

An Analysis of Literary Translation Arabic/ English

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For my wife Nihad and
my children, Anas, Islam and Awas.

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Abstract

This study is concerned with an analysis of the process of literary translation from Arabic into English, using as basic source material a number of short stories by *Yahya Haqqi* and *Nagib Mahfuz* and their English translations by *M. Badawi*, *Denys Johnson Davies* and *Akef Abadir* and *Roger Allen*, respectively.

This thesis consists of five chapters. The first is a review of the relevant literature, and involves the introduction and discussion of a set of concepts fundamental to the field of (literary) translation, most notably the notion of equivalence and formal correspondence vs. translation equivalence. Also approached in this first chapter is the problem of equivalence in translation and its relation to contrastive analysis. We conclude this chapter with a discussion of the adopted approach, the significance of the present study and the formulation of a number of working hypotheses.

Chapters two to four examine Badawi's translation of *The Three Orphans* and *A Game of Cards*, Davies's *The Ditch* and *Zaabalawi*, and Abadir and Allen's *God's World*, on the one hand, and students' translations of the same works, on the other. These chapters highlight the syntactic, semantic and cultural problems identified in the analysed material and seek to explain the linguistic and cultural aspects of these problems. While we have used a broad structural approach in dealing with the linguistic problems, the cultural problems have been dealt with in the light of the dynamic equivalence approach in literary translation. A conclusion highlighting the findings of our analysis and relating these findings to the working hypotheses formulated in chapter one concludes the analysis of each of the selected short stories.

Chapter five tackles the manner in which standard published translations handle cultural problems in literary translation especially in the area of such sociocultural norms and issues as belief, verbal behaviour, proper names and cultural metaphor. This chapter continues its examination of the cultural element in literary translation through a discussion of the question of *target language audience response*, relying fundamentally on the reactions and responses expressed on the part of some native English speakers towards extracts from the selected standard published translations. The thesis offers a final conclusion together with a set of recommendations designed with a view to helping and guiding students of English as a Foreign language, in general, and those learning it for translation purposes, in particular.

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Introduction

Translating from Arabic into English involves certain syntactic, semantic, and cultural problems. To understand these problems, one has to return to the cultural and social background of the source language (Arabic) texts and try to figure out how these may affect the process of translating into English. It is also essential to note that Arabic is a VSO Non-Indo-European language which is associated with cultural and social norms quite distinct from those associated with a western language.

Problems of translation have been tackled by many translators, linguists, logicians, poets, and semanticists. Recently, the most illustrative works on translation and the nature of translating have been carried out by, among others, Nida (1964), Catford (1965), Nida & Taber (1969), McGuire (1980), Newmark (1981,1988), Wills (1982), Neuberut (1985), Bell (1987), and Hatim & Mason(1990). Much research has already been done on the problems of translating between any two Indo-European languages, but very little has so far been done on the problems of translating from a Non-Indo-European language, such as Arabic, into English.

In this study I shall investigate the syntactic, semantic, and cultural problems involved in Arabic-English translation, focusing on five short stories, and with special reference to the notion of equivalence. S. Bassnett-McGuire (1980, 28) states that:

The question of defining equivalence is being pursued by two lines of development translation studies. The first, rather predictably lays an emphasis on special problems of semantics and the transfer of semantic content from SL to TL. With the second, which explores the question of equivalence of literary texts, the work of the Russian formalists and the Prague linguists, together with more recent development in discourse analysis, have broadened the problem of equivalence in its application to the translation of such texts.¹

The keystone in any definition of translation is the word "equivalence" Thus, according to Nida (1974, 1-2), the process of translation "consists in reproducing in the receptor language the message first in terms of meaning and secondly in terms of style." ²

Nida (1964) also highlights two types of equivalence appropriate in translation, namely, formal equivalence (closest possible match of form and content between ST and TT) and dynamic equivalence (principle of equivalence effect or reader of TT). Furthermore, concerning literary translation Halliday et al. (1964, 130) have the following to say about literary translation:

A feature of literary register is that more than in any other use of language, the translator has to look beyond the sentence boundaries to guide him in the choice of equivalents.³

20th century developments in linguistics, psycholinguistics, sociolinguistics, contrastive analysis and in communication are

revealed in more objective and scientific analysis of the process of translating. Consequently, the dynamic equivalent-effect principle as a new model emerged and was further supported by communication theorists. This new approach is also called "communication translation", and is defined as the process of producing an effect on the target language reader close to the effect of the original on the source language reader, contra the approach of literal and free translation. Literal translation however, has its defenders like Newmark, (1988, 68-69) who insists that "[l]iteral translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original."⁴

The equivalent-effect principle in translation is increasingly becoming superordinate both in translation theory and practice to the principles of primacy of form and content.

Steiner, (1975, 47) indicates that "[i]nside or between languages human communication equals translation. A study of translation is a study of language."⁵

Moreover, Malcolm Marsh (1986, 23) in his paper "The Value of L1> L2 Translation on Undergraduate Courses in Modern Language" states that:

Translation is a bi-partite exercise involving comprehension and expression. Comprehension requires a profound knowledge of the source language (SL) in order to perceive the meaning at several different levels and also familiarity with the content

area of the text. Expression necessitates the ability to recreate in the target language (TL) what has been understood in the SL as accurately and faithfully as possible and at the same time in a style which mirrors that of the SL.⁶

On the other hand, proficiency in the target language is a fundamental factor for securing comprehension and the ability to speak and write grammatically and meaningfully. Errors in translation can be linguistic errors or semantic errors and both can affect the whole text. The linguistic errors that I shall examine and investigate in the study include, inter alia, sentence structure and tense, use of prepositions, pronouns, word order, and the use of connective devices to create coherence. Taking the semantic unit- which might coincide with a single sentence, a simple phrase, or a combination of either- as basic unit of translation will allow us to examine how the student-learner handles long and complicated sentences as well as lexis to convey the message of the source language. However, the chief difficulties in translating are lexical not grammatical, i.e., words, collocations, and fixed phrases or idioms. Difficulties with translating words can often be related to either comprehension or lack of equivalence. It is obvious that nouns, verbs, and adjectives can be used figuratively and therefore can have figurative meaning. Collocation is concerned with how words go together, i.e. which words co-exist in construction with other words. Knowing which words string together is fundamentally crucial to understanding the meaning of a text and thereby translating it satisfactorily.

Combinations of words differ from one language to another. For

instance, while in English the verb have collocates with the word dream (as in "I had a dream"), in Arabic we say Halimtu or Ra'aytu hulman, literally, "I saw (in) a dream"

Students learning a second language often make mistakes because they collocate words which string together in their first language but not in the language they are learning. Collocational clashes, also known as lexical collocational errors, are a common feature of the discourse of interlocutors speaking a non-native language, and such errors may be either grammatical or lexical, but in either case words which do not go together are, nevertheless, put together. Sometimes verbs and nouns are confused during oral or written communications by non- native speakers. Errors of this type often derive simply from a bad grasp of grammar e.g. "he is sent a letter today" rather than "He has sent a letter today". Sometimes there is a cultural clash rooted in a difference between what is implied in SL text and the patterns of the receptor culture. These are not collocational clashes of lexical items, but are clashes of a rather cultural nature. Cultural clashes need not be suppressed in a translation from SL into TL. It might, however, be helpful in cases of cultural clashes to augment the target language text with such phrases as "following their customs." Word problems in translation, and particularly in literary translation, is a difficulty to be overcome and resolved in order to translate from Arabic into English and to achieve the equivalent effect.

Since the 1960s, special attention has been given within translation theory and practice to how much the translator communicates to the

target audience. Dynamic equivalence, developed by Nida (1964), Nida and Taber (1969), is concerned with the dynamic relationship obtaining between receptor and message and with how this relationship should substantially be the same as that which existed between the source language reader and the message. Nida and Taber (1969, 1) introduce their approach thus:

The older focus in translating was the form of the message, and translators took particular delight in being able to reproduce stylistic specialities e.g., rhythms, rhymes, plays on words, chiasmas, parallelism, and unusual grammatical structures. The new focus, however, has shifted from the form of the message to the response of the receptor.⁷

In line with this explanation, Nida and Taber (*ibid.*, 24) define dynamic equivalence as follows:

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptor of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.⁸

One important aspect of "audience response" lies in correct understanding of the meaning. In this respect, Nida and Taber (*ibid.*,1) stress that "correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to

understand it correctly".⁹

Thus, the main objective of translation is one of conveying the meaning of the original text. Nida and Taber (ibid.,12) argue in this regard that "Translating must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator."¹⁰

The idiomatic translation approach was developed by Beekman and Callow (1974) and later by Larson (1984). Beekman and Callow emphasise that a translation should convey the meaning of the original. It also demands that the translation should be faithful to the dynamics of the original, viewing simultaneously these dynamics in terms of the naturalness of language use and ease of comprehension rather than receptor response. Larson (1984, 6), however, incorporates the aspect of audience response in her definition of dynamics:

The best translation is the one which a) uses the normal language forms of the receptor language. b) communicates as much as possible to the receptor language speakers the same meaning that was understood by the speakers of the source language text, and c) maintains the dynamics of the original source language text. Maintaining the dynamics of the original source text means that the translation is presented in such a way that it will hopefully, evoke the same response as the source text attempted to evoke.¹¹

The notion of meaning or message is explained by Nida and Taber (1969, 205), in the following terms:

Message: the total meaning or content of a discourse;
the concepts and feelings which the author intends
to the reader to understand and perceive.¹²

On the other hand, Beekman and Callow (1974, 34) do not reveal explicitly what they understand by meaning. Their definition suggests that, "The meaning of the original refers to the information that the original conveyed to its readers or hearers."¹³

Larson (1984, 17) does not define in precise terms her notion of meaning either. At one point she relates meaning to the "deep" or semantic structure of language. She also refers to "emotive meaning" in her general discussion of the word "meaning" suggesting that "The meaning of the original is to be viewed as the meaning intended by the original communicator."¹⁴

Culture is another aspect in the field of translation which has so far received relatively little attention. In fact, cultural problems often pose a greater difficulty for a translator than do linguistic problems. Family life, love, marriage and other social phenomena are some aspects of (social culture) that are bound to present basic problems particularly in literary translation. The vocabulary of a language derives its meaning to a large extent from the wider culture context in which this

language evolves and operates.

The importance of cultural matters has stimulated a number of studies in integrating the cultural dimension with the linguistic expression. Culture, as defined by Sapir (1949, 34), is "the general attitudes, views of life that give a particular people its distinctive place in the world."¹⁵

This means that cultural patterns reflect all facets of shared life in a speech community, be they specific patterns of thought and behaviour or interpretation of experience and beliefs, patterns in which language has an important part to play. Cultural meaning, it follows, is the meaning that a linguistic unit acquires through its reference to a specific segment of reality or world view.

The availability of certain lexical items or linguistic expressions in one culture and their absence in another presents yet another difficulty in the general process of translation. Since lexicon reflects and expresses the interests and needs of a speech community, concepts relating to that community are most often community or culture-specific. In his "Designing a Postgraduate Course in Translation Interpretation", Kharma (1984, 50) illustrates this reality as follows:

This explains why in English one can find more than one thousand words referring to marine life and sea-faring, most of which do not exist in Arabic-speaking countries and why one can cite one hundred and nine Arabic lexical items connected with camel life and thirty words denoting

snakes which have no equivalents in English.¹⁶

Since language derives its meaning from culture, the translator would need to be well acquainted with at least the basic cultural features of the source and target language if he is to avoid serious pitfalls.

Chapter One

1:1. Translation Equivalence:

Despite the importance of equivalence in translation, theorists and linguists seem to differ over a general definition. There are roughly as many concepts as there are definitions. Ballard (1984), like many others, conceives of translation as "product", and in this regard seems to agree with Catford (1965, 20) that translation equivalence is "replacement of textual material in one language (SL) by equivalent textual language in another (TL)." ¹

Wilss (1982, 3), on the other hand, defines translation equivalence as "a transfer process which aims at the transformation of a written S.L. text into an optimally equivalent of a written T.L. text." ²

Neubert (1985,1) defines the concept of equivalence along similar lines :

It is only within the framework of the text that meaning or rather communication values may be said to be equivalent. Equivalence holds between texts only. ³.

A similar view of equivalence is expressed in Beaugrande (1978, 2), who argues that:

The relevant language unit for translating is not the individual or the single sentence but rather the text.⁴

Two approaches seem to emerge from the above views concerning translation equivalence. The first sees translation equivalence as an application of linguistics, i.e. a text is created through the transfer of language items. It follows from this first approach that translation equivalence is the optimally meaningful relationship obtaining between the linguistic properties of S.L and T.L. texts.

Translation equivalence seems therefore to be regarded as an end, rather than a means, and a result rather than a process. In contrast, the second approach identifies translation equivalence as the analysis and production of texts. Though these views have undoubtedly contributed substantially to the understanding of translation in general, they do not seem to account for the fundamental factors and processes contributing to obtaining an equivalent discourse which is communicatively effective.

Other views on translation equivalence have been expressed by such advocates of "dynamic equivalence" as Nida and Taber (1969, 24) who stress that:

Dynamic equivalence can be defined in terms of the degree to which receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language.⁵

Ivir (1981, 53) expresses a similar view regarding the concept of equivalence. According to him,

equivalence is a matter of relational dynamics in a communicative act. It is realized in that act and has no separate existence outside it.⁶

Newmark (1982, 39) also subscribes to a analogous delimitation of the concept of equivalence. In his view,

Communication translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original.⁷

It appears therefore that from the perspective of "dynamic equivalence" the communicative purpose or message serves as a point of departure in the translating process rather than an end result.

The potential translator should site his/her description, narration, or instruction within the broader context or framework of the full translation, as it is difficult, if not impossible to achieve an adequate transfer of an SL text into a TL text by considering the linguistic features in total isolation from their communicative context. Reiss (1983, 304) offers a reasonable definition of equivalence. She states that:

In translation the relation of equivalence is to be sought at the level of text, and that is only realized when the two related texts fulfil equivalent functions in the two linguistic

communities concerned.⁸

She further adds that (ibid., 307)

There is equivalence between source and receptor language texts on various levels of text seen as a means of communication.⁹

The construct of "equivalence" presents major terminological ambiguities in the field of translation. Contrary to its precise meaning in mathematics and logic, this term is ambiguous, vague and subject to differing and often conflicting interpretations when employed within the field of language and translation. The problem lies in fact in whether we can define translation equivalence in terms of a strict or broad sense of sameness. Elaborating on "equivalence", Van Der Brook (1978, 32-33) claims that:

It is {the} precise definition of equivalence in mathematics which forms the main obstacle of its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, reflectivity) does not apply to translation relationship.¹⁰

He also rejects the possibility of considering translation equivalence in terms of linguistic synonymy. He maintains that synonymy, in the sense of "complete equivalence of communication effect", is evidently an impossible thing to achieve between two languages.

Similarly, Jakobson, (1966, 232-239) assumes that equivalence can not be defined in terms of sameness and synonymy in translation

theory. He believes that no translation can be a complete version of the original, for translation is no more than "a creative transposition." The translation of poetic arts, for instance, according to him can only be a creative transposition from one poetic shape to another in the case of rewording. He thinks of it as an interlingual transposition in the case of translation from one language to another. Finally, he considers it as an intersemiotic transposition in the case of the transfer of signs from one system to another (e.g. from verbal act into music).¹¹ In fact, anyone well quite familiar with the complexity of languages can realise that Van Der Brook and Jakobson's views reflect an undeniable truth. Indeed, equivalence, when used in languages, can not be determined in terms of sameness and synonymy. Languages are very complex systems defined by a wide range of factors that are either related to the very structures of these languages or that are of an extralinguistic nature such as the social and cultural contexts within which these languages are embedded. Since no two languages share similar structures in general, and/or have identical social and cultural associations, equivalence, in the sense of sameness, is evidently an impossible achievement in translation. This reality or truth of the world of translation is confirmed by Gorjan (1970, 201), who states that "translators can strive to come as close to the original as possible, but they never can or will achieve complete identity in their translation."¹² Indeed, however strong the translator's desire is to achieve a complete equivalence, what he ends up with can not be completely identical to the original. Therefore, equivalence in translation should not be defined in terms of sameness and identity, but should rather be viewed as being an approximate rendering of a

text from an SL to an TL.

Having accepted the relativity of "translation equivalence" we will further highlight the nature of this controversial concept in the translation process. To accept that "translation equivalence" is an approximate rendering of a text from an SL to TL is not enough to solve the problem of equivalence in translation for we still have to find out the condition bearing on such an "approximate rendering". In other words, when can we say that a translation equivalence obtains? Is it when a text is adequately transferred in the TL, or is it when there is an adaptation of the SL text cultural context to the TL reader's perception?

Savory (1957, 49) proposes a set of principles as broad guidelines of what a translation should ideally render. These principles were presented in the form of contrasting pairs, and of which I reproduce the first pair below:

- 1- A translation should render the words of the original.
- 2- A translation should render the ideas of the original.¹³

These two principles are significant in that they reflect the set of problems the translator is confronted with, and which are more explicitly formulated by Knox (1957, 4) thus: "Which should come first, the literary version or the literal, and is the translator free to express the sense of the original in any style and idiom he chooses."¹⁴ Such issues have been widely discussed and despite the numerous and

various definitions of proper translating, there seems to be a general agreement about the importance of adhering to both the manner and the meaning of the original.

In "Principles of Translation as Exemplified by Bible Translating", Nida (1959, 19) stresses that equivalence consists of "Producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and secondly in style."¹⁵

It follows from Nida's definition that translation equivalence is completed in two phases, one at the semantic level and then another at the stylistic one. Here lies the problem of translation and that of the translator who is faced by the fact that his task should be duly motivated. It should consist, first, in capturing the meaning of the original, and, second, in finding equivalent words, phrases, and sentences to reproduce that meaning. These two requirements are, nevertheless, difficult to fulfil at the same time. Any text to be translated is an individual creation in a particular language. It is a sequence of words organised according to a particular linguistic structure, in accordance with certain literary norms and conveying a thought that is shaped by historical, social and cultural contexts that are specific to a particular speech community.

Achieving equivalence of both form and content is consequently an ideal task; for in the actual translation process, the translator inevitably encounters situations in which the one must be relinquished in order that the other may be preserved. The difficulty of preserving

the language and the cultural context of the SL text in the TL text becomes even clearer on a closer scrutiny of some of the well-established views expressed with regard to what an ideal translation should be and convey. According to Campbell (quoted in Nida 1964, 19), "in addition to making sense, the translations also convey the spirit and manner of the original."¹⁶

Tyler's "three fundamentals" (quoted in Bassnet-McGuire 1980, 63, and reproduced below) express a similar view concerning the objectives of an adequate translation:

- 1- A translation should give a complete transcript of the ideas of the original.
- 2- The style and manner of writing should be of the same character as that of the original.
- 3- A translation should have all the ease of the original.¹⁷

A translation which conveys "the spirit and the manner of the original," gives "a complete transcript of the ideas of the original" and which at the same time preserves "all the ease of the original" composition is in all likelihood a near impossible exercise to perform, no matter how much cultural and linguistic acrobatics one might indulge in.

Tyler's and Campbell's views are significant only in so far as they serve as a description of what an ideal translation is. They do not serve as guidelines in the actual translation process, since, as emphasised by Nida (1964, 156), "No two languages are identical either in meaning

given to corresponding symbols are arranged in phrases and sentences."¹⁸

Reproducing both the manner and the meaning of the original is an impossible task. Therefore, the translator must distinguish between formal and functional equivalents and choose the one that should be preserved depending on the function assigned to his translation. Indeed, if we were to survey theories of translation equivalence, we would conclude that the notion of equivalence has been defined by translation theorists according to the translator's position vis-à-vis his original text on the one hand and his target reader on the other hand, i.e., depending on whether he focuses his attention on the text itself or on the effect it is supposed to produce on the TL reader. The bipartite division is what translation theorists refer to as literal vs. free translation, and which Nida calls "formal and dynamic equivalence." Literal translation or Nida's formal equivalence characterises a translation as basically source oriented in that it aims at rendering as much as the original as possible in terms of both content and form. Nida (1964, 159) defines formal equivalence as the one which "focuses attention on the message itself in both form and content."¹⁹

While Kelly (1979, 131) refers to it as the one which "depends on one-to-one matching of small segments, on the assumption that the centre of gravity of text and translation lies in significant for terminological or artistic reasons."²⁰ Popovic (Bassett-McGuire 1980, 25) also approaches translation equivalence from the same perspective. He distinguishes between two categories of equivalence which could

correspond to formal equivalence:

Linguistic equivalence : where there is homogeneity on the linguistic level of both SL and TL texts, i.e, word for word translation.

Paradigmatic equivalence: where there is equivalence of elements of paradigmatic expressive axis. i.e., elements of grammar, which he (sc: l. the translator) sees as being a higher category than lexical equivalence.²¹

Catford (1965, 32) also refers to this type of translation equivalence as "formal correspondence", distinguishing it from "textual equivalence" (ibid., 27) He indicates that:

A formal correspondence is any TL category which may be said to occupy, as nearly as possible the same place in the economy of the TL as the given category occupies in the SL.²²

Therefore, this type of equivalence aims at maintaining the syntactic and lexical structures of the original text and results in a literal translation, i.e. a correspondence at the structural level between the SL and the TL. A translation, on the other hand, can be oriented towards the receptor's response and then aims at rendering the meaning of the SL message. Such a translation would aim to produce a TL text that seems coherent with the receptor's culture by eliminating almost every element of "foreignness". Consequently, there result/s adjustments in idioms, grammar and lexicon. Both Nida and Kelly agree on categorising this second type of translation as " dynamic equivalence".

Nida (1964, 159) explains that it is "based on the principles of equivalent effect"²³, i.e. that the relation between receiver and message should aim at being the same as that between the original receiver and the source message. Kelly (1979, 132) also claims that 'dynamic equivalence' seeks for the word of the source text a unit equivalent in communication function."²⁴

"Communication function" is also a condition Catford (1965, 94) identifies as crucial to a proper translation. He points out that:

For translation equivalence to occur, then both SL and TL text must be relatable to the functionally relevant features of the situation.²⁵

All in all, then, these views on translation equivalence, though relying on different terminologies, all reflect Nida's bipartite division of translation equivalence "formal vs. dynamic equivalence". One might in fact view the dynamic and formal equivalence as two nonconflicting, and even reconcilable poles in the translation process, and that for equivalence to obtain both are necessary. The TL reader ought to be presented with the stylistic features of the original, but this, need not, however, mean that the translator should give a word for word translation of the SL text to such an extent as to distort the linguistic structure and the literary norms of the TL. Absolute loyalty to the form of the SL message does not guarantee a successful translation. On the contrary, it might lead to awkwardness and ambiguity. Formal equivalence, therefore, should not be "undynamic",

in so far as it should not consist of a word for word rendering of the form of the source language text, but rather of an attempt to find TL textual elements that have an equivalent stylistic function to that of the original.

While aiming for formal equivalence, the translator should not stick blindly to the original text, but should also be independent as long as his independence is maintained for the sake of the original text, i.e. in order to avoid an ambiguous and awkward rendering of the SL message. Similarly, and if the stylistic appeal of the SL message is not to be underemphasised, dynamic equivalence, the strategy to which the translator resorts whenever the cultural contexts of the SL and the TL texts are too divergent to allow a word for word translation, should not simply constitute an attempt to just adapt the semantic substance with stylistic elements that are equivalent to those used in the original text. The translation process, thus, involves a simultaneous relevancy of formal and dynamic equivalence. Formal equivalence is dynamic in so far as it is not a simple word for word translation, but also a transposition of the SL textual elements from their stylistic norm to an equivalent stylistic norm in the TL text. On the other hand, dynamic equivalence is formal in so far as it aims to convey the communicative effect of the SL with TL structural elements that are equivalent to those used in the SL text. Formal and dynamic equivalence are, thus, two interrelated phases of the same process. The translator should resort to both of them in his task. He can not restrict himself to one of them only, for the result would otherwise be a translation lacking both the stylistic appeal and the communicative effect of the original.

In conclusion, the aim of the translator should not be restricted to searching for sameness which is impossible in translation. What is important in the translation process is that the equivalent available for a stylistic element or concept performs approximately the same function in the target text as it does in the source text. Translation is, in fact, a reproduction of the original text in the TL with a view to keeping the closest meaning and reproducing the closest effect. This act of reproduction is not performed directly and is not without difficulties. The translator, while trying to accomplish equivalence in translation, faces another problem in the translation process, namely that of selecting an appropriate unit of translation in the SL text on the basis of which he can operate to find equivalence in the TL text.

