

**Domestication and Foreignization in Translating
Allegorical, Cultural-bound, Fixed Idiomatic and
Proverbial Expressions in Two Selected Translations
of Naguib Mahfouz's *Zuqaq Al-Midaqq***

التقريب والتغريب في ترجمة التعبيرات المجازية، والاصطلاحية،
والأمثال الشعبية في ترجمتين مختاريتين لرواية «زقاق المدق» لنجيب

محموظ

احمد الوادى

أمير عبد النبي أمير الصغير

مدرس مساحد بقسم اللغة الإنجليزية وآدابها

كلية الآداب بقنا، جامعة جنوب الوادى

التقريب والتغريب في ترجمة التعبيرات المجازية، والاصطلاحية، والأمثال الشعبية
في ترجمتين مُختارتين لرواية "زقاق المدق" لنجيب محفوظ
• مَلْخَص الدرسَة باللُغة العربِية:

يتمثل الهدف الرئيسي لهذه الدراسة في تحديد ودراسة الإجراءات اللغوية للتقريب والتغريب التي استخدمها كل من Trevor Le Gassick و Humphrey Davies لترجمة عينة مُختارة من التعبيرات المجازية والتعبيرات الإصطلاحية والأمثال الشعبية كما تجلت في ترجمتين إنجليزيّتين من رواية نجيب محفوظ "زقاق المدق" (عام ١٩٤٧ م). حيث يقوم المجاز والثقافة بدورًا مهمًا في النص الأصلي بهدف إضفاء صِبْغة بليغة وسمة ثقافية مميزة وفريدة للعديد من رواياته بما في ذلك "زقاق المدق". علاوة على ذلك، فإن التعبيرات المرتبطة بالثقافة وفيرة بشكل ملحوظ في النص الأصلي حيث اعتمد المؤلف على مثل هذه التعبيرات الاصطلاحية الثابتة، والتعبيرات الثقافية بما في ذلك الأمثال والأقوال المأثورة وتعبيرات القسم لتصوير البُعد الثقافي للمجتمع المصري كما هو مُمَثَل في النص الأصلي بصدق وبشكل ملحوظ. وعليه، فإن المنهج الرئيسي الذي تم تبنيه في هذه الدراسة هو منهج لغوي مقارنة يقوم على تطبيق تصنيف Newmark لإجراءات الترجمة ونموذج Venuti للتقريب والتغريب. وذلك في محاولة لاستكشاف أي من المترجمين كان أكثر ولاءً للنص الأصلي وذلك بالإبقاء على الاتساق الدلالي والطابع الثقافي العربي في النص الإنجليزي، وأيهما كان أكثر مُناسبةً للثقافة الإنجليزية من خلال تطويع تلك التعبيرات والعناصر الثقافية في النص المترجم للثقافة الإنجليزية لزيادة استيعاب القارئ الإنجليزي لتفاصيل الثقافة المصرية والعربية والإسلامية كما تم تصويرها في النص الأصلي.

• الكلمات المفتاحية:

التقريب، التغريب، التعبيرات الثقافية، التعبيرات الاصطلاحية الثابتة، التعبيرات المجازية، الأمثال الشعبية، إجراءات الترجمة، الإجراءات المزدوجة، الولاة الثقافي، الاتساق الدلالي، المعنى المقصود

Domestication and Foreignization in Translating Allegorical, Cultural-bound, Fixed Idiomatic and Proverbial Expressions in Two Selected Translations of Naguib Mahfouz's *Zuqaq Al-Midaqq*

• **Abstract**

The main objective of this study is investigating the linguistic procedures of domestication and foreignization employed by both Trevor Le Gassick and Humphrey Davies for rendering a selected sample of allegorical expressions and cultural-bound expressions as manifested in two English versions of Naguib Mahfouz's (1947) *Zuqaq Al-Midaqq*. Allegory plays a significant role in the ST as Naguib Mahfouz recurrently employed allegorical expressions which are aimed at adding an eloquent aroma and a unique distinctive feature to several of his novels including *Zuqaq Al-Midaqq*. Moreover, cultural-bound expressions are significantly abundant in the ST as the author relied on such fixed idiomatic expressions including proverbs, and oath expressions, to honestly depict the cultural flavor of the Egyptian society as represented in the ST. Accordingly, the main approach adopted in this study is a comparative one that is based on applying Newmark's (2001) taxonomy of translation procedures and Venuti's (2004) model of domestication and foreignization. The main objective of this study is pinpointing the main translation strategy adopted by each one of the two concerned translators through determining, analyzing and commenting on the procedures, couplets, triplets and/or quadruples implemented by both translators for rendering such expressions.

• **Key words:**

Domestication, foreignization, cultural-bound, fixed idiomatic, metaphorical, proverbial, allegorical expressions, procedures, couplets, cultural faithfulness, semantic consistency, intended meaning

1. Introduction

Translation is not just rendering the words, phrases and expressions from one language into another. Translation is crucially the process of rendering meaning from one language into another. In fact, translation is an intricate cultural linguistic process through which a translator works as a mediator between two cultures in order to produce a TT which is both formally and functionally equivalent to the ST; therefore, a translator is required to have a good knowledge of both the SL and the TL, of both the SLC and the TLC. In the same vein, translating literary works requires a good sufficient knowledge of both the linguistic systems of the SL and that of the TL. But mastering the linguistic system is not the single vital requirement for translating accurately and faithfully. Thus, cultural knowledge of both the SL and the TL is essential and a very critical element in translating literature particularly when translating works that reveal more details about the culture of a particular society. *Zuqaq Al-Midaqq* written by Naguib Mahfouz in 1947 is, undoubtedly, a masterpiece novel in the history of Egyptian literature which has grabbed the attention of not only the Arab readers and scholars, but also the western ones as well. Trevor Le Gassick, an American writer and translator, produced English translations of Naguib Mahfouz's *Zuqaq Al-Midaqq*. Another translation of the same novel has been accomplished by Humphrey Davies, a prominent translator of many old and contemporary Arabic novels at the American University at Cairo.

Domestication and foreignization are two main strategies for translation and are proposed by Venuti (1995) for rendering cultural elements which seem problematic when translating between two languages belonging to divergent socio-cultural norms and divergent linguistic systems. *Zuqaq Al-Midaqq* is one of the of Naguib Mahfouz's masterpieces where this prominent Noble Prize Laureate for Literature depicted the society of Old Cairo focusing on providing a vivid picture of several social, economic and political problems. This novel is also regarded as

one which includes an amalgam of several characters ranging from the pious to the villain, from the righteous to the impudent, from the narrow minded to the open minded and from the coward to the adventurous. What is also of particular concern in Naguib Mahfouz's *Zuqaq Al-Midaqq* is that it depicts the Egyptian society in an era full of transformations on the national and the international levels alike.

2. The Purpose of the Study

The objectives of this study could be proposed as the following:

- (1) Determining and evaluating the translation procedures, couplets, triplets and quadruples employed by Le Gassick and Davies in transferring allegorical expressions and cultural-bound ones in the translated versions of the novel according to Newmark's (2001) proposed translation procedures.
- (2) Applying Venuti's notions of domestication and foreignization to determine the extent to which each translator has domesticated or foreignized the concerned cultural and allegorical expressions, and its effect on the quality of the translation?
- (3) Determining who of the two concerned translators was able to preserve the aspects of the ST, so as to authentically reflect the local color of the Egyptian community of the ST into the TTs.
- (4) Determining to what extent the translators could use both domestication strategies and foreignization strategies to translate allegorical and cultural-bound expressions mentioned in the ST.
- (5) Pinpointing which one of the two TTs is more cultural consistent and closer to the ST.

3. The Significance of the Study

The study attempts to add to the field of literary translation through applying Newmark's (2001) taxonomy of translation procedures and Venuti's (2004) taxonomy of domestication and foreignization on two Arabic-English translations of Naguib Mahfouz's *Zuqaq Al-Midaqq*. In addition, this study seeks to indicate to what extent the ST (*Zuqaq Al-Midaqq*) is one of the Egyptian novels that requires being both faithful to the culture of the ST and to be linguistically and pragmatically accurate when rendering the numerous cultural-bound expressions that reflect the Egyptian culture in the ST. Accordingly, the results concluded in this proposed study may broaden the minds of the literary translators to faithfully and accurately transfer the STC and to adequately compensate for the differences and cultural gaps between the ST and the TT to minimize the translation loss in the TT.

4. The Literature Review

This proposed study is mainly based on applying Newmark's (2001) taxonomy of translation procedures to investigate how such recurrent allegorical and cultural-bound expressions are translated in the two concerned TTs, and to pinpoint which translator opted for domestication procedures or foreignization ones more than the other.

Mehawesh and Sadeq (2014) tackled the English rendering of Islamic religious expressions in Naguib Mahfouz's *Bidāyah wa nihāyah*. It addressed the challenges involved in translating such cultural-bound and Islamic religious expressions as manifested in its English version (i.e. Ramses Awad's (2003) "The Beginning and the End"). This study is based on applying Ivir's (1987) model of domestication and foreignization to determine the procedures adopted for rendering such expressions including: addition, annotation, paraphrase, omission, literal translation, transliteration as well as other procedures. Data of this study consisted of (169) religious Islamic expressions but only (13) examples are tackled

in details through analyzing and discussing the challenges faced in rendering such structures into English and through pinpointing and commenting on the procedures adopted for their rendering. This study found out that translators of cultural and religious literary works should be aware of the cultural setting of religious expressions in order to deliver the intended metaphorical meaning adequately through faithfully representing the Islamic culture without making the TT incomprehensible to its audience. Moreover, this study asserted that contextualizing the intended meaning of Quranic expressions is not an easy task for a translator, who has a different heterogeneous cultural background. This is because the meanings of such expressions are determined implicitly and not explicitly. The study also found out that translators of religious and cultural-bound expressions should translate such expressions communicatively through preferring cultural equivalence and dynamic equivalence to formal equivalence. Thus, pragmatic competence is a requirement for adequately rendering cultural-bound and religious expressions. This study also asserted that translators should seek to make the TT more readable to the TT audience by adapting it to the TL culture. Finally, this study asserted the role of a translator as a cultural mediator and that a competent translator is one who is both bilingual and bicultural.

