arabic novel ... novelists will be unable to escape the influence of his writing style, or ignore the edifice that he has built for many years to come". In the same manner, the Egyptian novelist Salwa Bakr (ibid) affirms Mahfouz's influence on her writing. She states (ibid) "there is no doubt that I imbibed Naguib Mahfouz and those early readings of his texts helped me achieve what I wanted in my own project".

Moreover, the Egyptian novelist Miral al-Tahawy concurs with other novelists' views. She states (ibid):

If each genre has a master, Mahfouz's distinction is that his name is associated with the Arabic novel over all these decades ... As for his influence on my own writing and other writers of my generation [the 1990s writers] -- well, we were trying to rebel against the form that Naguib Mahfouz's writing took. And of course this attempt at rebellion is proof of the extent of his influence on us ... He was a great man before being a great writer. Nor did he reject the experience of my generation, to which he lent his support.



Many other agents in the field highlight (in Habib et al., 2006) Mahfouz's contribution to the literary field and his influence on other Arab writers. These agents include the critic Sami Khashaba, the novelist Mahmoud El-Wardani, Amina Rachid, a professor of French literature and critic, and Fatma Moussa, a professor of English literature and translator of Arabic into English.

Therefore, we can clearly observe Mahfouz's significance in the literary field. This indicates that Mahfouz contributed considerably to the field and gained a high symbolic capital that gives him a distinctive position in the literary field. For the purpose of demonstrating Mahfouz's role in the field of cultural production, we investigate his impact on the literary field through his works, originals and their translations, and how these works (originals and translations) were received by readers and different social agents in the field of cultural production.

#### **5.2.1.1. Mahfouz's Works in the Source Literary Field**

Mahfouz wrote a wide collection of novels and short stories about lower-middle-class Cairo life. His works have been the subject of debate among Egyptian and Arab writers, political analysts and religious figures (Najjar, 1998: 141). That is because themes such as socialism, realism and romanticism in his novels aroused much controversy in Egypt when they were published (ibid: 141-151).

Mahfouz produced five contemporary novels; *Cairo Modern* (1943), *Khan al- Khalili* (1945), *Midaq Alley* (1947), *The Mirage* (1948) and *the Beginning and the End* (1949) that deal with social realism. In these novels he portrayed the nature of Egyptian society, focusing on politics as a common theme in his novels. The publication of *Cairo Modern* in 1943 in Egypt brought Mahfouz into collision with authority. That is, this novel was published coincidentally with a scandal amongst Egyptian ministers at that time (Mehrez, 1993: 64). As a result, Mahfouz was

interrogated by a member of the Ministry of Awaqf<sup>12</sup> who saved Mahfouz from prosecution and advised him to stay away from politics (Mehrez, 1993: 64).

In *Khan al-Khalili* and *Midaq Alley* aspects such as drugs and prostitution “were both fascinating and shocking for Egyptian readers - the mere thought of writing about such subjects had hitherto been taboo, and yet Mahfouz handled them with a candour unknown in Arabic literature” (The Telegraph, 2006). In this regard, the Salafist leader and Alexandrian parliament candidate, Abdel-Moneim El-Shahat (in Rashwan, 2011) condemns Mahfouz on the grounds that his novels promoted corruption as they “are mostly set in areas involving brothels and drugs”. In spite of this controversy, a novel such as *Midaq Alley*, when first published in Arabic, gained immediate success and attracted the attention of readers across the Arab world (Fatma Moussa, 1976: 151).

After this, he produced his greatest work *The Cairo Trilogy* (1956-57) which describes modern Egyptian society. It consists of three volumes; each one has a title based on the name of the street around which the story revolves. The names of the volumes are *Palace Walk* (1956), *Palace of Desire* (1957) and *Sugar Street* (1957). This novel “has become the best known piece of fiction in Arabic ... Such a book had never been seen in Arabic before and it was a huge and immediate success” (The Telegraph, 2006). There was a huge demand on this novel by readers in Egypt and the entire Arab world, as a result, it had been reprinted 13 times by 1985 and had sold more than a million copies (ibid). According to The Independent newspaper (2006), “When the trilogy was serialised on television, both men and women throughout the Arab world viewed this archetypal patriarch with nostalgia and admiration”. Thus, it established Mahfouz’s name in Egypt and in the entire Arab world (Brugman, 1984: 303).

In 1959, Mahfouz wrote his controversial novel *Awlad Haritna* (translated into English twice: *Children of the Alley* and *Children of Gebelaawi*), where he portrays the life of average Egyptians,

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<sup>12</sup> Awaqf refers to properties that “passed under Islamic law by gift or will to the state for pious works such as buildings of mosques and schools” (Benthall, 2002: 152). These properties are administrated by the Ministry of Awqaf.

using characters modelled on religious figures, namely Cain and Abel, Moses, Jesus, and Mohammed. El-Enany believes that this novel is “a unique allegory of human history from Genesis to the present day” (El-Enany, 1986: 13). This novel shocked Arab readers when it was first published, because they believed that it offended religion and prophets (Amyuni, 1999: 209). Also, it aroused the anger of fundamentalists (an Islamic extremist group) in Egypt more than any novel Mahfouz ever wrote (Najjar, 1998: 145). As a result, it was officially banned for many years, both in Egypt and across the entire Arab world, except Lebanon (ibid).

Then in 1961, Mahfouz wrote his novel *The Thief and the Dogs*, which, according to Le Gassick (1991: 4), is Mahfouz’s most successful work. This novel when first published in Egypt, it was well received (Shaffer-Koros and Reppy, 1998: 184). It contains social-political implications and discusses aspects of the Islamic religion as well. According to Najjar (1998: 158), Mahfouz resorts to symbolism in his novels such as the *Thief and the Dogs*, *Children of the Alley*, *Miramar*, etc. to escape censorship.

Islamists in Egypt represent not only a religious figure but also a political figure, taking part in the political processes and participating in the Egyptian parliament (Shahin, 2007: 1-2). This means that Islamists belong not only to the religious field but also, and most importantly, they belong to the political field in Egypt. Therefore, we could assert that they are part of the field of power, where they can exert their dominance and influence on the literary field in Egypt. Mahfouz is a case in point, as his works in the literary field are influenced by censorship from the field of politics. This influenced his practices as he resorted to using symbolism in his writing, to avoid confrontation with authorities. This demonstrates how the field of politics could influence social agents’ practices in the field and thus their cultural products. This issue is discussed thoroughly in the following chapter using Bourdieu’s concept of homology.

These works were followed by works that were written from the perspective of a first person narrator, such as *Adrift on the Nile* (1966). When first published, this novel shocked Egyptian readers because it describes boldly “defeatism and escapism in Egyptian society” (Mehrez,

1993: 69). Mahfouz's other novels include *Love in the Rain* (1973), which reflects the Egyptian conditions during the war of 1967, and *Karnak Café* (1974) which reflects the war of 1967 and its effects on people's lives in Egypt. Many of Mahfouz's works were subjected to censorship when came to publication in book form (Mehrez, 1993: 71). For example, a whole section was deleted from his novel *Love in the Rain* before it was published (ibid).

In 1975, Mahfouz published his work *Respected Sir*, which, according to Beard (1988) has a complex and delicate effect that encourages a reader to read other works by the same author. Also, Mahfouz published one of his favourite novels *Arabian Nights and Days* in 1982. He (in Kamal, 2010) states that although this novel is one of his favourite, it did not receive the attention it deserves when published. *The Day the Leader was Killed* is another novel by Mahfouz that was written in 1985, a novel which, according to Mehrez (1994: 82), reconfirms Mahfouz's reputation as one of the most important historians who participated in elaborating the on-going narrative of Egyptian history through his works. In spite of that, the novel met with cold reception when first appeared and received little or no attention from most of literary critics, as it was believed that it lacked innovation (ibid: 84).

We could observe that most of Mahfouz's works attracted the attention of the public when first published. Also, many of his works established Mahfouz's reputation in the literary field, such as, for example, *The Cairo Trilogy*. As a result, Mahfouz gained a distinctive position which qualified him to play a substantial role in the structure of the literary field and, thus, in the field of cultural production. Later, we explain from a Bourdieusian perspective how Mahfouz's position in the literary field played a role in structuring the field of translation and affected his works in that field.

All of Mahfouz's works are political in some way, and his works mainly revolve around three topics: politics, faith and love but politics, according to Mahfouz, "is by all odds the most essential" (in Altoma, 2005: 131). His politics became a source of controversy in 1979, when he supported President Anwar Sadat's treaty with Israel. Mahfouz's support for the peace with

Israel was condemned by fundamentalists, nationalists and intellectuals (Kort, 2002: 271). As a result, his works were banned in the Arab world, he was blacklisted by the Arab League (not permanently), and his membership of the Union of Arab Writers was cancelled (Najjar, 1998: 142).

Mahfouz's award of the Nobel Prize in 1988 further boosted the wrath of fundamentalists who saw that the award of the Nobel Prize to Mahfouz proved that he was "in the pocket of the Zionists and the infidel West" (Darwish, 1995). As a result, members of the fundamentalists issued a fatwa in 1989, calling for Mahfouz's death (ibid).

Therefore, Mahfouz's works, especially his controversial novel *Awlad Haritna* his support for peace with Israel and his award of the Nobel Prize all provoked fundamentalists' outrage. In 1994, a member of the Islamic extremist group attempted to murder Mahfouz by stabbing him in the neck (Kort, 2002: 271). The news of the attempt on the author's life shocked various figures (e.g. writers, intellectuals, government officials and journalists) all over the world (Najjar, 1998: 140). For example, President Clinton sent a personal message to Mahfouz at the hospital via the American ambassador in Egypt. The President said "The voice of a free man is more powerful than the forces of terrorism and rejection. Your writings have enriched all of us" (in Najjar, 1998: 140).

To conclude, as a social agent in the literary field, Mahfouz attracted the attention of different figures around the world. That is, he produced different types of works that deal with sensitive issues such as religion and politics, that made him the first Arab writer to win the Nobel Prize and at the same time made him a target for assassination. We could argue that being such controversial writer would evoke people's curiosity to read his works, thus increasing the demand for his works in their original form and also in translation.

Moreover, we can assert that Mahfouz offers an ideal case that demonstrates the relationship between the literary field and the field of politics. He contributed to structuring a literary field

and sought to establish its autonomy from the field of politics. In other words, despite the various obstacles faced at the early stages of his career, Mahfouz never abandoned his attempts to continue writing freely. He faced confrontations with political figures in the literary field but he did not stop; conversely, he changed his way of writing, for example, using symbolism, as in *Awlad Haretna*, thereby facing a different type of confrontation with political and religious authorities. From our point of view, Mahfouz's use of symbolism in his novels allows different interpretations and, thus, different forms of reception.

#### **5.2.1.2. Mahfouz's Works in English Translation**

In 1985, Mahfouz signed a comprehensive publishing agreement with the AUCP to become his primary English-language publisher as well as his worldwide agent for all translation rights. The first translation to be published of a work by Mahfouz was *Midaq Alley* in 1966. It was not published until Mahfouz had become recognised as a leading novelist in Arabic in that time (El-Enany, 1990: 187). According to Allen (2000: 891), the translation of *Midaq Alley* by Le Gassick captures the qualities of Mahfouz's novelistic craft. He (ibid) adds that although the translation of *Midaq Alley* was translated more than 30 years ago, it remains one of the most readable and accessible translations of Mahfouz's works into English. It is worth highlighting the importance of *Midaq Alley* to Mahfouz as it raised Mahfouz "to unparalleled popularities" in the West (Ray, 2007: 336).

In spite of that, Le Gassicks' translation of *Midaq Alley* was criticised by Ekrema Shehab (2005), who highlights problems in Le Gassick's translations of terms of address in the novel. She (ibid: 320) argues that translators should be aware of the social, semantic and pragmatic dimensions of these terms so they can translate them properly. Although she makes some good points and highlights some problems in the translation, we do not agree that all her suggestions or points raised are valid. For example, she comments on Le Gassicks' translation of the word معلم which was translated as "Mr.". She argues that the use of the word "Mr." as an equivalent of معلم does

not convey the same connotation the Arabic word has. From her point of view, the term معلم reflects a personal relationship between the addresser and the addressee unlike “Mr.” which is used in English in a more formal distant relationship. In our view, Shehab is implying that there is a cultural mapping of relationship between customers and owners. However, we believe that the relationship between a customer and an owner of a café in Egypt is different from the same relationship in other cultures. People in Egypt may go regularly to a café and become more acquainted with the café owner, which perhaps occurs less frequently in English-speaking societies. Thus, we could argue, in favour of Le Gassick’s translation, that the word “Mr.” is more appropriate in the target culture context.

A translation of Mahfouz’s most controversial novel *Children of Gebelawi* was produced in 1981 by Philip Stewart. The translation “aroused the most interest among Western readers curious about a new and unknown writer” (Allen, 2000: 891). It is worth noting that a second translation was produced by Peter Theroux, under the name *Children of the Alley* in 1996. That is mainly because Stewart was invited to include his translation among the official translations produced by AUCP and Doubleday in America. However, because he saw that he might be subject to attack for this controversial novel, he allowed other translators to make another translation (Johnson-Davies, 2006c: 43). This can be taken as an example to illustrate how agents’ practices are a result of the logic in the field that is adapted to the needs of the social world that agents inhabit.

In 1986, El-Enany translated another novel by Mahfouz, *Respected Sir*. This novel is reviewed by Beard (1988), in the New York Times, who argues that although this novel is embedded in the Egyptian culture where Arabic colloquialism is the dominant language, “El-Enany succeeds admirably within the limits English allows him. He maintains a refined, slightly formal level of diction that many translators, straining for a ‘natural’, informal style, would have missed” (emphasis in original).

In the same manner, Mahfouz's masterpiece *The Cairo Trilogy*, which was translated in 1990-1992, met with wide acclaim and recognition in translation (Ray, 2007: 336). Allen (2000: 892) admires the quality of the translation as he says that the readability of the translation and the production of the books themselves strongly promoted the distribution of Arabic literature in the Western world. Allegretto-Diulio (2007: 80) concurs that the translation of *The Cairo Trilogy* made Mahfouz known outside Egypt and promoted the translations of his other works into English.

In spite of the success of *The Cairo Trilogy* in translation, its translator Hutchins expresses his frustration about the whole experience of his translation of *The Cairo Trilogy*. That is because after he submitted his translation of *the Trilogy* to the AUCP, it remained there unpublished for many years. He says in an interview with Mlynxqualey (2011) that, "For years a complete translation had been sitting in a closet at the AUC Press, but someone there finally decided that it was not publishable, for whatever reason". And yet, after Mahfouz was awarded the Nobel Prize, the translation was published and gained immediate success. Hutchins (ibid) says in spite of the success the translation achieved, "the head of the AUC Press told me in person that I would never translate Mahfouz again. Full stop". We believe that this is due to the status of the field of translation. In other words, what happened with Hutchins is an example that demonstrates how the autonomisation of the field would reflect on agents' status in the field of translation. The status of the field and its autonomisation are discussed thoroughly in the following chapter.

Hutchins' translation are criticised by El-Enany (1990: 188), who says that the translation "fails to capture the spirit of the Arabic text and does little justice to Mahfouz's style". Similarly, the critic Said (2000) confirms that this applies to a number of translations of Mahfouz's work, as they do not sound like Mahfouz but rather sound like each of his translators. He (ibid) adds "most of whom (with one or two exceptions) are not stylists and, I am sorry to say, appear not to have completely understood what he is really about".



Regardless of these criticisms, it is clear that the majority of Mahfouz's works in translation are successful and admired. Marilyn Booth, Professor of Arabic and Islamic Studies at the University of Edinburgh, discusses the relationship between the author of an Arabic literary text and its translator. She (in Tarbush, 2010) believes that relationships and negotiations between authors and translators could be fruitful and lead to on-going collaborations and friendships. This could be, in our view, one of the reasons behind the success of Mahfouz's works in translation. That is, Mahfouz built strong relationships with many of his translators and used to meet them regularly. This is evident from translators' accounts of their experience with Mahfouz. For example, the translator Raymond Stock, one of Mahfouz's translators, says in an interview conducted with him by Michael Dunn (2011):

He [Mahfouz] would introduce me as my friend Raymond Stock, the American poet ... I had some opportunities to work with him, sometimes going to see him at his office at al-Ahram on Thursdays, and to his Friday nadwa (literary salon) at Kasino Kasr el-Nil. By the time I left the AUC Press at the end of June 1991 ... we truly were friends.

Similarly the translator Allen says in an interview with Braunschweig (2012), "Over the decades I met Mahfouz many times, my favourite time was when I went to his Tuesday night session with his friends". He (2006) states also "1967 was the beginning of a relationship that continued, with intervals, until a final meeting in 2005 on the Farah Boat in Doqqi". The translator Cobham says in an interview with Mlynxqualey (2011) that she wrote to Mahfouz at a very early stage while she was translating *al-Harafish*, regarding the translation and connotations of the title and the word Harafish. Many other translators such as Le Gassick (1991), Johnson-Davies (2006c) and Hutchins (in Mlynxqualey, 2011) had strong relationships with Mahfouz who allowed them to talk about their translations of his works.

At an international symposium covering aspects in relation to the study and dissemination of Arab culture and Arabic literature in the west, El-Enany, Professor Emeritus at Exeter University, and editor of the Edinburgh Studies in Modern Arabic Literature series, talks about Mahfouz's works in English translations (in Tarbush, 2010). He (ibid) stresses that translating Arabic fiction into English, and more specifically Mahfouz's works, is not an easy job for

translators. He explains that translating dialect, colloquialisms and religious expressions are difficult aspects to translate in Arabic conversation. In this regard, we could assert that the majority of translators interviewed in this research confirm this point of view, such as Cobham (2011: 70, Vol. 2, Ques. 8, paragraph 2), Roberts (2012: 101, Vol. 2, Ques. 3, line 2), Wright (2012: 105, Vol. 2, Ques. 4, line 4), Hutchins (2012: 95, Vol. 2, Ques. 4, line 2), etc.

France (2000: 158) argues that English translations of Mahfouz's works vary not so much in terms of quality as in the degree of domestication and foreignisation. This might be, in our view, because Mahfouz's works are embedded in a culture and, thus, full of culture-specific concepts. Therefore, a translator of Mahfouz's work is obliged to deal with aspects in relation to that culture. This view may be explained in terms of the discussion of the issue of approach, at the international symposium in London (Tarbush, 2010) focusing on Venuti's model of foreignisation versus domestication as translation strategies. At the symposium, Christina Phillips (*ibid*), lecturer in Arabic Literature and Media at the University of Exeter, argues that domestication in translation is considered by some as "reductive and deceptive", while foreignisation in translation has "gained favour".

Therefore, we could argue that scholars' comments on Venuti's model in relation to Mahfouz's works confirm that our choice of selecting Mahfouz's works as our corpus study is a good choice. Moreover, we could assert that the fact that translators have to adopt one of these approaches or both of them according to their own reasoning is worth investigating.

### **5.2.1.3. Mahfouz's Impact on the Field**

Mahfouz's works have received positive reviews and are admired by readers of both the original texts and their English translations. To support this claim, we collect data from Goodreads website (2014), which is the largest site for readers and book recommendations around the world (Campbell-Scott, 2013: 6), to demonstrate how Mahfouz's works in both the originals and their translations have an impact on the field. In table 5.1 below, based on data

available on Goodreads website (2014), we present number of readers and their average ratings of Mahfouz's works in both originals and their English translations.

**Table 5.1: Readers of Mahfouz's novels: Arabic novels and their English translations. Based on data collected from Goodreads website (2014).**

Name of Novel	Arabic Novel			English Translation		
	Average Rate	Number of Ratings	Number of Readers	Average Rate	Number of Ratings	Number of Readers
<i>Adrift on the Nile</i>	3.87	2152	4448	3.64	231	387
<i>Arabian Nights and Days</i>	4.10	505	1514	3.97	1264	2489
<i>Autumn Quail</i>	3.56	664	1258	3.58	38	59
<i>Karnak Café</i>	3.70	1196	2184	3.64	154	276
<i>Cairo Modern</i>	3.92	753	1455	3.54	106	183
<i>Children of the Alley</i>	4.09	6490	15117	3.92	671	1217
<i>Children of Gebelaawi</i>				4.13	47	208
<i>Fountain and Tomb</i>	3.77	904	1696	3.83	58	95
<i>Khan al-Khalili</i>	3.81	1366	2875	3.53	19	42
<i>Khufu's Wisdom</i>	3.78	724	1551	3.30	87	179
<i>Midaq Alley</i>	3.69	637	1123	3.79	2544	2962
<i>Miramar</i>	3.80	1006	2105	3.74	904	1661
<i>Morning and Evening Talk</i>	4.01	2253	5598	3.70	23	49
<i>Palace of Desire</i>	4.09	835	1755	4.15	1374	2477
<i>Palace Walk</i>	4.12	1217	2601	4.06	3950	7178
<i>Respected Sir</i>	3.77	768	1639	3.80	25	30
<i>Sugar Street</i>	4.01	622	1179	4.12	1179	2181
<i>The Beggar</i>	3.69	859	1841	3.61	51	77
<i>The Beginning and the End</i>	4.00	2042	4650	3.84	241	368
<i>The Coffeehouse</i>	3.70	761	1497	3.71	7	29
<i>The Day the Leader was Killed</i>	3.55	273	435	3.54	324	587
<i>The Final Hour</i>	3.53	420	879	4.50	6	15
<i>The Harafish</i>	4.30	3802	9093	4.08	381	697
<i>The Journey of Ibn Fattouma</i>	3.96	1040	1205	3.88	416	676
<i>The Mirage</i>	3.72	748	1402	3.79	14	35
<i>The Search</i>	3.68	660	1329	3.62	39	55
<i>The Thief and the Dogs</i>	3.61	799	1337	3.62	1014	1727
<i>Thebes at War</i>	3.61	1219	2265	3.37	43	105

Table 5.1 clearly demonstrates that there is a wide reading public for Mahfouz’s works in both the original texts and their English translations. It is worth noting that these numbers are the minimum numbers of readers, as there are other people who might have read the novel but did not review it, or might review it on a different website. Moreover, as is shown on the table, overall, the readers of Mahfouz’s works positively reviewed the novels and recommended them for others to read, taking into consideration that the lowest average rate is above 3.53 out of 5. It could be argued that these results indicate that Mahfouz’s works are liked among the reading public and, hence, this would further boost his status and position and highlight his impact on the field of cultural production.

Moreover, in table 5.2, we present in percentage form how many readers like and recommend the original texts, English and other languages translations. Although we are only interested in the originals and their English translations, we believe that looking at readers’ views of Mahfouz’s novels around the world could further demonstrate the extent to which Mahfouz’s works are popular and confirm the quality of his works and his status around the world.

**Table 5.2: Readers of Mahfouz’s Arabic novels and their translations in different languages. Based on data collected from Goodreads website (2014)**

<b>Name of Novel</b>	<b>Readers who like the novel and recommend it for others</b>
<i>Adrift on the Nile</i>	89%
<i>Arabian Nights and Days</i>	92%
<i>Autumn Quail</i>	86%
<i>Karnak Café</i>	88%
<i>Cairo Modern</i>	91%
<i>Children of the Alley</i>	91%
<i>Children of Gebelawi</i>	89%
<i>Fountain and Tomb</i>	92%
<i>Khan al-Khalili</i>	83%
<i>Khufu’s Wisdom</i>	91%
<i>Midaq Alley</i>	91%
<i>Miramar</i>	90%
<i>Morning and Evening Talk</i>	95%
<i>Palace of Desire</i>	94%
<i>Palace Walk</i>	89%
<i>Respected Sir</i>	94%

<i>Sugar Street</i>	86%
<i>The Beggar</i>	94%
<i>The Beginning and the End</i>	86%
<i>The Coffeehouse</i>	84%
<i>The Day the Leader was Killed</i>	83%
<i>The Final Hour</i>	96%
<i>The Harafish</i>	94%
<i>The Journey of Ibn Fattouma</i>	87%
<i>The Mirage</i>	90%
<i>The Search</i>	85%
<i>The Thief and the Dogs</i>	81%
<i>Thebes at War</i>	89%

From table 5.2, it can be observed that Mahfouz's novels received favourable reviews and a high percentage of readers reviewed the novels positively. Also, it is worth highlighting that the lowest percentage of readers who like any of Mahfouz's novels exceeds 81%. This indicates that Mahfouz is well received amongst his readers.

### 5.3. Conclusion

In this chapter we have attempted to investigate the literary field as part of the field of cultural production. First, we have proved that Mahfouz has a high cultural capital in the field, as he produced a wide collection of literary texts that are available to be translated in the translational field. That is because if there is no literature in its source literary field, there will be no translational field and, hence, no field of cultural production for Mahfouz's works. Second, we have investigated Mahfouz's impact on the field and its agents. From this investigation, it could be concluded that he influenced many agents and their works in the literary field. This explains how Mahfouz gained the symbolic capital that qualified him to be a contributor in structuring the field of cultural production. Third, it was found that many of Mahfouz's works are subject to censorship, which proves that the field is subject to the laws of other fields. Finally, we have investigated the reception of Mahfouz's works by readers in both original texts and their translations. It was found that Mahfouz's works are liked among the reading public

and this confirms the value of his works. Also, it was found that he was one of the most sellable and readable authors in the source literary field.

In view of that, we can conclude that Mahfouz has gained a positive public reputation in the Arab and Western world through his significant number of works and their quality. As a result, he has acquired a symbolic capital in the literary field which has guaranteed him a distinguished position in the field of cultural production (including the literary field and the translational field). This reputation also makes him one of the dominant agents in the literary field. In chapter 6, we will see how his status in the literary field has affected both his status and his works in the field of cultural production. In other words, the literary field is examined in relation to other fields from a Bourdieusian perspective in the following chapter.

## **Chapter Six**

### **A Macro-Structural Study of the Translational Field: The works of Naguib Mahfouz**

#### **6.1. Introduction**

According to scholars working within a sociological approach (e.g. Wolf, 2007a, 2009, 2011), translation is a social practice performed in a social space by agents who belong to multiple social fields. The social space of the practice of translation and its producers greatly determines the selection, production, and reception of the product of translation, consequently affecting translators' choices of strategies in their translations (Wolf, 2007a:6). Moreover, Toury (1995: 26) believes that considerations in the social environment of the translation determine the position and function of a translation.

In order to explain the translation agents' behaviour in the field of cultural production, it is important to investigate the demands of the field of cultural production in which translations of Mahfouz' works were conducted. As we have explored the literary field around the works of Mahfouz, this chapter presents a detailed examination of the translational field and the field of cultural production where the translations are produced. This enables us to explain agents' practices in the field.

#### **6.2. An examination of the field of translation**

As noted above, the field of translation is a part of the literary field. The literary field, compared to the translational and other fields, is relatively autonomous. In other words, the structure of the field of translation is much less organised than the literary field and far more

heteronomous<sup>13</sup> (Simeoni, 1998: 19). This heteronomy is due to a number of facts which blur the outlines and the boundaries of the translational field. First, there are no “rigidly institutionalized and codified realms of professional practices” such as exist for law, medicine, etc. (Sela-Sheffy, 2005: 9). As a result, the field will have a weak degree of codification (Bourdieu, 1996: 226).

This situation applies to the translational field in our case. The act of translation does not have a unified professional code nor are formal training courses a requirement for professional practice. Translation can be performed by bilinguals irrespective of their qualifications. These translators learn how to translate mostly through experience. The findings of our interviews reveal that translators believe that translation is a skill that can be gained through practice, irrespective of any formal qualifications. For example, when the translator Wright was asked if translators have to have a diploma in translation to become a translator, he (2012: 107, Vol. 2, Ques. 12, line 1) said: “Absolutely not. The profession/trade/craft should be open to anyone able to produce”. Similarly, the translator Roberts (2012: 102, Vol. 2, Ques. 11, line 2) thinks that “one has to have a ‘feel’ for translation, which is probably impossible to teach, as well as, of course, an excellent command of both source and target languages and a decent grasp of the subject matter about which one is translating”. Many other translators interviewed, such as Hutchins (2013: 97, Vol. 2, Ques. 10), El-Enany (2013: 114, Vol. 2, Ques., 10) and Johnson-Davies (2013: 110, Vol. 2, Ques. 9), all assert a similar point of view.

The associate director of the AUCP, Hewison (2012: 52, Vol. 2, Ques.<sup>14</sup> 2, line 2), concurs with the translators’ point of view, as he underlines that translation is not only a skill that can be learned through training and experience, it is also a natural talent that a person could possess. It could be inferred from Hewison that following courses or obtaining qualifications in translation are not a requirement to practise the profession, as it can be performed by individuals who own a talent in translation unlike, for example, the medical field which requires a qualification to

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<sup>13</sup> Heteronomous field refers to the field of cultural production which is affected by the norms and laws of the other fields (e.g. economic field and political fields) (Bourdieu, 1996: 50- 61).

<sup>14</sup> Questions are in bold.



practise the profession. Therefore, the field of translation lacks established laws and codes to regulate how its members practise translation. In this regard, Sela-Sheffy (2005: 9) argues that it is hard to spot the lines and the boundaries of this field which lacks unified and established codes. This would explain the blurred boundaries of the field of translation and its heteronomous status. As a result of its heteronomous status, other fields can impose their laws on the field of translation, and it can be expected that this affects the product of translation. For instance, when a translator makes changes in a text whilst translating this could be because his/her translation is subject to censorship, this means, thus, that the field of translation is subject to the laws of the political field.

The second factor that makes the translational field heteronomous is the invisibility of translators and the lack of acknowledgement of them as a professional group (ibid). This view is affirmed by the Arabic literary translator, Paul Starkey. He says, when interviewed by Büchler, et al (2011:73), that “universities regard translation as a menial activity, unworthy of proper academics”. Translators’ invisibility is a term used by Venuti (1995: 1-42) to describe translators’ situation and activity in contemporary Anglo-American culture. He (ibid: 1) believes that the more fluent the translation, the more invisible the translator. The translation is considered to be influential when it reads fluently and transparently, without any stylistic or linguistic peculiarities (ibid: 2). Hence, if fluency is attached to translators’ invisibility, it could be assumed that translators’ invisibility is desirable in the market to achieve profitability. As regards profitability, Wolf (2006: 129) affirms that the field of translation is always situated between other fields such as the economic field. Therefore, the field of translation is influenced by the laws of other fields such as the economic field, contributing to the heteronomous status of the field of translation. In support of this claim, one of Hanna’s findings (2005) suggests that the field of drama translation gained a heteronomous status because it prioritises economic profit.

Moreover, to illustrate how translators' invisibility could affect the boundaries of the field, we could refer to Gouanvic's research (2005). Gouanvic (2005: 151) finds that agents play a role in drawing the boundaries of the literary field of science fiction in France, and in giving it an autonomous status. Based on Gouanvic's finding, we could argue, that if agents in a translational field are invisible how, then, can they establish a field with an autonomous status. Thus, translators' invisibility is one the reasons behind the heteronomous status of the field.

According to Büchler, et al. (2011: 80), translators of literary texts from Arabic into English are classified into two types: professional literary translators and active literary translators. In terms of the first type, this applies to all literary translators who work mainly in translation on a full time basis. In contrast, the second type applies to all literary translators who work in translation on a part time basis and so support themselves financially by professional activities (e.g. teaching) other than literary translation (ibid: 81).

Based on our investigation, we find that the majority of translators interviewed belong to the second type; these active literary translators include Cobham (appendix C5, p. 68, Vol. 2), Allen (appendix C7, p. 80, Vol. 2), Le Gassick (appendix C8, p. 86, Vol. 2), El-Enany (appendix C13, p. 111, Vol. 2), and Hutchins (appendix C9, p. 94, Vol. 2). This is due to the fact that translators of Arabic works are not able to make a living from their work in translation, leading most of them to work in another profession to earn money. In this regard, Allen (2012: 85, Vol. 2, Ques. 17) confirmed, when interviewed, that "translation is no one's profession, at least where Arabic literature is concerned; everyone has to be doing other things in order to earn a living (the one notable exception being Denys Johnson-Davies) ... The rewards for translation are absolutely minimal in any tangible sense". Even when the translator Johnson-Davies was asked in the interview about Allen's comment, he (2012: 110, Vol. 2, Ques. 8) denied that and stated: "I have never lived from translation. I have always had another job". By the same token, the translator Le Gassick shares his opinion in relation to translators' status and payment in the field of translation. He (2012: 93, Vol. 2, first paragraph, line 3) states: "In general, as you can see,

translation from Arabic has been haphazard and the translators are poorly rewarded in ratio to the many hours and skills required for this work”.

Similarly, in an interview conducted by Büchler et al. (2011: 80), the translator Cobham expressed her view: “I don’t think literary translation could ever pay enough to be described as a career. Literary translators need some other source of income in order to survive financially”. Also, the translator El-Enany (2012: 112, Vol. 2, Ques. 11) confirmed this opinion, when interviewed, claiming, “Translating Arabic literature is no means of making a living; not even of reasonably supplementing your regular income from your career job: It continues to be a labour of love in the main”. Other translators interviewed for this study (e.g. Davies, 2012: 79, Vol. 2, Ques. 5 and Hutchins, 2012: 97, Vol. 2, Ques. 11) confirmed the poor working conditions of Arabic literary translators, thereby underlining one of the reasons underlying the heteronomous status of the translational field. In this regard, Gouanvic (2005: 151) asserts that the status of a field affects agents within the field. Therefore, we might say that the poor conditions of Arabic-English literary translators are a testimony to the heteronomous status of the field of translation. In support of this view, the translator-training consultant Moustafa Gabr (in Stejskal, 2003: 13) points out, that throughout the Arab countries “contributions made by the translator, though essentially significant, are hardly appreciated,” and that the lack of support “leaves the door open for every Tom, Dick, and Harry to join the profession and discredit the output and, therefore, the image of the translator.”

Moreover, Simeoni (1998: 19) believes that the subservience of translators to the rules and norms of a field is another reason for the heteronomous field. In this regard, Büchler et al. (2011: 63) affirm that “Many literary translators find themselves having to act as a publishers’ scout and literary critic as an extension of their role as a translator”. The translator Cobham affirms that even in terms of the choice of titles to be translated, translators have sometimes to subject themselves to publishers’ selection of titles. She (2011: 69, Vol. 2, Ques. 4, line 3) states

“eventually publishers who had seen my work asked me to translate novels other than those I would have chosen ... not liking the original works enough, but sometimes accepted to do them”.

In view of that, one could argue that the boundaries of the translational field are very blurred, and that the lack of autonomy in the field makes it difficult for its agents to gain a high status as other agents in other more autonomous fields. It is clearly important to investigate translations in the field of cultural production, where the literary products were performed, translated and consumed by individuals in the social space.

### **6.3. The field of cultural production**

According to Bourdieu’s sociological framework, the social space is a structure of a hierarchically-organised series of fields (Johnson, 1993: 13). That is, the field of literary production is located within the wider field of cultural production and the field of cultural production is located within the wider social space (see figure 5.1).

According to Bourdieu (1993a: 143), the field of cultural production is a field of forces where agents strive to maintain the capitals they have acquired from previous struggles in the field, and to gain new capitals as well. Agents of the field occupy different available positions in the field and compete with each other for the resources and interests of that field. It is worth noting here that in the field of cultural production, agents try to acquire two forms of capital, both crucial to the existence of the field: namely symbolic capital and cultural capital, since competition amongst agents in the field is focused solely around recognition, consecration and prestige (Johnson, 1993: 7).

The field of cultural production is the combination of material and symbolic production of cultural works, such as art and literature, and the multiple mediators who contribute to the cultural works (Johnson, 1993: 22). For Bourdieu, there is a condition that applies to the production of the value of cultural works, which is the “charismatic ideology of creation” (1992:

167). This ideology determines who the real creator of a cultural work is. To illustrate, the field of cultural production has its goals and interests and the boundaries of the field are set accordingly. Members of the field use their positions within the field to set the conditions for being a true member of the field (Bourdieu, 1996: 223). Those members, who occupy a position in the field of cultural production, determine through the capitals they acquire who is the true writer, publisher, translator, etc.

In the same vein, it is interesting to note that entering the field, for Bourdieu, means playing the game. This means that one must possess the habitus of that field and a certain amount of knowledge, skills and experience to be accepted and to be considered as a legitimate member of that field. Agents attempt to benefit to the utmost from their skills and competence in the field, since no one enters the field intending to lose. For instance, no one enters the literary field and writes a novel with the intentions of receiving bad reviews.

In any field, there is a struggle between two groups of agents who are trying to set the conditions of the member of the field as they see this (Bourdieu, 1984: 163-4). In a translational field, Pym et al. (2013: 2) state that "Some translators are to be considered 'professional' and others are not. This exclusion is particularly problematic in the field of translation" (emphasis in original). According to Chan (2013: 211), certification and educational diplomas could sometimes be a way for the translation market to identify qualified translators from amongst the massive number of translators.

Various universities in the Arab and English-speaking world offer Arabic-English translation diploma programmes such as University of New South Wales in Sydney, Australia; Glendon College, York University in Toronto, Canada; University of Texas at Dallas; University of Arts and Human Sciences in Tunisia; Cairo University in Egypt; The Lebanese American University (LAU) in Lebanon and many others. Therefore, there are various institutions offering a qualification in translation. For example, Stejskal (2003: 13) conducts a study on the situation in the Arabic-speaking world. He finds that translators and interpreters can obtain three basic types of

certifications in the Arab world. He (ibid) states that translators can be “certified by a government, a professional association, or by an academic institution. All of the above are available to linguists in the Arab world”. Although various institutions across the Arab world offer certificates in translation, however, in real life, a diploma is never required to become a translator in the field of translation.

In this regard, Hewison (2012: 64, Vol. 2, paragraph 1, line 10), the Associate Director for Editorial Programs at the AUCP, underlines in an interview for this study that Arabic literary translators should have not only linguistic skills but also cultural skills. Hence, when someone with Hewison’s status and strong position in the field of cultural production declares that the true members of the field are the translators who have both linguistic and cultural skills, he implicitly conveys the view that translators who have a qualification in translation and have linguistic skills, but not a full set of cultural skills, are not members of the field of cultural production. He confirms this view when he (2012: 64, Vol. 2, paragraph 1, line 12) says that in the case of translators who do not have a full set of cultural skills, “we advise them and say ... keep on visiting the Arab world, live in the Arab world if you can for a while to build your linguistic and your cultural understandings and come back to us in a few years time”.

In addition, it has been observed that the majority of the translators interviewed do not have formal qualifications, or have not followed training courses and they further assert that they do not have to have these (qualifications or training) to practise this profession. For example, the translator Roberts (2012: 102, Vol. 2, Ques. 11), when asked if she thinks that translators have to have a diploma in translation, states: “As you can see from my own experience, it doesn't always seem to be necessary”. Similarly, the translator El-Enany (2012: 114, Vol. 2, Ques. 10) broadly agrees that translators can translate as long as they have a high level of command of both the source and target languages, they are widely familiar with the source and target literatures and cultures, and they are familiar with existing translations between the two languages. Given these parameters, El-Enany asks, “is not this much more than any degree

programme or special training can offer?”. Furthermore, the translator Wright (2012: 107, Vol. 2, Ques. 12, line 1) confirms that the profession of translation should be open to anyone able to produce, irrespective of any qualifications. Finally, the translator Hutchins (2012: 97, Vol. 2, Ques. 10) similarly to others such as Allen (2012: 83, Vol. 2, Ques. 13) and Johnson-Davies (2012: 110, Vol. 2, Ques. 9), affirms that no one needs to follow training courses to work as a translator.

In view of that, we can see clearly that there is a struggle between two groups in the field: those who believe that translators should have a certificate or a qualification to become a qualified translator (e.g. institutions that provide translation programmes), and those who believe that translators do not have to acquire a qualification in translation, but that they do have to master both languages and cultures and have experience in translation. The struggle around the question of whether translators have to have a diploma in translation or not aims, according to Bourdieu (1984, 163-4), to identify the boundaries of a field according to agents’ own interests in that field. For instance, Davies (2012: 74, Vol. 2, last paragraph, line 2) explains the struggle over interests, when interviewed, by saying that those people, who claim that it is necessary for a translator to take particular training courses or a particular qualification, “are academics. I rather suspect they are pushing the need for their own existence. They have translation training centres so they want to make sure that everybody are trained in these centres”.

In conclusion, the field of cultural production witnesses a continuous struggle over the definition of the true member of the field. This struggle aims to identify the boundaries of the field according to agents’ own interests, which could be political or economic interests. In this way, the field of cultural production shares some interests with other fields e.g. economic and political fields.

### 6.3.1. Homology in the field of cultural production

The field of cultural production is relatively autonomous, in spite of the fact that it shares a similar related structure and has relations and shared interests with other fields (Bourdieu and Wacquant, 1992: 105-6). It is homologous with other fields and with the overall structure of the social space (ibid). In this case, the major fields Bourdieu refers to are the economic and political fields that constitute the “field of power” (1993b: 37). Therefore, it is argued, that the field of cultural production is directed by the laws of the economic and political fields, as the main aim of cultural products is to achieve an “economic and political profit” (ibid). In relation to the field in our case, the production of literature (cultural works) is subject to both economic and political conditions.

In terms of economics, cultural products such as works of literature are strictly regulated globally as publishers believe that there is no market for Arabic literature (Clark, 2000: 2) and so no potential for economic profit. This explains the limited number of publishers who are interested in the production process of Contemporary Egyptian literature (as part of the wider realm of Arabic literature) in translation. In this regard, Büchler et al. confirm that “everything from the selection of titles to be translated, to the way they are translated and marketed, is potentially being dictated by the ‘economics of translation’ and the commercial imperative which rules the publishing industry” (2011: 24; emphasis in original).

In terms of politics, the production process of the Arabic-Egyptian novel in Egypt is subject to censorship. This situation applies to many of Mahfouz’s works, especially his novel *Awlad Haritna*. This novel was initially serialised in 1959 in Al-Ahram, a semi-official newspaper in Egypt. At that moment, the novel provoked the anger of fundamentalists in Egypt; as a result, some religious authorities took action promptly and contacted President Nasser directly demanding that he halt the serialisation. Consequently, the novel was banned from publication (Siddiq, 2007: 11-12). In this regard, Alaa Al Aswany, the author of one of the best-selling novels in the Arab world, *The Yacoubian Building* (2002), blames the political system in Egypt for the



difficulties he and other Arab authors face in securing publication of their works (Wassmann, 2008: 2).

### **6.3.2. The field of cultural production and the field of power**

Bourdieu divided the field of cultural production into two sub-fields: the field of small-scale production and the field of large-scale production (Bourdieu, 1993b: 115). These two types of cultural production are primarily distinguished from each other by the degree of their autonomy in relation to the field of power (i.e. the field of economics and politics). Small-scale production has a high degree of autonomy, but never full. Large-scale production has a high degree of heteronomy, but never full (ibid).

In other words, small-scale production aims to produce pure artistic products or “bourgeois art” and targets a particular type of consumer, usually other producers of the cultural product (Bourdieu, 1996: 223). Therefore, production is mainly focused on the aesthetic aspects of the cultural work rather than on economic aspects. Large-scale production, conversely, aims to produce commercial cultural products or “commercial art”, targeting the general public rather than a small group of producers. In this type, production practice mainly seeks to achieve economic profit (ibid).

In terms of the Arabic field of cultural production, we would argue that the production of translations before Mahfouz was awarded the Nobel Prize in 1988 was focused on a small-scale or restricted field of cultural production. This is because cultural products, before 1988, were mainly produced by small publishers or non-commercial organisations (Altoma, 2005: 28) and were confined to a limited audience (Altoma, 2000: 65). The AUCP was (almost) the only English language publisher of Arabic literature before the Nobel Prize. The AUCP aims, according to Hewison (2012: 56, Vol. 2, Ques. 2, line 3), at “promoting understanding between the Egyptian and Arab culture and the outside world” rather than economic profits. In the

interview, he (ibid, line 14) asserts that the AUCP is a non-profit organization<sup>15</sup> that publishes a range of books, some make money and some loose money. However, as a commercial house, one could not justify not making any profit. He (2012: 56, Vol. 2, Ques. 2, line 4) adds that “Translations of Arabic literature for us ... are not profitable so we certainly do not do it for economic reasons (profitability)... we do it because we believe in it”.

Therefore, before 1988, only the AUCP and a limited number of small publishers (non-commercial publishers) were working in the field. In terms of the AUCP, this is a non-profit organisation and, in terms of small publishers, they are according to Clifford Landers (2001: 166), focused on “literary merit” rather than on “potential sales figures”. On that basis, we could argue that before 1988 the field of Arabic literary translation was a small-scale production, where translations aimed to gain a symbolic capital e.g. recognition rather than economic profit. Thus, according to Bourdieu’s theory, in this case the cultural products were intended to target a limited number of readerships, who were mainly a group of elite consumers and produce a bourgeois art.

From 1988 onward, we could deduce that the production of translations focuses on a large-scale or mass production targeting a wider public. That is because the production of translations started to be affected by economic and social factors. To illustrate, Hewison (2012: 55, Vol. 2, Ques. 2, line 9) affirms that after the Nobel Prize “there was an immediate, very big demand for his [i.e. Mahfouz] books in English”. As a result of this increased demand, major commercial publishers started to commission translations from Arabic into English, especially, but not only, of works by Mahfouz (El-Enany, 1992: 57; France, 2000: 157). By the same token, Julia Bray (2000: 64) affirms that “commercial interest in contemporary Arabic fiction has steadily increased and a wide non-specialist readership demands accessible texts. Factors contributing to this development include ... the award of the Nobel Prize to the Egyptian novelist Najib

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<sup>15</sup> Non-profit organisations (non-commercial organisations) aim to provide society with services without making profits. Simply put, they obtain profits from certain activities and contributions but these profits are added to the organisation resources (i.e. Assets) instead of being allocated to owners as in for-profit organisations. For more information on this type of organisations, see R. Mittal & A. Jain. (2010). *Accountancy: Accounting for Non-for-profit Organisations, Partnership, Firms and Companies*. New Delhi: Rahual Jain.

Mahfuz (Naguib Mahfouz)". Commercial publishers aim to produce commercial cultural products to achieve an economic profit which is their priority (Cherns, 2001: 6; Morris, et al. 2013: 221).

Therefore, we could argue that after 1988 publishers' main focus revolves around financial profitability. Evidence to support this claim comes from Büchler et al.'s report (2011). They (ibid: 80) find that Arabic literary translators believe that their work is affected by publishers' targets of making their priority achieving economic profit, so that publishers nowadays force translators to rush completion of the texts they are working on, therefore hindering them from achieving translators' desired standards.

In conclusion, the aim of a cultural institution is not only to produce cultural goods, but also to circulate them in a specific market to achieve economic profits. Hence, the field of cultural production is homologous with other fields in the social space.

#### **6.4. The role of social agents in structuring the field of translation**

Since the "cultural turn" of the 1990s, the discipline of Translation Studies has opened up new methods for analysing the translation production process, by considering the social agents underlying this process (Bassnett & Lefevere, 1990; Hatim, 2001; Bassnett, 2002). Agents of translation are classified into two types: agents who make changes in styles of translation or select new works to be translated, and agents who broaden the range of translations available (Milton and Bandia, 2009: 2). In the field of cultural production in our case, many important figures have played a crucial role in the construction of the field by encouraging translations and publications of particular works, and widening the range of Mahfouz's works in translation. From a Bourdieusian perspective, it is important to investigate those authorities in whose hands the symbolic capital is concentrated, as they have the power to change the social world (Bourdieu, 1985: 202-203).

Therefore, this section highlights the functional role of publishers, with particular focus on the main Egyptian publishing house, the American University in Cairo Press (AUCP). We also consider the translators and the author as agents of change who have contributed to the structure of the field of translation.

#### **6.4.1. The publisher: AUCP**

Publishers play a major role in the international circulation of books. They are one of the main agents in the field of translation. This section highlights the contribution of the most important publisher for our study, the AUCP. That is because the AUCP is a leader in publishing Arabic literature and specifically the work of Mahfouz. It systematically publishes contemporary Arabic literature in translation into English, on a large scale, around the world, and it is the main and only agent for Mahfouz' works in translation. The AUCP is the only publisher that can initiate and publish Mahfouz' works in English translation as it has the translation rights for all of his works.

Founded in 1960, AUCP is the largest English language publishing house in Egypt and the Middle East (AUCP, 2014b), and as such, is one of the active agents for promoting and circulating Arabic literature in translation across the world (ibid). It is a pioneer in the publishing of Arabic literature in general and Mahfouz' novels in particular. Currently the AUCP sells more than 300,000 books every year in English and licences foreign editions of Mahfouz and other Arab writers in 40 languages. In this regard, Egypt Today magazine underlines the importance of the AUCP in the region:

The American University in Cairo Press is the Arab world's top foreign-language publishing house. It has transformed itself into one of the leading players in the dialog between East and West, and has produced a canon of Arabic literature in translation unmatched in depth and quality by any publishing house in the world. (Egypt Today, in AUCP, 2014b).

The AUCP saw in Mahfouz an opportunity to put Arabic literature on the world stage. That is, Mahfouz' works have a great potential in the market place, due to the fact that these works have been widely complimented and accepted in their source culture. In this regard, Gouanvic (2002: 162) concurs that "it is as if the stakes (literary and political) of the source work were transferred to the target field, with the power involved in such a transfer".

Therefore, the AUCP entered into an agreement with Mahfouz in 1985, to become his main English language publisher as well as his world-wide agent for all translation rights. Both parties benefited from this agreement. It gave the AUCP the opportunity to utilise the specific symbolic capital of Mahfouz, which he has in his source culture, hoping to capture economic profits. An example of profits achieved to date is that currently there are around 500 editions, in 40 languages, of the works of Mahfouz, published or licensed by the AUCP. Hewison (2012: 56, Vol. 2, Ques. 2, line 4) underlines this view, when interviewed, as he says that translating Arabic literature doesn't generate income "with the exceptions of only Naguib Mahfouz and Alaa Al Aswany". Hence, it can be inferred that Mahfouz generates a profit for the AUCP, unlike other authors.

This agreement influenced and reinforced Mahfouz' position in the field and his works, in the same way as the AUCP's position affected Mahfouz' position in the field. That is, the AUCP owns authority in the field of cultural production, an authority which stems from the recognition of different participants in the field such as other publishers, authors and translators. AUCP is a large publisher in the field which holds a high amount of symbolic capital. Therefore, the high symbolic capital would determine the position of an agent in the field and hence its authority (Bourdieu 1984, 1992, 1993b; Sapiro, 2003).

Publishers are classified according to their position in the field: major publishers and small publishers. That is, based on Bourdieu's theory of cultural production (1977b), publishers with a high symbolic capital are major publishers who play a crucial role in the process of legitimating literary products. As the AUCP is a publisher with a high symbolic capital in the

field of cultural production, it therefore, according to Bourdieu (ibid), transfers its symbolic capital to the author. Hence, publishers can “create the creator” (Sapiro, 2008: 155). It is worth mentioning that small publishers, conversely, cannot afford to contract with well-known authors, thus, they innovate by taking risks and discovering new authors (ibid: 157). In view of that, we could assert that the AUCP is a crucial agent in the field as it played a significant and extensive role in supporting Mahfouz and his works in translation, thus, structuring the field. This was achieved in many different ways.

Firstly, as explained above, the AUCP has shown a strong interest in publishing Arabic literature and Mahfouz’ works in particular. It is interested in publishing Arabic literature, unlike other publishers who see Arabic as a controversial language (Altoma, 2005: 25). It facilitates the option of publishing for translators, especially for translators of Mahfouz. In other words, the AUCP has encouraged translators to translate works by different Arab authors and especially by Mahfouz.

Attar (2005: 131) argues that translators believe that a translation cannot be brought to a fruitful end unless other authoritative bodies support them, and unless a publisher is found for a translation. A similar consideration applies to the field in our case, where translators struggle to find a publisher and they see that the process of translating literature before approaching a publisher can be both hard work and time-wasting, if publishers reject the translated work. For example, the translator Roberts describes her feelings regarding finding a publisher for her translation. She (2012: 100, Vol. 2, Ques. 1, last five lines) says:

My first opportunity to translate literature by contract with a publisher came in 2005, when AUC Press contacted me and offered me work based on its cooperation with Syracuse University Press (which had published one of my Samman translations). That was very exciting for me, like a dream come true. Imagine, having somebody pay you to translate what you've always wanted to translate!

In the same vein, the translator Hutchins talks about his experience in securing a publisher. He (2012: 95, Vol. 2, Ques. 3, line 4) says, “I am usually faced with the prospect of translating an entire novel and then shopping it around to publishers”. Similarly, the translator Cobham

describes her personal experience of approaching publishers to secure publication of her work. She (2011: 69, Vol. 2, Ques. 4) says: "I first sent translations of works I liked to lots of publishers and usually they turned them down, apart from a few short stories in small art house publications and also one in Vogue magazine!".

The translator Wright likewise expresses similar concerns regarding securing a publisher for a translated work. He (2012: 104, Vol. 2, Ques. 2) states:

I read a book, decide that it's worthy of translation into English, contact a publisher and try to persuade them to finance it. In some cases, I have contacted the author, who has himself found a publisher and put me in touch with the publisher to arrange the terms. This is the hardest method, because it can require considerable powers of persuasion.

It can be inferred from these examples that the likelihood of securing publication for a translated work without prior arrangement with the publishing house is low, and translators run the risk that their efforts might be wasted.

Publishers and translators each consider works available for translation from a different angle. In this regard, Kung asserts (2009: 128) that translators translate works either because they like them, which it is a matter of personal interest, or because they were recommended by peers. In support of this view, in our interviews with the translators, some of them declare that one of the possible reasons for selecting a work for translation is a personal preference. For example, the translator Allen (2012: 81-82, Vol. 2, Quest. 4, line 6) says "in most cases I have decided to translate texts (most novels) that I have enjoyed reading". Similarly, the translator Davies describes how he selects his works for translation. He (2013: 79, Vol. 2, Ques. 1) states:

Sometimes I suggest books to publishers, sometimes it's vice versa, though I find that as I've become better known, the second has tended to predominate. If I propose a book to a publisher, it could be for a variety of reasons: I happened on a book and liked it; someone else recommended a book to me and I liked it; or, as in the case a recent translation, I remembered a book I'd read 45 years ago and was given the opportunity to translate it, so I did. If a publisher suggests a book, I have to read it and like it before I'll make a contract.

In the same vein, the translator Roberts (2012: 100, Vol. 2, Ques. 1, line 6) affirms that she heard about the author Ghada Samman and her novels from her professor Altoma. Thus, we could

conclude that translators' selection of works is based on preference and recommendations. However, according to Maeda (2012: 17), "publisher sees the book as a business investment ... the publisher will not want to invest in it unless there is a strong possibility of making a profit". Similar to this view, Kung (2009: 128) asserts that publishers could reject a work either because they are not interested in the sample of translations, or they do not see the profit-making potential of these translations.

Secondly, the AUCP has played a crucial role in taking Mahfouz to the global market. That is, the AUCP facilitates the distribution and circulation of Mahfouz's works worldwide through their bookstores, distributors and sales representatives, which are spread almost all over the world e.g. the distributor Arabia Books in the United Kingdom, Oxford University Press in North Carolina, etc. In this regard, Mark Linz, the former director of the AUCP, states "There is no other publisher in any language which has published Arabic literature the way the AUC Press has done" (in AUCP, 2011).

Moreover, the AUCP has adopted different marketing strategies to enhance and enlarge the number of copies sold every year. In this regard, the Special Sales and Marketing Manager at the AUCP, El-Hoteiby, says, when interviewed (2012: 47-48, Vol. 2, Ques. 4), that the AUCP spares no effort to increase its sales. It issues a new cover for the same novel every couple of years as a way of satisfying the tastes of different readers (ibid: 48, Vol. 2, Ques. 2 & 5). Also, it issues books in hardback and paperback as there are different types of customers for these books. For example, soft copies can be used as hand pocket books and hard copies can be used as gifts and can be sold to libraries (Ques. 5, line 6). He (ibid: 46, Vol. 2, Ques. 2) adds that they mention Mahfouz's Nobel Prize on the front cover of the translated novel to attract readers' attention and, thus, increase their sales (ibid).

Moreover, the AUCP has conducted many agreements with major publishers such as Random House, the largest publisher in the world (Greco et al. 2005: 114), to facilitate distribution all over the world. EL-Hoteiby believes (2012: 46, Vol. 2, Ques. 4, line 2) that such publishers can



produce in a single week the same number of copies that the AUCP can print in a month, due to their superior use of technology compared to the AUCP and other traditional publishers. In support of this view, Tresilian (2008: 18) says that the Arab publishing industry does not have the same impressive production, distribution and promotion techniques that are available to the western publishing industry. Finally, El-Hoteiby (2012: 47, Vol. 2, Ques. 4) stresses the importance of book exhibitions to increase sales. He (ibid: 48, Vol. 2, paragraph 2, line 4) says that the AUCP holds book exhibitions and, sometimes, invites Mahfouz's daughters to these exhibitions so that customers can meet them and get an original copy signed by Mahfouz.

Thirdly, the AUCP is an important sponsoring organisation that decided to provide a budget to launch translation projects of modern Arabic literature in general and Mahfouz' works in particular, to support the expansion of publishing Arabic literature in translation. The AUCP established the Naguib Mahfouz Fund for Translations of Arabic Literature enterprise. They also established co-publishing projects with American publishing houses, e.g. Random house and Doubleday, in order to support them financially to gain access to the global marketplace (Hewison, 2012: 55, Vol. 2, Ques. 2, line 14). Hence, the financial capital of the AUCP has further reinforced the translation movement of Mahfouz's works as part of Arabic literature.

Finally, the AUCP played a central role in securing the award of the Nobel Prize to Mahfouz, making him the first and only Arab author to win the Nobel Prize for Literature. According to John Rodenbeck (2000: ix), a professional writer and editor, "the awarding ... was largely due to a sixteen-year campaign by the Press [AUCP] to get the genius of Egypt's great novelist acknowledged in the West". As the AUCP was translating and publishing Mahfouz's works prior to the award of the Nobel Prize in 1988, this becomes one of the main contributing factors to his being awarded the Nobel Prize. As Mahfouz said (in AUCP, 2014a) at an AUCP ceremony after he was awarded the prize, in April 1989, "it was through the translation of these novels into English ... that other publishers became aware of them and requested their translation into

other foreign languages, and I believe that these translations were among the foremost reasons for my being awarded the Nobel prize”.