1:2. Formal Correspondence vs Translation Equivalence:

These two concepts relate to two different and independent translation activities. Formal correspondence is a term used in contrastive analysis, while translation equivalence partakes of the metalanguage of translation. In principle, perhaps the two terms could be discussed separately in their disciplines. In practice, however, both terms have been found necessary by students of translation and contrastive analysts. Ivir (1981, 53) claims that:

a discussion of formal correspondence in translation concerns the role of linguistic units in translation and the place of linguistics in translation theory. While a discussion of translation equivalence in contrastive

analysis concerns the role of translation in contrastive work.²⁶

The relationship between the two concepts has been examined by Catford (1965) from the point of view of translation theory and by Marton (1968), Ivir (1969-1970), Krazesonski (1971-1972) and Raabe (1972) from the point of view of contrastive analysis.

This study will examine the two concepts from both perspectives and attempt to demonstrate why both are actually needed in translation. Understanding the concept of translation equivalence will depend on the view the reader takes of translation itself. Whether the translation is conceived of as a result or as a process, the translator would still be faced with two texts one of which is a translation of the other.

Catford (1965, 20) states that translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)."²⁷ Or more generally, as Bolinger (1966, 130) illustrates, translation is "The rendition of a text from one language to another."²⁸ Equivalence would then exist between texts i.e. the translator's task to find an equivalent unit in the target language text that would match the unit of the source language text. The other view held by Nida (1969), concerning "dynamic equivalence" in translation, is the dynamic view according to which translation is regarded as a process rather than a result. Under the latter messages in one language would be substituted for messages in some other language. Nida (1969, 495) argues in this respect that the translation should aim at "reproducing in the receptor language the closest natural equivalent of

the message of the source language."²⁹

This view of translation within the communicative approach treats translation equivalence not as a static relationship, but rather as a product of the dynamic process of communication between the sender of the original message and the receivers of the translated message via the translator. Under this approach, equivalent messages, rather than texts, are held constant, and it is messages that the participants return to at every step in the process of communication. Translation equivalence requires of the translator to aim at establishing equivalent messages in his process of translation so as to ensure the acceptability of that translation from the source language into the target language. The present author considers, with some reservations, this view of equivalence to be a most insightful approach, capable of illuminating several of the difficulties and intricacies involved in the process of translation, and will therefore adopt it as the broad framework in terms of which the literary translation of the five selected Arabic short stories will be examined.

1:3. Contrastive Analysis and the Problem of Equivalence in Translation

Contrastive linguistics involves a variety of different approaches aimed at establishing similarities and differences between languages. Usually one finds the term "contrastive linguistics" used as a synonym for "contrastive analysis". It provides insights into similarities and differences between languages as well as and explains and predicts

problems in L2. The rise of the Prague school made research into historical relationships between languages popular; consider, for instance, the sentiment expressed by Mathesius (1936, 95):

A systematic analysis of any language can be achieved only on a strictly synchronic basis and with the aid of analytical comparison of languages of different types without regard to their genetic relations.³⁰

This postulate however, doesn't solve all the problems associated with the comparison of languages. Even if we no longer ask the question of what criteria could be used to establish a linguistic relationship or (lack thereof), then the question of what there is to be compared in two different languages still remains.

As regards the model of equivalence, an often used criterion at the sentence level is that of "translational equivalence". Marton (1972, 199) explains the nature of this common criterion as follows:

The relation of equivalence holds between a sentence in one language and a sentence in another language ... if each of them is an optimal translation of the other in a given context.³¹

James Carl (1980, 3) defines contrastive analysis in the following terms :

C A is a linguistic enterprise aimed at producing inverted (i.e. contrastive not comparative) two valued typologies (a contrastive analysis is always

concerned with a pair of languages), and founded on the assumption that languages can be compared.³²

It can be argued, therefore, that the scope of contrastive linguistics should be widened to include the textual level since this is the level on which language use can be compared in either parallel or translated texts. It might equally be held that the comparison of texts translated from Arabic into English or generally from any source language into any target language fall in one way or another within the domain of applied contrastive studies. Yet since translation, and particularly literary translation is a highly complex process, where equivalence is the main objective and difficulty, the translator is inevitably faced with a bundle of problems. First, he ought not concentrate on isolated linguistic features; he must render a text in all its complexity. Being tokens as well as reflections of communicative events, texts contain extra-linguistic as well as linguistic information. Neubert (1980, 23) elaborates on the relationship between two texts in a translation as follows:

They are the expression of complex network of factors which are involved in the act of communication. Texts are therefore, never self-contained... They contrast with other texts and not with sentences or words.... The forces which hold texts together are rather to be found outside the text or rather beyond the level of sentence sequences. They are constraints imposed by the communicative situation upon the communicators.³³

Second, the translator should not be concerned with similarity or dissimilarity of features; he must aim at adequacy and appropriateness

in his TL version of the source language text. A translated text, as Neubert (*ibid.*) says, "purports to be a replica of the original under the conditions of the target language and the concomitant communicative situation."³⁴ In other words, a translated text is an attempt at a reconstruction of the semantic and pragmatic potential of the SL text in the TL. The equivalence between SL text and TL text is therefore approximate rather than absolute, since it is difficult to render the entire information contained in an SL text. There is the problem of ambiguities on the one hand, and the lack of equivalent terms on the other. The relevance of contrastive linguistics (CL) to translation has been debated recently by Mason (1982, 21), who questions:

Whether contrastive linguistics can in fact be of any practical help in the process of translating.³⁵

and who concludes that:
the contrastive approach has no relevance to translating into one's native tongue but may be useful in prose composition where the student is involved in a process of discovery of target language idioms.³⁶

Mason (*ibid.*) goes on to say, however, that "contrastive linguistics may afford, at a level of langue, certain generalisations which are sufficiently powerful to support rules of translation."³⁷

Furthermore, Fisiak (1981, 1) defines CL as

a subdiscipline of linguistics concerned with the comparison of two or more languages or subsystems of languages in order to determine both the differences

and similarities between them.³⁸

He (*ibid.*, 2) further claims that:

Applied contrastive studies provide a framework for comparison of languages, selecting whatever information is necessary for a specific purpose. e.g. teaching bilingual analysis translation, etc.³⁹

For Newmark (1981, 19), however,

Assumptions and propositions about translation normally arise only from practice, and should not be offered without examples of the originals and their translation.⁴⁰

The relation between contrastive linguistics and translation is somewhat lop-sided: CL draws on translations for its data and is therefore dependent on translation, but translation is not equally dependent on CL. The aim in translation is to transmit the message. Newmark (*ibid.*) claims that "It is important however, not to overstate the claims of CL with regard to translation. CL can play a useful working role in providing guidelines for the trainee-translator working between particular languages, but for problem solving he must look to translation theory."⁴¹

The literature on contrastive analysis is littered with discussions of how one must effectively select/s the elements needed, but perhaps the most widespread criterion used is that of "translational equivalence", whereby each element chosen is mutually translatable in at least some context vis-à-vis those to be contrasted with. Harris (1954, 267), for

instance, introduces "a transfer relation between each sentence of A and its translation in B so that each sentence in A was analysed in terms of its difference from its translation in B."⁴² Levenston (1965, 221) presents the syntactic differences between languages "in what may be called a translation paradigm (in which) a grammatical category from language A is listed opposite all the categories in language B by which it may be translated"⁴³ Catford (1968, 164) remarks that, "the basis for equating phonemes, or for equating grammatical units, in two languages is extralinguistic, is substantial rather than formal".⁴⁴ Whitman (1970, 193) points out that "ultimately it is assumed that equivalence, and therefore selection depends on translation, the judgement of an information fully competent in both languages. Anything short of this leaves the assumption of equivalence in some doubt, in which case contrast loses force."⁴⁵

Translational equivalence, then, is a widely used tool for selecting from the languages subject to contrastive analysis those constructions to be juxtaposed as equivalent. But even a cursory reading of the four criteria cited above will illustrate that the term translational equivalence itself is construed in at least three different ways. Harris (1954) seems to assume that in most instances where there is only one roughly unique translation, translation equivalence can be determined for each sentence of language A for purposes of contrastive study.

Levenston (1965) would include in his contrastive study all categories in language B by which the original may be translated, "noting any contextual restrictions that might exist on particular translations". This

approach seems to be at the opposite extreme from Harris. Catford (1968) provides us with a third basis for determining whether constructions in two languages are equivalent; explicitly rejecting formal criteria, he relies on the extralinguistic substance of the construction. Texts or items from two languages, according to him, "are translational equivalents when they are interchangeable in a given situation." Finally, Whitman relies on the judgement of an informant but does not indicate whether he will simply include all the possible translations offered to him by the informant in his contrastive study, or whether he will select from among those a translation on some basis that he has left unspecified. Translational equivalence, then, is far from a very precise concept. In simple terms, the primary function of any linguistic study is to explain the link between the form of a speaker's or writer's utterance and the message those utterances carry. In his "Translation as a Basis for Contrastive Linguistics Analysis", Kirkwood (1966, 178) comments that :

At a more advanced level of language learning, contrastive analysis through translation- translation as a means and not as an end in itself, and in small, but intensive doses- is a way of bringing to the student's attention points of differences and conflict on a semantic and syntactic level of coming to grips with these difference/s and conflicts and to some extent of resolving them. The material selected for translation should be neutral prose rather than passages in a unique and idiosyncratic language bristling with stylistic problems.⁴⁶

In conclusion, contrastive analysis as relating to the syntactic, semantic and cultural problems of a source language and its translated

equivalent version in a target language constitutes a solid empirical basis on which to build cognitive control over the structure of a language. This will open the possibility for both the teacher and student to overcome the above problems in translating from Arabic into English.

1:4. Literary Translation:

Since this work is concerned primarily with an exploration of the problems associated with and the mechanics of literary translation, a review of the field of Literary Translation is in order at this stage of the discussion. Owing to space considerations this overview will be brief and representative rather than comprehensive.

Tuory (1981, 10) regards translation as "the product of an act of translating, i.e. the replacement of ST, a text encoded in one natural language SL by TL, a text encoded in another natural language, TL providing that a certain relationship obtains between the two texts."⁴⁷ The relationship suggested here is the notion of "equivalence". He (ibid. 11) also defines literary translation as "every literary text in the target system (and in TL) which is equivalent to another text in SL."⁴⁸ Thus, every literary text in translation holds in principle all the linguistic significance of translation in general.

The problems of literary translation have been and are still open to conflicting interpretations and individual proposals. The disagreement of translation theorists regarding the problems involved in the process

of literary translation stems from the confusion of a literary text and a literary translation. In fact the two are different and need to be clearly distinguished. A literary text is the direct product of an author. Its quality is assessed in terms of its relation to the literary translation of the literature and the language in question. A literary translation, on the other hand, is not the product of such direct and unitary relation. It is not the direct product of an author and its quality is not assessed in terms of its relation to one literary translation and one linguistic system. Non-literary texts open more readily to translation processes because there is usually an objective reality. The translator/reader can easily check the information contained in the text against his previous or subsequent experience. Kuepper (1977, 244) claims in this regard that

a literary text does not have a correlative in an objective reality, but rather generates a fictional reality through the reading process. Its meaning cannot be contained in the text but constitutes itself differently each time it is read. The literary text thus offers to the reader concepts and opens up perspectives in which a world known through experience appears in a different manner. Since there is no correspondence between the fictional reality of the text on one hand and the experience of the reader within objective reality on the other hand, the reading process will stimulate the reader to reconcile his knowledge of the real world with the fictional reality.⁴⁹

He further maintains that, "What makes a literary text different from other types of texts is that it neither directly refers to nor attempts to generate objects in reality."(ibid.) 50

Technical translation differs from literary translation in that descriptions and statements referring to material objects and the like can be transformed from one language to another more easily especially since the etymological roots of many scientific words are the same in many languages. Literary translation, on the other hand, requires a more comprehensive approach to the text for a meaningful and convincing translation. Literary translation is closely linked to the act of interpretation; interpretation in fact proceeds the very act of translation. Schulte (1983, 205) points out that

Interpretation in itself is the act of translation, therefore, the concept of translation should be anchored in a very simple recognition; all acts of communication are acts of translation whether we try to explain an idea or whether we try to relate an exciting experience to another person.⁵¹

Through the word, the only visible sign on the page, a hidden experience must be recreated by the translator/ reader. Many of the words have an evident meaning, but the way they are strung in sequence in a literary text, especially in a rich or inventive one, confers on these words a well-defined type of meaning.

For the translator to accomplish equivalence in the translation of literature, he must begin to reconstruct the already existing meaning of words and then try to infer whatever additional meaning the writer has meant for the word as it appears in the text. This cannot be obtained unless the text in the target language renders the content and the

relevant categories of the source language text.

Words have their own dynamics and their own domain of connotations acquired through their usage and existence within a culture both present and past. Literary translation requires the translator to be extremely careful since a contemporary literary text is very much anchored in the actual and dynamic present of a language. Schulte (ibid., 206) confirms the necessity of a clear awareness of this crucial anchorage:

A word gains meaning by itself but also in the environment of its context. As the novel develops, a specific word might take on a much broader meaning on page 25 than the one the translator originally saw on page 1 of the novel.⁵²

The relationship between the translator and the original text was stressed by Hayes (1975, 838) in his "The Translator and the Form-Content Dilemma in Literary Translation." He, in particular, assigns a set of four functions for the translator:

- 1- He reads the original work in order to understand it thoroughly.
- 2- He identifies the devices through which the author has achieved special effects.
- 3- He decides which lexical and syntactic adjustments will reproduce the effects in the target text.
- 4- He produces a literary work of his own.⁵³

The relationship of literary translation to the general translation process was interpreted by Levy (quoted in Popovic 1970, 79) as

follows:

A translation is not a monastic composition but an interpretation and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation.⁵⁴

The dual nature of the translation process is brought to the foreground in literary translation where the translator is not expected to render the content of the original only but to reproduce its stylistic features as well without distorting the target language stylistic norm. Anton Popovic (1970, 79) explains:

A translation involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems. The changes that take place in a translation are determined by the differences between the two languages, the two authors, and the two literary situations involved.⁵⁵

The rendering of a literary text from one language to another involves basically a confrontation of two different stylistic norms that belong to two different literary texts. Despite this confrontation, some translation theorists assume, paradoxically enough, that a good translation is that which preserves the stylistic features of the original text without distorting the stylistic norm of the language of the translation.

Balbir (1963, 155) determines quality in literary translation as "that experience by a reader of the translation which transports him to the atmosphere contained in the original through the medium of his own language without feeling that what he is reading is a translation and not an original work."⁵⁶ An ideal translation, according to him, "should be a lively expression of the flexibility and richness of the language into which it is done without sacrificing the flow and style of the original."⁵⁷

Similarly, Fyzee (1963, 156) identifies three conditions as prerequisite for obtaining a good translation, viz.

- 1- Faithfulness to the spirit of the original.
- 2- Faithfulness to the letter of the original.
- 3- Gracefulness of the language employed for the translation.⁵⁸

It is true, however, that theoretical principles of this kind are significant only in so far as they serve as theoretical guidelines in the translation process. Indeed, owing to the fact that it is very difficult, if not impossible, to find a TL word or expression that is identical in both sense/s and communicative value to an SL word or expression, reproducing the style of the SL text and respecting the literary norms of the TL seems to be an impossible task to be accomplished.

Werner (1961, 69), in his "Impossibilities of Translation", deals with this problem which leads any translator to despair of "achieving a completely faithful rendering of the original."⁵⁹ Like Nida, he (ibid,) relates the cause to basic differences between languages: "Although

the system of form and meaning in language A may be similar to that in language B, it is never identical to it." 60

Indeed, there are very rare cases where a message can be rendered by a simple conversion of codes, that is, by a mere replacement of SL words and structures by TL words and structures. The translator exercises a good deal of interpretation and judgement at each step of the translating process. First, he ought to read the original work in order to understand it "thematically and stylistically" (Prochazka in Nida 1964, 161). Next, he identifies the devices through which the author of the original text has achieved any special effect. Third, he decides which lexical and syntactical adjustments are required for a best reconstruction of "the stylistic features of the original"(ibid.) Finally, he needs to produce a literary work in his own literary idiom. It is the translator's central task to accomplish equivalence and ideally strive towards a balanced reconstruction of both content and form. Obviously, equivalence appears to be the ultimate goal of any translation process. Nida (1964, 157) points out the difficulty generally associated with attaining this goal: "only rarely can one reproduce both form and content in a translation and hence, in general, form is usually sacrificed for the sake of the content."61

Lefevere (1982) stresses that a literary translator ought to know as much about literature as a translator of scientific text knows about the theory of science. The linguistic knowledge of the translator of literature should therefore be much greater than that of the translator of non-literary texts. In other words, a thorough knowledge of literary devices should be part of the competence of the translator of literature

or of the analytic arsenal of the scholar engaged in translations of literature. However, the specificity of translating literature is not to be found on the level of the translating process, but rather in the way in which the product functions in the target literature, or in the target culture. In this way the study and analysis of translated literature contributes not only to the science of translation, but also to the study of literature in general.

Lefevere (1982, 9) emphasises that:

It is plain impossible to define once and for all what a "good translation" is, just as it is impossible to define what good literature is. Many translations that have been highly praised in the past are now considered insignificant, ... just as many works of literature that used to belong to the canon in the past have now been completely forgotten.⁶²

and that:

Yet we need ... translation because we need to train translators and we can only train translators by telling them that something is "right" ... and something is "wrong". But we should make sure they get not only the verdict, but also the quotation marks that go with it.⁶³

The standard assumption within research on the theory of translation is that an immediate link between translation and linguistics is necessary if not inevitable. Schulte (1983, 206) confirms the importance of this relationship:

Linguistics is an extremely important tool to describe

both present and past semantic connotations of a particular word or expression. Translation can not function without the knowledge and practice of etymology... for the tracing of semantic changes that a word undergoes from one century to the next.⁶⁴

As pointed out earlier, translation is first of all an act of interpretation, not a matter of lexicon equivalences, although sometimes the word can be the same from one language to another. The excellence of the translator resides not so much in his knowledge of the words as they appear in the source language or as they will appear in the target language, but rather in his ability to understand their function within the entire text. Schulte (ibid. 207) argues in this regard that:

The translator (...) in his capacity to continuously transfer elements of the situation encountered in the original language to equivalent elements in the new language to equivalent elements in the new language.⁶⁵

A translation process, it follows is the result of a rather much complex series of relations and correspondences. It is a relation which the translator, in his attempt to interpret SL message, should establish between the meaning of the SL text and the extralinguistic factors which surround it, i.e., the author's thought and concept of life. It is a relation therefore between the translator and the text to be translated, and very much a result of an approximate correspondence between the stylistic effect of the original text and that of TL version.

In discussing the problems of literary translation, translation theorists

do not usually accord great importance to this complex series of relations and correspondences. This led to unmotivated, tentative and unjustified views on the problems of literary translation. This overlooking the importance of the relationships which the translator should establish between the meaning of the original text and the extralinguistic factors which bear on it led to the claim that subjectivity can not be avoided in the interpretation of the meaning of an SL literary text.

The failure to understand that the translator has a relationship with the SL text other than that of a simply passive reader culminated into hesitant views regarding whether a translation should be faithful or flexible vis-à-vis the form of the original text.

Finally, the failure to understand that quality in literary translation can not be assessed in terms of a sameness between the stylistic effect of the original text and that of the TL version of it, but in terms of an approximate correspondence between them has often led to the belief in the impossibility of an adequate translation.

Jakobson (1959, 232-3) discusses both cases of translatability untranslatability. He assumes that cognitive experience of whatever type is expressible in any language:

All cognitive experience and its classification is conveyable in any language. Where there is deficiency, terminology may be qualified and emplied by loanwords or loantranslations, neologisms, or

semantic shifts, and finally by circumlocution.⁶⁶

However, the linguistic expression, be it a lexical item, a compound word, an idiom, or a metaphor coined in the receptor language to label a source culture cognitive experience or a concept which doesn't exist in the receptor culture remains untranslatable unless the receptor-language reader knows the concept labelled by that linguistic expression. Jakobson's (ibid., 238) illustrates cases of untranslatability with examples from poetry. According to him , poetry is practically untranslatable:

Phonemic similarity is sensed as semantic relationship. The pun, or to use a more erudite and perhaps more precise term paronomasia, reigns over poetic art, and whether its rule is absolute or limited poetry by definition is untranslatable.⁶⁷

Not only poetry is untranslatable, but sociodialectal features of two distant cultures might resist translation as well. The concept of untranslatability is more valid in literary texts than in non-literary texts. Loss therefore might occur in all forms of communication whether or not in the context of a translation.

1:5. Method:

The subjects are twelve native speakers of Arabic who are studying in the Department of Translation in Faculty of Arts and Education at the University of Garyounis, Benghazi, Libya. The University in question

offers a translation programme designed with a view to forming translators capable of carrying out translation work back and forth from Arabic to English.

The sampled students are all in their third year, and were, at the time of their consultation expected to graduate in June 1993.

The language repertoire of these learners includes, in addition to Libyan Arabic (mother tongue), Standard Arabic (official language), and English (the most prominent foreign language).

Translation students need to learn English for translation purposes and need to be acquainted with and trained in the latest theories of translation studies. The Translation Department at the University admits new candidates every year for a four-year course programme. The candidates must pass an English test to determine their level of performance in the target language.

In order to improve the learners' skills in listening, speaking, reading, and writing, English is used as the medium of instruction. These skills are taught in the first, second, and third year of the study programme

along with courses in translation studies. In addition to the above skills, in the third and final year of the study programme students are taught and trained in how to translate literary and technical texts from Arabic into English and visa versa. The students also study Arabic language & literature, history, psychology, Linguistics, and translation

criticism .

Out of my initial sample of students, the Translation Department eventually settled for five, and it is the translation output of these arbitrary chosen students that is subject to analytical examination in this work. Using methods of contrastive analysis as a helping tool, each one of these students had to translate into English one of five Arabic short stories selected by the present author. The students' translations are evaluated and contrasted with earlier published translations. The short stories are selected from the work of two major Arab literary figures, Yahya Haqqi and Naguib Mahfouz.

The first part of the study includes a review of the literature of translation studies, whereas the second part focuses on the analysis and comparison of the actual translation of the students and the set of difficulties they had encountered in the process of translating from Arabic into English. The comparison is carried out in light of the concept of equivalence in literary translation.

The literary works are selected to enhance the teaching of translation, language learning, and enable the target language reader to understand the values, social habits and ways of thinking in the source language.

The tacit reasons underlying the choice of a written medium rather than a spoken one (e.g. radio , TV, etc.) are as follows:

1- Literacy is a major international concern in the field of language teaching as well as in translation studies. The findings of a study of a written medium has the advantage of being checked or compared with the work of other specialists in the relevant area.

2- Despite the need for a speaking competence, the reading and writing skills are crucially needed in a foreign language teaching and for translation purposes.

3- The written language expresses more conspicuously the knowledge that a writer has about the language itself and the culture associated with it, and the analysis of this medium may therefore allow a greater understanding of this knowledge and the manner it is encoded.

4- In addition to allowing the translator sufficient time to organise and balance his ideas, writing also requires more explicit statements of culture knowledge than more highly contextualized oral communication.

1:6. Significance:

The study aims to make a contribution to the field of translation and

teaching of translation in particular, and to the field of applied linguistics in general. The significance of the study derives from the following considerations:

1 - To the best of my knowledge only very limited research has been done comparing the source language and the target language from a translation perspective.

2- Unlike contrastive rhetorical studies which have focused primarily on the narrative, this empirical study will investigate problems and difficulties of translation in prose through the examination of the translation of Arabic short stories into English.

3- The research will draw on several interrelated disciplines such as linguistics, socio-linguistics, communication studies, and TEFL.

4- The study will compare samples of translation from Arabic into English and the contrastive analysis will suggest new methods overcoming translation problems.

1:7. Hypotheses:

1- It is expected that the following factors may be a source of difficulty in the student-learner's production of a satisfactory translation.

A: Differences between the source language culture and the target language culture.

B: Words and idioms that may be used figuratively or in some other less than a straight forward manner as well as words and expressions that may have no equivalent in the target language.

C: Aspects of grammar, particularly the use of prepositions, articles, connective devices, sentence structure, tense and word order.

2- It is also predicted that the linguistic competence of the student-learner in the foreign language bears significantly, if not crucially, on the manner a translation is approached and dealt with. In other words, It is expected that the nature of linguistic competence in the target language will critically determine the quality of the produced translation in all of its aspects, i.e. its unity, coherence, and clarity.