Abdel-Hafez (2020) conducted a quantitative study to examine how religious words and expressions are translated from Arabic into English in the translation of Naguib Mahfouz's Sugar Street. He aimed at investigating how the concerned translators handled those cultural-bound items through applying the strategies of domestication and foreignization through examining the ST, pinpointing the cultural-bound items and religious expressions in the ST and then through tracking and investigating their translation strategies in the TT. It was found out that the translator has relied on three main types of strategies: domestication, foreignization and a mixture of the two strategies. In addition, this study found out that foreignization is the most

frequently adopted strategy in translating religious expressions in Sugar Street where the translator relied on translation procedures that paid particular attention to the STC. In a similar vein, Abdel-Hafiz (2020) pointed out that “Some translators prefer a domesticating strategy, which is characterized by the replacement of foreign cultural elements with TL ones. Other translators opt for a foreignizing strategy, which enables the translator to preserve the values of SL culture.” (p. 44)

Abdo & Manzallawi (2020) applied the model of Venuti's (2004) domestication and foreignization strategies to Paxton's English translation of Taha Hussein's 'Al Ayaam to investigate how Islamic religious expressions are translated in the TT. This study indicated that the translator adopted foreignization procedures more than domestication strategies to render religious specific items into English. Moreover, it was found out that using both strategies together enhances the translation accuracy. However, it was indicated that the translator sometimes failed to grasp the intended meaning of particular religious expressions because of having a different cultural background leading to not filling the ST-TT cultural gap totally. In a similar vein, this study concluded that translators should pay particular attention to the translation of religious expression, CSIs, proverbs and Quranic citations in order to adequately and faithfully translate such cultural-specific expressions.

5. Methodology and Framework

The data of this study are manually collected and the study corpus is the whole novel. Thus, cultural-bound, fixed idiomatic and allegorical expressions found in Naguib Mahfouz's *Zuqaq Al-Midaqq* and their rendering into English in two English translations of the ST are tracked to investigate how they were translated into English to pinpoint similarities and differences in translation procedures in the two concerned TTs based on Newmark's (2001) model of translation procedures. These two translations are le Gassick's (1975) *Midaq Alley* and Davies'

(2011) *Midaq Alley*. Thus, the researcher started with reading the ST to pinpoint its cultural-bound, fixed idiomatic and allegorical expressions, then the renderings of the concerned expressions was tracked in the two TTs. After that, translation procedures for translating the concerned elements and expressions were analyzed and tabulated through counting their frequency count. Then, the predominant procedures in each one of the TTs is determined to pinpoint which translation is more faithful to the SL culture. In addition, an attempt is made to determine to what extent each one of the two concerned translators tended to use a mixture of domestication and foreignization procedures for rendering such expressions based on Newmark's (2001) model of translation procedures and Venuti's (2004) model of domestication and foreignization.

5.1. Newmark's Approach of Translation Procedures

(1) Literal translation

Newmark (2001) indicated that literal translation is the most common procedure for translation, as he stated that:

I believe literal translation to be the basic translation procedure, both in communicative and semantic translation, in that translation starts from there. However, above the word level, literal translation becomes increasingly difficult. When there is any kind of translation problem, literal translation is normally (not always) out of the question. (p. 70)

(2) Transference

According to Newmark, transference is "the process of transferring an SL word to a TL text as a translation procedure" (1988, p. 82). In the same vein, Newmark pointed out that "transference relates to the conversion of different alphabets" (1988, p. 82). Therefore, the word transferred becomes a 'loan word'. Thus, transference includes both transliteration and transcription.

(3) Naturalization

As a procedure for translation, Newmark pointed out that naturalization “succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL” (1988, p. 82).

(4) Cultural equivalence

Newmark indicated that cultural equivalence as a procedure for translation is “an approximate translation where an SL cultural word is translated by a TL cultural word” (pp. 82-83).

(5) Functional equivalence

Functional equivalence as a procedure for translating cultural-specific items requires “using a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the ST word; and sometimes add a particular one in the TT” (Newmark, 1988, p. 83).

(6) Descriptive equivalence

As the term suggests, descriptive equivalence as a procedure for translating cultural-specific items requires the translator to add some descriptions and explanations to clarify the meaning to the TT audience. Therefore, cultural equivalence means “using several TL words in order to give a descriptive equivalent to the CSI of the SL” (Newmark, 1988, p. 84). As one of translation procedures proposed by Newmark, descriptive equivalence could sometimes be very practically useful when translating between two divergent languages such as the case when translating from English into Arabic or when translating from Arabic into English.

(7) Synonymy

According to Newmark, synonymy as a procedure for translation, means “using a near TL equivalent to an SL word in context, where a precise equivalent may or may not exist in the TL” (1988, p. 84).

(8) Through-translation

Through-translation means “the literal translation of common collocation, names of organizations, the components of compounds or perhaps phrases” (Newmark, 1988, p. 84). In the same vein, Newmark stressed that “through-translation should be used only when they are already recognized terms” (1988, p. 85).

(9) Shifts or Transpositions

Based on Catford’s (1965) term (i.e. translation shift) and Vinay and Darbelnet’s (1995) term (i.e. transposition), Newmark pointed out that this translation procedure “involves a change in the grammar from SL to TL” (1988, p. 85).

(10) Modulation

As the term denotes, modulation as a translation procedure, is related to modality and perspective. Thus, Newmark pointed out that modulation occurs where “there is a variation through a change of viewpoint, or perspective and very often a category of thought” (1988, p. 88).

(11) Recognized translation

Newmark stressed that the translator could gloss the institutional term when it is appropriate to do so; thence, the translator indirectly show disagreement with this official version (1988, p. 89).

(12) Translation label

Translation label is “a provisional translation, usually of a new institutional term which should be made in inverted commas, which can be later discretely withdrawn” (Newmark, 1988, p. 90).

(13) Compensation

According to Newmark (1988), compensation “is said to occur when loss of meaning, sound effect, metaphor or pragmatic effect in one part of the sentence is compensated in another part or in a contiguous sentence” (p. 90). Compensation as a procedure for translation is very practically useful in translating proverbs and

fixed expressions as indicated through the following examples:
الوقت الضيق وقت الصديق → A friend in need is a friend indeed,
الوقت كالسيف إن لم تقطعه قطعك → Time is money,
من شابه أباه فما ظلم → Like father, like son,
أشرقت الأنوار → We are very pleased to meet you,
القرش الأبيض ينفع في اليوم الأسود → A penny saved is a penny gained
(The researcher's examples)

(14) Componential analysis

Newmark pointed out that componential analysis is “the splitting up of a lexical unit into its sense components, often one-to-two, -three, or -four translations” (1988, p. 90).

(15) Reduction and Expansion

Firstly, reduction refers to omitting particular ST items in the TT. Such items or translation segments are supposedly unimportant elements in the ST but it is not always the case that such items omitted in the TT are unimportant; thus, reduction should be adopted with care when translating CSIs.

On the other hand, expansion means expanding the TT through explicating some cultural elements which are implicit in the ST because leaving them implicit could hinder understanding the TT causing confusion or misunderstanding for the TT readers.

(16) Paraphrase

Paraphrase means “an amplification or explanation of the meaning of a segment of a text. It is used in an ‘anonymous’ text when it is badly written, or when the ST has important implications or omissions” (Newmark, 1988, p. 90).

(17) Couplets

As the term denotes, couplets - as a procedure of translation - is a mixed procedure i.e. couplets refers to adopting a procedure that combines two of the aforementioned procedures of translation. In this regard, Newmark pointed out that “couplets, triplets, and quadruples combine two, three or four of the above-mentioned procedures respectively for dealing with a single translation

hindrance. They are particularly common for cultural words” (1988, p. 91). Examples of couplets when translating CSIs from Arabic into English could include the following cases:

- 1- transference + descriptive equivalent.
- 2- literal translation + paraphrase.
- 3- naturalization + expansion.
- 4- literal translation + descriptive equivalent
- 5- synonymy + paraphrase.

(18) Notes, Additions, Glosses

Notes, additions and glosses could be very practically useful as procedures of translation when “the additional information a translator may have to add to his version is normally cultural (accounting for difference between the SL and the TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words)” (Newmark, 1988, p. 91). Additionally, such procedures are “dependent on the requirement of his readership as opposed to the original” (p. 91).