After the Nobel Prize, translations of Mahfouz’s works into English, French and many other languages were undertaken by mainstream commercial publishers (El-Enany, 2007: 35), hence achieving a large-scale circulation. This takes us back to Bourdieu’s theory of production and circulation of symbolic goods by publishers, which is based on the opposition between small-scale and large-scale circulation in the field of cultural production (1977a; 1993b). Small-scale circulation is governed by the aesthetic criterion which is based on the judgement of peers (writers, literary critics), not on the laws of the market, to achieve economic profit and this referred to by Bourdieu as an “economic world reversed” (Bourdieu, 1983: 29). In other words, a small-scale pole aims mainly at achieving symbolic recognition for the work and its author, with some (little) interest in achieving economic profit, although this is not a priority. Conversely, large-scale circulation is ruled by the laws of the market, where sales are the main criterion for measuring success. This is the case after the Nobel Prize, as there was a noticeably increased demand for translations of Arabic literature in general and Mahfouz’ works in particular (France, 2000: 157; Bray, 2000: 64) and so there were increased sales and economic profit i.e. achieving large scale circulation. This is how the AUCP contributed to structuring a field for Mahfouz’s works in translation.

#### **6.4.2. Translators**

According to Milton and Bandia (2009: 2), translators are agents of translation who take part in broadening the range of translations available and attempt to innovate by selecting new works to be translated. In this research, we argue that some leading individuals in the field of translation, namely Johnson-Davies, Allen and Le Gassick, have contributed to broadening the range of translations and have actively participated in introducing the works of Mahfouz to the

Western public. For the purpose of demonstrating their contribution, their role in the construction of the field is discussed from a Bourdieusian perspective in the following section.

#### **6.4.2.1. Translators' role in structuring a field of translation**

Johnson-Davies, Allen and Le Gassick are translators who “have in varying degrees contributed to the growth of interest in Mahfouz or modern Arabic literature” (Altoma, 2005: 26). According to Banipal Magazine (2014b), the translator Johnson-Davies has contributed “more than anyone else to celebrate contemporary Arabic literature in the Anglo-Saxon world”. In the same manner, Said (1995: 377) describes Johnson-Davies as a leading translator of Arabic-English. Also, El-Wardani (2012) concurs that Johnson-Davies made great contributions to the translation of Arabic literature, probably more than anyone else. It is important to point out that Johnson-Davies produced the highest amount of books and translations among other translators, as demonstrated in table 4.2.

In the same vein, the translator Allen has gained public reputation as a prominent translator from Arabic into English. For example, Eisele (2011) affirms that Allen is a major figure in translating contemporary Arabic literature, who has made significant contributions to the field. Similarly, Altoma (2005: 22) states that Allen should be recognised “for his most influential role in presenting Mahfouz to his American readers as a great novelist”. In the same manner, East (2013) believes that Allen is an expert in modern Arabic literature who is “recognised for bringing the work of the only Arab writer to win the Nobel Prize for Literature, Naguib Mahfouz, to an Anglophone audience”.

It is worth noting that, when interviewed, Allen (2012: 84, Vol. 2, Ques. 16, paragraph 2) reported that he was asked, in 1986, by “the major language-teaching association in the USA, ACTFL - the American Council for the Teaching of Foreign Languages - to become their first ever

Trainer of Academic Testers in the techniques of the US government's oral proficiency interview”.

The translator Le Gassick is a noted Western scholar and translator in the field of translation, who has devoted himself to the translation of Arabic literature and revealed the quality of literature of the Arabs (Ithaca Press, 2008). According to Allen (2003: 2), Le Gassick has gained pioneer status by translating Mahfouz's novel *Midaq Alley*. He is the first translator to introduce Mahfouz's works to the Western public through this novel. In this regard, Le Gassick asserts that *Midaq Alley* gained a very broad readership early on, both in Arabic and English. He (2012: 88, Vol. 2, first paragraph, line 4) says in the interview:

Even before the Nobel Prize, *Midaq Alley* had been adopted widely in U.S. high schools. One of my most pleasant surprises was when my daughter came home from school one day, probably in 1986 or 7, and told me excitedly: "Guess what Dad! I have to read one of your books for my English class; *Midaq Alley* has been assigned on our Great Books course!". It is still read in high school classes and a local community college instructor, as I learned last year, has been using it as a text for years past.

Therefore, these translators have a high social status and occupy an influential position in the field of translation. That is because they have gained public reputation as specialists in translating Arabic literature and more specifically as Mahfouz's translators. From a Bourdieusian perspective, these translators have accumulated a symbolic capital, which Bourdieu describes as a source of power (1986: 241), through the honour and prestige that are attached to their position in the field. They have earned this form of capital through recognition by many individuals and institutions, a recognition which is also attested to by the number of awards they have been granted in the field e.g. Allen was twice awarded prizes for translation by the Supreme Council and Johnson-Davies was awarded the Sheikh Zayed Book Award.

Furthermore, they have other forms of capital, namely cultural capital. This form of capital has been accumulated through education, experience and the volume of output they have produced in the field (see appendix B1, p. 17, Vol. 2; B2, p. 20, Vol. 2; and B3, p. 22, Vol. 2). Based on the fact that capitals are the main factors that identify the positions of the various actors in the field

of cultural production (Bourdieu, 1992: 198), we can posit that these translators have positioned themselves firmly in the field of translation and, thus, they were considered to be main contributors in the field of translation.

Their cultural and symbolic capitals helped them to acquire economic capital (from translations and books) that was then converted into symbolic capital, as they became well-known translators in translating Arabic works into English. Le Gassick's translation of *Midaq Alley* is a case in point. The translation itself in a book form is considered as a cultural capital for Le Gassick, which later became a source of income for him (i.e. economic capital) and gained him a good reputation. In this regard, Le Gassick (2012: 92, Vol. 2, Ques. 8, paragraph 2, line 2) affirms that his translation of *Midaq Alley* generates regular income for him. He states:

*Midaq Alley* has resulted in regular payment to me of significant sums of money. But in recent years, my income from it has only amounted to some \$1200 per year, a seemingly low figure for the work of a Nobel Prize winner that has found its way into school and college curricula all over the world.

According to Bourdieu (1992: 198), the amount of capitals agents have accumulated help them to achieve a more powerful position in the field. Thus, we have to admit that those translators, with the capitals they acquired, have a powerful position in the translational field that reinforces their status through the distinctiveness of their experience, knowledge and superior access to scholarly titles, which, in Bourdieu's sense (1998: 21-22) make them "licensed to dominate".

Moreover, Bourdieu (1992: 239) asserts that forms of capital enable agents to recruit more agents, with different types of capitals, to participate in the structuring of the field of cultural production. For example, Cobham (2011: 70, Vol. 2, Ques. 5) says in her interview that Johnson-Davies asked her to translate *The Harafish* for Mahfouz. Thus, these translators use the symbolic capital they have acquired in previous struggles to define the legitimacy of the boundaries of the translational field and identify its members.

In conclusion, agents of translation who hold power in the field can be effective in promoting Mahfouz's translations from Arabic into English, especially in terms of text selection and the possibility of publication. In this regard, Wolf (2011: 6) emphasises that the agents who initiate or commission a translation (who are essentially owners of economic, cultural and symbolic capitals) have the power in their hands, and are as Bourdieu (1985: 74) describes them, the agents who "invest in the field". In support to this view, Büchler et al. (2011: 23) stress the importance of Johnson-Davies to the translational field of Arabic literature. These authors (ibid) say that in the period between 1947 and 1967 "the legendary Arabist and tireless champion of Arabic literary translation Denys Johnson-Davies was working to open up the field collecting and translating two volumes of short stories, for which he then spent several years finding a publisher".

In this section, we have explored the extent to which certain agents of translation play a role in affecting the translational field and its boundaries. We can conclude that the AUCP and the leading translators in the field have played a significant role in enhancing the visibility and recognition of Mahfouz's works in translation. This influence has helped to promote the symbolic value of his works and to increase their visibility in the western world. That is, the financial capital of the AUCP has enabled the initial establishment and regular publication of Mahfouz's works. The social, cultural and symbolic capitals of the translators have helped to promote Mahfouz's works in the translational field as they initiated these translations and encouraged other translators and publishers to join the field.

#### **6.4.3. The author: Naguib Mahfouz as a social agent**

As an author, Mahfouz established himself as a prominent writer in the Arab and English world, producing a wide range of distinguished works. According to Ata Elyas (1979: 14), "Mahfouz was one of those who not only improved, but also universalised to some extent, the Arabic novel". According to Allen (1993: 30), Arabic writers have begun to write in this form of

narrative (i.e. novel genre) following the innovative work of Mahfouz, as he encouraged the new generation of writers all over the Arab world to participate in producing Arabic literary works especially in terms of the novel genre. Moreover, as an agent, Mahfouz actively promoted the translation of his works and their exportation to foreign markets (Merkle, 2009: 101). The status of his works in the source culture played a crucial role in the promotion of his works in translation, as according to Gouanvic (2002b: 162) the more successful the work is in its source culture, the more it is likely to be translated and published in its target culture. For example, Mahfouz's novel *The Cairo Trilogy* "became a best-seller in the Arab world [...] that it could also be appreciated outside its own cultural confines is shown by the fact that in the United States, the Trilogy achieved sales of more than 250,000 copies" (Johnson-Davies, 2006a). Another example is Mahfouz's novel *Awlad Haritna* that shows how the status of his work in the source culture affected its reception in the target culture. This novel attracted the attention of the Western world to his works because it is a highly controversial novel in the Arab world (El-Gabalawy, 1989: 92). As a result, many western publishers such as Doubleday and Anchor books became interested in publishing the novel as they believed that such a controversial novel would generate a good profit (El-Gabalawy, 1989: 92).

Moreover, Muhaidat and Neimneh (2011: 15) argue that Mahfouz's achievement as a world literature writer and a Noble Prize winner has revived interest in Arabic literature. This award made him a legitimate agent in the literary field and hence a source of attraction for translators and publishers. In this regard, Attar (2005: 131) acknowledges that literary agents select literary texts for translation because of the fame of a certain writer among his/her own people and because of any prestigious international prizes awarded. This is particularly applicable to Mahfouz, whose works are now available not only in the Arab world but also almost all over the world, in many different languages, due to the fame earned locally and internationally as a result of the Nobel Prize award.

Seemingly, as a consequence of this globally significant award, the translation movement in relation to Arabic literature and especially to Mahfouz's works developed significantly (Altoma, 2005: 21). In this regard, Altoma (ibid: 54) states:

Before 1988, the year Najib Mahfuz was awarded the Nobel Prize for Literature, the demand for and interest in Arabic fiction was confined to a relatively limited audience. Since then, however, Western publishers and readers have shown a steadily growing interest in contemporary Arabic fiction.

After the Nobel Prize, there was a noticeable upturn in the reception of Mahfouz' works in the Western world (ibid: 29). His works started to reach a wider audience, also to receive positive reviews and a wider recognition. Moreover, periodicals and daily newspapers began to serialize translations of western and Arabic-speaker translated novels (Al-Bataineh, 1998: 53). These translations were a response to public demand, particularly from amongst the middle classes (ibid). Thus, we believe that the press also played a very important part in introducing Mahfouz and his works to the public.

In view of that, we could assert that the translational movement of Arabic literature and especially around Mahfouz's works has changed significantly. It has passed through different stages; from a stage in which the West showed almost no interest in Arabic literature, to a stage when a large number of Arabic texts are now translated and published (see Appendix A, vol. 2, p. 1).

In the same vein, Aboul-Ela (2001: 42) argues that as a result of Mahfouz's Nobel Prize, Arab writers and their translators found more competition in the publishing field as publishers started to prefer the Nobel Prize laureate's "proven record" in the US market. Therefore, assuming that the Nobel Prize may well be the crucial factor in forming the translational field for Mahfouz's works, the next section investigates the effect of the Nobel Prize on the field of cultural production.



#### **6.4.3.1. Naguib Mahfouz and the Nobel Prize**

The Nobel Prize is an international award directed by the Nobel Foundation in Stockholm, Sweden. This prize is awarded every year for global achievements in different domains e.g. physics, chemistry, literature, peace, etc. In terms of the Nobel Prize in Literature, the Swedish Academy's Nobel Committee is responsible for the selection of eligible candidates and the choice of the Nobel Prize Laureates in literature. Eligible candidates for the prize are recommended and nominated by qualified persons who are specialists in the field of literature (Nobelprize, 2014).

In 1988, the Nobel Prize in Literature was awarded for the first time to an Arab writer, namely Mahfouz. Awarding the Nobel Prize in Literature to an Arab writer was not an easy choice for the Swedish Academy's Nobel Committee. That is, the Committee takes certain criteria into consideration when examining the eligibility of literary works in terms of their meeting the standards required for the Nobel Prize. In awarding the Nobel Prize, consideration should be given to two issues: evaluation and translation (Allen, 1988: 202). On the matter of evaluation, the Committee faced the difficulty of evaluating Arabic literary works as they have to be evaluated "with the aid of specialists" (ibid). Due to the extremely small number of specialists in Arabic literature to whom the Committee can refer, it is understandable why the nomination procedure was not working in favour of Arab writers (Allen, 1988: 202). Also, Arabic literature was not served well in translation (ibid). That is, there were not many professional translators and specialised publishers interested in translating and publishing Arabic literature. Accordingly, awarding Mahfouz the Nobel Prize in 1988 was a major event that placed Mahfouz, and by association, all Arabic literature, in the limelight.

Many efforts have been made by different figures to draw the attention of the Committee to Arab writers (Jayyusi, 1993: 17). One of the most influential figures, among others such as Allen and Johnson-Davies, is Mrs. Sigrid Kahle. She is the daughter of the well known Swedish Orientalist Henryk Nyberg who is a member of the Swedish Academy. She made a significant

effort to introduce Arabic literature to the Swedes through her translations. This allowed the Committee to read Arabic literature and to “become convinced of the high status of contemporary Arabic fiction and the fine contribution of Mahfouz” (ibid: 18). Professor Sture Allén, secretary of the Swedish Academy, said to Mahfouz in his office at Al-Ahram newspaper: “Arabic literature has a great heritage that we had ignored for almost a century. You have repaired this injury” (in Salmawy, 2006b: 51). Also, Sarah Lawall, a professor of Comparative Literature at the University of Massachusetts-Amherst, concurs with Allén’s view by describing Mahfouz as the Egyptian Dickens or Balzac (1993: 21).

Therefore, the accessibility of Mahfouz’s work to the Academy was a key factor that supported his nomination. Also, Mahfouz’s achievements as a writer were a vital factor that made the Nobel Committee considers him as a nominated candidate. That is, the high quality of his writings and the extraordinary number of novels and short stories he had written made him one of the best nominated candidates for the Nobel Prize (Johnson-Davies, 2006c: 41). In this regard, figure 6.1 in Büchler et al. (2011: 27) presents the most translated Arab authors across the years 1990-2010.



**Figure 6.1 Arabic Literature - the Most Translated Authors 1990-2010 (Büchler et al., 2011: 27)**

Figure 6.1 demonstrates that Mahfouz is the most translated author and there is a big gap between Mahfouz's works and the works of other authors in translation. Therefore, this further justifies our focus on Mahfouz and his contribution to the translational field. Unfortunately, this figure covers only the period after the Nobel Prize, thus, it does not allow us to discover who was the most translated author before the Nobel Prize. However, we can emphasise that knowing that Mahfouz is the most translated author after the Nobel Prize is both relevant and useful for the purpose of this research.

#### **6.4.3.2. The impact of the Nobel Prize on the field of cultural production**

Thus, we have seen that Mahfouz enjoys a literary prestige which is based on the symbolic value attributed to him by different institutions in the field of cultural production, such as the Nobel Prize Academy. The Nobel Prize brings "a largely unknown author to the world's attention" (Braun, 2011: 321). According to Lawall (1993: 21), it "confirms a writer's fame [and] consecrates a writer's work". Therefore, we could assume that the value ascribed to Mahfouz, and the amount of attention given to him by different agents in the field, enabled him to gain a high level of symbolic capital in the field.

The field, as defined by Bourdieu (1996: 231), is "a network of objective relations ... between positions" which are available to be occupied by members of the field. In this particular case, the positions of the literary field are writers e.g. Mahfouz, and modes of production e.g. publishing in a prestigious book series and translators, etc. The status of these positions (e.g. for Mahfouz) is determined firstly, by their relationships with each other i.e. with other publishing houses, institutions, literary prizes, etc. (ibid: 231; Bourdieu and Wacquant 1992: 97). For example, Mahfouz has a highly prestigious status, as prestige is related firstly to the prestige of specific institutions to which an agent is professionally linked e.g. the AUCP (De Nooy, 2002); secondly, prestige derives from forms of capital possessed by an agent in the literary field (Bourdieu,

1996: 231); and finally, prestige depends upon the power relation between agents. Mahfouz's Nobel Prize gives him high prestige (a symbolic capital) that helps him more easily to occupy distinctive position-takings in the literary field, influence the perception of other authors and increase the primacy of the Arabic novel. In this regard, Allen asserts (1993: 30) that the younger generation of Arabic novelists has begun to write in Mahfouz's complex genre; the novel genre. Hence, it could be argued that Mahfouz's Nobel Prize has contributed to establishing the field of translation and causing a flow in translation. In this matter, Le Gassick asserts that Mahfouz's Nobel Prize stimulated great interest in his works (1991: 175). Similarly, Mustapha Ettobi (2008: 14) argues that Mahfouz's Nobel Prize "further stimulated the translation of Arabic literature into Western languages". Many other scholars (e.g. Faiq, 1988: 49; El-Enany, 1992: 187; Allen, 2000: 891; Clark, 2000: 12; Altoma, 2005: 29; Tresilian, 2008: 25) believe that Mahfouz's Nobel Prize changed the situation regarding Arabic literature and more specifically Mahfouz's works in English translation. On that basis, we can safely conclude that Mahfouz's Nobel Prize influenced the field of translation significantly. Allen (2000: 891) concurs that, after the Nobel Prize, "every aspect of the process, from selection of works for translation to the marketing of the translated texts was placed on a more organised and indeed better compensated footing".

It is worth highlighting how the associate director of the AUCP, Hewison, describes the influence of Mahfouz's Nobel Prize on the field of translation. He (2012: 57, Vol. 2, Ques. 1, line 3) says, when interviewed, that other writers have won the Nobel Prize, but none of them have had the same impact as Mahfouz. Awarding the Nobel Prize to an Arab author was a kind of shock to the world, as Hewison describes it (*ibid*, line 2). Also, he (2012: 56, Vol. 2, Ques. 4, line 3) argues that after Mahfouz received the Nobel Prize "there was a huge demand to read that literature in a way that never happened before with other Nobel Prize winners". He (2012: 57, Vol. 2, Ques. 1, line 1) adds that this might have happened because people felt that they know about other cultures, but not about Arab culture (*ibid*). For example, Salmawy (2006a) compares one of the Nobel Prize winners namely the French novelist Claude Simon with Mahfouz. He (*ibid*) says that

it is impossible to find a book by Simon in a French bookshop, but you find at least one or two translated titles of Mahfouz's works. In this regard, Raymond Stock (2001: 136) affirms that Mahfouz "has gained a lasting boost in international sales of his books" more than any other winner of the Nobel Prize.

Moreover, an author's legitimacy in a literary field, which can be measured by literary critique, prizes, sales figures, etc., plays a pivotal role in determining how well a product is legitimated and received. In this regard, Wolf (2011: 9) argues that "the creation of a cultural product (original or translation) not only depends on its acceptance on behalf of an institution ... but also on the author's or translator's internalization of the rules which govern in the specific field". This implies that the degree of legitimacy an author/a translator and their cultural product hold in the (literary) field of the source/target culture, is highly relevant for its successful reception (Gouanvic, 1997: 34-35). For example, in the 1970s, a major New York publishing house asked Edward Said to recommend some Arabic novels to be translated. Said suggested two novels written by Mahfouz before he won the Nobel Prize. After a while, the publisher decided not to consider Mahfouz's novels. We could infer from this example that for a cultural product to reach the market place, its agent should have a strong legitimacy in the field.

In this regards, Johnson (1993: 11) asserts that literary works can be reinserted then rejected, then accepted back into the system, based on the symbolic production of the work, i.e. the production of the value of the work. In this regard, we have to assert that this value stems from the recognition of mediators (publishers, critics, agents, academics and so forth) as they are the producers of the meaning and value of the work such as the case of Mahfouz.

## **6.5. Conclusion**

In this chapter, we have explored the field of cultural production and the state of homology in the field. It was found the field is affected by other fields, the economic and the political fields.

This means that the field has a heteronomous status which explains translators' position in the field and contribute to explaining translation agents' practices in the field of cultural production.

Moreover, in this chapter, we have investigated the role that different social agents play in structuring a field of translation mainly for Mahfouz's works, as part of the wider realm of Arabic literary works, and contributing to the flow in translation from Arabic into English. We have identified the main social agents in the field and highlighted their contributions. Special focus was given to the Nobel Prize awarded to Mahfouz and its impact on the field of cultural production.

## Chapter seven

### Translators' behaviour at the textual level

#### 7.1. Introduction

This chapter investigates whether there is an increased tendency on the part of the translators towards a foreignising approach in their translations. We explain the translators' behaviour, which is revealed by the textual analysis based on Bourdieu's theoretical framework. We argue that Mahfouz's Nobel Prize, the 11 September attack and globalisation are major political and socio-cultural factors that influenced the field and, thus, the translators' translational habitus. Also, in this chapter, we provide interpretations and draw conclusions from the translators' responses when interviewed to explain the translators' translational habitus in their translations.

In other words, this chapter includes an analysis of the translators' practices at the textual level together with an investigation of how the field and its conditions influence their practices in that field. In this way, we develop a greater understanding of how the social space, with its socio-cultural factors, affects the production process of translation, hence contributing to enhancing our understanding of the relationship between the field and its agents.

#### 7.2. Factors Affecting the Field of Translation: Mahfouz's Nobel Prize, the Event of September 11, 2001 and Globalisation

##### 7.2.1. Mahfouz's Nobel Prize

The award of the Nobel Prize to Mahfouz in 1988 opened the doors to a new era of gradually increasing interest in Arab culture and Arab world. According to Faiq (2004: 49), as a result of

Mahfouz's Nobel Prize there was "a translation boom after 1988". That is, the period after the Nobel Prize witnessed a noticeably increased commercial interest and readership demand for Arabic literary works in English translations (Bray, 2000: 64). Moreover, major commercial publishers such as Doubleday became involved in introducing Mahfouz's works on a wide scale to a large audience and new readership (France, 2000: 157).

For best clarity on how Mahfouz's Nobel Prize caused a flow of translation from Arabic into English and thus significantly influenced the field of cultural production, we have listed in appendix A (p. 1, Vol. 2) all fictional works that were published before and after the Nobel Prize in 1988. As shown in the appendix, the number of published works from 1965 to 1987 is only 66 titles, which is a low number if compared to 285 titles published from 1988 to 2008.

According to Allen, Mahfouz's Nobel Prize was seen by many as "as a significant gesture to recognize ... a literary tradition ... whose modern creativity had been substantially neglected or rather completely overlooked" (2003: 3). In this regard, Altoma (2000: 65) states that the period after the Nobel Prize witnessed a significant change and "the first obvious development is the relative frequency or regularity with which Arabic works of fiction are translated or reprinted in response to demand". For example, an organised effort was made, for the first time, to consider the works of an Arab author and to make them available to a large audience in good translations (Allen, 2003: 2). Moreover, efforts were made to include sections about Arabic literature, the traditions of the Arab world and Arab authors in different kinds of literary encyclopedias (ibid). The impact of the Nobel Prize on Arabic literature also can be seen through the marketplace, where Arab authors and their works became part of different university curricula (ibid).

According to Cole (1990: 65), Mahfouz's Nobel Prize opened international doors for all Arab writers. It widened the spread of the Arabic language and Arab culture throughout the Anglophone world and changed the stereotype of the Arab in the West (ibid: 66).



Similarly, Allen (2003: 3) affirms that the decade of the 1990s witnessed the flourishing of contemporary Arabic literature in publication. That is, during the 1990s different big commercial publishers and university presses became involved in translating and promoting Arabic literature in translation and made it available for a wide reading public (Altoma, 2000: 65).

In this matter, Le Gassick asserts that Mahfouz's Nobel Prize stimulated great interest in Mahfouz's works in translation (1991: 175). Similarly, Ettobi argues (2008: 14) that Mahfouz's Nobel Prize "further stimulated the translation of Arabic literature into Western languages". Many other scholars (e.g. Faiq, 1988: 49; El-Enany, 1992: 187; Allen, 2000: 891; Clark, 2000: 12; Altoma, 2005: 29; Tresilian, 2008: 25) believe that Mahfouz's Nobel Prize changed the situation regarding Arabic literature and more specifically Mahfouz's works in English translation. On that basis, we could safely assume that Mahfouz's Nobel Prize influenced the field of translation and increased the presence of Arab culture and Arabic literature in the West.

### **7.2.2. The event of September 11, 2001**

Global interest in exploring Arab culture is determined by socio-political factors rather than just an interest in the language itself (Büchler et al, 2011:8). The event of 9/11 affected the development of the presence of Arabic literature in the West, as represented in "the sharp rise in interest in the Arab and Muslim world following the events of 9/11" (ibid).

A survey conducted in the United States by the Modern Language Association (MLA) shows that the number of students taking Arabic in higher education institutions increased by 126.5 percent from 2002 to 2006, and the number of schools and universities offering Arabic programmes in the US increased from 264 in 2002 to 466 in 2006 (MLA, 2007: 1). Moreover, according to MLA (ibid: 3), the increase in Arabic language enrolment could be due to concerns about "the gaps in understanding between English- and Arab-speaking societies". In support of

this view, Jessica Vosgerchian (2007), a staff reporter at The Michigan Daily, affirms that following the attack, enrolment in Arab Culture and Arabic Language studies increased to almost double in comparison with the previous years. She adds that “Arabic courses saw the largest spike in enrolment in 2004, the year after the beginning of the war in Iraq”. Similarly, Mohammad Khalil (in Vosgerchian, 2007), a former professor at the University of Illinois, argues that 9/11 attack "made the Arab world and the Muslim world front and center in a lot of people's minds," He (ibid) adds that "before 9/11, people's knowledge of Arab nations was really quite limited”.

Moreover, according to the department of Digest<sup>16</sup> of Education Statistics in the United States (2013), there was 423.1 percent increase in Arabic language and literature programmes’ enrolment between (2001-2002) and (2006-2007). Based on data collected by this department (ibid), we present a brief overview on student’s enrolment in Arabic studies in US educational institutions in the table below.

**Table 7.1: Students’ enrolment in Bachelor degree in Arabic language and literature at US educational institutions (Adapted from Digest of Education Statistics, 2013)**

<b>Year of enrolment</b>	<b>Number of Students</b>
1999-2000	6
2000-2001	7
2002-2003	13
2003-2004	13
2004-2005	21
2005-2006	26
2006-2007	68
2007-2008	58

As shown on table 7.1, there was a gradual increase in the number of students involved in learning the Arabic language and culture. Therefore, we could argue that, at least in the USA,

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<sup>16</sup> Digest of Education Statistics provides statistical information on the field of American education including data from many sources, both government and private.

people's knowledge of Arabic language and Arab culture was influenced by the 11 September event. To support this claim, Abeer Mohamed (in *The Daily Bruin*, 2010), a lecturer in Arabic language cultural studies at the University of California Los Angeles (UCLA), believes that the event of 11 September increased interest in the Arabic language and Arab culture. She (in *The Daily Bruin*, 2010) posits that "people want to be educated about the Arab people and their culture in order to understand and improve relations with the Arab world".

Moreover, the British Council and the Arts Council for England also followed the trend and initiated projects aimed at bringing Arabic literature closer to the UK reading public (Büchler et al., 2008: 24). For example, In 2009, the British Council joined a collaborative project, called "Beirut39", promoted by the Hay Festival of literature and arts, Beirut UNESCO's World Book Capital and Banipal magazine, in order to identify 39 of the most talented Arab authors under the age of 39. Similarly, the British Centre for Literary Translation, which is based at the University of East Anglia and supported by the Arts Council England, initiated in 2010 a project aiming at introducing the Arabic language and Arab culture for their participants at the Summer School (ibid). In this regard, Ibrahim Imam (2013: 70) affirms that "The United States, the United Kingdom, Canada and other developed nations are not only studying Arabic but are enhancing its teaching because of many reasons, among which are the global status of Arabs after the September 11<sup>th</sup> incident".

As a result of the increased numbers of people who became interested in learning the Arabic language especially since 2001, we could posit that they benefited from greater exposure to Arab culture and its tradition through language learning. Allen (2012: 84, Vol. 2, Ques. 16, paragraph 3) confirms the view that learning a language can enhance individuals' knowledge of the culture of that language. He (ibid) states, in the interview, that "students learning Arabic have a much greater exposure to the living culture that they are acquiring and to the people who live in those countries and regions". In this regard, Hezi Brosh (2013: 27) affirms that one of the

reasons behind learning the Arabic language is “to be more knowledgeable about the culture, history, and religion of the Arab people”.

In the same vein, Samuel Shimon (2014), the founder of Banipal Magazine of Modern Arab Literature, confirms that the event of 11 September increased the demand for works by Arab authors. That is because the public increasingly sought knowledge about the Arab world through its writers (Shimon, 2014). Therefore, we could conclude that this event boosted the translation movement from Arabic into English and influenced the field of translation.

Therefore, the event of 11 September attracted attention to the Arab world and this boosted a growing interest in Arabic cultural consumption products (Büchler et al., 2008: 24). Having demonstrated the affect of the event of September, 11 on people’s familiarity with and interest in Arabic language and Arab culture, in section (7.4) we discuss from a Bourdieusian perspective how the event of September, 11, as a socio-political factor, influenced the translators translational habitus.

### **7.2.3. Globalisation**

Globalisation is a social condition caused by technological and scientific developments (Held et al., 1999: 7). It is a powerful, open-ended transformative force that is “responsible for massive change within societies and world order” (ibid). It is defined by David Held and Anthony McGrew as the phenomenon of “the expanding scale, growing magnitude, speeding up and deepening impact of transcontinental flows and patterns of social interaction” (ibid: 1).

Various dimensions of globalisation are reflected in its different processes and forms of interconnectedness, these are political, technical, cultural and economic (Hopper, 2007: 2). It is a “new revolutionary” and it has been facilitated by dramatic development in communications technology such as the internet, computers, media, etc. (Giddens, 1999: 10). In our case, cultural globalisation is our main focus as it involves the movement of information, knowledge, culture,

etc. (Koehane et al., 2009: 115). Cultural globalisation refers mainly to the large variety of linkages and interconnections between the states and societies that constitute the social world. It describes the process of interchanging ideas, cultures, events, activities, etc. between one part of the world and another distant part of the globe (McGrew, 1992: 23). In this regard, Louis de Lamare (2009) states that “The impact of popular global culture cannot be minimised, as it plays a very important role in that new ideology and mode of thinking or behaving”.

In view of this, one could conclude that globalisation is the process of widening and deepening worldwide interconnectedness in all aspects of contemporary life (Held et al., 1999: 2). It increases awareness of other cultures among social actors (Therborn, 2000: 154) and creates a shared global consciousness (Ritzer, 2004: 160).

Two main contributing factors have led to the spread of globalisation of Arab culture in the English-speaking world. First, the spread of Islam has had an impact on the globalisation of culture (Shuja, 2000: 38). It has contributed to the spread of the Arabic language and its associated traditions around the world (ibid). That is, Muslims are supposed to read the Quran in Arabic and not in translation, as it is believed that the latter may change the intended meaning. In Europe as a whole, there are now 20 million Muslims, some of whom are not of Arab origin. In fact, only 10 percent of Muslims in the world are Arabs, not all Arabs are Muslims, and not all Muslims are Arabs (Sehlaoui, 2008: 280). Non-Arab Muslims tend to learn the Arabic language to be able to read the Quran. For example, the American Associations of Teachers of Arabic and the Middle East Institute are two organisations in America which have promoted Arabic language education in various ways (ibid: 282).

Moreover, in the second half of the twentieth century immigration by Arab Muslims to the West increased and this has enlarged the presence of Islam and the Arabic language and its traditions in the west (Shuja, 2000: 38). In this regard, Shuja (ibid) states that “The new demographic presence of Islam within the Western world is indicative that Islamisation is now a major globalising force”. Most Arab Muslim immigrants try to preserve their Arabic language and

heritage and retain its customs among the large diverse community (Sehlaoui, 2008: 280). For example, most Arab families who live in America put their children in private schools that teach Arab culture and traditions, to preserve their language and cultural heritage (ibid).

Therefore, we could argue that the awareness of Arabic language and its traditions in the West has increased due to globalisation. For translators, greater transborder data flow means, according to Cindy (2003: 2), that “bridging the cultural gap between different cultures would not be as great and arduous a task as it used to be”. That is mainly because, translators take into consideration, while translating CSIs, readers’ familiarity of the other culture as “what is really sought by the translator is the satisfaction of the TL reader” (Aldebyan, 2008: 54).

Readers differ in their “decoding ability and in potential interests” (Nida, 2000: 143). A translation which was translated for an audience who knows something about the Arab culture cannot be the same as one translated for an audience who has no previous knowledge about the Arab culture. Especially because cultural globalisation is generally attributed to international mass media (Lauren Movius, 2010: 8) which, according to Appadurai (1996), play a leading role in cultural diversity. In this regard, Rantanen (2005: 4) claims that theorists agree that there is basically no globalisation without media and communications. Mass media enables individuals to interact with one another regardless of any language or other barriers. In this regard, Cindy (2003: 2) affirms that translators do not have to be worried about their readers because “with the wide availability of a variety of information, cultural differences and misunderstandings can be quickly corrected via the internet or mass media. As individuals and communities become more exposed dealing with cultural differences will become part and parcel of life” (ibid).

In the same vein, Qusai Aldebyan (2008: 55) affirms that translators can apply foreignising translation more than before without even worrying about explaining any foreign elements because “nowadays with the help of World Wide Web and the presence of digital and online dictionaries, any types of explanations, definitions or pieces of information are only three or four clicks away”. In this regard, Wiersema (2004) affirms that the practice of translating

literary texts has changed over time as translators become more open to including foreign words in translation due to globalisation.

Therefore, we could assume that globalisation, with the help of the media, has developed people's knowledge about Arab culture and helped them to become more open to accept elements of foreignness in the globalised context. In this regard, Sun (2001: 35) states that "openness towards other cultures allows translators to adequately render writing [i.e. apply foreignising translation] from other cultural settings and regional traditions".

### **7.3. A parallel corpus study of Mahfouz's novels in translation**

This section provides a detailed investigation that reveals the translators' behaviour in their translations of cultural-specific items, their choices being deemed to have taken place as a result of their translational habitus. Basic concepts related to culture, culture-specific items in literary works and translation strategies that are available for translators when translating CSIs were all presented earlier (see section 2.3.3.1). In this section, we firstly look more closely at Ivir's strategies and Venuti's model; and secondly, we provide detailed analysis of the data extracted from the novels, together with an interpretation of the data for the purpose of this research.

Moreover, we correlate the results of the data from the novels with findings from our interviews mainly to explain the translators' translational habitus and how it is reflected in the end product of translation. This could explain how translators' habitus is influenced by the field and how the field could influence translators' practices in their translations.

#### **7.3.1. Culture-specific Items**

Translation scholars have proposed different classifications for these CSIs. Newmark (1988) classified CSIs into ecology (flora, fauna, winds etc), organisations, customs, ideas (political, social, legal, religious or artistic), material culture (artifacts, food, clothes, houses and towns,

transport), gestures and habits and social culture (work and leisure). Tomalin and Stempleski (1993) also proposed different types of CSIs, these are: ideas (values, beliefs), institutions, behaviours (folklore, music, art, literature) and products (customs, habits, food, dress, lifestyles). Finally, Espindola and Vasconcellos (2006) suggested different types of CSIs: local institution, anthroponomys, measuring systems, forms of entertainment, food and drink, means of transportation scholastic reference, fictional character, religious celebration, legal system and dialect.

For the purpose of this research, based on Larson's (1984: 431) and Baker's (1992: 21) definitions<sup>17</sup> of culture and CSIs, and based on the data available in the corpus under study, selected CSIs are classified as follows: clothes, food, terms of address (honorific titles precede names; they are words that convey esteem or respect and are used when addressing or referring to a person), religious expressions, common expressions and activities, habits and others<sup>18</sup>.

### **7.3.1.1. Ivir's strategies**

Ivir (1987: 35) suggests seven strategies for dealing with CSIs: borrowing, definition, literal translation, substitution, lexical creation, omission and addition.

#### **1. Borrowing:**

This strategy is the transfer of an expression from the source text into the target text without any adaptation, since there is no equivalent term for the source word in the target language (ibid: 38).

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<sup>17</sup> It is worth recalling that culture for Larson (1984: 431) is "a complex of beliefs, attitudes, values, and rules which a group of people share". Also, Baker defines a culture-specific word: "The source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food".

<sup>18</sup> "Others" is a generic category for CSIs where there are too few occurrences to constitute a category.



Using a borrowing strategy allows translators to use borrowed expressions freely if they have been used before in the target text. Moreover, readers of a translated text will know about the borrowed term as much as the source language users (Ivir, 1987: 38). This strategy usually needs the interference of the translator, on first use, by inserting footnotes, definitions or providing extra information within the text or by a glossary (ibid). In this regard, Neubert & Shreve (1992:72) concur that “the translator may have to intervene by inserting footnotes, providing translators notes, or creating explanatory paraphrases”.

However, this strategy is subject to some limitations that should be observed by the translator prior to use in the translation. That is, borrowing from a language from which a lot of words or terms have already been borrowed is much easier than from a language where borrowing is rare (Ivir, 1987: 38). For example borrowing is possible between Arabic and English languages since there are many words which were originally borrowed from Arabic into English like "algebra from الجبر , algorithm from الخوارزمي - the one who invented them - ". Moreover, the sociolinguistic attitude of the target linguistic community to foreign importation should be taken into consideration. That is, some communities are more open to foreign importation than others. For example, borrowing into a puristic language is more difficult than borrowing into a language that is relatively open to foreign influences (ibid). It is worth noting that a puristic language is a language that rejects foreign words, as well as the non-prestigious indigenous ones (Langer & Davies: 2005: 4).

Let us consider an example from the novel *Khan Al-khalili* (2008) to demonstrate the way the translator uses the borrowing strategy. The following examples show that the translator has borrowed the Arabic words جلباب (English translation: loose garment) and ست (English translation: Mrs.) into the target text, without any adaptation.

#### Examples:

1. و خلع ملابسه و ارتدى الجلباب و الطاقية (خان الخليلى: 146)

(Literal translation: he took off his clothes and put on a long garment and skullcap)

He put on a **gallabiya** and skullcap (Khan Al-Khalili, 2008: 164)

2. وقالت الست دولت (خان الخليلي: 102)

(Literal translation: Mrs. Dawlat said)

**Sitt** Dawlat proclaimed (Khan Al-Khalili, 2008: 111)

## 2. Definition:

Definition involves an explanation of the source culture element, providing the target text with a precise description of what is meant, using words and phrases which are generally understood in the target culture (Ivir, 1987: 39). This strategy can be used in combination with the borrowing strategy. For example, the word حج / **Haj** (perform the pilgrimage in Mecca) can be borrowed in the target text, along with its definition: Haj is one of the five pillars of Islam and has to be undertaken in Mecca, during the month of Al-Haj in the Arabic calendar.

Let us consider the following example from the novel *Midaq Alley*. It shows that the cultural concept has been translated by definition, thus providing the target readers with the full meaning of the source concept.

### Example:

أداء فريضة الحج (زقاق المدق: 269)

(Literal translation: Performing the Haj; Islamic pilgrimage)

Make the holy pilgrimage to Mecca and Medina (Midaq Alley: 269).

## 3. Literal translation:

This strategy requires the translator to render the source cultural expression from one language to another "word-for-word", using the denotative meaning of words, taken straight from the dictionary. It should be noted that the target language grammar and word order are respected

in the target text (Ivir, 1987: 39). Literal translation provides target readers with the precise meaning of the original source expression, but does not convey the underlying sense of the original expression or its style and beauty (ibid). For example, the Arabic proverb "راح يبيع الميه في حارة السقاين" can be translated literally as "he sets off to sell water in the alley of the water-carriers". However, this translation does not convey the intended meaning of the original expression; the real intended meaning of the original can be conveyed by the idiom "selling coals to Newcastle".

#### **4. Substitution:**

This is where translators use a similar target culture element as an equivalent to the source culture element (ibid). This strategy is used when "the two cultures display a partial overlap" (Ivir, 1987: 39), and involves using a concept which is easily recognisable among the target audience. For example, "قيس و ليلي" (Qays and Layla) are two famous characters in the Arab world, taken from the love story Layla and Majnun (ليلي و مجنون "The Madman and Layla") which originates from classic Arabic Literature. These characters can be compared to, and translated as, "Romeo and Juliet". Transliterating their names in the source text means nothing to the western culture. Therefore, using this strategy helps target readers to identify terms easily and to understand concepts without any difficulty. For instance, the Arabic word زكاة (*Zakāh*, it is one of the five pillars of Islam which is paying money to poor people) has no equivalence in English, but a translator can substitute it with the word "Tax" to provide the target reader with an idea about the concept.

#### **5. Lexical creation:**

This means producing a newly-coined expression, which can be understood among target readers, more easily than a borrowed foreign word (Ivir, 1987: 40). This strategy is less common than other strategies, because it challenges the translator's ingenuity on the one hand

and the receiver's powers of comprehension on the other. According to Ivir (ibid: 45), "lexical creation is attempted by a translator when the communicative situation rules out a definition or literal translation, when borrowing is sociolinguistically discouraged and substitution is not available for communicative reasons".

Lexical creation is classified into three types (ibid). First, lexical invention and word formation: totally new words are created, e.g. smoke + fog → smog. Second, words that are semantically close to the source language word: e.g. Americanism/الأمركة or Macdonalisation /المكدنلة. Finally, semantic extension or specialisation of words that are already present in the target language e.g. the word Mobile can be translated to: جوال, نقال, محمول (All of these Arabic words mean mobile phone).

## 6. Omission:

This is when something occurs in the source text and is omitted from the target text (Ivir, 1987: 40). Omission usually occurs when the source text information is not considered important, or when it would cost the translator more communicatively than it could contribute to the faithfulness<sup>19</sup> of the translation.

### Example:

إن خير فخير و إن شر فشر (زقاق المدق: 18 )

(Literal translation: If it is good, then it is good and if it is evil, then it is evil)

Whether good or bad (Midaq Alley: 16)

In this example, the translator has omitted the repetition in the Arabic expression. In our view, the meaning is properly conveyed in the translation, as this repetition is just part of the aesthetic features of the Arabic language.

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<sup>19</sup> In this particular context, faithfulness of translation does not mean literal translation but means adequate, reliable and close enough translation of the original expression. For further details on faithfulness see Basil Hatim and Jeremy Munday (2004) in *Translation: an Advanced Resource Book*.

## 7. Addition:

This strategy is used by adding information to the target text, which does not exist in the source text, so that the target reader can comprehend the message of the original source culture expression (Ivir, 1987: 45).

### Example:

يرتدي جلبابا ذا بنيقة موصول بها رباط رقبة مما يلبسه الأفندية (زقاق المدق: 7)

(Literal translation: He is wearing a cloak with sleeves and necktie that is worn by the gentry).

Dressed in a cloak with sleeves, wearing a necktie usually worn by **those who affect Western dress** (Midaq Alley: 3).

We have classified the above strategies into two categories<sup>20</sup>; source-text oriented strategies and target-text oriented strategies. Based on Ivirs' definition of each strategy one could argue that borrowing, definition, literal and addition are source-oriented strategies. That is because cultural concepts become overt to the audience and thus they become perfectly aware of the text being a translation (Schjoldager, 2008: 72). However, omission, substitution and lexical creation are target-oriented strategies, as they recreate the effect of the source text (ibid). Using these strategies is a way of making the source text more acceptable to target language readers. Hence, it becomes more likely that the readers would not recognise that the text is a translation which, in other words, makes the translation covert (Schjoldager, 2008: 72).

According to Venuti (1995: 19), literary translators always have to choose either to foreignise or to normalise the original text in their translations. There are many scholars who suggest two approaches for translators to choose in their translations. For example, Nida (1964) proposes formal versus dynamic approaches; Newmark (1988) considers semantic versus communicative approaches; Toury (1995) discusses adequate versus appropriate, etc. It should be noted that

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<sup>20</sup> For further details on source and target oriented translations, see Umberto Eco (2001, 2008). *Experiences in Translation*, translated by Alastair McEwen. Toronto: University of Toronto Press.

due to space constraints, we will not delve into too much detail about other scholars' propositions, suffice it to say that, according to Toury (ibid), the most decisive approach is offered by the German theologian and philosopher Schleiermacher (1813).

Schleiermacher suggests that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (in Lefevere, 1977: 74). In this view, he proposes two paths for the translator to choose: the domesticating method and the foreignising method. The former is an "ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home", and the latter is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995: 20). Building on the work of Schleiermacher (1813), Venuti proposes his model of foreignisation vs. domestication.

#### **7.3.1.2. Venuti's Model**

Venuti (1995:20) has proposed the concepts of foreignisation and domestication to assist in categorising the types of strategic choices made by translators. Changing the SL (source language) references and making them accessible for the TL (target language) audience is called domestication. It involves adapting the source text to target language cultural values and references, to give the impression that the text is a target culture original, not a translation. On the other hand, keeping the values and references of the SL and exposing audiences to these is called foreignisation. This involves using source culture features in the target text with minimal adaptation, to indicate for the target culture reader the nature of the source culture values and their foreignness.

## **1. Foreignisation:**

This strategy takes the target reader towards the source text, by using cultural features imported from the source text with minimal adaptation, to allow exposure of the source culture and its strangeness to target culture readers. Venuti (1995: 20) believes that a foreignising translation is highly desirable, since it tries to refuse or resist the domination of target language and cultural values. He (ibid) adds that foreignisation can be “a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations”. In other words, applying this strategy deliberately breaks target language conventions by maintaining something of the foreignness of the source text (Shuttleworth & Cowie, 1997: 59).

Venuti recommends (1995: 40-42) applying foreignisation in translation to highlight the linguistic and cultural difference of foreign texts. Also, in our view, this could highlight the role of translators and their importance in the process of translation, thereby enhancing their status and position in the field of translation.

## **2. Domestication:**

This is “an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home” (Venuti, 1995: 20), i.e. bringing the source language author into the “comfort zone” of the TL reader. The strategy of domestication tends to minimise the number of foreign features in the source text, by ensuring that it conforms to the cultural settings and cognitive baggage of the target culture and target culture addressees. It is usually adopted to produce a fluent style and to minimise the strangeness of the foreign text for target text readers. For example, the sentence "هو أكل طعمية" (literal translation: He had *ṭā'miyya*) can be domesticated as “He had fish and chips”.

According to Venuti (1995: 1-2), a translated text is considered acceptable by most publishers, reviewers, and readers when it reads fluently, looks like an original text not a translation, and reflects the writer's personality and intention. Fluency makes the translator more invisible, and thus the writer of the foreign text becomes more visible. Therefore, fluency aims to mask the translator which as a result "contributes to the cultural marginality and economic exploitation that translators suffer everywhere today" (Venuti, 1991: 126). This takes us back to translators' situation in a translational field and to the low status they have. Translators' invisibility and their marginalisation as a professional group contribute towards a heteronomous status of a translational field (Sela-Sheffy, 2005: 9).

It should be noted that the notions of foreignisation and domestication are very broad terms that could apply to many strategies which are themselves much narrower in their focus and meaning. Therefore, based on Ivir's definitions of the seven strategies, we can argue that the strategies of borrowing, literal, definition and addition can be considered as a foreignising translation. However, substitution, deletion and lexical creation strategies can be considered as a domesticating translation. On that basis, the CSIs in the parallel corpus are first, analysed and categorised according to Ivir's model (1987). Second, they are classified under Venuti's model of foreignisation and domestication to assist in identifying the types of strategic choices made by the translators.

### **7.3.2. Corpus analysis and results**

In the previous sections we have examined Ivir's strategies and Venuti's model for the translation of culture-specific items. In this section, and for the purpose of this research, translated versions of six novels written by Mahfouz are examined in detail. Each translated novel is analysed to identify the strategies used by the translators in translating cultural-specific items, and to reveal whether the translators have become more willing, over time, to adopt a foreignising approach in their translations. This investigation is expected to provide insights



into the translators' translational habitus and how it is influenced by different socio-cultural factors in the field of translation.

In other words, the study derives data from a corpus that consists of six novels and their translations: *Midaq Alley* translated by Le Gassick in 1966; *Thief and the Dogs*, translated by Le Gassick and Badawi in 1984; *Respected Sir* translated by El-Enany in 1986; *Arabian Nights and Days*, translated by Johnson-Davies in 1994; *The Day the Leader was Killed*, translated by Hashem in 1997; and *Khan al-Khalili* translated by Allen in 2008. These translated novels, which were published between the period of 1960s and 2000s, are selected and examined to reveal translators' practices in their translations. It is argued that translators' practices are a result of their habitus, thus, examining their practices is expected to provide useful insights into the translators' translational habitus and how it changes over time.

The novels are analysed chronologically, by date of publication of the translated text, in terms of six aspects of CSIs: clothes, food, terms of address, religious expressions, common expressions and activities, habits and others. Based on the two main cultural strategies of domestication and foreignisation postulated by Venuti, CSIs in the novels are classified to identify the frequency of translation strategies. It is important to note that this is a quantitative attempt to analyse cultural translation strategies in the corpus and is not intended to offer judgment as to the correctness or appropriateness of the translations of these CSIs.

The corpus of the study is examined as follows: first, all types of CSIs are identified in the texts and in their translations, based on different possible features already explained in preceding sections, coupled with insights from our intercultural awareness; second, each item is examined to identify which one of Ivir's strategies was applied in its translation and third, the number of occurrences for each strategy is calculated and then grouped under Venuti's model of foreignisation vs. domestication. After that, the percentage of foreignisation strategies, compared to those of domestication, is calculated for each novel. Finally, a comparison between the calculated percentages and the dates of translations is conducted, to identify whether

translators' approach in their translations changed over time. For better understanding, randomly selected examples, that cover all types of CSIs in the novels under study, in addition to how they were dealt with by translators, are given in appendix D (p. 116, Vol. 2)

### **1. Midaq Alley (1966):**

*Midaq Alley* is one of Mahfouz's early novels and it remains among his most popular. It was written in 1947 and translated from Arabic into English by Le Gassick. *Midaq Alley* was first published in 1966 by the AUCP. It portrays the complex lives of the lower-class inhabitants of Midaq Alley, an isolated dead end street in Cairo, after the end of World War II. Those who try to escape from tradition and poverty end up with broken and unfulfilled dreams. The novel describes in depth the Egyptian society; it shows how the characters that live in the same neighbourhood react to a mixture of promise and threat emanating from Western-influenced modernisation of Egypt.

After analysing the original text of *Midaq Alley* and its translation, all types of CSIs are identified and the frequency of each strategy is calculated to determine whether CSIs are mostly domesticated or foreignised. We have identified a total of 483 CSIs in the novel and classified them under the two approaches as presented in table 7.2.

**Table 7.2: Frequency and percentage of the strategies applied to the translation of *Midaq Alley***

Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	51	3	0	2	0	0	0
Food	14	0	0	0	0	5	0
Terms of address	118	157	1	42	0	1	0
Religious expressions	3	4	0	1	56	5	0
Common expressions	6	0	0	0	6	0	0
Activities, habits and others	8	0	0	0	0	0	0
Total	364/ 482			118/482			
Percentage	75.5%			24.5%			

Table 7.2 clearly demonstrates that the prevailing tendency is domestication and that the foreign elements in the novel are eliminated mostly through substitution and deletion. We have identified 482 CSIs, 364 out of 482 are translated by domestication and 118 out of 482 are translated by foreignisation. From a percentage point of view, the level of domestication is 75.5% and of foreignisation 24.5%.

The following table presents, for each type of CSI, an example from the novel and how it was translated by the translator. It is worth recalling that a large number of examples of all types of CSIs extracted from the novel are presented in table form in appendix D (p. 116-144, Vol. 2).

Table 7.3: Examples extracted from *Midaq Alley*

An example of each type of CSIs	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	لا تمش بلا طربوش (زقاق المدق، 1947: (45)	Never go without a <b>hat</b> (Midaq Alley, 1966: 44)	Do not walk without a fez.	Substitution
<b>Food</b>	صينية فريك محشو بالحمم (زقاق المدق: (67)	<b>Cooked green wheat</b> mixed with pieces of pigeon meat (Midaq Alley: 67)	A big plate of pigeon meat stuffed with green wheat.	Definition
<b>Terms of address</b>	و لم يكن السيد رضوان معدودا من العلماء (زقاق المدق: (91)	<b>Radwan</b> Hussainy was not a scholar (Midaq Alley: 90)	<b>Mr.</b> Radwan Hussainy was not considered as a scholar.	Deletion
<b>Religious expressions</b>	يا رب يا معين يا رزاق يا كريم حسن الختام يا رب كل شيء بامرہ. مساء الخير يا جماعة (زقاق المدق: (5)	Good evening everyone (Midaq Alley: 1)	Good Lord, the helper, the giver, the generous. Asking for good epilogue Good Lord. Everything is in his hands. Good evening everyone.	Deletion
<b>Common expressions</b>	بليها و اشربي ماءها (زقاق المدق: 143)	I don't give a damn (Midaq Alley: 146).	Wet it and drink its water.	Substitution
<b>Activities, habits and others</b>	ثم تناولت لفافة الحناء (زقاق المدق: 136)	She picked up her <b>perfume</b> (Midaq Alley: 139).	She picked up a container of reddish-brown colour.	substitution

For best understanding, figure 7.1 summarises the results of the analysis which shows that a large number of CSIs were domesticated by the translator except in relation to the use of religious expressions.

## Midaq Alley 1966

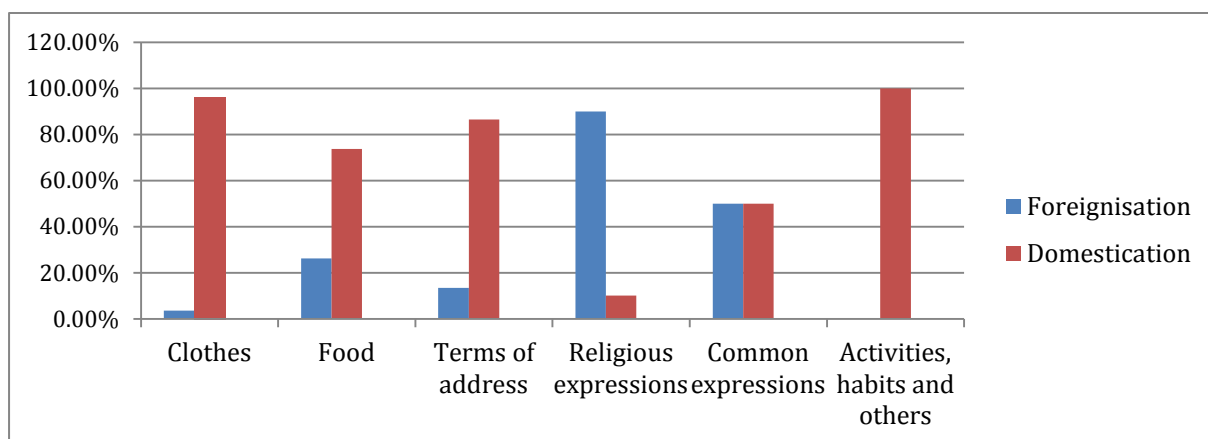


Figure 7.1: Translation Strategies Used by the Translator Trevor Le Gassick

## 2. The Thief and the Dogs (1984)

This novel is one of Mahfouz's most celebrated novels. That is because it is the first novel to employ the style of stream of consciousness – expressing the continuous flow of thoughts, feelings, and memories in the human mind (OCLC WorldCat, 2014). It was written in 1961 and translated into English by Le Gassick and Badawi in 1984. In this novel Mahfouz expresses his disappointment at the failure of the 1952 revolution to bring real change. He sets his characters in a world full of emotional and political features. He portrays people's dilemmas, passions and frustrations.

After analysing *The Thief and the Dogs*, we have identified all types of CSIs in the novel and classified them under each strategy. We have presented the strategies adopted by the translators in their translations of culture-specific items and summarised the results in table 7.4.

**Table 7.4: Frequency and percentage of the strategies applied to the translation of *The Thief and the Dogs***

Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	2	0	0	4	0	0	0
Food	3	0	0	3	0	0	0
Terms of address	26	5	0	79	0	0	0
Religious expressions	0	4	0	0	11	0	0
Common expressions	4	0	0	0	1	0	0
Activities, habits and others	5	0	0	0	0	0	0
Total	49/147			98/147			
Percentage	33.3%			66.6%			

It can be noticed from the table above that the number of foreignising strategies increased. We have identified 147 CSIs, 49 of these 147 are translated by domestication and 98 of the 147 are translated by foreignisation. From a percentage point of view, the level of domestication is 33.3 and the level of foreignisation is 66.6. It is worth mentioning that the translator of the novel in 1966 (i.e. Le Gassick), who showed a tendency toward the domesticating approach, is the one who translated *The Thief and the Dogs* with the help of Badawi in 1984. However, in 1984, he showed an increased usage of the foreignising approach in the translation. When the translator Le Gassick was asked in the interview about his preference for the two approaches of foreignisation and domestication in translating CSIs, he (2012: 89, Vol. 2, Ques. 4) proclaimed his preference for domestication in his translation at all times. This incident confirms Bourdieu's view that agents behave according to their habitus without "knowing what they are doing (in the sense of being able to adequately explain what they are doing)" (Jenkins, 1992: 76, emphasis in original).