3- An ideal and therefore most desirable translation is one that, in principle, aims at not only conveying the general meaning of the SL text and faithfully reproducing its stylistic qualities, but also at preserving the cultural dimension inherent in it and the broad socio-cultural element either explicitly or implicitly underpinning it. In view of the evident fact that all texts, like all languages, are products of particular socio-cultural environments, and are thereby imbued with and referentially anchored in a cultural reality, it is hypothesised that a TL text that falls short of satisfactorily reproducing and recreating that very reality is likely to fail to achieve the same impact on its audience

as that of the SL text.

In Conclusion, I hope the study will contribute to the theory and practice of translation as well as the teaching of translation in the Arab world. The syntactic, semantic and cultural problems involved in translating from Arabic into English for literary texts and the results of the study would suggest methods for learning English as a foreign language for students of translation and other students learning English language in the Arab countries.

past with "marry" and verb "be" is wrong. This is not related to first language interference, but to bad command of the target language. He employs the incorrect preposition "for" instead of "to" in translating *في كل قبلة يدعو الله* as "praying for God with each kiss". This is a case of first language interference; second language learners in the Arab World have a tendency to use the preposition "for" instead of "to". Perhaps underline this confusion in the use of this preposition in the target language is the existence in Arabic of the two prepositions *إلى* and *لأجل*, which mean, respectively, "to" and "for". Two other mistakes: a missing indefinite article "a" before "virtuous son" and a missing modal future before the wrong verb "renew". The translation of *ليست - وهنا* as "and not *هنا العجب* dowed with high rank or wealth" is not bad, but he fails to render *هنا العجب* and incorrectly translates *ليست* as "and not". He also renders *بذات* inappropriately, inventing the meaningless English word "dowed". His "high rank" for *جاه* is not the best choice in this context. The translation of *وجاه يومه المرجو وسلمته القابلة لفة لها لين العجين ورائحته* as "the desired day has come and the midwife handed over him a bundle that had the dough's flabbiness and smell" is literal, but semantically comprehensible. He omits "to" after "handed over" and uses "has" rather than "had" to express the appropriate past perfect tense. Badawi translates the unit appropriately notwithstanding his disregard of *بذرتة* and *وهنا العجب*.

Alternative translation:

At last he got married and every time he kissed his wife he prayed God that He would bless him with a virtuous son from whose seed a family tree would germinate, even though the family, suprisingly enough, was in possession of neither much money nor noble blood. The much anticipated day had at last come, and the midwife handed him a bundle that had the flabbiness and smell of dough, saying: "It's a girl, a blessing from God". He therefore called her Nimat.

لم يفهم أن أغلب الرجاء طمع ، وأن بعض الدعاء جحود وتدخل في الملكوت .. وعاد إلى سؤال 3- ربه في صلاته ، وأطال تضرعه في ركوعه وسجوده .
 وجاء يومه المرتقب بين الخشية والأمل ، وسلمته القابلة لفة تناوى كالحشرة ، وقالت:
 - بنت . بنت . هذه عطية من الله ...
 فسمى بنته الثانية عطيات.

Student: He didn't realize that most of the hope is greed , and some of the invocation is a denial and intervention in the kingdom ... and he came back to ask his God in his prayer and he extent his prayer in his kneeling and prostration.

His expected day has come, between the fear and the hope, and the midwife hand over him a bundle writhing like an insect, and she said:

-Girl. Girl . This is a gift from God....

Badawi: He did not realize that often wishes were close to greed and that some prayers meant ingratitude and an attempt to interfere with the ways of God.. . He continued to beg God in his daily prayers to give him a boy, spending an even longer time in supplication. Once more the long expected day came and he was torn between fear and hope when he was handed a bundle that twisted and wriggled like an insect. The midwife said: "It's a girl. She is a gift from God." He therefore called her Atiyyat.

The student's translation is wanting in several respects, and primarily owing to word for word rendering and a discriminating reliance , sometimes bordering on blind dependence on the bilingual dictionary for the meaning of lexical items, with the result that phrases that are often either meaningless or would exert the mind of even the most imaginative reader. Most typical of this is , for instance, his translation "and some of the invocation is denial and intervention in the kingdom" and "and he came back to ask his God in his prayer and he extent his prayer in his kneeling and prostration". The translation of " His expected day has come between the fear and the hope" is unidiomatic, and betrays that and questioning reliance on the bilingual lexicon with little, if any concern for the overall

meaning. Furthermore, he carries over from earlier passages errors relating to tense and preposition ,e.g. "hand" rather than "handed" and the omission of "to" before "him" in translating وسلمته القابلة لفة as "and the midwife hand over him a bundle". He also opts for "writhing" as a translation of تناوى . Badawi , on the other hand, provides a more satisfactory rendition of the unit, although his translation of وتدخل فى الملكوت as "an attempt to interfere with the ways of God" might sound contentious to some.

Alternative Translation:

He did not comprehend that often anticipation was close to greed and that some prayers were ingratitude and an attempt to interfere with the kingdom of heaven. He continued to ask his God in his daily rituals to reward him a boy, spending an even longer time in begging, bowing and worshipping. Once more the much anticipated day came and he was torn between fear and hope as he was handed a bundle wriggling like an insect. The midwife said: "It a girl, a gift from God." He therefore called her Atiyyat.

"نعمات" و "عطيات" لم تكن أسماء بمثل ما هي تلميح بأن الرضا عن اضطرار ، وأن انصياع -4 اليوم مرتبط بالرجاء فى تحقيق الوعد غدا . حرك الأب الأبتى كل ما فى قلبه من شغل الإيمان ، وتوجه إلى الله بكل ما قدر عليه من خشوع ، وكرر ابتهاله وتنزله . فاستجيب فى يوم دعاؤه واستقر فى بطن الأم سر الصبى الموعود.

Student: "Neamat" and "Atiat" were not names as much as they were an intimation that the satisfaction was not out of compulsion, and today's yielding was connected with the hope of fulfillment the promise tomorrow. The sonless father stirred up the utmost fever of faith in his heart and he turned to God with all he could do with reverence and repeated his invocation and servility, then he was responded on the day he prayed. Thus the secret of the promised boy was instilled in the belly of the mother.

Badawi: The words "Nimat" and "Atiyyat" were not so much names as words suggestive of his forced content. They hinted that his submission to the will of God did not preclude the hope that God would gratify his wish in the future. The sonless father fed the fire of faith in his heart and turned to God with all the humility he was capable of, repeating his prayers to Him. One day his prayer was answered and the mother conceived the long awaited son.

The student's translation of نعمات" و "عطيات" لم تكن أسماء بمثل ما هي تلميح بأن الرضا as "Neamat" and "Atiat" were not names as much as they were an intimation that the satisfaction was not out of compulsion, and today's yielding was connected with the hope of fulfillment the promise tomorrow." is a literal rendition that pays very little attention to the overall meaning of the sentence, resulting in a TL text that verges nearly on a mistranslation of the intended message. His rendering of كل ما فى قلبه من شغل الإيمان as "the atmost fever of faith in his heart" is unidiomatic owing to inappropriate choices of "the atmost" and "fever" in this context. The translation of وتوجه إلى الله بكل ما قدر عليه من خشوع ، وكرر ابتهاله وتذللته as "and he turned to God with all he could do with reverence and repeated his invocation and servility" is reasonable although his choice of "reverence" for خشوع can be qualified as an appropriate. He totally misunderstands the meaning of فاستجيب فى يوم دعاؤه , translating it as "then he was responded on the day he prayed", producing thereby an incomprehensible version. Moreover, he unidiomatically renders واستقر فى بطن الأم سر الصبى الموعود as "Thus the secret of the promised boy was instilled in the belly of the mother", unnecessarily inserting "Thus" and using "instilled" for استقر rather than "conceived". He furthermore literally renders فى بطن الأم as "in the belly of the mother" which sounds archaic. Badawi, in contrast, translates the unit satisfactorily and idiomatically except that he disregards سر in his rendering of the last sentence. It would be better to render it as "One day his prayer was

answered and the mother conceived the secret of the long-awaited son". Both translations provide footnotes explaining the meaning of Nimat and Atiyyat.

حينئذ مات أبى ، وهو لا يعلم أنه فاز بأمنيته - أوفى جهده على الغاية ، وتحقق الغرض من -5 وجوده ، وكان ثمن انطلاق السهم تمزق الوتر المشدود ، وإن سعادة الأفراد لا وزن لها فى تسلسل الأجيال.

Student: My father then dead without knowing that he has got his wish - he has done his atmost effort, and the purpose of his existence has been come true, and the value of outgoing arrow was the renting out of the over stressed string and the bliss of the persons has no importance of the sequence of the generation.

Badawi: Soon afterwards my father died, not knowing whether or ot his wish had been fulfilled. He did his best and realized the object of his existence. The arrow was shot ,but the price was the cracking of the strained bow. The happiness of individuals does not count provided life goes on from one generation to another.

The student's translation is unidiomatic. He disregards حينئذ and confuses the noun "dead" for the conjugated verb "died". In addition to his confusion of the veries morphological catgeries in the target language, he sometimes shows very little understanding of the mechanics of TL tense; consider for instance his "has been come true" for "has come true". He misunderstands the metaphor implied in the original text and his literal translation of it virtually distorts the overall meaning. He could have been more successful in the translation of the metaphor in question had he been more concerned with the elements of the metaphor rather than the sequence of words in terms of which it has been expressed in the original. His translation of وإن سعادة الأفراد لا وزن لها فى تسلسل الأجيال as "and the bliss of the persons has no importance of the sequence of the

generations" is completely unidiomatic. Badawi ,however, translates the unit satisfactory and conveys the metaphor in a more apt manner .

Alternative Translation:

At that time my father died . He had done his final effort not knowing that his wish had been fulfilled. The arrow had been shot from the strained bow string at the cost of breaking it. The happiness of individuals was an insignificant sequence from one generation to another.

ولم أكد أوظف بالحكومة وأقبض أول مرتب حتى ماتت أمي ، كأنها لم تقو على فراقنا إلا بعد أن -6
اطمأنت على . سرت وحيدا منفردا خلف النعش ، أما شقيقتاي ، نعمات و عطيات فقد بقيتا تتوحان
وتلطمان الخدود وهما متدليتان من النوافذ.

Student: No longer I have been employed by the government and recived my first salary when my mother died, as if she hardly bare to be departed from us till she became reassur we are safe. Whilst I walked by myself alone behind the coffer, my sisters "Neamat" and "Atiat" remained mooring and beating their own cheeks while they are leaning out of the window.

Badawi: I had hadly received my first pay as a civil servant when my mother died. It was as if she wouldn't part with us until she was sure about my future. At the funeral I followed the coffin alone, my two sisters Nimat and Atiyyat, staying behind, wailing and beating their cheeks, as they hung out of the windows.

The student's translation is more or less comprehensible although his main concern is, as usual, still with literal translation, with little attention paid to the meaning of the original. This results in an unsatisfactory rendering of **ولم أكد** ; the latter is translated as "no longer" rather than "sooner", which is in this context the appropriate expression. He unidiomatically renders **سرت وحيدا**

منفردا خلف النعش as "Whilst I walked by myself alone behind the coffer". He translates أما شقيقتاي as "my sisters" disregarding أما and omitting the dual in Arabic as well as the misspelled word "moaring" should be "moaning". On the other hand, his choices of "leaning out" for متدليتان and "window" for النوافذ are more appropriate in this context than Badawi's "hung out" and "windows". Badawi, in contrast, translates the unit satisfactorily, providing the sense of the intended message. The rendering of على فراقنا إلا بعد أن اطمأنت على as "It was as if she wouldn't part with us until she was sure about my future" is less than adequate. The rendering of سرت وحيدا منفردا خلف النعش as "At the funeral I followed the coffin alone" is satisfactory although the insertion of "At the funeral" is unnecessary in this context. Moreover, the choice of "followed" here for سرت and the discarding of خلف imply that the protagonist is somewhat a distant relative or a friend rather than a son. Thus, the paraphrase of the sentence does not actually represent the real meaning of original sentence.

Alternative Translation:

I had hardly received my first pay as an employee in the government when my mother died. It was as if she was unwilling to leave us until she was sure about my future. I walked alone by myself behind the coffin, while my two sisters, stayed behind, wailing and beating their cheeks as they were leaning out of the window.

قومت من ظهرى المنحنى ، وسرت رافع الرأس ، وتقبلت - على القبر - دون ثورة أو غضب -7- وكره ، عبارات التشجيع والعزاء والتوصية بالصبر والرجولة .

Student: I stretched up my hunched back , and I walked with uplifted head and received - on the grave - the sympathy of encourages and advice to be patient and manhood .

Badawi: I staightened my back, bowed with grief, and walked with my head upright. At my mother's tomb I received, without feelings of anger or revolt, the condolences of those who came up to wish me courage and endurance and to advise me to bear my affliction with patience like a man.

The translation of this unit is obviously not clear and difficult to understand because the student leaves out some phrases untranslated. The choice of the words is not equivalent to the original text at all. For instance, The choices of "stretched up" for قامت, "uplifted" for رافع الرأس and "recived" (sic) for تقبلت are inappropriate in this context. Moreover, he does not translate دون ثورة أو غضب وكره. Owing to mother tongue interference he incorrectly uses the preposition "on" rather than "at"; yet his translation of على القبر as "on the grave" is comprehensible and it seems that his choice of "grave" is acceptable and more appropriate than Badawi's choice of the word "tomb". He also disregards عبارات التشجيع والعزاء والتوصية بالصبر والرجولة as "the sympathy of encourages and advice to be patient and manhood". In contrast, Badawi translates the unit meaningfully. His choice of the word "receive" is not wrong, but is not the most convenient equivalent of the source language word تقبلت. It would be more appropriate to use "accept" to convey the sense of the original.

Alternative Translation:

I staightened the hump in my back and walked with my head upright. At the grave, without any anger or revulsion, I was able to accept expressions of courage, condolences and exhortations to bear my loss like a man."

ثم مرت الأيام ، ودرج النسيان بأذياله على الماضي وأهله ، وإذا بي في صحبة شقيقتي من هنا -8 الناس ثلاثتنا في مقتبل الشباب ورونقه ، في مرحه ونزقه ، في جريه وقفزه ، في عطره ونضرته ، تساو طليق ، لا تضغطه شيخوخة مولية ، ولا تأخذ بخناقه طفولة هاجمة.

Student: Then the days elapsed, the forgetness dropped its curtains on the past and its associations. Suddenly I found myself with my sisters, a three of the happiest people in prim and splendor of youth, in its mirth and rashness , running and jumping, عطره and vigor, an absolute equvaleness, neither bygone aging well represses nor rebellious childhood.

Badawi: With the passing of time the previous generation was forgotten . My two sisters and myself were living together and we were all contented . The three of us were young and merry, enjoying the bloom and freshness of youth as well as its lightheartedness. We were almost of the same age ; we suffered neither from the pressure of the old nor the childish aggression of the very young.

The student's translation of ثم مرت الأيام ، ودرج النسيان بأذياله على الماضي وأهله as "Then the days elapsed, the forgetness dropped its curtains on the past and its associations" is unidiomatic owing to a word for word rendering which results in an incomprehensible and unsatisfactory rendition. The translation of وإذا بي في صحبة شقيقتي من أهنأ الناس as "Suddenly I found myself with my sisters" is not quite appropriate or representative of the original sense, as well as fails to translate من أهنأ الناس . He uses the indefinite article rather than the definite in translating ثلاثتنا في مقتبل الشباب ورونقه as "a three of the happiest people in prim and splendor of youth" comprehensibly despite the incorrect spelling of "happiest" and "prim" and the omission of "their" before prim"(sic), which might cause some discomfort to the reader. The rendering of في مرحه ونزقه ، في جريه وقفزه ، في عطره ونضرته ، تساو طليق ، لا تضغته شيخوخة مولية ، ولا تأخذ بخناقاه عطره and vigor , as "in its mirth and rashness, running and jumping , an absolute equvaleness, neither bygone aging well represses nor rebellious childhood" is more or less comprehensible although neither the sentence structure nor the tense is correct. He inappropriately falls back on word for word translation and consequently fails to provide a satisfactory rendition. He

also fails to translate عطره, providing in his version the word in Arabic, as well as incorrectly renders نصرته as "vigor" rather than "bloom". The rendering of لا تضغطه شيخوخة مولية ، ولا تساو تطبيق as "an absolute equivaleness" (sic), and of تأخذ بخناقه طفولة هاجمة as "neither bygone aging well represses nor rebellious childhood" is unidiomatic. Badawi , however, translates the unit satisfactorily notwithstanding his disregard of على الماضى وأهله in translating ، ثم مرت الأيام ، (cf. his "With the passing of time the previous generation was forgotten"). His paraphrasing of فى مرحه ونزقه ، فى جريه وقفه as "as well as its lightheartedness" is an idiomatic choice, though rendering it literally would convey the actual meaning of the phrases composed in rhymed prose. The translation of لا تضغطه شيخوخة مولية ، ولا تأخذ بخناقه طفولة هاجمة as "we suffered neither from the pressure of the old nor the childish aggression of the very young" is less than appropriate. It sounds very much like a misunderstanding of the original sentence and seems to convey an opposite meaning for the intended message.

Alternative Translation:

With the passing of time the veil of oblivion gradually fell on the past and those who belonged to it. I found myself in the company of my two sisters living together as happy people. The three of us were in the prime of youth and its glamor, enjoying life's glee , urge and its vim ; as well as its bloom and freshness of youth. We were almost of the same age; we suffered neither from the pressure of senility nor the aggression of childhood.

كانت نفسى قانعة وجسمى سعيدا . نعيش متلاصقين كصغار القطط وهن عمى . حلقتنا كاملة: 9-
هذه نعمات لبسها دور الأم الحنون فلبسته . وهى أكثرنا رزانة واتزاناً . فى يدها مصروف البيت
وتدبير خزينة. وبقيت عطيات "دلوعتنا الشعنونة" التى من أجلها نحرص - فى خفية منها - على
تذكر أقل رغبة لها ترد عرضاً فى سياق حديثها.

Student: My soul was satisfied and my body was happy. We were sticking together like the kittens when they are still blind. Our link was perfect : this is "Neamat" that the garment of kind mother has dressed her and she had dressed it up. She was the most sedate and the soberst. She was responsible for the expenditure of the house and to the management of the store. "Atiat" remained as our "spoiled reckless" who for her we observed - secretly from her - to remembr the smallest wish that might be mentioned incidentally in the context of her talk.

Badawi: I was perfectly satisfied and I enjoyed a feeling of physical wellbeing. We lived close to one another like blind kittens. Our circle was complete: There was Niamat , on whom the role of a kind mother was imposed and it fitted her perfectly. She was the quietest and most balanced of us all. She did the budgeting and huosekeeping. Then there was Atiyyat , our spoilt baby; without her knowing it we used to remember carefully The slightest wish she casually expressed in the course of conversation.

The student's version is, as usual, a word for word translation, but nevertheless comprehensible. He neither provides a correct sentence structure nor appropriate tense. His choice of vocabulary is unsatisfactory and does not match the meaning of the intended message. For instance, the choice of "our link" for حلقتنا, "the garment" for لبسها and "dressed her" for فلبسته; as well as "soberst" for اتزاننا is incorrect. The rendering of في يدها مصروف البيت وتدبير خزينة as "She was responsible for the expenditure of the house and to the management of the store" is totally unidiomatic. Here, he fails to grasp the meaning of وتدبير خزينة, translating it as "and to the management of the store". The translation of وبقيت عطيات "دلوعتنا الشعنونة" التي من أجلها نحرص - في خفية منها - as "Atiat remained as our "spoiled reckless" who for her we observed - secretly from her - to remembr the smallest wish that might be mentioned incidentally in the context of her talk" is less satisfactory. This is due to the choice of such words as "reckless" for الشعنونه

and "context" for سياق. The student seems that to have a problem in the use of relative clauses (cf. his "who for her we observed"). Badawi translates the unit idiomatically, preserves the sense of the original, and his choice of the vocabulary seems on the whole appropriate.

Alternative Translation:

I was utterly contented and I felt great. We were living on top of one another like blind kittens. Our life was complete. There was Niamat, on whom the role of an affectionate mother was thrust and who fulfilled it to perfection. She was the most serene and balanced of us all. She was in charge of the budget and housekeeping. Then there was Atiyyat, "our spoilt baby" unbeknown to her we used to take the utmost care in remembering the slightest wish she casually expressed in the course of her conversation.

وفى بعض الأحيان أضع رأسى على ركة عطيات فتعبث بأصابعها الطويلة فى شعرى ، كأم -10 رأسه وتناغيه .. بجانبنا نعمات تغمرنا بابتساماتها الحلوة وهى تخطى لى بعض ملابسى القرد تطفى الداخلية . لو تركنا لأنفسنا لعشنا سعادة فى هناء يكمل بعضنا بعضا ، ولكن كيف يتأتى ذلك وفى الناس إخلاص ومحبة ورغبة فى مساعدة الغير ، وتطوع لعمل الخير والتحريض عليه !!

Student: Sometimes I put my head on "Atia's" knee. She played with my hair with her long fingers like the mother of the monkey that delouse its head and talk tenderly to it. "Neamat" beside us flooding us with her pretty smile while she was sewing some of my underwear. If we were left to ourselves , we would live happy in bliss complete each other ,but how this arrise while the people has sincerity, love and desire in helping the others, and volunteering for doing and stimulating good!!

Badawi: Sometimes I would lay my head on Atiyyat's knee while her long fingers would play with my hair, like a monkey lovingly searching its offspring's head for fleas. Beside us Nimat would be sitting smiling sweetly at us while sewing some underwear for me. If we had been left alone we would have continued to lead this happy life in which we complemented one another.

But how could we have been left alone in a world inhabited by people who sincerely and kindly wish to help others, and who volunteer to do and to encourage what they think is good for them.

The student's translation is conspicuously literal, but to some extent acceptable. He uses the simple past in translating وفى بعض الأحيان أضع رأسي على (cf. رغبة عطيات فتعبث بأصابعها الطويلة فى شعري ، كأم القرد تطفى رأسه وتتأغيه his "Sometimes I put my head on "Atia's" knee. She played with my hair with her long fingers like the mother of the monkey that delouse its head and talk tenderly to it"), whereas use of the pluperfect would have been more appropriate. His disregard of the clitic "ف" in the verb تعبث results in producing an inconsequential sentence. His choice of the verb "talk" for تتأغيه and "delouse" for تطفى is not appropriate and does not convey the sense of the original. It would be better to use the verb "croon" and "searching for fleas" respectively. The rendering of تغمرنا بابتساماتها الحلوة as "flooding us with her pretty smile" is comprehensible, but the choice of "flooding us" for تغمرنا is literal and unidiomatic. His translation of the conditional sentence is not quite right because syntactically The use of "were" + "would" in rendering لو تركنا as "If we were left to ourselves, we would live happy in bliss complete each other" is inappropriate. It would be better to use "had" + "would have " to convey the sense of the intended message. Furthermore, the translation of لعشنا سعادة فى هناء يكمل بعضنا بعضا as "we would live happy in bliss complete each other" is unsatisfactory owing to word for word rendition which results in an inappropriate sentence structure and a poor equivalent for يكمل . The translation of ولكن كيف يتأتى ذلك وفى الناس as "but how this arise while the people has sincerity, love and desire in helping the others, and volunteering for doing and stimulating good" is somewhat comprehensible, although the rendering of يتأتى ذلك as "this arise" is anything but correct.

Badawi's translation is satisfactory, but he does not translate the word تتأغيه which means (to whisper or sing tenderly to). The translation of بجانبنا نعمات as "Beside us Nimat would be sitting smiling sweetly at us" conveys the message, but he overlooks تأغمرنا and the insertion of "sitting" seems redundant in this context because the sense is already embedded in بجانبنا that he translates as "beside us". The rendering of ولكن كيف يتأتى ذلك وفي الناس as "But how could we have been left alone in a world inhabited by people who sincerely and kindly wish to help others, and who volunteer to do and to encourage what they think is good for them" is a satisfactory but long-winded paraphrase. It appears that his rendering of يتأتى ذلك as "we have been left alone in a world inhabited" is an overtranslation.

Alternative Translation:

Sometimes I put my head on Atiyyat's knee while her long fingers would play like a monkey croon searching its offspring's head for fleas. Beside us Nimat would shower us with her sweet smiles and sewing some underwear for me. If we had been left alone we would have lived happily complementing one another. But how would this happen when people possess sincerity, affection and wish to help others, and would volunteer to do and encourage good deeds.

11- أخذت وأنا خائف أتطلع إلى عيون شقيقتي على غفلة منهما وأسأل نفسي:

- هل هذه العيون ظامئة جائعة؟

خيل إلى في بعض الأحيان أن نظرتهما الناطقة تخرس فجأة وتشرذ في الفضاء ، وأن تحت وشى هذه النظرات الجميلة يختبئ قزم الحزن والحرمان له عين البوم وأسنان الفأر وعناد الثور ونزق الجدى .. أيها الشيطان الأسود ! مهما ترواغ فلن تخفى على بعد الآن!