It is noteworthy to mention that Newmark classified four main types of such procedures of notes, additions and glosses as indicated below:

- (1) Additional information within the text.
- (2) Notes at bottom of page (**footnotes**).
- (3) Notes at end of chapter (**endnotes**)
- (4) Notes or glossary at end of a book. (1988, p. 92, the researcher’s emphasis)

5.2. Mixture of Domestication and Foreignization Procedures

Using a mixture of domestication and foreignization procedures could be very useful for filling cultural gaps, lexical gaps and/or lacunas in the TT. In this regard, it is noteworthy to refer to Ivir (1987), Jianghua (2006) and Abdel-Hafez (2020) who pointed out that adopting a combination of procedures could be very useful for achieving the best possible cultural equivalence between the ST and the TT. Moreover, Abdlel-Hafez (2020)

indicated that translators of Naguib Mahfouz's Sugar Street (i.e. Hutchins and Samaan) opted for using several strategies for rendering culture-specific words or expressions that have no equivalent in the TL (p. 47). Moreover, some of the concerned procedures could be regarded as a mixture of domestication and foreignization such as the following ones:

- (1) **Borrowing plus explanation** occurs where “the translators use an SL word as it is in the TL, but they provide an explanation for this word.” (Abdel-Hafez, 2020, p. 47)
- (2) **Borrowing plus substitution** occurs when “the borrowed SL word is accompanied by a TL equivalent.” (Abdel-Hafez, 2020, p. 47)
- (3) **Calque plus explanation**: “This strategy involves calque supplemented with explanation.” (Abdel-Hafez, 2020, p. 47)

6. Methodological Procedures

This study entails four basic steps as follows:

- Reading the ST and the TTs to identify the allegorical, cultural-bound and fixed idiomatic expressions.
- Tracking the renderings of such the allegorical, cultural-bound and fixed idiomatic expressions in each one of the TTs.
- Analyzing the allegorical, cultural-bound and fixed idiomatic expressions selected from the ST, and comparing them with their equivalents employed in the TTs, to determine the translation procedures employed by each translator according to Newmark's (2011) model of translation procedures. This procedure is mainly adopted in order to pinpoint the most frequent translation procedures and the least frequent ones for each TT and to investigate to what extent there are similarities and/or differences between the two TTs in adopting all the above-mentioned translation procedures for rendering such cultural elements and expressions.

- Identifying the main translation strategies adopted by each translator, using Venuti's model of domestication and foreignization, and detecting their effect on conveying the local color of the Egyptian community in Old Cairo during the WWII.

7. Research Questions

This study aims at covering the following questions:

- (1) What are the allegorical, cultural-bound and fixed idiomatic expressions found in Naguib Mahfouz's *Zuqaq Al-Midaqq*?
- (2) What are the translation procedures employed by Le Gassick and Davies in rendering such cultural elements and expressions in the translated versions of the novel according to Newmark's proposed translation procedures?
- (3) What is the extent to which each translator has domesticated or foreignized the text, and what is its effect on the quality of the translation?
- (4) Could relying on a particular strategy (either domestication or foreignization) more than the other, when rendering such cultural elements and expressions in the ST, lead to translation loss in the TTs?
- (5) Which translator is more consistent in translating such cultural elements and expressions in the ST? In other words, which translator follows the same translation procedures for translating a particular recurrent CSI in the ST?
- (6) To what extent does the long time gap (approximately 37 years) between the two concerned translations of Naguib Mahfouz's *Zuqaq Al-Midaqq* play a role in preferring a particular translation strategy (either domestication or foreignization) more than the other?
- (7) To what extent does employing a mixture of domestication and foreignization procedures for translating particular fixed idiomatic, cultural-bound, allegorical and proverbial expressions help in reducing the cultural gap between the ST and the TT?

8. The limitations of the study

The current study is only concerned with analyzing and comparing two translations of Naguib Mahfouz's *Midaq Alley* in order to determine how the concerned translators rendered such cultural elements and expressions. This analysis and comparison is based on the application of the approach provided by Newmark (1988/2001) concerning procedures of translation and Venuti's (2004) model of domestication and foreignization strategies through pinpointing procedures adopted for translating the allegorical, cultural-bound and fixed idiomatic expressions (i.e. Newmark's translation procedures) to find out which TT preserves the cultural flavor of the ST and to indicate to what extent the two translations are different in this regard.

9. Analysis and Commentary

• Sample analysis (1):

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(1)	وتبعه عم كامل يتبختر كالمحمل (ص. ١٣)	Uncle Kamil followed, swaying like a palanquin (p. 8)	He was followed by Uncle Kamel, swaying as majestically as the royal camel litter on its way to Mecca. (p. 9)

Commentary

"يتبختر كالمحمل" is both a metaphorical and cultural-bound expression that is mentioned in the previous ST segment. This expression belongs to the sub-category of social life, habits, customs and activities. This expression is also employed to refer to the marvelous procession that was famous for holding the cover of Al-Ka'aba as this procession travelled from Egypt to the

Kingdom of Saudi Arabia through Sinai Peninsula and the Levant countries. This procession passed through this route every year before pilgrimage to Mecca and Medina. This procession was so famous, and had particular cultural traditions of celebration. In this regard, it is noteworthy to mention that Naguib Mahfouz's language is metaphorical, allegorical and poetic despite being simple. In a similar vein, he use the word "المَحْمَل" to describe Kamel, the basbousa seller, as he was so overweight that he usually walked so slowly. Le Gassick adopted synonymy as a translation procedure for rendering this expression into English. He translated "المحمل" into "palanquin". One could point out that there is a great semantic difference between the two words (i.e. المَحْمَل and palanquin). This is because a palanquin is usually used to carry someone of higher social status and distinctive position while the meaning is not the same for the word "المَحْمَل" as indicated before. Accordingly, it could be pointed out that Le Gassick had better adopted [transference and cultural equivalence] through rendering this CSI into "Mahmal procession". To sum up, Le Gassick domesticates the concerned expression through synonymy but he partially diluted the ST intended meaning in the TT.

On the other hand, Davies opted for employing a couplet of procedures for rendering the cultural-bound and allegorical expression "يتبختر كالمحمل" into English. This could be manifested as he employed explanation through explaining the intended and referential meaning of the concerned metaphorical expression. This, in turn, resulted in expansion as more details are added to refer historically and etymologically to the meaning of the concerned expression. In addition, Davies opted for adding extra explanatory details which resulted in changing the syntactic structure from [noun phrase] in "محمل" to the syntactic structure of a complete sentence in (i.e. swaying as majestically as the royal camel litter on its way to Mecca).

• **Sample analysis (2):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(2)	واحتفظ به في مكان حريز لساعة لا مفر منها (ص. ١٤)	So I have bought him a nice shroud as a precaution and put it away in a safe place until the inevitable time comes. " (p. 9)	So I've bought him a shroud just in case, and I've put it away in a safe place until 'an hour from which there is no escape' ". (p. 10)

Commentary

The expression "الساعة لا مفر منها" is a fixed idiomatic expression which denotes death of someone. It could also be used, in other contexts, to denote "the hereafter". Naguib Mahfouz employed euphemism as he avoided clearly mentioning the word "موتك". He alternatively used the concerned allegorical expression in order to lessen its negative effect on the addressee. In addition, Le Gassick adopted literal translation for rendering this religious fixed expression into English through rendering the intended meaning literally and through maintaining the ST euphemistic dimension in the TT. Accordingly, it could be pointed out that the translator opted for one of foreignization procedures (i.e. literal translation) for delivering the surface meaning of the concerned allegorical expression faithfully and literally in the TT. It is noteworthy to mention that Le Gassick was able to make the TT readable for its audience without diluting the euphemism which is noticeable in both the ST and the TT. Moreover, the TT readers could grasp the intended meaning of this expression contextually.

Similarly, Davies is not different from Le Gassick in his rendering of the allegorical expression "الساعة لا مفر منها". This could be manifested as Davies preserved the euphemistic effect of the concerned cultural-bound and fixed idiomatic expression in the TT as he opted for foreignization and employed literal translation through rendering it into its perfect one-to-one English equivalent (i.e. 'an hour from which there is no escape') instead of directly referring to Uncle Kamel's death in the future. Thus, both Le Gassick and Davies were able to grasp the denotative meaning of the concerned metaphorical Arabic expression but they avoided mentioning the intended meaning to preserve the euphemism employed in the ST. To sum up, both translators were able to maintain the TT consistency to the ST and they also made the meaning familiar and comprehensible in the TT as the TT readers could easily grasp and contextualize the intended meaning.

• **Sample analysis (3):**

No	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(3)	- أصوم وأفطر على بصلة! (ص. ٢٦)	"What, 'break a fast by eating an onion'?" (p. 20)	"You mean you want me to 'fast till I'm famished and then eat an onion'?" (pp. 20-21)

Commentary

"أصوم وأفطر على بصلة" is a common saying in colloquial Egyptian Arabic. Thus, it must be treated as an idiomatic and cultural-bound proverbial expression. In this regard, it is noteworthy to refer to its contextual use and cultural, social and ideological significance in everyday colloquial Egyptian Arabic. This expression is used to denote that the reward of long patience

must be satisfying and delightful. Accordingly, it could be indicated that this colloquial expression is used metaphorically as long patience is described as fasting and that the reward of long fasting should not be simple or not distinctive (i.e. an onion). Based on this analysis and discussion, it could be indicated that this idiomatic expression belongs to the sub-category of social life, social habits, customs and social activities based on Newmark's taxonomy of CSIs. Le Gassick adopted a foreignization procedure as he employed literal translation through delivering the semantic meaning literally. However, adopting cultural equivalence or paraphrase is better in this respect. This is because the literal meaning of this idiomatic expression would seem opaque and unfamiliar to TT readers. This is because of having cultural and social differences between the ST and the TT.