Table 7.5 presents examples of CSIs which are randomly chosen from the novel to enhance our understanding of applying different strategies on different types of CSIs.

Table 7.5: Examples extracted from *The Thief and the Dogs*

An example on each type of CSIs	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	فجرى اليه بجلبائه و صنذله (اللص و الكلاب : 90)	Raced toward him in <b>galabiya</b> and sandals (The Thief and the Dogs : 103).	He ran toward him wearing a long garment and sandals.	Borrowing
<b>Food</b>	سأرسل لك الواد ليحضر الكباب (اللص و الكلاب: 124).	I will send the waiter to get you some <b>cooked meat</b> (The Thief and the Dogs: 138).	I will send the guy to get you Kabab.	Substitution
<b>Terms of address</b>	ترى كيف حالك يا شيخ علي يا جنيدي (اللص و الكلاب: 18).	He wondered how Ali al-Junaydi was (The Thief and the Dogs: 26).	I wonder how are you Sheikh Ali al-Junaidī	Deletion
<b>Religious expressions</b>	قل ان كنتم تحبون الله فاتبعوني بحبيكم الله (اللص و الكلاب: 26).	If you love God, then follow me and God will love you (The Thief and the Dogs: 32).	If you love God, then follow me and God will love you.	Literal
<b>Common expressions</b>	ألف نهار أبيض (اللص و الكلاب: 9)	How marvellous (The Thief and the Dogs: 16).	Thousand white days.	Substitution
<b>Activities, habits and others</b>	توضأ و اقرأ (اللص و الكلاب: 26)	<b>Wash</b> and read (The Thief and the Dogs: 32).	Perform the Islamic wash and read.	Substitution

For best clarity, the results of the analysis are presented in figure 7.2. It shows that the translators applied the foreignising approach almost in all types of CSIs.

The Thief and the Dogs 1984

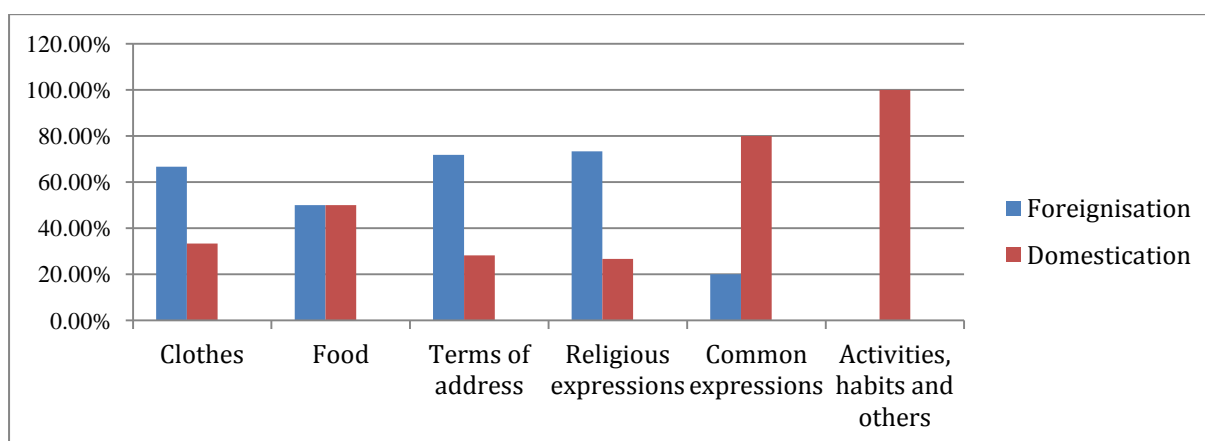


Figure 7.2: Translation strategies used by the Translators Trevor Le Gassick and M. Badawi

### 3. Respected Sir (1986)

The novel was written in 1975 and translated by El-Enany in 1986. It tells the story of a man, Othman Bayyumi, who was born in modest circumstances. He was a very good student who had to stop pursuing his studies because his only family provider – his mother - died. In this novel, Mahfouz demonstrates how an individual’s character and family background may determine his or her achievements.

After examining *Respected Sir* (original and translation), we have identified a total of 84 CSIs in the novel and classified them under the two approaches as presented in table 7.6.

**Table 7.6: Frequency and percentage of the strategies applied to the translation of *Respected Sir***

Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	4	0	0	4	0	0	0
Food	2	2	0	2	0	0	0
Terms of address	29	2	0	4	0	0	0
Religious expressions	2	5	0	0	16	0	0
Common expressions	3	0	0	0	2	0	0
Activities, habits and others	2	0	0	1	1	3	0
Total	51/84			33/84			
Percentage	60.7%			39.3%			

Based on table 7.6, the total number of all types of CSIs in the novel is 84. 51 CSIs out of 84 are translated by domestication and 33 out of 84 are translated by foreignisation. This means that the level of domestication is 60.7% and the level of foreignisation is 39.3%. It can be noticed that there is a drop in foreignisation in 1986 if compared with 1984.

For the purpose of understanding the drop in the percentage of foreignisation in *Respected Sir* (1986), we reviewed the translator’s responses in the interview that we conducted with him.



We found that the translator of this novel, namely El-Enany, prefers applying domestication at all times. In other words, when we asked him which approach he prefers in translating CSIs, he (2012: 114, Vol. 2, first paragraph) said: “I think I am more of a domesticator than a foreigniser. I would only keep in the translation what ‘foreignness’ that was absolutely necessary or unavoidable, but never for the sake of keeping in an ‘exotic’ element”.

Based on the translator’s declaration of his preference of the domesticating approach, we could argue that his intention to domesticate the translation is the reason behind the drop in the percentage of foreignisation. However, the percentage of foreignisation in El-Enany’s translation is still more than the one that was translated in 1966. In other words, although we found that there is a drop in the percentage of foreignisation in the novel translated by El-Enany in 1986 (i.e. from 66.6 to 39.3%), it is still higher than the percentage of foreignisation in the novel that was translated in 1966 (i.e. 24.5%). Thus, we felt the need to explore this phenomenon by asking El-Enany if he thinks that translators have become more open to applying foreignisation in their translations than before. He (2012: 114, Vol. 2, Ques. 9) said:

I think borrowing is happening nowadays more than it used to in the past in translations. But this is part of a wider phenomenon, far from being particular of literary translation. You find it in all the media all the time. It is a byproduct of cultural “promiscuity”, so to speak, or cultural globalization (which is a two-way thing), the growing Arab communities in the English-speaking world and the west generally, and of course the increasing presence of the Arab region and its events in the news – all of which inevitably enhance the occurrence of word borrowing, which in turn makes this more acceptable in translation than the use of a target-language approximation.

In view of El-Enany’s statements, we could argue that although he intends to domesticate the translation, his translational habitus is still influenced by his beliefs that borrowing is more tolerable in the translation than before, because of the media and the increasing presence of Arabs in the West. This could be the reason behind his usage of some foreignising strategies in his translation.

Table 7.7 includes a number of examples that were extracted from the novel to demonstrate how each type of CSI was dealt with by the translator.

Table 7.7: Examples extracted from *Respected Sir*

An example of each strategy	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	تمزق فيه جلبابه الجديد (حضرة المحترم: 26)	His new <b>galabiya</b> was torn (Respected Sir: 51)	His new garment was torn.	Borrowing
<b>Food</b>	خير ما في حياته من طعام لحمة الرأس أو الكباب (حضرة المحترم، 1975 : 59).	Whose best food was ox cheek and <b>kebab</b> (Respected Sir, 1986: 72)	The best food in his life is the meat in the ox's head or the Kebab.	Borrowing
<b>Terms of address</b>	عندك المعام حسونة (حضرة المحترم: 60)	What about the daughter of <b>Mr.</b> Hassuna (Respected Sir: 91).	You have Boss Hassuna	Substitution
<b>Religious expressions</b>	سعيدة ان شاء الله (حضرة المحترم 109:)	Are you happy? (Respected Sir: 149).	Are you happy? If God wills.	Deletion
<b>Common expressions</b>	يا ألف نهار أبيض (حضرة المحترم: 60)	Hurrah! What a happy day! (Respected Sir: 91).	Thousand white days.	Substitution
<b>Activities, habits and others</b>	الحمد لله أجروالي حجامة (حضرة المحترم : 63)	Thank God. They <b>cupped</b> me (Respected Sir: 95).	Thank God. They performed cupping on me.	Literal

Also, for better understanding, figure 7.3 presents each type of CSIs and how it was dealt with by the translator in the dichotomy of foreignisation and domestication.

Respected Sir 1986

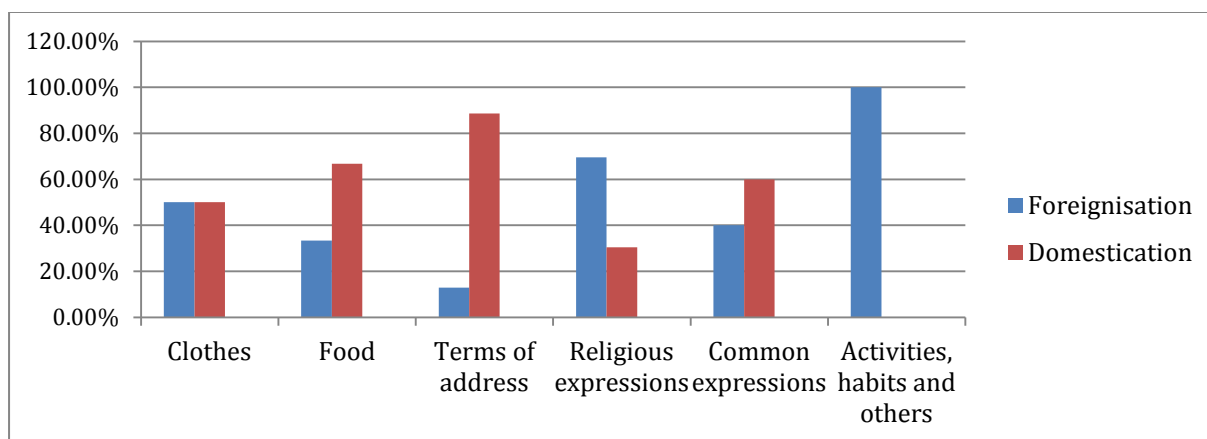


Figure 7.3: Translation Strategies Used by the Translator Rasheed El-Enany

The figure shows that the domesticating approach is the prevailing approach in the translation, except in relation to the translation of activities, habits and others and religious expressions. It is worth recalling that many examples extracted from the novel are presented in table form in appendix D (p. 420).

#### 4. Arabian Nights and Days (1994)

This novel is based on the folk tales of *The Thousand and One Nights* which is also known as *The Arabian Nights*. This novel depicts in a covert way the foreign influence on Egypt that came and destroyed everything pure and beautiful. The novel was written in 1979 and translated by Johnson-Davies in 1994.

After analysing this novel, CSIs were identified and categorised based on the domestication vs. foreignisation dichotomy. We have presented the results of the analysis in the table below.

**Table 7.8: Frequency and percentage of the strategies applied to the translation of *Arabian Nights and Days***

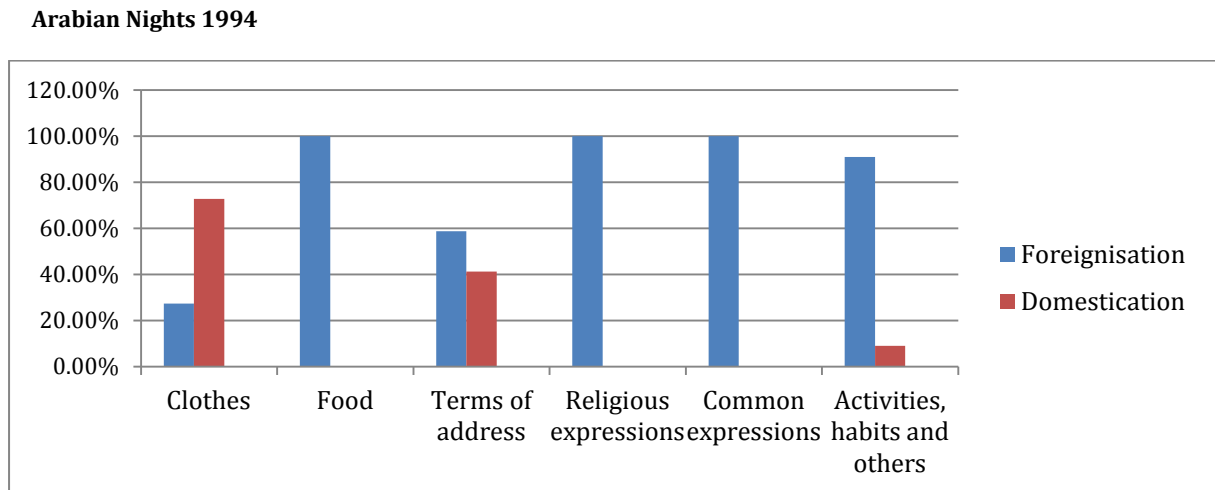
Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	8	0	0	3	0	0	0
Food	0	0	0	7	0	0	0
Terms of address	45	7		74	0	0	0
Religious expressions	0	0	0	0	30	0	4
Common expressions	0	0	0	0	4	0	4
Activities, habits and others	1	0	0	10	0	0	0
Total	61/194			133/194			
Percentage	31.4%			68.6%			

Table 7.8 shows that 61 CSIs out of 194 are translated by domestication and 133 out of 194 are translated by foreignisation. Expressed in percentages, the level of domestication is 31.4% and the level of foreignisation is 68.6%. This means that there is an increased usage of foreignisation in this novel if compared to the novel that was translated in 1986 and if compared to the first translated novel in this corpus (i.e. in 1966). Examples are provided in table 7.9 for better understanding of how CSIs were translated using different available strategies.

Table 7.9: Examples extracted from *Arabian Nights and Days*

An example of each strategy	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	طالعه في جلباب فضفاض أبيض (ليالي ألف ليلة : 33).	Appearing in a flowing white <b>robe</b> (Arabian Nights and Days: 24).	Appearing in a loose white garment.	substitution
<b>Food</b>	و جاءهم فاضل بطبق البسيمة و المشبك (ليالي ألف ليلة : 82).	Fadil brought them a dish of sweet <b>bassema</b> and another of <b>mushabbik</b> (Arabian Nights and days: 63).	Fadil came carrying a dish of Baseema and mishabbik.	Borrowing
<b>Terms of address</b>	مر تحتهم في تلك اللحظة المعلم سحلول (ليالي ألف ليلة : 88).	At the moment there passed below them Sahloul (Arabian Nights and Days: 68).	At that moment Boss Sahloul passed below them.	Deletion
<b>Religious expressions</b>	أستودعك الله (ليالي ألف ليلة : 65).	I commend you to the protection of God (Arabian Nights and Days: 51).	I commend you to the protection of God.	Literal
<b>Common expressions</b>	و لكنك الخير و البركة (ليالي ألف ليلة : 11)	But you are goodness itself and good luck (Arabian Nights and Days: 6).	But you are the goodness and the blessing.	Literal and addition
<b>Activities, habits and others</b>	فأفرج بقوته الذاتية عن الشيعة و الخوارج (ليالي ألف ليلة : 60).	His pursuit of the Shiites and the <b>Kharijites</b> (Arabian Nights and Days: 40).	With his own power, he released the Shiite and al-Khawarij (sects in Islam)	Borrowing

Also, for best clarity the results of the analysis are presented in figure 7.4. It shows that the foreignisation approach is the prevailing approach in the translation of this novel.



**Figure 7.4: Translation Strategies Used by the Translator Denys Johnson-vies**

Figure 7.4 presents clearly that the use of foreignisation strategies is the dominant practice by the translator in this novel.

### **5. The Day the Leader was Killed (1997)**

In this novel, Mahfouz manages to interlink three major themes: love, death and the human condition. The novel is set in the 1980s when the Egyptian President Anwar Sadat was working on making Egypt open to many private investments which, as a result, led to political unrest and instability, culminating in the assassination of Sadat in 1981. The novel was written in 1985 and translated by Hashem in 1997.

After analysing the novel we have calculated the occurrences of each strategy and for each type of CSI and summarised them in table 7.10.

**Table 7.10: Frequency and percentage of the strategies applied to the translation of *The Day the Leader was Killed***

Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	1	0	0	2	0	0	0
Food	3	0	0	6	0	0	0
Terms of address	6	0	0	14	0	0	0
Religious expressions	0	0	0	1	16	0	0
Common expressions	4	0	0	0	1	0	0
Activities, habits and others	0	0	0	14	0	0	0
Total	14/68			54/68			
Percentage	20.6%			79.4%			

Based on table 7.10, it is revealed that the foreignisation approach has increased again in frequency. The total number of CSIs in the text is 68. 14 out of 68 are translated by domestication and 54 out of 68 are translated by foreignisation. This means, from a percentage viewpoint, that the domestication decreased around 10% to become 20.6% and, thus, the foreignisation increased 10% to become 79.4%. In the table below, there are some examples that were extracted from the novel to demonstrate how the translator dealt with some of the CSIs in the novel.

Table 7.11: Examples extracted from *The Day the Leader was Killed*

An example of each strategy	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	فواز يملأ جلبابه في استرخاء (يوم قتل الزعيم: 80)	Fawaz relaxes in his <b>gallabiyah</b> (The Day the Leader was Killed: 90)	Fawaz feels relaxed in his garment.	Borrowing
<b>Food</b>	أحب الملوخية (يوم قتل الزعيم: 15)	I like <b>mulukhiya soup</b> (The day the Leader was Killed: 15).	I like mulukhiyah	Borrowing
<b>Terms of address</b>	كيف حال المعلم (يوم قتل الزعيم: 21)	How is the <b>Master</b> (The day the Leader was Killed: 22).	How is the Boss?	Substitution
<b>Religious expressions</b>	ربنا لا تؤاخذنا ان نسينا أو أخطأنا(يوم قتل الزعيم: 21)	O God, forgive us should we forget or err (The day the Leader was Killed, 1997: 22).	Our Lord, do not impose blame upon us if we have forgotten or made a mistake	Literal
<b>Common expressions</b>	على خيرة الله (يوم قتل الزعيم: 54)	That's just fine (The day the Leader was Killed:60)	On the finest of God	Substitution
<b>Activities, habits and others</b>	واجهنا الحقيقة في عصر الانفتاح (يوم قتل الزعيم: 12)	Face reality in the days of Infitāh (The day the Leader was Killed:12).	We face reality in the age of openness	Borrowing

Moreover, as we believe that figures are effective tool for better understanding of the results of the analysis, we present the results in the figure below.

The Day the Leader was Killed 1997

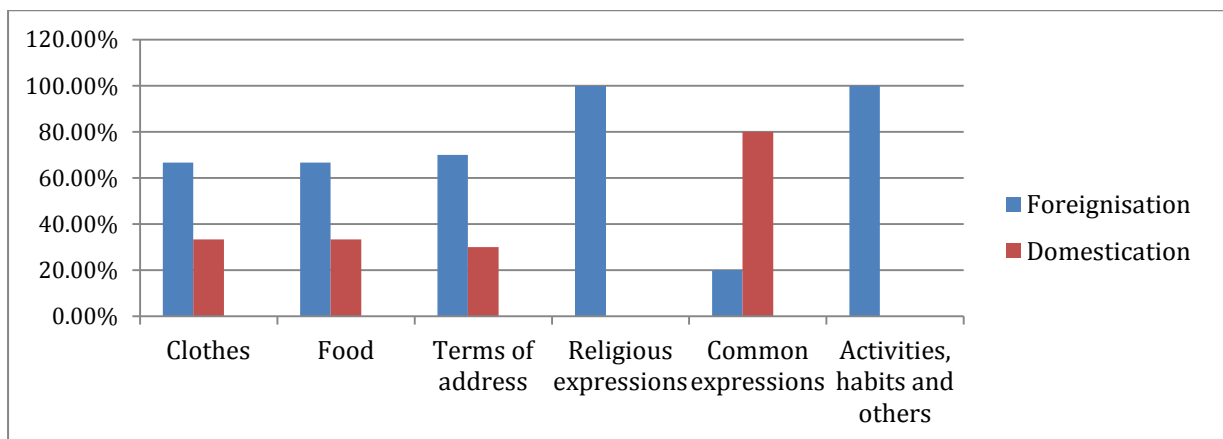


Figure 7.5: Translation Strategies Used by the Translator Malak Hashem

## 6. Khan al-Khalili (2008)

*Khan al-Khalili* was written in 1945 and translated by Allen in 2008. It reflects the Egyptian people's concerns and problems during the Second World War. In this novel Mahfouz shows how the war affects the social and economic conditions in Egypt which in turn affects people's lives. The novel tells the story of a middle-class family that has taken refuge in one of Cairo's historic neighbourhood; Khan al-Khalili. In this novel Mahfouz portrays the narrow streets, crossed alleys, busy cafés, and ancient mosques of Khan al-Khalili and its inhabitants through the eyes of Ahmad, who is the novel's central character.

After examining this novel, we have identified a total of 282 CSIs in the novel and classified them under the two approaches as presented in the table below.

**Table 7.12: Frequency and percentage of the strategies applied to the translation of *Khan al- Khalili***

Approach Category	Domestication			Foreignisation			
	<i>Substitution</i>	<i>Deletion</i>	<i>Lexical Creation</i>	<i>Borrowing</i>	<i>Literal</i>	<i>Definition</i>	<i>Addition</i>
Clothes	5	0	0	8	0	1	0
Food	6	0	0	10	0	2	0
Terms of address	56	10	0	90	0	1	0
Religious expressions	1	0	0	0	42	0	11
Common expressions	2	0	0	0	10	0	0
Activities, habits and others	2	0	0	25	0	0	0
Total	82/282			200/282			
Percentage	29.1%			70.9%			

The text analysis reveals that adopting foreignisation is more common than domestication. The total number of CSIs in the text is 282. 82 out of 282 are translated by domestication and 200 out of 282 are translated by foreignisation. From a percentage view point, the domestication level is 29.1% and the foreignisation level is 70.9%.



In the table below, there are some examples that were extracted from the novel to demonstrate how the translator dealt with different types of CSIs in the novel.

Table 7.13: Examples extracted from *Khan al-Khalili*

An example of each strategy	Source text	Translation in the TT	Literal translation	Strategy adopted
<b>Clothes</b>	ليس طربوشه كأنما يتأهب لمغادرة المكان (خان الخليلي: 180)	He put on his <b>fez</b> as though making ready to leave (Khan al-Khalili: 201).	He put on his fez as he makes himself ready to leave the place.	Substitution
<b>Food</b>	فيها هنا ألذ طعمية و أشهى فول مدمس (خان الخليلي: 13)	It's not only the tastiest <b>taamiya</b> and <b>ful mudammis</b> (Khan al-Khalili: 10).	It is here the tastiest taamiya and most delicious ful.	Borrowing
<b>Terms of address</b>	أي مخبأ يا سعادة البيك (خان الخليلي: 41)	Which bomb shelter you are talking about (Khan al-Khalili: 44).	Which shelter you are talking about your Excellency	Deletion
<b>Religious expressions</b>	يا دين محمد (خان الخليلي: 85)	Good heavens (Khan al-Khalili: 90).	Oh Mohammad's religion.	Substitution
<b>Common expressions</b>	أكبر منك بيوم يعرف أكثر منك بسنة (خان الخليلي: 57).	Someone one day older than you is a whole year wiser (Khan al-Khalili: 60).	Older than you by a day, knows more than you by a year	Literal
<b>Activities, habits and others</b>	العيد غدا فلنؤجل السكر الى الغد (خان الخليلي: 119).	Tomorrow's the <b>Eid</b> (Khan al-Khalili: 131).	Tomorrow is the Eid, let us postpone getting drunk till tomorrow.	Borrowing

Khan al-Khalili 2008

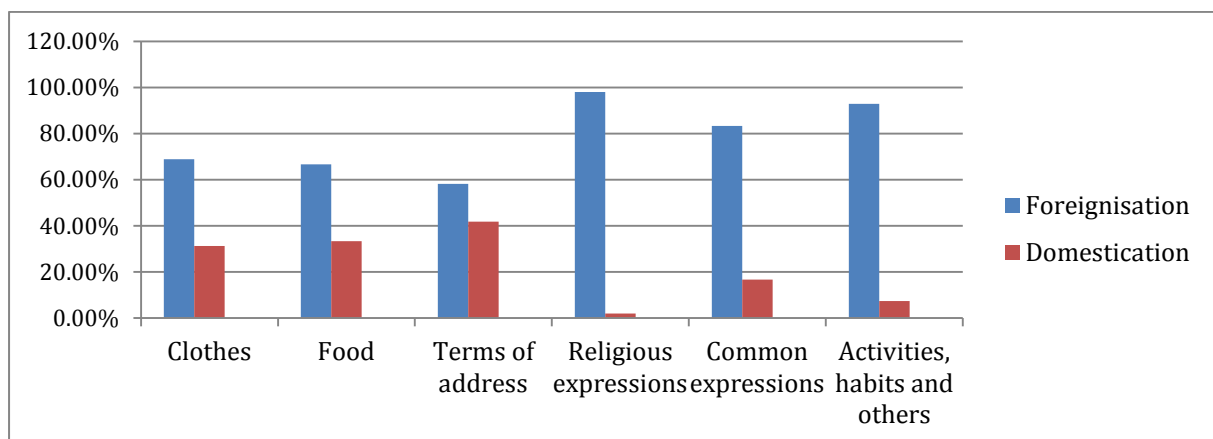


Figure 7.6: Translation Strategies Used by the Translator Roger Allen

Figure 7.6 shows that the foreignisation approach is the prevailing approach in the translation. It is worth noting that examples extracted from the novel are presented in table form in Appendix D (p. 435).

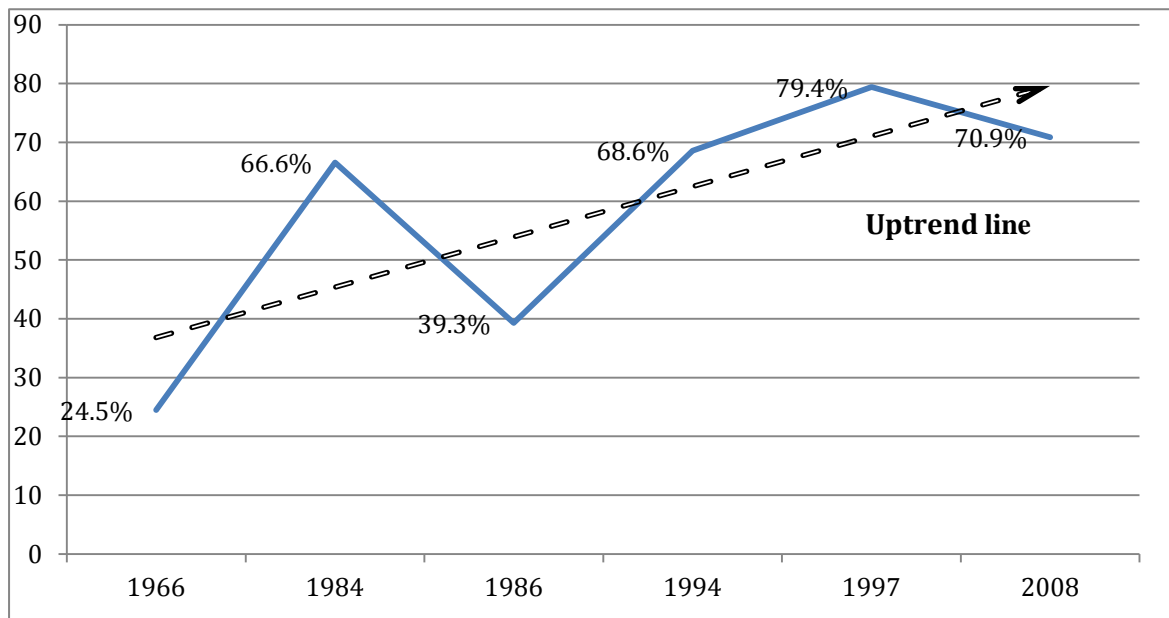
Overall, the results of the analysis suggest that there is an increase in using foreignising strategies over time. Through the years from 1966 until 2008, foreignisation increased by 46.4%. Beginning with 1966, the translated novel contains a low percentage of foreignising strategies that is equal to 24.5%. In 1984, the percentage of using foreignisation has remarkably increased to 66.6%.

Afterwards, despite the dramatic decrease in the use of foreignisation strategies in the novel translated in 1986, there was a gradual increase in using foreignisation strategies in the translations under study. This became apparent in 1997 where the percentage of foreignisation has reached its highest level of just below 80%. At the end of the study period, foreignisation decreased if it is compared to 1997 yet the percentage of 70.9% remains significantly higher than the beginning of the study period.

**Table 7.14: Summary of Analysis Results: The Percentage of Foreignisation**

<b>Year of translation</b>	<b>The percentage of foreignisation</b>
1966	24.5%
1984	66.6%
1986	39.3%
1994	68.6%
1997	79.4%
2008	70.9%

For best understanding, a trend line is drawn as a graphical representation of the trend or the direction in the data. This mathematical curve, like a linear, indicates that there is increase in the foreignisation percentage.



**Figure 7.7: A graphical Representation of the Trend in the Data**

In figure 7.7, all observations are connected by a series of lines. In addition, a dotted line that goes through the data points, or as close as possible, is added to represent the best fit of all data points. The gradient of the dotted line informs the nature of the relationship being represented including any sharp drops or rises (field, 2009: 200). It is obvious that the relationship is positive indicating that as time passes, the level of foreignisation increases. It is worth noting here that, statistically, deviances between the observed data and the dotted line will always occur, simply because the dotted line represents the mean value of all observations (ibid: 35).

We have already argued that the translators' behaviour towards an increased usage of the foreignising approach in their translations is a result of their translational habitus. Translators' translational habitus should be influenced by factors in the field of translation where these translations were produced. For the purpose of understanding how the translational habitus

was constructed in the field, we conduct interviews with agents in the field of translation. That is because agents who hold the capitals of the field are part of that particular field.

Therefore, revealing their thoughts, feelings, experiences and knowledge in the field could explain how their translational habitus was constructed or at least was influenced. That is mainly because all these together are part of their embodied cultural capital which constructs their translational habitus. To achieve this aim, we investigate the affect of Mahfouz's Nobel Prize, the 11 September attack and globalisation on translators' translational habitus. It is worth noting that although we investigate only these three factors, there will be other factors that might influence translators' habitus collectively or individually.

#### **7.4. Explaining translators' translational habitus: Interviews' analysis and results**

As a social practice, translation is performed in a social space by agents who belong to multiple social fields. Translation is subject to various constraints in the social space other than those constraints imposed by the source text and by the linguistic differences between the source and target languages. According to Toury (1995: 54), translators, as key mediators in the process of translation, are influenced by different socio-cultural factors in the field where the translations are conducted i.e. the translational field.

As we have noted, the evidence from our corpus analysis reveals that the translators' behaviour in their translations has changed over time, as they tend nowadays to adopt a foreignising approach in their translations of CSIs, notably more so than before. The translators' collective behaviour of foreignisation is a result of a collective habitus in the field of cultural production. According to Simeoni (1998: 32), translators' behaviour is a result of the social and cultural history of the field.

Therefore, for the purpose of investigating their translational habitus, translators were asked at the interview different question in relation to their translations of CSIs. This aims to reveal their

thoughts and experiences in the field of translation, which are part of their cultural capital, and these thoughts and experiences steer their behaviour and influence their practices. It is important to note that because there will be no direct question or answer that can reveal their translational habitus, therefore, we draw inferences about influences on their habitus by analysing and interpreting their responses on questions in relation to CSIs, factors in the field of translation, their readers' knowledge, etc.

The translators at the interview were asked about the challenges they face in translating a literary text from Arabic into English. This is used as a preliminary question to move on to a more relevant and important aspect of the translators' behaviour in translating these challenges. Their answers are summarised in the first column of table 7.15. After that, the translators were asked about their preferred translational approach in the dichotomy of foreignisation and domestication. Their answers are summarised in the second column of table 7.15. We have to note that the star (\*) symbol in the table refers to answers that we collected from resources other than an interview with the translator, for reasons already discussed in the methodology chapter (see section 4.3 p. 124, first paragraph). We have referenced the source of this information in a footnote.

**Table 7.15: Summary of Translators' Responses at the Interviews**

<b>Translator</b>	<b>Challenges in translation</b>	<b>Approach</b>
1. Allen	CSIs	foreignisation
2. Cobham	CSIs	Both
3. Davies	CSIs	Both
4. El-Enany	CSIs	Domestication
5. Hutchins	CSIs	Both
6. Johnson-Davies	*No challenges <sup>21</sup>	*Both
7. Le Gassick	CSIs	Domestication
8. Roberts	CSIs	Both
9. Wright	CSIs	Both
<b>Results</b>	<b>8/9</b>	<b>6/9</b>

<sup>21</sup> \*Johnson-Davies. (2011). AUC Press: Translator Denys Johnson-Davies Speaks about Translating and Naguib Mahfouz. (online video file). Available from: <http://www.youtube.com/watch?v=JG0eyQd31aQ>. [Accessed: 27 October, 2013].

It can be clearly noticed that the majority of translators find CSIs to be one of the challenges in translating Arabic literary texts. These answers prove that CSIs are one of the major concerns for translators and, thus, further highlight the usefulness of this research for many Arabic into English translators.

Translators were asked at the interview about their preferred translational approach when translating CSIs. This question aimed to identify whether translators have a specific preferred approach that directs his/her practices in translation. Six translators out of nine clearly declared their tendency to employ both approaches in their translations and stated that they do not have a specific approach in mind. These results serve our purpose, first by confirming Bourdieu's claim that agents behave in accordance with their habitus without even knowing or having the ability to explain their behaviour in the field. Second, this proves that translators' behaviour in their translations is a result of a collective translational habitus in the field of translation and not only due to personal preference.

We felt the need to explore the responses of the three remaining translators who expressed their preference of a particular approach. First, the translator Allen (2012: 83, Vol. 2, Ques. 12, line 4) said at the interview that he prefers to apply foreignisation in his translation. Although his preference could be obviously the reason behind his application of the foreignising approach in his translation, we believe that he has particular thoughts and experiences in the field that might have influenced his habitus, and thus have influenced his preference for the foreignising approach. Therefore, the translator was asked about factors he takes into consideration while translating CSIs. We found that he (ibid) believes that CSIs such as the word "عم Umm" if translated by substitution as "uncle" in English, will not "achieve the same effect as the original". Besides he (2012: 82, Vol. 2, Ques. 6, paragraph 2) said that his translation aims "to deliberately expose the reader of the translated text to the differences involved in exposure to a foreign language and culture". In view of this, we could infer that Allen believes that the foreignising approach would deliver the same effect of source language item and that his intention to

foreignise his translation is to expose readers to a different foreign culture. These thoughts are part of his habitus which become obvious in his foreignised translations.

In terms of Le Gassick and El-Enany, who prefer to domesticate their translations, we reviewed their interview responses to explain their preference. We asked the translator Le Gassick to tell us why he does not prefer foreignisation in his translation. He explained his preference of domestication by referring to two main factors; first his resistance to racism. He (2012: 91, Vol. 2, paragraph 3, line 2) stated “I think that an underlying reason for my attitude to translating is to do with my disdain for racism and religious intolerance and my awareness of the need to combat them”. Second, the influence on Le Gassick by Arthur John Arberry<sup>22</sup>, a prolific scholar of Arabic and Islamic studies. Le Gassick (2012: 92, Vol. 2, first paragraph) said “I must have learned from his work that translation can and should be fluid and enjoyable to read, rather than stilted and littered with italics and scholarly footnotes”. As for El-Enany, he (2012: 114, Vol. 2, first paragraph, line 3) believes that “foreignisation ‘otherifies’ the source culture and falsely emphasises its difference, whereas one by-product of translation of fiction ought to be the stressing of the ultimate similarity of the human condition across cultures”.

Based on these attitudes towards foreignisation, we could understand and justify their approach in translation. These beliefs, thoughts and experiences are part of their cultural capital which clearly influenced their approach in translation. However, we have to assert that Le Gassick’s translation in 1984 shows increased usage of foreignisation compared to the text that he translated in 1966. Therefore, we could assume that his habitus was influenced by new experiences and thoughts over time, thus reflected in his practices.

The increased tendency towards applying the foreignising approach in the field can be attributed to different socio-cultural factors which affect the translators’ translational habitus in the field of translation. These factors play an implicit role in structuring their habitus as

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<sup>22</sup> For more information about Arberry’s life and works, see *Obituary: Arthur John Arberry* by S Skilliter. 1970, vol. 33(2), pp. 364-367. Cambridge University Press: Cambridge.

Bourdieu posits (1990b: 91), in that agents' practices are produced in relation to the constraints and demands of the field in which the habitus is appropriate and produced (Bourdieu, 1990b: 52-65). Therefore, translators do not translate in a neutral space. They are constantly exposed to different production constraints (Wolf, 2011: 6).

The market demand is one of these constraints, as it determines the production process of translation (ibid). That is, during the process of translation, translators may anticipate readers' reactions to the translation mainly because "a crucial part of the context is the audience's expectations" (Gutt, 1996: 240). Coulthard (1992: 12) asserts that "translator's first and major difficulty ... is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge". Therefore, whilst translating, translators need to take into consideration their readers, as the aim of the process is to produce a good translation that satisfies readers' tastes and, hence, this could intuitively be expected to lead to economic profits. This could influence the translators' habitus who are expected to behave accordingly. In this regard, Newmark (1988: 5) asserts that translators' expectation of their readers' knowledge of the topic of a translation influences their selection of translation strategy. Also, translators' choices of translation strategy are "largely determined by an awareness of a kind of addressees' profile" (Schäffner and Wieserman, 2001: 33).

For example, the translator Wright (2012: 105, Vol. 2, Ques. 5) affirms that he takes many factors into consideration when he translates CSIs, such as "whether the culturally specific concept might be familiar to the target audience ... whether the target audience would be receptive to the original word in Arabic and so on". Similarly, the translator Hutchins (2012: 96, Vol. 2, Ques. 5) states: "I am willing to do whatever it takes to convey the emotions to a new audience". What is more, the translator Le Gassick (2012: 89, Vol. 2, Ques. 4, paragraph 2) thinks of his readers by saying that "My hope is that readers will become engrossed in the



translations". Therefore, we could argue that translators take the readers of a translation into consideration when they translate CSIs.

We also asked the translators about their beliefs in relation to their target readers' awareness and understanding of Arab culture. It is worth recalling that analysing translators' responses to the interviews aims to reveal their beliefs and thoughts to assist in understanding and explaining their translational habitus. Therefore, we draw conclusions from their responses on questions related to three main factors: Mahfouz's Nobel Prize, the event of 9/11 and globalisation that influenced the field. However, first we have to admit that these interviews have certain limitations. That is, the interviewees' responses may be subject to recall bias and to their own personal interpretation. In order to mitigate this limitation, we have investigated the effect of these factors on the field, as shown in the beginning of this chapter section (7.2), and found that they have influenced the field of translation. In other words, we have demonstrated earlier how the Nobel Prize, the 11 September attack and globalisation have influenced the field of translation and increased Western readers' awareness of Arab culture and Arabic language.

On that basis, the translators at the interviews were asked if these factors increased Western readers' interest and knowledge of Arab culture (see appendix C for interviews' questions). The translators' responses are summarised and presented in table 7.16.

**Table 7.16: Summary of Translators' Responses at the Interviews**

<b>Translator</b>	<b>Nobel Prize</b>	<b>11/9</b>	<b>Globalisation</b>
1. Allen	No	No	No
2. Cobham	Neutral <sup>23</sup>	Yes	Yes
3. Davies	Neutral	Yes	Yes
4. El-Enany	Yes	Yes	Yes
5. Hutchins	Yes	yes	Yes
6. Johnson-Davies	Yes	Neutral	Yes
7. Le Gassick	Yes	Yes	Neutral
8. Roberts	Yes	Yes	Yes
9. Wright	Neutral	Yes	Yes
<b>Results</b>	<b>5/9</b>	<b>7/9</b>	<b>7/9</b>

<sup>23</sup> Neutral means that the translator did not provide a direct or clear answer for the required question.

Based on table 7.16, it could be observed that five translators out of nine believe that their readers became more familiar with Arab culture after the Nobel Prize. Similarly, seven translators out of nine believe that the 11 September attack increased readers' curiosity to learn the Arabic language and culture even if for negative reasons. Also, seven translators out of nine believe that readers have become more open to accepting other cultures and learning about them because of globalisation. It is worth noting that the word neutral in the table represents translators' non definitive answers. For instance, the translator Johnson-Davies (2012: 109, Vol. 2, Ques. 5) in the interview used the word "perhaps" when was asked if the 11 September attack increased interest in Arab culture. Also, when the translator Wright was asked about the Nobel Prize, he (2012: 106, Vol. 2, Ques. 9) said: "I don't know. That was before my time".

The translators' knowledge of how their readers have become more familiar with the Arab culture, and more open to learning about it, is internalised in their translational habitus and has become part of that habitus, with the result that they behave according to this internalised influence. For better illustration of how thr translators think that their readers are influenced by these factors, we take some of the translators' declarations at the interviews. First, the translators interviewed affirm that Mahfouz's Nobel Prize has attracted Western readers to read Arabic literature and especially the work of Mahfouz as a Nobel laureate, thus, increasing the demand for translations from Arabic into English. For example, the translator Le Gassick (2012: 92, Vol. 2, Ques. 7) when interviewed, emphasises that Mahfouz's Nobel Prize stimulated interest in the Arabic novel and Arabic language. The translator El-Enany, likewise, stresses that Mahfouz's Nobel Prize has increased the significance of modern Arabic literature in general and fiction in particular. He supports his claim when he (2012: 113, Vol. 2, Ques. 7, line 2) says that "I know that as a fact from my personal experience as a translator of Mahfouz. My royalties from *Respected Sir*, published in 1986, increased sharply after 1988. Translations of Mahfouz's own fiction accelerated also sharply after 1988". El-Enany (2012: 113, Vol. 2, Ques. 7, line 7) adds that Mahfouz's Nobel Prize was influential in the years immediately following 1988, as there was an increased interest in producing translations of Arabic fiction and "since that time other

events, mostly political in nature, have been behind the continued interest in Arabic culture and its products". In this regard, we take El-Enany's statement "my personal experience as a translator of Mahfouz" as an example to demonstrate how an agent's habitus can be influenced by his/her experiences in the field of translation.

Similarly, the translator Roberts (2012: 101, Vol. 2, Ques. 7) thinks that the Nobel Prize might have an effect on increasing readers' interest in learning about Arab culture. Finally, the translator Johnson-Davies (2012: 109, Vol. 2, Ques. 6) stresses strongly that Mahfouz's Nobel Prize has significantly influenced the field of translation where readers have become more interested in Arab culture. It is worth noting that although the translator Allen declares (2012: 83, Vol. 2, Ques. 11) in the interview that Mahfouz's Nobel Prize did not increase readers' interest in Arabic language and culture, he states somewhere else (in Ritenour, 1989) that Mahfouz's Nobel Prize will educate the world about Arabic literature, but this, according to him, will take time. In the light of his statement, it could be inferred that Allen perceives the influence of Mahfouz's Nobel Prize as a factor for influence on the field and on readers' awareness of and interest in Arabic literature.

Second, in terms of the 11 September attack, the interviewed translators believe that 9/11 increased interest in learning about Arab culture and Arabic language. It is worth noting that even if this factor increased readers' interest in learning Arab culture for negative reasons, it still can be considered as a factor that increased their knowledge of Arab culture.

Starting with the translator Wright (2012: 106, Vol. 2, Ques. 8), he asserts that the 11 September attack increased the interest in learning about the Arabic language and Arab culture, because "enrolment at Arabic language courses rose sharply and there does appear to have been more translation activity". Similarly, the translator El-Enany (2012: 113, Vol. 2, Ques. 6) affirms that the 11 September attack has increased interest in all things Arab/Muslim. He (ibid) says, when interviewed, that the number of students in university departments that teach Arabic language and culture has increased more than doubled in the years following that event. Also, he argues

that the UK government increased funding to encourage the production of more Arabists. He (ibid) adds “part of this heightened interest was naturally reflected in a desire to know more about the Arab/Muslim culture through reading more of its literature in translation”. Other translators, namely Cobham, Johnson-Davies and Davies hold similar opinions. In support of the translators’ view, Hewison (2012: 57, Vol. 2, Ques. 1, line 14) the Associate Director for Editorial Programs at the AUCP, affirms that this event gave a further boost to and interest in not only reading Arabic literature, but also learning the Arabic language. That is, since the 9/11 attack, learning the Arabic language was a key focus for both the educational community and federal and local governments in the United States. They encouraged enrolment in Arabic programmes and courses which have shown rapid growth since 2001 (Sehlaoui, 2008: 281). Moreover, Hewison (2012: 57, Vol. 2, Ques. 1, line 11) adds that 9/11 has increased interest in the Arabic language and culture, but for reasons less positive than the Nobel Prize, as “people for negative reasons saw the disaster in New York and they wanted to see what is going on the Arab world, who are these people and what are they doing”. Finally, the translator Roberts (2012: 101, Vol. 2, Ques. 7) agrees with Hewison’s view as she says that 9/11 has probably increased interest in learning about the Arabic language and Arab culture.

Third, in terms of globalisation, for example, the translator Hutchins (2012: 96, Vol. 2, Ques. 6) states that he assumes his target readers know about the Arab culture, as information about Arab culture is present and accessible in the media and on Wikipedia. He (ibid: line 3) adds, “it does not matter so much whether any one reader knows any one fact, but how easy it would be to look it up”. In the same vein, the translator Roberts (2012: 101, Vol. 2, Ques. 6) agrees that media and globalisation have increased western readers’ awareness of Arab culture and she (2012: 101, Vol. 2, Ques. 5, line 2) thinks also that readers have knowledge of Arab culture “due to study and direct exposure”. In the same manner, the translator El-Enany (2012: 113, Vol. 2, Ques. 5) argues that the West is becoming more interested in the Arab culture though not always in the right way. He (ibid) adds that Media has opened the doors for those who have “the

curiosity to learn more about the culture of those ‘terrorists’ and ‘suicide bombers’, ‘jihadists’ and ‘persecutors of women’ etc” (emphasis in original).

Also, when the translator Davies was asked at the interview if he thinks that globalisation has increased western readers’ awareness of Arab culture, he (2012: 79, Vol. 2, Ques. 2) said “I suppose they must have done. After all, if you watch news from the Arab World every day on your screen, you may well feel motivated to find out more about it”. Other translators interviewed such as Cobham (2011: 71, Vol. 2, Ques. 13), Johnson-Davies (2012: 109, Vol. 2, Ques. 4) and Wright (2012: 105, Vol. 2, Ques. 7) share the same point of view.

In the same vein, Hewison affirms when interviewed that globalisation must affect readers as we see more openness to, and less rejection of, foreign or borrowed terms on the part of readers of the translations. He (2012: 58, Vol. 2, Ques. 3) adds that this is also because of “the new technology and new media; internet, Wikipedia, Skype, and so on, the whole world is more accessible to anybody than it ever was ... culturally they can see much more as much more accessible ... So I suppose certainly globalisation must have an effect of opening the doors and windows wider” for readers.

Hewison adds (2012: 59, Vol. 2, Ques. 1, line 11) that the AUCP even changed its policy for dealing with culture-specific items in translations as a result of these changes. He says that traditionally foreign terms in books are presented in italics. That is because they are not part of the English language, but nowadays they have stopped doing that (they do not put Arabic terms in italics) as they do not want to flag them to the reader. He (ibid, line 15) argues that if they highlight the term it is like they are saying to the reader “this is a foreign term, you probably do not understand it”. Therefore, they are trying to reduce the idea of barriers by making the borrowed Arabic terms part of the target language and much more smoothly integrated within the text. Also, he (ibid, line 9) comments that as people seem not to be bothered by the borrowed terms in the translations, then there will be more tendency to use foreign terms within the text.

In view of that, it could be noticed that many translators in the field of translation believe that Mahfouz's Nobel Prize, the 11 September attack and globalisation have increased readers' awareness of and interest in Arab culture. This would influence the translators' translational habitus and encourage them to employ the foreignising approach in translation because the translators think of how cultural aspects may be perceived and, thus, they make translating decisions accordingly. In this regard, Cindy (2003: 2) asserts that "The increased economic and social/cultural interaction can lead to: (1) greater transborder data flow, (2) greater international cultural influences, and (3) reduction in global cultural diversity. And these effects have potential repercussions on translation in terms of the role of translator, and manner of translation".

It is important to note that some translators might be influenced by all these factors or just one or two of them. This could be explained by recalling the concept of habitus and its nature. An agent's habitus is constantly changing as long as his/her habitus encounters new situations in the field. These changes influence agents' habitus in varying degrees because, first, these changes do not constitute a law-like generalisation and, second, agents are exposed to different experiences in the field that could constitute or at least influence their habitus in that field. Also, and most importantly, we have to mention that these changes influence agents' habitus slowly and unconsciously (Swartz, 2002: 66).

In addition to the above socio-cultural factors, we have explored views of other Arabic into English translators in relation to using a foreignising approach in their translations. Translators believe that when readers read a novel such as those of Mahfouz, which are full of references to cultural concepts, their aim is to explore that foreign culture and learn about it. Therefore, the translators have different views as to why they use a foreignising approach in their translations. For example, the translator Wiersema (2004: 2) affirms that adopting a foreignising approach in translation helps readers to learn about and understand the foreign cultures, because the foreign terms enrich the target text and make it more interesting. Similarly, in his interview

with Büchler et al., (2011: 68), the translator Toney Calderbank justifies his use of a foreignising approach, on the grounds that foreignising the text and leaving some Arabic words in the text is a way of retaining “the Arab flavour of a piece” and making “the reader come into the Arabic, make a bit of an effort, sense some strangeness”. Another Arabic literary translator, Issa Boullata, also believes that foreignising the text “brings something new to the target language while introducing a broader awareness of another culture and celebrating human diversity” (ibid).

On that basis, we can conclude that many factors have influenced the translators’ translational habitus. That is, they believe that due to globalisation their readers have become more open to other cultures and hence readers will accept a foreignising translation and are more able to browse, search and explore any foreign or ambiguous words, especially in this revolutionary period in communication and media. Translators expect that due to Mahfouz’s Nobel Prize and 9/11 event, learning about the Arabic language and Arab culture has become more accessible and desirable either for positive or negative reasons. Furthermore, translators believe that foreignising the text is a way to add an aesthetic value to the translation.

Ultimately, as our research shows, these facts are part of the translators’ knowledge and experience and, thus, they became part of their cultural capital which, according to Wolf (2011: 6), influences their practices. The translators acquired this knowledge through their experience and previous history in the field. These views have become part of the translators’ habitus and they then behave in accordance with these new beliefs. This signifies that socio-political and socio-cultural factors have played an important role in constituting the translators’ translational habitus.

## 7.5. Conclusion

In this chapter, six translated novels from the 1960s to the 2000s have been selected and analysed to account for the translators' strategies in their translations. The focus has been on whether there is an increased tendency by the translators in their translations to adopt a foreignising approach. Through a sentence-by-sentence contrasting of each ST-TT pair of the corpus of the research, instances have been located and noted as qualitative evidence. From the analysis, it has become evident that the translators have become more willing to adopt a foreignising approach in their translations of CSIs. That is, in 1966 there are 364 occurrences of domestication compared to only 118 occurrences of foreignisation. In 1984, there are 49 occurrences of domestication compared to 98 of foreignisation. In 1986, there are 51 occurrences of domestication and 33 of foreignisation. In 1994, there are 61 occurrences of domestication and 133 occurrences of foreignisation. In 1997, there are 14 occurrences of domestication and 54 occurrences of foreignisation. Finally, in 2008, there are 82 occurrences of domestication and 200 occurrences of foreignisation.

Therefore, our textual analysis has demonstrated that translators are becoming more willing to adopt a foreignising approach in their translations and deliver translations which are more exotic in tone than before. It has been argued that this collective behaviour, which is the result of the translators' habitus, is due to socio-cultural conditions in the field of translation, aligning with Bourdieu's argument (1977a: 78) that habitus is produced by the social conditions of the objective structure.

Therefore, in this chapter, we have provided feasible explanations for the reasons behind translators' collective behaviour in the translations of novels by Mahfouz, as revealed by textual analysis of the novels. We have found that socio-cultural factors in the field of cultural production influenced translators' habitus and, thus, their practices in their translations. This demonstrates the way the social space, with its socio-cultural factors, affects translators' behaviour in their translations.



## Chapter Eight

### Conclusion

#### 8.1. Synopsis

This chapter summarises the main points that have been raised and discussed in this research. The research questions are revisited, together with detailed discussion on how they have been answered. The contributions of this research to the discipline of Translation Studies are clearly identified and suggestions are offered as to possible future research, building on this contribution.

In this research, investigations at both the macro and micro levels have been conducted in order to examine and understand the relationship between the field of cultural production and its social agents, using Bourdieu's theoretical framework. In other words, we have examined the way the social agents, considered in this study, have structured the field of translation, and in return, the way the field has influenced these agents' behaviour and structured their practices, taking Mahfouz's works as a case study. This has allowed us to explore how Bourdieu's hypothesis, which states that the habitus is the product of structure, producer of practice, and reproducer of structure, can be a useful tool in explaining phenomena affecting translation practice.

In chapter two, the limitations of different approaches in translation studies, and the need for adopting an approach from outside the discipline of translation studies, have been explained. The relative lack of consideration of social agents involved in the production of translations, in previous translation theories, is the main reason behind our adopting an agent-oriented framework, i.e. Bourdieu's sociological framework. Using his framework in this study is justified, as it allows us to describe and explain both the individual and collective practices

found in the translational field. It can explain production practice both at the textual and contextual levels. Hence, the aims of this research can be achieved.

In chapter three, different sociological approaches in translation studies, their limitations and the suitability of applying Bourdieu's framework in this research have been presented. Bourdieu's model and its applicability in translation research have been explained. It has been proved, through the presentation of various studies, that the application of Bourdieu's model is a valid tool and a suitable framework to be used in the field of translation studies. This is of particular relevance for this research, which is interested in exploring the human subject as contributory factor, in relation to the social space where it is located.

Chapter four has presented the research methodology that includes all research methods that have been used in this research in addition to the different types of data that have been utilised for the purpose of achieving the aims of this research.

Chapter five has described the literary field in an Egyptian context around the works of Mahfouz and we have presented the importance of Mahfouz's works in the literary field. This is to examine the position Mahfouz occupies in the literary field which is reflected on his works on the wider field of cultural production.

In chapter six, data collected from interviews have been used to assist in exploring the field of translation and the field of cultural production. It has been found that there is a translational field, but it is heteronomous, with blurred boundaries. That is because the field is affected by other fields: namely the economic and the political fields, as the translational field includes aspects of these two fields and they share interests. This explains the homology, as Bourdieu describes it, in the field of cultural production, which governs the distribution and consumption of cultural goods in the field.

In addition, in chapter six, we have demonstrated the way in which the main social agents in the field have structured a translational field and identified its boundaries. The main social agents

in the field under study include: the main publisher, the AUCP; the translators, Johnson-Davies, Allen and Le Gassick; and the author, Mahfouz. These agents have been presented, and their eminent contributions to the field have been discussed thoroughly and explained through Bourdieu's theoretical framework. Special focus has been given to the Nobel Prize awarded to Mahfouz and its impact on the field of cultural production. Moreover, we have shown that Mahfouz influenced the field of translation due to his status and position. In terms of the publisher, the AUCP has played a crucial role in taking Mahfouz's works to the global market. It has encouraged translators to translate works by different Arab authors and especially by Mahfouz, and has reinforced the translation movement of Arabic literature in general and Mahfouz's works in particular, through the financial capital attained by the AUCP. Finally, translators are also agents, who hold significant power in the field, through their translation choices and production, and, as such, they have been shown to be effective in promoting Arabic literary works in translation.

In chapter seven, we have considered analysis conducted at the micro level to reveal the translators' textual behaviour. This has been used to demonstrate how the structure of the field with its socio-cultural determinants influences the translators' practices. From the micro-level analysis, it has been shown that the translators' practices were influenced by the translational field. That is, it has been observed that the translators' behaviour, which is the result of their translational habitus, has changed over time in respect of translating culture-specific items in Mahfouz's novels, from applying a domesticating approach to a more foreignised one. It has been also found that the changes in the translators' practices are due to developments in the field where the translations were conducted.

Additionally in chapter seven, explanations have been provided for the translators' behaviour in the translation of novels by Mahfouz, as revealed by textual analysis of the selected novels and their translations. Based on the interviews conducted, it has been found that socio-political and cultural factors influenced the the translators' translational habitus and, thus, their practices

during the production process of the translations. In other words, from the interviews with the translators, we have found that they believe that due to globalisation, target readers have become more familiar with the Arab culture and even more open to accepting and exploring the Arab culture or any other cultures. Moreover, translators have stated their belief that Mahfouz's Nobel Prize and the events of 9/11 contributed directly to an increase in interest in learning the Arabic language and studying Arab culture, for positive and negative reasons. These factors became part of the translators' cultural capital, influencing their habitus and thus their practices. This is represented in the change in the translators' tendency towards applying a foreignising approach in their translations of CSIs.

## **8.2. Research Questions Revisited**

This research has achieved its aims and has answered the main question with its subsidiary questions.

1. How can the relationship between the field of cultural production for Mahfouz's works and its social agents be explained in terms of Bourdieu's sociological model?

This question aims to explain the relationship between the field and its social agents from a Bourdieusian perspective. In this research, it has been argued that different social agents have encouraged translations and publications of Arabic literary works and especially Mahfouz's works and, thus, structured a field and identified its boundaries. In terms of the author Mahfouz, his status in the source culture and his awarding of the Nobel Prize have both increased the visibility of his work and its reception in the target market. This led to a significant increase in the number of translations from Arabic into English after the 1988 Nobel Prize award, thus having an impact on the whole field of cultural production.