Student: I scaredly started looking at my sisters eyes unwares and I wondered?
- Are these thirsty and hungry eyes?

Sometimes I thought that their speaking glances kept silent suddenly and went astray in the space, and under the embroideries of these glances there was a dwarf of grief and deprivation hidden. It has an eye of owl, teeth of mouse , stubbornness of ox and rashness of kid... oh! black devil ! whatever you cheat you will never concealed from now on .

Badawi: I then started to steal anxious looks at my sisters' eyes and ask myself if they gave the impression of hunger and thirst. It seemed to me at times that they suddenly appeared to be lost and distracted and that behind their pretty looks there lurked a hidden dwarf of sadness and deprivation; it had the eye of an owl and the teeth of a rat, the obstinacy of a bull and the lust of a goat. From now on this black devil could not remain hidden from me.

The student's translation is satisfactory despite his inappropriate rendering of *خائف* as "scaredly"; the choice of "apprehensively" would have been better. His translation of *على غفلة* as "unwares" is neither semantically apt nor spelled correctly. The rendering of *خيل إلى في بعض الأحيان أن نظرتهما الناطقة تخرس فجأة وتشرذم في الفضاء* as "Sometimes I thought that their speaking glances kept silent suddenly and went astray in the space" is basically a word for word translation with the result being an unidiomatic rendition of the meaning intended in the original. He also mistranslates *وأن تحت وشى هذه النظرات الجميلة* as "and under the embroideries of these glances", using "embroideries" for *الجميلة* rather than the more appropriate word "pretty" and literally rendering *تحت* as "under" rather than the contextually more suitable "beyond" or "behind", and disregarding *يختبئ قزم الحزن والحرمان له عين البوم وأسنان الفأر وعناد الثور . وشى* . His translation of *ونزق الجدى* as "there was a dwarf of grief and deprivation hidden. It has an eye of owl, teeth of mouse , stubbornness of ox and rashness of kid" is more or less comprehensible although the sequence of tenses is inappropriate and the choice of "mouse" for *الفأر* ,and "ox" for *الثور* are less than satisfactory in this context. His rendition of *أيهما ترواغ فلن تخفى على بعد الآن* as "oh! black

devil! whatever you cheat you will never concealed from now on" is inadequate on counts of tense, choice of vocabulary and word order. Badawi's translation is somewhat comprehensible, even though it dispenses with some of the original text, e.g., *الناطقة* and *مهاترواغ*, and involves several redundancies resulting from his habit of using two words when a single one would be more appropriate and would do more justice to the original, e.g., "ask myself" rather than simply "wonder" for *أسأل نفسي*. The metaphor and the visual image associated with it in the original has somewhat lost its vividness in his version as a result of both mistranslating some words such as *تخرس فجأة*, and inserting uncalled for words such as "appeared to be".

Alternative Translation:

I started looking at my sisters eyes apprehensively and furtively and wondered at their impression of hunger and thirst. I often imagined that their eyes fell suddenly silent and distracted and that behind those beautiful looks there was hidden an invisible dwarf of sadness and deprivation that had the eye of an owl and the teeth of a rat, the stubbornness of a bull and the impetuosity of a goat. This black devil, however devilish he might be, would no longer shun me from now on.

رسمت لنفسى برنامجا وصممت على تنفيذه دون استشارة أحد حتى شقيقتى . لن ألبأ إلى -12
الأقارب ، فهم - كما يقول المثل - عقارب، ولا إلى الخاطبة ، فهي سمسار بين عجزة ، أليست
المشكلة أن الزوج الصالح لم يأت إلينا ؟ إذا فلنبحث عنه ، ولنذهب إليه ، وفي موطنه ، ولو أدى
الأمر إلى اصطياده احتيالا .

Student: I planned a program for myself and I determined to carry it out without consulting anyone even my sisters. I will never turn to my relatives, they - as the proverb said- are scorpions, and never to the matchmaker because she is a broker among hags. Isn't the problem that the virtuous husband hasn't come to us? So let's looking for him, let's go to him in his home even if this matter lead to hunt him by trick.

Badawi: I drew up a plan which I made up my mind to put into effect without the advice of anybody, not even my sisters. I decided to seek the help of neither my relations - relations being, as the saying goes, scorpions - not the match-maker who is the agent of the helpless. Wasn't the problem that the suitable husband never sought us? In that case the thing to do was to search for him , to go to him whenever he was, even if that meant having to waylay and catch him.

Both translations are satisfactory. The student, however, employs the past tense where simple present is called for (cf. his "as the proverb said"). Moreover, his translation of *لن ألبأ* as "I will never" seems to impute to the source text information never originally meant; "I would not" is more in accord with the sense of the SL text. He also imposes extra information to the original in his translation of *ولا إلى الخاطبة ، فهي سمسار بين عجزة* by inserting "never" (cf. his "and never to the matchmaker because she is a broker among hags"). He misunderstands the meaning of the sentence mistranslating *عجزة* as "hags" and rendering *سمسار* as "a broker" rather than "an agent", a more appropriate choice in this context. The rendition of *أليست المشكلة أن الزوج الصالح لم يأت إلينا ؟* as "Isn't the problem that the virtuous husband hasn't come to us?" is satisfactory except for the incorrect tense, i.e. the use of "Isn't" rather than "Wasn't" and "hasn't" rather than "had never". His rendition of *إذا فلنبحث عنه ، ولنذهب إليه ، وفي موطنه ، ولو أدى الأمر إلى اصطياده احتيالا* as "So let's looking for him, let's go to him in his home even if this matter lead to hunt him by trick" is less than idiomatic but nevertheless somewhat comprehensible. It appears that his reliance on literal translation, as usual, results in an inappropriate tense and sentence structure in his version. Despite his "hunt and trick" for *اصطياده احتيالا* and "in his home" for *في موطنه*, and his less than idiomatic translation of *ولو أدى الأمر* as "even if the matter", the student presents a comprehensible translation and maintains the meaning of the original. The source language text is, on the other hand, better represented in Badawi's translation. The rendering of *الزوج الصالح* as "the

suitable husband" is comprehensible, though the choice of "suitable"for الصالح is simply a paraphrase and does not actually convey the real meaning that a word like "virtuous" or "worthy" would in this context.

Alternative Translation:

I drew up a plan for myself and I determined to put it into effect without the advice of anybody, not even my two sisters. I would not seek the help of my relatives-they as the proverb says are, like scorpions- not the match-maker who was the agent for the helpless. Wasn't the problem that the worthy husband never sought us? Consequently, let's search for him, go to him at his place, even if he had to be caught by guile.

عن إبنك يا درب الحجر ! لقد ألغى الرق فأعتقنا لوجه الله! وأنت أيتها الصناديق والشكجات، -13
وأنت أيتها الشمعدانات والمرابا المذهبة ، وأنت أيتها الكنبات والمقاعد المطعمة بالصدف ، منك إلى
صالة المزاد خطوة مباركة! وداعا. وداعا . فنحن فى دار كل مقام فيها قصير ، وكل صحبة إلى
فراق.

Student: Excuse me "Dareb El Hajar" ! the slavery has been called off, so free us for the sake of God! and you boxes and شكجات , candle sticks and glided mirrors , sofas and seats inlaid with shells from here to the auction, a blessed step! Farewell. Farewell. We are in this world which each sajour is short, and every company are toward separation.

Badawi: By your leave, my old lane,for the love of God set us free, since slavery has been abolished! And you old boxes and chests, old chandeliers and gilt-edged mirrors, old-fashioned sofas and chairs with pearl inlays, may your journey to the auction room be a blessed one! I bid you all farewell ! This world is a place where nothing lingers long, whee every companionship must end in parting.

The student's rendition is more or less comprehensible although employing "call off" rather than "cancel" or "abolish" for ألغى mars the general meaning of the overall unit. He also keeps the word order of the original which causes

discomfort to the target language reader. The rendering of *وأنت أيتها الصناديق والشكجات، وأنت أيتها الشمعدانات والمرايا المذهبة، وأنت أيتها الكنبات والمقاعد المطعمة* as "and you boxes and شكجات candle sticks and glided mirrors, sofas and seats inlaid with shells from here to the auction, a blessed step! Farewell. Farewell" is less than satisfactory but still comprehensible. Here, he fails to render *شكجات* and inappropriately uses "candle sticks" for *الشمعدانات* rather than "chandeliers" and "glided" for *المذهبة* rather than "gilt". The translation of *فنحن في دار كل مقام فيها قصير، وكل صحبة إلى فراق* as "We are in this world which each sajour is short, and every company are toward separation" is unidiomatic; the first part of the sentence is somewhat satisfactory, but the rest of the sentence is however syntactically and semantically wrong. The use of the (are) instead of (is) is ungrammatical. The meaning is conveyed by both of the translations but Badawi's translation is more adequate despite his use of the word "love" instead of "sake", a regular idiomatic usage. His choice of "pearl" for *الصدف* rather than "sea-shells" is inappropriate. The translation of *منك إلى صالة المزاد خطوة مباركة!* as "may your journey to the auction room be a blessed one!" is comprehensible although the choice of "one" for *خطوة* is not the best or the most desirable choice in this context.

Alternative Translation:

With your permission *derb el hajar*, for the sake of God set us free, since slavery has been cancelled. Farewell, farewell to you all, old boxes and chests, chandeliers and gilted mirrors, sofas and chairs inlaid with sea-shells, may your departure to the auction room be a blessing step. This world is a place where nothing lingers long, where every companionship must end in parting.

جاء وزوجته، سيدة نصف، حنت على أختي حنو الأم الرعوم، دعنتا لشرب الشاي عندهم -14
وقالت وهي تنصرف:

- عسى أن تكون ابنتى سنية قد عادت من الاسكندرية فأقدمها إليكم .
 حاولت ألا يظهر غمى على وجهى . كنت أنتظر أسماء رجال لا نساء . وقلت فى نفسى: "فلتكن
 زيارتنا الأولى هى والأخيرة، فلم أجد هنا من أجل التزاور مع عائلة ليس لديها رجال"

Student: He came with his wife, middle aged lady. She felt pity for my sisters like a tender mother , she invited us to have drink tea with them and she said while she was leaving:

- I hope Sania my daughter has returned from Elxandra to introduce her to you. I tried not to appear my sorrow on my face. I was waiting for names of men not women. I said: "Our visit will be the first and the last, I didn't come here for exchange visits with manless family"

Badawi: He came accompanied by his wife, a middle aged woman who treated my sisters like an affectionate mother. She asked us to tea , and as she was leaving she said: "I hope that my daughter, Saniyya, will have come back from Alexandria by then, so that I may be able to introduce her to you"

I tried not to show my disappointment, for I had hoped to hear the names of men mentioned, not of women. "Let it be our first and last call on them, then," I thought. "I have not moved here to exchange visits with families that have no male members."

The student's translation of the unit leaves much to be desired . The rendering of جاء وزوجته، سيدة نصف ، حنت على أختى حنو الأم الرءوم as "He came with his wife, middle aged lady. She felt pity for my sisters like a tender mother" is problematic in a number of respects: first, حنت is disregarded and الرءوم is inappropriately rendered as "tende" (sic) rather than "affectionate", and the pronoun "she" is incorrectly employed in lieu of the appropriate relative pronoun "who". He inappropriately translates دعنا لشرب الشاي عندهم as "she invited us to have drink tea with them"; failing to realise that "to have " here conveys the meaning of لشرب الشاي , he incorrectly inserts the verb "drink" after "to have", ending up with a sequence of two verbs implying the same thing.

His rendition of "I hope Sania my daughter has returned from Elxandra to introduce her to you" is somewhat comprehensible, although he fails to pay attention to the conditional mood used in the original. Moreover, his translation of "I tried not to appear my sorrow on my face. I was waiting for names of men not women. I said: "Our visit will be the first and the last, I didn't come here for exchange visits with manless family" is more or less comprehensible although he incorrectly opts for the verb "appear" rather than the more correct "show". This choice of lexicon can be attributed to native language interference; the Arabic verb *يظهر* like the semantically close verb *يبدو*, might equally mean "to appear", "to be manifested", "to seem" and "to show up", among others. The word "My sorrow" is also an inappropriate equivalent expression for *غمى*; "my disappointment" would be a better choice in this context. The translation of the above unit involves some grammatical mistakes such as missing out on an indefinite article before the expression "manless family". On the whole, he achieves a satisfactory translation in spite of the inappropriate rendering of certain phrases such as "waiting for names" (instead of "I was expecting names"), and "our visit will be the first and the last" (instead of " This better be our last visit.") and finally, "with manless family", (instead of " with a family that has no men"). Badawi's translation expresses the intended message more or less satisfactorily, although his " families that have no male members" for *عائلة ليس لديها رجال* might seem contentious in this context.

وجاءت سنية ، أيتها الناس ! لا تبخلوا على بكرمكم وطيبيتكم. أشفقوا على شاب قليل الخبرة -15 والتجربة مثلى ، ولا تبتسموا إذا وصفت لكم اضطرابي أمامها وحيرتي.
 ماذا أقول؟ كان اللقاء هو بدء تاريخ حياتي ، ما قبله جاهلية معتمة ، وما بعده نور وإشراق.
 أحدثها وأسارقها النظر ، وإلا كيف تقوى عيناي العاشيتان على مواجهة هذا الجمال كله؟ كنت

Student: Sania came, oh people! don't skimp on your generosity and kindness. have mercy upon an inexperienced and naive man as me, don't smile if I have described to you my confusion in front of her.

What should I say?

This meeting was the beginning of my life history, what preceding was dark pre-Islam, what following is light and shine. While I was talking to her I looked at her stealthily; otherwise, how could my eyes face all this beauty?

I was beside her like a wet puppy put in the sun...

Badawi: There I saw Saniyya . I hope the world will be charitable enough and have some pity for an ill- experienced young man like myself, and not smile desivisively at the feelings of embarrassment and confusion which I experienced in her presence.

How shall I put it ? Our meeting marked the beginning of life for me; what had gone before it was utter darkness and what came after it was brightness and light. I stole glances at her as we talked; my half blind eyes not daring to face so much beauty.

Beside her I felt like a wet puppy placed in the sun.

The student's translation of *وجاءت سنية ، أيها الناس ! لا تبخلوا على بكرمكم وطيبينكم* as "Sania came, oh people! don't skimp on your generosity and kindness" is unidiomatic; he not only disregards the conjunction *و* at the beginning of the sentence, but inappropriately uses "oh" for *أيها* and "don't skimp" for *لا تبخلو* .

Overall , he fails to convey the sense intended in the original sentence. The translation of *أشفقوا على شاب قليل الخبرة والتجربة مثلي* as " have mercy upon an inexperienced and naive man as me" illustrates that the student seems to be capable of translating satisfactorily. The only problem here is the choice of "as me" where " like me or myself" would be a more appropriate rendition for *مثلي*. He also renders *ولا تبتسموا إذا وصفت لكم اضطرابي أمامها وحيرتي* as " don't smile if I have described to you my confusion in front of her" less satisfactorily ,

disregarding وحيرتى and using "descriped" (sic) rather than "described". The rendition of ماذا أقول؟ كان اللقاء هو بدء تاريخ حياتى ، ما قبله جاهلية معتمة ، وما بعده نور وإشراق. أحدثها وأسارقها النظر ، وإلا كيف تقوى عيناي العاشيتان على مواجهة هذا الجمال كله؟ كنت بجانبها كالجرو المبتل يوضع فى الشمس... as "What should I say? This meeting was the begining of my life history, what preceding was dark pre-Islam, what following is light and shine. While I was talking to her I looked at her stealthely; otherwise, how could my eyes face all this beauty? I was beside her like a wet puppy put in the sun..." is unidiomatic. The translation of this particular unit clearly exemplifies the critical importance in understanding of the overall meaning of the SL text in the rendering of a satisfactory translation in general and the problems that insue from the absence of such understanding in particular . Unless a good understanding of the meaning of either the unit as whole of the verious parts making up this unit is achieved, a mistranslation and consequently a distortion of the message inherent in the original text is bound to occur. This is precisely what seems to have happened in connection with the translation of the last unit. In failing to appreciate the analogical reference to جاهليه and its semantic relevance within the larger context of the unit , he inevitably produces a translation that not only diverges from the SL text ,but which somewhat distorts it. His literal rendering of كنت بجانبها كالجرو المبتل يوضع فى الشمس as "I was beside her like a wet puppy put in the sun" is comprehensible and almost the same as Badawi's except that the latter translates the sentence more idiomatically. This unit as a whole does not seem to provide a desired version of the original message. Badawi's translation , on the other hand, is idiomatic, although the rendition of قليل الخبرة والتجربة as " ill-experienced" seem to be less than fully appropriate in this context. The message is nevertheless satisfactorily conveyed .

Alternative Translation:

Then Saniyya appeared. I hope you will be charitable enough and have some pity for an inexperienced and naive young man like me, and not to ridicule me if I told you about my embarrassment and confusion before her.

What shall I say?

This meeting was the beginning of my life. What preceded it. All that had gone was dark ages. What followed was radiuzn. Beside her I was like a still wet puppy placed in the sun."

16- ما كنت أدرك قبل رؤيتها أن اللباس من الفنون الجميلة ...
 كأن جسدها تمنى فكان ثوبها تحقيق أمنيته ، وكان الثوب نفسه انتهى ، فكان هذا الجسد خليلته التي
 وجد لديها السكينة وطعم الحياة .. ثوب كم أبدى وكم أخفى ! استدار عليها يكاد يأسرها ، فإذا
 أسيرته طليقة تتحكم فيه. هابط إلى أن يقف حيث يتأرجح الذيل بين الكتمان والإفصاح، وحذاء تغنيك
 أناقته عن التساؤل عما يداريه.

Student: I haven't preceive before seeing her that cloths are fine arts...

as if the body wished , her dress was the fulfillment of his wish; or the dress desired ,this body was his parsinour that found with her the repose and the taste of life.. a dress how much it has closed and how much it has enclosed it descending till stand where the train swings between the secrcy and expression, shoes its style satisfy you asking about it hide.

Badawi: Before I met her I had never realized that dressing was one of the fine arts; her frock was, as if it were , a wish of her body come true, or rather it was as her frock itself had found its fulfilment and known the taste of life on the body it desired. Admirably it revealed certain parts of her body and hid others. It enveloped her as if imprisoning her, and yet its captive was at the same time its mistress. It hung down to the point where it neither revealed nor hid too much. Her shoes were so smart that you never felt the need to wonder about the kind of feet they covered.

The student fails to translate the unit satisfactorily, owing to his limited linguistic knowledge in the target language and notwithstanding his falling

back on on word for word rendition. For instance, though his translation of ما كنت أدرك قبل رؤيتها أن اللباس من الفنون الجميلة as "I haven't preceive before seeing her that cloths are fine arts" and of كأن جسدها تمنى فكان ثوبها تحقيق أمنيته فكان هذا as "as if the body wished her dress was the fulfillment of his wish or the dress desired, this body was his parsinour that found with her the repose and the taste of life" is somewhat comprehensible, it is unfortunately far from adequate. Neither the choice of some vocabulary represents the actual meaning of the original nor is the unit as a whole rendered coherently. Furthermore, in his translation of ثوب كم أبدى as "a dress how much it has closed and how much it has enclosed ", he misunderstands the meaning of the sentence, translating كم أبدى as "how much" instead of "admirably". His overlooking of استدار عليها يكاد يأسرها فأدا اسيرته as "it descending till stand where the train swings between the secrcy and expression, shoes its style satisfy you asking about it hide." is anything but satisfactory. In general, the sentence structure, the sequence of tenses as well as the choice of vocabulary are inappropriate. Badawi translates the original lucidly and comprehensibly, although he mistranslates فإذا أسيرته طليقة تتحكم فيه as "and yet its captive was at the same time its mistress". The latter would have been better translated as "and its captive was equally its master" .

Alternative Translation:

Before I met her I had never realised that the manner of dressing was one of the fine arts; her dress was, as it were, a wish of her body came true, or rather it was as if this body became the mistress of her dress itself which had found its fulfilment and known the taste and tranquility of life. Admirably, the dress

unveiled certain parts of her body and covered others. It enfolded as if imprisoning her, but even so its prisoner was commanding it. The dress hovered so that it hung down between concealment and exposure; and the shoes were of such beauty that you never felt the need to wonder about what they conceal.

لم تهتم بي كثيرا . وما وجهت لي غير نظرة أو نظرتين . ومع ذلك عندما انصرفتم وأنا أجز -17- رجلى جرا - كنت شاعرا بتعب من جس دقيق تناول روحى وجسدى بأصابع توهم أنها تمسح وتربت وهى تنفس وتنقب .. شعرت أننى عريت ، وقلبت ظهرا لبطن ، وفحصت واختبرت ، قيست قامتى ، وسيرت ، وزنت ، وكيلت عركت وعضضت بالأسنان ورننت على الأرض..

Student: She didn't pay much attention to me. and didn't look at me except one or two looks. but when I left - tag my legs hardly- I felt tired from an accurate palpation treated on my soul and body with fingers which was imagined it stroke and pat while it slip and search... I felt I was naked and turned upside down, tested and examined my high has been measure and weighed.

Badawi: She did not pay much attention, she looked at me only once or twice, Yet when I left, painfully dragging my feet away. I felt tired as if someone had been feeling my soul and body, as if fingers had been stroking me searchingly. I felt I had been denuded and turned inside out and carefully examined my height had been measured, my weight taken and my depths fathomed. I felt I had been tested like a coin, rubbed, bitten with the teeth and dropped on the ground to see if I sounded false or not.

The student's translation is unsatisfactory. He provides a poor translation of *وما وجهت لي غير نظرة أو نظرتين*, rendering it as "and didn't look at me except one or two looks" and translates *قلبت ظهرا لبطن* as "[I was] turned upside down". A closer look at his translation vis-a-vis the original reveals unhealthy reliance on word for word rendition that often verges on what looks like a mechanical transliteration of the original into the target language. A more appropriate translation of the above would have been "he gave me only one or two looks" or "she looked at me no more than once or twice" and I had been

turned inside out" respectively. It is very hard to make anything of his translation of *ومع ذلك عندما انصرفت وأنا أجر رجلى جرا* as "but when I left - tag my legs hardly" is unsound. He fails to maintain the sequence of tense and confuses adjectives with nouns; consider for instance absence of concordance between verb and subject in his "with fingers which was imagined" and his confusion of adjectives with nouns in his "my high has been... weighed". He also does not translate *عركت وضضت بالأسنان ورننت على الأرض*, and again, one can only hypothesise that he either unwittingly overlooked it or find it too difficult to translate and choosing thereby to discard it. It is evident that these errors and problems might be attributed either to an insufficient experience in the TL or to first language interference. Badawi's translation of this unit is idiomatic, although his rendering of *رننت على الأرض* as "and dropped on the ground to see if I sounded false or not" seems to be less than adequate. The sense of the intended message might be better captured if the latter had been translated as "and rung on the ground to be assayed."

ولما دخلت شقتنا ، حانت منى التفاتة الى أختى فقلت فى نفسى - والأسى يملوها- ما ينقصهما -18 والله الا أن تطول الضفيرة ، ويغضى الجورب السميك الركبة ، لتبوا شابتين من الريف.. من غد ان شاء الله سأعنى بتوجيههما الى الاعتناء بهندامهما وزينتهما والا كان فشل برنامجى المرسوم محققا.

Student: When I entered our flat I happened to turn around to my sisters then I said in myself which full with sorrow - by God they need only to long the braid, and the tick socks cover the knee, to seen as a country girls... tomorrow God willing I would take care of leading them to look after their neatness and idoring or the failur of my planing program would certainly.

Badawi: When we were back in our flat I looked at my sisters and thought ruefully : " they only need to have a longer plait and the thick stockings coming up above the knee for them to look like village girls. From tomorrow , God be

willing , I shall make a point of directing them to take more care of their clothes and their make up ,otherwise, my scheme is bound to fail."

The student provides an unsatisfactory rendition of the above unit owing to an inappropriate sentence structure and choice of vocabulary, revealing his poor command of the mechanics of the target language. e.g, "then I said in myself". Here, the use of the preposition "in" is inappropriate. This may indicate a mother tongue interference because Arab speakers often confuse prepositions such as (in and to). Next, The translation of ويغطى الجورب السميك الركبة as "and tick socks cover the knee" is less than appropriate; the latter would have been better translated as "The thick stockings covering the knee." His choice of the word "socks" is comprehensible although he fails to distinguish the difference in meaning for الجورب regarding the gender which is embedded within the context of the sentence in particular, and the unit as whole. The rendering of من غد ان شاء الله سأعنى بتوجيههما الى الاعتناء بهندامهما as "tomorrow God willing I would take care of leading them to look after their neatness and idoring or the failur of my planing program would certainly" is unidiomatic because neither the word order nor the choice of vocabulary is correct in this context. Badawi translates the unit satisfactorily and his choice of vocabulary seems on the whole appropriate.