On the other hand, Davies opted for employing a couplet of two divergent procedures for rendering the colloquial Arabic and cultural-bound expression "أصوم وأفطر على بصلة". This is because he employed literal translation, as a foreignization procedure, through his rendering of certain words (i.e. أصوم, أفطر and بصلة) literally into their perfect one-to-one English equivalents (i.e. fast, eat and onion) respectively to be faithful to the ST and to preserve the ST cultural flavor in the TT. The translator also employed addition, as a domestication procedure, through adding details and additional explanatory information which help to clarify the intended meaning to the TT readers because they have a different cultural background from that of the ST author. This could be manifested through Davies' addition of the adverbial phrase [till I'm famished] which helps to disambiguate the concerned cultural-bound and metaphorical expression to the TT audience. Davies paid more attention to delivering the meaning literally and communicatively in the TT.

• **Sample analysis (4):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(4)	وسمّتها لذلك الخمسين باسم الرياح المعروفة. (ص. ٢٨)	and she nicknamed her the khamsin , after the vicious and unpredictable summer winds. (p. 22)	and she'd named her "The Fifty-Day Storm " after the well-known winds. (p. 22)

Commentary

There is one CSI mentioned in the previous Arabic extract which is "الخمسين". This CSI belongs to the sub-category of ecology and local winds according to Newmark's taxonomy of CSIs. This is because it refers to a particular type of very hot and extremely strong summer winds in the region of the Middle East particularly Sothern Egypt. Such winds continue for about fifty days within the very hot summer days. Le Gassick opted for employing transference for rendering this CSI into English. This is because he transferred the concerned CSI pronunciation in the TT. Accordingly, it could be pointed out that Le Gassick adopted foreignization, in this respect, in order to deliver the intended meaning faithfully and accurately in the TT and to preserve the ST cultural flavor in the TT. In addition, Le Gassick opted for domestication through employing paraphrase to add more information and more explanation for the concerned CSI in the TT. This is because the translator aimed at contextualizing the meaning of this CSI in the TT in order to make this TT segment familiar and comprehensible to its readers. To sum up, it could be

pointed out that Le Gassick adopted a couplet of translation procedures; one of them is a foreignization procedure (i.e. transference), and the other is a domestication one (i.e. paraphrase). All in all, Le Gassick grasped the intended meaning, provided some details of the concerned CSI in the TT. Moreover, he adopted more than one translation procedure in order to maintain the TT cultural consistency to the ST and to make the TT familiar to its readers' culture.

Davies employed a couplet of procedures for rendering the CSI "الخَمْسِينَ". This is because he employed componential analysis and literal translation purposefully for rendering this CSI into English. Componential analysis is employed as Davies rendered "الخَمْسِينَ" into "The Fifty-Day Storm". This proves that he separated the concerned CSI into its sense components resulting in having a one-word to three-word translation to make the TT more adaptable to the TL culture in order to be more comprehensible and familiar to the TT audience. He did so as an attempt to bridge the cultural gap between the ST and the TT in this respect. Moreover, the concerned CSI does not have a perfect one-to-one English equivalent and the translator found it both linguistically and culturally important to employ a couplet of procedures to maintain the TT consistency to the ST and to make the TT readers able to contextualize the intended meaning.

• **Sample analysis (5):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(5)	"أكل العيش يحب خفة"	"For a decent living you need a	"If you want to eat you need

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
	اليد" (ص. ٣٧)	nice quick hand!" (p. 29)	light fingers" (pp. 29-30)

Commentary

In the previously mentioned Arabic extract, there is a common colloquial Egyptian Arabic proverb which could indicate that Naguib Mahfouz employs diglossia through switching between Modern Standard Arabic (MSA) and colloquial Arabic. The concerned colloquial expression could be classified as a fixed idiomatic expression and as a cultural-bound one. أكل العيش يحب خفة اليد is a proverb which is commonly used to denote that living a happy, pleasant life requires being clever or rather cunning and requires working hard and cleverly. This expression is also uttered as a way for encouraging people to work cleverly and cunningly in order to live happily. This proverb belongs to the sub-category of social life, social habits, customs, belief and activities based on Newmark's taxonomy of CSIs. Concerning the translation of this expression into English, Le Gassick adopted domestication through paraphrase. This is because the translator changed this proverb syntactic structure in the TT through making noticeable amplifications in order to simplify the proverb intended meaning to the TT readers. In brief, Le Gassick was able to interpret the proverb adequately and he delivered the intended meaning both faithfully and communicatively in the TT through domestication. In addition, the translator preserved the ST cultural flavor in the TT through making TT more comprehensible to its readers without diluting the ST intended meaning in the TT.

As for Davies, he employed a couplet of procedures for rendering the proverbial fixed idiomatic and colloquial cultural-bound expression “أكل العيش يحب خفة اليد” into English. This is because he employed literal translation as a foreignization and modulation as a domestication procedure purposefully for delivering the intended meaning both semantically and communicatively in the TT. Literal translation is employed through rendering the concerned proverb literally in the TT to maintain the TT cultural faithfulness and its semantic consistency to the ST. He also aimed at preserving the ST cultural flavor in the TT. In this regard, the concerned Arabic expression is employed metaphorically and rendering metaphorical expressions is always difficult and could be a burdensome task because a translator could be unable to grasp or even contextualize the intended meaning because of the SL-TL cultural differences. Moreover, Davies employed modulation as he changed the perspective and modulation in the TT through changing the ST informative sentence into a TT conditional sentence. He also changed the perspective through changing an ST general rule into a specific conditional sentence in the TT. In this regard, Le Gassick's rendering of “أكل العيش يحب خفة اليد” into “For a decent living you need a nice quick hand!” is better and more adequate than Davies' rendering of the same proverbial colloquial expression as the former rendered it communicatively while the latter rendered it literally. Employing literal translation for rendering a proverbial expression is problematic and not always justifiable as the intended meaning is not always rendered adequately and the meaning could even be incomprehensible or perplexing to the TT readers.

• **Sample analysis (6):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(6)	- من المحزن أنك لم تولد بنتاً! لو ولدت بنتاً لكنت من بنات الدقة القديمة، حياتك في البيت والبيت (ص ٤١)	"It's a pity you weren't born a girl! If you were born a girl, you'd be one of <i>Midaq Alley's</i> many old maids. (p. 32)	- "It's a pity you weren't born a girl! If you had been, you'd be one of the old school – living in the house and for the house, (p. 33)

Commentary

The cultural-bound expression mentioned in the previous Arabic extract (i.e. بنات الدقة القديمة) belongs to the sub-category of social life, habits, social customs, activities and social concepts based on Newmark's taxonomy of CSIs. This fixed idiomatic expression is used to denote that a certain girl has an old-fashioned lifestyle and refuses to change her traditional perspectives about life because of not being adventurous. Therefore, this girl's attitude about life will not be changed as a result of not being open-minded enough to do so. Concerning the translation of the concerned idiomatic expression, Le Gassick opted for domestication and employed cultural equivalence as he substituted this expression with a cultural-bound one in the TT (i.e. *Midaq Alley's* many old maids). In this regard, the translator aimed at simplifying the intended meaning through using an expression which is adaptable to the TLC. In brief, Le Gassick preferred making the TT familiar and comprehensible to its

readers to preserving the ST cultural flavor in the TT through employing cultural equivalence. Moreover, the translator could have alternatively opted for literal translation and paraphrase through rendering the concerned Arabic expression into “one of the old-fashioned, not open-minded girls” to maintain the TT cultural consistency to the ST in this respect.

Similarly, Davies opted for domestication and employed cultural equivalence for rendering the colloquial fixed idiomatic and cultural-bound expression “بنات الدقة القديمة”. This could be manifested as he replaced this expression with another cultural one (i.e. old school) which is more adaptable to the TL culture and more comprehensible to the TT readers. Moreover, “old school” as used in the TT could perform the same semantic function through denoting the same intended meaning of “الدقة القديمة” in the ST. Thus, Davies succeeded in delivering the intended meaning communicatively and without dilution in the TT. He also domesticated the concerned expression adequately.

• **Sample analysis (7):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(7)	بيد أن مرارة النفس الأمارة بالسوء تفسد الطعوم الشهية.	... although the bitterness of an evil soul will pollute the most appetizing tastes. (p. 44)	... but the bitterness of the Appetitive Soul that Commands to Evil spoils everything that tastes good. (p. 48)

Commentary

The cultural-bound expression (i.e. النفس الأمارة بالسوء) is mentioned in the previous ST segment. This idiomatic expression belongs to the sub-category of religious beliefs and concepts based on Newmark's taxonomy of CSIs. This idiomatic expression could be literally translated through paraphrase as "a type of internal evil soul or negative conscience which is believed in the Islamic faith to negatively motivate anyone to divert from following the right path through making one divert from being righteous" (The researcher's definition). Le Gassick opted for domestication through employing cultural equivalence for rendering this idiomatic expression into English. This is because the translator substituted the concerned idiomatic expression with another cultural-bound expression in the TT (i.e. the bitterness of an evil soul). This TT cultural-bound expression has an approximate intended meaning and a similar function to that of the concerned Arabic idiomatic expression. To sum up, Le Gassick was able to deliver an approximate intended meaning of the concerned cultural-bound expression in the TT through employing cultural equivalence purposefully for adapting it to the TLC.