The Nobel Prize made Mahfouz a legitimate agent in the field and a source of attraction for translators and publishers (for cultural enrichment as much as for economic gain). For further

clarification, the field of cultural production after the Nobel Prize and how it changed from a field of small scale circulation to a field of large scale circulation (in Bourdieu's sense) have been presented. In terms of the key translators; Johnson-Davies, Allen and Le Gassick, we have shown that they have enhanced the visibility of Mahfouz's works in translation, and reinforced its domination in the field through the distinctiveness of their experience and knowledge. This also applies to the AUCP, which has enabled the establishment of a field of translation through the financial, social and symbolic capital it has invested in the field.

For the purpose of answering the main research question satisfactorily, we have answered the following questions:

- 1.1. Can the changes in the field of cultural production after Mahfouz was awarded the Nobel Prize be explained in terms of Bourdieu's sociological model?

In this research, the impact of the Nobel Prize on the field of cultural production has been investigated. It has been argued that the Nobel Prize influenced the field and restructured its boundaries. It has changed the type of the field of cultural production from a small-scale circulation to a large scale circulation, hence explaining the increased demand on Mahfouz's works after this event from a Bourdieusian perspective.

- 1.2. Have the ways of translating CSIs in translations of Mahfouz's novels changed over time? If so, how can Bourdieu's sociology help to explain any shift in translators' practices in their translations, as a result of changes in their translational habitus?

We have investigated whether the translators' behaviour in their translations of Mahfouz novels has changed over time. It was found that the translators' behaviour has changed over time, showing an increased tendency to apply foreignising strategies in their translations. The change in their practices has been demonstrated through analysis of a parallel corpus of six translated novels written by the same author; Mahfouz and published by the same publisher; the AUCP.

The translators' behaviour has been explored through Bourdieu's concept of habitus. Also, we have examined the field, where the translations were conducted, with its socio-political and cultural determinants. That is, we have explained and justified the translators' behaviour in the field of cultural production in relation to socio-political and cultural factors.

### 1.3. What socio-cultural factors conditioned agents' practices in terms of Bourdieu's sociology?

As has been already determined, the translators' behaviour has been explained and related to particular determinants in the field. Through investigating the field of cultural production and its social agents, the factors that influenced the translators' behaviour in their translations have been identified. Based on interviews with 9 translators in the field, in addition to interviews with the main publisher in the field, the AUCP, it was found that the translators believe that the Nobel Prize attracted a wider reading public; also that the 9/11 attack increased readers' interest in learning about the Arabic language and Arab culture and globalisation has made readers more open to accepting borrowed terms (when dealing with CSIs) in the translations.

### **8.3. Contribution to Knowledge**

Recently much published research has concentrated on studying Bourdieu's concepts of habitus, capital and field in terms of their effects on translational phenomena. However, a comprehensive study, which demonstrates how to apply these concepts empirically, is still missing.

To the best of our knowledge, there is no research that adopts Bourdieu's sociology in relation to the translational field around the works of Mahfouz. There are therefore a wide range of issues which need to be investigated: the field of cultural production of Mahfouz's works, the social agents involved in structuring the translational field; the factors and conditions that

govern the production, reproduction and change in the field of translation; the role of social agents in conditioning the translators' behaviour; and the conditions that structure the translators' habitus in the field. In addressing all these important questions, this research contributes to the wider field of the sociology of translation. That is because it offers:

1. Confirmation that the combination of theoretical and empirical research is fundamental to the application of Bourdieu's theory and in particular to consideration of his concept of habitus.
2. Demonstration, through empirical research, of the claim by Bourdieu that the habitus of the translator is predetermined by the structure of the field; also confirmation that Bourdieu's concept of habitus, with all contributory factors and agents, is a reliable and valid tool for explaining translator decisions.
3. Confirmation of the usefulness of the concept of habitus to understand and explain translators' practices in the light of empirical data.
4. Validation of the combination of textual analysis at macro- and micro-level, in respect of CSIs, as a valid tool for better understanding of the translator habitus which motivated these decisions.
5. Development of an original approach to the application of Bourdieu's sociological model to the field of translation, in so far as has been determined, there is no research that adopts Bourdieu's sociology in relation to the translation of the novel genre, Arabic literary texts or Mahfouz's works in translation.
6. Introduction of a wider understanding among Arabic into English translators of the challenges that they might face during the translation process, with consideration of how social and political factors may influence translators' choices and behaviour.

Additionally, this research contributes to fostering knowledge to a variety of audiences. That is, because:

7. The findings of this research could raise awareness amongst publishers of how best to ensure intercultural communication through translation of key works from the Arab world, with a potential impact on translation policy both in publishing circles and possibly at a higher national level, as part of a cultural policy for promoting Arabic literature.
8. This research could be used to inform translator training – raising awareness of the need to include in translator training programmes the tools of active analysis, and a deeper understanding of the role of social agents in the translation process.

#### **8.4. Recommended Future Studies**

This research is an attempt to build on contributions of other scholars who have applied Bourdieu's sociological model in the field of translation studies. As determined earlier, this research is conducted in response to the limitations of previous research in the field of translation studies, in terms of focus, genre and language pair. It tests Bourdieu's theoretical model empirically and, thus, provides a broader vision of Bourdieu's model through new material that has never before been explored and discussed. In other words, this research proposes a different interpretation of Bourdieu's sociological model by means of empirical application of a case study.

Taking the limitations of this study, which are mentioned in chapter one (section 1.8), into consideration, new areas can be suggested for future research with the sociological approach to translation studies, based on Bourdieu's sociological model:

1. The dearth of research around Arabic literary works in translation studies, and especially in conjunction with a sociological perspective, must be addressed. Therefore, applying Bourdieu's model to different genres of Arabic literature would provide fruitful insights and a clearer vision of the relationship between a field of cultural production and its social agents for Arabic literary works, from a sociological perspective.



2. Research could focus on applying Bourdieu's concept of habitus not only to translators, but also to authors as they are crucial social agents in the field. This research has investigated the translators' habitus in their translations of CSIs. However, the author's habitus and how translators can transfer the author's habitus from its source culture to the target one have not been considered in this research. That is, studying the author's habitus and the way his habitus is dramatised in his fiction could explain why the author chooses particular practices in his works e.g. using particular style, particular culture specific concept in a particular context, etc. that reflect his own understanding of the field of literary production. Taking a hypothetical example, let us suppose that writing a novel in a dialect language is not looked upon favourably by translators and publishers. If the author is aware of the field of literary production and if he has concerns for the wider accessibility and reception of his work, he will not write using this form of language. These decisions and the textual products which evolve from them are a result of the field of literary production which determines author's textual practices within the field. This could be investigated in future research. It is worth highlighting that, in our case, the author is dead and studying his habitus without interviewing him would not provide us with the same full picture that has been obtained by means of interviews with translators.
3. Bourdieu's sociological model, with particular focus on his concept of homology, can be further investigated in relation to Latour's model of ANT. That is, based on the fact that the production of cultural works is strongly affected by the political and economic fields, and that it is associated with their distribution and consumption, then there should be a relation between the agents of the field of cultural production and the agents of the economic and political fields. This relation can be best studied using ANT, as it includes human and non-human agents in the field, with the aim of revealing the relationship between human agents and the other human and non-human agents in the economic

and political fields. This would provide us with a better understanding of the production process of cultural works and its constraints.

Based on current research in the field we have developed a model for the study of different translational fields in different contexts, genres and languages, thus providing further exploration of Bourdieu's framework. We have focused on the claim made by Bourdieu which states that the habitus is the product of structure, producer of practice, and reproducer of structure. This hypothesis has been explored using Bourdieu's theoretical concepts of habitus, capital and field. All of these have been shown to be valid tools for the exploration of key relationships between the field and its social agents.

Taking into account the limitations arising from applying a case study method, this research builds on existing research to make a new contribution to knowledge and understanding of the process of translation production within its cultural context and offers insights for future research. This contribution offers a model for the study of other contexts, agents (e.g. authors) and genres, leading to a wider understanding across other cultures and language pairs of the significance of the role of social agents in structuring and restructuring a field of translation and how, in return, the field structure social agents' habitus and influence their practices. Furthermore, this research further proves and emphasises the need for interdisciplinary research models to develop and consolidate progress in this dynamic discipline, as this would allow investigating emerging phenomena in the field of translation studies.

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## 2. Interviews:

<b>Name of Interviewee</b>	<b>Position</b>	<b>Date of Interview</b>	<b>Medium</b>	<b>Location</b>
Catherine Cobham	Translator	4 November, 2011	Email	Not Applicable (N/A)
Neil Hewison	Associate Director for Editorial Programs at AUCP	12 March, 2012	Face to face	The interviewee's office in Cairo.
Atef El-Hoteiby	Special Sales and Marketing Manager at AUCP	12 March, 2012	Skype	N/A
Humphrey Davies	Translator	13 March, 2012	Face to face supplemented by email	The interviewee's home in Cairo
Sobhy Mosa	General Manager of the Publishing Department at the Ministry of Culture/ Egypt	14 March, 2012	Face to face	The interviewee's office in Cairo
Roger Allen	Translator	18 April, 2012	Email	N/A
Trevor Le Gassick	Translator	21 May, 2012	Email	N/A
William Hutchins	Translator	20 August, 2012	Email	N/A
Nancy Roberts	Translator	17 October, 2012	Email	N/A
Jonathan Wright	Translator	30 October, 2012	Email	N/A
Denys Johnson-Davies	Translator	05 November, 2012	Email	N/A
Rasheed El-Enany	Translator	17 December, 2012	Email	N/A

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**List of dictionaries used to define and transliterate culture specific words  
in appendix D:**

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# The Role of Social Agents in the Translation into English of the Novels of Naguib Mahfouz

Vol. 2/2

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Doctor of Philosophy (by Research)

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## Appendix A:

### A list of fictional works that were published in US, UK, Canada and the Arab world over the period 1960-2008

	<b>Work</b>	<b>Writer</b>	<b>Translator</b>	<b>Publisher</b>	<b>Year</b>
<b>1.</b>	<i>The Price of Sacrifice</i>	Hamid Damanhuri	Ghida Shahbandar	Beirut: Khayats	1965
<b>2.</b>	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	AUCP	1966
<b>3.</b>	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	Beirut: Khayats	1966
<b>4.</b>	<i>The Rising from the Coffin</i>	Mahmud Mustafa	David Bishai	N/A	1967
<b>5.</b>	<i>Maze of Justice</i>	Tawfiq al-Hakim	Abba Eban	The Harvill Press	1974
<b>6.</b>	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	London: Heinemann Educational Books and	1975
<b>7.</b>	<i>Death in Beirut</i>	Tawfiq Yusuf Awwad	Leslie McLoughlin	London: Heinemann Educational Books	1976
<b>8.</b>	<i>Mirrors</i>	Naguib Mahfouz	Roger Allen	Bibliotheca Islamica	1977
<b>9.</b>	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	Washington: Three Continents Press	1977
<b>10.</b>	<i>The King of the Dead and Other Libyan Tales</i>	Redwan Abushwasha	Macdara Woods	London: Martin Brian and O'Keefee	1977
<b>11.</b>	<i>The Emigres: A novel</i>	Salim el- Lozi	N/A	London: Allison and Busby	1977
<b>12.</b>	<i>Mirrors</i>	Naguib Mahfouz	Roger Allen	AUCP	1977
<b>13.</b>	<i>Miramar</i>	Naguib Mahfouz	Fatma Moussa Mahmoud	Heinemann	1978
<b>14.</b>	<i>In the Eye of the Beholder. Tales of Egyptian Life</i>	Yusuf Idris	Roger Allen	Minneapolis: Bibliotheca Islamica	1978
<b>15.</b>	<i>Sara</i>	Mahmud Abbas al-Aqqad	M. M. Badawi	Cairo: GEBO	1978
<b>16.</b>	<i>Miramar</i>	Naguib Mahfouz	Fatma Moussa Mahmoud	London: Heinemann Educational Books	1978
<b>17.</b>	<i>The Contemporary Egyptian Novels</i>	Naguib Mahfouz et al.	Saad El Gabalawy	Canada: York Press	1979

18.	<i>Seeds of Corruption</i>	Sabri Musa	Mona N. Mikhail	Boston: Houghton Mifflin	1980
19.	<i>Season of Migration to the North</i>	Tayeb Salih	Denys Johnson-Davies	London: Quartet Books	1980
20.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1981
21.	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	Washington: Three Continents Press	1981
22.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	London: Heinemann Educational Books	1981
23.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1981
24.	<i>The Secret Life of Saeed the Pessoptimist</i>	Emile Habiby	Trevor Le Gassick and Salma Khadra Jayyusi	New York: Vintage Press	1982
25.	<i>Days of Dust</i>	Halim Barakat	Trevor Le Gassick	Washington: Three Continents Press	1983
26.	<i>Woman at Point Zero</i>	Nawal El Saadawi	Sherif Hetata	London: Zed Books	1983
27.	<i>Blood Feud</i>	Yusuf al-Sharuni	Denys Johnson-Davies	London: Heinemann Educational Books	1983
28.	<i>The Mountain of Green Tea</i>	Yahya Taher Abd Allah	Denys Johnson-Davies	London: Heinemann Educational Books	1983
29.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. Badawi	AUCP	1984
30.	<i>Wedding Song</i>	Naguib Mahfouz	Olive E. Kenny	AUCP	1984
31.	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	AUCP	1984
32.	<i>Death in Beirut</i>	Tawfiq Yusuf Awwad	Leslie McLoughlin	Washington: Three Continents Press	1984
33.	<i>The Sinners</i>	N/A	Kristin Peterson- Ishaq	Three Continents Press	1984
34.	<i>The Beginning and the End</i>	Naguib Mahfouz	Ramses Hanna Awad/ ed. Mason Rossiter Smith	AUCP	1984
35.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. M. Badawi/ ed. John Rodenbeck	AUCP	1984
36.	<i>Wedding Songs</i>	Naguib Mahfouz	Olive Kenny/ revised by Mursi Saad El Din and John Rodenbeck	AUCP	1984
37.	<i>The Beginning and the</i>	Naguib Mahfouz	Ramses Hanna Awad	AUCP	1985

	<i>End</i>				
38.	<i>The Secret Life of Saeed the Pessoptimist</i>	Emile Habiby	Trevor Le Gassick and Salma Khadra Jayyusi	London: Zed Books	1985
39.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. M. Badawi/ ed. John Rodenbeck	AUCP	1985
40.	<i>Wedding Songs</i>	Naguib Mahfouz	Olive Kenny/ revised by Mursi Saad El Din and John Rodenbeck	AUCP	1985
41.	<i>The Ship</i>	Jabra Ibarhim Jabra	Adnan Haydar and Roger Allen	Three Continents Press	1985
42.	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	London: Saqi	1985
43.	<i>Autumn Quail</i>	Naguib Mahfouz	Roger Allen	AUCP	1985
44.	<i>Autumn Quail</i>	Naguib Mahfouz	Roger Allen	New York: Doubleday	1985
45.	<i>God Dies by the Nile</i>	Nawal El Saadawi	Sherif Hetata	London and New York: Zed Books	1985
46.	<i>Two Women in One</i>	Nawal El Saadawi	Osman Nusairi and Jana Gough	London: Saqi	1985
47.	<i>Autumn Quail</i>	Naguib Mahfouz	Roger Allen	AUCP	1986
48.	<i>The Beggar</i>	Naguib Mahfouz	Kristin Walker Henry and Narriman Khales al-Warraki	AUCP	1986
49.	<i>Two Women in One</i>	Nawal El Saadawi	Osman Nusairi and Jana Gough	Seattle: Women in Translation	1986
50.	<i>Ulysses's Hallucinations or the Like</i>	Saad El khadem	Saad El Gabalawy	Canada: York Press	1986
51.	<i>The Virgin of Dinshaway</i>	Mahmud Haqqi	Saad El Gabalawy	Canada: York Press	1986
52.	<i>Trail at Midnight</i>	Muhammad Jalal	Nihad Selaiha	Cairo: GEBO	1986
53.	<i>Eve without Adam</i>	Mahmud Tahir Lashin	Saad El Gabalawy	Canada: York Press	1986
54.	<i>The Beggar</i>	Naguib Mahfouz	Kristin Walker Henry and Nariman Khales al-Warraki	AUCP	1986
55.	<i>Respected Sir</i>	Naguib Mahfouz	Rasheed El-Enany	London: Quartet Books	1986

56.	<i>War in the Land of Egypt</i>	Muhammad Yusuf al- Qaid	Olive and Lorne Kenny and Christopher Tingley	London: Saqi	1986
57.	<i>The Story of Zahra</i>	Hanan al-Shaykh	Peter Ford	London: Quartet	1986
58.	<i>Three Pioneering Egyptian Novels</i>	Mohammad Tahir Haqqi	Saad Al Gabalawy	Canada: York Press	1986
59.	<i>Respected Sir</i>	Naguib Mahfouz	Rasheed El-Enany	AUCP	1987
60.	<i>The Search</i>	Naguib Mahfouz	Mohamed Islam/ ed. Magdi Wahba	AUCP	1987
61.	<i>The Search</i>	Naguib Mahfouz	Mohamed Islam/ ed. Magdi Wahba	AUCP	1987
62.	<i>Cities of Salt</i>	Abdelrahman Munif	Peter Theroux	London: Cape Cod	1987
63.	<i>Cities of Salt</i>	Abdelrahman Munif	Peter Theroux	New York: Random House	1987
64.	<i>T198he Incident</i>	Musa Sabri	Hoda Ayyad	Cairo: GEBO	1987
65.	<i>Flight Against Time</i>	Emily Nasrallah	Issa J. Boullata	Canada: Ragweed Press	1987
66.	<i>Paradise and the Accursed</i>	Abd al- Fattah Rizq	Evine Mohamed Hashem	Cairo: GEBO	1987
67.	<i>God's World</i>	Naguib Mahfouz	Akef Abadir and Roger Allen	Minneapolis: Bibliotheca Islamica	1988
68.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1988
69.	<i>Ramadan Diary</i>	Ahmad Bahjat	Nirmeen A. Hassan	Cairo: GEBO	1988
70.	<i>A Leader of Men</i>	Yusuf Idris	Saad El khadem	Canada: York Press	1988
71.	<i>The Literature of Modern Arabic: An Anthology</i>	Muhammad Abd al-Malik et al.	Salma Khadra Jayyusi	London and New York: Kegan Paul International	1988
72.	<i>Fountain and Tomb</i>	Naguib Mahfouz	Soad Sobhi, Essam Fattouh and James Kennesson	Three Continents Press	1988
73.	<i>Endings</i>	Abd al- Rahman Munif	Roger Allen	London: Quartet Books	1988
74.	<i>The Fall if the Imam</i>	Nawal El Saadawi	Sherif Hetata	London: Saqi	1988
75.	<i>Memoirs of A Woman Doctor</i>	Nawal El Saadawi	Catherine Cobham	London: Saqi	1988
76.	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	London: Saqi	1989
77.	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	Washington: Three Continents Press	1989
78.	<i>The Secret Life of Saeed</i>	Emile Habiby	Trevor Le Gassick and	New York: Readers	1989



	<i>the Pessoptimist</i>		Salma Khadra Jayyusi	International	
79.	<i>The Beginning and the End</i>	Naguib Mahfouz	Ramses Hanna Awad/ ed. Mason Rossiter Smith	New York: Anchor Books and Doubleday	1989
80.	<i>Wedding Songs</i>	Naguib Mahfouz	Olive Kenny/ revised by Mursi Saad El Din and John Rodenbeck	New York: Doubleday	1989
81.	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	London: Saqi	1989
82.	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	New York: Olive Branch Press	1989
83.	<i>Cities of Salt</i>	Abdelrahman Munif	Peter Theroux	New York: Vintage	1989
84.	<i>Memoirs of A Woman Doctor</i>	Nawal El Saadawi	Catherine Cobham	San Francisco: City Lights Books	1989
85.	<i>A Compass for the Sunflower</i>	Liyanah Badr	Catherine Cobham	London: The Women's Press	1989
86.	<i>The Plague</i>	Saad El Khadem	Saad El Gabalawy	Canada: York Press	1989
87.	<i>Zainab</i>	Muhammad Husayn Haykal	John Mohammed Grinsted	London: Darf	1989
88.	<i>The Little Mountain</i>	Illyas Khuri	Maia Tabet	Minneapolis: University of Minnesota Press	1989
89.	<i>The Day the Leader Was Killed</i>	Naguib Mahfouz	Malak Hashem	Cairo: GEBO	1989
90.	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	New York: Quality Paper Book Club	1989
91.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. Badawi	New York: Quality Paper Book Club	1989
92.	<i>Miramar</i>	Naguib Mahfouz	Fatma Moussa Mahmoud	New York: Quality Paper Book Club	1989
93.	<i>Palace Walk</i>	Naguib Mahfouz	William M. Hutchins and Olive E. Kenny	AUCP	1989
94.	<i>The Seven Days of Man</i>	Abd al- Hakim Qasim	Joseph N. Bell	Cairo: GEBO	1989
95.	<i>The Circling Song</i>	Nawal El Saadawi	Marilyn Booth	London: Zed Books	1989
96.	<i>Women of Sand and</i>	Hanan al-Shaykh	Catherine Cobham	London: Quartet Books	1989

	<i>Myrrh</i>				
97.	<i>Women of Sand and Myrrh</i>	Hanan al-Shaykh	Catherine Cobham	New York: Anchor Books	1989
98.	<i>Mirrors</i>	Naguib Mahfouz	Roger Allen	Minneapolis: Bibliotheca Islamica	1990
99.	<i>Miramar</i>	Naguib Mahfouz	Fatma Moussa Mahmoud	Three Continents Press	1990
100.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1990
101.	<i>Woman at Point Zero</i>	Nawal El Saadawi	Sherif Hetata	Atlantic Highlands: Zed	1990
102.	<i>The Beggar</i>	Naguib Mahfouz	Kristin Walker Henry and Nariman Khales al-Warraki	Doubleday	1990
103.	<i>Respected Sir</i>	Naguib Mahfouz	Rasheed El-Enany	New York: Doubleday	1990
104.	<i>Palace Walk</i>	Naguib Mahfouz	William M. Hutchins and Olive E. Kenny	New York: Doubleday	1990
105.	<i>Six Days</i>	Halim Barakat	Bassam Frangieh and Scott McGehee	Three Continents Press	1990
106.	<i>Canadian Adventures of the Flying Egyptian</i>	Saad El khadem	Saad El Gabalawy	Canada: York Press	1990
107.	<i>Return of the Spirit</i>	Tawfiq Al Hakim	William M. Hutchins	Three Continents Press	1990
108.	<i>The Language of Pain</i>	Yusuf Idris	Nawal Naguib	Cairo: GEBO	1990
109.	<i>Blood Feud</i>	Yusuf al-Sharuni	Denys Johnson-Davies	AUCP	1991
110.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. M. Badawi/ ed. John Rodenbeck	New York: Doubleday	1991
111.	<i>Two Women in One</i>	Nawal El Saadawi	Osman Nusairi and Jana Gough	Seattle: Women in Translation	1991
112.	<i>The Story of Zahra</i>	Hanan al-Shaykh	Peter Ford	London: Quartet	1991
113.	<i>The Search</i>	Naguib Mahfouz	Mohamed Islam/ ed. Magdi Wahba	New York: Anchor Books	1991
114.	<i>The Sheltered Quarter. A Tale of Boyhood in Mecca</i>	Hamza Bogary	Olive Kenny and Jeremy Reed	Austin: Centre for Middle Eastern Studies, University of Texas	1991
115.	<i>Down to the Sea</i>	Jamil Ibrahim	Frances Liardet	London: Quarter Books	1991

116.	<i>Palace of Desire: Cairo Trilogy</i>	Naguib Mahfouz	William M. Hutchins et. al.	AUCP	1991
117.	<i>The Time and the Place and Other Stories</i>	Naguib Mahfouz	Denys Johnson-Davies	New York: Doubleday	1991
118.	<i>The Trench</i>	Abd al Rahman Munif	Peter Theroux	New York: Pantheon Books	1991
119.	<i>Dubai Tales</i>	Muhammad Murr	Peter Clark	London: Forest Books	1991
120.	<i>Searching</i>	Nawal El Saadawi	Shirly Eber	London: Zed Books	1991
121.	<i>Through the Vast Halls of Memory</i>	Haifa Zangana	Paul Hammond and the author	Paris: Hourglass	1991
122.	<i>Midaq Alley</i>	Naguib Mahfouz	Trevor Le Gassick	Anchor Books	1992
123.	<i>Death of an Ex-Minister</i>	Nawal El Saadawi	Shirley Eber	London: Methuen, Minerva	1992
124.	<i>Women of Sand and Myrrh</i>	Hanan al-Shaykh	Catherine Cobham	New York: Anchor Books	1992
125.	<i>A Balcony over the Fakihani: Three Novellas</i>	Badr Liyanah	Peter Clark and Christopher Tingley	New York: Interlink Books	1992
126.	<i>Voices</i>	Sulayman Fayyad	Hosam Aboul Ela	New York: Marion Boyars Publishers	1992
127.	<i>A Journey Outside the Game</i>	Fathi Ibyari	Nadia El- Kholi	Cairo: GEBO	1992
128.	<i>The Journey of Ibn Fattouma</i>	Naguib Mahfouz	Denys Johnson-Davies	New York: Doubleday	1992
129.	<i>Sugar Street</i>	Naguib Mahfouz	William M. Hutchins and Angele Botros Samman	New York: Doubleday	1992
130.	<i>Sugar Street</i>	Naguib Mahfouz	William M. Hutchins and Angele Botros Samman	AUCP	1992
131.	<i>Miramar</i>	Naguib Mahfouz	Fatma Moussa Mahmoud	New York: Anchor Books	1993
132.	<i>Women of Sand and Myrrh</i>	Hanan al-Shaykh	Catherine Cobham	London: Quartet Books	1993
133.	<i>Palace of Desire: Cairo Trilogy</i>	Naguib Mahfouz	William M. Hutchins et al.	New York: Doubleday	1993
134.	<i>The Trench</i>	Abd al Rahman Munif	Peter Theroux	New York: Vintage Books	1993
135.	<i>Voices</i>	Sulayman Fayyad	Hosam Aboul Ela	New York: Marion Boyars Publishers	1993

136.	<i>Girls of Alexandria</i>	Idwar Kharrat	Frances Liardet	London: Quartet Books	1993
137.	<i>Gates of the City</i>	Ilyas Khuri	Paula Haydar	Minneapolis: University of Minnesota Press	1993
138.	<i>Adrift on the Nile</i>	Naguib Mahfouz	Jean Liardet	AUCP	1993
139.	<i>Adrift on the Nile</i>	Naguib Mahfouz	Jean Liardet	New York: Anchor Books	1993
140.	<i>The Harafish</i>	Naguib Mahfouz	Catherine Cobham	New York: Doubleday	1993
141.	<i>Fragments of memory: A Story of a Syrian Family</i>	Hanna Minah	Olive Kenny and Lorne Kenny	Austin: University of Texas Press	1993
142.	<i>Variations on Night and Day</i>	Abdelrahman Munif	Peter Theroux	New York: Pantheon Books	1993
143.	<i>Prairies of Fever</i>	Ibrahim Nasr Allah	May Jayyusi and Jeremy Reed	New York: Interlink Books	1993
144.	<i>The well of Life and the Thread</i>	Nawal El Saadawi	Sharif Hetata	London: Lime Tree	1993
145.	<i>The Story of Zahra</i>	Hanan al-Shaykh	Peter Ford	New York: Anchor Books	1994
146.	<i>Cities of Salt</i>	Abdelrahman Munif	Peter Theroux	London: Vintage	1994
147.	<i>Palace of Desire: Cairo Trilogy</i>	Naguib Mahfouz	William M. Hutchins et. al.	London: Black Swan	1994
148.	<i>Sugar Street</i>	Naguib Mahfouz	William M. Hutchins and Angele Botros Samman	London: Black Swan	1994
149.	<i>Variations on Night and Day</i>	Abdelrahman Munif	Peter Theroux	New York: Vintage Books	1994
150.	<i>Lina: Portrait of a Damascene Girl</i>	Samar Attar	Samar Attar	Colorado: Three Continents Press	1994
151.	<i>The Eye of the Mirror</i>	Liyanah Badr	Samira Kawar	UK: Garnet	1994
152.	<i>The Stone of Laughter</i>	Huda Barakat	Sophie Bennett	UK: Garnet	1994
153.	<i>Blood Into Ink: South Asian and Middle Eastern Women Write War</i>	Dayzi al Amir et al.	Miriam Cooke and Roshni Rustomji- Kerns	Boulder: Westview Press	1994
154.	<i>The Hostage</i>	Zayad Dammaj	May Jayyusi and Christopher Tingley	New York: Interlink Books	1994
155.	<i>The Swings of Lead: A Modern Egyptian Novella</i>	Saad El khadem	Saad El Gabalawy	Canada: York Press	1994
156.	<i>A Man of Letters</i>	Taha Hussein	Mona El- Zayyat	AUCP	1994

157.	<i>The Journey of Little Gandhi</i>	Ilyas Khuri	Paula Haydar	Minneapolis: University of Minnesota Press	1994
158.	<i>The Phoenix</i>	Abd al Karim Sabawi	Abd al Karim Sabawi	Australia: Papyrus Publishing House	1994
159.	<i>The Innocence of the Devil</i>	Nawal El Saadawi	Sherif Hetata	Berkeley: University of California Press	1994
160.	<i>Death in Beirut</i>	Tawfiq Yusuf Awwad	Leslie McLoughlin	Washington: Three Continents Press	1995
161.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1995
162.	<i>The Sinners</i>	N/A	Kristin Peterson- Ishaq	Three Continents Press	1995
163.	<i>The Story of Zahra</i>	Hanan al-Shaykh	Peter Ford	New York: Anchor Books	1995
164.	<i>The Golden Chariot</i>	Salwa Bakr	Dinah Manisty	UK: Garnet	1995
165.	<i>Sabriya: Damascus Bitter Sweet</i>	Ulfat Idlibi	Peter Clark	London: Quartet Books	1995
166.	<i>Arabian Nights and Days</i>	Naguib Mahfouz	Denys Johnson- Davies	New York: Doubleday	1995
167.	<i>Seeds of Corruption</i>	Sabri Musa	Elizabeth Moussa	Cairo: GEBO	1995
168.	<i>The Homeland</i>	Hamidah Nana	Martin Asser	UK: Garnet	1995
169.	<i>Rites of Assent</i>	Abd al Hakim Qasim	Peter Theroux	Philadelphia: Temple University Press	1995
170.	<i>The Innocence of the Devil</i>	Nawal El Saadawi	Sherif Hetata	London: Methuen	1995
171.	<i>Beirut 75</i>	Ghadah Samman	Nancy N. Roberts	Fayetteville: University of Arkansas Press	1995
172.	<i>Beirut Blues: A Novel</i>	Hanan al-Shaykh	Catherine Cobham	New York: Anchor Books	1995
173.	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	Three Continents Press	1996
174.	<i>The Game of Forgetting</i>	Muhammad Baradah	Issa Boullata	Austin: University of Texas Press	1996
175.	<i>The Kingdom of Strangers</i>	Ilyas Khuri	Paula Haydar	Fayetteville: University of Arkansas Press	1996
176.	<i>Children of Alley</i>	Naguib Mahfouz	Peter Theroux	New York: Doubleday	1996
177.	<i>Mothballs</i>	Alia Mamdouh	Peter Theroux	UK: Garnet	1996
178.	<i>An Apartment Called Freedom</i>	Ghazi al- Qusaybi	Leslie McLoughlin	London: Kegan Paul International	1996
179.	<i>Beirut Blues: A Novel</i>	Hanan al-Shaykh	Catherine Cobham	New York: Anchor Books	1996

<b>180.</b>	<i>Beirut Blues: A Novel</i>	Hanan al-Shaykh	Catherine Cobham	London: Vintage	1996
<b>181.</b>	<i>Street Wise</i>	Muhammad Shukri	Ed Emery	London: Saqi	1996
<b>182.</b>	<i>Aunt Safiyyah and the Monastery</i>	Baha Tahir	Barabara Romaine	Berkeley: University of California Press	1996
<b>183.</b>	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	CO: Passeggiata Press	1997
<b>184.</b>	<i>Flight Against Time</i>	Emily Nasrallah	Issa J. Boullata	Austin: Centre for Middle Eastern Studies, University of Texas	1997
<b>185.</b>	<i>The Day the Leader Was Killed</i>	Naguib Mahfouz	Malak Hashem	AUCP	1997
<b>186.</b>	<i>The Game of Forgetting</i>	Muhammad Baradah	Issa Boullata	London: Quartet Books	1997
<b>187.</b>	<i>The Tree of Misery</i>	Taha Hussein	Mona El- Zayyat	Cairo: Palm Press	1997
<b>188.</b>	<i>Sun on a Cloudy Day</i>	Hanna Minah	Bassam Frangieh and Clementina Brown	Pueblo: Passeggiata Press	1997
<b>189.</b>	<i>The Days of Drought</i>	Muhammad al- Qaid	George Takala	Cairo: GEBO	1997
<b>190.</b>	<i>Stark Naked</i>	Abd Al- Fattah Rizq	Soad Naguib	Cairo: GEBO	1997
<b>191.</b>	<i>Beirut Nightmares</i>	Ghadah Samman	Nancy Roberts	Cairo: GEBO	1997
<b>192.</b>	<i>The Distant Horizon</i>	Taha Imran Wadi	Hala al- Borollosy	Cairo: GEBO	1997
<b>193.</b>	<i>Improvisations on a Missing String</i>	Nazik Yarid	Stuart Hancox	Fayetteville: University of Arkansas Press	1997
<b>194.</b>	<i>The Owner of the House</i>	Latifah Zayyat	Sophie Bennett	London: Quartet Books	1997
<b>195.</b>	<i>War in the Land of Egypt</i>	Muhammad Yusuf al- Qaid	Olive and Lorne Kenny and Christopher Tingley	New York: Interlink Books	1998
<b>196.</b>	<i>Dongola: A Novel of Nubia</i>	Idris Ali	Peter Theroux	Fayetteville: University of Arkansas Press	1998
<b>197.</b>	<i>Two Avant Grade Egyptian Novels: From Travels of the Egyptian Odysseus</i>	Saad El Khadem	Saad El Gabalawy	Toronto: York Press	1998
<b>198.</b>	<i>Mawardi Café</i>	Muhammad Jalal	Marlyn Iskander	Cairo: GEBO	1998
<b>199.</b>	<i>The Other Shore</i>	Muhammad Jubril	Gamal Abd El Nasser	Cairo: GEBO	1998
<b>200.</b>	<i>Akhenaten, Dweller in Truth</i>	Naguib Mahfouz	Tagreid Abu Hassabo	AUCP	1998

<b>201.</b>	<i>The Tent</i>	Miral al-Tahawy	Anthony Calderbank	AUCP	1998
<b>202.</b>	<i>Mirrors</i>	Naguib Mahfouz	Roger Allen	AUCP	1999
<b>203.</b>	<i>God Dies by the Nile</i>	Nawal El Saadawi	Sherif Hetata	London and New York: Zed Books	1999
<b>204.</b>	<i>No One Sleeps in Alexandria</i>	Ibrahim Abd al Majid	Farouk Abd al Wahab	AUCP	1999
<b>205.</b>	<i>Dear Mr Kawabata</i>	Rashid Daif	Paul Starkey	London: Quartet Books	1999
<b>206.</b>	<i>The House of Mathilde</i>	Hassan Daoud	Peter Theroux	London: Quartet Books	1999
<b>207.</b>	<i>Blood and Mud: Three Novelettes (The Postmaster, Abu Foda and The Gypsy)</i>	Yahya Haqqi	Pierre Cachia	Pueblo: Passeggiata Press	1999
<b>208.</b>	<i>Memories of a Hen: A Present Day Palestinian Fable</i>	Ishaq Al Husayni	Juri Qanazi	Toronto: York Press	1999
<b>209.</b>	<i>The World of Literature</i>	Naguib Mahfouz and Salwa Bakr	Louis Westling	Englewood Cliffs: Prentice Hall	1999
<b>210.</b>	<i>A Lake Beyond the Wind</i>	Yahya Yakhlif	May Jayyusi and Christopher Tingley	New York: Interlink Books	1999
<b>211.</b>	<i>Children of Gebelawi</i>	Naguib Mahfouz	Philip Stewart	CO: Passeggiata Press	2000
<b>212.</b>	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	London: Saqi	2000
<b>213.</b>	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	New York: Interlink Books	2000
<b>214.</b>	<i>The Beggar</i>	Naguib Mahfouz	Kristin Walker Henry and Nariman Khales al-Warraki	AUCP	2000
<b>215.</b>	<i>Memoirs of A Woman Doctor</i>	Nawal El Saadawi	Catherine Cobham	London: Saqi	2000
<b>216.</b>	<i>The Day the Leader Was Killed</i>	Naguib Mahfouz	Malak Hashem	New York: Anchor Books	2000
<b>217.</b>	<i>Street Wise</i>	Muhammad Shukri	Ed Emery	London: Saqi	2000
<b>218.</b>	<i>Akhenaten, Dweller in Truth</i>	Naguib Mahfouz	Tagreid Abu Hassabo	New York: Anchor Books	2000

219.	<i>The Last Chapter</i>	Layla Abu Zayd	John Liechy and the author	AUCP	2000
220.	<i>In the Search of Walid Masoud</i>	Jabra Ibrahim Jabra	Roger Allen and Adnan Haydar	NY: Syracuse University Press	2000
221.	<i>The Thief and the Dogs</i>	Naguib Mahfouz	Trevor Le Gassick and M. Badawi	New York: Anchor Books	2000
222.	<i>Autumn Quail</i>	Naguib Mahfouz	Roger Allen	New York: Anchor Books	2000
223.	<i>Dunyazad</i>	May Telmissany	Roger Allen	London: Saqi	2000
224.	<i>The Earthquake</i>	Al Tahir Wattar	William Granara	London: Saqi	2000
225.	<i>The Open Door</i>	Latifah Zayyat	Marlyin Booth	AUCP	2000
226.	<i>Palace of Desire: Cairo Trilogy</i>	Naguib Mahfouz	William M. Hutchins et. al.	New York: Alfred A. Knopf	2001
227.	<i>Adrift on the Nile</i>	Naguib Mahfouz	Jean Liardet	AUCP	2001
228.	<i>They Die Strangers</i>	Muhammad Abd Al Wali	Abu Baker Bagader and Deborah Akers	Austin: University of Texas Press	2001
229.	<i>The Tiller of Waters</i>	Huda Barakat	Marilyn Booth	AUCP	2001
230.	<i>Passage to Duck</i>	Rashid Daif	Nirvana Tanoukhi	Austin: University of Texas Press	2001
231.	<i>This Side of Innocence</i>	Rashid Daif	Paula Haydar	New York: Interlink Books	2001
232.	<i>One Night in Cairo: An Egyptian Micronovel with Footnotes</i>	Saad El khadem	Saad El khadem	Toronto: York Press	2001
233.	<i>Zaat</i>	Sonallah Ibrahim	Anthony Calderbank	AUCP	2001
234.	<i>A Sky So Close</i>	Betool Khedairi	Muhayman Jamil	New York: Anchor Books	2001
235.	<i>Respected Sir</i>	Naguib Mahfouz	Rasheed El- Enany	New York: Anchor Books	2001
236.	<i>The Wedding Song</i>	Naguib Mahfouz	Mursi Saad El Din, John Rodenbeck (eds) and Olive Kenny	New York: Anchor Books	2001
237.	<i>The Search</i>	Naguib Mahfouz	Magdi Wahba and Mohammed Islam	New York: Anchor Books	2001
238.	<i>Love in the Kingdom of Oil</i>	Nawal El Saadawi	Basil Hatim and Malcolm Williams	London: Saqi	2001
239.	<i>The Long Way Back</i>	Fuad Al Takarli	Catherine Cobham	AUCP	2001
240.	<i>Seeds of Corruption</i>	Sabri Musa	Mona N. Mikhail	New York: Interlink Books	2002



241.	<i>The Secret Life of Saeed the Pessoptimist</i>	Emile Habiby	Trevor Le Gassick and Salma Khadra Jayyusi	New York: Interlink Books	2002
242.	<i>The Fall if the Imam</i>	Nawal El Saadawi	Sherif Hetata	London: Saqi	2002
243.	<i>A Balcony over the Fakihani: Three Novellas</i>	Badr Liyanah	Peter Clark and Christopher Tingley	New York: Interlink Books	2002
244.	<i>Adrift on the Nile</i>	Naguib Mahfouz	Jean Liardet	Stuart: Braille International	2002
245.	<i>City of Love and Ashes</i>	Yusuf Idris	R. Neil Hewison	AUCP	2002
246.	<i>A Women of Five Seasons</i>	Lyala al Atrash	Nura Nuwayhid Halwani and Christopher Tingley	New York: Interlink Books	2002
247.	<i>Fugitive Light</i>	Muhammad Baradah	Issa J. Boullata	New York: Syracuse University Press	2002
248.	<i>The Committee</i>	Sonallah Ibrahim	May St. Germain and Charlene Constable	AUCP	2002
249.	<i>Rama and the Dragon</i>	Idwar Kharrat	Ferial Ghazoul and John Verlenden	AUCP	2002
250.	<i>The Bleeding of the Stone</i>	Ibrahim al Kuni	May Jayyusi and Christopher Tingley	New York: Interlink Books	2002
251.	<i>Leaves of Narcissus</i>	Sumayyah Ramadan	Marilyn Booth	AUCP	2002
252.	<i>Love in Exile</i>	Baha Tahir	Farouk Abdel Wahab	AUCP	2002
253.	<i>Blue Aubergine</i>	Miral al-Tahawy	Anthony Calderbank	AUCP	2002
254.	<i>Wild Thorns</i>	Sahar Khalifah	Trevor Le Gassick and Elizabeth Fernea	New York: Interlink Books	2003
255.	<i>Two Women in One</i>	Nawal El Saadawi	Osman Nusairi and Jana Gough	London: Saqi	2003
256.	<i>Memory In Flesh</i>	Ahlam Mustaghanimi	Baria Ahmar Sreih	AUCP	2003
257.	<i>Granada</i>	Radwa Ashour	William Granara	NY: Syracuse University Press	2003
258.	<i>Adama</i>	Turki Hamad	Robin Bray	London: Saqi	2003
259.	<i>Adama</i>	Turki Hamad	Robin Bray	MN: Ruminator Books	2003
260.	<i>Just Like a River</i>	Muhammad Khatib	Maher Barakat et. al.	New York: Interlink Books	2003
261.	<i>Thebes at War</i>	Naguib Mahfouz	Humphrey Davies	AUCP	2003
262.	<i>Khfus's Wisdom</i>	Naguib Mahfouz	Raymond Stock	AUCP	2003
263.	<i>Rhadopis of Nubia</i>	Naguib Mahfouz	Anthony Calderbank	AUCP	2003

264.	<i>The Tree and Other Stories</i>	Abd Allah Nasir	Dina Bosio and Christopher Tingley	New York: Interlink Books	2003
265.	<i>Scattered Crumbs</i>	Muhsin al- Ramli	Yasmeen Hantoosh	Fayetteville: University of Arkansas Press	2003
266.	<i>Nile Sparrows</i>	Ibrahim Aslan	Mona El- Ghobashy	AUCP	2004
267.	<i>Clamor of the Lake</i>	Mohamed Bisatie	Hala Halim	AUCP	2004
268.	<i>Narrating Kuwait : a Collection of Kuwaiti Short Stories in English Translation</i>	Collective	Layla Al- Maleh and Mohammed Farghal	Safat: The Academic Publication Council	2004
269.	<i>The Polymath</i>	Bensalem Himmich	Roger Allen	AUCP	2004
270.	<i>Chaos of the Senses</i>	Ahlem Mosteghanemi	Baria Ahmar	AUCP	2004
271.	<i>Saddam City</i>	Mahmoud Saeed	Ahmad Sadri	London: Saqi	2004
272.	<i>Birds of Amber</i>	Ibrahim Abdel Meguid	Farouk Abdel Wahab	AUCP	2005
273.	<i>The Yacoubian Building</i>	Alaa Al Aswany	Humphrey Davies	AUCP	2005
274.	<i>Diary of a Country Prosecutor</i>	Tawfik al-Hakim	Abba Eban	London: Saqi	2005
275.	<i>Shumaisi</i>	Turki al-Hamad	Paul Starkey	London: Saqi	2005
276.	<i>Stones of Bobello</i>	Edwar al-Kharrat	Paul Starkey	London: Saqi	2005
277.	<i>Anubis : A Desert Novel</i>	Ibrahim al-Koni	William M. Hutchins	AUCP	2005
278.	<i>The Heron</i>	Ibrahim Aslan	Elliott Colla	AUCP	2005
279.	<i>Disciples of Passion</i>	Hoda Barakat	Marilyn Booth	New York: Syracuse University Press	2005
280.	<i>Victims of a map : a bilingual anthology of Arabic poetry</i>	Mahmud Darwish Adonis and Samih Al-Qasim	Abdullah al-Udhari	London: Saqi	2005
281.	<i>The Theocrat</i>	Bensalem Himmich	Roger Allen	AUCP	2005
282.	<i>Princesses' Street: Baghdad Memories</i>	Jabra Ibrahim	Issa J. Boullata	Fayetteville: University of Arkansas Press	2005
283.	<i>The Inheritance</i>	Sahar Khalifeh	Aida Bamia	AUCP	2005

284.	<i>Absent</i>	Betool Khedairi	Muhayman Jamil	AUCP	2005
285.	<i>The Dreams</i>	Naguib Mahfouz	Raymond Stock	AUCP	2005
286.	<i>The Night of the First Billion</i>	Ghada Samman	Nancy Roberts	NY: Syracuse University Press	2005
287.	<i>The Director and Other Stories from Morocco</i>	Leila Abouzeid	Leila Abouzeid	Austin, Tex: University of Texas Press	2006
288.	<i>Thieves in Retirement</i>	Hamdi Abu Golayyel	Marilyn Booth	NY: Syracuse University Press	2006
289.	<i>Yusuf Wedding Night</i>	Abu Rayya	R. Neil Hewison	AUCP	2006
290.	<i>Ahmed Alaidy</i>	Being Abbas Elabd	Humphrey Davies	AUCP	2006
291.	<i>Muntaha</i>	Hala El Badry	Nancy Roberts	AUCP	2006
292.	<i>The Loved Ones</i>	Alia Mamdouh	Marilyn Booth	AUCP	2006
293.	<i>Return to Dar al-Basha</i>	Hassan Nasir	William Hutchins	NY: Syracuse University Press	2006
294.	<i>The Lodging House</i>	Khairy Shalaby	Farouk Abdel Wahab	AUCP	2006
295.	<i>Distant Train</i>	Ibrahim Abdel Meguid	Hosam Aboul-Ela	NY: Syracuse University Press	2007
296.	<i>The Cripple</i>	Nabil Abu Hamad	Suhail Shehadé	London: Banipal	2007
297.	<i>Chicago</i>	Alaa Al Aswany	Farouk Abdel Wahab	AUCP	2007
298.	<i>Wolves of the Crescent Moon</i>	Yousef Al- Mohaimeed	Anthony Calderbank	AUCP	2007
299.	<i>The Lure Of Scent</i>	Yousef Al- Mohaimeed	Anthony Calderbank	AUCP	2007
300.	<i>The Last of the Angels</i>	Fadhil al-Azzawi	William M. Hutchins	AUCP	2007
301.	<i>Girls of Riyadh</i>	Rajaa Alsanea	Rajaa Alsanea and Marilyn Booth	London: Fig Tree	2007
302.	<i>Siraaj</i>	Radwa Ashour	Barbara Romaine	Texas: University of Texas at Austin	2007
303.	<i>The Man from Bashmour</i>	Salwa Bakr	Nancy Roberts	AUCP	2007
304.	<i>The Year of the Revolutionary New Bread-Making Machine</i>	Hassan Daoud	Randa Jarrar	London: Telegram	2007
305.	<i>Maryam's Maze</i>	Mansoura Ez-Eldin	Paul Starkey	AUCP	2007
306.	<i>Karnak Café</i>	Naguib Mahfouz	Roger Allen	AUCP	2007

307.	<i>Morning and Evening Talk</i>	Naguib Mahfouz	Christina Phillips	AUCP	2007
308.	<i>Three Novels of Ancient Egypt</i>	Naguib Mahfouz	Raymond Stock, Anthony Calderbank and Humphrey Davies	New York: Alfred A. Knopf	2007
309.	<i>Inside the Night</i>	Ibrahim Nasrallah		AUCP	2007
310.	<i>Woman at Point Zero</i>	Nawal El Saadawi	Sharif Hetata	London: Zed	2007
311.	<i>God Dies by the Nile</i>	Nawal El Saadawi	Sharif Hetata	London: Zed	2007
312.	<i>Mordechai's Moustache and His Wife's Cats and Other Stories</i>	Mahmoud Shukair	Issa J. Boullata	London: Banipal	2007
313.	<i>Women on a Journey : Between Baghdad and London</i>	Zangana Haifa	Judy Cumberbatch	Austin: University of Texas Press	2007
314.	<i>Sindbad and Other Tales from the Arabian Nights</i>	Muhsin Mahdi, ed	Husain Haddawy	NewYork: Norton	2008
315.	<i>The Collar and the Bracelet</i>	Yahya Abdullah	Samah Selim	AUCP	2008
316.	<i>Zubaida's Window</i>	Iqbal Al-Qazwini	Azza El Kholy and Amira Nowaira	NewYork: Feminist Press at the City University of New York	2008
317.	<i>Gazelle Tracks</i>	Miral al-Tahawy	Anthony Calderbank	Garnet	2008
318.	<i>Heads Ripe for Plucking</i>	Mahmoud Al-Wardani	Hala Halim	AUCP	2008
319.	<i>Hunger</i>	Mohamed Bisatie	Denys Johnson-Davies	AUCP	2008
320.	<i>Borrowed Time</i>	Hassan Daoud	Michael K. Scott.	London: Telegram	2008
321.	<i>The Final Bet</i>	Abdelilah Hamdouchi	Jonathan Smolin	AUCP	2008
322.	<i>The Image, the Icon, and the Covenant</i>	Sahar Khalifeh	Aida Bamia	Northampton: Interlink Books	2008
323.	<i>The End of Spring</i>	Sahar Khalifeh	Paula Haydar	AUCP	2008
324.	<i>Cairo Modern</i>	Naguib Mahfouz	William Hutchins	AUCP	2008
325.	<i>As Doha Said</i>	Bahaa Taher	Peter Daniels	AUCP	2008

**Appendix B:**  
**Translators' Cultural Capital**

**Table B.1: Denys Johnson-Davies**

Denys Johnson-Davies						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
<b>1</b>	<i>Tales from Egyptian Life</i>	Mahmoud Taymour	1947	<i>Egyptian One-Act Plays</i>	1981	<b>65 years</b>
<b>2</b>	<i>The Tree Climber</i>	Tawfik Al-Hakim	1966	<i>Goha the Wise Fool</i>	1991	
<b>3</b>	<i>Modern Arabic Stories</i>	Different authors	1967	<i>Folk Tales of Egypt</i>	1993	
<b>4</b>	<i>Season of Migration to the North</i>	Tayeb Salih	1970	<i>Island of Animals.</i>	1993	
<b>5</b>	<i>Egyptian Short Stories</i>	17 stories in this volume, each by a different author	1978	<i>The Voyages of Sindbad</i>	1994	
<b>6</b>	<i>The Music of Human Flesh</i>	Mahmoud Darwish	1980	<i>Maarouf &amp; the Dream Caravan (Tales from Egypt &amp; the Arab World Series)</i>	1996	
<b>7</b>	<i>Fate of a Cockroach and Other Plays</i>	Tawfiq Al-Hakim	1980	<i>Battles of the Prophet Muhammad.</i>	1997	
<b>8</b>	<i>Distant View of a Minaret and Other Stories</i>	Alifa Rifaat	1983	<i>Stories of the Caliphs: The Early Rulers of Islam.</i>	1997	
<b>9</b>	<i>Modern Arabic Short Stories</i>	Different authors	1984	<i>Rumi: Poet and Sage.</i>	2000	
<b>10</b>	<i>The Wedding of Zein and Other Stories</i>	Tayeb Salih	1985	<i>Fate of a Prisoner</i>	2000	
<b>11</b>	<i>The Slave's Dream and Other</i>	Nabil Gorgy	1991	<i>Under the Naked Sky: Short Stories</i>	2001	

	<i>Stories</i>			<i>from the Arab World</i>	
<b>12</b>	<i>The Journey of Ibn Fattouma</i>	Naguib Mahfouz	1992	<i>The Two Abdullahs</i>	2004
<b>13</b>	<i>The Wives of Men and Other Stories</i>	Salwa Bakr	1992	<i>Tales of Arabia; The Great Warrior Ali; Deenoh and Arbab; The King and His Three Daughters, The Woodcutter and The Tales of Two Donkeys</i>	2006
<b>14</b>	<i>The Time and the Place: And Other Stories</i>	Naguib Mahfouz	1992	<i>The Anchor Book of Modern Arabic Fiction</i>	2006
<b>15</b>	<i>Blood Feud and Other Stories</i>	Yusuf Sharouni	1992	<i>Memories in Translation: A Life Between the Lines of Arabic Literature</i>	2006
<b>16</b>	<i>Tigers on the Tenth Day and Other Stories</i>	Zakaria Tamer	1993	<i>Open Season in Beirut</i>	2007
<b>17</b>	<i>Arabic Short Stories</i>	24 stories in this volume, each by a different author	1994	<i>Essential Tawfiq Al-Hakim</i>	2008
<b>18</b>	<i>Arabian Nights and Days</i> by	Naguib Mahfouz	1995	<i>Foxy Tales</i>	2009
<b>19</b>	<i>Animal Tales from the Arab World</i>	Denys Johnson-Davies	1995	<i>The Story of a Mouse</i>	2009
<b>20</b>	<i>Tales from Morocco</i>	Denys Johnson-Davies	1995	<i>The Essential Yusuf Idris</i>	2009
<b>21</b>	<i>Seif Bin Ziyazin: Desert Fox</i>	Denys Johnson-Davies	1996	<i>The Traveller (Tales of Arabia)</i>	2009
<b>22</b>	<i>Echoes of an Autobiography</i>	Naguib Mahfouz	1997	<i>The Essential Naguib Mahfouz: Novels, Short Stories, Autobiography</i>	2011
<b>23</b>	<i>Stories from the Arab Past</i>	Denys Johnson-Davies	1997	<i>The Essential Tawfiq al-Hakim: Plays, Fiction, Autobiography</i>	2013
<b>24</b>	<i>Houses Behind the Trees</i>	Mohamed El-Bisatie	1997		
<b>25</b>	<i>Last Glass of Tea and Other Stories</i>	Mohamed El-Bisatie	1998		
<b>26</b>	<i>Mountain of Green Tea and Other Stories</i>	Thabit Abdullah	1999		
<b>27</b>	<i>Hill of Gypsies and Other Stories</i>	Said al-Kafrawi	2000		
<b>28</b>	<i>The Lamp of Umm Hashim</i>	Yahya Hakki	2004		

	<i>and Other Stories</i>					
<b>29</b>	<i>Final Night: Short Stories</i>	Buthaina al Nasiri	2004			
<b>30</b>	<i>Hunger</i>	Mohamed El-Bisatie	2008			
<b>31</b>	<i>In a Fertile Desert: Modern Writing from the United Arab Emirates</i>	Different authors	2009			
<b>32</b>	<i>The Hedgehog: Modern Arabic Stories</i>	Zakaria Tamer	2009			
<b>33</b>	<i>Banipal 34. The World of Arab Fiction</i>	Different authors	2009			
<b>34</b>	<i>Homecoming: Sixty Years of Egyptian Short Stories (Modern Arabic Literature)</i>	Different authors	2012			

**Source:** These information and more about his career can be found at: [http://www.aucpres.com/t-eNewsletter-JohnsonDaviesInterview-May2011.aspx?template=template\\_enewsletter](http://www.aucpres.com/t-eNewsletter-JohnsonDaviesInterview-May2011.aspx?template=template_enewsletter) and <http://www.aucegypt.edu/research/cts/Pages/DenyJohnson-Davies.aspx>

**Table B.2: Roger Allen**

Roger Allen						
	Works translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>God's World</i>	Naguib Mahfouz	1973	<i>Al-Muwaylihi's Hadith 'Isa ibn Hisham: a study of Egypt during the British occupation</i>	1974	37 years
2	<i>Mirrors</i>	Naguib Mahfouz	1977	<i>The Arabic Novel: an Historical and Critical Introduction</i>	1982	
3	<i>In the Eye of the Beholder</i>	Yusuf Idris	1978	<i>A textbook- Let's Learn Arabic</i>	1986-2002	
4	<i>Autumn Quail</i>	Naguib Mahfouz	1985	<i>Modern Arabic Literature</i>	1987	
5	<i>The Ship</i>	Jabra Ibrahim Jabra	1985	<i>A Period of Time</i>	1992	
6	<i>A Period of Time</i>	Muhammad Al-muwaylihi	1992	<i>Critical Perspectives on Yusuf Idris</i>	1994	
7	<i>In Search of Walid Masoud</i>	Jabra Ibrahim Jabra	2000	<i>The Arabic Literary Heritage</i>	1998	
8	<i>Dunyazad</i>	Mayy Telmissany	2000	<i>Introduction to Arabic Literature</i>	2000	
9	Moroccan Folktales	Jilali El Koudia	2003	<i>Muhammad al-Muwaylihi</i>	2002	
10	<i>The Polymath</i>	Bensalem Himmich	2004	<i>Ibrahim al-Muwaylihi</i>	2007	
11	<i>The Theocrat</i>	Bensalem Himmich	2005			
12	<i>Modern Arabic Fiction: an anthology; The Mailman, Love Me Tonight, The Women's Public bath, The Bet; The Tram of Life; Rendezvous and The Joker</i>	Tawfiq al-Hakim, Ahmad al-Faqih Ulfat Idlibi Yusuf Idris Fu'ad Kan'an Naguib Mahfouz Majid Tubia (edited by Salma Jayyusi)	2005			
13	<i>Abu Musa's Women Neighbors</i>	Ahmad al-Tawfiq	2006			
14	<i>Spies, Scandals, and Sultans</i>	Ibrahim al-Muwaylihi's Ma Hunalik	2007			
15	<i>Karnak Café</i>	Naguib Mahfouz	2007			