هجمت عليها ذات يوم وهى سائرة وأمسكتها من ذراعها . لمسة فيها رعشة الغيظ والأمل . -19
وقلت لها صارخا:

- ماذا تظنين ؟ أجرى وراءك طول العمر ؟ أليس لى عمل فى هذه الدنيا إلا أن أسير فى ركاب
حضرتك ؟ العفو ! الآن أريد كلمة واحدة : نعم أو لا .
فنظرت إلى وابتسمت

زرت معها معالم القاهرة فكأننى سائح يجوس خلال مدينة مجهولة ساحرة لم يكن يعرفها من
قبل

Student: One day when she was walking I attacked on her and caught her arm. a touch on it a termor of both rage and hope. and I cried:

- What are you think? Should I run after you all the life? have I no job in the life but walking فى ركاب حضرتك؟ Pardon! now I want one word : yes or no.

She looked at me and smiled

I visited with her the features of Cairo as if I was a tourist explore through a magic and foriegn city which he didn't know before

Badawi: So one day I rushed at her as she was walking in the street and held her arm with mixed feelings of anger and hope and burst out saying: " What do you think? Am I to go on chasing you all my life? Have I no other job on earth but to follow in your ladyship's train? Please, forgive me. I only want one word from you; either yes or no."

She looked at me and smiled.

When I visited the sights of Cairo with her I felt like a tourist exploring a strange and magic city, that was totally new to him .

The student translates the unit inadequately. The rendering of هجمت as "attacked" rather than "rushed" is inappropriate. He fails to render the question correctly and ,as usual, relies pmarily on word for word rendition in translating ماذا تظنين؟ أجرى وراءك طول العمر؟ أليس لى عمل فى هذه الدنيا إلا أن أسير فى ركاب (cf. his "What are you think? Should I run after you all the life? have I no job in the life but walking فى ركاب حضرتك؟ Pardon! now I want one word : yes or no") as well as leaves out فى ركاب حضرتك untranslated. His "Pardon" for العفو is less than appropriate lexicon choice in this context. The translation of زرت معها معالم القاهرة فكاننى as "I visited with her the features of Cairo as if I was a tourist explore through a magic and foriegn city which he didn't know before" is comprehensible, but his translation of معالم and مجهولة as "features" and "foreign" respectively is neither the most desirebale rendering nor completely true to the original. The translation, in general, also suffers from a number of glaring grammatical errors that generally betray deficient

grasp of specifics of the TL grammar; consider for instance, his "what are you think?" and "I was a turist explore". Badawi's rendition is more appropriate and consititues a better representation of the sense of the original, notwithstanding his unnecessary insertion of the redundant phrase "in he street" and his rendering of فى ركاب حضرتك as "to follow in your ladyship's train", and of العفو as "Please, forgive me", which do not seem quite true to the original expressions.

Alternative Translation:

One day I rushed at her while she was out walking and grapped her arm with mixed feelings of anger and hope and shouted at her:

"What do you think? Am I to spend my entire life chasing you ? Don't I have any other concern on this earth but to walk in your shadow. Excuse me! I need you to tell me one word only , yes or no."

She looked at me and smiled.

On visiting the Cairo sights with her I felt like a tourist exploring a strange and magic city that was totally new to him.

20-

قالت لى ذات يوم :

- ما العمل إذا ؟ إن بابا يرفض بتاتا لأنك موظف صغير ، ومرتبك قليل ، ولايدرى كيف

تقوى بهذا المرتب على المعيشة فى جاردن سيتى ...

ولما رأتنى مطرق الرأس غما ، أضافت تقول :

- ولكن ماما فى صفى ...

وكان القرار أن أنتقل إلى مسكنهم ، على أن تذهب نعمات وعطيات للإقامة مع إحدى خالاتى ...

Student: One day she said to me:

So what should we do? Daddy refuse definitely because you are a little employee with small salary, and he don't know how you can live in Garden City with this salary

She added when saw me heavy noded with worries.

- But mummy is in my side ...

The decision was that I have to move to their flat, Nemat and Atiat should go to live with one of my aunts

Badawi: One day she said: "What are we to do now? My father refuses categorically because you are a jounir civil servant and your salary is small. In fact, he can't understand how you can afford to live in an area like Garden City on your salary." Noticing how disappointed and crest-fallen I looked, she added: "But Mummy is on our side."

It was finally decided that I should move out and take my lodgings with them , and that Nimat and Atiyyat should live with an aunt of mine.

The student's translation is comprehensible, despite the inappropriate rendering of *موظف صغير* as "a little employee" and his use of "with" rather than "on" in translating *ولا يدري كيف تقوى بهذا المرتب على المعيشة في جاردن سيتي* as "and he don't know how you can live in Garden City with this salary". The translation is marred by a string of unfortunate errors of grammar ; consider lack of subject-verb agreement in his "he don't", "daddy refuse", and the incorrect dropping of subject and the indefinite article in his "when saw me" and "a little employee with small salary" respectively. The translation of *ولما رأته مطرق* as "She added when saw me heavy noded with worries" is anything but satisfactory. His translation of *ولكن ماما في صفي* as "But mummy is in my side" is a case of first language interference; he mechanically provides a straightforward TL equivalent for the Arabic preposition *في* with little concern for how that preposition fits in within the structure of the TL. Badawi's translation is satisfactory, even though he disregards *تذهب* and unnecessarily inserts "finally" in the last sentence. The rendering of *على أن* *تذهب نعمات وعطيات للإقامة مع إحدى خالاتي* as "and that Nimat and Atiyyat should live with an aunt of mine" does not represent the actual meaning implied by the original (cf. alternative translation provided below).

Alternative Translation:

One day she said:

"So, what are we to do then?" My dad refuses categorically because you are a junior employee and your salary is small. In fact, he can't understand how you can afford to live in Garden City on your minimal salary." Noticing how disappointing and unhappy I looked, she added: " But mummy is on my side." The decision was to move out to their flat while Nimat and Atiyyat had to go and live with one of my aunts.

كلهم قالوا لى إننى ساعة "كتب الكتاب" كنت شارد اللب ، ثم إذا بى فجأة أبتسم ابتسامة خفيفة ، -21
ظنوها من حرج سؤال المأذون الصريح . لا يعلمون أننى - ولا أدرى كيف - انتبهت إذ ذاك
فحسب ، إلى قسوة الفكاهة ، وهى تنطبق على ، فى المثل القائل :
"راح يصطاد .. اصطادوه .."

Student: All of them said to me that I was absentminded when we contracted the marriage, then suddenly I smiled a light smile, the thought the marriage official's frank question is an embarrassment to me. But they don't know that - and I don't know how - I have perceived just then to the pitilessness of the humor, and it applies to me, in the saying: "He went to hunt ... they hunted him.... ."

Badawi: Everybody told me that during the wedding I looked distracted but then suddenly a faint smile appeared on my face, which they took to be a sign of my embarrassment when the notary asked me a frank question. They did not realize that it was at that moment that somehow I saw the point of the bitter joke in the saying which fitted my case admirably : "The hunter hunted."

The student's translation is more or less comprehensible in spite of his reliance on word for word rendition. The translation, however, betrays an unawareness of appropriate use of tense in English; he not only fails to observe tense mood

,using simple present where simple past or past perfect is called for e.g., his "is" instead of than "was", "They do not know" instead of "They did not know", but also fails to provide the correct conjugated forms ,e.g., "it applies" and "I have perceive". The choice of "a light smile" for ابتسامة خفيفة is wrong and reflects a first language interference in this context. The choice of the verb "perceive ...to" for انتهت, "the pitilessness of the humor" for قسوة الفكاهة and "and it applies to me" for وهى تنطبق على is inappropriate ; "realise" or "become aware of", "a bitter joke" and "which fitted my case" respectively would be appropriate equivalents in this context. His rendering of the saying .. اصطادوه.. .. اصطاد as "He went to hunt ... they hunted him..." is somewhat comprehensible, although he depends, as usual, on word for word translation, which results in the production of a translation lacking in the subtlety and vividness of the doriginal text. The phrases "contracted the marriage and "during the wedding" are completely two different phrases refering to two different cultural traditions. The student's choice seems appropriate and conveys the meaning of the original, but Badawi's translation of كتب الكتاب covers a wider range of activity for the benefit of the target language reader. "During the wedding" implies a greater time scale than that implied in the original; "to contract a marriage" in an Islamic society is simply to register officially that X is the husband of Y. I think Badawi's translation of this phrase is less appropriate semantically and culturally. Furthermore, his translation of انتبهت إذ ذاك فحسب as "that it was at that moment that somehow I saw the point" is both long-winded and inappropriate (cf. alternative translation below).

Alternative Translation:

Everyone told me that I looked distracted during the marriage contract, but then all of a sudden a faint smile crossed my face, which they interpreted as a sign of my embarrassment at the notary's frank question . They little know that

it was then that somehow I realised how the bitter joke in the saying " he set out as the hunter but ended up as the hunted" aptly fitted my case.

The translation output relating to the first short story and examined above confirms more or less the predictions implied in / by the hypotheses formulated in ch.1.7: the linguistic competence, on the one hand, and linguistic experience in TL, on the other, determine in a significant way the structure and quality of the translation production. The student's imperfect command of the target language, in conjunction with his limited language experience in TL have manifested themselves into a translation that is repeatedly marred by grammatical errors, spelling errors and stylistically inelegant expressions. First, with regard to the area of grammar, we found evidence that the student has considerable problems in sorting out the various morphological categories in TL (cf. consider our previous remarks on his confusion of nouns and verbs, among other things, in connection with his translation of unit 5 for instance). Furthermore, the analysis reveals that the student, owing to his less than perfect command of the specifics of English grammar, constantly abuses the correct use and distribution of simple pronouns, relative pronouns, definite and indefinite articles and prepositions, in addition to misusing tense forms and confusing tense structure (see, in particular, our comments in connection with his translation of units 3, 11, 12 and 21 for instance). Second, the student's impoverished lexicon repertoire, clearly manifested in either a less than desirable or incorrect choice of TL lexical equivalents for SL words, together with his blind reliance on word for word rendition and the perpetual SL interference has, on the whole, yielded a translation that is sometimes not only unidiomatic, but either ambiguous or combersome, to say the least. Having said that, and notwithstanding the problems arising from either SL interference, unquestioning word for word translation and poor grasp of the structure of

the TL grammar, the student has nevertheless managed to produce a translation that is, while not completely adequate, still comprehensible.

1-

كن ... كان

Student: Kon Kan.

Badawi: A Game of Cards.

The student does not translate the title; he merely transliterates it. This does not give any clue to the story. It seems that he does not comprehend the significance of the title. Badawi, on the other hand, derives another title from the story itself- one which is of more use to the reader. Kun ... kan = "Be ... it was" is the traditional remark of a card player about to play the last winning card. This echoes the Koranic Kun fa yakun of creation.

2-

ما معنى هذه الحياة ؟

ينخر هذا السؤال كالسوس في نفس حسين فرغلي كل ليلة وهو خارج من القهوة بعد أن كوموا مقاعدها واطفأوا انوارها. يخف إليها قبل الغروب فيجد زملاءه المدرسين قد اجتمعوا حول (الطاولة) ويدور اللعب بينهم - لاينقطع لحظة واحدة - كالمعارك الحربية في غليانها وقعقتها.

Student: What is the meaning of this life?

This question eats deep as a termite in the soul of Hussein Farghaly every night as he leaves the coffee-shop after they have stacked up its chairs and turned off its lights. He goes to it before sunset and finds his colleagues the teachers have gathered around the (BackGAMMON) And the game rolls between them - No stopping for one moment - like military battles in its boil and its roar...

Badawi: What is the meaning of life? The question was like a canker worming its way into Husyan Farghali's soul every night as he walked out of the cafe after the chairs in it had been piled up and its lights switched off. Every day , before sunset, he used to go to the cafe where he would find his fellow teachers assembled round a table playing backgammon. They would play without interruption all the evening and their games were as noise and earnest as real battles.

Both the student and Badawi translate the above question satisfactorily and appropriately. The only difference is that the student focuses on word by word translation, while Badawi translates the question idiomatically. The student translates the unit satisfactorily and comprehensibly despite his use of "this" instead of the definite article "the". The verb "eats" does not match the sense of the original. It is more equivalent to use the verb "gnaw". The choice of the noun "termite" is also less appropriate to the original. He also translates يخف إليها قبل الغروب فيجد زملاءه المدرسين قد اجتمعوا حول (الطاولة) as "He goes to it before sunset and finds his colleagues the teachers have gathered around the (BackGAMMON)" is less satisfactorily and comprehensibly. The sentence structure, the tense and the word order are incorrect. He also uses "it" for إليها and disregards (الطاولة). The choice of the verb "rolls" is not equivalent to the original. I think the student means that the game goes on and on without interruption. The other choice by the student is the present tense which is not appropriate; he could use the past tense to provide the sense of - ويدور اللعب بينهم - لاينقطع لحظة واحدة - as "The game would go on and on without interruption" rather than his erroneous "And the game rolls between them - No stopping for one moment-". The rendering of كالمعارك الحربية في غليانها وقعقتها as "like military battles in its boil and its roar..." is more or less comprehensible, but the choice of "its boil" for غليانها and "its roar" for قعقتها are not quite right. It would be better to use "its boiling" or "its heat" for the former and "noise" or "rattle" for the latter. Badawi, on the other hand, translates the unit comprehensibly, although the rendering of ينخر هذا السؤال كالسوس as "like a canker worming its way" is less appropriate to the original, where he might use "like a worm pouring its way". He unnecessarily adds "a table" and "all the evening" and praphrases كالمعارك الحربية as "as real battles". The choice of "earnest" for قعقتها neither provides the image nor the actual meaning of the word in this context. The translator might use the active instead of the passive

to provide the sense of the original more effectively to the reader. Overall both translations are satisfactory and comprehensible.

Alternative Translation:

What is the meaning of life?

The question was like a worm pouring its way into Hussyn Farghali's soul every night as he walked out of the cafe, after they had piled up its chairs and switched off its lights. Every day, before sunset, he would go to the cafe to meet his fellow teachers who were gathering in a circle playing backgammon. The play was like military battles in its noise and heat that would go on and on without interruption .

3- حسين لا يلعب ، بل يكتفى بتتبع الحجارة والزهر بشغف كبير يلتوى رأسه ذات اليمين وذات اليسار كعروس ميكانيكية انفلت ضابطها. وهكذا هو أيضا فى الحياة يعيش على هامشها، ويلوذ بالشاطئ خوفا من تيارها.

Student: Hussein does not play, but stops at watching the stones and the dice in great admiration. His head rolls right and left like a mechanical doll without a controller. Like that he is in life too, lives on the margin and flees to the beach in fear of the tide.

Badawi: Hussyn never played himself but was contented to watch with great interest the movement of the counters and the dice. He would turn his head now to the right and now to the left, mechanically like a clockwork toy whose spring has gone out of control. In the same way he lived on the margin of life, afraid of its current, he would seek refuge on its shore.

The student's rendition is comprehensible, although his choice of "stops at" for يكتفى is not as appropriate as "contents". He literally renders الحجارة as "the stones" which he totally misunderstands its meaning and its reference to the game. Moreover, he translates بشغف كبير as "in great admiration", here, he uses "in" rather than "with" and fails to provide an equivalent to شغف. The reader

might comprehend the translation of the student, but for the mistranslating of the verb *يلتوى* which means "to turn", he inappropriately chooses the verb "rolls". The choice of expressions, for example, "Like that" for *وهكذا هو*, "The beach" for *بالشاطئ*, and "The tide" for *تيارها* ends in a less acceptable and appropriate translation. The equivalent of *وهكذا هو ايضا* is "Consequently he" rather than "like that" which has no sense of the original. Next, "the beach" does not provide the significance of the original; semantically, it is more acceptable to use "shore" because it has the sense of "shelter". Finally, "The tide" does not secure the meaning of the original because the equivalent for "tide" in Arabic is *المد والجزر* rather than *تيار* = "current". The translation needs proper punctuation, word order, and appropriate tense to be correct. Badawi translates the unit satisfactorily maintaining the sense of the original except for his use of "like a clockwork toy" which seems inappropriate to the original. Aside from his satisfactory translation, his choice of "In the same way" for *وهكذا هو ايضا* is inappropriate and inconsequential.

Alternative Translation:

Hussyan would not play himself however contented watching the movement of the dice and the counters with great interest. His head would turn to the right and to the left like a mechanical doll whose spring had become detached. Consequently, he lived on the margin of life, frightened of its current, he would take refuge on its shore"

حتى كأنهم الابل يجتروا بالليل ما أكلوه بالنهار... أى عقل شيطاني تفتقت حيلته عن اختراع هذه الطاولة؟ هي لعبة ساذجة متشابهة متكررة ومع ذلك لا ينقطع سحرها كأنها الحشيش أو الأفيون.

Student: As they were camels ruminating at night what they have eaten at daytime. Which devilish brain has reached the invention of this BackGammon? it is a foolish, analogous, repeatable game but its magic does not stop as if it is Hashish or opium.

Badawi: Like camels they would ruminate at night whatever they had eaten by day. What imaginious and devilish mind had invented this game of backgammon? It is a simple game based on similar and repeated moves , and yet its charm never palls; it is like hashish or opium.

Both translations are acceptable except for the student's inappropriate use of "have" rather than "had" with "eaten" as well as he is taking "as" as the meaning of "as if" which is a common mistake among most Arab students learning English as a foreign language. The rendering of *أى عقل شيطانى تفتقت* as "Which devilish brain has reached the invention of this BackGammon?" is more or less comprehensible, but the use of "which" rather than "what" and "has" rather than "had" are syntactically wrong. The rendering of *تفتقت حيلته عن اختراع هذه الطاولة* as "reached the invention of this BackGammon" is not quite appropriate. His choice of "this" without "game" is rather incorrect in this context. The translation of *هى لعبة ساذجة متشابهة متكررة* as "it is a foolish, analogous, repeatable game but its magic does not stop as if it is Hashish or opium" is somewhat satisfactory, although his choices of "foolish" and "repeatable game" are not quite right. Badawi's translation is true to the original and sound with regard to both choice of vocabulary and unit rendition .

Alternative Translation:

Like camels at night they would chew the cud of what they had eaten by day. Out of the crevice of what mind's devilsh imagination sprang the invention of such a game of backgammon? It is a simple game with repeated similar moves, whose magic is as perennial as that induced by hashish and opium.

خرج حسين من الجو المكتوم المفعم بالأدخنة والضجيج وانطلق إلى الطريق , فوقه سماء -5
القاهرة تكاد الروح ترشفها من فرط صفائها تناثرت فيها نجوم لامعة واخرى خافية. لا يكاد النظر

يستوعبها فى مواقعها حتى تجد الأذن أن هذه النجوم المبعثرة مختلفات الألوان ينظمها نغم حلو جميل ، لكل لون منها نصيب فى إيقاعه ، ولكنه نغم خاف تشعر به الأذن ولا تتبينه ، كأنما هى أيضا عين ترى ولا تسمع.

Student: Hussein went out of the locked atmosphere, filled with smoke and noise and strolled to the road, above him Chiro skies almost breathable by the spirit for its clearness where in it spread glittering stars and dull others, no sight can see them in their places untill the ear has found that these stars thrown in disorder and different colors are organized by sweet , beautiful tune, every different color has a share in its rythm, but it is a secret tune that the ear feels but does not recognise as if it is also an eye that sees but does not hear.

Badawi: Husayn left the heavy and oppressive atmosphere of the cafe dense with fumes and filled with noise, and wnt out into the street. Above him was the sky of Cairo ,so clear that the soul could almost drink it. Scattered in it were the stars, some brilliantly scintillating, others faint and fading. As soon as the eye percieved them all in their different positions, the ear could detect in them , different and scattered as they were, a harmony most sweet, made up of the different single notes produced by each star. But it is a soft music felt but not heard by the ear, and it is as if the ear had become a second type of eye that sees but hears not.

The student's translation of *خرج حسين من الجو المكتوم المفعم بالأدخنة والضجيج وانطلق* as "Hussein went out of the locked atmosphere, filled with smoke and noise and strolled to the road" is unidiomatic. The choice of "locked" for *المكتوم* as well as "and strolled to the road" for *وانطلق إلى الطريق* are wrong, disregarding *فوقه سماء القاهرة تكاد الروح ترشفها من فرط صفائها*. Moreover, the rendering of *فوقه سماء القاهرة تكاد الروح ترشفها من فرط صفائها* as "above him Chiro skies almost breathable by the spirit for its clearness where in it spread glittering stars and dull others" is inappropriate. Here, the reader does not grasp the significance of the original from the student's version; because it is incorrect syntactically and semantically. Syntactically, the sentence needs a verb and punctuation marks. Semantically,

the use of "skies" "breathable", and "dull" by the student does not provide the sense of the original. The choice of "skies" using the plural instead of the singular is not equivalent to the original سماء. Likewise, "breathable" and "dull" are not equivalent to ترشفها and خافية because they do not state the sense of the original. He also mistranslates لا يكاد النظر يستوعبها في مواقعها حتى تجد الأذن أن هذه as "no sight can see them in their places until the ear has found that these stars thrown in disorder and different colors are organized by sweet, beautiful tune, every different color has a share in its rhythm". The rendition of ولكنه نغم خاف تشعر به as "but it is a secret tune that the ear feels but does not recognise as if it is also an eye that sees but does not hear" is not quite appropriate. Here, he inaccurately translates خاف نغم as "a secret tune" and the choices of "feel" and "recognise" do not match the meaning of the original. Semantically, "sense" and "distinguish" would convey the correct meaning of the text. The sentence needs proper punctuation to be syntactically correct and comprehensible. Badawi translates the unit semantically correct except for his choice of "drink" in "...so clear that the soul could drink it" which does not provide the sense of تكاد الروح ترشفها. It is more idiomatic to choose "imbibe" to convey the metaphorical message of the sentence. Moreover, there is an excessive use of adjectives like "brilliantly scintillating" and "faint and fading" in translating the two original adjectives لامعة and خافية. He also does not provide an accurate translation of نغم خاف. The choices of "soft" for خاف, "feel" and "hear" do not convey the sense of the original.. It might be better to use "hidden" for خاف as well as "sense" and "distinguish" for تشعر and تتبينه to provide a more idiomatic version for the original. He also inappropriately inserts "become a second type" in translating كأنما هي أيضا عين which is not in the original.

Alternative Translation:

Husyan left the cafe's smothering atmosphere that was dense with fumes and din, and rushed away into the street. The sky of Cairo was above him, so bright that the soul could imbibe it. Scattered in it were stars, some brilliant and others faint. As soon as the eye perceived them all in their different positions, the ear could detect in them, variegated and scattered as they were, a beautiful and sweet melody, each star contributed to the rhythm produced. But it is a hidden music sensed but not distinguished, by the ear, as if it were also an eye that sees but hears not."

أما يأتي اليوم الذى يتاح له فيه أن ينسى كيف ألقى بنفسه فى مدرسة المعلمين وهو كاره لها؟ - 6
وكيف نكص عن الزواج بجارته أمال؟ تلك الفتاة التى خلبت لبه وسحرته، ورضى بالزواج من
إحسان.. خشى الأولى لأنها مستبدة لعوب فاتنة، وقنع بالثانية لا عن حب، بل قياما بواجب،
فهى ابنة عمه.. اطمأن لها لأنها ربة بيت، هادئة، معتكفة. فماذا فعلت بنفسك يا حسين؟
ادرت ظهرك للنشوة والمتعة، واللذة المتجددة، والحياة المليئة بالعواطف وآثرت حياة راكدة
كالمستقع.

Student: Will it not come the day he forgets how he threw himself into the teachers school when he hated that? And how he failed marrying his neighbor Amal? that girl who stole his heart and between him, and was satisfied with marrying EHSAN.. he feared the first because she was dominant, playful and beautiful, and he was content with the second not by love, But out of duty because she is his cousin... He confided to her because she is a house wife quit, devoted. What have you done to yourself, Hussein? You have turned your back to pleasure and lust and renewed ecstasy and life that is full of emotions, and have chosen a state life like a pool.