On the other hand, Davies opted for employing a couplet of procedures for rendering the fixed idiomatic and cultural-bound expression "النفس الأمارة بالسوء". This is because he employed descriptive equivalence and addition outside the text purposefully for rendering this religious expression into English. Descriptive equivalence is employed because of the lack of a perfect one-to-one equivalent for the concerned expression in the English lexicon. Davies added some descriptions and explanations in the TT to clarify the intended meaning to the TT readers who have a different cultural background from that of the ST author. Employing descriptive equivalence through rendering the concerned expression into "the bitterness of the Appetitive Soul" is justifiable as a linguistic endeavor to lessen the cultural gap between the ST and the TT through providing an approximate translation. Moreover, the translator found it necessary to add

some details and to define what is meant by “the bitterness of the Appetitive Soul” at the glossary attached to his translation of *Zuqaq Al-Midaqq* stating that “the bitterness of the Appetitive Soul: is the Appetitive Soul that Commands to Evil which is a sort of anti-conscience that Muslims believe dwells within each individual and seeks to divert him or her from virtue” (Davies, 2011, p. 277). To sum up, through employing two different translation procedures, Davies succeeded in maintaining the TT consistency to the ST. He was also able to deliver the meaning without dilution in the TT. Moreover, he made the TT more familiar and comprehensible to the TT audience through domesticating it to be more adaptable to the TL culture.

• **Sample analysis (8):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(8)	وراحوا يتلقون الصينية بالغمز واللمز. (ص. ٧٣)	..., in the wink of an eye , they were all experimenting with it. (<i>Midaq Alley</i> , 1975, p. 58)	and would welcome the sight of the pan with nods and winks . (<i>Midaq Alley</i> , 2011, p. 64)

Commentary

The idiomatic and cultural-bound expression "بالغمز واللمز" is mentioned in the previous Arabic extract. Le Gassick found it necessary to domesticate the concerned idiomatic expression and thus; he employed descriptive equivalence. This is noticeable as rendered "بالغمز واللمز" into “in the wink of an eye” as he made

descriptive explanation in the TT to clarify the intended meaning to the TT audience. However, the translation of this expression is not totally accurate as "بالغمز واللمز" in Arabic means "making intentional eye winks and intentional nods with the head in a sarcastic indication of making a psychical ironical comment by using facial expressions and gestures to criticize and/or satire someone". In short, Le Gassick attempted to preserve the TT cultural consistency to the ST but he partially delivered the intended meaning in the TT. He also partially obliterated the intended meaning through relying on descriptive equivalence to make this meaning understandable to the TT audience and adaptable to the TL culture.

On the other hand, Davies opted for employing a couplet of procedures for rendering "وراحوا يتلقون الصينية بالغمز واللمز" into English. This could be manifested as he rendered the concerned expression communicatively into "and welcome the sight of the pan with nods and winks". He employed paraphrase and cultural equivalence purposefully for delivering the same intended meaning adequately and faithfully in the TT. Paraphrase is employed as Davies added descriptive explanatory details which are aimed to clarify the intended meaning to the TT readers. He also employed cultural equivalence for rendering the Arabic collocation "الغمز واللمز" into English. This is because he replaced the concerned expression with its English cultural equivalent (i.e. with nods and winks) to deliver the same intended meaning through performing the same semantic function in the TT. In short, employing a couplet of domestication procedures resulted in maintaining the TT semantic consistency and cultural faithfulness to the ST without obliterating the intended meaning. Davies was also able to make the TT more readable to the TT audience and more adaptable to the TL culture.

• **Sample analysis (9):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(9)	فهي كالأفاويه للنفس المسدودة! .. (ص. ٩٠)	They release the pent-up emotions. (p. 73)	... since, like spices, they tickle the jaded appetite. (p. 79)

Commentary

In the previous ST segment, "كالأفاويه للنفس المسدودة", which is an idiomatic expression that is metaphorically employed to indicate that true love, sincere emotions and honest feelings have a magical effect on lovers for making them optimistic, enthusiastic and encouraged to live happily and satisfactorily. In this regard, this idiomatic expression belongs to the sub-category of social life, social habits, customs, activities, social concepts and beliefs based on Newmark's taxonomy of CSIs. Le Gassick opted for domestication for rendering this idiomatic expression. This is noticeable as he employed paraphrase through making noticeable amplifications and through providing extra descriptive explanation in the TT. Moreover, he employed functional equivalence as he replaced the concerned CSI (i.e. الأفاويه) with a familiar culture-free word to denote an approximate intended meaning and to perform a similar semantic function in the TT. To sum up, Le Gassick preferred to domesticate the concerned idiomatic expression through reliance on a couplet of procedures for purposefully making the intended meaning adaptable to the TL culture and for making it more familiar and comprehensible to its TT readers but he unintentionally obliterated the ST cultural flavor in the TT.

Concerning Davies, he employed a couplet of procedures for rendering the fixed idiomatic and cultural-bound expression "فهي كالأفاويه للنفس المسدودة". This could be manifested as he rendered this expression into "like spices, they tickle the jaded appetite". He employed literal translation to deliver the same intended meaning adequately and faithfully in the TT. In addition, paraphrase is also employed through adding descriptive explanatory details to facilitate grasping the intended meaning of this metaphorically employed expression to the TT audience. This is because the concerned expression is employed allegorically to stress that Abbas El-Helw highly believes in his true, sincere emotions to Hamida. In short, employing a couplet of procedures enabled Davies to preserve the ST cultural impact in the TT and to make the intended meaning more adaptable to the TL culture to make the TT more familiar to its readers.

• **Sample analysis (10):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(10)	وقالت المرأة لنفسها: "يُعطي الحلق لمن ليس له أذنان". (ص. ١٤٤)	She repeated to herself the saying: "People with fine voices often have no ears to enjoy their singing." (p. 117)	Umm Hamida was astonished. "Verily, He giveth earrings to those who have no ears (p. 125)

Commentary

"يُعطي الحلق لمن ليس له أذنان" which is a proverbial fixed idiomatic and cultural-bound expression was mentioned in the previous Arabic extract. This expression is used in colloquial

Egyptian Arabic as a proverb to denote that sometimes people who have fortunate things such as wealth, money and good reputation could, for some reason or another, be unable to enjoy such things and blessings. Accordingly, the concerned proverbial expression belongs to the sub-category of social life, social habits, customs, activities, social concepts and beliefs based on Newmark's taxonomy of CSIs. Le Gassick opted for domestication and employed paraphrase for rendering the concerned expression. This could be manifested as he rendered it communicatively into "People with fine voices often have no ears to enjoy their singing". Le Gassick provided noticeable descriptive explanatory details, made noticeable amplification and explicated certain cultural implicit elements in the TT to clarify the intended meaning to the TT readers who have a different cultural and social background from that of the ST author. Le Gassick avoided literal translation as it could hinder contextualizing the intended meaning because of the cultural divergences between the ST and the TT. Accordingly, employing paraphrase is both culturally and linguistically justifiable as an attempt to bridge the ST-TT cultural differences. In short, employing paraphrase to domesticate the concerned proverbial expression enabled the translator to maintain the TT semantic consistency to the ST, to make the TT more adaptable to the TL culture and to be more familiar to the TT readers. Moreover, Le Gassick was able to deliver the intended meaning adequately without change or obliteration in the TT.

On the other hand, Davies preferred foreignization and employed literal translation for rendering "يعطي الحلق لمن ليس له أذان" which was mentioned in the previous ST extract. This could be manifested as he rendered this proverbial and metaphorically employed expression into "Verily, He giveth earrings to those who have no ears". Davies aimed at delivering the surface meaning literally and the implied meaning could be comprehended contextually by the TT audience. He also aimed at preserving the ST cultural flavor in the TT. However, the TT audience could be unable to grasp or contextualize the intended

meaning of this expression because of the ST-TT cultural divergences. In other words, Davies could have employed an additional domestication procedure such as paraphrase to make the intended meaning more familiar to the TT audience by rendering this expression both semantically and communicatively. In other word, employing literal translation as a single foreignization procedure is not always practically adequate for rendering proverbs, cultural-bound and fixed idiomatic expressions.

• **Sample analysis (11):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(11)	"الدهن في العتافي" (ص. ١٥٦)	"There's plenty of fat on an old rooster!" (p. 125)	"It's the old birds that have the fat!" (p. 134)

Commentary

The fixed idiomatic and colloquial cultural-bound expression "الدهن في العتافي" was mentioned in the previous ST extract. This expression is employed metaphorically to denote that it is commonly believed in Egyptian culture that in some cases older people are healthier, more sexually vigorous than some younger ones through describing such older people as old roosters, old birds which are fatter than younger ones. This expression is a proverbial colloquial one which is employed informally in colloquial Egyptian Arabic conversations. This is similar to the previous ST extract when Hamida uttered it as a reply to object to her mother's claim that Master Salim Elwan is older and that

Abbas El-Helw is younger as a husband for Hamida. Accordingly, the concerned colloquial expression belongs to the sub-category of social life, social habits, customs, activities, social concepts and beliefs based on Newmark's taxonomy of CSIs. Le Gassick employed a couplet of procedures for rendering the concerned expression into English. This could be manifested as he rendered it adequately and communicatively into "There's a plenty of fat on an old rooster" . Le Gassick employed literal translation to deliver the surface meaning literally and adequately in the TT. Moreover, he employed paraphrase through making noticeable amplifications, through adding descriptive explanatory details and through explicating certain cultural and implicit elements to clarify the intended meaning of the metaphorically employed proverbial colloquial expression to the TT readers. This could be showcased as he inserted the TT words "old rooster!". Accordingly, it could be pointed out that Le Gassick was able to maintain the TT semantic consistency and its cultural faithfulness to the ST, to preserve the ST cultural flavor in the TT, to deliver the meaning without obfuscation, and without change or dilution in the TT. Above all, he succeeded in making the TT more familiar to its readers through relying on two divergent procedures.