<b>16</b>	<i>Endings</i>	Abd al-rahman Munif	2007		
<b>17</b>	<i>Khan al-Khalili</i>	Naguib Mahfouz	2008		
<b>18</b>	<i>The Locust and the Bird</i>	Hanan al-Shaykh	2009		
<b>19</b>	<i>One Hour Left</i>	Naguib Mahfouz	2010		

**Source:** These information and more about his career can be found at: [http://folk.uio.no/guthst/cv\\_publ/roger.pdf](http://folk.uio.no/guthst/cv_publ/roger.pdf). and <http://www.sas.upenn.edu/~rallen/>

**Table B.3: Trevor Le Gassick**

Trevor Le Gassick						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Midaq Alley</i>	Naguib Mahfouz	1966	<i>Major Themes in Modern Arabic Thoughts</i>	1979	34 years
2	<i>Susu</i>	Yahya Haqqi	1968	<i>The Defense Statement of Ahmad 'Urabi</i>	1982	
3	<i>The Ideal Wife</i>	Ihsan' Abd al-Quddus	1968	<i>Critical Perspectives on Naguib Mahfouz</i>	1990	
4	<i>The Cheapest Nights and The Stare</i>	Yusuf Idris	1968			
5	<i>Playing House</i>	Yusuf Idris	1976			
6	<i>Flipflop and His Master</i>	Yusuf Idris	1977			
7	<i>The Aorta</i>	Yusuf Idris	1977			
8	<i>I Am Free and Other Stories</i>	Ihsan Abd al-Quddus	1978			
9	<i>The Secret Life of Saeed (A Palestinian Who Became a Citizen of Israel)</i>	Emile Habiby	1982			
11	<i>Days of Dust</i>	Halim Barakat	1983			
12	<i>The Thief and the Dogs</i>	Naguib Mahfouz	1984			
13	<i>Wild Thorns</i>	Sahar Khalifeh	1985			
14	<i>Heaven and I</i>	Ihsan Abd al-Quddus	1991			
15	<i>False Dawn</i>	Naguib Mahfouz	1992			
16	<i>The Life of the Prophet Muhammad Volume I</i>	Abu al-Fida' Ismai'il Ibn Kathir	1998			
17	<i>The Life of the Prophet Muhammad Volume II</i>	Abu al-Fida' Ismai'il Ibn Kathir	1999			
18	<i>The Life of the Prophet Muhammad Volume III</i>	Abu al-Fida' Ismai'il Ibn Kathir	2000			
19	<i>The Life of the Prophet</i>	Abu al-Fida' Ismai'il	2000			

	<i>Muhammad</i> Volume IV	Ibn Kathir				
<p><b>Source:</b> More information about his career can be found at: <a href="http://www.ii.umich.edu/ii/aboutus/people/cmenas/faculty/ci.legassicktrevor_ci.detail">http://www.ii.umich.edu/ii/aboutus/people/cmenas/faculty/ci.legassicktrevor_ci.detail</a></p>						

**Table B.4: William Hutchins**

William Hutchins						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Al-Mazini's Egypt: short fiction</i>	<i>Ibrahim 'Abd al-Qadir al-Mazini</i>	1983	<b>None</b>		<b>30 years</b>
2	<i>Come Back Tomorrow</i>	Mohammed Salmawy	1985			
3	<i>Egyptian Tales and Short Stories of the 1970s and 1980s</i>	Different authors	1987			
4	<i>Return of the Spirit</i>	Tawfiq al-Hakim	1990			
5	<i>Cairo Trilogy: Palace Walk, Palace of Desire and Sugar Street</i>	Naguib Mahfouz	1990-1992			
6	<i>Plays, Prefaces and Postscripts of Tawfiq al-Hakim</i>	Tawfiq al-Hakim	1996			
7	<i>In the Tavern of Life</i>	Tawfiq al-Hakim	1997			
8	<i>The Pages of My Life</i>	Nawal El-Saadawi	1997			
9	<i>Basrayatha: Portrait of a City</i>	Muhammad Khudayyir	2007			
10	<i>The Last of the Angels</i>	Fadhil al-Azzawi	2007			
11	<i>Cairo Modern</i>	Naguib Mahfouz	2008			
12	<i>Cell Block Five</i>	Fadhil al-Azzawi	2008			
13	<i>The Puppet</i>	Ibrahim al-Koni	2010			
14	<i>The Traveller and the Innkeeper</i>	Fadhil al-Azzawi	2011			
15	<i>A Land Without Jasmine</i>	Wajdi al-Ahdal	2012			
16	<i>The Diesel</i>	Thani al-Suwaidi	2012			
17	<i>The Grub Hunter</i> by Amir Tag Elsir	Amir Tag Elsir	2013			

**Source:** These information and more about his career can be found at: <http://www.appstate.edu/~hutchwm/vita.html>

**Table B.5: Humphrey Davies**

Humphrey Davies						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Rat</i>	Sayed Ragab	2000	<b>None</b>		<b>13 years</b>
2	<i>Thebes at War</i>	Naguib Mahfouz	2003			
3	<i>The Yacoubian Building</i>	Alaa al Aswany	2004			
4	<i>The Gate of the Sun</i>	Elias Khoury	2005			
5	<i>Being Abbas el Abd</i>	Ahmed Alaidy	2006			
6	<i>Pyramid Texts</i>	Gamal al-Ghitani	2007			
7	<i>Black Magic</i>	Hamdy el-Gazzar	2007			
8	<i>Tales of Dayrut</i>	Mohamed Mustagab	2008			
9	<i>Friendly Fire</i>	Alaa Al Aswany	2009			
10	<i>Life Is More Beautiful Than Paradise</i>	Khaled al-Berry	2009			
11	<i>Yalo</i>	Elias Khoury	2009			
12	<i>Sunset Oasis</i>	Bahaa Taher	2009			
13	<i>As Though She Were Sleeping</i>	Elias Khoury	2011			
14	<i>Midaq Alley</i>	Naguib Mahfouz	2011			
15	<i>I Was Born There, I Was Born Here</i>	Mourid Barghouti	2011			
16	<i>Leg Over Leg</i>	Ahmad Faris Shidyaq	2013			

**Source:** These information and more about his career can be found at: <http://www.aucegypt.edu/research/cts/Pages/HumphreyDavies.aspx> and <http://www.banipal.co.uk/contributors/336/humphrey-davies/>

**Table B.6: Nancy Roberts**

Nancy Roberts						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Muntaha: A Village Novel</i>	Hala El Badry	1995	<b>None</b>		<b>17 years</b>
2	<i>Beirut '75</i>	Ghada Samman	1995			
3	<i>Beirut Nightmares</i>	Ghada Samman	1997			
4	<i>The Man from Bashmour</i>	Salwa Bakr	2002			
5	<i>Over the Bridge</i>	Muhammad al-Bisati	2004			
6	<i>The Night of the First Billion</i>	Ghada Samman	2005			
7	<i>Love in the Rain</i>	Naguib Mahfouz	2006			
8	<i>The Mirage</i>	Naguib Mahfouz	2006			
9	<i>Time of White Horses</i>	Ibrahim Nasrallah	2009			
10	Excerpted chapters from the following novels: <i>Umbilical Cord; Gertrude; Brooklyn Heights; Belgrade's Druze; The Story of Hanna Ya'qub and Beelzebub</i>	Maha Hassan Hassan Najmi Miral Tahawi Rabee Jabir Youssef Ziedan	2011			
11	<i>Earth Weeps, Saturn Laughs</i>	Abd al-Rahman Farsi	2012			

**Source:** These information and more about her career can be found at: <http://www.banipal.co.uk/contributors/597/nancy-roberts/> and <http://www.aucpress.com/search.aspx?SearchTerm=nancy+roberts>

**Table B.7: Rasheed El-Enany**

Rasheed El-Enany						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Respected Sir</i>	Naguib Mahfouz	1986	<i>Naguib Mahfouz: The pursuit of meaning</i>	1993	26 years
2	<i>The Caravan, or, Ali Janah al-Tabrizi and His Servant Quffa: a Play in Two Acts</i>	Alfred Farag	1989	<i>Najib Mahfuz: Hasad Al- Qawl</i>	1997	
3	<i>Tales of Encounter</i>	Yusuf Idris	2012	<i>Arab Representation of the occident: East-West Encounters in Arabic</i>	2006	
4				<i>Naguib Mahfouz: His Life and Times</i>	2007	
5				<i>Naguib Mahfouz: Egypt's Nobel Laureate (Life &amp; Times)</i>	2008	
<p><b>Source:</b> These information and more about his career can be found at: <a href="http://socialsciences.exeter.ac.uk/iais/staff/el-enany/">http://socialsciences.exeter.ac.uk/iais/staff/el-enany/</a></p>						

**Table B.8: Jonathan Wright**

Jonathan Wright						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>Taxi</i>	Khaled al-Khamissi	2008	<b>None</b>		<b>5 years</b>
2	<i>The Madman of Freedom Square</i>	Hassan Blasim	2009			
3	<i>On the State of Egypt: What Caused the Revolution</i>	Alaa Al Aswany	2011			
4	<i>Judgment Day</i>	Rasha al Ameer	2012			
5	<i>Life on Hold</i>	Fahd al-Ateeq	2012			
6	<i>Azazeel</i>	Youssef Ziedan	2012			
7	<i>The Iraqi Christ</i>	Hassan Blasim	2013			
<p><b>Source:</b> These information and more about his career can be found at: <a href="http://www.banipal.co.uk/contributors/953/jonathan-wright/">http://www.banipal.co.uk/contributors/953/jonathan-wright/</a> and <a href="http://translationista.blogspot.com/2013/10/when-translators-get-shafted.html">http://translationista.blogspot.com/2013/10/when-translators-get-shafted.html</a></p>						



**Table B.9: Catherine Cobham**

Catherine Cobham						
	Works Translated	The author of the book	Year of translation	Books produced	Year	Years of Experience in translation
1	<i>The Harafish</i>	Naguib Mahfouz	1994	<b>None</b>		<b>15 years</b>
2	<i>Sufism and Irony in Al-Taslim</i>	Abdelilah al-Hamdouchi	1997			
3	<i>Only in London</i>	Hanan al-Shaykh	2001			
4	<i>The Long Way Back</i>	Fuad al-Takarli	2001			
5	<i>A River Dies of Thirst</i>	Mahmud Darwish	2009			
<p><b>Source:</b> These information and more about her career can be found at: <a href="http://www.st-andrews.ac.uk/modlangs/people/arabic/cobham/">http://www.st-andrews.ac.uk/modlangs/people/arabic/cobham/</a></p>						

## Appendix C: Interviews

### C1: Consent Form - Sobhy Mosa

#### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University, Birmingham, UK

#### Participant's details:

Sobhy Mosa  
General Manager of the publishing Department / Ministry of Culture  
Sobhy.mosa@hotmail.com  
- Egypt

Hereby declare the following:

1. I understand the purpose of the research for which the interview is to be held
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
3. I agree to take part in the above study.
4. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

Sobhy Mosa  
Name of Participant

14/03/12  
Date

[Signature]  
Signature

Linda Alkhawaja  
Name of Researcher

14/03/2012  
Date

L. ALKHAWAJA  
Signature

## C1.1: Interview with Sobhy Mosa in Arabic - based on note-taking during the interview (15 min)

صبحي موسى – مدير عام قسم النشر في وزارة الثقافة المصرية

14.03.2012

السؤال الأول : ما هو عمل هذه المؤسسة ؟ ما هو إختصاصكم ؟

في الواقع نحن ننشر أعمال كتاب مصريين باللغة العربية ونوزعهم بالأساس على ناشرين في مصر وأحياناً خارج مصر. بهذا نحن نهدف إلى تشجيع القارئ المصري على القراءة .

السؤال الثاني : من هو القارئ المستهدف ؟

ليس هناك قارئ معين، نحن نبيع كتبنا لمكتبات ودور نشر مختلفة في مصر و خارجها.

السؤال الثالث: ماذا تنشرون بالأساس ؟ كتب عربي أو مترجمة ؟

نحن فقط ننشر ونبيع كتب عربية لكتاب عرب ولكن تركيزنا على الكتاب المصريين.

السؤال الرابع : كيف تختارون الكتب التي تريدون نشرها مثلاً بناءً على شهرة الكاتب أو نوع الكتاب ؟

عادة تأخذ كل هذه العوامل بعين الإعتبار ولكن ليس لدينا معيار محدد.

السؤال الخامس : هل لديكم إحصائيات عن عدد الكتب التي تنشرونها أو تبعونها ؟

لا

السؤال السادس : من هو أكثر كاتب مبيعاً ؟

نستطيع القول أنه هناك أكثر من كاتب واحد ولكن ما أعلمه و أستطيع أن أوقوله بأن نجيب محفوظ هو واحد منهم.

السؤال السابع : ما مدى شهرة نجيب محفوظ في مصر وفي الخارج ؟

في مصر، معروف جداً. خارج مصر في الحقيقة لا أعلم ما مدى شهرته ولكنني أؤمن بأن نجيب محفوظ جعل من مصر وكتابها وأديها مشاهير.

السؤال الثامن : هل تعتقد أن جائزة نوبل زادت الطلب على الرواية العربية بشكل عام وعلى روايات نجيب محفوظ بشكل خاص ؟

بالتأكيد ، الناس تنجذب إلى أعمال الكتاب الذين يحملون جوائز.

السؤال التاسع : ما هو أكثر نوع أدبي مبيعاً ؟ ولماذا ؟

على الأغلب الرواية والقصة القصيرة . لأن معظم الأعمال الأدبية تنتمي إلى فئة الرواية و القصة القصيرة خصوصاً أن أصحابها معروفون جداً عند العامة مثل نجيب محفوظ و علاء الأسواني.

السؤال العاشر : هل لكم أي علاقة بنشر كتب مترجمة ؟

لا

السؤال الحادي عشر : هل هناك اتصال بينكم و بين الجامعة الأمريكية؟

لا

السؤال الثاني عشر : هل تعتقد أن السينما المصرية زادت الطلب على روايات نجيب محفوظ ؟  
برأيي، أكيد لها دور ولكن ليس لدي فعلياً معلومات مؤكدة على هذا الموضوع.

## **C1.2: Interview with Sobhy Mosa- translated from Arabic**

**Sobhy Mosa - General Manager of the Publishing Department at the Ministry of Culture-  
Egypt**

**14 March, 2012**

### **1. What does this organisation mainly do? What are you specialised in?**

Actually, we publish works for Egyptian authors and distribute them mainly to publishers in Egypt and sometimes outside Egypt. We aim to encourage the Egyptian reader to read.

### **2. Who is your target reader?**

We do not have a specific type of reader. We sell books to different libraries and houses inside and outside Egypt.

### **3. What are you publishing exactly (Arabic texts or translated texts)?**

We only publish and sell Arabic books for different Arab authors but our main focus is the Egyptian authors.

### **4. How do you select your books for publishing e.g. based on the fame of a particular author, prefer a particular genre or topic?**

We usually take all these factors into consideration. But we don't have specific criteria.

### **5. Do you have any statistics on how many books you publish or sell per year?**

No.

### **6. Who is the most selling author?**

We can say that there are more than one, but what I know and can say is that Naguib Mahfouz is one of them.

### **7. How famous is Naguib Mahfouz and his works in Egypt and outside Egypt?**

In Egypt, he is very famous. Outside Egypt, truly, I don't know how famous he is. But I believe that Mahfouz took Egypt, the Egyptian authors and the Egyptian literature to the limelight.

**8. Do you think that the Nobel Prize increased the demand on the Arabic novel in general and on Naguib Mahfouz's novels in particular?**

Definitely. People are attracted to read works by the authors who win awards.

**9. What is the most sellable genre? And why?**

Mainly Novels and short stories. Because many writers write in this form of literature especially most of these writers are very famous to the public such as Naguib Mahfouz and Alaa Al Aswany.

**10. Do you have anything to do with translation?**

No, not at all.

**11. Is there any contact between you and the AUCP?**

No.

**12. Do you think that the film industry increased the demand on Naguib Mahfouz's novels?**

In my personal opinion, it should have. However, I have no reliable information on this matter.

## C2: Consent Form – Atef El-Hoteiby

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University, Birmingham, UK

#### Participant's details:

Atef El-Hoteiby  
Special Sales and Marketing Manager / American University in  
ahoteiby@aucegypt.edu  
Cairo Press

Hereby declare the following:

1. I understand the purpose of the research for which the interview is to be held
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
3. I agree to take part in the above study.
4. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals
  5. to record the interview

Atef El-Hoteiby                      12/03/2012                      [Signature]  
Name of Participant                      Date                      Signature

Linda Alkhawaja                      12/03/2012                      L. ALKHAWAJA  
Name of Researcher                      Date                      Signature

## C2.1: Interview with Atef El-Hoteiby in Arabic - transcribed from audio (42 min)

عاطف الحطبي- مدير قسم التسويق و المبيعات في الجامعة الأمريكية بقسم النشر

12.03.2012

ليندا: من هو السوق الأساسي للرواية العربية في الخارج، أعني نحن نقوم بترجمة الرواية العربية فما هو أكثر سوق يطلب الرواية العربية في الخارج؟

عاطف: نحن لدينا سوقين: أولاً، السوق المحلي في مصر حيث تترجم هذه الأعمال للأجانب المقيمين في مصر وعددهم كبير و ثانياً، نحن نمسح رخصة الترجمات حتى تطبع في الخارج على أساس المعايير التي توجد في أمريكا مثلاً، ثم تباع هناك بنفس القيمة المادية التي تباع بها الروايات الأخرى. فبالتركيز الأجانب المقيمين في مصر يرغبون ويودون معرفة الأدب المصري وثانياً يريدون معرفته ليتعرفوا على البيئة وعلى الأشياء التي لا يستطيعون الإنغماس فيها في البيئة المصرية وهذا كما هو موجود في أي مجتمع آخر. وهناك أمر آخر، إنهم يودون معرفة من هم القادة في هذا المجال. خارج مصر نفس القضية، في أمريكا و أوروبا و المجتمعات المتحدثة باللغة الإنجليزية أيضاً يحبون المعرفة عن هذا المكان من العالم أو عن هذه المنطقة من العالم ويودون أيضاً أن يعرفوا عن كيفية عيش الناس هناك وكيفية تفكيرهم وكيف هي طبيعة حياتهم الإجتماعية والسياسية. فالأدب يعكس الحياة الإجتماعية والسياسية والحضارية لأي مجتمع من المجتمعات، فالناس في الخارج يريدون أن يعرفوا عن هذا بالإضافة إلى الحضارة القديمة في مصر، حضارة الأهرامات والفراعنة و خلفه. فهي تعتبر حضارة ممتدة على مدار سنين طويلة ، فالناس يريدون أن يروا شعب هذه الحضارة شعب الفراعنة والأهرامات وكيف هي طريقة معيشتهم وتفكيرهم، فهذا يساعد على نقل الثقافة أو الحضارة من مصر ويجعلها على شكل ومستوى عالمي. هذا بالتأكيد له تأثير كبير جداً عندما تم ترجمة روايات نجيب محفوظ من العربية إلى الإنجليزية، نجيب محفوظ كان يعيش في الحارة المصرية فالناس إبتدعت أنه كلما كان نجيب محفوظ ينغمس أكثر في المحلية كلما صعد إلى العالمية. فالناس كان لديهم حب التطلع . تم ترجمة روايات نجيب محفوظ إلى الإنجليزية في ذلك الوقت.

أنا بدأت حياتي المهنية في بداية الثمانينات هكذا أذكر على ما أعتقد، لما ذهبت هناك وجدت أن نجيب محفوظ (عدد من أعماله) قد ترجمت وكذلك يوسف إدريس كان له أعمال مترجمة، فزيادة إتجاه الترجمة ساعدت على تعريف أكثر بالمجتمع المصري. وعندما حصل نجيب محفوظ على جائزة نوبل هذا كان له صدق كبير جداً للأدب العربي وبذلك بدأ الإقبال على الأدب. وقيل لماذا لم تترجم أعمال أخرى لأناس آخرين، فبدأت تترجم العديد من أعمال كتاب مصريين إلى اللغة الإنجليزية. ولما بدأت الناس تسمع أنه هناك كاتب مصري أعماله مترجمة إلى اللغة الإنجليزية وكذلك كاتب من إفريقيا فبدأت الأنظار تتجه نحو إفريقيا وكان في ودهم أن يروا هذه الأعمال. و الشيء الذي يثير الاهتمام في اللغة الإنجليزية أنها كانت في قسم نشر الأخبار في الجامعة الأمريكية، بدأت تعمل تراجم جديدة تحديداً بعد ما حصل نجيب محفوظ على جائزة نوبل. في السنين الأولى التي أخذ فيها نجيب محفوظ الجائزة لقد كنا نطبع ونبيع داخل مصر ونصدر إلى الخارج.

ليندا: من القارئ المصري في رأيك الذي يود أن يقرأ الترجمة ولا يريد أن يقرأ الرواية باللغة العربية ؟

عاطف: عادة القارئ من الصفوة الذي تعلموا في المدارس الدولية تعليماً متميزاً تعليم على مستوى عالمي، المدارس الدولية التي يكون لديها مناهج بريطانية أو أمريكية، فيكون القارئ قد تعلم باللغة الإنجليزية في حين يكون ضعيف باللغة العربية لأنه لم يدرس اللغة العربية بشكل جيد، وبالتالي يكون فهمه باللغة الإنجليزية أكثر وأفضل وبالتالي يقرأ باللغة الإنجليزية. علاوة على القارئ المصري أو العربي الذي يفضل التعامل باللغة الإنجليزية، يوجد القارئ الأجنبي المقيم. في الفترة التي أخذ نجيب محفوظ جائزة نوبل، البلاد الأخرى المتحدثة بغير اللغة الإنجليزية مثل الفرنسيين والألمان كان لديهم الرغبة بالترجمة إلى اللغة الفرنسية فمن هنا انطلقت الفكرة حول برنامج لبيع حقوق النشر باللغات الأخرى غير اللغة الإنجليزية. و بالتالي الحياة واحدة داخل AUC press أن نبيع نحن و نسوق تراجم نجيب محفوظ ونعطي رخصاً للغة الإنجليزية ورخصاً للغات الأخرى.



ليندا : ما فائدتكم المادية عن الرخص التي تمنحوها؟ هل يدفعون لكم مبلغ معين مثلا على الرخصة فقط و أي مبيعات أخرى ليس لكم شأن بها؟

عاطف : كل مرة يطبع فيها يأخذوا إذن مهما كان عدد الرخص التي قدمناها لهم سابقا، عليهم أن يدفعوا نسبة، لكن الحقيقة لا أعرف كم هذه النسبة، وهذا يحقق a profit for the AUCP لكن لو افترضنا أننا نحن نطبع 2000 أو 3000 أو 5000 نسخة، هذا العدد من ممكن أن يدخل نفس الفائدة لل AUC press

Let us say the profit will be 10%, if we take it, we save all the hassle of printing and you give it to a professional agent to take the hassle or share it.

فهنا المشاركة هذه تكون أفضل، هذا أولا، أما ثانيا الوكيل الذي يأخذ الرخصة منك هو الأدرى بصنفة و سوقه فيكون على علم بكيفية توزيع الكتاب و بيعه، فيستطيع توزيع الكتاب فهو يعمل على طباعته و تسويقه. يمكن أن يعمل promotion فيما نرتب نحن أن يذهب المؤلف إليه، طبعاً يدفع الوكيل رسوم هذه الأشغال. مثلا ميرال الطحاوي، من يعرف ميرال الطحاوي؟ لم يكن أحد يعرفها، لقد أصبحت كاتبة عالمية وحصلت على عقد لتدريس اللغة العربية في إحدى الجامعات الأمريكية بعد ما حصلت على جائزة في الأدب العربي، تُرجمت أعمالها إلى اللغة الإنجليزية وإلى لغات أخرى و قد كانوا يستضيفوها في بلاد خارج مصر لإلقاء محاضرات أو لحفل توقيع. وهذا لتعميم الإحتكاك ما بين الأدب نفسه ولكن الكاتب نفسه يتعرف على أماكن أخرى لم يكن يذهب إليها من قبل، مثلا اخر أعمال نضال بركان في أمريكا كان نتائج وجودها في أمريكا. فهنا الخلط بين الثقافة المحلية المصرية والثقافة المستغربة إن جاز التعبير، هذا الخلط يخلق أشياء أخرى في الأدب. فمن هنا عملية النشر أو الترخيص تعتبر مهمة جدا ليس فقط لدار النشر لكن للأديب نفسه .

ليندا: أنت تقول أن بكل ترخيص تأخذ 10% مثلا، أين تكون نسبة البيع أكثر في بريطانيا أو أمريكا ؟

عاطف : نحن متواجدين أكثر في أمريكا. وفي بلدان أخرى يوجد شخص في فرنسا، ألمانيا، سويسرا.

ليندا: أنا اقصد هل عدد القراء في أمريكا أكثر من الموجودين في بريطانيا؟ هل هذا صحيح؟

عاطف: بحكم التعداد السكاني.

ليندا: بحكم التعداد السكاني وهل بإمكاننا القول أيضاً بحكم عرب أمريكا؟

عاطف : نعم بحكم التعداد السكاني. عرب أمريكا قد يقرأو باللغة الانجليزية هناك، بصراحة لم يسبق لي أن قمت بدراسات عن قراءة الأمريكان أو الإنجليز، ولكن التوزيع في أمريكا كبير، يوجد موزع في إنجلترا و آخر في أمريكا، وفي أمريكا من المحتمل أن يقرأو باللغة العربية، مثلا دار الشروق سواء في عمان أو في بيروت أو في مصر ترسل كتب عربية هناك، فيعتبر هذا الكتاب هناك كنوع من المستنجي لمن يريد قراءة هذه الرواية باللغة العربية.

ليندا: نعم أنا قمت بقراءة بحث أن عرب أمريكا يريدون أن يتعلم أطفالهم الثقافة العربية أو الثقافة المصرية إذا كانوا مصريين الأصل ولكن لأنهم في أمريكا فهذا صعب ومن الممكن أن تكون اللغة العربية غير صحيحة أو ضعيفة نوعاً ما، لذلك فمن الممكن أن يكون هذا هو سبب التزايد المستمر على طلب الروايات العربية المترجمة لأنه بشكل عام الروايات العربية أو النثر العربي يُعرف الناس على ثقافة العرب.

عاطف: ممكن هذه النقطة بعيدة عني لا أستطيع التطرق إليها، لم أسافر إلى أمريكا ولم أرى سلوك القراءة أو جمهور القراء (القارئ)، لكن بشكل عام هنالك طلب على الأدب العربي بشكل جيد جدا في أمريكا، إنجلترا و الغرب بشكل عام.

ليندا: نحن نعلم أن الأدب العربي بشكل عام بعد جائزة النوبل أصبحت نسبة الطلب عليه كبيرة، فهل يوجد لديكم ك AUCP إحصائيات يمكنك أن تزودني بها؟

عاطف: الإحصائيات موجودة، عامة لا يسمح لأحد أن يطلع عليها ولكن من الأسئلة التي أرسلتها لي

Who is the most sellable author in general?

أستطيع أن أقول أنه دائما يظهر على السطح أحداث مثل الأحداث الأخيرة التي عشناها خلال العامين الماضيين ما قبل الثورة و أثناء الثورة وما بعدها، كان الكاتب المكتسح علاء الأسواني لم يكن يعلم عنه أحد سوا أنه طبيب أسنان في عيادة أسنان، أبوه عباس الأسواني كان شخصية مشهورة جداً في الإذاعة المصرية يعمل برامج ومسلسلات وأشياء أخرى أحببناها كثيراً، لم لكن نعرف جيدا عن عباس الأسواني لكنه كان يعمل أعمال متميزة في الإذاعة. عباس الأسواني خرج من بيئة متقفة فيها أدب وإعلام. علاء الأسواني جاء به أحد الأساتذة المرموقين في الجامعة الأمريكية - جلال أمين - وقدمه للـ AUC press للاكتشاف مثل أي شخص يأتي كنجم أو نجمة لا أحد يعرف عنه شيء ويصبح نجم المسابقة. علاء الاسواني كتب شيء عظيم وأخذ فرصة جيدة جدا في AUC pres. إنشهر جداً لما تحولت رواية عمارة يعقوبيان إلى فيلم. قدمت الـ AUC press علاء الاسواني إلى العالم وكسب أموال و ظهر على شاشة التلفاز في إحدى اللقاءات وقال: أنا لم اكسب المال إلا من الـ AUC press. كان يأخذ نسبه بالدولار و بيعت رخصه في الخارج، علاء الأسواني هو الذي ظهر على السطح، بيع الكثير من رواياته وقد وصل إلى مليون نسخة وهو الكاتب العربي الوحيد الذي وصل إلى هذه النسبة في عمارة يعقوبيان. آخر أعماله التي ترجمته الـ AUCP للغة الانجليزية، هذا الكتاب صدر على الفور. كان هذا الكتاب يصدر من المطبعة و يباع فوراً. فهذا الكتاب كان يباع بشكل جيد جدا، فالسؤال هنا أين نجيب محفوظ؟ هنا يطوف على السطح أمور تغطي على مشاهير مثل نجيب محفوظ، علاء الأسواني غطى على جلال أمين. جلال أمين عمل كتاب ماذا حدث للمصريين ترجمته الجامعة الأمريكية ونشرته، وبعد أن انشهر، ظهر جلال أمين على التلفزيون في عدة لقاءات. عمل كذلك كتاب ماذا حدث أيضا للمصريين وهذا الكتاب أخذ شهرة لكن الكتاب الثالث لم يأخذ نفس الشهرة. فمسألت النجومية في الكتابة تتحول من شخص إلى آخر حسب الوقت الذي نحن موجودين فيه، مثل نجوم السينما تظهر نجوم جديدة قد تمحو الذين سبقوهم وهذا لا يقلل من قدر الأشخاص الذين ظهروا من قبل فنجيب محفوظ هو نجيب محفوظ وعلاء الأسواني هو علاء الأسواني.

#### ليندا: هل باعتقادك الجامعة الأمريكية في دبي ولبنان لديهم دور في تسويق الأدب العربي ؟

**عاطف:** لا أبدأ. أنا التقيت مع مدير النشر في جامعة دبي تحدثنا مع بعض على ما يبدو هم مهتمين أكثر بأن يقوموا بالنشر الذي يخص الجامعة بدبي. ويمكن أنا كنت أتمنى العمل في دبي ولسبب من الأسباب لم أكن أظهر نفسي أبدا بسبب السياسة. لكن أعتقد أنهم لديهم أموال ولكن ليس لديهم المحتوى الذي قد يتناقش الشخص فيه. هذا المحتوى الحقيقة سحب البساط من تحت أرجلهم في دبي والشارقة واتجه نحو أبوظبي من عدة سنين، لغاية العام الماضي حيث أن أبوظبي جعلت إدارة فرانك فورت هي المسؤولة عن تنظيم معرض أبوظبي للكتاب، وأيضاً هذا جواب على سؤال مهم من بين الاسئلة المطروحة، أبوظبي عملت احتفالية ثقافية رائعة بكل المعايير يوجد أشخاص أصحاب فكر وأصحاب رؤية هم المسؤولين عن تنظيم الاحتفالية كل سنة، وقد يولوا هذا الحدث كل الإهتمام مثلا آخر يوم لإختتام آخر معرض يبدأ العمل من لحظة إغلاق هذا المعرض لحين قدوم المعرض المقبل بعد سنة بحيث أنه تصلك المواعيد وأنت موجود في المعرض للمعرض القادم، تحدد فيه كل المواعيد ويبدأ تنظيم الندوات ويبدأ تحديد المؤلفين أوالكتاب الذين سوف يستضيفهم كما ويبدأوا بالحديث عن جائزة الشيخ زايد للأدب العربي. يطرح إحتفاليات جداً رائعة بصرف النظر إذا هم كانوا مقتنعين بهذا الشيء، لكن يوجد محتوى، هل الأموال هي التي تحركهم فقط؟ أم هي الثقافة والأموال هي التي تحركهم؟ أو أن الحاجة للمجتمع هناك هو الذي يحركهم؟ الدافع أو الحافز هناك غير مؤكد لكن لديهم حساسية ثقافية رائعة بكل المعايير بالتنظيم المحكم والمنظر الملفت. لقد كنت مسؤول عن معرض أبوظبي لعدة سنين، وهذه السنة لم تسمح لنا الظروف بالذهاب إلى هناك نظرا للظروف الموجودة حالياً في مصر.

**ليندا:** كيف يتم إختيار المواضيع الخاصة بالترجمة؟ مثلا كيف تحددوا ما هي الرواية التي تحتاج إلى ترجمة؟ أو أن هذه الرواية عليها طلب كثير فأنا أريد أن أعيد ترجمتها أو مثلا أريد أن أقدم رخصة لبلد ما أن يترجمها أو يقوم بنشرها؟

**عاطف:** من أبسط الأمور هي وسائل الإعلام وتحديدا الـ paper media أو وسائل الإعلام الملموسة، أو ممكن من خلال وسائل الإعلام الإلكترونية مثل الإذاعة والتلفزيون، إذا كان هذا العمل متحول إلى عمل إذاعي، تلفزيوني أو سينمائي، إذا لدى أي أحد في المؤسسة علاقة بدائرة الفن سينما، تلفزيون، مسرح، ممكن أن تسمعي من هم المؤلفين الجيدين المتمكنين والمحترفين. فهذا مهم جدا أن تعرفيه فأنت يصبح لديك مجتمع/ لجنة رسمي أو غير رسمي. وقد يكون لديك مجموعة من الناس الغير رسميين تصادقهم وقد تتعامل معهم أكثر وتستضيفهم بالمناسبات التي تخصك وتسمعي اليهم، هم ليسوا ملتزمين وأنت غير ملتزمة بالنسبة للخطأ. ومن خلال هذه اللجان ممكن أن تقولي أن الشخص هذا جيد ولكن ممكن أن يألف شيء غير جيد، دائما لكل حضان كبوة، هذا أمر، وأمر آخر الأسلوب اليهودي- أسلوب التلميح - الذي تستعمله لتلميح أشخاص معينة ويظهر اتجاهات معينة في ميولك إلى الأدب. مثلا لو تريد أن تعلمي تركيز على المرأة وعلى التحرش بالمرأة وعلى إهانة المرأة في المجتمعات العربية فأنت تلمعين أشخاص معينين يتحدثون في هذا الجانب، وبالتالي يجب أن تكوني على إطلاع أو علم شخصي. فإذا كان وقتك لا يسمح فيجب أن يكون هناك فريق، أحد منهم يهتم بهذا الجانب يسك الجرائد و المجالات وشخص آخر يهتم بتصفح الإنترنت وأخر على التلفزيون .

**عاطف :** هل أتحدث كثيراً.

**ليندا :** لا، أنا فقط أتأكد أننا نلم بكل النقاط. قبل جائزة نوبل، كان لديكم تسويق لنجيب محفوظ، هل إستراتيجيات التسويق اختلفت بعد جائزة نوبل مثلاً كما قلت كل العالم اتجهت أنظاره إلى الأدب العربي وتولد عطش أكثر بالأدب العربي، هل غيرتم هذه الإستراتيجيات أم ماذا ؟

بالتأكيد بالتأكيد لقد قمنا بتغييرها، كما أتذكر جيداً هذا كان سنة 1989 و لقد كنت أنا المسؤول في ذلك الوقت رغم صغر سني عن قسم التسويق كاملاً، مع العلم أنني لم أعد مسؤولاً عنه كاملاً الآن، جاء المدير ليقول لي اهدأوا لا تتحدثوا مع أي شخص و لنغلق الباب على أنفسنا ونفكر ماذا نفعل.

**ليندا: ماذا فعلتم ؟**

**عاطف:** إتفقنا أن نعمل طبعات جديدة لكل أعمال نجيب محفوظ التي كانت متاحة مع غلافات جديدة نظهر عليها أنه حائز على جائزة نوبل .

**ليندا: هل هذه تعتبر إستراتيجية انكم تقومون بالتسويق عن طريق جائزة نوبل؟**

**عاطف:** نعم نستغل الحدث ونسوق لنجيب محفوظ، فأعدنا الطباعة وكنا نطبع بشكل سريع لأن الجو الثقافي والسياسي والأمني في مصر في ذلك الوقت كان مستقراً وكان من السهل جداً أن نطبع 2000 كتاب ونبيعهم على الفور حتى أنه لم يكن لدينا الوقت. الشيء الآخر في ذلك الوقت بدأ العالم يطلب في الخارج فالسؤال أصبح هل نقوم بتصدير الطباعات الخاصة بنا أم نقوم بعمل رخصات لأشخاص آخرين مثل كان يوجد Doubleday. في البداية بدأنا نبيع الموجود لدينا، وبعد ذلك بدأنا نتفق مع Doubleday بأن يقوموا بعمل طبعات خاصة بنجيب محفوظ .

**ليندا: هل هذا كان سابقاً كما قلت to save the hassle ؟**

**عاطف:** هو عنده تقنيات تكنولوجية أما نحن في العالم الثالث متأخرين تكنولوجياً. يعني الكتاب الذي سوف أخرجه في شهر هو يقوم بذلك في أسبوع، يوجد سرعة، هنالك دورة رأس مال تعمل. فمن الواجب أن نلاحق هذه الدورة بحيث أن نقدر على إنجاز مهمة بطريقة بحث أكثر and make a turn over to a achieve a record. في العادة مثلاً لا نقول كم جنيت مال بل كم نسخة بيعت: مليون أو اثنين مليون. ما إنتي تريدين أن تبقي الماكينة دايرة. نجيب محفوظ كان نادراً ما يظهر في الإعلام وكان يأتي الي ميدان التحرير، يجلس في مقهى علي بابا التي هي متواجدة بجانب الجامعة، فكان لا بد من أن نستغل الوضع و الحدث. هو ضد الاعلام فكان لا بد أن نتعامل معه على أساس هذا المنطلق أو أسلوب سياسي ليظهر للإعلام. مثل ما هو معروف هو رفض السفر للحصول على جائزة نوبل وأرسل أحداً بدلاً عنه. فبدء الإعلام هو الذي يذهب له لعمل مقابلات مع نجيب محفوظ. فمن هذا المنطلق حاولنا أن نكون الوكيل لأي أحد يريد مقابلة نجيب محفوظ، فيجب أن يعود للسيدة عليا السرور نائبة مدير قسم النشر في ال AUCP ، و الذي كان محمد سلمان يغار من السيدة عليا لتحفظها على محفوظ و ليس لغرض شخصي. إنما يجب أن يكون هناك في ضبط لما يحصل مثلاً أي شخص يريد أن يذهب إلى نجيب محفوظ إلى البيت أو المقهى لا بد أن يكون هناك مراقبة من و كيف يتكلمون معه. فعليا سرور وهي كانت نائب مدير النشر التي كانت تنظم كل الأمور التي تخص النشر لنجيب محفوظ وهذه السيدة متقاعدت حالياً، هي التي بكل جهودها و حرفيتها إستطاعت أن تحصل على حقوق نجيب محفوظ لأعماله الموجودة عند الناشرين الأجانب فبدأت بإسترجاع أمواله و بدأت تنظم له هذه الحياة في علاقتها بالإعلام طبعا كل هذا كان يأتيه من خلال ال AUCP، طبعا كل هذا يقابله بيع.

**ليندا: هل كانت موظفة ب AUCP ؟**

**عاطف:** كانت نائبة مدير قسم النشر في AUCP.

**ليندا: هل هذا كان قبل أو بعد عقد سنة 1985 ؟**

**عاطف:** هي كانت متواجدة من قبل ذلك، فهي قديمة جداً من قبل 1980 .

**ليندا: لا، أنا أقصد، هل هي كانت متابعه لروايات نجيب محفوظ قبل سنة 1985؟**

**عاطف:** لا، لأن العقد بيننا وبين نجيب محفوظ سنة 1985 وأخذنا أعماله حصرياً لنقوم بترجمتها أي نقوم بترجمتها ولا أحد آخر يستطيع فعل ذلك. نحن صاحبين الحق في إبرام العقود والإتفاق وكل شيء، فقد أصبحنا وكيل لنجيب محفوظ مثل لاعب كرة القدم له وكيل وكذلك ممثلاً وممثلة هو الذي يتفاوض ويتعاقد بإسمه. فنحن كنا الوكيل لنجيب محفوظ نتعاقد وننظم كل شيء فيما يخص النشر والإعلام لهذا كان من الضروري أن نرتب كل شيء. وكذلك كنا ندعوا محفوظ لتوقيع كتبه، في بعض الأحيان عندما كبر كثيراً كنا نأخذ كل الكتب إلى بيته وهو يقوم بتوقيعها ونحن بعدها نعمل معرض لتوقيع الكتاب بدون. والكتب التي تعرض أولاً تذهب أولاً.

**ليندا:** و بالتالي هل نستطيع القول أنه أيضاً أحد إستراتيجيات التسويق هو عمل Book exhibitions ؟

**عاطف:** نحن نقوم بعمل معارض كتاب و منشورات والان مع التقدم التكنولوجي قمنا بشيء اسمه Centennial Mahfouz Library وهي كل أعمال نجيب محفوظ المترجمة موضوعة في عشرين جزء، طبعت طباعة فاخرة مجلدة فتباع كلها مرة واحدة مع بعضها البعض. فأنا باعتباري المسؤول عن تسويق المبيعات كنت أطرح المنشورات وأقوم ببيعها إلى مجموعة منتقاة من قطاع رجال الأعمال مثلاً الذين يودون أن يعملوا مكتبة أو يهدوا نسخة إلى معارفهم أو أصدقائهم. لذلك اقترحت عرضها على مجموعة منتقاة من الزبائن members of American champion scholars. حتى بعد وفاة نجيب محفوظ كنا نحضر بناته ونقوم بعمل زاوية في جناح الجامعة الأمريكية في معرض القاهرة الدولي للكتاب، جناح مخصص عليه طاولة وكتب نجيب محفوظ معروضة في هذه الزاوية، حتى لو كان يوجد أشخاص يريدون أن يسألوا أو يستفسروا أو يأخذوا توقيع لنجيب محفوظ، هذه تعتبر من ضمن الأشياء التي لا تنسى. أيضاً إستغلينا اسمه، كان هناك في قاعة في دار النشر الأمريكية في معرض الكتاب أطلقنا عليها إسم نجيب محفوظ كافيوليو إحتفاء وإحتفالاً بإسم نجيب محفوظ. هذا شيء تتفخر به مصر ويفتخر به كل عربي، فقمنا بأمر بهذا الشكل. فاستراتيجيات السوق تتغير مع تغير الوقت ومع ظهور الأدوات الجديدة.

**ليندا:** ما سبب وجود إختلاف في أغلفة كتبكم؟ مثلاً زقاق المدق رواية لها أكثر من غلاف؟

**عاطف:** هذا على حسب الطبعة .

**ليندا:** هل أستطيع إعتبارها جزء من استراتيجيات التسويق؟

**عاطف:** بالضبط، لأن كل طبعة تعتبر كتاب جديد في حد ذاته.

**ليندا:** لا يغيرون أي شيء على الترجمة فقط على الغلاف؟

**عاطف:** التعبئة والتغليف في التسويق يجب أن يتغير، كما يقال في مصر البيت يظهر من عنوانه، مثلاً أنا مقيم في حي محمد أبو علي أو ساكن في شارع نبيل الوقات في مصر أم الدنيا. فالبيت يظهر من عنوانه، فالغلاف هو عنوان المنتج أو عنوان الكتاب، لا بد من التجديد دائماً فمثلاً بين الحين والآخر كل شخص يدهن جدران بيته لكي تتغير الحالة النفسية وتجدد الحياة. ففي كل مرة يطبع فيها الكتاب من الضروري أن نظهر لمسات جديدة .

**ليندا:** حتى لو كانت نفس الرواية؟

**عاطف:** حتى لو كانت نفسها، نحن نصدر الكتاب بالنسبة للأدب بالتحديد، نصدر الكتاب أولاً في طبعة مجلدة hard Jacket و حين نبيع النسخ التي بمجلدات نعيد الطباعة the reprint comes in a soft cover ومن الممكن أن يكون نفس الغلاف أو بغلاف مختلف تماماً. فأول مرة نقوم بعرض الكتاب بمعرض الكتاب يكون كمجلد وعندما نعيد طباعته يصدر الكتاب المعاد طباعته من الممكن مع مجموعة أخرى من الكتب in a new book reception or a new book launching

**ليندا:** كل إعادة طباعة تقومون بها، تغيرون فيها الغلاف هذا لا يؤثر أبدا على الترجمة أو على أي شيء آخر؟

**عاطف:** لا يؤثر أبداً، لكن دائماً النظرية المطروحة في السوق هي

“Skimming the Market”, although it is not actually skimming. By skimming the premium market, you are actually targeting a specific type of people. In the second launching, in soft covers, you are targeting another segment of people because the first segment they afford buying a book for

150 pounds. The second segment afford buying a book for 75 pounds. That is why you can find a market for soft and hard covers. A hard cover book is a gift book and a library book. The soft cover book is a hand book that you can read it and throw it away, but in the case of the hard cover book you don't do that.

ليندا :سؤالي الأخير، أنت كمدير تسويق كيف تلخص رحلتك مع نجيب محفوظ و مع بيع روايات محفوظ مقارنة مع باقي الروايات، هل تلاحظ أن روايات محفوظ هي عبارة عن روايات تتبع نفسها بنفسها؟ هل صعب بالنسبة لك بيع روايات نجيب محفوظ كباقي الروايات أم لا؟

عاطف: في البداية سأقول شيء مهم، في سلعة رائعة موجودة على الرف في محل ما

How do people know about it unless people become aware that this book is available in this place.

ففي التسويق لدينا أشخاص ليعلموك أنه هنا كتب لنجيب محفوظ أو أي شخص آخر حتى علم الناس أنهم متواجدين، فمن واجبنا نقل كتبنا إلى قرائنا المستهدفين .

It is a matter of communication, we must (I do emphasise that we must) communicate our books to our target readers.

## **C2.2: Interview with Atef El-Hoteiby- translated from Arabic**

**Atef El Hoteiby - Special Sales and Marketing Manager at AUCP**

**Skype interview - transcribed from audio**

**12 March, 2012**

**Linda: What is the primary market for translated Arabic novels outside Egypt? I mean, we translate Arabic novels, so what is the market that most demands translated Arabic novels outside Egypt?**

**Atef:** We have got two markets; first, the local market in Egypt. Such works are translated for a large number of foreigners residing in Egypt. Second, we grant licences for translations to be printed outside Egypt under the standards of the country it will be sold in, such as America. It will be sold for the same amount of money as any other novel there.

Surely, foreigners residing in Egypt desire to know about the Egyptian literature and to know the community and the things in it to which they have got no access, which is the case in any other community. Moreover, the foreigners want to know the main writers in this field. The same scenario exists outside: in America, Europe and English-speaking societies. They also like to know about this place of the world or this region of the world. They would like to know about how the people in this region of the world live and think, and about their social and political lives. This is because the literature reflects social, political and cultural life for any society. Hence, the people outside (i.e. the readers) would like to know about that, as well as about the ancient Egyptian civilisation – the Pyramids, the Pharaohs, etc. And since the Egyptian civilisation stretches over many centuries, non-Egyptians want to see the people of this civilisation (i.e. the successors of the Pharaohs and the Pyramids) and how they live and think. This in turn helps in disseminating the Egyptian culture and civilisation from Egypt and makes them well known on an international level. Definitely, the translation of Mahfouz's novels has made a major contribution to that. In addition, since Mahfouz lived in the Egyptian neighbourhood, it is thought that the more Mahfouz localised, the more his reputation became international. Consequently, people had been curious about Mahfouz's translated novels at that time.

I started my career in the early eighties, as I recall. When I started, I found that Mahfouz (i.e. a number of his works) had been translated and so had Yousef Idris's. The rising trend of translation has contributed to educating others about the Egyptian community. And when Mahfouz was awarded the Nobel Prize, attention was drawn towards Arabic literature and a huge demand for Arabic literature began. Later, a question was raised concerning translating other works by other authors. As a result, translations of many works of an Egyptian author (i.e. Mahfouz) into English have started. And when people started hearing about an Egyptian author whose works had been translated into English whose from Africa, people's attention was drawn towards Africa and they wanted to read these works. The interesting thing about the English language faculty is that it was in the news department within the American University that

started producing new translations especially after Mahfouz was awarded the Nobel Prize. In the first years after Mahfouz was awarded the Nobel Prize, we printed and sold in Egypt and exported outside of Egypt.

**Linda: In your opinion, who is the Egyptian reader who wishes to read the novel in English instead of reading it in Arabic?**

**Atef:** Usually, such a reader would be one of the privileged people who were educated in international schools and received an excellent education with international standards; International schools that have British or American curricula. Readers who studied at such schools have weak competence in Arabic because they have received their education in English. Therefore, they read in English because they understand English better than they do Arabic. In addition to those Egyptians who prefer the English language, there are the foreign readers who reside in Egypt. During the period in which Mahfouz was awarded the Nobel Prize, people of the non-English speaking countries such as the French and Germans had the desire to read Mahfouz's novels in translation. This gave rise to the idea of selling copyrights for publishing Mahfouz's novels in languages other than English. In the end, we sell, market and licence Mahfouz's novels in English translations and other languages.

**Linda: How do you benefit financially from the licences you grant? Do they pay you a specific amount of money per licence and not share the sales with you?**

**Atef:** They seek our permission every time they print, irrespective of the number of times we gave them licences before. They have to pay a percentage, but actually I don't know how much it is. First, this generates a profit for the AUCP which equals the profit that we would generate if we assume that we would print 2000, 3000 or 5000 copies. Let us say that the profit will be 10%, if we take it we save all the hassle of printing and we give it to a professional agent to take the hassle or share it. Thus, sharing the hassle in this case is better.

Second, the agent who is granted the licence knows his product (i.e. book) and how to market, distribute or sell the product. Also the agent could make a promotion and we could arrange for the author to visit the agent, who covers all the expenses. For example, the author Miral al-Tahawi – who knows Miral al-Tahawi? – No one knew her before but now she has become an international author and she was offered a job at one of the American universities to teach Arabic language. This happened after she won an Arabic literature award. Her works were translated into English and many other languages. She was hosted outside Egypt to lecture or to attend book signing events. As a result, this creates an interaction within the field of literature and, also, gives the author the opportunity to know places s/he had never visited before. For example, the latest works of the author Nidal Borkan, in America, is the result of her residence in America. This mixture of the local Egyptian culture and the foreign culture adds to the field of literature. Therefore, publishing and granting licences is very important, not only to the publisher but also to the authors.

**Linda: You say that in each licence you take 10% for instance, where do you think the percentage of sales would be higher in America or United Kingdom?**

**Atef:** We work mainly in America. In other countries, we have a representative in France, Germany and Switzerland.

**Linda: I mean, is the number of readers is more in America than it is in the United Kingdom?**

**Atef:** This is due to the population.

**Linda: Can we also say this is due to the existence of Arab Americans?**

**Atef:** Yes, due to the population. Arab Americans might read in English. Honestly, I have never researched about American or English readers. But the distribution in America is wide. There is a distributor in America and another in England. In America, they might read in Arabic. For example, Dar Al-Shoroq with its branches in Amman, Beirut or Egypt distributes Arabic books in America. These books represent a resource for people who want to read novels in Arabic.

**Linda:** Yes, I read some research about Arab Americans who want their children to learn the Arab culture or the Egyptian culture – if they were originally Egyptians – but they face difficulties since they reside in America, because their Arabic language competence is weak. This could be the reason behind the increased demand for translated novels because, in general, Arabic novels or Arabic literature familiarise people with the Arab culture.

**Atef:** it could be. This point is beyond my knowledge. I have never been to America and have never experienced readers' behaviour, but overall there is a high level of demand for Arabic literature in America, England and the West in general.

**Linda: We know that, in general, after the Nobel Prize there was a huge demand for Arabic literature. Do you have any statistics with which you can provide me?**

**Atef:** There are statistics but they are confidential, I am not allowed to disclose these. But one of the questions you sent me is: **who is the most sellable author in general?**

I can say that there are always events occurring such as the events we witnessed in the past two years (before, during and after the revolution). The most prominent author, Alaa Al Aswany, was not known except for being a dentist and the son of the famous Abbas Al Aswany. Abbas Al Aswany was a famous character on the Egyptian radio. He created programmes, TV series and other things we loved. We did not know much about Abbas Al Aswany except for his brilliant works on the radio. Abbas grew up in a highly educated environment. Alaa, the son of Abbas, was introduced to the American university by an elite professor called Galal Amin, to be discovered later by the AUCP. Just as any other unknown person, who participates in a competition in order to become a celebrity, Alaa Al Aswany wrote something great and had a very good opportunity within the AUC press. He became famous when his novel "Imarat Yacoubian" was turned into a film.

The AUC press had presented Al Aswany to the world, after which he earned a lot of money. He mentioned on a TV show interview that "I never had money until I worked with the AUC press". He was paid in American dollars and licences to translate his works were sold outside Egypt. Therefore, Alaa Al Aswany, has reached the top and many of his novels were sold, up to a million copies. He is the only Arab writer, who has reached this level, with his novel "Imarat Yacoubian". Also, his last work was translated into English by AUCP. Every time this book was issued, it was sold out immediately. Then, the question here is "where is Naguib Mahfouz?". Hence, there are things that come into view and cover celebrities. For example, Naguib Mahfouz and Alaa Al



Aswany overshadowed Galal Amin. Amin wrote a book; *What Happened to the Egyptians?* which was translated and published by the American University. After the success of this book, Amin appeared on several television interviews. Also, he wrote another book, *Whatever Else Happened to the Egyptians?* which became famous. However, the third book he wrote was not as famous as the first and second books. Therefore, popularity is transferable from one author to another, depending on circumstances such as movie stars who keep popping up constantly without affecting those who were before or undermining their status. Therefore, Naguib Mahfouz's reputation remains intact and so does that of Alaa Al Aswany.

**Linda: Do you think that the American University, in Dubai and Lebanon, plays a role in promoting Arabic literature?**

**Atef:** No, not at all. I met with the director of the publishing department at the American University of Dubai, apparently they are interested in confining their publications to the University of Dubai. I wished to work in Dubai, but due to political reasons I did not apply to work there. Going back to our main point, I think that the American university in Dubai has money but it does not have any interesting content. In fact such content was torn away from Dubai and Sharjah and headed toward Abu Dhabi several years ago - remaining there until last year, when Abu Dhabi made Frankfurt responsible for organising the Abu Dhabi Book Fair. This is also the answer to one of the important questions among many questions that have been raised. Abu Dhabi presented a great cultural celebration by all standards. There are people with high intellectual ability and far-reaching vision, responsible for organising this celebration every year. They pay attention to every single detail that could support this event and start working from the last day of one event until the next one in the following year. For example, you will get the next exhibition date on the last day of the current event, with information about all other specific seminars that have been organised. Also, they start determining who will be the authors or hosted writers in the coming event and discuss issues in relation to the Sheikh Zayed Award for Arabic literature.

Therefore, they introduce great events regardless of whether they were convinced about these events or not. It is all about content. Are the funds the only motivation? Or is it the culture and the funds? Or maybe the need of the community was the real motivation? The real motivation here is not apparent, but what we could say that they have a great skill in cultural planning by any standards as they are well-organised and well-presented. I was responsible for the Abu Dhabi exhibition for several years, however, unfortunately this year we could not attend this exhibition due to the current situation in Egypt.

**Linda: How do you select your books for translation? For example, how do you know what novels need to be translated? Or is a certain novel in high demand so it needs to be re-translated or its rights need to be licensed in another country so it can be translated and published there?**

**Atef:** From media, which is the easiest way and more specifically paper media or any other similar print media. Or it could be from broadcast media such as radio and television, especially if a particular work is turned into a radio, TV or a film work. If you have any connections with people in the field of art, cinema, theatre, you might be able to know who the competent authors are. Thus, it is very important for you to know the good authors by either having formal or informal kinds of relationships.

You might form committees, build friendships with people, invite them to different occasions and listen to their opinions about the good authors in the field. This all is considered as informal, thus, neither of you is responsible if wrong judgments are expressed. Also, through these committees, you might identify who is a good author, but at the same time this particular author might have produced a bad work, as every steed can have a stumble.

There is another method; the Jewish method, which is to highlight certain people to highlight certain trends in literature. For example, if you want to focus on women, harassment of women and the humiliation of women in Arab societies that mean you are stimulating interest in certain people who are talking about that aspect. Hence, you have to have certain knowledge. And If you don't have enough time to do that, there must be a team who are interested in doing that work for you. For example, members of the team have to be allocated particular work, such as some members are allocated to check newspapers and magazines, others to browse the Internet and others to follow TV shows.

**Atef:** Am I talking too much?

**Linda:** No, I just want to make sure that we are covering all the points. **Before the Nobel Prize, you had your own marketing strategies for Naguib Mahfouz's works, did you change these strategies after the Nobel Prize? As you said there was an increased demand for and interest in Arabic literature, so did you change your marketing strategies or what?**

**Atef:** Of course we have changed these. As I well remember this was in 1989, and I was in charge of the whole marketing department back then, which I am not in that position currently, despite my young age. The manager came and asked us to calm down, not to talk to anybody, to close the doors on ourselves and to think about what we were going to do.

**Linda:** What did you do?

**Atef:** We agreed to make new editions of all of Naguib Mahfouz's translated works, along with new covers, which show that he is a Nobel laureate.

**Linda:** Are you using the Nobel Prize as a marketing strategy?

**Atef:** Yes, we utilised the event to market Naguib Mahfouz's works. So we reprinted his works very quickly because the cultural, political and security situation in Egypt was stable at that time. Thus, it was very easy for us to print 2000 books and we sold them right away, even though we had not enough time. Also, at that time, the demand for Mahfouz's works in translation began outside Egypt, so our concern became "are we going to export our own editions or should we give licenses to agents such as Doubleday". In the beginning, we sold our available editions, and then we made a deal with Doubleday to print their own special editions for Naguib Mahfouz.