Badawi: Was he ever going to forget how he entered the teachers Training College which he loathed, how he decided against marrying his neighbour, Amal, to whose charm he had fallen captive and instead contented himself with having for a wife Ihsan, whom he married not for love but out of a sense of duty because she was his cousin? He was frightened of Amal because of her wiles and charms and because of her domineering nature. He chose to marry his cousin because she was a good housewife, quiet and mindful of her business. "What have you done with yourself, Hussayn?" he kept asking himself, "You

have turned your back on a life of ecstasy and ever new pleasures and passions and you preferred to it a life stagnant as the marshes."

The student translates the first two questions incorrectly. Here, he fails to comply with rules of sentence formation ,e.g., "Will it come the day" includes both "it" and "the day" in reference to the same subject . Next, he literally renders ألقى as "he threw" rather than "joined" or "entered" as well as mistranslating مدرسة المعلمين as "the teachers school" . His translation of وهو كاره لها as "when he hated that" is a word for word rendering and therefore inappropriate, for it neither conveys the meaning of the original nor makes sense in his version. The rendition of ونكص عن الزوج as " he failed marrying " reveals an evident of misunderstanding of the phrase نكص عن . He renders تلك الفتاة التي خلبت لبه وسحرته as "that girl who stole his heart and between him" is unidiomatic. The choices of "dominant" for مستبدة and "beautiful" for فاتنة are not quite appropriate in this context, a more appropriate translation of the two terms would be respectively "domineering" and "charming". The translation of وقنع بالثانية لا عن حب ، بل قياما بواجب ، فهي ابنة عمه as "and he was content with the second not by love, But out of duty because she is his cousin" involves a number of errors of both tense and choice of lexicon; note, for instance, his use of "by" rather than "for" or "out of" in the standrad expression "for love" or "out of love", and note, equally, his vasillation betwween present and past tense within the same sentence. The rendition of اطمأن لها لأنها ربة بيت ، هادئة ، معتكفة as " He confided to her because she is a house wife quit, devoted " comes out as less than a satisfactory translation in view of his misunderstanding of the word اطمأن لها (cf. his "he confided to her"), and in view to his failure to be consistent with regard to use of tense. The translation of فماذا فعلت بنفسك يا حسين؟ ادرت ظهرك للنشوة والمتعة ، واللذة المتجددة ، والحياة المليئة as "What have you done to yourself, Hussein? You have turned your back to pleasure and lust and renewed ecstasy and life

that is full of emotions, and have chosen a state life like a pool" is somewhat incomprehensible. Although syntactically and semantically the translation is inappropriate because he does not translate the original as a rhetorical question. This echoes misunderstanding of the original message. He uses "to" rather than "on" after "turned your back". His choice of vocabulary in rendering , for instance, النشوة as "lust", المتجدده as "renewed", راكدة as "a state", المستقع as "pool", and أثرت as "choose" is inappropriate and does not convey the sense of the intended message. Badawi translates the unit satisfactorily and idiomatically provides a sound paraphrase of the original message, although he leaves out الحياة الملئية and uses "you" which is informal and alters the position of the question mark of the rhetorical question placing it after "his cousin" rather than after "Amal".

Alternative Translation:

Was he ever going to forget how he joined the Teachers Training College which he loathed? And how he decided against marrying his neighbour, Amal? The girl who fascinated and charmed his heart and instead contented himself with having for a wife Ihsan, whom he married not for love but out of a sense of duty because she was his cousin. He feared Amal because she was domineering, playful and charming. He chose to marry his cousin because she was a good housewife, quiet and mindful of her business. "What have you done with yourself, Hussayn?" "You have turned your back on a life of rapture enjoyment and ever new pleasures and passions and have preferred to it a life stagnant as a swamp.

سرعان مامل إحسان ، وسرعان ما انقلبت هذه الفتاة الممشوقة القد إلى امرأة بدينة خشنة -7
اليدين، لم يرها مرة تستقبله عند عودته ، وقد سرحت شعرها أو اعتنت بزینتها. تبدو له الان
حياته سلسلة من أخطاء وسوء حظ.

Student: Sooner he was fed up with EHSAN who was turned from a sleek bodied girl to a fat woman with rough hands, he never saw her once receiving him when he gets back with a hair design or make up. His life appears to him now a chain of mistakes and bad luck.

Badawi: It was not long before he felt bored with Ihsan, and soon his slim wife turned into a fat woman with rough hands. She never received him on his return from work, carefully made up or with her hair combed properly. His life seemed to him now to be a chain of mistakes and misfortunes.

The student's translation is more or less comprehensible, but less satisfactory in choosing the appropriate terms. e.g., His choice of "sooner" for *وسرعان* rather than "soon" is wrong. He also mistranslates *وسرعان ما انقلبت هذه الفتاة الممشوقة القد إلى امرأة بدينة خشنة اليدين* as "who was turned from a sleek bodied girl to a fat woman with rough hands" here, he disregards *وسرعان* and incorrectly uses "who" to combine the two images. He inappropriately renders *الممشوقة القد* as "sleek bodied" rather than "slim body" or "slender body" as well as using "turned to" instead of "turned into". He renders *لم يرها مرة تستقبله عند عودته ، وقد سرحت شعرها أو اعتنت بزینتها* as "he never saw her once receiving him when he gets back with a hair design or make up" unidiomatically owing to word for word rendition. The use of "gets" rather than "got" is syntactically wrong as well as rendering *وسرعان ما انقلبت هذه الفتاة الممشوقة القد إلى امرأة بدينة خشنة اليدين* as "with a hair design or make up" is semantically unsound. The choice of "bad luck" for *سوء حظ* is less acceptable because it is more preferable to use "misfortune" to achieve the assonance in the sentence. Moreover, the choice of the present tense is incorrect; and the translation would be more acceptable in the simple past tense as Badawi's, who provides an idiomatic rendition of the original.

Alternative Translation:

Soon he became bored with Ihsan and soon his wife's slender body turned into a fat woman with rough hands. He never saw her once taking care of her hair or make up when receiving him returning from his work. His life seemed to him now to be a chain of mistakes and misfortunes.

إن كان فى الحياة مهنة يمقتها أشد المقت فهى مهنة التدريس . هو عامل فرض عليه أن يبني -8 الأساس ولا يتعداه ، ثم يجي آخرون يتممون البناء ويتمتعون به .. أى لذة فى عمل لا تتجسم أمامك نتائجه فتمنح النفس جزاءها من الرضا والغبطة .

Student: If there was in life a job he hates most it is teaching. He is a laborer who is forced to build the base but not exceed that then others come to finish the building and enjoy it ... What pleasure is there in a job that its results do not magnify in front of you to give the spirit its part of satisfaction and pleasure?

Badawi: There was not a job he hated more than that of a school teacher . In his opinion, he was like a builder labourer who only had to lay down the foundations of a building. The job of completing the building was entrusted to others who came after him and who had the chance to enjoy seeing the finished product. What pleasure was there in doing something the results of which you could not see so that you might feel gratified and rewarded for your labours?

The student's rendition of this unit is somewhat satisfactory, but the insertion of "it" after "most" is inappropriate. The use of the present simple tense in the rendering of most of the unit is incorrect. e.g., he uses "he hates" rather than "he hated" and "is" rather than "was". The translation of the simile هو عامل as " He is a laborer who is forced to build the base but not exceed that then others come to finish the building and enjoy it" is less than satisfactory. The sentence structure and the tense are inappropriate as well as the rendering of فرض عليه as "who is forced" is not quite right in this context. He also uses "exceed" rather than "exceeding", "that" rather than "it", and "come" rather than "would proceed".

The choice of "the building" for البناء here is inappropriate. Semantically, the choices of "magnify" and "its parts" by the student are incorrect and do not match the original. It is preferable to use "materialise" for تتجسم and "reward" for جزاءها to achieve equivalence. Syntactically, the choice of the present tense is incorrect. Semantically, the use of "that" in "What pleasure is there in a job that its results do not magnify..." is an example of first language interference. Badawi translates the unit satisfactorily, although he disregards the conditional structure in the original and uses the comparative rather than the superlative in translating يمقتها أشد المقت as "he hated more than that". He also paraphrases مهنة التدريس as "of a school teacher" disregarding مهنة. Moreover, the translation of "هو عامل فرض عليه أن يبني الأساس ولا يتعداه، ثم يجي آخرون يتممون البناء ويتمتعون به" as "In his opinion, he was like a builder labourer who only had to lay down the foundations of a building. The job of completing the building was entrusted to others who came after him and who had the chance to enjoy seeing the finished product." is comprehensible, but quite long-winded and overtranslated. He unnecessarily inserts "in my opinion" and "finished product". His choice of "doing something" for عمل في and "see" for تتجسم is not equivalent to the original. Next, the expression "for your labours" does not exist in the original.

Alternative Translation:

If there was a job he heated most was that of teaching profession. He felt that he was like a labourer who only had to establish the foundation imposed upon him and not overstepping his task while others would proceed to carry out the construction and enjoy it. What pleasure was there in a work the results of which did not materialise; so as to furnish the soul with its due reward of satisfaction.

9- كان قد ترك الطريق الرئيسي وانعرج الى درب ضيق ينتهي بالمزارع .. سكون شامل ومنازل نائمة.

حدثته نفسه:

لو استطيع ان ارتد القهقري عشر سنوات ... عشر سنوات حسب ... ولو ضحيت من اجل ذلك بعشر سنوات مثلها من مستقبل عمري .. سنة بسنة...

Student: He has removed from the main road and turned to a narrow street that ends with farms... overwhelming quiet and asleep houses.

He talked to himself:

If I can return back in time ten years... only ten years... even if I sacrificed for that ten years of my future life year by year..

Badawi: By now he had left the main road and turned into a narrow street leading to the fields. There was absolute silence and the houses seemed asleep. "If only I could go back ten years," he said to himself, "Ten years only, even if that should cost me ten years of my life, I would give up one year for each of these ten years."

The student's translation of the unit is neither satisfactory nor completely correct. The choice of "removed" for ترك and "ends with the farms" for ينتهي بالمزارع is inappropriate. The choice of "end" is unacceptable because it does not match the original. It might be better to use "left" and "lead to". , here, ينتهي does not indicate "limit" or "extent", but it implies "leads to". Next, the sequence of tenses is misrepresented disregarding كان قد which Badawi translates as "By now he...". Neither translator provides the equivalent of درب ضيق. Both use "narrow street" instead of "narrow track". Next, he chooses "silence" for سكون which is not right. It might be better to use "tranquility". The student's ارتد القهقري as "return back" is inappropriate. He regards "talk" and "say" as synonyms. The use of "return back" by the student is incorrect because he is conflating "return" and "go back". Badawi's translation is idiomatic and conveys the sense of the original.

Alternative Translation:

By now he had left the main road into a narrow track leading to the fields. There was total stillness and the houses seemed slumbering.

"If only I could go back ten years," he said to himself. "Ten years only, even if I had to sacrifice ten years for that of my life, I would give up one year for each of these ten years.

ثم سار قليلا . فإذا يد تلمس كتفه ، والزحير يكاد يشق صماخ أذنيه .. سمع حسين وقرأ أن 10- شعر الرأس يقف عند الذعر، ولم يكن يصدق . في تلك اللحظة أحس كأن يدا قاسية جمعت شعره في قبضتها وشدته شدا قويا يكاد يتمزق منه جلد رأسه . وشعر حسين بأن اليد التي وقعت على كتفه لوح من الثلج ، فقد جمد لها قلبه ، وان يكن جبينه قد التهب لها وتصبب عرقا.

Student: Then he walked a little. A hand touched his shoulder and the voice almost breaking his ears.. Hussein has heard and read that hair can actually stand when terrorized and he did not believe that . At that moment he felt as if a fierce hand has gathered his hair in its hold and shook it strongly until his head skin almost tore, Hussein felt that the hand which fallen on his shoulder was a bar of ice because his heart has frozen though his forehead has swollen and ran sweat.

Badawi: He walked a few steps further , but he soon felt a hand touching his shoulder, the sound of breathing grew almost deafening. Hussayn had heard and read that fear would make one's hair stand on end, without really believing it , but now he himself felt as if some ruthless hand had gathered his hair into its clutch and pulled it so hard that his head was nearly scalped. The hand that fell on his shoulder felt like a block of ice. His heart became frozen with fear, although his brow feverishly hot and full of sweat.

The student's rendition is unidiomatic. The choice of "a little" for قليلا is wrong and an indication of inappropriate language learning experience as well as a misunderstanding of the use of quantifiers such as "a little" instead of "a few

more" in the target language. The rendering of *والزحير يكاد يشق ، وإذا يد تلمس كتفه* ، as "A hand touched his shoulder and the voice almost breaking his ears" is inappropriate because he disregards *فإذا* and uses the simple past form rather than the gerund in translating *تلمس* as "touched" instead of "touching". He totally mistranslates the rest of the sentence, misunderstanding the meaning of *والزحير* translating it as "the voice" rather than "groaning". He translates *سمع حسين وقرأ أن شعر الرأس يقف عند الذعر، ولم يكن يصدق* as "Hussein has heard and read that hair can actually stand when terrorized and he did not believe that" incorrectly. First, the sequence of tenses is inappropriate. Second, "when terrorised" does not refer to the person but to the hair. Finally, he is unaware of the expression *في تلك اللحظة أن شعر الرأس يقف عند الذعر*. The translation of *فأحس كأن يدا فاسية جمعت شعره في قبضتها وشدته شدا قويا يكاد يتمزق منه جلد رأسه* as "At that moment he felt as if a fierce hand has gathered his hair in its hold and shook it strongly until his head skin almost toren" is somewhat comprehensible, although his choice of "its hold" for *في قبضتها* is wrong and the rendering of *يكاد يتمزق منه جلد رأسه* as "until his head skin almost toren" is an undiomatic word for word rendition. Neither the choice of vocabulary nor the sentence structure conveys the actually intended sense. The translation of *وشعر حسين بأن اليد التي وقعت على كتفه لوح من الثلج فقد جمد لها قلبه ، وان يكن جبينه قد* as "Hussein felt that the hand which fallen on his shoulder was a bar of ice because his heart has frozen though his forehead has swollen and ran sweat" less satisfactorily because the sequence of tenses is incorrect, and the choice of vocabulary is inappropriate. First, it would be better to use the simple past tense. Second, the choices of "bar of ice" for *لوح من الثلج* , "swell" for *التهب* and "run sweat" for *تصبب عرقا* are not apt renditions , semantics-wise, of the original. Badawi translates the above unit satisfactorily and comprehensibly; except for his paraphrase of *والزحير يكاد يشق صماخ أذنيه* as "the sound of breathing grew almost deafening" which ,in fact, does not represent the exact meaning or illustrate the intended image of the original. He

uses a phrase to translate الزحير rather than using one word as "groaning" . Moreover, "grew almost deafening" does not represent the meaning of يكاد يشق because he disregards يشق and fails to render صماخ أذنيه . It might be better to render the sentence as "And the deafening groaning had almost breaking his auditory". The choice of "full of sweat" for تصيب عرقا does not represent the original. Moreover, his rendering of وان يكن جبينه قد ، and ان يجمد لها قلبه ، as "His heart became frozen with fear, although his brow feverishly hot and full of sweat." is comprehensible although التهب is not represented in either translation.

Alternative Translation:

Then he walked a few more steps, and soon felt a hand touching his shoulder , and the deafening groaning almost breaking his auditory. Hussayn had heard and read, though without actually believing it, that fear would make one's hair stand on end., but at this point he felt as if a cruel hand had gripped and pulled his hair so hard that it nearly tore his scalp apart. The hand that fell on Hussyan's shoulder felt like a block of ice, freezing his heart with fear, and causing his forehead to become burning hot and running with sweat.

حدق بنظره فى تقاطيع هذا الغريب ورأى - أو خيل إليه أنه رأى - وجهها إنسانيا ذا عيين-11 وأذنين.. ولكن عجباً! لماذا لا تستقر نظرتة على هذا الوجه؟ لم تتطبع له صورة فى ذهنه ، وأنف كأنما وجهه هوة لولبية أو سراديب ملتوية أو صورة فوتوغرافية مهزوزة.

Student: He looked at the features of this strange and saw - or so imagined he saw - a human face with two ears ... but for his disbelief why does not his sight settle on his face? No picture of it was printed in his mind ,as if this face was a spiral hole or labyrinth or a shaken photograph.

Badawi: Staring at the stranger's features he saw, or imagined he could see, a human face with eyes, nose and ears. Oddly enough he could not focus his

eyes on the face, which did not have any clear picture in his mind, as if it were a chasm or a labyrinthine subterranean path or a blurred photograph.

The student's rendition is less satisfactory. His translation of *حدق بنظره فى تقاطيع* as "He looked at the features of this strange and saw" is to some extent comprehensible, but it is an inappropriate word for word rendering. It is neither conveys the real sense intended of the original nor his choice of "looked" for *حدق بنظره* is correct in this context. The rendering of *أو خيل إليه* as "or so imagined he saw" is not quite right because he inserts "so" and fails to comprehend the phrase resulting in an incorrect word order and tense. He translates *وجها إنسانيا ذا عينين وأنف وأذنين* as "a human face with two ears" disregarding *عينين وأنف*. The translation of the rest of the unit is inappropriate. First, the rhetorical question is incorrect. Next, the choices of "But for his disbelieve" (sic) for *ولكن عجبا*, "sight" for *نظرته*, "settle" for *تستقر*, "print" for *تتطبع*, "hole" for *هوة*, "Labryanth"(sic) for *ملتوية* and "shake" for *مهزوزة* are not right. Badawi's translation is comprehensible and satisfactory, except for his disregard of the rhetorical question, and his choice of "labyrinthine subterranean path" for *سراديب ملتوية*.

Alternative Translation:

He fixed a glance on the stranger's features and saw , or imagined he could see, a human face with eyes , nose and ears. It was very strange! Why could his eyes not focus on this face. It made no clear impression on his mind, as if it were a whirlpool or labyrinth ,or a blurred photograph".

-لامؤخذه ياسى حسين .. خشيت أن تغير فكرك قبل أن أستطيع اللحاق بك . كنت مشغولا جدا -12
فى القصر العينى وفى مستشفى الحميات .. فأنا- كما ترى - مجهد حقا. ولى عمل شاق لا ينتهى ..
سمعتك تنبرع بعشر سنوات من عمرك لقاء أن تعود القهقرى عشر سنوات مثلها ، وأنا فى ضيق

علم الله - ومحتاج أشد الاحتياج إلى يوم ، فكيف بعشر سنوات مرة واحدة .

Student: The man said to him:

Excuse me Mr. Hussein .. I feared you will change your mind before I reach you I was very busy in AlQasr ALAYNI and fever hospital .. as you see I am really exhausted and I have a hard task that never ends ... I heard you volunteering ten years of your life in return for getting back in the past ten years like them, and I am squeezed God knows-and in great need for one day so what about ten years in one lot.

Badawi: "Pardon me, Husayn Effendi," the stranger said to him, "I was afraid lest you should change your mind before I could catch up with you. I have been terribly busy in Qasr al-Ayni, and the infectious diseases hospitals. As you can see, I am really exhausted, my job is hard and never comes to an end. I heard you were prepared to give up ten years of your life if that meant you could go back ten years. God knows I am in desperate need of a single day, let alone ten whole years at once."

the student's translation of the unit leaves much to be desired on several levels . First, the sequence of tenses are inappropriate. Second, his choice of vocabulary for some phrases or terms are semantically incorrect. e.g. , قبل أن as " before I reach you" , وفى مستشفى الحميات as " and fever hospital" and وأنا فى ضيق as "and I am squeezed" are unidiomatic in this context. The word order of "The man said to him : Excuse me Mr. Hussein" for لامؤخذه ياسى حسين is somewhat archaic and the choice of "man" is less appropriate than "stranger" in this context. He renders -كما ترى- as "as you see" omitting the modal "can" before "see". The rendition of سمعتك تتبرع بعشر as "I heard you volunteering ten years of your life in return for getting back in the past ten years like them" is comprehensible, but he omits the auxiliary verb "were" before "volunteering" and uses "for" rather than "to" which reveals language interference rather than language learning experience in confusing prepositions in English. He also uses "getting" instead of "get" and literally renders مثلها as

"like them". Badawi's translation is comprehensible, although his paraphrase of وأنا فى ضيق as "prepared to give up" is not quite right as well as disregards مثلها and

Alternative Translation:

"Excuse me, *si* Husayn, " the stranger said, " I was afraid that you might change your mind before I could catch up with you. I was very busy in Qasr al-Ayni, and the infectious diseases hospital. As you can see, I am really overworked and my responsibility is hard and endless. I heard you were volunteering ten years of your life in return to go back for a similar period of ten years. God knows I am in a difficult circumstances, and badly in need of a single day, just imagine how much ten years at one time."

13- لاشك أنك سعيد فى حياتك . فلم أر قبلك أحدا يتعلق بالدنيا تعلقك بها..
 - لا . لا . لا أريدها لنفسى ، بل لغيرى .. دعنى أتذكر . نعم . عندى أب قارب الرحيل وقد قدر له أن يرى ابنه الوحيد يموت قبله . سأعطى الابن شيئا من هبتك حتى أجنب أباه تجرع غصة الألم . وهذا شاب لو انتقل عن هذه الدنيا لحرم أولاده من ميراث جدهم، سأعطيه سنة حتى ينتهى أجل أبيه..

Student: You must be happy in your life as I never seen befor you someone clinging to the world as you cling to it.

No. No. I don't want it for myself, but for others .. let me remember- yes. I have a father who is dying away and he was distined to see his only young son die befor him. I will give the son some of your gift to avoid the father suffering the painfull choke- and this is a man if he died his sons should be deprived of their grandfather's inheritance, I will give him a year untill his father dies.

Badawi: You must be terribly happy in your life, replied Husayn "I have never seen anyone before who seems to cling so tenaciously to life as you do".

"Not at all," the stranger protested, " I don't want them for myself, but for others . Let me remember now ... Oh, yes, I have got that father who is to depart soon and who is destined to see his only son , a young man , die before

himself. Now I'll grant the son part of your gift so that I may save the father all that terrible suffering. There is also the young man whose children would be deprived of their share in their grandfather's estate if he died now. I'll give him one year so that his father may die in his lifetime...

The student translates the first sentence satisfactorily, except that he does not use an auxiliary verb before "never" and incorrectly opts "someone" for "anyone". He also uses "it" rather than "them" in translating *لا أريدها لنفسي ، بل لغيري* as "I don't want it for myself, but for others". The rendering of *عندى أب* as "I have a father who is dying away and he was destined to see his only young son die before him" is comprehensible, but the sequence of the tenses is incorrect and the choice of "dying away" is not quite right for the meaning of *قارب الرحيل* as well as misspelled "destined" as "distined" and "before" as "befor". The translation of *حتى أجنب أباه تجرع غصة الألم* as "to avoid the father suffering the painful choke" is wrong because "to avoid the father" is literal and "suffering the painful choke" is meaningless. Badawi translates the unit satisfactorily providing the sense of the original, although he unnecessarily adds "a young man" after "son". He also uses the definite article rather than the indefinite in translating *وهذا شاب لو انتقل عن هذه الدنيا لحرم أولاده من ميراث جدهم* as "There is also the young man whose children would be deprived of their share in their grandfather's estate if he died now".

Alternative Translation:

You must be terribly happy in your life, replied Husayn, "I have never seen anyone before who seems to cling so tenaciously to life as you do". "Not at all," the stranger said, "I don't want them for myself, but for others. let me remember... . Oh yes, I have got a father who is about to part and who is destined to see his only son die before himself. I will give the son part of your gift, saving the father from the agony of suffering. There is also a young man whose children would be deprived of their share in their grandfather's estate if

he died now. I will give him one year so that his father may pass away in his lifetime.

خفت الأبخرة المنتنة شيئا فشيئا .. واستطاع حسين أن يقارب وجه هذا الغريب .. بل بلغ به-14
الاطمئنان أن ضحك في وجهه وقال :
مهلا ! مهلا ! هذه هبة كما قلت ، ولكنها - يا عزيزى الأستاذ - ليست بدون مقابل.. فهل أنت
قادر على أن تردنى القهقرى عشر سنوات ؟.

Student: The rotten odors decreased slowly and slowly and Hussein could near the face of this stranger .. also he was too much reassured that he laughed to his face and said:

easy, easy! this is a gift as you said, but it is my dear master- not without price. Are you then able to send me back into the past ten years?

Badawi: The stench of the fumes grew less and less. Husayn could now get closer to the stranger's face . He felt so much at ease that he even laughed at him and said: "But wait a minute you call it a gift, but my dear chap there is something to be given to me in return. Can you make me go back ten years?"