Concerning Davies, he opted for domestication and employed paraphrase for rendering the colloquial cultural-bound and proverbial fixed idiomatic expression "الدهن في العتاقى" which was mentioned in the previous Arabic extract. This could be manifested as he rendered it communicatively into "It's the old birds that have the fat". Davies added more descriptive explanatory details, provided noticeable amplifications and explicated the concerned expression that has an additional layer of implied meaning. He aimed at clarifying the intended meaning adequately to make it more adaptable to the TL culture to be more familiar and comprehensible to the TT readers. Accordingly, it could be stated that he maintained the TT semantic consistency and its cultural faithfulness to the ST without changing or diluting the intended meaning.

• **Sample analysis (12):**

No.	Allegorical phrases and idioms in Naguib Mahfouz's (1947) <i>Zuqaq Al-Midaqq</i>	Their renderings in Trevor Le Gassick's (1975) <i>Midaq Alley</i>	Their renderings in Humphrey Davies' (2011) <i>Midaq Alley</i>
(12)	ولكنها الدنيا القلب، معلش يا زهر! (ص. ٢٦٩)	... but times have changed. It's all in the luck of the game." (p. 214)	... Too bad, just the throw of the dice." (p. 235)

Commentary

The cultural-bound and fixed-idiomatic expression "الدنيا القلب" was mentioned in the previous Arabic extract. This expression literally means that conditions could change unpredictably turning someone's life upside down at any moment because everything is destined to be changeable in life. This expression belongs to the sub-category of social life, social habits, customs, activities, social concepts and beliefs according to Newmark's taxonomy of CSIs. Le Gassick preferred domestication and employed paraphrase for rendering the concerned expression through rendering it communicatively into "but times have changed". He explicated the meaning and aimed at clarifying it to the TT audience who has a different cultural background from that of the ST author. Le Gassick aimed at making the TT more familiar to the TT readers without changing or diluting the intended meaning.

The colloquial cultural-bound and fixed idiomatic expression "معلش يا زهر" was mentioned in the previous ST segment. This expression is employed metaphorically to denote that that life is unstable and that a fortunate person could turn to be unfortunate and vice versa. The concerned expression is

allegorically employed through describing life as a dice in a game to denote the idea that change is the custom of life and that life is always reversible. Change is expected at any time. Thus, the concerned expression belongs to the sub-category of social life, social habits, customs, activities, social concepts and beliefs based on Newmark's taxonomy of CSIs. Le Gassick opted for domestication and employed paraphrase for rendering the concerned expression. This could be manifested as he added descriptive details and made noticeable explications to clarify the intended meaning to the TT readers. He aimed at adapting the concerned expression to the It Culture to make the TT more familiar to its reader without Changing or diluting the intended meaning to deliver it adequately and as denoted in the ST.

Concerning Davies, he opted for domestication and employed functional equivalence for rendering the cultural-bound and fixed idiomatic expression "الدنيا القلب" which was mentioned in the previous ST extract. This could be manifested as he rendered this expression into "but that's way of the world". Davies replaced the concerned cultural expression with culture-free words which denote the same intended meaning and which are more adaptable to the TL culture. To sum up, Davies succeeded in delivering the same intended meaning adequately and without change or obliteration in the TT. Moreover, he maintained the TT semantic consistency and its cultural faithfulness to the ST. In other words, Davies delivered the intended meaning that conditions of the world are always reversible. He also maintained the ST cultural flavor in the TT.

Davies employed a couplet of procedures for rendering the colloquial cultural-bound and fixed idiomatic expression "معلش يا زهر" which was mentioned in the previous Arabic extract. This could be manifested as he rendered this expression into "too bad, just as the throw of the dice". Davies employed literal translation to deliver the surface meaning faithfully and adequately and to preserve the ST cultural impact in the TT. He also employed

paraphrase, as a domestication procedure, through adding descriptive explanatory details and through explicating the concerned culturally-implicit expression to clarify its intended meaning communicatively to the TT audience. To sum up, employing a couplet of procedures resulted in maintaining the TT semantic consistency and its cultural faithfulness to the ST without changing, diluting or obfuscating the intended meaning. Moreover, the translator was able to make the TT more familiar and comprehensible to its audience.

10. Discussion

The sample covered in this study contains allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions. Both Le Gassick and Davies implemented various domestication and foreignization procedures, couplets and triplets for rendering such expressions into English. However, Le Gassick wrongly sometimes employed omission in some cases where he could not grasp the intended meaning or when he aimed at making the TT more economized through intentional and deliberate reduction of certain ST segments.

Sample of the study reached (62) expressions. Le Gassick employed only one foreignization procedure (i.e. literal translation) which occurred in (20) instances reaching a frequency percentage of (32.26%). Thus, employing single domestication procedures for rendering the concerned types of expressions outnumbered employing single foreignization procedures. This could be manifested as implementing domestication procedures occurred in (30) instances reaching a frequency percentage of (48.39%).

The table below indicates the frequency count and percentage of employing several TT-oriented procedures (i.e. domestication procedures) and how frequently literal translation is recurrently employed as the only foreignization procedure implemented for rendering such types of expressions as showcased in Le Gassick's (1975) *Midaq Alley* and Davies' (2011) *Midaq Alley*.

Table (1): The frequency count and percentage of Le Gassick's procedures and couplets in rendering allegorical, metaphorical, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Newmark's (2001) framework of translation procedures as manifested in *Midaq Alley* (1975)

Le Gassick's (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Frequency Count	Percentage
(1)	literal translation	20	32.26
(2)	cultural equivalence	2	3.23
(3)	descriptive equivalence	2	3.23
(4)	functional equivalence	4	6.45
(5)	synonymy	8	12.90
(6)	unjustifiable omission	4	6.45
(7)	paraphrase	10	16.13
(8)	Literal translation + functional equivalence	1	1.61
(9)	Literal translation + paraphrase	1	1.61
(10)	transference + paraphrase	1	1.61
(11)	functional equivalence + cultural equivalence	2	3.23
(12)	omission + paraphrase	1	1.61
(13)	functional equivalence + paraphrase	2	3.23
(14)	paraphrase + cultural equivalence	2	3.23
(15)	paraphrase + modulation	1	1.61
(16)	Cultural equivalence + descriptive equivalence	1	1.61
Total		62	100%

Table (1) indicates that paraphrase is the most frequently employed domestication procedure by Le Gassick as it occurred in (10) instances reaching a frequency percentage of (16.13%). Synonymy is the second most frequent domestication procedure in TT1 as it occurred in (8) instances reaching a frequency percentage of (12.90%). Functional equivalence is the third most recurrent domestication procedure in TT1 as it occurred in (4) instances reaching a frequency percentage of (6.5%). In this regard, functional equivalence is practically preferable to have a communicative translation of certain allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions where a translator replaces such ST expressions with functional TL equivalents which could approximately denote the same meaning through approximately performing the same semantic function. Both cultural equivalence and descriptive equivalence as single domestication procedures are the least frequently employed ones by Le Gassick for rendering the concerned types of expressions as each one of those two procedures occurred in only (2) instances reaching a frequency percentage of only (3.23%). In addition, omission occurred in (4) instances reaching a frequency percentage of (6.45%). This percentage is relatively higher when compared to the frequency of employing other domestication procedures (cf. descriptive equivalence and cultural equivalence). In this regard, it could be stated that Le Gassick omitted the rendering of certain cultural-bound and metaphorical expressions where he wrongly supposed that it could be redundant or rather meaningless to translate certain ST expressions. Omission occurred on the level of extended ST segments as Le Gassick also employed reduction where he noticeably avoided rendering certain ST segments. It could be pointed out that Le Gassick should have employed omission and reduction with caution as recurrently omitting and reducing certain ST expressions and segments negatively dilutes the ST cultural flavor in the TT, obliterates the ST aesthetic and eloquent, expressive effect in the TT. This is in addition to negatively affecting the TT semantic consistency and its cultural faithfulness to the ST. This is because the TT could not faithfully depict certain elements of the Arabic, Egyptian and Islamic culture as represented in the ST.

The translation procedures, couplets and triplets employed by Le Gassick for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions do not have the same frequency count or percentage. In other words, he preferred employing paraphrase and synonymy to employing the three types of equivalence (i.e. functional, descriptive and cultural equivalence) individually. Moreover, he relied on certain sub-types of couplets. This could be manifested as he mainly employed (9) sub-patterns of couplets; three of which are heterogeneous couplets consisting of a domestication procedure accompanied with a foreignization one. The other six sub-patterns of couplets are homogenous domestication couplets consisting of two TT-oriented procedures. In this regard, Le Gassick employed homogenous domestication couplets in (9) instances reaching a frequency percentage of (14.52%). On the other hand, employing heterogeneous couplets occurred in only (3) instances reaching a frequency percentage of only (4.84%) as showcased in the following table:

Table (2): The frequency count and percentage of Le Gassick's procedures, couplets and triplets employed in rendering allegorical, metaphorical, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Venuti's (2004) model of domestication and foreignization as manifested in *Midaq Alley* (1975)

Le Gassick's (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Frequency Count	Percentage
(1)	foreignization	20	30.65
(2)	domestication	30	48.39
(3)	a homogenous domestication couplet	9	14.52
(4)	a heterogeneous couplet	3	4.84
(5)	a heterogeneous triplet	0	0.00
Total		62	100%

As indicated through the aforementioned table, it could be pointed out that Le Gassick mainly aimed at making the TT more familiar to its audience through adapting such allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions to the TL culture. However, he relatively obliterated the ST cultural flavor in the TT.