**Linda:** Was that to save the hassle as you mentioned earlier?

**Atef:** Agents such as Doubleday have advanced technologies that we do not have in our Third World countries. This means that it takes us a month to produce a book that takes them only a week to produce it, thus, they have speed and capital power. Therefore, we have to take action to accomplish our mission and to make a turnover to achieve a record. Usually, people do not ask how much money have you made, but how many copies have you sold? A million or two

millions. You have to keep the Machine running. Naguib Mahfouz was rarely seen in the media and he used to come to Al Tahrir Square and sit in Ali Baba café, which is located next to the American university. So it was necessary to take advantage of the situation. As it was known that Mahfouz was against appearing on media, so we were dealing with him based on that. Or we were using tactful ways with him to persuade him to appear in the media. Also, it was known that Mahfouz refused to travel to receive the Nobel Prize himself and he sent someone else to receive it on his behalf. Hence, based on that information, the media used to go to Mahfouz to interview him instead of inviting him for interviewing. Since then, we tried to be the agent for Naguib Mahfouz that arranges everything with anyone who wants to interview him, through the Deputy Manger of the Publishing Department at the AUCP; Mrs. Alya Al-Suroor. Al-Suroor evoked the jealousy of Mohammad Salman not because there is something personal, but because she maintained Mahfouz's interests under her control. There must be a control on, for example, those who want to meet with Naguib Mahfouz in his home or the coffee shop and a control on who want to see him and how they talk to him. Therefore, Al-Suroor was regulating all matters pertaining to Mahfouz's works in publication, but she has retired now. Through her efforts and professionalism, Al-Suroor got Mahfouz his rights by pursuing his publication rights for his works from foreign publishers. She got Mahfouz all the monies that were due to him and organised his life and relationship with the media. All these things were conducted through the AUCP which certainly reflected positively on sales revenues as well.

**Linda: Was she an employee at the AUCP?**

**Atef:** She was the Deputy Manager of the Publishing Department at AUCP.

**Linda: Was this before or after 1985?**

**Atef:** She was way before 1985. She joined AUCP before 1980.

**Linda: No, I mean, was she following-up Naguib Mahfouz' novels before 1985?**

**Atef:** No, because our contract with Mahfouz started in 1985. We agreed with him to translate his works exclusively, thus, no one else can do that. We have the right to conclude contracts, agreement and everything. We acted like his agent, just as when a football player has an agent or an actor or actress has an agent who negotiates and signs contracts on his/her behalf.

Hence, we were the agent for Naguib Mahfouz, and we had to organise and arrange everything in relation to publishing and media. In addition, we used to invite Mahfouz to sign his translated books. However, when he became old, sometimes we used to bring books to him at his home, to be signed. After that, we presented these signed books at a book exhibition, to be sold without his presence.

**Linda: So, could we say that holding book exhibitions is one of your marketing strategies?**

**Atef:** We hold book exhibitions and make leaflets. And now with the advanced technology, we have created something called the Centennial Mahfouz Library, which means that we compiled all Mahfouz' translated works in twenty volumes, beautifully printed in a deluxe hardcover to be sold all together. As I was responsible for the marketing at that time, I used to distribute leaflets and sell books to a selected group of businessmen who would like to open bookshops or give a

gift to their friends. So, I suggested offering the Centennial Mahfouz Library to a selected type of customers who are members of American champion scholars.

Even after Mahfouz's death, we asked his daughters to attend our events. We used to allocate a corner in the American University when there was a Cairo International Book Fair. We allocated a special wing where we presented Mahfouz's works on a table. In that corner, with the help of Mahfouz's daughters, we dealt with people who wanted to ask anything or had an original copy signed by Mahfouz. These are unforgettable memories. In addition, at a book fair, we named one of the halls at the publishing department at the American University after him: Naguib Mahfouz Kafelio. This is to celebrate Mahfouz's memory. He is someone that Egypt and every Arab are proud of. So we did such things. In conclusion, our marketing strategies change with time and with the advancement of marketing tools and techniques.

**Linda: Why there are many different covers for your books? For example, *Zukak Al Midaq* is a novel which has more than one cover?**

**Atef:** It depends on the edition.

**Linda: Can I consider it as a part of marketing strategies?**

**Atef:** Exactly, because each edition is considered as a new book.

**Linda: So they do not change anything in the translation, they just change the cover?**

**Atef:** Packaging in marketing must be changed as it is said in Egypt "We judge the house by its address". For example, I am a resident of Muhammad Abu Ali neighbourhood or Nabeel Alwaqaat street in Egypt the Mother of the World. So again the house can be judged from its address. The book can be judged by its cover, thus, changing covers is required. For example, some people may renew their house painting in order to improve their psychological status and renovate their lives. So every time a book gets printed, we have to add new touches.

**Linda: Even if it is the same novel?**

**Atef:** Yes. We first issue a book, especially in terms of literature, as a hardback edition i.e. in a "hard Jacket". After we sell all hardback books, we reprint books in paperback (soft cover) which might look the same or completely different from the hardback. The first time we display a book in a book fair it comes as a hardback. And when we reprint it, we display it with other sets of books.

**Linda: Every time you reprint a book, do you change anything on the content of the book or the translation?**

**Atef:** No, not at all. But we have a theory in the field of marketing which is "Skimming the Market", although it is not actually skimming. By skimming the premium market, you are actually targeting a specific type of people. In the second launching, in paperback, you are targeting another segment of people, because the first segment can afford to buy a book for 150 pounds. The second segment can afford to buy a book for 75 pounds. That is why you can find a market for paperback and hardback versions. A hardback book is a gift book and a library book. The paperback book is a hand pocket book that you can read and throw it away, but in the case of the hardback book you don't do that.

**Linda: My last question is: As a marketing manager, how do you summarise your journey in selling Mahfouz's works in comparison with other works? Do you think that Mahfouz's novels can sell themselves? Do you find selling Mahfouz's works is as difficult as selling other novels?**

First of all, I have to say something important. If there is a good book on one of the shelves somewhere in a bookshop, how could people know about it unless they become aware that this book is available in this place? Thus, in marketing, there are people who are specialised in informing you as a customer that in this particular place there are books by Mahfouz or any other author. So it is our duty to communicate our products to our readership. It is a matter of communication, we must (I do emphasise that we must) communicate our books to our target readers.

### **C.3: Invitation letter to AUCP**

Dear Neil Hewison,

My name is Linda Alkhawaja. I am a PhD student at Aston University, United Kingdom. My research project seeks to investigate the phenomenon of the huge flow of Arabic novel translation that has appeared in English-speaking countries after the Nobel Prize was awarded to Naguib Mahfouz in 1988. The event of awarding Mahfouz the Nobel Prize has had considerable impact on the field of Arabic literary translation. Therefore, I am going to investigate this influence and how it affects translators' practices in their translations. Also, I am going to investigate the contribution of translators and publishers in structuring the translational field of Arabic literature in addition to the role they play in the translation process.

I am aware of the AUC Press eminent contribution in promoting Arabic literature and especially in terms of Mahfouz's works in translation. I am also aware that the AUC Press is the largest English language publishing house in the Middle East and it is one of the active agents for circulating Arabic literature in translation across the world. Therefore, to achieve the aim of my research, I am hoping to conduct an interview with the AUC Press as a main agent in promoting Arabic literature in translation. I am hoping to conduct an interview with a representative of the AUC to provide me with in-depth information about the AUC Press involvement, its criteria for selecting its translators, its editors, how it markets its products, which is the most demanding market for the translations and many other related aspects.

The interview will be invaluable as a source of information because I am going to write extensively about the AUC Press, its role, contribution and support it provides for Arabic literature in translation and especially in terms of the undeniable support it provides for Mahfouz's works in translation. Since the AUC Press is a highly important element in my thesis, I am writing to request your help in granting me an interview whenever and wherever convenient to yourself. You are the only publisher that could significantly contribute to the viability of this research. Your input would be highly appreciated.

If you would like to know more about the research project, I would be keen to provide you with more information.

I do hope you will be able to agree to my request and I shall look forward to meeting you.

Yours sincerely,  
Linda



### **C3.2: Interview with Neil Hewison- transcribed from audio (1hr: 05min: 50sec)**

**Neil Hewison - The Associate Director of the Editorial Programme at the AUCP**

**Face to face interview**

**12 March, 2012**

**Linda:** The questions will be divided into something about translators and something about Mahfouz and just a couple of questions about marketing, if you cannot answer them that is fine because I will interview Atef so he might provide me with answers for them. There will be questions about readers and translations as well.

**Hewison:** I will answer as much as I can.

**Linda:** Thank you very much.

**Linda: I want to ask about your translators, how do you choose your translators at AUC press and what are the criteria for choosing them?**

**Hewison:** Very often they come to us. It varies of course, sometimes the translators will come approach me and say "I want to translate a novel", and either they have a particular novel in mind they are interested in and they want to do, or they say "I would like to do something what do you want translated". Now if it is a new translator like that, coming to us for the first time, we always ask them for a sample of translation before going ahead and so we agree on a novel they want to work on. I say ok give me a sample of 5, 6, 10 pages maybe of translation from that novel and then we assess that very carefully. We look at it line by line word by word, comparing to the Arabic text just to be sure that this person has the skills to do the job because if they don't we cannot give them the job.

**Linda: Even if they are not specialised in translation? Don't you have any certain conditions on their reputation, education or their training?**

**Hewison:** No, not at all, because translation is an art, a skill and a talent and all these things, to some extent, cannot be learned through training or experience but, to some extent, they are also a natural talent which a person has. And you could be, for instance, brilliantly qualified in knowledge of the Arabic language and of the English language but may not actually be able to translate, translation is a skill. On the other hand, you do not have to have perfect knowledge of Arabic to be able to translate, you can set there and use a dictionary as much as you like but what matters is the end product of fluency of the English text in the end and fidelity to the original Arabic text.

**Linda: Do you prefer native or non-native (speakers)?**



**Hewison:** We generally prefer, and the general principle throughout the world actually is always to translate into your native language. So translators of Arabic into English for the most part and the most majority are native English speakers. That does not exclude native Arabic speakers because there are quite few like Farouk Abdel Wahab and Rasheed El-Enany of course. There are people like this who can do it and do it very well, but generally, what we look for is when I am looking at a sample of translation for a new translator I am looking at two things: I am looking for, of course, the accuracy and the fidelity to the original Arabic text and to make sure there is no misunderstanding or mistranslations. I do not mean that you have to stick word for word to the Arabic text, there can be a bit of leeway. You want the text to be literary rather than literal, there is no word for word, that cannot give you a comfortable end result in English. It has got to be faithful but with some English style to it, so I am looking at fidelity but also at accuracy in terms of understanding and faithful representation of the Arabic and English. But I am also looking for the flow of English itself as a text to make sure that the English makes comfortable reading to a native speaker. In another words, when you read it, it doesn't feel too much like you are reading a translation. When you are reading an English translation you should read it as comfortably as if you are reading an English text, you shouldn't be able to see the Arabic through the English as you are reading.

**Linda: Do you have specific requirements or do you ask the translator to fulfil specific things when they translate?**

**Hewison:** Such as ... What are you thinking of?

**Linda: Let us say because I am interested in culture-specific items or culture-specific words, do you prefer, for example, to use borrowed terms, delete these terms or define them? Do you have specific things in mind?**

**Hewison:** Well, no. We don't really have a policy on that. Different translators approach that in different ways. We generally let the translators keep their style as long as we like the translator and let us say they have done the sample and we have approved it, or if the translator who has experience and has translated for us before so we know they do a good job. Once we get beyond that point of saying ok you are a good translator so you can translate this novel for us, then we let them do it on their own way more or less. Some translators like to keep Arabic cultural terms in the text and leave them in Arabic and others prefer to find English clauses or paraphrases or whatever and trying to keep everything in English with very few foreign Arabic terms in it. We don't mind which way they go, as long as it is a comfortable reading experience in the end for the English reader it does not matter so much. Now there is also the choice - if you decide to leave Arabic terms in or whether to give a glossary in the book or not, and that's debatable and the debate is ongoing. Some translators feel that a glossary is necessary because if you are reading a book and you come across an Arabic term you don't know, the readership will be able to look it up at the back of the book and find out what it means. Others prefer to let the reader take it as a whole reading experience and part of the context of the reading is taking on board certain Arabic terms within the context, either understanding from the context or going on and not worrying about it.

**Linda: I have noticed that Roger Allen, a remarkable translator, uses a lot of borrowed terms in his novels (the majority of his novels include borrowed terms), do you think that**

**if you notice that a new translator working for the AUCP who deletes all the cultural words but his translation is fine, do you think that you will ask him, for example, to add a little bit, some borrowed terms, or you don't interfere at all?**

**Hewison:** We might discuss it if they want to discuss it. We don't interfere we certainly don't dictate and lay down terms and say you must do this way not that way. We have discussions with translators in the past, and some translators come to us and say "look okay at this point the man is gone down to breakfast and he is eating 'foul and taamiyya-t', so do I keep the words "foul and taamiya" in the English text or should I put 'stewed beans and bean patties'" and this what the people will do if they can't replace the Arabic terms. Well you can do that and you can put in a sentence it says he had the breakfast with stewed beans and bean patties, how much does that mean? Does that convey the meaning any better to an English reader? Do they understand what "foul" really is from the phrase "stewed bean" which might actually means something else in English culture. It might not be the best translation, bean patties what is a bean patty? you know in a way, you are not getting any clearer of a picture to the reader, you are not giving a clear picture necessarily by using these English terms which still refer back to Egyptian cultural things, for example, and if you have not been to Egypt, then you don't know what "foul" is, and you don't know what "tamiyya-t" is? And you will not have any clearer picture by saying stewed bean or bean patties, in a way the choice of whether to leave Arabic terms or give an English gloss within the text is almost pointless. It comes down to the question of cultural translation, beyond linguistic translation. And this what you are interested in, what is cultural translation? And how do you translate culture, because it will vary according to the book you are translating, how much cultural translation there is and how much just purely linguistic translation.

**Linda:** That is why I am taking Mahfouz, because his novels are full of cultural words and it's really hard for English speaking readers who don't know anything about the Egyptian culture to understand these things if it is not a good translation.

**Hewison:** The answer to this may lie in talking to English readers who have not been to Egypt and they do not know Egypt and the broader Arab culture, to ask them how they get on with this and what it means to them. What I am trying to do when I am thinking of this issue is trying to relate to my own reading experience of books from culture which I am not familiar. For instance, if I am reading a book, let us say translated from Spanish from South American literature and I come a cross words in Spanish, which is a language I do not know, within the text does it bother me or not, do I understand or not. And I am thinking of books that I have read which translated from Spanish and if it says that the man goes down to breakfast and eats this and this and these are words which I don't know in Spanish, it is not actually stop me understanding or enjoying the novel. It may add a bit of colour in some way and I don't necessarily need to know exactly what this dish is in Spanish, or what exactly this dish is? All I need to know that it is a particular local dish and that he is having a breakfast. It does not interfere with my reading experience. It may actually add to it because it gives it a bit of colour to the whole picture. So if I turn that round and look at it in another way and what we are representing through Arabic translations to English of pictures like this, I don't think it matters that much as if you have a lot of Arabic terms in a text I don't think it is a block. You do not have to understand every single word in a book and this is true even if you are reading a purely English text and even if I am reading a book which is written in English and it is about, let us say a history. There may be terms in it that I don't know and I might want to go to an English

dictionary to find out what that means or might just skip over and take it from the context and carry on reading. I think you can do it either way.

**Linda: What kind of arrangements do you have with other publishers like Doubleday and Anchor books, because I have noticed that in your novels on the first page it says this is published with arrangements with AUCP, so what kind of arrangements do you have with them?**

**Hewison:** Well, in the case of Naguib Mahfouz, as the AUC press since 1985 has acted as his worldwide agent in all languages except Arabic. In other words, he always had his Arabic publisher, but we were primarily his English language publisher, still are. And also we license translations into any other language in the world. So he is now translated into about forty languages around the world in around six hundred different editions in different countries around the world. Those are all licensed through the AUC press, whether it's English or Portuguese or Chinese or other languages.

**Linda: Why did you give them the licence? Why did not you publish it in England or America for example?**

**Hewison:** When it comes to the English language licences, very often it is the case of reach and distribution. At the time of the Nobel Prize in 1988, we had already published translations of nine of his novels, we had nine novels in print before the Nobel Prize. Those Novels were produced locally, sold locally. They did not have much spread outside Egypt, I doubt if anybody could really buy a Naguib Mahfouz novel in English outside of Egypt at that time beyond one or two perhaps. We were a very small press at that time, we have grown a lot since then. But at that time, we were publishing only about twenty books a year or less than twenty books a year. We had not very good distribution outside Egypt in terms of any of our books to be able to sell in Europe or America. When the Nobel Prize was announced there was an immediate very big demand for his books in English. People wanted to read who is this man from Egypt who is just won the Nobel Prize? We want to read his books. So we found that the best solution was to license the rights for North America, to Doubleday as it turned out, and to right licenses for Doubleday UK, and for them to publish his books in English in those markets, because they had the market spread and they could fill the market with his books and get them out very widely which, at that time, we were simply unable to do and we grew from there. So we always license out English rights in North America and UK, in the case of Mahfouz specially, to Doubleday and Anchor which is a subsidiary of the Doubleday and so it continued from there.

**Linda: I know that you signed a contract with Mahfouz in 1985 and he won the Nobel Prize in 1988. Why Mahfouz? Why did you take that risk?**

**Hewison:** Because he was always seen as the leading Arabic right of the time and basically you had at that time and everybody knew that one of the winners of the Nobel Prize was likely to be either Naguib Mahfouz, Yousef Idris or Tawfik Al-Hakim. And I think that Tawfik Al-Hakim had just died like the year before and they only giving it to a living writer so either to Mahfouz or Yousef Idris. We were interested in Yousef Idris as well and we did a couple of collections of his short stories, but with Mahfouz we started back in the late seventies long before I joined the press personally. I think we published the first novel in 1978, and then, since we were going on, by 1985 we publish I think 5 or 6 of his novels. It seemed sensible to try and do an agency agreement because we could see, it has been predicted, that he would become something much

bigger and more important and people are already been talking about him getting the Nobel Prize before this as it seemed possible or likely. So we wanted to have an agency agreement which first of all it made it easier for him because he then did not have to deal personally with publishers all around the world, so a great burden of him, and second it is better for us because we concentrate our resources and push very much his work not only in English but in other languages as well, so we started licensing other languages.

**Linda: So it is an opportunity for the AUCP to take Naguib Mahfouz because there was no Arabic literature in translation at that time?**

**Hewison:** Exactly, there was very little at that time a part from nine novels of Naguib Mahfouz and at that time I think we had one or two collections of Yousef Idris short stories and a collection of Egyptian short stories by different writers and that all we had in print at that time, but that was the beginning for us of the build of Arabic literature program.

**Linda: What is your main aim for translating a novel or a book from Arabic? Is it like economic profit, publicity or enhance Arabic culture visibility, what is your main aim?**

**Hewison:** Well, speaking only for us as AUCP, our main aim, let us put it in a cliché, is promoting cultural understanding. It's one way of doing that. It is one line within the boarder range of what we generally do is promoting understanding between Egyptian and Arab culture and the outside world. Translations of Arabic literature for us, probably I would say with the exceptions of only Naguib Mahfouz and Alaa Al Aswany, are not profitable so we certainly don't do it for economic reasons (profitability). Because if we were a commercial press, and we had to really balance the books and make a profit, we would have stopped publishing translations of Arabic literature years ago because we basically don't make money on any of them. We make a little bit on Mahfouz and Al Aswany. So we do it because we believe in it, because we think it is important, because we feel we have almost a mandate. We are in a special position here where we are in a middle of things and therefore, we can and we do publish as much translations as possible, making them available for the outside world. This is probably why other presses probably don't publish as much as we do, because they might not want to or they might not believe in it. But we are a non-profit organisation, so we do not have to make a profit on things. It may be that other parts of our publishing list like some of the big colour picture books on Pharaonic Egypt might bring us some more money so it balances of what we don't make in literature we can make in books for souvenirs for visitors. Overall in general, we try to balance the books but other publishers who are commercial publishers cannot look at it even that way, every book has to make a profit.

**Linda: And that is your aim since you started?**

**Hewison:** Basically yes. The whole university is a non-profit organisation and the AUCP as a semi-autonomous branch of the university is a non-profit organisation.

**Linda: Do you think that Mahfouz's Nobel Prize have increased the demand for Arabic literature in translation?**

Certainly, yes. Definitely. There was a huge demand immediately after the Nobel Prize for Naguib Mahfouz specifically because people were saying "Oh, the Arab world, my Goodness and here is a writer who just won the Nobel Prize, so we had better read something". So there was a

new huge demand to read that literature in a way that never happened before with other Nobel Prize winners. If you look at other people who won the Nobel Prize from non-English literatures over the past 20 or 30 years you had Japanese writers, Hungarian writers none of them had the impact like Mahfouz.

**Linda: Then, the question is, why Mahfouz?**

**Hewison:** Possibly because people have felt we know Japan, we know Hungary but then it is kind of a shock factor I think. People suddenly realised “Oh Goodness the Arab world they have a literature, they have a culture we don’t know about this”. It had not impacted the world before unlike say Latin American literature or Eastern European or Japanese or Chinese. People had been accessing these literatures previously so it was not like opening a door. Naguib Mahfouz’s Nobel Prize opened the door and people wanted to look through that door and first of all they wanted to look through that door with Naguib Mahfouz, but then they wanted to look through more widely and wanted to see other writers; who else is writing in the Arab world. So yes there was an increased demand definitely for writers from the Arab world after the Nobel Prize. Also after that, for other reasons less positive, from 2001 what happened in America opened another door. People may be for the wrong reasons, certainly negative reasons, saw the disaster in New York and Washington and what happened in September 2001 and thought again in a negative way. They wanted to see what is going in the Arab world, who are these people and what are they doing so there was a further boost in away and after that an interest one in reading Arabic literature but also in learning Arabic language and so the other thing that increased demand on Arabic language teaching or learning study materials across the world.

**Linda: We know that many of Mahfouz’s novels were turned into movies, does this affect Mahfouz’s novels in translation? Do you think that?**

**Hewison:** Probably not very much. I mean Mahfouz novels turned into movies are hugely culturally important in Egypt to Egyptians and also to quite large extent of Arabs in other countries who see Egyptian movies and they largely see Naguib Mahfouz’s movies. By the way if you talk to Egyptians about Naguib Mahfouz they say “Oh yes a great writer. How many books of his have you read? oh I have seen his movies”. So in Egypt the movies are hugely important because it is the movies that made Mahfouz familiar to Egyptians much more than the actual books. I think this is true. People are familiar with the movies and they can tell you the stories of the movies but not so many of them have read the books. I think this is a local impact I don’t think this had much impact beyond Egypt. Who watches Arabic movies outside the Arab world?

**Linda: Nothing turned into English movies?**

**Hewison:** not as far as I know. Two novels were turned into Mexican movies and both are very good movies. One, *Midaq Alley*, was turned into a Mexican movie in the Spanish language and the setting was transferred to Mexico City and the other one was *The Begging and the End*. Those two, by the same Mexican director, both are very very good movies actually, but in the Spanish language and they did not have much influence outside the Spanish speaking world. So into the English world, they did not do much and as far as I know nothing has been made into English.

**Linda: Who is your target market US, UK, Canada, etc. and why?**

**Hewison:** Okay, that is difficult. We sell our books either directly or indirectly throughout the world. We sell books in Egypt and the Middle East. We either sell directly our own editions in North America and Europe or we license to somebody like Doubleday, Harper Collins or Fourth Estate in whatever UK, US but somehow we are putting that material out there.

**Linda: Who is the most demanding market?**

**Hewison:** Well right now after the Egyptian revolution it is the foreign market because our local market has been very badly hit on all levels not just our literature books but also politics, economics, history books, all sales are down locally. Previously, probably our bigger market would be the local market, but I would not say that we are publishing specifically for the local market. I think we always published through the world and we sold more locally but we would always like to sell more internationally.

**Linda: Who is your target reader? What is your expectation about their knowledge and willingness to accept any obscurity in the translation? Does it differ according to the country it will be published in?**

**Hewison:** Our target readers are foreigners living in Egypt and the Arab world. People, come to live in Egypt or to work here whatever, want to learn more about the culture and they want to do that partly through books in history, politics, economics and so on. But also partly through literature so they want to read the literature of the region. Beyond that there are readers who just interested in Egypt in the Arab world who in the UK, Us or North America. Ideally, I think, I very much like to see Arabic literature on sale throughout the world in North America and the UK among other novels. I want to see books that they were picked up because they are good books not because they are from Egypt, Iraq or Morocco but because they are good novels. This is very difficult as there is a kind in a way a barrier which prevents that happening. We have to present our translations as cultural works from the Arab world so that buyers in the UK and the US will pick them up because they want to learn about Egypt or the Arab world rather than because they are looking for a good novel to read. What I would like to see is to reach a level where somebody would pick up one of our books for the same reasons they would pick say a book by Gabriel García Márquez, because it is a great novel not because he is a Latin American writer specifically, and Mahfouz not because he is an Egyptian writer, but because it is a great book. With Mahfouz, I think this happened quite of a lot as there is a huge fan based in the West for Naguib Mahfouz especially as we see comments; people either write to us or put postings here and there where we learn that people are actually reading these books because they love the way he writes and love the novel itself rather than saying I am reading these books because I want to learn about the Egyptian culture. Do you see what I mean? I am trying to get beyond the stage of presenting something as representation of culture but to get a good book out there, and it is happening now and then with some books but largely the only way to sell some books is still to sell them as a representation of the Egyptian or Arab culture in some way.

**Linda: Do you think that Globalisation affects readers' perspective of Arab culture?**

**Hewison:** I suppose it must do because with new technology and new media and the internet, Wikipedia and Skype and so on the whole world is more accessible to anybody than ever was. So yes, people can already watch live coverage of anything going on in Egypt or they can follow the news much more, culturally they can see much more as much more accessible. So I suppose

certainly globalisation must have an effect in terms of opening the doors and windows wider and then people being able to reach books and say yes I want to read this book that book whenever.

**Linda: Do you think because of this factor i.e. globalisation, translators started to use more borrowed terms in their translations, because I have noticed that after the Nobel Prize there are a lot of borrowed terms, do you think that because of globalisation, translators realise that maybe their target readers will know more about Arab culture so that is fine if we transliterate the word or borrow it?**

**Hewison:** Maybe not. The readers know more about Arabic culture, but they maybe are more open to accept foreign terms in the books in front of them. There is less a sort of rejection, because this book has foreign terms oh I can't read it, I think that is global phenomenon probably. I will go back to what I was saying earlier about myself for instance reading books which are say culturally Spanish, a language that I don't know, I don't see it as a barrier. I might have done perhaps 30 years ago or something, I might say I can't read that because it is full of Spanish words. I think there is more of openness, a general openness I think, to foreign or borrowed terms within a reading experience. People are not bothered by them so much, so I think you can include more and also include more without pointing them out either without putting them in a glossary certainly without putting asterisks in the text, this word means whatever. Even now mostly we have gone away from using italics in printing. Traditionally, foreign terms in books are done in italics because they are not part of the English language and so it's traditional to put them in italics for any language. We are going away from that now with novels. We generally don't put the Arabic terms in italics because we don't want them to stand out we don't want to flag them to the readers and say "this is a foreign term, you probably don't understand it". We are trying to get away from that, so it becomes part and much smoothly integrated within the text and without making a fuss of it, and without marking it as something foreign that maybe off putting so we are trying to reduce the idea of barriers.

**Linda: Well, as an editor in the AUCP, do you change the translation usually, if you get the manuscript or the draft from the translator, do you change it?**

**Hewison:** We edit any book that we publish, any book whether it is a translation or whether it's a history or politics. It always go through a copy editing process, a copy editing is a particular skill. Our copy editors are trained to read any text very very carefully to check that everything makes sense, to check spelling and punctuation are correct, to recast sentences when necessary if the sentence is not clearly written or represented or to ask the author to clarify something that is not clear. So an editor's job is to go through a great detail on any text, not just translations. In the case of translations, the editors' work is mainly to insure that the English text flows smoothly, that it's readable and comfortable to read. An editor will not usually even refer to the Arabic original text, we basically take the translator work on trust, having gone on the earlier stages before about samples and make sure that the translators know what they are doing, and then we take it on trust that it's accurate. So we don't check the translation against the Arabic, but if for instance a passage or sentence, either doesn't read comfortably to the editor or doesn't make sense or there something that is conflicting somehow, the editor, then will probably go back to the translator and say "can you look on this sentence again because it doesn't quite make sense to me in English". In that case, the translator may look at it again and say "Oh, yes because I misunderstood that word there", and so if we say this it does make sense

so they may recast it, but it always with consultation with the translator. The editor doesn't usually go to the Arabic text themselves and certainly not checking anything in terms of translation, but as I say the usual way in which a problem in translation shows up, like any kind of misunderstanding perhaps will be, if something doesn't make sense in English. And the editor's job is to be the first reader of the text, the editor's job is to make sure by the time it gets to the final reader and the person who buys the book in the shop, the text make sense, reads well, it's comfortable to read, its flow and etc.

**Linda: as a separate text not a translation?**

**Hewison:** Yes, so issues may come up and then certainly we go back to the translator with questions, if questions come up in the editing process.

**Linda: Ok, some novels that were published by the AUCP have written on them that they were edited by an editor but others they don't, so what's the difference, because you said that all your novels are edited?**

**Hewison:** Oh yes, now every book we published is edited, whether it is a translation or not. It is entirely up to the author or the translator of a book whether they want to acknowledge the work of an editor or not. In general, we don't expect them to acknowledge the work of the editors, because it is part of the publishing process, it is not like a special favour we are doing for anybody. It is part of our work that has to be done on every book so we would not usually expect an author or a translator to say "very grateful to the editor for doing this and this". Some of them like to do that, so if they want to do it we don't stop them doing it, and that is why you don't see them in every book.

**Linda: This is just a simple question, how do you pay your translators, and if you do not want to answer it that is fine?**

**Hewison:** No that's not a problem I can tell you. We have a contract and once we make a contract with the author, normally a publishing contract where the author gets paid royalties, that is a percentage on the income from the book, we then make a translator's agreement with the translator which is based on a flat fee. The flat fee is calculated on an agreed rate per 1000 words of the final English translation. In other words, we don't attempt to count the words of the Arabic text, it is quite difficult counting words in Arabic text, because sometimes there is a question of is this a word or two words in Arabic? It is always not really clear so it is quite difficult to count. Anyway it has become the standard practice now to count the words of the final English translation, and that is very easy to do, you hit a button on your computer and it tells that you have 56 words or whatever. So there is an agreed rate which in the contract per 1000 words. It is a sliding scale usually according to the experience of the translator. It starts from about 50/55 dollars per 1000 words for a first time translator, and then when a translator done one or two books it might go up to 60/65/70 dollars per 1000 words, it depends. It also may come down to other factors such as the difficulty of the text, maybe if we want the translation in a great hurry, so the translator has to put aside any other jobs that maybe doing it at the same time. So we might pay more to have a translation delivered more quickly because translators, in general, with only one or two exceptions maybe, have other jobs to do. They, for instance, are teaching in universities, or they have some kind of a full time job, so translation is



usually a part time activity. People do it in their evenings and weekends very often, so timing can be an issue with translation.

**Linda: When you look for a translator, do you look for his qualifications or other things? When you want to initiate a job for a translation and you want to find a translator, what is the first thing you look for?**

**Hewison:** Well, it can depend on the text. Usually, I have a list of books which we want to have translated, and what I will do is sending that list around periodically to all the translators I know, particularly the ones who is not working on something right now. Like if somebody is already working on something, I don't bother sending them the list because they are busy, I know that, but I'll send basically this list to translators and say "is there on our list something that interests you? Please, we want to translate and publish so can you pick something?" and then the translators will write back and say "yes, I want to do number 4 or number 7 or nothing on your list interests me at the moment so wait till next time". That is generally how it works. As I said earlier, also some translators will come to us with specific books they are interested in. In that case, we look at that book and we will decide whether we want to publish that book or not. If it is not already on our list, we usually take it because we trust the judgment of our senior well-known translators. People who come to us, if we know that they have done work for us before, if they said that this a good book in Arabic and I want to translate it, then usually we listen to that advice and take it on.

**Linda: Like Catherin Cobham, she said in her interview that Denys is the one who asked her to translate *The Harafish* for the AUCP. Did you ask Denys to do that?**

**Hewison:** Not sure, that's going back to a long time, I'm not sure, because I was not directly involved in that decision at that time like 15 years ago or something. We might have spoken to Denys. Denys has been good friend and good adviser to the AUCP, for many many years now. And certainly there are cases where we may say to him "look we want to publish and translate this book, will you do it? and he'll say, Oh no no I'm not interested in that, why you don't talk to so and so", for example. He might have done that, I couldn't say categorically.

**Linda: And you just trust him because, for example, he has a high status and he is really strong in translation, so you can trust him?**

**Hewison:** Yes yes, there are also several translators like Humphrey Davies. That is somebody else whose opinion we trust, because he is so experienced now and he has done so many books for us. Just to come back to your question for a second, there are some cases where we might look for a specific translator. Sometimes the author express a preference, for instance, an author might say to us "Ok because I'm a woman writer I want my book to be translated by a woman", or somebody might say "I want this book to be translated by a young person because it's really a young person's book, it's no good having someone from an older generation". So there may be a case where we look specifically for a woman translator for this book or we might want somebody, for instance, who lives in the Arab world as a opposed to living in America because there is so much culture stuff going on, or because they need to have very close contact with the author who lives here or there or whatever. So maybe there is a specific criterion in some cases,

and it happened in the past where we have looked specifically for a young woman translator to do this book rather than an old man translator in some cases.

**Linda: What is the most translated genre? Does it change with time?**

**Hewison:** We always concentrated on novels. Anyway, we stopped, more less, doing short stories quite a few years ago. We only have done as far as I remember one play and that was done a long time ago. We found that for theatre and plays there is really no market. We couldn't sell this, and I know that this sounds like it is going back to commercial reasons, it's not quite that, it's not that we don't make enough money but if there is not any audience out there, why would we publish a book? If there is nobody is going to read it basically. So that is the decision came on to theatre, so that's why we don't translate or publish plays. Poetry is the most difficult thing to translate. I would just say that I am most afraid to touch poetry because the original form of poetry depends so much on the language, it is not just content. So you are automatically throwing away at least 50 percent of the work when you translate it into another language because all you can translate is the content. The language, the beauty and the rhythm of the language whether it's rhythm, whether it's rhyme or alliteration all these things in poetry simply can't be translated. You might find some vague equivalent, you might be able to do some alteration on the target language but it's difficult. So poetry is extremely valuable in cultural output but the most difficult thing to translate, and the most risky thing to translate. You could go so wrong with it if you are unlucky or not careful, so that's why we don't basically do these other genres. Short stories we have done in the past. We found that collections of short stories by single writers, even Yousef Idrees and Naguib Mahfouz do not sell as well as novels. People are not so interesting in reading short stories as they are in novels. Again it comes to readership, demand and target audience.

**Linda: So the novel genre is the dominant genre?**

**Hewison:** Absolutely for us yes, because we that find people want to read novels. We still some times do collections of short stories as anthologies by different writers. We have just done a collection by Denys on short stories from Egypt over the last 60 years of his translating carrier. In the past, we have done short stories from UAE, we have done short stories from the Arab world in general, but short stories by one writer, we cannot find the market or the readership for it.

**Linda: Did you notice anything in common in translators' translations of Mahfouz' novels?**

**Hewison:** Can you elaborate a little on what you mean by that?

**Linda:** Yes, let us say that because I am interested in culture-specific words, **did you notice anything in common for translating a particular type of CSIs? Do they adopt a particular strategy for translating a particular type of CSIs?**

I don't think so, I think that each individual translator does his or her own thing, and we don't try to direct them as I said. We don't say this is Mahfouz and because all other Mahfouz's novels were done this way before so you have to do yours in this way as well. We don't do that, and I

don't think, as far as I know, a translator of Mahfouz's novel is going to look at other Mahfouz's novels by other translators and say "ah because Trevor Le Gassick did it this way in this novel I'm going to do it in the same way in my novel". That maybe an interesting question you can put to translators whether they do that. I probably say that this is not something they discuss it with us or agree with us or anything like that, and I don't see it as a phenomenon. If you see it maybe you have seen a trend or something perhaps.

**Linda: Yes, because when I compared their translations I have noticed that if a particular borrowed term is used others use the same borrowed term so I thought maybe there is something directed by the publisher or there is a factor that makes them go that trend.**

**Hewison:** Well, ok, no there is certainly nothing directed by us, by the publisher, but it possible that when somebody is working on a new translation they might have seen previous translations and think, "oh yes, ok I know that term was used before, in these novels and it's done before there is a precedent it's accepted, therefore, I can use it in my translation". That maybe something like that, looking for precedent, but it's not the formulation of a particular policy.

**Linda: Do you think that the ever increasing number of Arab Americans in US is a factor that plays a role in promoting the circulation of Arabic literature in translation?**

**Hewison:** I don't know. We have never been able, to be honest, to analyse our readership. For one thing, we don't see who is buying the novels as the end buyer in the book shop. What we see is where our novels been distributed in the United State. We might have a sense which shops are selling more copies, but what we don't see is which individuals are going to buy those copies. So we don't know really whether there is significant proportion of Arab Americans and where those Arab Americans are? first or second generation? That might make a difference so cultural links you might find, for example, the first generation isn't interested because they left behind Egypt and went to America and they are not interested in reading Egyptian novels, whereas their children might grow up thinking "hey I don't know enough about my original culture, I want to read something". I'm just guessing here I don't know.

**Linda: What factors do you think enhance the visibility of the novel genre in translation in addition to the Nobel Prize?**

**Hewison:** In general, increased interest in the Arab world apart from the Nobel Prize is because of the bad reasons such as 9/11 or the ongoing wars in the Arab world. The fact is that Americans are aware that they are still fighting in Afghanistan and until last year they were fighting in Iraq for all those years. That kind of thing may perpetuate an increased interest in reading literature from this part of the world. As you said globalisation in general might have an effect.

**Linda: What do you think about translators' familiarity with the Arabic culture, because nowadays as you said everything is on the media? Do they have become more aware of the Arabic culture and more interested in translating the novel genre?**

**Hewison:** Well, there is certainly an increase in translators available. If we look back to 20 years ago or more around the time in the early days when we were translating more Mahfouz and

more Arabic literature just at the beginning of the expansion of our program, there was really only a very small pool of translators. We had Denys Johnson-Davies, we had William Hutchins, we had Roger Allen and few others. So if we wanted to suddenly do a larger number of translations at that time, we would not been able to do it because the translators were not available. Now the whole generation is going by and growing up and a lot of people and new young translators appearing now who recently have finished studying Arabic in whatever university in the last 10 or 15 years both in the UK and US. Those people, quite a lot of them, are looking to translate and some of them they come to us and say “oh! I would like to translate a novel”. So we go through the usual process of a sample translation. We find from looking at their translations that they have some of the linguistic skills, but they are not yet acquired a fully rounded set of the linguistic skills and certainly not yet acquired the cultural skills. In that case, we advise them and say, “Ok. Keep on reading, keep on studying, keep on visiting the Arab world, live in the Arab world if you can for a while to build up your linguistic and your cultural understandings and come back to us in a few years time”. It is true there is bigger pool now and some of them are very very good. Some of the younger translators now are coming to so we can broaden the platform of translators as we have more choice than we had before definitely.

**Linda: Why do you have different covers for Mahfouz’s novels?**

**Hewison:** In the case of a book which is published by us here in the Middle East and by Doubleday or Anchor in the United States, each publisher designs the book and the cover according to their own market. There is no obligation to have the same cover at all. It is done quite independently, Doubleday will make its cover design according to their own market and we do our design according to our Egyptian market. Also as the book has a long life specially with Mahfouz some of those editions or books have been out for 25 or 30 years so we want, every now and then, to refresh our books if the book has been in print for a very long time like *The Beginning and the End*, this is gone through several different editions. It was published originally with the very old editions from the early eighties. It had black and white Egyptian art work at the cover. Immediately after the Nobel Prize, we reprinted all our books because of the huge demand we had to reprint all our books. Also, we had a unified cover with a picture of Mahfouz on it. Later we changed again and did a new design. It is a matter of reassessing the market whenever it seems necessary. It is not like regular periods but every now and then we might think that the market needs a new look. So we put a new set of books with a new set of cover perhaps to catch up with the times maybe by now these old covers may look very old fashioned. Maybe at that time they were something new but now we need to change.

**Linda: how do you market your books? How do you promote your sales in the market? Do you have book exhibitions and things like that?**

**Hewison:** Yes yes certainly of course. We have catalogues which are put out twice a year. We have sales reps who go round all the outlets in Egypt. We have around 200 bookshops that we sell our books to, that is only in Egypt. Abroad, of course, we have distributors in North America and Europe. We have distributors in each place who do that work for us of selling and marketing our books. Also, we have our website, we have a Facebook page where we can put our news, we have a Twitter account where we can tweet news about our new books, for example. So we are using all the media available, any new media that appear. So finally we have got the internet and website, we have Facebook and Twitter. If next year a new social media appears we will use. We use whatever we can to get our books out there.

**Linda: As we know there is American English and British English. As an American university, do you recommend translators to use American terms or English terms? Does it vary according to the country you are targeting?**

**Hewison:** We publish for the world, so are not publishing specifically for America or for England. What we do is we follow American style in general throughout all our books whether novels, politics or history or anything. By American style, I am talking about spelling differences and punctuation differences.

**Linda: What about terms?**

**Hewison:** That is slightly a more difficult issue because we do edit to American style. If, for example, a British translator is writing and spells the words colour as “OUR” at the end we change it to “OR” because that is our standard style of spelling. In terms of punctuation, for instance, using double quotation marks for speech mark rather than the single mark which is the British style, we follow the American style. However, because we want all our authors and our translators to maintain their own voice, we don’t want to standardize too much, we like people to keep their voice. So if the translator of a book is British and uses British phrasings, British vocabulary choice, which may not be either very familiar or even known in some cases to Americans, we tend to let them keep those choices. For instance, we would not change trousers to pants.

**Linda: If it is a proverb and it is really British English specific?**

**Hewison:** As long as it is understandable this is the key. If there is going to be a misunderstanding we might change it. I will give you an example. I think this came up in a translation by Denys once many years ago. Of course, he is English and writes in English style. It is something about a character walking on the pavement. Now, any British person understands that quite clearly as walking on what American called the sidewalk. Americans, however, if you said walking on the pavement what do you mean is walking on the surface of the road where the cars travel. Now that is a very different thing and it could be a very dangerous thing. If we say this character is walking on the pavement then Americans might think that he is going to be run over by a speeding truck. Because it means something very different, then we change it to sidewalk which is very American term. British people reading this might say that this is American term but they will understand it and that is the key thing. They know that sidewalk is what we called the pavement whereas the other way round creates misunderstanding. So we are trying to avoid misunderstanding but we would only do it in cases like that. We would never change something like a British expression as long as it is understood.

**Linda: This is my last question, which novel the market demands the most?**

**Hewison:** Well, the best-selling novel of Mahfouz is probably, I would say, is between *Palace Walk* and *Midaq Alley*. If you ask a 100 people what is your favourite novel for Naguib Mahfouz, a large majority will say either *Palace Walk* or *Midaq Alley*. So I think those probably are the best-selling. I don’t have figures in front of me to confirm that. The other novels, not for Mahfouz, I would say *The Yacoubian Building* by Al Aswaany, definitely that is one of our bestsellers always.

**Linda: What about *Children of Gebelawi*? As you know it is a controversial novel.**

**Hewison:** I know that you expect that it is popular because it is controversial but I don't think it has been particularly. I have not seen a peak in general either in interest or sales of that particular book. We publish *Children of the Alley* rather than *Children of Gebelawi* which is now published by Heinemann, I think, originally they did that in the Philips Stewart translation. The translation we published is by Peter Theroux under the title *Children of the Alley*. It is there and some people want to read but I certainly never noticed a crowd clambering after it in that sense.

#### **C4: Invitation letter to translators**

Dear...

My name is Linda Alkhawaja. I am a PhD student at Aston University, United Kingdom. My research project seeks to investigate the phenomenon of the huge flow of Arabic novel translation that appeared in English-speaking countries after the Nobel Prize was awarded to Naguib Mahfouz in 1988. I believe that the event of awarding Mahfouz the Nobel Prize and many other factors have had considerable impact on the field of Arabic literary translation. Therefore, I am going to investigate the influence of the Nobel Prize on the translational field of Arabic literature and the socio-cultural and political factors that affected the flow in translations. Also, I am going to investigate the contribution of translators and publishers in structuring the translational field of Arabic literature in addition to the role they play in the translation process.

I am aware of your contribution in promoting Arabic literature in translation. Therefore, as you are one of the active agents in the field of Arabic literature, I very much hope to be able to conduct an interview with you via Skype or email. I am hoping that such an interview will provide me with more in-depth information about your involvement in the translations of Arabic literature.

The interview will be invaluable as a source of information because achievement of a balanced and triangulated research study will require me to write about your role, contribution and support for Arabic literature in translation. Given the significant role of your contribution in completion of my thesis, I am writing to request your agreement to grant me an interview. Should you agree, I could send you the questions by email and then you could either send me your answers by email or send me a date for the interview that is convenient to yourself if you please. You are one of few translators that could significantly contribute to the viability of this research. Your input would be highly appreciated.

If you would like to know more about the research project, I would be happy to provide you with more information, and to share the final outcomes of my research with you.

I do hope you will be able to agree to my request.

Yours faithfully,  
Linda Alkhawaja

## C5: Consent Form - Catherine Cobham

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

#### Participant's details:

Ms. Catherine Cobham

Lecturer in Arabic language and Modern Arabic Literature

School of History, University of St. Andrews

E-mail - cmc1@st-and.ac.uk

Telephone - +44 (0)1334 463630 - 462642

Fax +44(0)1334 462927

Hereby declare the following: (please tick or delete as relevant)

1. I understand the purpose of the research for which the interview is to be held ✓
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason. ✓
3. I agree to take part in the above study. ✓
4. I give permission to
  1. ~~Quote my comments, with no attribution by name but my professional occupation can be used~~ ✓ *stef*
  2. Quote my comments, giving my name and professional occupation ✓ *stef*
  3. Use my comments for the purpose of the PhD dissertation research and thesis production ✓
  4. Use my comments by name ~~anonymously~~ in academic papers for: *(either)*
    1. presentation at conferences ✓
    2. publication in relevant academic books or journals ✓

Catherine Cobham

Name of Participant

4/1/2011

Date

Catherine Cobham

Signature

Linda Alkhawaja

Name of Researcher

31/11/2011

Date

L. ALKHAWAJA

Signature



## **C5.1: Interview with Catherine Cobham**

**Catherine Cobham - translator**

**Email Interview**

**November, 2011**

### **1. What kind of qualifications, training courses, and experience do you have in translation?**

I did a first degree in Arabic and English, then a Masters' dissertation on Arabic fiction (Yusuf Idris) and started translating, first just to practise and then gradually starting to have short stories and eventually longer fiction and some poetry and plays published. No specific training in translation. I think probably some kind of training in textual criticism and analysis is the best qualification for a literary translator, apart from linguistic knowledge of the two languages involved, of course.

### **2. How did you know about the Arabic novel and Mahfouz?**

See above – I had an interest in literature in general, so when I studied Arabic I was keen to find out about modern and contemporary Arabic fiction. An Arabic lecturer introduced me to the work of Yusuf Idris and from there I got to know about other Egyptian and wider Arab literature. I taught some novels by Mahfuz both in Arabic and in English translation, as he was probably the best known and most widely translated Arab novelist in the English speaking world (in the 1980s to 1990s).

### **3. When and why did you decide to translate Arabic novels?**

See above. Also, I was shocked by the ignorance of Arab culture in educated circles in the UK as well as in the press and thought naively that translating Arabic novels would help bridge the cultural gap. I still believe that to some extent although have modified my expectations. I also like writing in English for its own sake, and it's fascinating to try and turn Arabic fiction into English fiction.

### **4. Who did contact you to translate and why?**

I first sent translations of works I liked to lots of publishers and usually they turned them down apart from a few short stories, in small art house publications and also one in Vogue magazine! Eventually publishers who had seen my work asked me to translate novels other than those I would have chosen. Often I turned these down, not liking the original works enough, but sometimes accepted to do them.

## 5. Why did you translate for Mahfouz?

Because I was asked to translate a particular novel (*al-Harafish*) by Denys Johnson-Davies and the AUC Press.

## 6. Before undertaking your own Mahfouz translation, had you read any other novels by him?

I'd read a few and particularly liked 'Tharthara fawq al-nil' and 'Miramar' but not the trilogy so much.

## 7. Do you have pre- translation policies or procedures to follow when you translate Arabic literature e.g. gathering information from different sources on the text, the author of the text, the culture the text presents?

My main pre-translation policy would be to read the book several times and really get into it and see what it's about and how the text works on a literary and aesthetic level, what its overall structure and momentum is, before getting into the details of the language and characters etc. As for background cultural information etc., if necessary I'd research that mainly as I go along.

## 8. Do you find any particular challenges when you translate Arabic novels in general and Mahfouz's novels in particular? If yes, what are they?

The following are mainly general rather than specifically about Mahfouz's writing:

- i) **Pace** - particularly longer pieces of Arabic narrative can get away with having a slower pace than is normal in English. This is to do with lots of things, e.g. i) in Arabic it's often part of the style to place emphasis by using two words meaning almost the same thing, but one may be more poetical or literary than the other etc.; ii) Multiple examples possible in Arabic: author may put a page or two of little anecdotes into mind or mouth of character to stress main point of scene in various ways. Partly perhaps lack of tradition. of editing by Arab publishers but more a cultural difference, perhaps because **rhetorical tendencies more pronounced in Arabic**. So question is when translating - do you want reader to come to terms with this slower style, accepting that readers read differently as well as writers writing differently, OR do you cut, adapting to conventions of English expression?
- ii) **Use of dialect/colloquial**: possibly more haphazard in mod. Arabic written prose than in English - modern Arabic prose developed rapidly since 19th cent so attempts to make written language more **demotic** were accelerated. Paring down, making written lang. closer to spoken, juxtaposing/fusing complex poetic symbols with street lang. - such developments happened more rapidly in Arabic. Could say that the type of changes instigated in English lang. by e.g. pioneering writers of English as disparate as Wordsworth; Pound and Eliot; Faulkner; Joyce, Irvine Welsh occurred within a much shorter space of time in Arabic and with some different cultural and political constraints.
- iii) Difficult to translate some dialect: e.g. in same novel you may get a Moroccan, an Egyptian, a Saudi, a Lebanese Sunni or Shi'i who use different words and phrases, more or less comprehensible to the other characters, and Arab readers, but hard to **differentiate** in Eng trans. People suggest trying to use e.g. Scots, Manchester etc. etc. but (I think) all you can do really is try and capture some of the flavour in a more impressionistic way, so lose something.

- 9. Do you think your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for a new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel?**

Neither really. You have to strike a fine balance. How much bewilderment can a reader take? Umberto Eco in *Mouse or Rat*, 'Source vs. target', quotes Wilhelm von Humboldt's (1816) use of "*Fremdheit*" (alienness, foreignness) to describe a case when the translator's choice sounds like a mistake to the reader, and "*das Fremde*" (the strange, unfamiliar) to describe a strangeness which is positive - showing the familiar in a new and revealing light - *das Fremde* compared by Eco to the Russian formalists' notion of "defamiliarisation". A central problem in translating Arabic to English is negotiating the fine line between *Fremdheit* and *Fremde*: if you find an English equivalent for an idiom it can evoke a whole cultural background which is inappropriate to the Arabic. Or if you just paraphrase the meaning, the translated text can appear bland and stilted.

- 10. Did you receive any instructions on how to translate from the publisher/author?**

Not usually unless I ask.

- 11. Was your translation revised by an editor/ publisher?**

If this question is specifically about Mahfuz's *Harafish*, then no. One translation of mine was revised by an editor but this involved adding bits that didn't exist in the Arabic original, as the publisher thought more explanation was needed for an English-speaking audience. Sometimes an editor suggests minor changes but only implements them if I agree. Sometimes these are an improvement, sometimes not.

- 12. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arabic culture? And why do you think s/he knows that much?**

My target reader, insofar as I have one, would be any serious reader of fiction, and I wouldn't assume any knowledge of Arab culture on the reader's part.

- 13. Do you think that media (TV, the internet, etc.) and globalisation have increased western readers' awareness of Arab culture?**

Yes, to some extent, but at a superficial level, and unfortunately often misleadingly associating it with terrorist activity and a misguided perception of Islam. Having said that, there are probably more people looking for translations of Arabic fiction and taking an interest in things like the guy from Gaza winning Arab pop idol (I think it was). And there are events like the Shubbak festival in London etc., the so-called "Arabic Booker" etc.

**14. Do you think that the 9/11 attacks have increased the interest in learning the Arabic language and Arab culture?**

See answer to 2 above. Re students taking Arabic at university, we certainly experienced an increase in numbers following 9/11 but these have probably settled down again in the last few years.

**15. Do you think that English readers have become more interested in the Arabic Novel or learning the Arabic language and Arab culture after the Nobel Prize?**

I don't have any feeling that it made people more interested in learning Arabic language etc, but there was certainly an increased interest from English language publishers in publishing translations of Arabic fiction following Mahfouz's Nobel Prize and since then there have been other developments like the Arabic Booker and websites like <http://arablit.wordpress.com/>

Sadly, I now have to tell new students about Naguib Mahfouz and a lot of them have never heard of him, even some of those doing a full degree in Arabic. Mind you, they haven't heard of a lot of English writers either!

**16. What arrangements do you have with publishers in terms of translation copyright, marketing, commission, etc.?**

It varies a lot – these days I try to make sure I share a percentage of the royalties with the author or his/her trustees or executors, but for many of the translations I've done, I just received a fee on completion of the manuscript and in some cases discovered by chance that my translation has been sold to other publishing houses in other countries! For Harafish, I have the copyright of the translation and I still receive some royalties for it although it was first published in 1994.

Catherine Cobham, St Andrews, 2 November 2011.

## C6: Consent Form - Humphrey Davies

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University, Birmingham, UK

#### Participant's details:

Humphrey Davies  
Translator  
hdavies@aucegypt.edu

Hereby declare the following:

1. I understand the purpose of the research for which the interview is to be held
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
3. I agree to take part in the above study.
4. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals
5. To record the interview

<u>Humphrey Davies</u>	<u>13/03/2012</u>	<u>[Signature]</u>
Name of Participant	Date	Signature
<u>Linda Alkhawaja</u>	<u>13/03/2012</u>	<u>L. ALKHAWAJA</u>
Name of Researcher	Date	Signature

## **C6.1: Interview with Humphrey Davies - transcribed from audio (24 min: 5 sec)**

**Humphrey Davies - translator**

**Face to face interview**

**13 March, 2012**

**Linda: I want to know about yourself, about your childhood? How did you start learning Arabic, why Mahfouz? Why the Arabic Language? I know that you are originally from England.**

**Davies:** I'm from England yes, in North London. I had no contacts as far as I am aware with anything Arabic or Middle Eastern at all. I grew up in a fairly cosmopolitan atmosphere, I suppose. Me and my parents had a lot of friends many of them who are refugees from Europe because of the second war. Also, my parents were very interested in the rest of the world, which may have encouraged me to be interested in languages. I didn't in fact go to Cambridge to read Arabic though, I went to read English literature but I didn't like Cambridge at all. I had a very romantic notion on how it should be like and when it was not like that, I reacted by saying I am going to change it and do something completely different. So I stopped and dropped English Literature and I thought what can I possibly do? At that point, I have studied Chinese with a master play school. I thought arrogantly and stupidly well I have done Chinese what is the next difficult challenging language, Arabic of course.

So I do remember that I was specifically influenced by an individual person that I met in a party and explain to her the crises that I went through and she responded to me with "why you don't learn Arabic". She was a Palestinian who later translated a wonderful collection of folk stories. Her name was Amia Bushnaq. She told me about Arabic and this was another push, so it is partly random.

**Linda: Did you take any qualification or training courses in translation?**

**Davies:** No, nothing

**Linda: Do you think that a translator should have some requirements to be a translator, some courses s/he should take to become a translator? Or do you think it just comes with experience and that's it?**

**Davies:** Well, I think there is two different types of translation perhaps, one is technical translation; anything non literally translation. I am sure there is enormous you can learn from courses, but it is purely in terms of technical terminology, resources and where to find what you need to do the translation properly because they are talking about issues of high accuracy in the most limited centric. For literature, I don't know. I didn't go there myself, I just sort of fill into translating.

I know that some people assert that it is absolutely necessary that you should, as a translator, be trained in various issues. But the people who say that are academics, I rather suspect they are pushing the need for their own existence. They have translation training centers so they want to make sure that everybody are trained in these centers.

**Linda comments:** could be for economic profits.

**Davies confirms:** right right.

**Davies:** Whereas I am not convinced by this perspective and I don't know if any of the best translators whose work has been welcomed have been trained especially since these training centres for translation coming to existence very very recently.

**Linda: Why did you decide to translate for Mahfouz? why Mahfouz?**

**Davies:** Well, first in *Kifah Teba*, It was suggested to me. I have been contacted by the AUC Press. When I decided to become a translator, I, in fact, already translated one very specific book that I have done entirely under my own reasons and pleasure but I wanted to continue doing that so the only way was to go to the AUCP. I showed them something that I already translated. Then they contacted me originally and say "we need this particular book"; one of the early novels for Naguib Mahfouz so that's how it started. And then on *Zukak Al-Midaq* of course it came 7 years later. In fact, I have just finished it and it was published last year in December.

**Linda: How did they contact you? How did they know you?**

Well, I think that in fact the first work I translated, which is a very strange book written in 17<sup>th</sup> century in Egypt, I had showed them access to that book before holding any publishing to it. In fact, it is not the sort of book they normally publish. I guess they thought it is a good translation so they remembered me and contacted me.