The student's rendition is more or less comprehensible although his rendering of خفت الأبخرة المنتنة شيئا فشيئا .. واستطاع حسين أن يقارب وجه هذا الغريب as "The rotten odors decreased slowly and slowly and Hussein could near the face of this stranger" is inappropriate owing to word for word translation. Moreover, the choice of vocabulary such as , "rotten odors" for الأبخرة المنتنة , "slowly and slowly" for شيئا فشيئا and "near" for يقارب are incorrect in this context. His rendering of بل بلغ به الاطمئنان أن ضحك في وجهه وقال as "also he was too much reassured that he laughed to his face and said" is unidiomatic. The choice of "easy, easy! " for مهلا ! مهلا and " master" for الأستاذ is not right. . The translation of ليست بدون مقابل as "not without price" is somewhat comprehensible. Finally, the student's "in the past" and "then" in the question is not right because neither exist. Badawi's translation is satisfactory, except

for his rendering of *وضحك في وجهه* as "laughed at him" which conveys an opposite image different from the intended message of the original. His use of "But" at the beginning of the sentence "But wait a minute" for *مهلا ! مهلا* is also inappropriate. The translation of *ليست بدون مقابل* as "There is something to be given to me in return" is satisfactory, but long-winded. His choice of "chap" for *الأستاذ* is not quite right as "sir" in this context.

Alternative Translation:

The rotting smell grew less and less. Husayn could come closer to the stranger's face feeling at ease and even looked cheerful and said: "Just wait a minute you call it a gift, but my dear sir. there is a quid pro quo" "Can you send me back ten years?"

15-

أجابه الرجل وهو يبتسم :

- ألم تقرأ في القرآن الكريم " ادعوني أستجب لكم؟"

Student: The man answered him smiling :

" Didn't you read in the Quran" Thou shalt call me I respond to you?"

Badawi: Smiling, the stranger replied: "Haven't you read in the Holy Koran that if you pray to God He will answer your prayers?"

Neither translator provides the sense of the original. The use of "Didn't" by the student and "Haven't" by Badawi are not acceptable. It would be better to translate the sentence as:

Don't you know that the Holy Koran says:" Call upon me and I will answer your prayer?"

- 16- وعندئذ أخرج حسين ساعته ونظر إليها فأوقفه الرجل قائلاً:
 - لا . لا . إننى لا أعرف حساب زمنكم هذا ...
 ثم تلفت إلى السماء ونظر إلى النجوم وقال:
 - سيكون بدء تنفيذ اتفاقنا فى منتصف الليل .
 قال له حسين :
 - اتفقنا ...

Student: At that point Hussein took out his watch and looked at it but the man stopped him saying:

No. No I don't know this calculation of your time...

Then he turned to the sky and looked at the stars and said:

We will proceed with our agreement at the time of midnight. Hussein said to him:

I agree...

Badawi: Husayn then took his watch out of his pocket and looked at it to see what time it was. But the stranger stopped him saying, "No, no, I do not know your way of reckoning time". He lifted his eyes to the sky and looking at the stars he said, "Our contract will be in force from midnight sharp".

"Agreed" said Husayn .

The student's translation is more or less comprehensible. The rendition of لا . لا . as "No. No I don't know this calculation of your time" is less satisfactory because the use of "this calculation" is unidiomatic in this context. His rendering of ثم تلفت إلى السماء ونظر إلى النجوم وقال as "Then he turned to the sky and looked at the stars and said" is comprehensible although the translating of ثم تلفت إلى السماء as "Then he turned to the sky" is incorrect because the choice of "turned" does not correspond with the meaning of the phrase. The rendering of فى منتصف الليل as "We will proceed with" and سيكون بدء as "at the time of midnight" is inappropriate. He also disregards تنفيذ which Badawi translates as "be in force". In general, the student's translation is not

as comprehensible as Badawi's who provides an appropriate version to the target reader despite his disregard of ثم before "he lifted his eyes to the sky".

Alternative Translation:

At that moment, Husayn took his watch out of his pocket and looked at it to see what time it was, but the man stopped him saying, "No, no, I do not know your way of reckoning time". Then looking at the sky and the stars, he said, "our contract will be in force from midnight sharp". "agreed" said Husayn.

17-

أجابه الرجل :

- هذا القول لا يكفينى .. إننى أريد منك أن تهيبنى السنوات العشر بالصيغة الشرعية . فقل معى:
"أهبك عشر سنوات من عمرى طائعا مختارا ، وأنا فى تمام عقلى وارادتى ، على أن أعود عشر سنوات مثلها .."

Student: The man replied to him:

- This saying is not enough to me ... I want you to donate me the ten years by the legal term. So saying with me:

" I donate you ten years of my life with my full choice and consent while I am in complete sound mind and determination, on condition I go back in the past ten years like them.."

Badawi: "But that is not enough" the stranger said, "I want you to make me the gift of ten years in the legal formula. Say after me. "I give you ten years of my life voluntarily and of my own free will on condition that I am made younger by the same period of ten years. This gift I make while I am in full possession of my mental faculties and free will."

The student's translation is less satisfactory because his choice of "by the legal term" for بالصيغة الشرعية , "With my full choice and consent" for طائعا

, وأنا فى تمام عقلى و ارادتى "complete sound mind and determination" , مختارا ,
 and "like them" for مثلها is incorrect, and "in the past" is not in the original.
 Badawi's translation is satisfactory and comprehensible despite the difference
 from the original. His choice of "I am made younger" instead of "I go back"
 for اعود القهقرى and his repetition of "free will" is not satisfactory.

Alternative Translation:

"That is not enough" the man said, "I want you to make me the gift of ten years
 in the legal formula. Say after me. "I grant you ten years of my life willingly
 and voluntarily. Being in full possession of my mental faculties and free will,
 on condition that I go back for a similar period of ten years."

كان قد وصل الى داره وفتح باب الشقة فاذا رائحة المرحاض تزكم أنفه مختلطة بعفونة قشور -18
 البصل المتخلف فى صفيحة القمامة. اعتاد حسين إذا عاد فى مثل هذه الساعة أن يجد شيئا من
 الطعام على المائدة فيتناوله باردا وهو صامت ، وزوجه نائمة لا تتحرك .. ولكنه فى هذه المرة لم
 يكذب يدخل حتى سمع صوت إحسان تنادى:

- من ؟ حسين؟

وقامت إليه محمرة العينين ، مشعشة الشعر تقول:

عجبا! ما كدت تدخل حتى طار النوم من عيني ، وانتبهت مذعورة لا أدرى ماذا بى.

Student: He had now arrived to his house and unlocked the apartment door.
 The toilet odor rose to his nose mixed with rotten onion peels left over in the
 garbage can. Hussein got used that if got back at this time to find some food on
 the table then he eats it cold and silently his wife asleep without motion... but
 this time no sooner than he entered that he heard Ehsan's voice:

Who? Hussein?

and she rose to him red-eyed with undone hair saying :

My wonder ! no sooner did you enter that I lost my sleep and was
 awoken terrified not knowing what hit me.

Badawi; He had by now reached home when he unlocked the door to his flat he was overpowered by the stench of the lavatory mixed with the rotten onion peel left in the dust bin.

Whenever he returned home at this hour of the night Husayn used to find some food put out for him on the table. He would help himself and eat his food cold while his wife would be fast asleep. Tonight, however, he heard Ihsan's voice asking him the moment he entered: "Who is it? Is that you Husyan?" She rose to meet him with bleary eyes and dishevelled hair.

"Strange" she said, "The moment you entered the flat sleep had gone from my eyes; I woke up with a start not knowing what is the matter with me."

The student and Badawi both translate the unit satisfactorily. The student's "rose to his nose" for *تركم أنفه* is incorrect. Next, the student's "apartment" and "garbage can" are American English rather than British English. It is inappropriate to mix the two idioms. The choices of "My wonder ! no sooner did you enter that" for *عجبا ! ما كدت تدخل حتى*, "I lost my sleep" for *طار النوم*, "terrified" for *مذعورة*, and "what hit me" for *ماذا بي* are inappropriate. The rendering of *اعتاد حسين إذا عاد في مثل هذه الساعة أن يجد شيئا من الطعام على المائدة* as "Hussein got used that if got back at this time to find some food on the table then he eats it cold and silently his wife asleep without motion" is both ambiguous and obscure, the obscurity being primarily due to an imperfect grasp of the working of sentence structure and word sequence ,e.g., "got used that if got back ". Furthermore, the text betrays a serious lack of understanding of the importance of connectives and linking words ,e.g., " then he eats it cold and silently his wife asleep without motion". It is evident from the last example that failure to use connectives altogether or appropriately results in a non-cohesive and fragmented text. Badawi translates the unit satisfactorily. One might object ,however, to a number of language redundancies ,e.g., his use of "whenever" and "used to" within the same sentence to represent the general idea of habitual action inherent in the Arabic term *اعتاد*. His choice of "strange" for *عجبا!* and "sleep had gone from my eyes"

for طار النوم من عيني is inappropriate. The sequence of the tense is incorrect in "what is the matter with me". It would be appropriate to use "was" instead.

Alternative Translation:

He had now arrived home, and on opening the door of his flat he was assaulted by the overpowering stench of the lavatory mingled with the rotten onion skins left in the dustbin. Husayn used, on returning home at this hour, to find some food on the table, he would eat it cold and in silence, while his wife was fast asleep. However, on this occasion, no sooner had he entered than he heard his wife's voice: "Who is it? Is that you Husyan?" She came up to him with bleary eyes and dishevelled hair saying:

"Goodness", the moment you came in sleep deserted me. I woke up in panic, and knew nothing of what was happening .

حن لها حسين وضاحكها ، بل عرض عليها أن يسهرا معا ويتسليا بلعب الكونكان .. وهي لعبة -19
الورق الوحيدة التي استطاع أن يعلمها لإحسان.

واستمر اللعب زمنا .. وتناول حسين ورقة يربح بها الدور .. فرفع يده بها مسرورا يقول :

- كن ...

ولكنه لم يستطع أن يتمها (كونكان!) كان الليل قد انتصف

Student: Hussein wanted her and made her laugh, and added his offer to stay up at night to enjoy playing a game of Kon Kan.. the only card game he could teach to EHSan.

The game went for some time ... and Hussein put in hand a winning card... he raised his hand pleased, Saying

Kon..."

But he could not finish it as (kon kan) because midnight has come....

Badawi: Husyan felt a wave of tenderness breaking in him, he loved her and tried to amuse her. He offered to sit up and play cards with her. They played the only game he was able to teach her.

They went on playing for a long time. Drawing the winning card Husyan looked pleased and lifted his hand with the card to announce the end of the game, but he could not finish his sentence. It was midnight...

The student's translation is somewhat comprehensible, although his rendering of *حن لها حسين وضاحكها* as "Hussein wanted her and made her laugh" is incorrect because neither "wanted her" for *حن لها* nor "made her laugh" for *ضاحكها* represents the meaning intended. Moreover, the rendition of *بل عرض* represents the meaning intended. Moreover, the rendition of *بل عرض* as "and added his offer to stay up at night to enjoy playing a game of Kon Kan" is not quite right in this context. He inappropriately uses "and added his offer" rather than "but he offered" for *بل عرض* and disregards *معاً* transliterating *الكونكان* as "Kon Kan" rather than "a game of cards". He also renders *واستمر اللعب زمناً* as "The game went for some time", here, he mistranslates *واستمر اللعب* as "The game went" rather than "The playing of cards went on". The rendering of *وتناول حسين ورقة يربح بها الدور* as "and Hussein put in hand a winning card" is totally incorrect. Moreover, his translation of the rest of the sentence *كن : فرغ يده بها مسروراً يقول* as "he raised his hand pleased, Saying "Kon", though comprehensible, meaning-wise, it is anything but adequate. His use of "as" and "because" which are in fact interchangeable alternatives muddles and obfuscates the translation of *ولكنه لم يستطع أن يتمها (كونكان!) كان الليل قد انتصف*. Badawi's translation on the whole is satisfactory. However, his occasional failure to stick to the original often results in renditions that are either untrue to or diverge significantly from the original; consider, for instance, his translation of *حن لها حسين وضاحكها ، بل عرض عليها أن* as "Husyan felt a wave of tenderness breaking in him, he loved her and tried to amuse her. He offered to sit up and play cards

with her." Furthermore, the translation of زمانا as "a long time" is not quite right .

Alternative Translation:

Husyan laughed with her as he felt compassion towards her. However, he offered to sit up and play cards with her. It was the only game of cards (*alkonkan*) which he could teach her.

The playing of cards went on for some time, drawing the winning card, Husyan looked pleased and lifted his hand to win the round, but he could not finish his sentence because it was midnight...

وسار حسين على مهل الى داره .. المحاماة ؟ هي مهنة مليئة بالكذب والخداع . كم يتألم
ضميره وهو يصرخ أمام القاضى بكلام يعلم فى قرارة نفسه أنه كذب وتلفيق.. كل ذلك لقاء دراهم
معدودة ، لا تسمن ولا تغنى من جوع..

Student: Hussein walked to his house ... law practice? It 's a job full of lies and cheating. How much his conscionous becomes in pain when he cries before the judge with a talk he knows deep in his heart that it is lies and fabrication...all that in return for a handfull of dirhams numbered and are not keep him nor satisfy his hunger.

Badawi: Hussayn walked slowly home. What was the point of being a lawyer, he thought? A lawyer's profession was filled with lies and deceit . How often did his conscience trouble him when before the judge he shouted words which he knew from the depths of his soul to be nothing but a pack of lies ? And he did all that in exchange for a few worthless pennies.

The student's translation is not satisfactory. He disregards على مهل = "slowly". The choices of "how much" for كم instead of "how often", "cry" for يصرخ rather than "utter", "Heart " for نفسه rather than "soul" and "numbered" for معدودة rather than "a few" are inappropriate. Finally, the student translates the verse of The Koran less than idiomatically. Badawi, however, translates the unit satisfactorily and comprehensibly, except that he does not translate تفتيق and the Koranic verse. Neither translator provides the appropriate tense of the original. It might be better to use the pluperfect to translate the unit.

Alternative Translation:

Hussayn walked slowly home wondering about law practice. A profession full of lies and deceit. How often had his conscience troubled him when before the judge he uttered words that he knew deep down to be lies and misrepresentation? All that was in exchange for a few pennies that would neither nourish nor satisfy hunger,

21-

قابلته أمال غاضبة تقول:

- لا أراك الا والليل متقدم .. وما أظنك غبت فى هذا المكتب المبارك وهو أفرغ من فواد أم موسى .. أكبر الظن أنك كنت مع صحبة السوء فى لهو وعبث.

Student: Amal met him angrily saying:

I do not see you except when the night is out ... and I don't think you have been in this holy office which is emptier than the heart of Moses'mother. My most thinking is that you have been with bad company playing and fooling.

Badawi: At home he was received by Amal who addressed him angrily "I never see you till late at night. You couldn't possibly have been in your empty office all this time. You must have been enjoying yourself with that bad company you keep."

The student's translation is unacceptable. The choices of "when the night is out" for الا والليل متقدم , "my most thinking" for أكبر الظن "holy" for المبارك , and "playing and fooling" for لهو وعبث are inappropriate. Badawi's version is acceptable except that he does not translate المبارك and أفرغ من فؤاد أم موسى .

Alternative Translation:

Amal met him angrily saying:

"I never see you till late at night. I doubt that you have been hiding in that blessed office of yours. It is emptier than the heart of Moses' Mother. Most likely you have been having fun with that bad company you keep."

22-

لوت خرطومها تركته

سار وراءها ذليلاً يقول:

- آمال! تعالي . تعالي نلعب الكونكان معا فأنا مهموم أريد أن أتسلى ..

بلغ من ضعفه بين يديها أنه لا يجسر أن يمن عليها بما يفعله لإرضائها .. فكل خدمة منه لها

يصورها خدمة منها له ..

واستمر اللعب زمناً ، وتناول حسين ورقة يربح بها الدور . فرفع يده بها مسروراً يقول:

- كن ...

ولكنه لم يستطع أن يتمها "كونكان"

Student: She turned her trunk and left him.

He walked after her disgracefully saying:

Amal ! come. Come to play Konkan together as I am depressed and want to releve myself.

His weakness between her hands mouted to the point that he can't feel her gratitude with what he does to satisfy her as every service from him to her he imagines is a service from her to hm... The game continued for some time , and Hussein put in his hand a winning card, and he raised it in his hand pleased, saying:

- Kon....

But he couldn't finish it "Kon Kan"

Badawi: She left him in a huff. Humbly following her ,he said," Come here, Amal, let us have a game of cards. I am depressed tonight and I should like to do something amusing."

He was so weak in her presence that he did not dare suggest to her that he was doing anything to please her . He always made her feel whenever he offered her a service that it was she who was doing him a favour.

They went on playing for some time . Drawing the winning card, Husyan looked pleased and lifted his hand to announce the end of the game. But he could not finish his sentence.

The student translates the unit incomprehensibly and unsatisfactorily. The choices of "She turned her trunk" for لوت خرطومها and "disgracefully" for ذليلا are incorrect. Next, his translation of "kon ... kan" is merely a transliteration, which does not provide the sense of the cultural dimension of the game. His rendering of أريد أن أتسلى as "and want to releve my self" is meaningless. The rendition of بلغ من ضعفه بين يديها أنه لا يجسر أن يمن عليها بما يفعله لإرضائها .. فكل as "His weakness between her hands mouted to the point that he can't feel her gratitude with what he does to satisfy her as every service from him to her he imagines is a service from her to him" is unidiomatic. Here, he translates بلغ من as "mouted to the point" the choice of "mouted" (sic) is wrong. His rendering of أنه لا يجسر أن يمن عليها بما يفعله لإرضائها as "that he can't feel her gratitude with what he does to satisfy her" is also wrong because he does not translate لا يجسر and his version of "can't feel her gratitude" does not represent the real meaning of أن يمن عليها. Overall, the sentence is less comprehensible and lacks the appropriate tense and choice of vocabulary. Moreover, he mistranslates وتناول حسين ورقة يربح بها الدور. فرفع يده as "and Hussein put in his hand a winning card, and he raised it in his hand pleased" because he relies on word for word translation resulting in

an unidiomatic version. The rendition of كُن and كُونُكَان as "Kon" and "Kon Kan" is merely a transliteration which reveals a misunderstanding of the traditional remark of a card player about to play the last winning card. Badawi, on the other hand, translates the unit satisfactorily, except that his choice of "humbly" for ذليلاً and "I should like to do something amusing" for أريد أن أتسلى is inappropriate. He also disregards بلغ من and the choice of "the game" for الدور is not the most appropriate in this context.

Alternative Translation:

She left him in a huff. He followed her propitiously saying. "Come here, Amal, let us have a game of cards. I am depressed tonight and I want some distraction." He had come to the point looking weak-spirited before her that he could not dare showing his favour upon her ; was just for her satisfaction. He had imagined that every favour offered to her was a service she did to him. The playing of cards went on for some time. Drawing the winning card, Husyan looked happy and lifted his hand to win the round. However, he could not finish the the phrase (kun...kan).

23-

-حسين احسين ! ما بك ؟

- من أنت ؟

- أنا إحسان ! ألا تعرفني ؟ لقد كنت أمامي منذ لحظة سليما معافى . فماذا بك ؟ هل يؤلمك شيء؟

رد على ! أَدعو الطبيب؟

ولكنه كان قد فارق الحياة ، وعلى شفثيه ابتسامة خفيفة . ووقفت أمامه إحسان ذاهلة

لا تقوى على تفسير ما حدث كيف حدث !!

Student: Hussein ! Hussein! What is wrong with you?

Who are you?

I am EHSAn! Don't you know me? You have been in front of me a moment ago in good health and condition. So what's wrong with you? Do you feel any pain? talk to me! should I call the doctor?

But he had just passed away on his lips a light smile. Ehsan stood in front of him puzzled, unable to explain what had happened. How had it happened!!

Badawi: "Husyan ! Husyan ! What is wrong?"

"Who are you?"

"I am Ihsan! Don't you recognize me? You were all right a moment ago, with me here. What is the matter with you? Do you feel any pain? Please answer me. Shall I call a doctor?"

Husayn, however, had passed away. There was a faint smile on his lips, and before him stood Ihsan, dazed not knowing what had happened, or how it had happened.

The student's translation is acceptable. The rendering of *لقد كنت أمامي منذ لحظة من ذاهلة* as *سليما معافى* as "You have been in front of me a moment ago in good health and condition" is comprehensible, but the use of "have been" rather than "were" is wrong as well as the rendition of *سليما معافى* as "good health and condition" is not quite right in this context. Moreover, the word order of the sentence is somewhat archaic. He also inappropriately inserts "So" before "What's wrong with you" and incorrectly uses "should" rather than "Shall" or "can". The choices of "light" for *خفيفة* and "puzzled" for *ذاهلة* are inappropriate. Next, he combines two sentences in "But he had just passed away on his lips a light smile." A translation along the same lines as that provided by Badawi (i.e. "He, however, had passed away. There was a faint smile on his lips.") would be preferable. Furthermore, the second part of the unit would be better translated as one sentence. Badawi, on the other hand, translates the unit satisfactorily, except that his translation of *لا تقوى* as "not knowing" is inadequate to represent the original.

Alternative Translation:

Husyan! Husyan! What is wrong?

"Who are you?"

"I am Ihsan ! Don't you recognise me ? You were all right a moment ago, with me here. What is the matter with you? Do you feel any pain? Please answer me . Shall I call a doctor?"

Husayn, however, had passed away. There was a faint smile on his lips, and before him stood Ihsan, distracted and unable to explain what had happened, or how it had happened.

A number of generalisations and conclusions emerge from our analysis so far of the student-learner's translation of the second short story. In particular, our analysis reveals that the structure of the translation provided by the student-learner confirms the two central working hypotheses stipulated at an earlier stage of this study, i.e. i. that the nature of the language competence of the student-learner in the TL significantly determines the nature of the translation output and ii. that divergences between SL and TL in matters of culture and language structure and use might prove an obstacle in the way of a satisfactory translation. It was found that the student's somewhat limited linguistic knowledge of the TL led to the production of a translation that relies heavily on word for word and dictionary-inspired renditions, on the one hand, and that suffers from poor and sometimes entirely deficient word order and sentence formation, on the other. In addition to a recurrent failure to observe appropriate tense, his misuse of connectives, prepositions, relative pronouns and articles often results in obscure and hardly meaningful sentences. Furthermore, his restricted 'language experience' in the TL has proven a substantial obstacle in his attempt to translate images, metaphors and other literary figures of speech. The latter have been interpreted as straightforward prosaic sentences and translated likewise, destroying and distorting thereby both the implied meaning and the significance of the original. The student's

poor grasp of the principles of sentence formation in the TL, together with his unfortunate choice of vocabulary, both in the rendition of single TL words and idioms, has sometimes resulted in a fragmented translation lacking in coherence, unity and clarity. However, despite the evident restricted linguistic skills and 'language experience' the student-learner is in position of, he managed on the whole to produce a translation that is fairly comprehensible and satisfactory.

Chapter Three

رغم عنايتي الملحوظة بنظافة جسدي وصحتي العامة فان الاحساس بالقذارة والمرض يلح -1 على كفكرة ثابتة أو جو ثقيل جائم. لست أقيم في جسد وأطراف فحسب ولكن أيضا في شقة عتيقة بالية وعطفة تغوص في النفائات .

Student: In spite of the remarkable care of my body and entire health, feeling of dirtiness and illness presses me as a fixed idea or a heavy, perching obsession. I settle down not only at a body and limbs, but at an old worn flat existing at an old turn plunging into rubbish.

Davies: Despite the great care I take in respect to personal hygiene and health in general, the sensation of dirt and disease besets me like some constant nagging thought. I do not dwell solely in a human body, but also in an ancient and dilapidated flat in decrepit alley submerged in garbage.

The student's translation is comprehensible notwithstanding his unsatisfactory and sometimes completely inappropriate choice of lexicon as well as his disregard, whether wittingly or unwittingly, for a number of terms in the original text. Consider, for instance, his unfortunate choice of "entire" for العامة "fixed idea" for فكرة ثابتة, "heavy perching obsession" for جو ثقيل and "settle down" for اقيم, as well as his omission of ايضا. Moreover, the translation is also plagued by incorrect use of prepositions and articles, indicating therefore an imperfect grasp of the sound use of prepositions and articles in general. exemplifying this, for instance, is his use of "at" rather than "in" after "settle down", "as" instead of "like" in his rendition of كفكرة ثابتة (cf, his translation above) and his neglect of the indefinite article before "feeling". He also inappropriately inserts "existing" in "... an old worn flat existing at an old turn." Davies, however, translates the unit satisfactorily and

comprehensibly, despite his disregard for certain essential units of the original text and a tendency to lapse into verbosity .First, he leaves out the phrase **أو جو ثقيل جائم** which is so crucial to the metaphor implied in the original text . Next, though it does not affect the overall meaning, his preference of long-winded expressions as well as noun and verb constructions in situations where a simple word, noun, or verb could do results in a pedantic and often inflated style. Simple conjunctions and prepositions are replaced with "in respect to" , "constant nagging" and "in general".