Moreover, employing homogenous domestication couplets more frequently than employing heterogeneous couplets proves that he aimed at domesticating the TT according to the TL culture even if some elements of the ST cultural flavor are noticeably obliterated in the TT. In a similar vein, opting for omission indicates that Le Gassick did not pay sufficient attention to depicting elements of the ST cultural impact faithfully as represented in the ST.

The following table indicates that Davies relied on various translation procedures for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions. In this regard, he employed literal translation as the only foreignization procedure. Employing literal translation reached a frequency percentage of (32.48%) as it occurred in (22) instances out of a total reaching (62) instances covered in this study. Thus, employing literal translation outnumbered employing single domestication procedures.

Table (3): The frequency count and percentage of Davies' procedures, couplets, and triplets in rendering allegorical, metaphorical, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Newmark's (2001) framework of translation procedures as manifested in *Midaqq Alley* (2011)

Davies' (<i>Midaq Alley</i>) procedures, couplets and triplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Frequency Count	Percentage
(1)	literal translation	22	35.48
(2)	cultural equivalence	3	4.84
(3)	descriptive equivalence	1	1.61
(4)	functional equivalence	7	11.29
(5)	synonymy	1	1.61
(6)	paraphrase	5	8.06
(7)	Literal translation + cultural equivalence	1	1.61
(8)	Literal translation + functional equivalence	1	1.61
(9)	Literal translation + paraphrase	4	6.45
(10)	Literal translation + shift (transposition)	1	1.61
(11)	Literal translation + addition in the text	1	1.61
(12)	Literal translation + addition outside the text (i.e. glossaries)	1	1.61
(13)	Literal translation + componential analysis	2	3.23
(14)	Literal translation + modulation	1	1.61
(15)	Literal translation + omission	1	1.61
(16)	Functional equivalence + cultural equivalence	1	1.61
(17)	Cultural equivalence +	4	6.48

Davies' (<i>Midaq Alley</i>) procedures, couplets and triplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Frequency Count	Percentage
	paraphrase		
(18)	Omission + paraphrase	1	1.61
(19)	Descriptive equivalence + addition outside the text (i.e. glossaries)	1	1.61
(20)	Paraphrase + shift (transposition)	1	1.61
(21)	Shift (transposition) + expansion	1	1.61
(22)	Literal translation + functional equivalence + paraphrase	1	1.61
Total		62	100%

Table (3) also proves that the frequency percentage of employing single domestication procedures is not the same. This could be manifested as Davies preferred employing functional equivalence to employing other single domestication procedures. Employing functional equivalence occurred in (7) instances reaching a frequency percentage of (11.29%). Thus, functional equivalence outnumbered other single domestication procedures. Paraphrase is the second most frequently employed single domestication procedure as its frequency percentage reached (8.06%). This is because paraphrase occurred in (5) instances out of (62) examples of rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions as showcased in TT2. Paraphrase is employed by Davies when he finds it both culturally and linguistically significant to make amplifications through providing more in-text explanatory details

to make the TT audience more acquainted to the SL culture through enabling them to grasp the intended meaning of certain cultural expressions. Cultural equivalence is the third most frequently employed single domestication procedure as it occurred in (3) instances for rendering such-types of expressions. Thus, the frequency percentage of employing cultural equivalence reached (4.84%). As for employing other domestication procedures, both descriptive equivalence and synonymy are not frequently recurrent for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions in Davies' *Midaq Alley*. This could be illuminated as each one of these two TT-oriented procedures is implemented in only (1) instance reaching a frequency percentage of (1.61%).

Accordingly, it could be pointed out that Davies noticeably relied on literal translation as a single foreignization procedure for translating allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions. This proves that he purposefully aimed at preserving the ST cultural impact in TT2 through maintaining its cultural faithfulness and its semantic consistency to the ST.

This does not mean that Davies avoided employing domestication procedures. Through delving into the procedures employed by Davies for rendering such type of cultural elements, it could be showcased that he employed certain types of TT-oriented procedures to make TT2 more adaptable to the TL culture and more familiar to its readers. In this regard, the gap between Davies' implementation of single foreignization procedures and his use of single domestication procedures is not as big as the gap between Le Gassick's implementation of single foreignization procedures and single domestication ones. In other words, employing single domestication procedures by Davies reached a total frequency percentage of (27.42%) compared to (35.48%) which is the total frequency percentage of Davies' employing of literal translation. Concerning Le Gassick, the total frequency

percentage of employing single foreignization procedures (i.e. literal translation reached (30.65%) compared to (48.39%) which is the total frequency percentage of Le Gassick's reliance on single domestication procedures. This proves that Le Gassick opted more for domestication.

Concerning employing couplets and triplets in TT2, Davies employed (15) sub-patterns of couplets as he aimed at making TT2 both faithful to the ST culture and adaptable to the TL culture. In this regard, he employed (9) sub-type of homogenous couplets consisting of a single foreignization procedure (i.e. literal translation) mixed with a single domestication procedure. The most frequent sub-pattern of heterogeneous couplets is [literal translation + paraphrase] which occurred in (4) instances reaching a frequency percentage of (6.45%). As another sub-pattern of heterogeneous couplets, [literal translation + componential analysis] is the second most frequently employed one as it occurred in (2) instances reaching a frequency percentage of (3.23%). Concerning the other sub-types of heterogeneous couplets, they are not recurrently employed as each one of the other (7) sub-types of heterogeneous couplets occurred in only (1) instance making the frequency percentage of each one of them reach only (1.61%).

In addition, Davies relied on (6) sub-types of homogenous domestication couplets where he mixed two TT-oriented procedures together. The most recurrently employed sub-pattern of those homogenous couplets is [cultural equivalence + paraphrase] which occurred in (4) instances reaching a frequency percentage of (6.48%). Concerning other sub-patterns of homogenous domestication couplets as manifested in TT2, they are rarely employed as each one of them occurred only once reaching a frequency percentage of (1.61%) for each.

As for employing triplets, Davies is different from Le Gassick who never employed triplets for rendering allegorical, proverbial, metaphorical, cultural-bound and fixed idiomatic expressions. Davies employed only one sub-type of heterogeneous triplets (i.e. [literal translation + functional equivalence + paraphrase] but this sub-pattern of triplets is not recurrently employed as it occurred in only (1) instance reaching a frequency percentage of (1.61%).

All in all, Davies reliance on literal translation for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions reached a total frequency percentage of (35.48%) while using single domestication procedures for rendering such cultural elements occurred in (17) instances reaching a total frequency percentage of (27.45%). Thus, foreignization procedures outnumbered domestication ones for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions in Davies' *Midaq Alley*. In a similar vein, occurrence of heterogeneous couplets in TT2 reached a frequency count of (13) instances which make its total frequency percentage reach (20.97%). Concerning Davies' reliance on homogenous domestication couplets for rendering such cultural elements, homogenous couplets occurred in (9) instances. This makes the total frequency percentage of the occurrence of homogenous domestication couplets reach (14.52%). The following table aims to indicate how frequently Davies preferred employing certain translation strategies for rendering allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions as manifested in TT2.

Table (4): The frequency count and percentage of Davies' procedures, couplets and triplets employed for rendering allegorical, metaphorical, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Venuti's (2004) model of domestication and foreignization as manifested in *Midaq Alley* (2011)

Davies' (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Frequency Count	Percentage
(1)	foreignization	22	35.48
(2)	domestication	17	27.42
(3)	a homogenous domestication couplet	9	14.52
(4)	a heterogeneous couplet	13	20.97
(5)	a heterogeneous triplet	1	1.61
Total		62	100%

Finally, the tables and charts below compare between Le Gassick and Davies through pinpointing their similarities and differences in the procedures, couplets, triplets and main translation strategy adopted in TT1 and TT2 to render allegorical, metaphorical, proverbial, fixed idiomatic and cultural-bound expressions mentioned in Naguib Mahfouz's *Zuqaq Al-Midaqq*. Accordingly, one could find out which TT preserved the ST cultural flavor, which TT is more culturally adaptable to the TL culture, and which TT is both faithful to the ST culture and familiar to the TT audience through both preserving the ST cultural impact and through providing a communicative translation that enables the TT audience to know more about the Egyptian, Islamic and Arabic cultural elements without obfuscating, diluting or changing the meaning and without obliterating the ST cultural flavor in the TT

Table (5): Comparing between Le Gassick's and Davies' (*Midaq Alley*) procedures, couplets and triplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Newmark's (2001) framework of translation procedures as manifested in *Midaq Alley* (2011)