**Linda: Do you find any particular challenges when you translate Arabic literature?**

**Davies:** Yes, many. One challenge is the fact that many writers use colloquial in certain aspects of the writing at least in the dialogue. Especially in Egypt nowadays there is a fashion of using colloquial not necessary in the whole book but in a dialogue.

If you are, for example, a Jordanian and pick up a book written by a Moroccan you can properly say this is not written by a Jordanian this is probably written by a Moroccan or someone from the Maghreb so I believe in whatever the language there will be a shock of the colloquial language. The point is that I know Egyptian colloquial very well, and I translated by now three books by Elias Khoury who is Lebanese and he uses a lot of Lebanese colloquial. Now that is a difficulty because there are no dictionaries of Arabic colloquial with the exception of Egyptian. There is a very good Egyptian dictionary and otherwise there are virtually no dictionaries for other dialects. So it is a real problem.

**Linda: How do you translate these words culture-specific words?**

**Davies:** Do you mean something like Goza?

**Linda:** Yes

**Davies:** Ideally I would like to have an English word that I can fit and it would be obvious that it does not need any further explanation and I do not believe that the reader needs a lecture on every detail of everything in a book that they may not be familiar with. It is enough, we must not underestimate the intelligence of the reader and we must not forget why the reader is reading. The reader can work things out well enough for the purposes of the novel. If you give them a

word that is close to water pipe somebody might say but Goza is not just a water pipe. It means a glass of ginger that does not need to be held in the hand and it is not like a Shisha which is on the ground. So what, we don't need that degree of specificity. If I can't find an English word that fits and can be used, then I will use the Arabic word sometimes, and sometimes even that does not need an explanation because readers can get a lot out of context enough anyway not to be a problem. It's better for them to drive something out from the context without necessarily getting the precise detail, than to be interrupted all the time. And Sometimes the AUCP like to put a glossary at the end of the book so when the reader wants to know more they can read it.

**Linda: I have noticed recently that the translated novels have a lot of borrowed terms. Is that maybe because when Mahfouz won the Nobel Prize, he, the novel genre and Arab culture became more famous so translators tend to use more borrowed terms? What do you think?**

**Davies:** Borrowed terms?

**Linda:** A borrowed term is like transliterating the Arabic word as it in the translation.

**Davies:** Oh, yes I see. I think it has nothing to do with Arabic. I think it is got to be with cosmopolitan and literature in general. Now there are writers from Pakistan and India and writers who are originally Arabs like Hisham Matar but writing in English. Writers like those they often use words without any explanation and it does not seem to be a problem for the readers at all. Take, for example, a book by Amitav Ghosh called *The Sea of Poppies* which is set in the 1820 or something like that. He uses at least eight different types of English language. There is no Standard English. He uses the English of the British Celts in India and the English of the cloaks and wallows; they are the guys who work for the British administration and so forth. He uses all these different languages and never at one point in the book I feel lost or misunderstand, even all these terms were completely new terms.

**Linda: Why do you think is that? Is it because of globalisation?**

**Davies:** Globalisation is a factor. I think there is less of physiological barrier nowadays to be confronted with terms and language that they are not familiar with, because it is part of the people you are confronting with.

**Linda: as a translator, what do you think that it might affect your behaviour in the translation? Like if something happened politically (e.g. the revolution), does this affect your translation?**

No, not in a way that I can put a finger on. I mean when you translate, after all, you translate what is in front of you: the text. Yes the revolution is going around you but the text is the text nothing will change. The writer may change because of the revolution, thus the next text will be influenced because of the revolution but then you are going to translate as such. It is not your business.

**Linda: I mean something like your ideology. If you are with the revolution, for example, and you feel like you do not want to translate something about the government.**



**Davies:** No no you can't be a censor. You want to translate whatever is in your hands. Once in my life I censored a word which is مراوغ

**Linda:** Yes something like that

**Davies:** Why why, because the author of this short story is referring to Copts and he said something like "he had this مراوغ look about him which is typical of our Copts" so I thought that is plain racist. How can you generalise and take all Copts look the same. And I said to the author "I really don't want to put that word" and he said "okay". But then I regretted it. In fact, I thought well if that is what he thinks then it is his responsibility not mine. This short story was published on its own in a magazine and later was published as a book with a rest of collections of short stories.

**Linda:** If you read a novel for Mahfouz that was translated by, for example, Roger Allen or Trevor Le Gassick. As you know Le Gassick translated *Midaq Alley* before...

**Davies:** Yes but I did not read it.

**Linda:** You did not read it, okay.

**Davies:** I mean not deliberately. Well until I was asked by the AUCP to translate *Midaq Alley* I just had not read it but when I was asked to translate it I quite deliberately not read it and even I have never put my hands on it.

**Linda:** So you never think, for example, that because Roger Allen or Trevor Le Gassick and many others use the words Hanim, Sitt or Sheikh (the addressing terms) in the text instead of using Mister, Mrs. or Sir, so why don't we use them?

**Davies:** I think it has nothing to do with what other people do. In fact, I don't read too much translation. Almost nothing at all. I never read a book translated by Roger Allen or Trevor Le Gassick. I very rarely read a book in translation partly because I have little time to read, unfortunately, almost anything. And secondly because, since I know Arabic, I like to read the book in Arabic.

**Linda:** Some translators might say, for example, Roger Allen translated in that way and the readers liked it so why not using the same way?

**Davies:** Well I don't know, that is there decision to make. As far as I am concern, it is an important issue here to consider. For example, how literal you should be. I know that one of the debates in academic translation studies is exoticisation versus domestication. I don't have one position on that, I certainly go with the way I feel. Let somebody else analyse it, I am not an academic. They can analyse what I do and tell me afterwards that if I am postcolonial, for example, or whatever, if they wish.

There is certainly Tarjama and Ta'reeb. Sometimes some of the early novels translated into Arabic which you would say تعريب فلان which means that they took the story and made everything Arabic even the names changed from, for example, George to Girgis and so on. It is completely reworked to make it an Arabic novel in Arabic settings. The first translation of Robinson Crusoe, the first thing Robinson Crusoe did on his Island is to cook Kebab in Arabic not in English. I do not like the English equivalent of Ta'reeb. I don't want someone to read a

novel and say this is taking place in Liverpool street, no it's not it is taking place on شارع عدلي (Adli Street). I want people to know that it is شارع عدلي not reading in another country. So, to some degree, you need to recognise that using Sitt and Hanim may be a good way to do that. On the other hand, for example, if somebody says النبي , do you have to translate every time as "by the prophet" . Then, they forgot that phrases like that are far more important in function rather than in their meaning. This expression means just "please" that is it.

**Linda: Who do you translate for? Who is your target reader? When you translate a novel for Mahfouz like *Midaq Alley* who are you addressing?**

**Davies:** Myself

**Linda: Yourself, so how much knowledge the reader knows about the Egyptian culture?**

**Davies:** That is a tricky question. Well, I cannot imagine anybody other than myself as a reader. I think of myself as an intelligent reader. I cannot imagine myself a stupid reader. So, I translate for an intelligent reader which implies to me that they have some knowledge about the world, about the Middle East, maybe not a huge amount but some degree, informed interest, and so I don't try to dumb things down. That is important.

**Linda: Do you know other Arabic into English translators? Do you have a relationship with other Arabic into English translators?**

**Davies:** Yes, there is a group of translators who live and work in Cairo.

**Linda: Are you a member of an organisation or something?**

**Davies:** It is not an organisation we are just friends.

**Linda: If, for example, one of your friends asks you for an advice on how to translate a culture-specific word, what will be your first advice?**

**Davies:** My first response would be "show me the context, show me don't just ask me in general a question, show me the passage you are talking about".

**Linda: So do you mean it depends, for example, on the importance of the word?**

**Davies:** Yes, It might. If the word is very very culturally important, then you feel obviously more careful about translating it into English because of the fear of Invoking the associations the English word has for the reader as what you don't want to do is invoking something different to the reader.

**Linda:** That is fine actually. I cannot find anything else. Thank you very much.

**C6.2: Humphrey Davies - translator**  
**Main face to face interview 13.03.2012 - supplemented by email interview on**  
**06.12.2013**

**1. How do you select your works for translation?**

Sometimes I suggest books to publishers, sometimes it's vice versa, though I find that as I've become better known, the second has tended to predominate. If I propose a book to a publisher, it could be for a variety of reasons: I happened on a book and liked it; someone else recommended a book to me and I liked it; or, as in the case a recent translation, I remembered a book I'd read 45 years ago and was given the opportunity to translate it, so I did. If a publisher suggests a book, I have to read it and like it before I'll make a contract.

**2. Do you think that media and globalisation have increased western readers' awareness of Arab culture?**

I suppose they must have done. After all, if you watch news from the Arab World every day on your screen, you may well feel motivated to find out more about it.

**3. Do you think that the 11/9 attacks have increased the interest in learning the Arabic language and the Arab culture?**

As above, and for the same reasons, though this highlights a feature of this interest: it can be short-lived. After 9/11, numbers of persons registering for Arabic courses at US universities apparently shot up. Since, they've declined.

**4. Do you think that western readers have become more interested in learning the Arabic language and the Arab culture after Mahfouz was awarded the Nobel Prize?**

It seems like a no-brainer, though how one distinguishes between an interest in the culture and an interest in a specific author, I don't know.

**5. What do you think of translators' status in terms of payment and visibility?**

Payment? Not much! I hear academics and intellectuals saying things such as "the translator is the hero (or symbol, or icon) of the current age" and wonder why we're not paid enough for anyone to consider literary translation as a full-time occupation (unless they live in a relatively cheap country such as Egypt). As to visibility, I think a translator has to win his just as an author does.

## C7: Consent Form - Roger Allen

Form Dethery

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

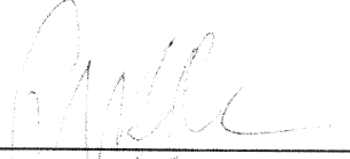
#### Participant's details:

Professor Roger Allen  
Professor of Arabic Language and Literature  
Department of Near Eastern Languages & Civilizations  
The University of Pennsylvania  
840 Williams Hall/6305  
(215) 898-6337  
rallen@ccat.sas.upenn.edu

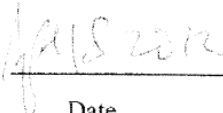
Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

  
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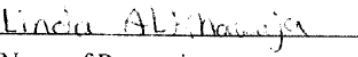
Name of Participant

  
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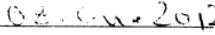
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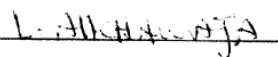
Signature

  
\_\_\_\_\_

Name of Researcher

  
\_\_\_\_\_

Date

  
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Signature

## **C7.1: Interview with Roger Allen**

**Roger Allen - translator**  
**Email Interview**  
**18 April, 2012**

- 1. Can you tell us about yourself, childhood (e.g. where have you been raised) and education (e.g. training courses, in relation to translation, you had at the university)?**

I grew up in Bristol, went to Clifton College (in Bristol), and studied Classics, for which I gained entry to Lincoln College Oxford in 1961 in order to study Classics. While still an undergraduate at Oxford, I decided to switch to another language because I was more interested in literature studies than in philology and history. I basically chose Arabic "out of a hat." I had no particular reasons for choosing it over other "Oriental" languages. I have had no formal training in translation.

- 2. How did you start learning the Arabic language and why?**

I've explained this a bit above. Having decided to "drop" Classics, there was a limited list of languages and cultures that I could study; the so-called "Oriental group" (including Arabic, Hebrew, Chinese, Japanese, etc. was a major component in that choice). It was not a specific or well worked out decision. I just decided to try Arabic beginning in April 1962, and here I am some 50 years later. The decision was certainly amplified when I spent a summer at the Shemlan Arabic School in Lebanon (in the mountains above Beirut) in Summer 1962.

- 3. When and why did you decide to become a translator of Arabic literature in general and Mahfouz in particular?**

I did not really decide to become a "translator," in the rigorous (and mostly modern) sense of that term. After finishing my undergraduate BA in Arabic, I was awarded a scholarship by the British government to study for a DPhil in Arabic literature. I chose Al-Muwaylihi as my topic, and decided (with M.M. Badawi, my supervisor), to translate Hadith `Isa ibn Hisham into English (I had much enjoyed reading the MAQAMAT as an undergraduate).

The real instigation to start translating a number of texts came when I had moved to Philadelphia in 1968 (to my first and only job as Professor of Arabic Literature at the University of Pennsylvania). I was asked to teach not only Arabic language but also Arabic literature (to undergraduates in English). In those days there was very little available in English translation, so I simply prepared a class based substantially on texts that I translated (most of which I have never published).

- 4. How do you select your works for translation?**

There is no one single method. I have never translated anything by an author whom I have not met and with whom I am not in touch (with the exception, of course, of Muhammad al-

Muwaylihi--but even there, I have been in touch with his family/descendants). In some cases, I have been approached by the author to do the translation, in others I have been participating in a translation project (PROTA, for example or *Memoirs de la Mediterranee*), but in most cases, I have decided to translate texts (most novels) that I have enjoyed reading and that, in my opinion, will appeal in one way or another to the Anglophone readership.

**5. Do you find any particular challenges when you translate Mahfouz's novels in particular? If yes, what are they?**

I have occasionally provoked some negative comment when I have suggested that, of all the novelists whom I have translated, Mahfouz's novelistic style and his choice of language make him among the easier writers to render into English. He writes overwhelmingly about the city and its inhabitants, and he uses a level of Arabic that is fairly uniform (in fact, he is famous for his negative views on the "colloquial" register, although he does, of course, regularly introduce colloquial words or phrases, but never the entire discourse register).

**6. What factors do you take into consideration when you translate culture-specific words?**

Firstly, what semantic fields are covered by the word in the source-language and -culture. Then, do such senses have equivalents in the target-language and culture, and in what ways are they similar? Is that similarity an advantage or not? If, as often happens there are no similarities, then how is the "transfer" process from one language and culture to take place, and what phenomena in the target culture and their representation in language might be used as "equivalents" in the translated text?

My initial aim throughout is to deliberately expose the reader of the translated text to the differences involved in exposure to a foreign language and culture. Among the consequences of that approach are a resort firstly to the use of Afterwords at the end of the text rather than any kind of introductory material; and the use of a glossary at the end of the text rather than either inserted translations/explanations or footnotes. As I have already noted, such a strategy often involves the retention of the source-language word in the translated text (and usually an asterisk to refer the reader to the glossary, if s/he wishes to do so). This process of using a glossary has proved particularly necessary when translating the historical novels of Himmich and Jurji Zaydan (in the latter case, George Zaidan, the descendant of the 19th/20th century author who commissioned the translation, requested that I also produce a "Study Guide" for the reader, which is in the current text).

**7. Who is your target reader when you translate Mahfouz's novels? How much knowledge do you assume your target reader know about the Arab culture? And why do you think s/he knows that much?**

I have no particular readership in mind when I translate Mahfouz or any other Arabic-speaking author. I assume that their knowledge of Arabic culture ranges from almost none to nil. That lack of knowledge and lack of interest in knowing is a matter of very long history and of a continuing posture of indifference towards the region as a whole, engendered, at least in its initial phases, by a virtual paranoia on the part of medieval Christianity towards Islam and its spread. More recently colonialism and the reception in the West of the 1001 Nights played their part in fostering a notion of "backwardness" in the western view of the Middle East, a view that has not changed significantly in the popular "imaginaire" into the contemporary period.

**8. Do you think that media and globalisation have increased western readers' awareness of Arabic culture?**

Of "Arabic culture" no. There is a widespread fear of Islam as a dynamic force in so many Arabic-speaking countries, but I have detected no increased interest in literature or culture.

**9. Do you think that the 9/11 attacks have increased western readers' awareness of Arab culture?**

After 9/11, there was a huge increase of interest in learning Arabic, but not for the purpose of reading Arabic literature.

**10. Do you think that English readers have become more interested in the Arabic Novel or learning Arabic language and Arab culture after the Nobel Prize?**

Not after the Nobel Prize, no.

**11. I have noticed in your translations of Mahfouz's novels (e.g. *Khan al-Khalili*, *Karnak Cafe*, *The Final Hour*, etc.) that you tend to use a lot of Arabic borrowed terms e.g. Effendi, Sayyid, Hanem, Sitt, Gallabiya, etc. Why do you translate them in that way?**

In my articles and speeches, I note the dichotomy established by the German philosopher, Schleiermacher, between "domesticating" the original text on the one hand and "foreignizing" the reader of the translated text (you can read more about this in the excellent "Translation Reader" by Lawrence Venuti). I definitely espouse the latter of the two. All the words you cite have valences in Arabic (and especially Egypt) that can only be replicated in English by introducing explanations, either into the text itself--a practice that I do not like, or else as footnotes (which presses do not like). The most typical example of this is the word "amm" which, in its Egyptian context, can rarely, if ever, translated as "uncle" in English and achieve the same effect as the original.

**12. Do you think that a translator has to have a diploma or a specific qualification to become a translator and practise this profession?**

No, I do not think that a translation certificate is any qualification for a good translator. A knowledge of two (and preferably) more cultures and their literary traditions is much more significant. Practice of translation is clearly important and a certificate programme provides that, of course), but much more is needed if one is to translate LITERARY works.

**13. What do you think of publishers' selection process of titles?**

Publishers are primarily concerned with MARKETS and readerships. They tend to be very cautious when it comes to taking risks with non-Western literary works in translation.

**14. Salih Altoma mentions in his book *Modern Arabic Literature in Translation: A Companion* (2005, p. 22) that you played an important role in awarding Mahfouz the Nobel Prize in 1988. Can you tell us more about that role?**

That is actually true. You can read about it in two articles published in the journal, *WORLD LITERATURE TODAY*: "Arabic Literature and the Nobel Prize," *World Literature Today* Spring 1988, 201-3; and "Najib Mahfuz: Nobel Laureate in Literature 1988," *World Literature Today* Winter 1989, 5-9. My role is also noted by Kjell Espmark, a member of the Nobel Prize Committee, in his book, *The Nobel prize in literature : a study of the criteria behind the choices* (Boston: Hall, 1991).

The Nobel Committee had asked Salma Jayyusi and myself to write a report for them on Arabic Literature and prospective winners. Salma wrote about Adunis, and I wrote about Mahfouz. The Nobel Committee had our report in Autumn of 1987. My article about the Nobel prize, partially based on what I had already written in the report, came out in the article in *WORLD LITERATURE TODAY* listed above (February 1988). The Nobel Committee had asked that journal to prepare what they called a "Nobel Symposium," looking at a number of world literary cultures and seeing which of their writers might be eligible for the award of the prize.

The actual announcement of Mahfouz as winner came on October 13th, 1988.

**15. In your interview at the Supreme Council for Culture (SCC), you said about the Arabic language "that a living language was being taught as a dead language". In addition to your notable contribution to Arabic literature, what do you do to make the Arabic language alive? (Is applying foreignising strategies in your translations such as transliterating a word is a way of familiarising the Western reader with this language and make it alive?)**

Aha, I see that you are already familiar with Schleiermacher's notions. The first and most obvious aspect of making a language live involves the teaching of the oral skills, listening and speaking. By that, I not only imply the teaching of the fusha by using the oral as well as the written dimensions, but also teaching today's students to be able to mingle the use of standard Arabic and colloquial, according to the country where, we hope, they go to enhance their language-skills. To illustrate the difference, I can state that I did not SPEAK or listen to a single word of Arabic during my undergraduate training at Oxford (in the 1960s, admittedly). That has now totally changed.

To illustrate, in 1986, I was asked by the major language-teaching association in the USA, ACTFL--the American Council for the Teaching of Foreign Languages--to become their first ever Trainer of Academic (i.e. university) Testers in the techniques of the US government's oral proficiency interview. I spent 20 years of my career conducting workshops in the States, Europe and the Arab World (mostly Cairo), training Arabic teachers to conduct a reliable and validated oral proficiency interview with students learning Arabic. I retired from that position (and responsibility) in 2002. So much about language teaching and learning.

From the more cultural viewpoint, yes indeed, I am glad now that students learning Arabic have a much greater exposure to the living culture that they are acquiring and to the people who live in those countries and regions. It is definitely part of my goals (or was until I retired!) to get them to view their subject from within and to acquire those postures of *altruism* that would enable them to reflect a different perspective from that of their "orientalist" forebears.



**16. In your interview “the Criteria of Translation” at the University of Richmond on March, 2011 you note that the majority of the translators are from academic sectors. How do you think this might affect the translation? Do you think that translators (from academic sectors) have a preference for particular approach in the dichotomy of domestication/ foreignisation?**

There are a number of issues involved here. The first is that translation is no one's profession, at least where Arabic literature is concerned; everyone has to be doing other things in order to earn a living (the one notable exception being Denys Johnson-Davies). As I say in my speeches, we are all "amateurs" and in both senses: non-professionals, and lovers/admirers of the Arabic literary tradition and its writers. The rewards for translation are absolutely minimal in any tangible sense, and that applies most especially in the academic sector where the major role of interpretation and aesthetic judgment in doing translations is either unknown or ignored.

I don't think that, because a translator works in academe, s/he is any more or less likely to apply one or other theory of translation; in fact, I would suggest that many practising translators of Arabic literature may not be conscious of using any particular theory as they translate.

## C8: Consent Form - Trevor Le Gassick

Aston University

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

#### Participant's details:

Professor Trevor LeGassick  
Professor of Arabic Literature  
3123 Thayer Academic Building  
University of Michigan  
Phone: 734.763.1593  
Fax: 734.936.2679  
tlcg@umich.edu

Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

Trevor LeGassick

Name of Participant

05/21/2012

Date

[Signature]

Signature

Linda Alkhawaja

Name of Researcher

21.05.2012

Date

[Signature]

Signature

## **C8.1: Interview with Trevor Le Gassick**

**Trevor Le Gassick - translator**

**Email Interview**

**21 May, 2012**

### **1. Can you tell us about yourself? What kind of qualifications, experience, awards, etc. do you have in translation?**

Having graduated with my doctorate in Arabic Studies, following an initial visit to the Arab world during which I travelled to Syria, Jordan and Egypt and thereafter spent a year in Beirut at A.U.B. doing research under the supervision of Qustantin Zurayq, I took a position in Kuwait as a management trainee with a multi-national corporation. Prior thereto I had made enquiries about vacancies in Arabic in universities but no such positions were available. In 1962, a need for an Arabic instructor arose at the Univ. of Wisconsin and so I went there from Kuwait. On my way I stayed in Beirut for a while and met again with Arab friends I had met during my research there. By now I was curious to discover what was happening in the world of fiction writing in Arabic--a subject almost totally ignored up to then by Western students of Arabic literature- and I was told of the rising prominence of Naguib Mahfouz. I set about reading his novels and recognized immediately that he was a writer of great talent. I was particularly struck by his light irony and humor in *Zuqaq al-Midaqq* (*Midaq Alley*) and on arrival in Wisconsin set about translating it. I found that the strange characters and situations in the novel somehow allowed me to break through a barrier that had previously prevented me from seeing and enjoying Arabs as persons whom I could understand and like and with whom I could relate totally. I wanted, through the translation and commentary on Mahfouz, (I published the first English language article on him in early 1963) to somehow convey to readers in that language world this possibility of a sense of friendship and intimacy with people from the Arab world. At that time, of course, there was a general conviction in Western society of priority over the peoples of the Middle East, and an inability to 'take them seriously' and to understand their motivations, particularly in terms of their nationalism and resentment at the disregard for them that had resulted in the creation of Israel.

Having spent the best part of the academic year 1962-3 working on *Midaq Alley* my one year contract at the University of Wisconsin came to an end; by that point I had established a new position on the faculty of Indiana University and become engaged to be married, to a Canadian social worker I had met while travelling through Turkey on my way back to England in a car I had bought in Kuwait and had shipped overland to Jordan. So that year was a busy and memorable one. While in my first year at Indiana University I was offered a fellowship by the American Research Center in Egypt to spend a year in Cairo pursuing any area of research I wanted. And so, in September of 1964, I took a leave of absence from Indiana U. and my wife and I left for Cairo.

Naturally I soon met Mahfouz, told him of my translation of *Midaq Alley*. By the way, I once asked him what he considered his best work. He thought a moment and then responded without a laugh or a smile, that it was *Midaq Alley*. I probably agree. It gained a very broad readership early on, both in Arabic and English. Even before the Nobel Prize it had been adopted widely in U.S. high schools. One of my most pleasant surprises was when my daughter came home from school one day, probably in 1986 or 7, and told me excitedly: "Guess what Dad! I have to read one of your books for my English class; *Midaq Alley* has been assigned on our Great Books course!". It is still read in high school classes and a local community college instructor, as I learned last year, has been using it as a text for years past. She suddenly decided she would like to meet me, and has since asked me each year to talk about it and Mahfouz to her students. It would be interesting to know how many copies have sold. It still sells well but with fewer copies than before the Nobel Prize. All his works have now, I think, been translated, and so the Mahfouz market has been diluted by the addition of some works that, in my opinion, would have been better left untranslated. Unfortunately, Mahfouz was a compulsive and habitual writer, devoting himself to a new work every fall and winter. Some are clearly uninspired and do not read well in either language.

## **2. Do you have any policies or procedures when you translate the Arabic novel?**

I don't have specific translation policies or procedures. When I have read and understood the Arabic I translate quite rapidly; I am eager to complete the work. As I am sure you realize one could translate any passage from Arabic a myriad of different ways and I never assume that the words I have chosen are the best. One could get "stuck" very easily if one fretted over word and arrangement choices. I try to think of how the author's ideas would have been expressed if he had been writing in English that was his native tongue and then put it down on paper. I do reread and adjust, of course, and I am happy to receive and usually to act on any editorial advice I can get. As a matter of principle I think that all translations should be carefully reviewed by professional editors, for whose skills I have great respect. Often, however, that assistance is not available. Often I have been asked to translate by friends such was the case with Halim Barakat's *Days of Dust*, a work that nicely captures the grim mood of the Arab world after the disastrous defeat of 1967. Halim, a sociologist by profession, is now retired from Georgetown U. I also translated another of his works, *The Journey* (al-Rahil) but it remains unpublished.

I prefer to read the text before agreeing to translate it. Or at least I want to be convinced that the work is worth translating into English. This was the case with the other two of my translations dealing with the Arab-Israel conflict. I did read Sahar Khalifah's novel *al-Sabar* (translated as "Wild Thorns") before beginning the task; it is a very effective novel and has reached a broad audience. And Emile Habiby's complex and remarkable *Secret Life of Saeed* (translated with my life-long dear friend Salma Jarryusi) is appealing to a broad audience in the U.S., as well as in the Middle East. That is a good example of how a work can be almost unintelligible in Arabic, except to a miniscule audience of high literacy, and yet become wonderful and deeply moving in English translation. Incidentally, Arab authors rarely express thanks or appreciation for one's labors in translating. Halim and Emile, however, did express their gratitude and pleasure at reading the English texts. As, in fact, did Yusuf Idris for my translation of his remarkable play *al-Farafir*, and his strange and disturbing story *The Aorta*. I hope you have, or will, read these works.

3. **Do you think your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for the new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel? Either way (if you prefer a domesticating approach or a foreignising one) please explain your preference?**

In my translation, I deliberately avoided footnotes and culture specific terms since I wanted to ensure that readers were not distanced from the characters and situations in the novel by being reminded of their own ignorance of the Arab world and its customs and of Islam. I wanted the novel to present its ideas and personalities in as intimate a manner as possible. I well knew that some aspects of the original would be lost but felt that to be a price worth paying if as a result Western readers would be able to truly enjoy and motivate with the people of the alley, despite the strangeness of their behaviours, and appreciate the skill and lightness of touch, the wit and wisdom of the author as an intellectual truly worthy of respect.

A difficult problem I see the greatest need in our times of nationalism, religious assertiveness, actual warfare and international nastiness, I think that literature can work as a window into and a bridge between a foreign culture and a reader. And this can only work if readers become involved emotionally in the fiction they happen to be reading. To facilitate this, I believe the translator has to avoid or minimize ancillary matters that may be in the original and reflect specific cultural issues. My hope is that readers will become engrossed in the translations; they need to see the characters presented as similar in many ways to themselves. Culture-specific words, if given, remind the reader that he is "different" and "foreign" to the persons about whom he is reading. When I have read works in English translation I get annoyed by the footnotes and italicized words and the glossaries that are sometimes provided. They interfere with concentration. The cultural issues themselves may well determine the movement and outcome of the fiction, but these issues become clear from the conversations between characters and the progression of the events narrated and so need no specific explanation. In my experience, the typical reader wants to become engrossed and not be constantly reminded of the differences between his culture and that of the characters about whom he is reading. My objective is for the reader to be involved and to keep on reading once he has chanced upon a book set in a culture foreign to himself, and for him to be intrigued by what he is reading. You have noted my avoidance of cultural-specific terms in M.A. If I had introduced them, either in italics or with quick additional parenthetical explanations, as I sometimes feel obliged to insert, I would slow down the movement and perhaps intrude between the reader and the characters presented and therefore destroy the sense of immediacy, the mood and some of the magic. Students occasionally tell me they can't stop reading M.A. once they begin; that, to me, is success. Of course, this is a complex issue and I could easily argue for the "other side"; I know myself to be unusual amongst translators of Arabic fiction in having the attitude I have expressed above. But it does, of course, all depend on the text, the translation of fiction needing different priorities than those presenting, for example, religious or historical works. But even in my translation of Ibn Kathir's medieval text that narrates the earliest traditions on the Life of the Prophet Muhammad, I did my best to keep the text moving ahead with ease, including very few footnotes or italics. I wanted the translation to be as accurate and as close to the original as possible but to be also immediately interesting and readable. I am no doubt in a minority of academics in adopting this policy; many like to display their own scholarship in footnotes. But if

you think of A.J. Arberry's *The Qur'an Interpreted*, you will recognize that he too was trying to present a very complex text as primarily a work of emotional and dramatic power. And his translation is, I believe, more readable and effective than any other translation of that work, one that captures its spirit and its wonders better than any other. I always have my students read it initially and then the more literal and footnoted translations if their purpose is a more 'academic' understanding.

In short, then I try to make the encounter with my translations an enjoyable activity resulting in rewards for the reader of which the original author would approve. In presenting fiction in translation one should not, I think, view oneself as an anthropologist or a sociologist. Those fields require texts based upon different methodologies and with different objectives.

It would be of course easy to italicize and explain or footnote culture-specific words. But I just don't like reading works in translation that remind one constantly of that fact. I prefer to seek a more intimate relationship between text and reader. Footnotes etc destroy the mood and the artistic qualities of the original; and these I try to preserve. Apparently translators have different objectives in their work. Mine is generally to enhance the sense of immediacy and impact of the original. There are lots of wonderful works to read in one's own language; why encourage readers to spend their time reading translations that only touch the surface of the originals? Of course, this is the spirit and general purpose of my translations. But I do respect those others whose objectives are different from my own.

I should explain that although I have many Arab friends have visited many parts of the Arab world and am involved in teaching Arabic literature and therefore Arabic, I somehow view myself as culturally neutral and am more inclined to universalism than 'localism', if you see what I mean. I have travelled widely in Europe and to the Far East and have a great admiration for Chinese and Japanese art. And, perhaps strangely, I feel at home wherever I am. So I have not translated Arabic literature in order to 'familiarize the Western reader more with Arabic culture' but rather to help such readers cut through cultural differences and political issues and see Arabs as "normal" human beings with whom one should be able to emote and therefore to see international problems and issues as stemming as much from our own failings and mistakes as from their problems and "peculiarities" of faith and culture. All this is rather difficult to explain, but I hope you see the point. Clearly I have no interest, therefore in keeping an element of "foreignness and exoticism" in my translations.

I am happy to leave that to Sir Richard Burton and his translations of the *Arabian Nights* that I always recommend to my students, since the medieval Arab world comes to life, I think, through them more effectively than it would through a modern and prosaic translation. Regarding translations stemming from the 'academic sectors' (and of course I must be considered one of such translators, at least in Ibn Kathir and in my translation of Ahmad `Urabi's *Defence Statement*).

I am sure you are aware that academics usually feel a need to show their care in keeping closely to the originals. They expect to be reviewed and evaluated by other academics, after all, and so gain credit that may be applied to their career prospects as academics. That has always been a secondary motive for me. I take great care not to add anything to the original I am translating, but my primary purpose is to produce a text that is enjoyable and somehow captures some of the artistry and the spirit of the original. If you have read my trans. of Yusuf Idris's *The Aorta*, or

Haqqi's *Susu*, you will see that I have tried to capture the speed of movement and lightness of touch of the original Arabic as well as the more prosaic development of the plot and the character depiction.

**Linda's comment: I am now fully aware of your reasons behind choosing a domesticating approach. My question is: are you aware of any factors that might have influenced your aim, choice or decision (helping readers cut through cultural differences rather than make them aware of the Arab culture). For example, from your experience you found that western readers enjoy reading a text without any foreign words in it, readers are not interested to know about the Arab culture, or it could be anything else such as you were taught at the university to translate in a domesticating way which helps to cross any cultural barriers). Because I am working on a sociological approach and I am trying to link your choices and decisions with factors in the outside world.**

Pondering your questions and my experience, I think that an underlying reason for my attitude to translating is to do with my disdain for racism and religious intolerance and my awareness of the need to combat them. I grew up during World War II and its aftermath in a society in which racism was a constant undercurrent, of course, and branded in my mind are all those awful photographs of dead and emaciated Jews in the concentration camps. Think of all that utter nonsense of Arianism and racial superiority that poisoned Nazi and German thought while I was a boy. And every major conflict since has had racism and religion (i.e. 'culture') as dominant components--think of The India-Pakistan conflict, the Viet Nam war, the bombings and massacres in Cambodia and then the Arab-Israel wars, the American invasion of Iraq and so on. Politicians usually justify their policies on fear of attack or a competitive colonial imperative but it is the underlying factors of race and religion that somehow justify the mass bombings, use of napalm, atomic weapons and so on and lead to the unconscionable brutality we have seen on our color TV screens and computers in recent years. Through translation, I believe, we can realize that all human beings are essentially similar and it is only the cultural and religious differences (all matters of opinion and choice, of course) that lead to such disasters. In my translations, therefore, I prefer to make language choices in such a way as to enhance the commonalities and under emphasize the cultural differences through the use of italics, footnotes etc. The authors will reveal the cultural issues in any case through the interactions between the characters and the developments in the outcomes of their work.

You ask about educational experiences in college. At SOAS we were largely left to our own devices; attendance at lectures, given by scholars rather than 'teachers', was 'optional'; testing of our progress in language acquisition was non-existent and one knew that all depended upon that terrible final week of exams at the end of the third year that would determine whether or not we received a degree. So the major influences on me in my college experience was in the friendships (some having lasted a lifetime) I developed with students from overseas of every conceivable variation of skin coloring and racial origin. I loved sports and I and my friends from all over the world organized teams for SOAS students in squash and field hockey that competed with the other London colleges. Of course, we almost always lost but we had great fun together.

One other influence needs to be mentioned almost despairing of gaining any sense of comfort with Arabic, so strangely different from the European languages I had studied, in my second year I began learning Persian, an Indo-European language. Although I didn't have time to pursue it conscientiously, I did read and enjoy some of its early literature in the original and so I became acquainted with the wonderful facility of Arberry's translations--of Sa'di's *Gulestan*, for example. And I must have learned from his work that translation can and should be fluid and enjoyable to read rather than stilted and littered with italics and scholarly footnotes. Unhappily, I never met him, though I did attend a lecture he gave in London shortly before he died. My

appreciation of him, however, was unconscious and during that period it had not occurred to me at all that I might myself become an active translator. I hope these comments further clarify things for you. Feel free to ask anything else that occurs to you.

**6. Who is your target reader? How much knowledge do you assume s/he knows about the Arab culture?**

I seek the broadest possible readership and therefore assume no knowledge about Arab culture. That was easier in the past, before 9/11. Those events and the wars have given Western audiences all too much negative information about the Arab world. And although some of us deeply regret our governmental policies, it needs to be understood that the evident Arab proclivity for violence has done great damage to Western images of Arabs and Muslims. The Arab spring was greeted with great optimism and hope for change at least away from dictatorship, but the actual events over the past year and the great and ongoing instability and bloodshed in the Middle East has resulted in an even more negative view of the area than before. Many Americans were converting to Islam prior to 9/11 but not nowadays I assume.

**7. Do you think that English readers have become more interested in the Arabic Novel or learning the Arabic language and culture after the Nobel Prize?**

I do think that, for a while, the news of the Nobel Prize for Mahfouz did stimulate interest in the Arabic novel and also a greater desire to learn Arabic. But now the Arab world seems so dangerous, a place that I think that enthusiasm is fading. I assume you are aware of the huge amounts of money being spent by U.S. agencies to encourage students to learn Arabic. But most students who sign on soon realize that the language is exceedingly difficult and don't keep with their studies once the financial incentives cost them too much in time and effort. And the current instability, so apparent from all the coverage by the media, does not encourage young people to want to spend time in the area. What a sad change from when I began learning Arabic. Early on I always welcomed any opportunity to visit Arab countries and enjoy all the sights, sounds, wonderful food and good companionship but now even I am guarded and apprehensive and reluctant to have to inevitably spend my time trying, fruitlessly, to justify Western policies of the past half century plus. How tragic it all is.

**8. What do you think of translators' status in terms of payment and visibility?**

There are many issues and inconsistencies but, in general, so far as I am aware, publishers usually don't take an initiative in offering works for potential translation and publishing. In fact, none of my translations have appeared in that way except for Mahfouz's "The Thief and the Dogs". The American University at Cairo Press asked me to complete a translation of it begun by Mustafa Badawi since he wished to withdraw. For that work I received a payment of only a couple of hundred dollars, I recall.

So in some cases my translations have resulted in royalty payments, and occasionally small sums have been paid as translator's fees. Of all of these only "Midaq Alley" has resulted in regular payment to me of significant sums of money. But in recent years my income from it has only amounted to some \$1200 per year, a seemingly low figure for the work of a Nobel Prize winner that has found its way into school and college curricula all over the world. I hope this information helps. In general, as you can see, translation from Arabic has been haphazard and



the translators are poorly rewarded in ratio to the many hours and skills required for this work. But, of course, we gain much satisfaction from knowing that our work is important in facilitating greater cross-cultural understanding.

**Linda's comment: Actually you mentioned some really interesting points especially the one when you said that only *Midaq Alley* guaranteed you a regular payment. But my question is; why do you think that *Midaq Alley* generated less income in recent years? And when you say "recent years", since when?**

I attribute the fall-off in sales for M. A. to the Nobel Prize award having resulted in everything Mahfouz ever wrote, regardless of quality, having been rushed into translation and publication. The potential audience for his work has therefore been 'diluted' away from some of his best creations. Perhaps people curious to read him because of the prize drift off to these lesser works. Just a theory, of course.

### **9. How do you select your works for translation?**

In my case, I have made the decision to translate some works because of my excitement from something I have read in Arabic; this applies to *Midaq Alley*, to my translation of the short stories "The Cheapest Nights" and "Playing House" by Yusuf Idris, and "Susu" by Yahya Haqqi. "Days of Dust", by Halim Barakat, was done because Halim, a professor of Sociology and a friend, asked me to translate it and I saw the work's importance in terms of the light it shed on the mood and circumstances resulting from the Israeli attack on the Arabs in June, 1967. I also translated a further novel of Halim's "The Trip", but it has so far failed to attract a publisher. Similarly, my translation of Idris's play "The Farfoors" came about because Yusuf asked me to do it with his cooperation after I had come to know him in Cairo. My translation of Sahar Khalifa's "Wild Thorns" was done at the request of my dear friend Salma Jayyusi who saw, the novel, as did I, as a valuable discussion of the Arab-Israel conflict as seen from various perspectives in the 1970's. My translation, in direct cooperation with Salma herself, of "The Secret Life of of Saeed the Pessoptimist" came about because we met Emile Habibi at a conference in Detroit, where the author was a featured speaker, and we recognized the remarkably powerful nature of this work. I tried hard to find a publisher for it but, having failed, Salma managed to find support from the Middle East and we published it initially with a New York "vanity publisher", Vantage Press.

The only time I have been directly approached to translate 'for payment' was when the government of Qatar asked me to translate "Chimera of the East", a fine and long historical novel by the Algerian novelist Wasini al-Aredj. It has not, however, been published to date despite its completion and acceptance with praise from Qatar. By the way, my translation of the four volume "Life of the Prophet Muhammad" by Ibn Kathir, a work that took me some ten years to complete, was modestly funded by The Center for Muslim Contribution of Civilization in Qatar.

## C9: Consent Form - William Hutchins

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

#### Participant's details:

William Maynard Hutchins  
Philosophy and Religion Department  
Appalachian State University  
Boone, N.C., 28608  
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Email: hutchwm@appstate.edu

Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

William M. Hutchins      August 20, 2012      William M. Hutchins  
Name of Participant      Date      Signature

Linda Alkhawaja      17.08.2012      L. ALKHAWAJA  
Name of Researcher      Date      Signature

## C9.1: Interview with William Hutchins

**William Hutchins - translator**

**Email Interview**

**20 August, 2012**

### **1. What kind of qualifications, training courses and experience do you have in translation?**

I have a lot of experience translating Arabic literature but had no training or training courses whatsoever.

### **2. When and why did you decide to become a translator of Arabic literature?**

In graduate school. I was tired of people saying there was nothing worth reading in Arabic.

### **3. How do you select your works for translation?**

The issue at that point is whether I like the work enough to translate it and whether I think I may be able to find a publisher for it. I routinely turn down works that don't work for me. If a publisher offers me a contract to translate an Arabic novel, I will almost always accept. Otherwise, I am usually faced with the prospect of translating an entire novel and then shopping it around to publishers. In this case, I need to feel a personal connection to the author and/or the novel. Some works are so important that, if I have a chance to translate them, I do. Short stories or prose poems are different. They probably will not take long, and I can probably place them on Words without Borders or Brooklyn Rail. Relatively, unknown authors are interesting here. I started out thinking that I should limit myself to Egypt, because that is the country I know best. Now I find myself drawn increasingly to the periphery.

One more thought about selecting works to translate: once I have translated one novel by an author, I feel an interest or obligation in translating at least one more.

**Linda's comments: But can you tell me why do you feel that way (obliged or interested in one more)?**

This may seem like the old days, but in the old days at least there was a temptation for Westerners to think: Oh, one clever novel--so what? I wanted to translate enough of Tawfiq al-Hakim (together with what others had translated) that people would have a sense of his serious career—that here was a literary career of interest. Also: When I finished translating "The Last of the Angels" by Fadhil al-Azzawi, I remember him sending me copies of his three other novels and two books by his wife. The expectation tends to run in both directions.

- 4. I am aware that you have translated several contemporary Arabic novels, including works by Naguib Mahfouz and Tawfek Al Hakim. In general, do you find any particular challenges when you translate the Arabic novel? Yes, of course. If yes, what are they?**

For example, *Bayn al-Qasrayn* is written with some backstreet Cairo vocabulary. Al-Hakim in *Awdat al-Ruh* used some slang terms and both these novels are embedded in the culture of Egypt toward the start of the twentieth century. Ibrahim al-Koni, however, demands an entirely different cultural background from the translator. *Basrayatha* by Mohammed Khudayyir is an extremely challenging text both because of its language and multiple cultural references. I think the Egyptian publisher of *al-Qahira al-Jadida* has changed the title or added to the title to situate it in the 1930s. I wanted the title to be *Cairo Deco* in honor of Cairo's Art Deco architectural heritage. Anyway, it is a tricky title today.

- 5. What factors do you take into consideration when you translate culture-specific words?**

I want to bring the novel back alive and am willing to do whatever it takes to convey the emotions to a new audience.

- 6. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arab culture? And why do you think s/he knows that much?**

There isn't one, but for the sake of argument let us say a bright English-speaking university student or graduate. As much as is in the media with some regularity. Because it is in the media and on Wikipedia. It does not matter so much whether any one reader knows any one fact but how easy it would be to look it up.

- 7. Do you think that the media, globalisation and the 9/11 attacks have increased western readers' awareness of Arab culture?**

Not necessarily or not in a good or useful way. The struggle has for years been to get as much coverage for Arab literature on the Arts Page as on the front page.

- 8. Do you think that English readers have become more interested in the Arabic Novel or learning Arabic language and Arab culture after the Nobel Prize?**

It was not the Nobel Prize for Mahfouz so much as the use of it by Jacqueline Kennedy Onassis to market Mahfouz to the educated public via Doubleday Publishing. The success of her promotion of Mahfouz made a big difference. Editors today are more open to hearing about Arab novelists although not too quick to sign contracts with them. But the role of Banipal Magazine has been important. Access to the internet has transformed the relationship between authors and potential translators. [www.wordswithoutborders.org](http://www.wordswithoutborders.org) is important. The new literary prizes for Arabic novels have been important. The AUC Press has been important and has made money by aggressively becoming the international agent for Mahfouz. Some literary agents are willing to represent Arab authors who write in Arabic. (Arab authors who routinely write in English, French, or Hebrew are treated quite differently by publishers and agents.) Someone I met claims

that American soldiers returning from the Iraq war have a much more positive interest in Arabic and Arab culture than their counterparts returning from Vietnam.

- 9. Do you think your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for the new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel? Either way (if you prefer a domesticating approach or a foreignising one) please explain your preference?**

No, the answer is both and. Publishers can play a big role in pushing to include more foreign terms and concepts or the reverse. African writers writing in English have opened the door for the use of more foreign terms in a way that is not pedantic. (Nowadays I might say of a woman in one line that she is wearing a veil and in the next that her black niqab concealed her entire face except for her gleaming eyes. So: both and, not either or.)

- 10. Do you think that translators have to have a diploma or a specific qualification to become translators or to practise this profession?**

No. It is something a person needs to learn through an apprenticeship not by taking courses.

- 11. What do you think of translators' status in terms of payment and visibility?**

Translators are usually shafted. I try to receive some percentage of the royalties, if only as a matter of respect. There have been times when I feel a project is more important than my hurt feelings.

- 12. What do you think of publishers' selection process of titles for translation?**

Western publishers by and large do not have a clue when choosing a work of Arabic fiction. Western publishers tend to take "translation" as a first strike against a novel. Western publishers when looking for an Arab novel tend to want one that fits the publisher's stereotype of Arab. An Arab writing in English seems to receive more respect from publishers than one writing in Arab

- 13. In an interview, you said that "after my translation of *The Trilogy* was successful, then the head of the AUC Press told me in person that I would never translate Mahfouz again. Full stop. It was a huge moment for me when years later the AUC Press asked me to translate *al-Qahira al-Jadida*, but the offer came in an email telling me that my attempts to translate al-Koni are worthless". Why did the AUCP- in your opinion- tell you not to translate for Mahfouz again after *The Trilogy* in spite of its success? And why did they decide to ask you again to translate *al-Qahira al-Jadida*?**

I do not have a clue. There was never any attempt to explain why "I would never translate Mahfouz again." I thought the good reception for my translation of *The Cairo Trilogy* would open doors for me. It did not. The AUC Press offered me the memoirs of an Egyptian general

instead, and it was not a work for which they claimed any literary merit. I declined it. All that time they were literally patting me on the back for a job well done.

When I was offered al-Qahira al-Jadida, years later, the AUC Press editor told me that I am a wonderful Mahfouz translator. But this was a different senior editor.

# C10: Consent Form - Nancy Roberts

Aston University

## CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*  
Name of PhD candidate: Linda Alkhawaja  
Place of research affiliation: Aston University

### Participant's details:

Nancy Roberts  
Arabic-to-English Translator  
Accredited by the American Translators Association in 1994  
PO Box 230114, Amman 11123, Jordan  
Telephone: 009-626-5054796  
Cell phone: 009-627-96871658  
Email: batoula@go.com.jo

Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

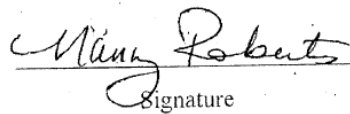
1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

Nancy Roberts

Name of Participant

17/10/2012

Date

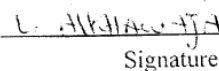
  
Signature

Linda Alkhawaja

Name of Researcher

16.10.2012

Date

  
Signature

## C10.1: Interview with Nancy Roberts

Nancy Roberts - translator

Email Interview

17 October, 2012

### 1. What kind of qualifications, training courses, and experience do you have in translation?

I have no formal training as a translator. I did an MA in Arabic language at Indiana University in the early 1990's, and already knew that I wanted to become a translator. So I took the American Translators Association accreditation exam in 1994, and after passing that, starting trying my hand at translating whatever I had the chance to. I had no contacts at all at first, and decided to start by looking for a novel that hadn't been translated into English. I had heard from a professor of mine at IU, Saleh Altoma, about Ghada Samman, and had read and enjoyed several of her novels. I found out that *Beirut 75* had never been translated, got her permission to translate it, and went ahead with it. I somehow hit the jackpot with that, as I submitted it to the University of Arkansas Arabic Translation contest for that year and actually won. It was then published by the University of Arkansas Press. That inspired me to translate two other novels by Samman—*Beirut Nightmares* (Kawabis Beirut) and *The Night of the First Billion* (Laylat al-Milyar). I had to go searching for publishers for each of these. *Night of the First Billion* was, after a several-year search, published by Syracuse University Press. I then translated for a period of time for the Foreign Broadcasting Information Service [FBIS] Jordan Bureau, which involved translating newspaper articles essentially. Then I began having the chance to do book-length works relating to Islamic thought and jurisprudence for publishers such as Dar al-Fikr in Damascus and Fons Vitae in Louisville, KY. I wouldn't have been able to tackle works of this nature if it hadn't been for my husband, Amin Odeh, who, with his vast knowledge, perfect command of Arabic, and great patience, has explained many an obscure phrase to me! More opportunities to do Islamic writings came when I was offered work in 2003 by the International Institute of Islamic Thought. My first opportunity to translate literature by contract with a publisher came in 2005, when AUC Press contacted me and offered me work based on its cooperation with Syracuse University Press (which had published one of my Samman translations). That was very exciting for me, like a dream come true. Imagine, having somebody pay you to translate what you've always wanted to translate!

### 2. When and why did you decide to translate the Arabic novel? Who did contact you to translate?

See answer to Question 1.



**3. Do you find any particular challenges when you translate the Arabic novel in general and Mahfouz's novels in particular? If yes, what are they?**

Novels sometimes have plays on words that can be a big challenge to translate, and which often call for a translator's note. There are also, of course, references to culture-specific practices which need to be clarified in a note or glossary. Another big challenge sometimes is getting the register (high-low) right: Should it be formal, or informal, especially the narrative part? I find it hard sometimes to keep the register on an even level, for example, keeping it very informal (my tendency is to go formal) when it needs to be. The same question comes into play in dialogue when you have a character speaking who is more or less educated—you want to keep the register lower for an uneducated speaker, higher for a more educated speaker. I find these types of challenge to exist in just about every novel I've translated, regardless of author.

**4. What factors do you take into consideration when you translate culture-specific words?**

If words like this are impossible to translate in an economical fashion, I sometimes leave them in Arabic and gloss them, either in the text, or in notes at the end. Most, however, will translate into English, and I think this is preferable if it causes the text to read more naturally. We don't want the text to "read like a translation"—we want it to read as though it had been written in English—but at the same time, we want to usher the reader into a different cultural-emotional world and make that world more comprehensible to him or her.

**5. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arab culture? And why do you think s/he knows that much?**

I tend to think that most people who read Arabic literature in translation are individuals who already know something about Arab culture due to study, direct exposure, and the like, as, otherwise, they probably wouldn't even be reading it. However, I try not to assume too much knowledge of the culture. Hence, I tend to be generous in my use of translator's notes (which, in novels at least, are placed at the back of the book).

**6. Do you think that media (TV, the internet, etc.) and globalisation have increased western readers' awareness of Arab culture?**

Most definitely.

**7. Do you think that the 9/11 attacks have increased the interest in learning the Arabic language and Arab culture?**

I think so.

**8. Do you think that English readers have become more interested in the Arabic Novel or learning Arabic language and Arab culture after the Nobel Prize?**

Yes, I think so.

**9. Do you think your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for the new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel? Either way (if you prefer a domesticating approach or a foreignising one) please explain your preference?**

I think my approach falls somewhere in between these two poles.

**10. What do you think of translators' status in terms of payment and visibility?**

Free-lance translators are by nature sort of behind the scenes, so I don't know how "visible" they're supposed to be! However, I notice that in the past, it wasn't customary to put the translator's name on the cover of a book that had been translated, even when the translator in question had done great labour in the process, whereas nowadays the translator is always acknowledged in book-length works, at least.

As far as payment is concerned, I'm happy with the payment I receive, and am not sure how other translators feel about this. Local translators (here in Jordan) are woefully underpaid (as is most of the population, alas), so I'm very fortunate to have clients in other parts of the world.

**11. Do you think that translators have to have a diploma or a specific qualification to become translators or to practise this profession?**

As you can see from my own experience, it doesn't always seem to be necessary. I think that one has to have a "feel" for translation, which is probably impossible to teach, as well as, of course, an excellent command of both source and target languages and a decent grasp of the subject matter about which one is translating. That isn't to say that training in translation can't be very useful. I know that I've learned numerous things by trial and error, including criticism and correction from others, and I continue to learn.

**12. What do you think of publishers' selection process?**

I honestly don't feel I have enough information to make a judgment on this. I know very little about what goes into publishers' selections of books to translate. However, I do know that none of the books I've translated for publishers in the area of literature has sold very many copies, alas! So if the motive behind the choice was profit, they missed the mark!

## C11: Consent Form - Jonathan Wright

Re: Test - Alkhawaja, Linda (Student)

Page 1 of 1

Re: Test

Jonathan Wright <jnthnwrgh@gmail.com>

Fri 09/11/2012 09:42

To: Alkhawaja, Linda (Student) <alkhawgl@aston.ac.uk>;

 1 attachment

Inter.quest. Wright.doc;

Hi Linda, That's funny. I sent the questionnaire several times and the messages were all rejected. So let's try again. I can't be bothered to print, sign, scan and refile the consent form so consider this email to be consent to all the details on the consent form. It has equal legal validity and I'm not the litigious type anyway.

Good luck,  
Jonathan Wright

On Fri, Nov 9, 2012 at 12:12 AM, Alkhawaja, Linda (Student) <alkhawgl@aston.ac.uk> wrote:

Hi Jonathan

Its ok :-)

---

**From:** Jonathan Wright [jnthnwrgh@gmail.com]

**Sent:** 08 November 2012 20:47

**To:** Alkhawaja, Linda (Student)

**Subject:** Test

Hi Linda, I keep sending you emails and they are rejected. Just testing.

## **C11.1: Interview with Jonathan Wright**

**Jonathan Wright - translator**

**Email Interview**

**October, 2012**

### **1. What kind of qualifications, training courses, and experience do you have in translation?**

I'm not sure that it counts as a qualification to translate but I have a BA in Arabic from Oxford University. I've never attended training courses specifically on translation. I had some twenty years' experience of translating for reporting purposes, as a journalist, before I attempted my first serious literary translation in about 2008.

### **2. How do you select your works for translation?**

There's no one answer to this. Let me explain the various possibilities:

1. I read a book, decide that it's worthy of translation into English, contact a publisher and try to persuade them to finance it. In some cases I have contacted the author, who has himself found a publisher and put me in touch with the publisher to arrange the terms. This is the hardest method, because it can require considerable powers of persuasion.
2. A publisher contacts me and asks me to do a particular book, usually because I have worked with them before and they have confidence in me.
3. In the case of American University in Cairo Press, the largest publishers of Arabic fiction in English translation, they have a list of novels they want translated. I have read many of those on the list and I have picked several from it over the years.
4. Sometimes authors send me their works for my consideration but that hasn't led to any successful projects yet.

When I choose, the decision is clearly based on a mixture of personal preference (basically I like the book) and my perception of its literary merit and commercial prospects, which are different things. The books I have liked most have been introspective, thoughtful and insightful, with a limited range of characters and rich, meticulous use of language (Judgment Day by Rasha al-Ameer and Amjad Nasser's novel Haithu La Tasqut al-Amtaar, coming out in April, come to mind). But I would be happy to handle a well-written, fast-paced novel with strong narrative if I could find one,

**3. When and why did you decide to translate Arabic novels? Who did contact you to translate?**

The first fictional work I translated, *Taxi* by Khaled el-Khamissi, was not a novel but more of a work of fictional reportage. At the back of my head since adolescence I always had a fantasy of literary translating and I volunteered to translate it after reading it and interviewing Khamissi for a news story. Just by chance an English-language publisher contacted Khamissi at the same time and we reached an agreement.

**4. Do you find any particular challenges when you translate Arabic novels?**

It's hard to say because I have never translated novels from any other language. But I'm from the school of thought that believes that humans basically think in the same way and that most utterances, in context, are translatable. One particular challenge in translating from Arabic (and I am not the first to point this out) is the prevalence of religious references. The translator always has to decide whether the phrase is merely a functional platitude that can be translated by the functional equivalent in the target language or whether the speaker/writer really is thinking in religious terms. I still have trouble with some of the terminology connected with sexual honour and transgression, shame and dignity, male and female roles etc. This is an area where the semantic fields of Arabic and English words clearly do not match, though I have begun to find ways through this maze.

**5. What factors do you take into consideration when you translate culture-specific words?**

Many factors, of course: whether the culturally specific concept might be familiar to the target audience, how central it is to the text and whether it might need a subtle gloss to explain it, whether the target audience would be receptive to the original word in Arabic and so on. I might add in this context that culture-specific words are less of a problem than many might assume.

**6. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arab culture? And why do you think s/he knows that much?**

People like me but without my special knowledge of Arab culture, until the publishers tell me otherwise. I do assume some rudimentary knowledge of the kind a reader would pick up through mainstream English-language media, basic history and geography and some peripheral literature.

**7. Do you think that media and globalisation have increased western readers' awareness of the Arab culture?**

Definitely, but in many cases with serious distortions that I doubt I need to elaborate. I like to think that literary translation of the kind I do can enrich their knowledge and correct some of those distortions. One function literary translators can perform is to give voice to ordinary

Arabs (albeit fictional ones!) who would not normally impinge on Euro-American perceptions through the media, which obviously give priority to the sensational, the violent and the exotic. Literary translations helps to throw light on the mundane and what humanity shares.