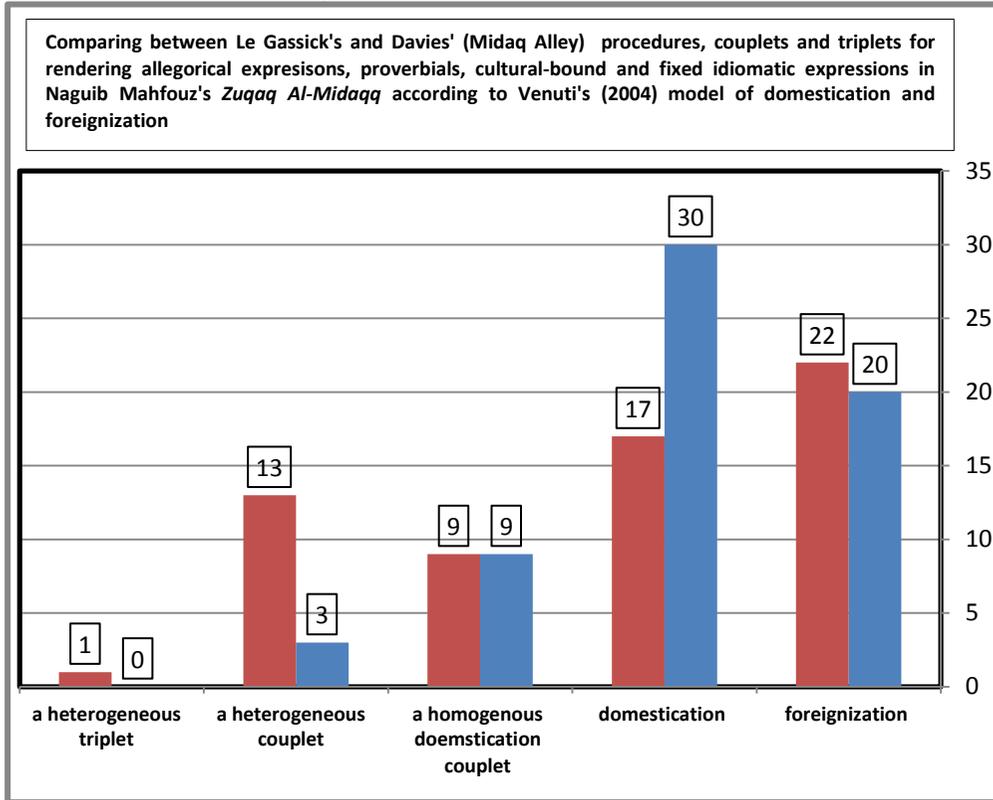
Comparing between Le Gassick's and Davies' (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbials, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Le Gassick	Davies
(1)	literal translation	20	22
(2)	cultural equivalence	2	3
(3)	descriptive equivalence	2	1
(4)	functional equivalence	4	7
(5)	synonymy	8	1
(6)	unjustifiable omission	4	0
(7)	paraphrase	10	5
(8)	Literal translation + cultural equivalence	0	1
(9)	Literal translation + functional equivalence	1	1
(10)	Literal translation + paraphrase	1	4
(11)	Literal translation + shift (transposition)	0	1
(12)	Literal translation + addition in the text	0	1
(13)	Literal translation + addition outside the text (i.e. glossaries)	0	1
(14)	Literal translation + componential analysis	0	2
(15)	Literal translation + modulation	0	1
(16)	Literal translation + omission	0	1
(17)	transference + paraphrase	1	0
(18)	functional equivalence + cultural equivalence	2	1
(19)	functional equivalence + paraphrase	2	0
(20)	Paraphrase + shift (transposition)	0	1

Comparing between Le Gassick's and Davies' (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbials, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Le Gassick	Davies
(21)	paraphrase + modulation	1	0
(22)	Cultural equivalence + descriptive equivalence	1	0
(23)	Cultural equivalence + paraphrase	2	4
(24)	Omission + paraphrase	1	1
(25)	Descriptive equivalence + addition outside the text (i.e. glossaries)	0	1
(26)	Shift (transposition) + expansion	0	1
(27)	Literal translation + functional equivalence + paraphrase	0	1
Total		62	62

Table (6): Comparing between Le Gassick's and Davies' (*Midaq Alley*) procedures, couplets and triplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Venuti's (2004) model of domestication and foreignization

Comparing between Le Gassick's and Davies' (<i>Midaq Alley</i>) procedures and couplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's <i>Zuqaq Al-Midaqq</i>			
No.	Procedure(s)	Le Gassick	Davies
	foreignization	20	22
	domestication	30	17
	a homogenous domestication couplet	9	9
	a heterogeneous couplet	3	13
	a heterogeneous triplet	0	1
Total		62	62

Chart (1): Comparing between Le Gassick's and Davies' (*Midaq Alley*) procedures, couplets and triplets for rendering allegorical expressions, proverbial, cultural-bound and fixed idiomatic expressions in Naguib Mahfouz's *Zuqaq Al-Midaqq* according to Venuti's (2004) model of domestication and foreignization



• Conclusion and Findings

Both strategies of translation (i.e. domestication and foreignization) are two points on a continuum/scale/cline and should not be regarded as two binary opposites. This means that when translating, a translator employs procedures of the two types of strategies. The type of the text, the target audience of the TT and the cultural, social and political context of the TT determine the predominant strategy of translation to be adopted. For instance, when translating literary works, which are by nature culturally-bound (cf. Naguib Mahfouz's novels), such texts should be translated through foreignization and domestication together in

order to make the TT faithful to the SLC and to produce a TT which is accurate, comprehensible and acceptable in the context of the TL. This study has reached some findings and the most significant of which are indicated below:

- (1) Translating allegorical expressions and cultural-bound expressions requires employing divergent ST-oriented procedures in line with TT-oriented ones to maintain the TT semantic consistency and its cultural faithfulness to the ST and to produce a TT which is more adaptable to the TL culture and more familiar to its audience.
- (2) Allegorical, proverbial, metaphorical, cultural-bound and fixed idiomatic expressions could be simply regarded as one of the most aesthetic features of literary works. They could also be simply described as a stylistic challenge when translating certain literary works as a translator has to preserve the ST eloquence of certain expressions in the TT without diluting, changing or obfuscating the intended meaning and without producing a TT which could be murky to its audience.
- (3) Le Gassick sometimes opted for omitting certain cultural-bound and allegorical expressions. The reason that makes his translation of *Zuqaq Al-Midaqq* less faithful to the ST. In some other cases, he pragmatically failed to grasp or rather contextualize the intended meaning of certain allegorical expressions, which affected his translation quality.
- (4) Le Gassick mainly adopted a TT-oriented approach for rendering allegorical, proverbial, metaphorical, cultural-bound and fixed idiomatic expressions as manifested and showcased in the analysis as he employed domestication procedures more frequently than foreignization ones. In a similar vein, he preferred employing homogenous domestication couplets to employing heterogenous couplets.
- (5) Davies, unlike Le Gassick, adopted an ST-oriented approach for rendering such types of cultural, allegorical, fixed idiomatic and proverbial expressions. This could be showcased as he mainly relied on literal translation as the

most recurrent employed single foreignization procedure. His implementation of heterogeneous couplets outnumbered his reliance on homogenous domestication ones.

- (6) It could be stated that Davies paid more attention to producing a TT through adopting a semantic-communicative translation perspective to faithfully depict elements of the Egyptian, Arabic and Islamic culture as represented in the ST without making TT2 unfamiliar or rather murky to its audience who have a different cultural background.
- (7) Another difference between Le Gassick and Davies is that the latter employed several sub-types of both homogenous domestication couplets and heterogeneous ones. This proves that Davies aimed at adopting a semantic-communicative translation perspective through which he could faithfully preserve the ST cultural flavor in the TT without dilution and through which he could make the TT more adaptable to the TL culture to make it easier for the TT audience to grasp the intended meaning of certain allegorical, proverbial, metaphorical, cultural-bound and fixed idiomatic expressions that have implied meanings.
- (8) Another cultural-linguistic difference between Le Gassick and Davies in their rendering of allegorical, proverbial, metaphorical, cultural-bound and fixed idiomatic expressions covered in this study is that the former opted for employing omission as a single domestication procedure. This negatively affected TT1 semantic consistency and its cultural faithfulness to the ST. This also obliterated the ST cultural impact in TT1. Concerning Davies, he avoided employing omission as a single domestication procedure as he supposed that recurrent omission of certain cultural elements would absolutely dilute the ST cultural flavor in the TT. Moreover, Davies rarely employed omission and when employed this procedure, it is part of a couplet consisting of [literal translation + omission] and [omission + paraphrase]. Accordingly, it could be pointed out that while Le Gassick, in some instances, failed to

represent elements of the ST culture faithfully in TT1 because of omitting certain expressions and because of deleting certain ST segments, Davies succeeded in compensating for omitting rare cultural expressions through employing additional complementary procedures such as literal translation and paraphrase.

- (9) Davies employed both types of addition (i.e. addition inside the text and addition outside the text (cf. glossaries) with other procedures to form certain sub-types of couplets to make the TT audience, who have a different cultural background from the ST, more oriented to the ST culture through providing them with more cultural details which facilitates their understanding of TT2. This resulted in having a more communicative version of the ST in TT2. In other words, Davies aimed at making the TT audience more enabled to grasp the intended meaning of certain cultural and allegorical expressions through contextualizing the meaning by providing more explanatory and descriptive details either inside TT2 or outside TT2 (i.e. in glossaries) to both make the TT more familiar to its readers without diluting the ST cultural flavor in TT2.
- (10) Davies relied on couplets more than Le Gassick. This could be indicated and showcased as Davies mainly employed several sub-types of heterogeneous couplets to mediate the ST-TT cultural differences without obliterating the ST cultural impact in the TT, without affecting the TT semantic consistency and its cultural faithfulness to the ST and without obfuscating the meaning in TT2. Thus, Davies' reliance on several sub-patterns of heterogeneous couplets is mainly aimed to produce a TT which is more comprehensible to its audience and which is also more faithful to the ST culture.

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