**8. Do you think that the 9/11 attacks have increased the interest in learning the Arabic language and Arab culture?**

Yes, enrollment at Arabic language courses rose sharply and there does appear to have been more translation activity. I would check the UNESCO figures for this – I don't have the figures to hand. But some of that increase in studies was because of the job opportunities that arose in security and monitoring agencies – not the kind of people likely to contribute to cultural exchange! There is a widespread belief that publishers favored books that reinforced stereotypes, but with a couple of exceptions I'm not convinced. Most of the books of that type seem to have been written in English in the first place.

**9. Do you think that English readers have become more interested in the Arabic Novel or learning Arabic language and Arab culture after the Nobel Prize?**

I don't know. That was before my time. The conventional wisdom I have heard is that the award of the Nobel Prize to Naguib Mahfouz failed to stimulate much interest because the only Mahfouz works available at the time were early and traditional works that were out of tune with contemporary tastes. It took years for his later work to come through the pipeline.

**10. Do you think your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for the new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel? Either way (if you prefer a domesticating approach or a foreignising one) please explain your preference?**

I would never deliberately preserve exotic elements purely to challenge the reader. But conversely I wouldn't gloss them over to domesticate the text and pretend that the action was taking place in the Surrey suburbs. In the end each such element requires an individual judgment. I might emphasize again that the problem doesn't arise as much as some might imagine. Human relationships, in the family, at work or between friends, are remarkably similar across cultures.

**11. What do you think of translators' status in terms of payment and visibility?**

Of course we would all like to be paid more and think we are worth it. But I recognize that the market is quite limited and that it is the authors who do most of the hard work in imagination, inventing characters and devising plots, so they deserve most of the credit and the rewards. I have found that translators from Arabic and English do get recognition.

**12. Do you think that translators have to have a diploma or a specific qualification to become translators or to practise this profession?**

Absolutely not. The profession/trade/craft should be open to anyone able to produce. The process is entirely transparent – in the sense that the original and the translated text are open to inspection to everyone for comparison. Bad translators will soon be exposed.

**13. What do you think of publishers' selection process?**

My impression is that the selection process is incredibly random and ad hoc. Most publishers can't read the books till they're translated so they rely on translators, academics, the media and other intermediaries to tell them what to look out for. My experience is that publishers are generally receptive to translation proposals and will give them an honest hearing.

## C12: Consent Form - Denys Johsnon-Davies

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

#### Participant's details:

Dr. Denys Johnson- Davies  
Arabic-to-English Translator  
Email: djd57@hotmail.com

Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

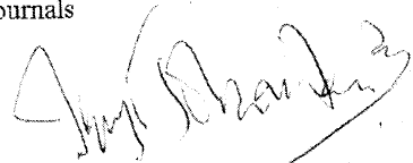
1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ anonymously in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

DENYS JOHNSON-DAVIES

Name of Participant

5. Sept 2013

Date



Signature

Linda Alkhawaja

Name of Researcher

05.11.2012

Date

L. ALKHAWAJA

Signature



## **C12.1: Interview with Denys Johnson-Davies**

**Denys Johnson-Davies - translator**

**Email Interview**

**05 November, 2012**

- 1. Why did you travel to Canada, Egypt, Sudan, Uganda, Kenya and England? Was it due to your father's profession?**

Due to many jobs my father had as a lawyer.

- 2. In 2007, you were awarded the Sheikh Zayed Book Award of the year, in the UAE, for your services to Arabic literature. What other prizes did you have?**

I had a small prize with other translators in Cairo by the Ministry of Culture.

- 3. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arab culture?**

No one in particular.

- 4. Do you think that media (TV, the internet, etc.) and globalisation have increased western readers' awareness of Arab culture?**

Yes.

- 5. Do you think that the 9/11 attacks have increased the interest in learning the Arab language and culture?**

Perhaps

- 6. Do you think that English readers have become more interested in the Arab Novel or learning the Arabic language and Arab culture after the Nobel Prize?**

Very much

**7. What do you think of translators' status in terms of payment and visibility?**

I don't think that they are well-paid or recognized

**8. In an interview conducted with the translator Roger Allen for the purpose of this research, he said that "translation is no one's profession, at least where Arabic literature is concerned; everyone has to be doing other things in order to earn a living (the one notable exception being Denys Johnson-Davies). Why you are the exception? Do you translate a lot of works or do publishers pay you more than other translators because of your status?"**

Roger Allen is wrong. I have never lived from translation. I have always had another job. No, I am paid like any other translator.

**9. Do you think that translators have to have a diploma or a specific qualification to become translators or to practise this profession?**

No. They simply have to know Arabic and their own language very well.

**10. Many translators of Arabic literature believe that their work is affected by publishers' targets of achieving economic profit and making it their priority. What do you think?**

Yes, publishers and their agents both want to make money.

## C13: Consent Form - Rasheed El-Enany

### CONSENT FORM

Title of Dissertation: *The role of agents in the translation into English of the novels of Naguib Mahfouz.*

Name of PhD candidate: Linda Alkhawaja

Place of research affiliation: Aston University

#### Participant's details:

Professor Rasheed El-Enany

Emeritus Professor of Modern Arabic Literature, University of Exeter

Series Editor, Edinburgh Studies in Modern Arabic Literature

([http://www.eupublishing.com/series/smal](http://www.euppublishing.com/series/smal))

Member, Board of Trustees of the International Prize for Arabic Fiction

Email: r.el-enany@exeter.ac.uk

Hereby declare the following:

I understand the purpose of the research for which the interview is to be held

1. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.
2. I agree to take part in the above study.
3. I give permission to
  1. Quote my comments, with no attribution by name but my professional occupation can be used
  2. Quote my comments, giving my name and professional occupation
  3. Use my comments for the purpose of the PhD dissertation research and thesis production
  4. Use my comments by name/ ~~anonymously~~ in academic papers for:
    1. presentation at conferences
    2. publication in relevant academic books or journals

PROF. R. EL-ENANY

21/12/2012



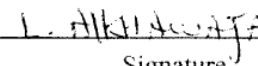
Name of Participant

Date

Signature

Linda Alkhawaja

18.12.2012



Name of Researcher

Date

Signature

## C13.1: Interview with Rasheed El-Enany

Rasheed El-Enany - translator

Email Interview

17 December, 2012

- 1. Can you tell us about yourself? What kind of qualifications, experience, awards, etc. do you have in translation?**

Professor Rasheed El-Enany, Emeritus Professor of Modern Arabic Literature, University of Exeter, BA English Cairo University; PhD Arabic and Islamic Studies, University of Exeter. Major publications include: *Arab Representations of the Occident* (London & New York: Routledge, 2006); *Naguib Mahfouz: his Life & Times*, (London & Cairo: Haus Publishing and American University in Cairo Press, 2007); *Naguib Mahfouz: the Pursuit of Meaning* (London & New York: Routledge, 1993). Major translations include: *Respected Sir* by Naguib Mahfouz (London: Quartet Books, 1986; later re-published also by Doubleday and the AUC Press); *Ali Janah al-Tabrizi and his Servant Quffa* or *The Caravan* by Alfred Farag, (Cairo: the General Book Organisation, 1989); and *Tales of Encounter* by Yusuf Idris, (Cairo: AUC Press, 2012). Member of the Board of Trustees of the International Prize for Arabic Fiction (IPAF), and former judge for the Prize in 2009.

- 2. Do you find any particular challenges when you translate the Arabic novel?**

The usual: culture-specific words and expressions; religion-based idioms; social titles (e.g. sitt Hamida, 'umm Ali, 'amm Ahmad, hajj Mahmoud etc.); culture-referential dialogue or narrative that can be translated correctly but whose extra layers of meaning are bound to be lost on the non-native reader; proper names which are used symbolically in Arabic but would mean nothing to the English reader, who does not understand what the name means in Arabic etc.

- 3. What factors do you take into consideration when you translate culture-specific words?**

If equivalence is achievable in English, I will use it. If not, I might try paraphrase. If not, I will use the Arabic word, and provide a note. I will do these things in the order provided, with the last choice being the least favourable and truly a last resort.

- 4. Who is your target reader when you translate the Arabic novel? How much knowledge do you assume your target reader knows about the Arab culture? And why do you think s/he knows that much?**

If I am to give an honest answer, when I translate an Arabic novel, my target is the English language: I do not think of a particular category of reader with or without knowledge of the Arabic culture. And my motive is my passion for the text I am translating (I will not translate a text I do not personally appreciate) and the desire to transfer it to another language that I

cherish as much as I cherish Arabic. This may be a totally idealistic account, but it is the simple truth.

**5. Do you think that media (TV, the internet, etc.) and globalisation have increased western readers' awareness of Arab culture?**

Yes, though not always in the right way! But at least Media has stirred up the curiosity to learn more about the culture of those "terrorists" and "suicide bombers", "jihadists" and "persecutors of women" etc. The translation of literature is one good way of teaching western readers that Arabs/Muslims are largely just normal human beings as good or as bad as themselves.

**6. Do you think that the 9/11 attacks have increased the interest in learning the Arabic language and Arab culture?**

Yes 9/11 has helped increase interest in all things Arab/Muslim. Recruitment of degree students in university departments that teach the subject has for instance more than doubled in the following years. Government funding in the UK was increased through various means to encourage the production of more Arabists, and provision was made to encourage the study of the language by academics who worked in disciplines related to the Middle East such as the political and social sciences and who had hitherto not felt that knowledge of the language was necessary for their particular pursuits. Part of this heightened interest was naturally reflected in a desire to know more about the Arab/Muslim culture through reading more of its literature in translation.

**7. Do you think that English readers have become more interested in the Arabic Novel or learning the Arabic language and the Arab culture after the Nobel Prize?**

Yes, definitely. I think Mahfouz's Nobel has heightened the profile of modern Arabic literature generally and fiction in particular. I know that as a fact from my personal experience as a translator of Mahfouz. My royalties from *Respected Sir*, published in 1986, increased sharply after 1988. Translations of Mahfouz's own fiction accelerated also sharply after 1988, with his complete oeuvre of 35 novels now in translation, including some of his mediocre works which probably would never have been translated if it were not for the Nobel Prize win. So, I think Nobel was influential in the years immediately following 1988 in increasing interest in (and therefore production of) translations of Arabic fiction, but I think that since that time other events, mostly political in nature, have been behind the continued interest in Arabic culture and its products.

**8. Do you think that your translation approach tends to favour a more culturally neutral approach, so that the translation reads as if it had been written for the new readership, to make it easier for the target reader, or do you tend to prefer to keep an element of foreignness and exoticism, making the target reader work a bit harder to understand the novel? Either way (if you prefer a domesticating approach or a foreignising one) please explain your preference?**

I think I am more of a domesticator than a foreigniser. I would only keep in the translation what 'foreignness' that was absolutely necessary or unavoidable, but never for the sake of keeping in an 'exotic' element. In translating from Arabic in particular, I believe that foreignisation "otherifies" the source culture and falsely emphasises its difference, whereas one by-product of

translation of fiction ought to be the stressing of the ultimate similarity of the human condition across cultures.

**9. We have noticed that translators are more willing to use Arabic borrowed terms in their translations. Do you think that translators have become more open to foreignize their translations?**

I think borrowing is happening nowadays more than it used to in the past in translations. But this is part of a wider phenomenon, far from being particular of literary translation. You find it in all the media all the time. It is a byproduct of cultural “promiscuity”, so to speak, or cultural globalization (which is a two-way thing), the growing Arab communities in the English-speaking world and the west generally, and of course the increasing presence of the Arab region and its events in the news – all of which inevitably enhance the occurrence of word borrowing, which in turn makes this more acceptable in translation than the use of a target-language approximation.

**10. Do you think that translators have to have a diploma or a specific qualification to become translators or to practise this profession?**

What you need is to have high literary command of both the source and target languages; to be widely read in the literatures of both languages; to have first-hand knowledge and experience of the cultures of both languages; to be familiar with existing translations between the two languages. And isn't this much more than any degree programme or special training can offer?

**11. What do you think of translators' status in terms of payment and visibility?**

Translating Arabic literature is no means of making a living; not even of reasonably supplementing your regular income from your career job: it continues to be a labour of love in the main. Any general translator doing users' manuals and the like will earn much more from translation than a literary translator. Part of this is because Arabic literature in translation is not widely read. Books are sold by the hundreds and rarely the thousands. It is different, for instance, if you are a translator of Latin American literature. And on top of that the meagre royalties are naturally split between author and translator. Visibility is also negligent, the authors translated are hardly visible, let alone their translators! Also for career academics, translation is not counted as 'research' for the purposes of UK exercises like the RAE and REF, which discourages potential translators from spending time on an activity that will not help further their research profile and career.

**12. What do you think of publishers' selection process?**

Publishing, like media work, is influenced by its own kind of 'fashion'. This is inevitable because publishing is a business: it is about *selling* books. So, in some aspect of the industry, they have to cater for market taste and demand. Hence, some would argue the continuing fashionableness of Arab women's writing, and that at one stage (but no longer) of translations of short stories, especially by women. But now longer fiction is the fashion. Sometimes the established fame of a writer in translation makes them bypass fashion: the risk element is diminished, e.g. Naguib Mahfouz, Yusuf Idris, Hanan al-Shaykh, Nawal Saadawi. Now the International Prize for Arabic Fiction (IPAF) is becoming increasingly a determinant of fashion through its annual winner and short list. This may be a good thing, because the Prize is determined by literary standards (and not fashionableness) and so it is a very good mechanism for establishing quality over fashion. And because the Prize is awarded to single works published in the preceding 12 months, rather

than a lifetime's output, this means that translations into English (and other languages) will be guaranteed to be up to date, in the sense that foreign readers will be reading Arabic literature almost at the same time as native readers. This is a new and welcome situation.

## Appendix D:

### Examples extracted from the novels under study

**Table D1: Examples from *Midaq Alley* - clothes**

Arabic word	English translation	Strategy adopted	Definition
جلباب	Shirt	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
جلباب	Gown	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
جلباب	Cloak	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
الأفندية	Western dress	Definition	[transliteration; <i>afandīya</i> ] It refers to a status group of urban professionals educated in a Western style adopted European conceptions (Beinin, 2001: 71). The singular form is <i>afandī</i> Gentleman. It refers to a non-European wearing Western clothes (Wehr, 1994: 25)
قبقاب	Sandals	Substitution	[transliteration; <i>qabqāb</i> ] Wooden clog, Patten (Wehr, 1994: 866).
قبقاب	Clog	Literal translation	[transliteration; <i>qabqāb</i> ] Wooden clog, Patten (Wehr, 1994: 866).
شيشب	Shoes	Substitution	[transliteration; <i>šibšib</i> ] Flip-flop. Leather slippers (Wehr, 1994:528).
طربوش	Hat	Substitution	[transliteration; <i>tarbuš</i> ] A fez or a red cap (Wehr, 1994: 96).



**Table D2: Examples from *Midaq Alley* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	لا تمش بلا طربوش (زقاق المدق، 1947: 45)	Never go without a <b>hat</b> . (Midaq Alley, 1966: 44)	Do not walk without a fez.
Deletion	الرجل الجامد الذاهل ذو الجلباب و البنيقة و رباط الرقية و النظارة الذهبية (زقاق المدق، 1947: 10)	The absentminded and statuesque man wearing the gold rimmed spectacles and the necktie (Midaq Alley, 1966: 6)	The still flabbergasted man who is wearing a long garment, a collar, a necktie and gold spectacles.
Borrowing	احصل بأي طريقة على طربوش نصف عمر (زقاق المدق، 1947: 123)	Get yourself a second hand <b>tarboosh</b> (Midaq Alley, 1966: 127)	Find in any way you can a second hand fez.

**Table D3: Examples from *Midaq Alley* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
معلم	Mr.	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
أستاذ	Reverend sir	Lexical creation	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).
أفندي	Wearing a suit	Definition	[transliteration; <i>afandī</i> ] Gentleman. It refers to a non-European wearing Western clothes (Wehr, 1994: 25).
أفندي	Effendi	Borrowing	[transliteration; <i>afandī</i> ] Gentleman. It refers to a non-European wearing Western clothes (Wehr, 1994: 25).
سيد	Mr.	Substitution	[transliteration; <i>sayyid</i> ] Mister, Sir (Wehr, 1994: 440).
ست	Mrs.	Substitution	[transliteration; <i>sitt</i> ] An honorific title or a form of address which means lady (Wehr, 1994: 462).
الخواجا	Man/ Mr.	Substitution	[transliteration; <i>al khawāja</i> ] Sir, Mr. , title and a form of address especially used for Christians and Westerners (Wehr, 1994: 305).
باشا	Pasha	Borrowing	[transliteration; <i>pāšā</i> ] A man of high rank or office in Egypt (Wehr, 1994: 45).
باشا	Mr.	Substitution	[transliteration; <i>pāšā</i> ] A man of high rank or office in

			Egypt (Wehr, 1994: 45).
شيخ	Sheikh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).

**Table D4: Examples from *Midaq Alley* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT	Literal translation
Deletion	و لم يكن السيد رضوان معدودا من العلماء (زقاق المدق، 1947: 91)	<b>Radwan</b> Hussainy was not a scholar (Midaq Alley, 1966: 90)	Mr. Radwan Hussainy was not considered as a scholar.
Substitution	علق بصر السيد بالخواجا (زقاق المدق، 1947 : 237)	Salim sat watching the <b>man</b> (Midaq Alley, 1966: 239)	Salim's eyes were locked on the foreigner man.
Borrowing	مبارك عليك يا سليم بك (زقاق المدق، 1947 : 237)	Well done, indeed, Salim <b>Bey</b> . (Midaq Alley, 1966: 239)	Congratulations, Sir Salim.
Lexical creation	ماذا تعني يا أستاذ (زقاق المدق، 1947 : 123)	What do you mean, <b>reverend sir</b> (Midaq Alley, 1966: 127).	What do you mean Sir?
Definition + Addition	يرتدي جلبابا ذا بنية موصول بها رباط رقبة مما يلبسه الأفندية (زقاق المدق، 1947: 7)	dressed in a cloak with sleeves, wearing a necktie usually worn by those who affect <b>Western dress</b> (Midaq Alley, 1966: 3).	He is wearing a cloak with sleeves and necktie that is worn by the gentry.

**Table D5: Examples from *Midaq Alley* - food**

Arabic word	English translation	Strategy adopted	Definition
مدمس	Beans	Substitution	[transliteration; <i>midammis</i> ] Baked beans usually eaten for breakfast in Egypt (Wehr, 1994: 559).
بسبوسة	Sweet	Substitution	[transliteration; <i>basbūsa</i> ] Pastry made of flour, melted butter and sugar (Wehr, 1994: 57).
حلاوة الطحينية	Sweet	Substitution	[transliteration; <i>ṭahīniya</i> ] Thick and smooth sauce made from ground sesame seeds (Wehr, 1994: 648).
الفريك	Green Wheat	Definition	[transliteration; <i>farik</i> ] Cooked green wheat (Wehr, 1994: 710)

**Table D6: Examples from *Midaq Alley* of each strategy - food**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	صينية عليها طبق المدمس (زقاق المدق، 1947: 30)	Plates of cooked <b>beans</b> (Midaq Alley, 1966: 30)	A plate of midammis on a serving tray.
Definition	صينية فريك محشو بالحمام (زقاق المدق، 1947: 67)	<b>Cooked green wheat</b> mixed with pieces of pigeon meat (Midaq Alley, 1966: 67)	A big plate of pigeon meat stuffed with green wheat.

**Table D7: Examples from *Midaq Alley* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	إنك لا تهدي من أحببت و لكن الله يهدي من يشاء (زقاق المدق، 1947: 91)	You cannot lead aright whomever you wish; it is God who leads whomever he wishes (Midaq Alley, 1966: 93).	You cannot guide whom you love. But God guides whom He wishes.
Definition	أداء فريضة الحج (زقاق المدق، 1947: 269)	Make the holy pilgrimage to Mecca and Medina (Midaq Alley, 1966: 269).	Performing the Haj. (The official Muslim pilgrimage to Mecca (Wehr, 1994: 184)).
Deletion	يا رب يا معين يا رزاق يا كريم حسن الختام يا رب كل شيء بأمره. مساء الخير يا جماعة (زقاق المدق، 1947: 5).	Good evening everyone (Midaq Alley, 1966: 1)	Good Lord, the helper, the giver, the generous. Asking for good epilogue Good Lord. Everything is in his hands. Good evening everyone.
Substitution	مولودة في ليلة القدر (زقاق المدق، 1947: 138).	Born under a <b>lucky star</b> (Midaq Alley, 1966: 141).	Born in the night of destiny.
Borrowing	إرواء الغلة من زمزمها (زقاق المدق، 1947: 270).	Drink from the well of <b>Zamzam</b> (Midaq Alley, 1966: 270).	Filling the container with Zamzam water. (Zamzam is a well situated in Mecca that is considered blessed by all Muslims (Salih, 2002: 261)).

**Table D8: Examples from *Midaq Alley* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	بليها و اشربي ماءها (زقاق المدق، 1947: 143).	I don't give a damn (Midaq Alley, 1966: 146).	Wet it and drink its water.
Literal	الصبر مفتاح الفرج (زقاق المدق، 1947: 50).	Patience is the key to joy (Midaq Alley, 1966: 49).	Patience is the key to deliverance.

**Table D9: Examples from *Midaq Alley* - activities, habits and others**

Arabic word	English translation	Strategy adopted	Definition
جوزة	Water pipe	Substitution	[transliteration; <i>goza</i> ] An instrument for smoking marijuana, tobacco, etc. It is a pipe with a short fixed tube connected to a glass container in which the smoke is passed through before inhalation (Collins, 2014).
نارجيلة	Water pipe	Substitution	[transliteration; <i>nārajila/ naraghile</i> ] Persian water pipe (Wehr, 1994: 936). An instrument for smoking marijuana, tobacco, etc. It is a pipe with a long tube connected to a glass container in which the smoke is passed through before inhalation (Collins dictionary, 2014).
حناء	Perfume	Substitution	[transliteration; <i>hinnā'</i> ] A reddish-orange cosmetic gained from the leaves of henna plant.

**Table D10: Examples from *Midaq Alley* of each strategy - activities, habits and others**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	ثم تناولت لفافة الحناء (زقاق المدق، 1947: 136).	She picked up her <b>perfume</b> (Midaq Alley, 1966: 139).	She picked up a container of reddish- brown colour henna.

**Table D11: Examples from *The Thief and the Dogs* - clothes**

Arabic word	English translation	Strategy adopted	Definition
جلباب	Gallabiya	Borrowing	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
جلباب	Garment	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).

**Table D12: Examples from *The Thief and the Dogs* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فجرى إليه بجلبابه و صندله (اللص و الكلاب، 1961 : 90).	Raced toward him in your <b>galabiya</b> and sandals (The Thief and the Dogs, 1984: 103).	He ran toward him wearing a long garment and sandals.
Substitution	يكتنفه البياض الناصع من الجلباب الفضفاض و الطاقية و اللحية (اللص و الكلاب، 1961 : 65).	From his loose <b>garment</b> to his skullcap and beard, a shiny white. (The Thief and the Dogs, 1984: 78).	Everything in him, from his loose garment to the cap and beard, is spotless white.

**Table D13: Examples from *The Thief and the Dogs* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
معلم	Mr.	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
معلم	Friend	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
أستاذ	Mr.	Substitution	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).
أستاذ	N/A	Deletion	[transliteration; <i>ustād</i> ] Form of address to intellectuals,

			master, teacher (Wehr, 1994: 15).
أفندم	Sir	Substitution	[transliteration; <i>afan-dim</i> ] Gentleman. It refers to a non-European wearing Western clothes (Wehr, 1994: 25).
سيد	Master	Substitution	[transliteration; <i>sayyid</i> ] Mister, Sir (Wehr, 1994: 440).
ست	Madame	Substitution	[transliteration; <i>sitt</i> ] An honorific title or a form of address to denote a superior lady (Wehr, 1993: 462).
باشا	Pasha	Borrowing	[transliteration; <i>pāšā</i> ] A man of high rank or office in Egypt (Wehr, 1994: 45).
شيخ	Sheikh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
حضرة	Sir	Substitution	[transliteration; <i>ḥadra</i> ] His Highness. A respectful form of address (Wehr, 1994: 184).
حضرة	N/A	Deletion	[transliteration; <i>ḥadra</i> ] His Highness. A respectful form of address (Wehr, 1994: 184).
عم	Mr.	Substitution	[transliteration; <i>'aam</i> ] Paternal uncle, uncleship
عم	Dear	Substitution	[transliteration; <i>'aam</i> ] Paternal uncle, uncleship

**Table D14: Examples from *The Thief and the Dogs* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فيلا فاضل باشا حسنين (اللس و الكلاب، 1961 : 31).	The Villa of Fadil Hasanayn <b>Pasha</b> (The Thief and the Dogs, 1984: 39).	The Villa of the lord Fadil Hasanain.
Substitution	يا معلم عيش إنزل (اللس و الكلاب، 1961 : 10).	<b>Mr.</b> Ilish, come down (The Thief and the Dogs, 1984: 17).	Boss Ilish, come down.
Deletion	ترى كيف حالك يا شيخ علي يا جنيدي (اللس و الكلاب، 1961 : 18).	He wondered how Ali al-Junaydi was (The Thief and the Dogs, 1984: 26).	I wonder how are you Sheikh Ali al-Junaidī

**Table D15: Examples from *The Thief and the Dogs* - food**

Arabic word	English translation	Strategy adopted	Definition
طحينة	Tahini	Borrowing	[transliteration; <i>ṭaḥīna</i> ] Thick and smooth sauce made from ground sesame seeds (Wehr, 1994: 648).
كباب	Cooked meat	Substitution	[Transliteration; <i>kaḇāb</i> ] Fine cut meat roasted on a skewer (Wehr, 1994: 946).

**Table D16: Examples from *The Thief and the Dogs* of each strategy - food**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فأجاب و هو يغمس ريشة في الطحينة (اللص و الكلاب، 1961: 86).	He said, dipping a piece of meat in tahini (The Thief and the Dogs, 1984: 99).	He replied while he was dipping a piece of meat in the sauce of ṭaḥīna.
Substitution	سأرسل لك الواد ليحضر الكباب (اللص و الكلاب، 1961: 124).	I will send the waiter to get you some <b>cooked meat</b> (The Thief and the Dogs, 1984: 138).	I will send the guy to get you kaḇāb.

**Table D17: Examples from *The Thief and the Dogs* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	قل إن كنتم تحبون الله فاتبعوني يحببكم الله (الكلاب، 1961: 26).	If you love God, then follow me and God will love you (The Thief and the Dogs, 1984: 32).	If you love God, then follow me and God will love you.
Deletion	ليلة بيضا بالصلاة على النبي (اللص و الكلاب، 1961: 45).	Uttering a variety of colourful expressions of welcome (The Thief and the Dogs, 1984: 55).	A white night, peace be upon The Prophet.

**Table D18: Examples from *The Thief and the Dogs* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	ألف نهار أبيض (اللس و الكلاب، 1961: 9).	How marvellous (The Thief and the Dogs, 1984: 16).	Thousand white days.
Literal	نحن نتعلم من المهد الى اللحد (اللس و الكلاب، 1961: 89).	We continue learning from the cradle to the grave (The Thief and the Dogs, 1984: 102).	We learn from the cradle to the grave.

**Table D19: Examples from *The Thief and the Dogs* - activities, habits and others**

Arabic word	English translation	Strategy adopted	Definition
وضوء	Wash	Substitution	[transliteration; <i>wudu</i> ] Ritual washing before daily prayer (Wehr, 1994: 1024).
غبار خماسيني	Dust in a whirlwind	Substitution	[transliteration; <i>kamāsīn</i> ] A hot southerly wind in Egypt (Wehr, 1994: 262).

**Table D20: Examples from *The Thief and the Dogs* of each strategy - activities, habits and others**

An example on each strategy	Source text	Translation in the TT	Literal translation
Substitution	توضأ و اقرأ (اللس و الكلاب، 1961: 26).	<b>Wash</b> and read (The Thief and the Dogs, 1984: 32).	Perform the Islamic wash and read.



**Table D21: Examples from *Respected Sir* - clothes**

Arabic word	English translation	Strategy adopted	Definition
جلباب	Gallabiyah	Borrowing	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
طربوش	Tarboosh	Borrowing	[transliteration; <i>tarbuš</i> ] A fez or a red cap (Wehr, 1994: 96).
ملاءة	Wrap	Substitution	[transliteration; <i>milāya</i> ] Wrap worn by Egyptian Women, sheet (Wehr, 1994: 1078).
عباءة	Cloak	Substitution	[transliteration; <i>'abā</i> '] Cloak like woollen wrap (occasional striped) (Wehr, 1994: 602).
ملاءة	N/A	Deletion	[transliteration; <i>milāya</i> ] Wrap worn by Egyptian Women, sheet (Wehr, 1994: 1078).

**Table D22: Examples from *Respected Sir* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	تمزق فيه جلبابه الجديد (حضرة المحترم، 1975: 26).	His new <b>galabiya</b> was torn (Respected Sir, 1986: 51)	His new garment was torn.
Substitution	وقد رأى أعلى ملاءتها قد هبط عن رأسها (حضرة المحترم، 1975 : 53).	The top of her <b>wrap</b> had slipped from her head (Respected Sir, 1986: 82)	He saw that the top of her loose- garment had slipped over her head.

**Table D23: Examples from *Respected Sir* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
هانم	Madame	Substitution	[transliteration; <i>hānim</i> ] A form of address to ladies of high society (Wehr, 1994: 1191).
هانم	N/A	Deletion	[transliteration; <i>hānim</i> ] A form of address to ladies of high society (Wehr, 1994: 1191).
سيدي	Sir	Substitution	[transliteration; <i>sayyidī</i> ] An honorific before the name (Wehr, 1994: 440).

شيخ	N/A	Deletion	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
شيخ	Sheikh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
معلم	Mr.	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
أفندي	Mr.	Substitution	[transliteration; <i>afandī</i> ] Gentleman. It refers to a non-European wearing Western clothes (Wehr, 1994: 25).
أفندم	Sir	Substitution	[transliteration; <i>afan-dim</i> ] Gentleman. It refers to non-European wearing Western clothes (Wehr, 1994: 25).
سي	Mr.	Substitution	[transliteration; <i>sī</i> ] It is a colloquial form of address means Mr. (Wehr, 1994: 440).
أستاذ	Mr.	Substitution	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).

**Table D24: Examples from *Respected Sir* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	عندك المعام حسونة (حضرة المحترم، 1975: 60).	What about the daughter of <b>Mr.</b> Hassuna (Respected Sir, 1986: 91).	You have Boss Hassuna
Borrowing	فقال الشيخ : الولد ذكي و عاقل (حضرة المحترم، 1975 : 11).	The boy is clever and intelligent... replied the <b>Sheikh</b> (Respected Sir, 1986: 22).	The old man said: the boy is clever and mature.
Deletion	لقد تراكمت على مكتبي التوصيات من الوزير و الوكيل و الشيوخ و النواب (حضرة المحترم، 1975 : 104).	I had on my desk a pile of recommendations from the Minister, the Under secretary and many members of Parliament (Respected Sir, 1986: 143).	I had on my desk a pile of recommendations from the Minister, the Under Secretary, Senators and members of Parliament.

**Table D25: Examples from *Respected Sir* - food**

Arabic word	English translation	Strategy adopted	Definition
مهلبية	Desserts	Substitution	[Transliteration; <i>mhalabiyya</i> ] A kind of sweet jelly (Sapiro, 1973: 584).
كباب	Kebab	Borrowing	[Transliteration; <i>kabāb</i> ] Fine cut meat roasted on a skewer (Wehr, 1994: 946).
طعمية	N/A	Deletion	[Transliteration; ; <i>ṭa'miyya</i> ] Pasty made of beans and seasoned with onion, garlic and parsley (Wehr, 1994: 655).
فول	Beans	Substitution	[Transliteration; <i>foul</i> ] A dish of cooked and mashed fava beans in Egypt (Babylon dictionary, 2014).
قدرية	Qadriyya	Borrowing	[Transliteration; <i>qadriyya</i> ] It is an Egyptian dish of fowl, rice, meat and Arabic oil called Samin.
كشري	Rice	Substitution	[Transliteration; <i>kosharī</i> ] It is an Egyptian dish of rice, lentils, chickpeas and macaroni topped with tomato sauce and fried onion (Babylon dictionary, 2014).
بصارة	N/A	Deletion	[Transliteration; <i>biṣara</i> ] A kind of porridge made of green beans and boiled with onions, garlic and other ingredients (Wehr, 1994: 75).

**Table D26: Examples from *Respected Sir* of each strategy - food**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	خير ما في حياته من طعام لحمة الرأس أو الكباب (حضرة المحترم، 1975 : 59).	Whose best food was ox cheek and <b>kebab</b> (Respected Sir, 1986: 72)	The best food in his life is the meat in the ox's head or the Kebab.
Substitution	تناولوا سمكا شهيا و حليا بمهلبية (حضرة المحترم، 1975 : 26).	They had delectable fish and <b>dessert</b> (Respected Sir: 51)	They had a delicious fish and a dish of sweet jelly.
Deletion	الكشري و الفول و الطعمية و العدس و البصارة (حضرة المحترم، 1975 : 122).	Rice, lentils, and beans (Respected Sir, 1986: 166).	Kushari, fowl, ta'miyya, lentils and bisara]

**Table D27: Examples from *Respected Sir* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	اللهم لطفك و رحمتك (حضرة المحترم، 1975 :18).	O Lord, have mercy (Respected Sir, 1986: 40)	O Allah, your kindness and mercy.
Deletion	سعيدة إن شاء الله (حضرة المحترم، 1975 :109).	Are you happy? (Respected Sir, 1986: 149).	Are you happy? If God wills.
Substitution	أستغفر الله يا فندم (حضرة المحترم، 1975 :38).	I don't deserve the compliment, sir (Respected Sir, 1986: 66).	O sir. God forgive me.

**Table D28: Examples from *Respected Sir* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	الوقت كالسيف ان لم تقنله قتلك (حضرة المحترم، 1975 : 67).	Time cut like a sword. If you don't kill it, it kills you (Respected Sir, 1986: 99).	Time cut like a sword. If you don't kill it, it kills you.
Substitution	يا ألف نهار أبيض (حضرة المحترم، 1975 :60).	Hurrah! What a happy day! (Respected Sir, 1986: 91).	Thousand white days.

**Table D29: Examples from *Respected Sir* - activities, habits and others**

Arabic word	English translation	Strategy adopted	Definition
الكتاب	Quran School	Definition	[Transliteration; <i>kuttāb</i> ] Lowest elementary school in Islamic education (Wehr, 1994: 951).
مدارس الأوقاف	Charity School	Definition	[Transliteration; <i>wakf</i> ] An endowment made by a Muslim to a religious, educational, or charitable cause (Wehr, 1994: 1091).
حناء	Henna	Borrowing	[transliteration; <i>ḥinnā'</i> ] A reddish-orange cosmetic gained from the leaves of henna plant (Wehr, 1994: 209).

حجامة	Cupped	Literal	[Transliteration; <i>hijāma</i> ] Cupping (Wehr, 1994: 209). It is a medical practice that was performed in Muslim countries by making small cuts in certain parts of the body and then applying a cupping glass to let the bad blood out (Salih, 2002: 71).
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**Table D30: Examples from *Respected Sir* of each strategy - activities, habits and others**

An example of each strategy	Source text	Translation in the TT	Literal translation
Definition	شيخ الكتاب قال (حضرة المحترم، 1975: 11).	The sheikh of the local <b>Quran school</b> said (Respected Sir, 1986: 31).	The sheikh of the basic Islamic school said.
Borrowing	شعرها المصبوغ بالحناء (حضرة المحترم، 1975: 29).	Her hair dyed with <b>henna</b> (Respected Sir, 1986: 54).	Her hair which is coloured with henna. (reddish brown colour)
Literal	الحمد لله أجروا لي حجامة (حضرة المحترم، 1975: 63).	Thank God. They <b>cupped</b> me (Respected Sir, 1986: 95).	Thank God. They cupped me.

**Table D31: Examples from *Arabian Nights and Days* - clothes**

Arabic word	English translation	Strategy adopted	Definition
جلباب	Gallabiya	Borrowing	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
جلباب	Robe	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129). garment (Spiro, 1973: 105).
جلباب	Gown	Substitution	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
عباءة	Cloak	Substitution	[transliteration; <i>'abā'</i> ] Cloak like woollen wrap (occasional stripped) (Wehr, 1994: 602).

**Table D32: Examples from *Arabian Nights and Days* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT	Literal translation
Substitution	طالعه في جلباب فضفاض أبيض (ليالي ألف ليلة، 1982: 33).	Appearing in a flowing white <b>robe</b> ( <i>Arabian Nights and Days</i> , 1994: 24).	Appearing in a loose white garment.
Borrowing	جاء الفتى في زيه الجديد المكون من الجلباب و الصندل (ليالي ألف ليلة، 1982: 48).	The young man came in his new attire, consisting of a gallabiya and sandals ( <i>Arabian Nights and Days</i> , 1994: 37).	The boy came wearing his new outfit of a garment and sandals.

**Table D33: Examples from *Arabian Nights and Days* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
سيدي	N/A	Deletion	[transliteration; <i>sayyidī</i> ] An honorific before the name (Wehr, 1994: 440).
سيدي	Sir	Substitution	[transliteration; <i>sayyidī</i> ] An honorific before the name (Wehr, 1994: 440).
شيخ	Sheikh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
معلم	Master	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
معلم	N/A	Deletion	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
ست	Lady	Substitution	[transliteration; <i>sitt</i> ] An honorific title or a form of address to denote a superior lady (Wehr, 1993: 462).

**Table D34: Examples from *Arabian Nights and Days* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	زار معلم صباح الشيخ عبد الله البلخي (ليالي ألف ليلة، 1982: 270).	He visited <b>Sheikh</b> Abdullah al- Balkhi (Arabian Nights and Days, 1994: 209).	Boss Sabah visited the Sheikh Abdullah al- Balkhī.
Substitution	أهلا بك يا معلم صنعان (ليالي ألف ليلة، 1982: 33).	Welcome to you, <b>master</b> Sanaan (Arabian Nights and Days, 1994: 24).	You are welcome Boss San'ān.
Deletion	مر تحتهم في تلك اللحظة المعلم سحلول (ليالي ألف ليلة، 1982: 88).	At the moment there passed below them Sahloul (Arabian Nights and Days, 1994: 68).	At that moment Boss Sahloul passed below them.

**Table D35: Examples from *Arabian Nights and Days* - food**

Arabic word	English translation	Strategy adopted	Definition
البسيمة	Baseema	Borrowing	[Transliteration: <i>basīma-t</i> ] A sweet dish made of eggs, yogurt, sugar, coconut and water.
المشبيك	Mushabbik	Borrowing	[Transliteration; <i>mušabbak</i> ] It is a type of fried doughnut (Wehr, 1994: 441).
زلابية	Zalabiya	Borrowing	[Transliteration; <i>zalabiyya</i> ] It is a type of fried doughnut (Wehr, 1994: 441).
كركديه	Karkadeh	Borrowing	[Transliteration; <i>karkadih</i> ] It is made by boiling the leaves of the hibiscus flower in hot water.
بلح	Balkh	Borrowing	[Transliteration; <i>balaḥ</i> ] Dates (Wher, 1994: 45).

**Table D36: Examples from *Arabian Nights and Days* of each strategy - food**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	و جاءهم فاضل بطبق البسيمة و المشبك (ليالي ألف ليلة، 1982 : 82).	Fadil brought them a dish of sweet <b>bassema</b> and another of <b>mushabbik</b> (Arabian Nights and days, 1994: 63).	Fadil came carrying a dish of baseema and mishabbik.

**Table D37: Examples from *Arabian Nights and Days* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	أستودعك الله (ليالي ألف ليلة، 1982 : 65).	I commend you to the protection of God (Arabian Nights and Days, 1994: 51).	I leave you to the protection of God.
Literal and addition	إنه سبحانه واسع الرحمة و المغفرة (ليالي ألف ليلة، 1982 : 226).	In truth, He is generous in mercy and forgiveness (Arabian Nights and Days, 1994: 174).	God, may He be exalted, is possessor of vast mercy and forgiveness.

**Table D38: Examples from *Arabian Nights and Days* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	ينسج من الحبة قبة (ليالي ألف ليلة، 1982 : 138).	Making mountains out of molehills (Arabian Nights and Days, 1994: 106).	Making mountains out of molehills.
Literal and addition	و لكنك الخير و البركة (ليالي ألف ليلة، 1982 : 11)	But you are goodness itself and good luck (Arabian Nights and Days, 1994: 6).	But you are the goodness and the blessing.



**Table D39: Examples from *Arabian Nights and Days* - activities, habits and others**

Arabic word	English translation	Strategy adopted	Definition
عيد الأضحى	Greater Bairam	Substitution	[Transliteration; <i>'id al- aḍḥa</i> ] Feast of the Sacrifice/ Immolation (Wehr, 1994: 661). The feast that occurs on the tenth day of the month of the pilgrimage (Salih, 2002: 81).
الخوارج	Kharijites	Borrowing	[Transliteration; <i>al-khawarij</i> ] An extremist group of Muslims who believes that Ali ibn Abi Talib, the son-in-law and cousin of the Islamic prophet Muhammad, and many others were all unbelievers and should be killed (Salih, 2002: 114).
كعبة	Kaaba	Borrowing	[Transliteration; <i>Ka'ba</i> ] It is a large cubic building in the centre of the holiest place in Islam; Mecca (Salih, 2002: 104).

**Table D40: Examples from *Arabian Nights and Days* of each strategy - activities, habits and others**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فأفرج بقوته الذاتية عن الشيعة و الخوارج (ليالي ألف ليلة، 1982: 60).	His pursuit of the Shiites and the <b>Kharijites</b> (Arabian Nights and Days, 1994: 40).	With his own power, he released the Shi'a-t and al- Khawarij (sects in Islam)
Substitution	و لم أكن أحلم باللحمة الا في عيد الأضحى (ليالي ألف ليلة، 1982 : 229).	I never dreamt of eating meat other than on the feast of <b>Greater Bairam</b> (Arabian Nights and Days, 1994: 177).	I never dreamt of eating meat except in the Feast of the Sacrifice.

**Table D41: Examples from *The Day the Leader was Killed* - clothes**

Arabic word	English translation	Strategy adopted	Definition
ملاءة	Sheet	Substitution	[transliteration; <i>milāya</i> ] Wrap worn by Egyptian Women, sheet (Wehr, 1994: 1078).
جلباب	Gallabiyah	Borrowing	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).

**Table D42: Examples from *The Day the Leader was Killed* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فواز يملأ جلبابه في إسترخاء (يوم قتل الزعيم، 1985: 80).	Fawaz relaxes in his <b>gallabiyah</b> (The Day the Leader was Killed, 1997: 90)	Fawaz feels relaxed in his garment.
Substitution	أبي يغط في نومه تحت الملاءة الأرجوانية (يوم قتل الزعيم، 1985: 76).	My father was a sleep. Covered with a <b>sheet</b> (The Day the Leader was Killed, 1997: 85).	My father is fast asleep under the purple sheet.

**Table D43: Examples from *The Day the Leader was Killed* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
هانم	Hanem	Borrowing	[transliteration; <i>hānim</i> ] A form of address to ladies of high society (Wehr, 1994: 1191).
بك	Bey	Borrowing	[Transliteration: <i>bēk</i> ] A title of courtesy (Wehr, 1994: 87).
سيدي	Sayyidi	Borrowing	[transliteration; <i>sayyidī</i> ] An honorific before the name (Wehr, 1994: 440).
شيخ	Sheikh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
معلم	Master	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
بك	Sir	Substitution	[Transliteration: <i>bēk</i> ] A title of courtesy (Wehr, 1994: 87).

**Table D44: Examples from *The Day the Leader was Killed* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	إني مصغ إليك يا زينب هانم (يوم قتل الزعيم: 33).	I am at your service, Zeinab <b>Hanem</b> (The day the Leader was Killed, 1997: 36).	I am listening to you Mrs. Zaynab.
Substitution	كيف حال المعلم (يوم قتل الزعيم، 1985: 21).	How is the <b>Master</b> (The day the Leader was Killed, 1997: 22).	How is the Boss?

**Table D45: Examples from *The Day the Leader was Killed* - food**

Arabic word	English translation	Strategy adopted	Definition
ملوخية	Mulukhiya	Borrowing	[Transliteration; <i>mulūkiyya</i> ] It is a kind of thick dark green soup, in the Middle East, that is made from boiling the leaves of Corchorus plant (Wehr, 1994: 1080).
بلح	Balah	Borrowing	[Transliteration; <i>balah</i> ] Dates (Wher, 1994: 45).
طعمية	Falafel	Borrowing	[Transliteration; ; <i>ṭa'miyya</i> ] Pasty made of beans and seasoned with onion, garlic and parsley (Wehr, 1994: 655).
فول	Beans	Substitution	[Transliteration; <i>foul</i> ] A dish of cooked and mashed fava beans in Egypt (Babylon dictionary, 2014).
مدمس	Beans	Substitution	[transliteration; <i>midammis</i> ] Baked beans usually eaten for breakfast in Egypt (Wher, 1994: 559).

**Table D46: Examples from *The Day the Leader was Killed* of each strategy - food**

An example of each strategy	Source text	Translation in the TT
Borrowing	أحب الملوخية (يوم قتل الزعيم، 1985:15).	I like <b>mulukhiya soup</b> (The day the Leader was Killed, 1997: 15).
Substitution	لقمة المدمس بالزيت الحار (يوم قتل الزعيم، 1985:15).	My <b>beans</b> mixed with oil (The day the Leader was Killed, 1997:7).

**Table D47: Examples from *The Day the Leader was Killed* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT
Literal	ربنا لا تؤاخذنا إن نسينا أو أخطأنا (يوم قتل الزعيم، 1985:21).	O God, forgive us should we forget or err (The day the Leader was Killed, 1997: 22).
Borrowing	يهمني القرآن و الحديث (يوم قتل الزعيم، 1985:8).	I am interested in the Quran and the Hadith (The day the Leader was Killed, 1997:7).

**Table D48: Examples from *The Day the Leader was Killed* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT
Literal	إشتدي يا أزمة تنفرجي (يوم قتل الزعيم:10).	With every mounting crisis comes relief (The day the Leader was Killed, 1997:10).
Substitution	على خيرة الله (يوم قتل الزعيم، 1985:54).	That's just fine (The day the Leader was Killed, 1997:60).

**Table D49: Examples from *The Day the Leader was Killed* - activities, habits and others**

Arabic word	English translation	Strategy adopted
إنفتاح	Infitah	Borrowing
رياح الخماسين	Khamasin winds	Borrowing
بيت الأمة	Bayt al- Umma	Borrowing

**Table D50: Examples from *The Day the Leader was Killed* of each strategy - activities, habits and others**

An example of each strategy	Source text	Translation in the TT
Borrowing	واجهنا الحقيقة في عصر الإنفتاح (يوم قتل الزعيم، 1985:12).	Face reality in the days of Infitāh (The day the Leader was Killed, 1997: 12).

**Table D51: Examples from *Khan al-Khalili* - clothes**

Arabic word	English translation	Strategy adopted	Definition
جلباب	Gallabiya	Borrowing	[transliteration; <i>jilbāb</i> ] Garment, woman's dress (Wehr, 1994:129).
طربوش	Tarboosh	Borrowing	[transliteration; <i>tarbuš</i> ] A fez or a red cap (Wehr, 1994: 96).
طربوش	Fez	Substitution	[transliteration; <i>tarbuš</i> ] A fez or a red cap (Wehr, 1994: 96).
ملاءة	Women's clothes	Substitution	[transliteration; <i>milāya</i> ] Wrap worn by Egyptian Women, sheet (Wehr, 1994: 1078).
عباءة	Overcoat	Substitution	[transliteration; <i>'abā</i> ] Cloak like woollen wrap (occasional stripped) (Wehr, 1994: 602).

**Table D52: Examples from *Khan al-Khalili* of each strategy - clothes**

An example of each strategy	Source text	Translation in the TT
Borrowing	ثم ارتدى جلبابه وطاقيته (خان الخليلى، 1945: 12).	Put on a <b>gallabiya</b> and a skullcap (Khan al-Khalili, 2008: 9).
Substitution	لبس طربوشه كأنما يتأهب لمغادرة المكان (خان الخليلى، 1945: 180).	He put on his <b>fez</b> as though making ready to leave (Khan al-Khalili, 2008: 201).
Definition	ألمانا معممين أو في ملاءات لف (خان الخليلى، 1945: 251).	Germans wearing turbans or women's clothes (Khan al-Khalili, 2008: 283).

**Table D53: Examples from *Khan al-Khalili* - terms of address**

Arabic word	English translation	Strategy adopted	Definition
معلم	Boss	Substitution	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
معلم	N/A	Deletion	[transliteration; <i>m'allim</i> ] Teacher/Master of a trade (Wehr, 1994: 745).
أستاذ	Reverend sir	Lexical creation	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).
أستاذ	Sir	Substitution	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).
أستاذ	Professor	Substitution	[transliteration; <i>ustād</i> ] Form of address to intellectuals, master, teacher (Wehr, 1994: 15).
أفندي	Respected government worker	Definition	[transliteration; <i>afandī</i> ] Gentleman. It refers to a non- European wearing Western clothes (Wehr, 1994: 25)
أفندي	Effendi	Borrowing	[transliteration; <i>afandī</i> ] Gentleman. It refers to a non- European wearing Western clothes (Wehr, 1994: 25)
سيد	Sayyid	Borrowing	[transliteration; <i>sayyid</i> ] Mister, Sir (Wehr, 1994: 440).
ست	Sitt	Borrowing	[transliteration; <i>sitt</i> ] An honorific title or a form of address to denote a superior lady (Wehr, 1993: 462).
ست	N/A	Deletion	[transliteration; <i>sitt</i> ] An honorific title or a form of address to denote a superior lady (Wehr, 1993: 462).
باشا	Pasha	Borrowing	[transliteration; <i>pāšā</i> ] A man of high rank or office in Egypt (Wehr, 1994: 45).
شيخ	Shaykh	Borrowing	[transliteration; <i>šaik</i> ] Old man, elder, leader of a tribe (Wehr, 1994: 580).
بيه	N/A	Deletion	[Transliteration: <i>bē</i> ] A title of courtesy (Wehr,

			1994: 87).
بيه	Bey	Borrowing	[Transliteration: <i>bē</i> ] A title of courtesy (Wehr, 1994: 87).
هانم	Hanem	Deletion	[transliteration; <i>hānim</i> ] A form of address to ladies of high society (Wehr, 1994: 1191).

**Table D54: Examples from *Khan al-Khalili* of each strategy - terms of address**

An example of each strategy	Source text	Translation in the TT
Borrowing	و تورد وجه سيد عارف (خان الخليلى، 1945: 50).	<b>Sayyid</b> Arif blush (Khan al- Khalili, 2008: 53).
Substitution	و لم يبق من الجماعة الا المعلم عباس شفة (خان الخليلى، 1945: 49).	The other member of the group was <b>Boss</b> Abbas Shifa (Khan al-Khalili, 2008: 52).
Deletion	أي مخبأ يا سعادة البيك (خان الخليلى، 1945: 41).	Which bomb shelter you are talking about (Khan al-Khalili, 2008: 44).
Definition	ولكنها تجمع أفندية هذا الحي المحترمين (خان الخليلى، 1945: 47).	The most <b>respected government workers</b> in the neighbours (Khan al-Khalili, 2008: 49).

**Table D55: Examples from *Khan al-Khalili* - food**

Arabic word	English translation	Strategy adopted	Definition
طعمية	Taamiya	Borrowing	[Transliteration; ; <i>ta'miya</i> ] Pasty made of beans and seasoned with onion, garlic and parsley (Wehr, 1994: 655).
كباب	Kebab	Borrowing	[Transliteration; <i>kabāb</i> ] Fine cut meat roasted on a skewer (Wehr, 1994: 946).
مدمس	Mudammis	Borrowing	[transliteration; <i>midammis</i> ] Baked beans usually eaten for breakfast in Egypt (Wehr, 1994: 559).
قمر دين	Apricot drink	Definition	[Transliteration; <i>qamar-dīn</i> ] A kind of jelly made of apricot finely ground and dried in the sun (Wehr, 1994: 923).
فول	Beans	Substitution	[Transliteration; <i>foul</i> ]

			A dish of cooked and mashed fava beans in Egypt (Babylon dictionary, 2014).
كنافة	Kunafa	Borrowing	[Transliteration; <i>kunāfa</i> ] Vermicelli prepared with butter and sugar and stuffed with cheese (Sapiro, 1973: 527).
قطائف	Stuffed pancake	Substitution	[Transliteration; <i>qatayif</i> ] It is an Arab dessert usually served during the month of Ramadan. It a type of pancake that is filled with either cheese or walnut. It is then baked or fried and drizzled with sugar syrup (Babylon dictionary, 2014).

**Table D56: Examples from *Khan al-Khalili* of each strategy - food**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	فها هنا ألد طعمية و أشهى فول مدمس (خان الخليلي، 1945: 13).	It's not only the tastiest <b>taamiya</b> and <b>ful mudammis</b> (Khan al- Khalili, 2008: 10).	It is here the tastiest tamiya and most delicious ful.
Substitution	الكنافة و القطايف (خان الخليلي، 1945: 73).	<b>Honey cakes</b> and <b>mini-stuffed pancakes</b> (Khan al-Khalili, 2008: 76).	Stuffed desert and stuffed pancakes.
Definition	لفة قمر دين لتغير الريق (خان الخليلي، 1945: 73).	A <b>packet of apricot drink</b> mix to wet the whistle (Khan al-Khalili, 2008: 77).	A pack of apricot syrup to change the saliva.

**Table D57: Examples from *Khan al-Khalili* of each strategy - religious expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	أعوذ بالله من الشوم و التشاوم (خان الخليلي، 1945: 12).	I seek refuge with God from bad luck and pessimism (Khan al-Khalili, 2008: 9).	I seek refuge with God from bad luck and pessimism.
Substitution	يا دين محمد (خان الخليلي، 1945: 85).	Good heavens (Khan al-Khalili, 2008: 90).	Oh Mohammad's religion.



**Table D58: Examples from *Khan al-Khalili* of each strategy - common expressions**

An example of each strategy	Source text	Translation in the TT	Literal translation
Literal	أكبر منك بيوم يعرف أكثر منك بسنة (خان الخليلي، 1945: 57).	Someone one day older than you is a whole year wiser (Khan al-Khalili, 2008: 60).	One day older than you is a whole year wiser.
Substitution	يا ألف نهار أبيض (خان الخليلي، 1945: 39).	What a wonderful day for all of us (Khan al-Khalili, 2008: 42).	Thousand white days.

**Table D59: Examples from *Khan al-Khalili* - activities, habits and others**

Arabic word	English translation	Strategy adopted	Definition
جوزة	Pipe	Substitution	[transliteration; <i>goza</i> ] An instrument for smoking flavoured tobacco called Mu'assel. It is also known as <i>šiša</i> . A bottle of narghile (Wehr, 1994: 497).
نارجيلة	Water pipe	Substitution	[transliteration; <i>nārajila/naraghile</i> ] Persian water pipe (Wehr, 1994: 936). An instrument for smoking marijuana, tobacco, etc. It is a pipe with a long tube connected to a glass container in which the smoke is passed through before inhalation (Collins dictionary, 2014).
نارجيلة	Shisha	Borrowing	[transliteration; <i>nārajila/naraghile</i> ] Persian water pipe (Wehr, 1994: 936). An instrument for smoking marijuana, tobacco, etc. It is a pipe with a long tube connected to a glass container in which the smoke is passed through before inhalation (Collins dictionary, 2014)..
شيشة	Shisha	Borrowing	[Transliteration; <i>šiša</i> ] A bottle of narghile, hookah (Wehr, 1994: 497).
حناء	Henna	Borrowing	[transliteration; <i>hinnā'</i> ]

			A reddish-orange cosmetic gained from the leaves of henna plant.
عيد	Eid	Borrowing	[Transliteration; 'id] An annual Muslim festival (Wehr, 1994: 661).
عيد الأضحى	Eid al- adha	Borrowing	[Transliteration; 'id al- adha] Feast of the Sacrifice/ Immolation (Wehr, 1994: 661). The feast that occurs on the tenth day of the month of the pilgrimage (Salih, 2002: 81).
ليلة القدر	Night of power	Substitution	[Transliteration; <i>laylat al. qadr</i> ] The night of power. It is the night of the 27 <sup>th</sup> of Ramadan (Wehr, 1994: 745).
حديث	Prophetic saying	Definition	[Transliteration; <i>hadī t</i> ] Narrative relating deeds and utterances of the prophet Muhammad and his companion (Wehr, 1994: 161).
حنبلي	Hanbali	Borrowing	[Transliteration; <i>hanbalī</i> ] Pertaining to the madhab of Ahmad Ibn Hanbal (Wehr, 1994: 209). It is a branch of the religious law named after the its founder the Imam Ahmad Ibn Hanbal (Salih, 2002: 66).

**Table D60: Examples from *Khan al-Khalili* of each strategy - activities, habits and others**

An example of each strategy	Source text	Translation in the TT	Literal translation
Borrowing	العيد غدا فلنؤجل السكر إلى الغد (خان الخليلي، 1945: 119).	Tomorrow's the <b>Eid</b> (Khan al-Khalili, 2008: 131).	Tomorrow is the Eid, let us postpone getting drunk till tomorrow.
Substitution	ثم كانت ليلة القدر من الشهر المبارك (خان الخليلي، 1945: 97).	Then came the <b>night of power</b> during the blessed month (Khan al-Khalili, 2008: 105).	Then, it was the night of power from the blessed month.

Definition	<p>كان كثيرا ما يستشهد في أحاديثه بالحكم و الأمثال أو الأحاديث الشريفة (خان الخليلي، 1945: 177).</p>	<p>He was always inserting aphorisms, proverbs and <b>Prophetic sayings</b> (Khan al-Khalili, 2008: 199).</p>	<p>He was always using in his speeches words of wisdom, proverbs or Prophet's sayings.</p>
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