Alternative Translation:

Despite the remarkable care I take of my personal hygiene and general health, a sensation of uncleanness and illness haunts me like a nagging thought or an oppressive atmosphere. I do not only inhabit a human body, but also a rundown flat in a lane submerged in rubbish.

والسقف والجدران تنضح صيفا بالحرارة المحرقة وترشح شتاء بالرطوبة أو برشاش المطر . 2-
والسلم أخذ في التآكل ، ودرجة منه تصدعت فتهاوى نصفها وأصبحت عثرة فى طريق الصاعد
والهابط وخطرا لا يستهان به فى ظلمة الليل.

Student: The walls perspire burning heat in summer and leak humidity or sprinkle in winter. The ladder starts to be corroded, so one of its steps cracked and fell down to become false step facing who is going up or down and great dangerous in darkness.

Davies: In summer the ceiling and walls exude a scorching heat, in winter a damp drizzle. The stairs are being eaten away, and one of the steps has come apart, so that half of it has collapsed, presenting an obstacle to anyone going up or down, and a not inconsiderable danger in the dark.

This unit is unsatisfactorily translated by the student due to a number of considerations. First, his confusion of grammatical categories and in particular his failure to distinguish nouns from adjectives or vice versa (e.g., his use of "dangerous" as a noun in "great dangerous in darkness" for *وخطرا لا*. Second, he fails to render *السقف* . Third, his choices of "burning" for *المحرقة*, "humidity or sprinkle" for *الرطوبة أو رشاش المطر* , "ladder" for *السلم* "false step" for *عثرة* are incorrect to say the least. On the whole, he seems to have relied extensively on isolated word for word rendition, in doing so, he ends up providing a fragmented if not an incoherent unit. Davies's translation, on the other hand, is satisfactory, and true to the original.

Alternative Translation:

In summer the ceiling and the walls exude a scorching heat, in winter they weep with damp or fine drizzle. The stairs are crumbling away, and one of the steps has come apart, so that half of it has collapsed, becoming an obstacle to anyone going up or coming down, and a considerable danger in the dark.

وعطفة الحسنى اختفى طوارها تماما ، ولا أحد يذكر أنه كان لها طواران سوى بوصفى من 3- مواليد هذا البيت، بخلاف أسرتى ابراهيم أفندى ساكن الدور الأوسط والشيوخ محرم ساكن الدور الأرضى اللتين وفدنا الى البيت منذ عشرين عاما على أكثر تقدير.

Student: Pavement of El-hussona's turn disappeared completely and nearly no one remembers that it had two pavements except me because I was born in this house. Unlike families of Mr. Ebrahiem, which lives in the middle floor, and shiekh Mouhareem ,which lives in the ground that they came to this house about nearly twenty years ago.

Davies: Hosni Alley is now without a sidewalk altogether, and no one recollects that it used to have two - no one, that is other than myself since I was actually born in this house. In this I am unlike the families of Ibrahim

Effendi, the occupier of the middle floor and of sheikh Moharram, the tenant on the ground floor, who came to the house at the very earliest twenty years ago.

The translation by the student is less satisfactory than Davies's. The choice of "turn" for عطفة, "because" for بوصفى, "which" for اللتين, "ground" here rather than "ground floor" for الدور الارضى and "about nearly" for على اكثر تقدير is anything but appropriate. Moreover, tense consistency is lacking, (note, for instance, his fluctuation between simple past and simple present within the same sentence), the relative clause construction is incorrect, (note, his use of "which" instead of "who" to qualify "family"), and the deployment of some prepositions is wrong (consider, for instance, his use of "in" rather than "on" in "lives in the middle floor" and "lives in the ground"). Davies, on the other hand, provides a more satisfactory translation. However, one might object to his rendition on two grounds. First, his translation of وعطفة الحسنى اختفى طوارها تماما as "Hosni Alley is now without a sidewalk altogether." sounds more of a paraphrase, and a more literal translation of this sentence would have been more desirable. Second, his misunderstanding of بخلاف seems to have resulted in almost entirely different meaning from the one originally intended.

Alternative Translation:

The pavement of Hosni's lane has all but vanished, and no one recalls that it used to have two - that is other than myself, having actually been born in this house, and the family of Ibrahim Effendi, who occupies the middle floor and that of sheikh Moharram, the occupier of the ground floor, who came to this house at most twenty years ago.

4- وعما قليل لن يبقى للسكان الا ممر كالخندق يذهبون منه ويجيئون ، وربما ضاقت حافته عن أن تسع جسم ست فوزية حرم ابراهيم أفندی.

Student: ... and in a short time, it will be remained nothing for inhabitants but a path as a trench walk through it up and down and maybe its edges become narrow to fit into body of Mrs. Fazziea (Mr. Ebrahim's wife).

Davies: Soon all that will be left will be a ditchlike passageway by which to come and go; it may even become so narrow as not to admit the body of Sitt Fawziyya, the wife of Ibrahim Effendi.

The translation reveals inappropriate lexical choices by the student, example "and in a short time" for *عما قليل*, "it will be remained nothing" for *لن يبقى*, " as a trench" for *الخندق*, "walk through up and down" for *يذهبون منه ويجيئون* and "Mrs. Fazziea" for *ست فوزيه* are inappropriate. In general, a deficient sentence structure (note, for instance, his confusion of the infinitive with the non-infinitive verbs and the passive with the active mode) as well as an unidiomatic rendition of several phrases has resulted in a translation lacking both coherence and clarity. Davies, on the other hand, provides a better sense of the original text. His use of more than one future verb construction in sequence within the same sentence (cf, his "all that will be left will be a ditchlike passageway"), however, renders his translation somewhat burdensome.

Alternative Translation:

Soon the residents will be left with but a ditchlike access, by which to come and go, and its sides may become so close together as not to accommodate the body of Sitt. Fawziyya, the wife of Ibrahim Effendi.

وأعقد العزم على مطاردة الهواجس بنفس القوة التي تطاردني بها ، أن أسلم أمرى لله، ألا -5
 أتعجل الهم قبل وقوعه ، أتناسى همومى فى المقهى بين الصحاب من الموظفين الكادحين أو بين يدي
 التلفزيون ، تلفزيون المقهى . غير أن الهم يرجع كأكتف ما يكون فى اليوم الأول من كل شهر.

Student: For that , I insist on chasing obsession as the strength as they chase me, resigning myself to the will of Allah, not hastening grief before its occurrence, and forgetting my concerns inside the cafe', among my friends from hard workers or watching TV owing to cafe', but the grief becomes greater at the first day of the month.

Davies: Then I would make up my mind to chase away these anxieties with the same intensity as they were chasing me, and to commit myself to God's care and not to anticipate trouble before it actually came. At the cafe' among my friends (overworked civil servants), or in front of the cafe' television, I would become oblivious of my worries. But they would return in their most concentrated form on the first day of every month.

The student's translation of the unit is unidiomatic. The choice of "for that" for اعتقد , "obsession" for الهواجس , "as" for بنفس , "owning to cafe" for تلفزيون المقهى , "at" for فى and "greater" for كأكتف is anything but satisfactory. Next, the rendition of أتناسى همومى فى المقهى بين الصحاب من الموظفين الكادحين أو بين يدي التلفزيون as "and forgetting my concerns inside the cafe', among my friends from hard workers or watching TV owing to cafe'" is incorrect for being word for word rendering. Moreover, his reliance on word for word rendition resulted in a mistranslation of غير أن الهم يرجع كأكتف ما يكون فى اليوم الأول من كل شهر as "but the grief becomes greater at the first day of the month".

Here, he inappropriately adds the definite article "the" with "grief" as well as disregarding يرجع and كل. In general, his poor English obscures the sense of the intended meaning. Davies translates the unit satisfactorily and comprehensibly, however, he fails to translate اعتقد العزم satisfactorily, providing a long-winded phrase as "Then I would make up my mind". His paraphrase of ألا أتعجل الهم قبل

وقوعه as "and not to anticipate trouble before it actually came" is comprehensible, but the choice of "came" for وقوعه and الهم as "trouble" rather than respectively "happened" and "distress" in this context is not quite right.

Alternative Translation:

I would resolve to drive away anxieties as strongly as they pursued me, and commit my affairs to God and not to anticipate distress before it happened. I would forget my worries in the cafe among my overworked civil servant friends, or in front of the cafe' television. However, they would return as intensive as ever on the first day of every month.

6- فى هذا اليوم يهل علينا عبدالفتاح أفندى ساعى البريد ومالك البيت القديم. رجل فى الخمسين ، ما زال متمسكا بطربوشه ، ثقيل الظل ، ربما لا لعيب فيه. أنتبه الى حضوره عندما يترامى الى صوت ست فوزية وهى تنهره بخشونة وتلقمه الحجر تلو الحجر. أما أنا فأعالجه بالكياسة ما استطعت . أستقبله وأجالسه على كنية وحيدة وأقدم له الشاى.

Student: at this day Mr, Abdel Fata (the postman and owner of the house) comes into view. He is, about fifty years old, still adhering to his tarboosh (hat) unbearable; I pay attention to his presence as I hear Mrs. Fozziea scolds him roughly and throw at him stone after stone, for me I deal with him as gently as I could. I meet him, sit together on the sole sofa I have, and give him tea.

Davies: It was on that day that Abd al-fattah Effendi, a postman and owner of the old house, would show up. A man in his fifties, he still persisted in wearing a tarboosh; he was an unattractive person, though not perhaps because of any particular defect. I would become aware of his presence when I heard Sitt Fawziyya chiding him harshly, not letting him get a word in edgeways. As for me, It would deal with him with all the tact of which I was capable . I would receive him and sit him down on the only sofa and give him tea.

The student renders the unit less satisfactorily than Davies. The choices of "at" for فى, "come into view" for يهل علينا , "pay attention" for انتبه , "as" for عندما and "gently" for بالكياسة are inappropriate. Moreover, he does not translate القديم , ربما لا لعيب فيه , or أما . He also translates وتلقمه الحجر تلو الحجر as "and throw at him stone after stone." Here, he produces a literal translation because he is unaware of of the expression in the source language. On the whole, he overlooks the imperfect tense using the present simple tense instead. He simply has difficulty determining the appropriate prepositions and connectives. It is wrong to use "at" here rather than "on" in "this day". It is also inadequate to use "as" here rather than "when" in "I pay attention to his presence as I hear Mrs. Fazziea." Furthermore, he does not translate أما in أما أنا فأعالجه بالكياسة ما استطعت . In general, prepositions and connectives are necessary to provide meaning and cohesion for the translation. His rendering of يهل علينا as "comes into view" and انتبه as "pay attention" do not correspond with the sense of the original. Davies translates the unit satisfactorily, nevertheless, the choice of "an unattractive person" for ثقيل الظل is not actually adequate. He also uses "chiding" here which is rather an archaic expression. It would be better to use "scolding" to provide correspondence with the original. He also mistakes the form of the verb أجالسه, translating it as though it were the af'ala.

Alternative Translation:

On that day Abd al-Fatah Effendi , the postman and the owner of the old house would appear. A man in his fifties, who was still attached to his tarboosh, he was an insufferable person , though not perhaps because of any particular defect, I became aware of his presence when I heard Sitt Fawziyya scolding him harshly not letting him get a word in edgeways. As for me, I would deal

with him as sensibly as I could. I would welcome him and sit with him on the only sofa and offer him tea.

7-

بودي أن أجيء مرة فأجذبك مكملا نصف دينك!
فأسأله وأنا أدارى غصة:
عندك عروس وزيجة بالمجان؟

Student: I would like to come some day and find you getting married.

I ask him with hidden anger:

Do you have a bride and free charge marriage?

Davies: "I'd like someday to come and find you 'd done your religious duty by getting married"

Concealing the fact that I had a lump in my throat, I would ask him," Have you got a bride and a wedding going for free?"

The student translates the unit satisfactorily except that he uses the present simple tense here rather than the perfect. He also overlooks مكملا نصف دينه which has no cultural correspondence with the target language, however, he translates the meaning of the metaphor rather than translating it literally. Moreover, his rendering of ادارى غصة as "with hidden anger" is unidiomatic because his choice of "anger" for غصة is inappropriate in this context . Davies translates the unit satisfactorily. Though the translation of أنا و أسأله as "Concealing the fact that I had a lump in my throat,I would ask him," is somewhat comprehensible, but it seems long-winded and does not convey the appropriate image of original phrase.

Alternative Translation:

"I would like someday to come and see you had done your religious duty by getting married"

Hiding my lump, I would ask him, "Have you got a bride and a wedding for nothing?"

8- أفنتقد دائما الشعور بالاستقرار والأمان كما أفنتقد الاحساس بالنظافة والصحة . على ذلك فحالي -
خير من الاخرين فاني على الأقل وحيد . عن عجز لا عن رغبة ولكني وحيد حبيس كبت ووحدة
وبيت آيل للسقوط وعطفة تدفن تحت النفايات.

Student: I always miss feeling of settlement and safety as I miss feeling of cleanness and health; nevertheless, my situation is better than the others; at least I'm alone, not because I desire that but because I'm helpless; shut of from the outside world in a house about to be destroyed and a turn is being buried beneath rubbish.

Davies: I am always deprived of the feeling of stability and security, as well as of being clean and healthy. Even so, I am better off than others, for I am at least on my own -- from lack of means rather than from choice, but I am nevertheless on my own: a lonely and repressed hermit in a house about to fall down in an alley buried under garbage.

The student's translation is not adequate. The choices of "settlement" for الاستقرار "as" for كما, "to be destroyed" for ايل للسقوط and "turn" for عطفة are incorrect. He overlooks ولكن وحيد حبيس كبت ووحدة, translating only حبيس as "shut of" here rather than "shut off". Moreover, the first sentence needs a definite article and the repetition of "I miss feeling" is unnecessary. Therefore, It is more appropriate to substitute an ellipsis instead. The choice of "as", and "and" as sentence connectives are not right. It would be better to use "as well as" and to omit "and". Generally, the translation is unacceptable owing to poor choices of vocabulary, grammar, and lack of cohesion. Davies, on the other hand, translates and paraphrases the unit satisfactorily. Although, he disregards فحالي. Next, he paraphrases عن عجز لا عن رغبة as "from lack of

means rather than from choice". He also renders حبيس as "hermit", here it does not seem to correspond with the original

Alternative Translation:

I always lack the feeling of stability and security ,as well as the sense of cleanness and health. However, my status is better off than others, for I am at least on my own - from helplessness rather than from choice, but being alone, confined to repression and loneliness in a house about to collapse in a lane buried under rubbish.

9- غير أن خبرا عارضا عن سقوط منزل أو عن إخلاء عمارة بقوة الشرطة عقب تصدع جانب منها، يهزنى من الأعماق ، يستردنى من فردوس الأولياء ، يملونى بالرعب ، أين يذهبون ، ماذا يبقى لهم من المتاع ، كيف يتصرفون!؟

Student: but when I hear accident news about falling a house or vacating a building by the police force after cracking one of its sides, influences me, get me back from the holy men's paradise, and make me feel fear; asking, where on earth do they go, what on earth kind of goods will it be remained to them, and how on earth do they behave?

Davies: However, some chance of item news about collapsing, or about the police forcibly evacuating a building immediately after one side of it has come apart, would shake me to the core. Such news would call me back from the paradise of the saints and fill me with terror. Where would the people go? What belongings would be left to them? How would they manage?

The student's translation is unidiomatic. His choices of "but when" for غير أن , "I hear accident" for خبرا عارضا and سقوط منزل أو إخلاء عمارة بقوة الشرطة as "falling a house or vacating a building by the police force" are inadequate. He mistranslates يهزنى من الأعماق ويستردنى من فردوس الأولياء as "influences me , get

me back from the holy men's paradise" misunderstanding the meaning of the sentence. His rendering of يملونى الرعب as "and make me feel fear" is incorrect. In general, the translation is poor. His choice of vocabulary, word order, questions and the sequence of the tenses are incorrect. This indicates that the student does not grasp the basic rules of the target language yet. He also adds unnecessary items such as, "when I hear", "asking", and "on earth". Davies provides a comprehensible translation of the unit despite the literal translation of some phrases. For example. "shake me to the core" for يهزنى من الأعماق and "fill me with terror" for يملونى الرعب .

Alternative Translation:

However, an unexpected item of news about a house collapsing , or about the police forcibly evacuating a building after a crack had appeared in one of its sides, would deeply affect me. It would terrify me and return me from the paradise of the saints. Where would the people go? What belongings would they have left? How would they manage?

ومن عجب أننى معدود بينهم من المحظوظين لتوحدى وخفة حمولتى . وحدتى المرعبة قيمة -10
محسودة . يا بختك لا زوجة ولا بنت ولا ولد. لا مشكلة أجيال ولا زواج بنات ولا دروس
خصوصية.

Student: the thing that astonishes me that I'm considered as one of lucky men for being sole, so that my horrible loneliness is envied account. You ;are lucky; no wife, no daughter, no son, no generations problems, no daughters' marriage, no particular lessons,...

Davies: And strange as it may seem, I was regarded among them as one of the lucky ones, being on my own and the load I carried being consequently light. My terrible solitude was something of value, something to be envied. How lucky you are- no wife, no daughter, no son! None of the problems of the generation gap, or of marrying off daughters, or paying for private lessons.

The student's translation is unacceptable. The choice of "being sole" for "no generations problems" for لا مشكلة أجيال , "envied account " for قيمة محسودة "no daughters marriage" for لا زواج بنات , and "no particular lessons" for لا دروس خصوصية is incorrect. He also overlooks خفة حمولتي and provides unnecessary translation for ومن عجب as "the thing that astonishes me". Moreover, it is inappropriate to use the verb in the present tense here rather than the past. In general, the translation is neither clear nor coherent. Davies's translation is long-winded. For example, he translates ومن عجب as "and strange as it may seem", لتوحدى وخفة حمولتى as " being on my own and the load I carried being consequently light", and وحدتى المرعبة قيمة محسودة as "My terrible solitude was something of value, something to be envied". Thus, the translation is far more acceptable and comprehensible than the student's.

Alternative Translation:

Strangely, I was regarded as one of the lucky ones among them, for being alone and carefree. My terrible loneliness seemed valuable and enviable. Lucky you! You have no wife, daughter, or son. You have none of the problems of the generation gap, marrying off daughters, or paying for private lessons.

و أهز رأسى فى رضا ولكنى أتساءل فى باطنى هل نسو آلام الكبت والوحدة! . غير أنى أجد -11
فى أنينهم المتواصل سلوى مثل دفقة ضوء تلقى على قبر .

Student: I nod satisfactorily wondering in secret, do on earth forget suffering of repression and loneliness! Nevertheless, in their continual moan, I find consolation like spurt of light highlighting to a grave,

Davies: I would nod my head with satisfaction, but deep down I would wonder whether they had not forgotten the pains of repression and loneliness. Even so I would find in their continual moaning and groaning a certain comfort, like a flash of light being cast upon a tomb.

The translation by the student is less satisfactory. The choice of "wondering in secret" for أتساءل فى باطنى, "suffering" for الألم, "spurt" for دفقة and "highlighting" for تلقى is inappropriate. Next, he disregards ولكنى and inappropriately inserts unnecessary lexical items in his translation, e.g., "do" and "on earth". Moreover, his rendition of غير أنى أجد فى أنينهم المتواصل سلوى مثل دفقة ضوء تلقى as " Nevertheless, in their continual moan, I find consolation like spurt of light highlighting to a grave" is incorrect owing to word for word translation. In general, the translation lacks clarity, coherence as well as word order and appropriate equivalents. Davies translates the unit satisfactorily except that his translation of أنينهم as "moaning and groaning" is though comprehensible, but the insertion of "and groaning" seems unnecessary in this context. The rendering of قبر as "tomb" rather than "grave", here, is also not quite right .

Alternative Translation:

I would give a nod of satisfaction , but deep down I wondered whether they had not forgotten the pains of repression and loneliness. Their continual moaning, however, gave me some comfort-like a beam of light falling upon a grave.

أزور بيوت الأهل فى غير أوقات الغداء امعانا فى اظهار البراءة على أمل أن أدعى الى وليمة -12 ، ولكن روح العصر لم تعد تؤمن بهذه التقاليد العريقة . ويختلف الأمر بالنسبة للمواسم والأعياد فيسعدنى الحظ بوليمة أو وليمتين فى العام . وما أن يتهادى الى صوت رب البيت وهى تقول :
- ما أنت بالغريب ولا بالضيف ، اعتبر نفسك فى بيتك..
ما ان تلوح هذه الاشارة الخضراء حتى أنقض على المائدة مثل نسر جائع وكأنما أشهد العشاء الأخير .

Student: I visit my relatives' houses at non lunch time to show innocence to look forward to being invited to a banquet, but now they don't believe in the ancient conventions, and the situation is different in feast days, so I become lucky to have a banquet or two banquets per year. When I hear voice of the housewife saying:

-You are not stranger nor guest, so make your self at home. When this green light given to me, I swoop down the dining table like a hungry eagle or as I witness the last supper.

Davies: I would visit the homes of relatives, but avoiding mealtimes-- thus assiduously demonstrating my innocence, yet still in the hope I might be invited to a banquet of a meal. But the spirit of the time no longer believed in such age-old traditions, and what is more, things are now different in relation to feasts and holidays. I am thus lucky if I get one or two good meals a year. On these occasions I would hear the voice of the lady of the house saying "Don't stand on ceremony, you 're not a stranger or a guest. Treat the house as your own" And no sooner would the green light be given than I would swoop down like a ravenous eagle, as though seeing my last meal.

The student translates the unit satisfactorily, except that he disregards امعانا , للمواسم and روح العصر. The choice of the present tense here rather than the imperfect is wrong. He also mistranslates وما أن يتهدى as "when I hear" rather than "As soon as I heard". He literally translates the invitation ما أنت بالغريب as "You are not stranger nor guest, so make your self at home" inappropriately. Here, he omits the indefinite article and uses "nor" rather than "or". His reliance on word for word translation of ما ان تلوح as هذه الاشارة الخضراء حتى أنقض على المائدة مثل نسر جائع وكأنما أشهد العشاء الأخير. "When this green light given to me, I swoop down the dining table like a hungry eagle or as I witness the last supper" reveals a misunderstanding of some lexical itmes in the original, e.g. "the dining table" for المائدة and "

given" for تلوح . On the whole, the translation lacks appropriate sentence structure, choice of vocabulary and word order. Davies provides a comprehensible translation. However, he adds information which does not exist. For instance, he adds "and what is more" , "good" in "one or two good meals a year", and "On these occasions". He also overlooks وما أن يتهدى الى and translates هذه الاشارة الخضراء as "And no sooner would the green light be given than" comprehensibly, but translating هذه الاشارة الخضراء literally seems somewhat unidiomatic in this context.

Alternative Translation:

I would call on my relatives avoiding mealtimes to show carefully my innocence, yet still in the hope they might invite me to a meal. However, the spirit of the age no longer believed in these ancient traditions. It was a different matter with feasts and holidays. I was fortunate enough to have a banquet or two a year. As soon as I heard the voice of the housewife saying: "You are not a stranger or a guest, treat the house as your own". I would waste no time in swooping down on the table like a ravenous eagle, as if I was having my last meal.

الأدهى من ذلك كله أنني مواطن عادى ، لا طموح عنده ولا خيال. نلت من التعليم ما يكفى 13- وألحقتى القوى العاملة بإدارة ما. ما تمنيت بعد ذلك الا بنتا طيبة وشقة صغيرة . انقلبت الدنيا لا عدرى كيف وماجت بالعجائب . وتحددت اقامتى فى البيت المتهالك . وكلما ارتفع مرتبى انخفض كأنه فوزرة ممن فوازير رمضان.

Student: The most important thing that I consider my self as a normal citizen havenn't had imbition nor imagination. I got enough knowledge and the workforce has admitted me to a department ; after that I didn't desire anything but a good girl and a small flat. I don't know how the world became inverted and increased with marvels; my residence was determined in the old house and

whenever my salary went up, it became less as if it had been one of Ramadhan riddles.

Davies: Worse than all this, I was an ordinary person , a person without ambitions or imagination.I had had just sufficient education for the powers - that- be to put me into a certain department. Beyond that all I had hoped for was a nice girl and a small flat. But things did not turn out like that; I don't know why. Thus my place of residence was destined to the tumbledown house,and whenever my salary was raised I somehow found myself having less money -- it was like one of those riddles they pose to radio audiences in the month of Ramadan.

The student's rendition is unidiomatic. First, he does not grasp the meaning of *انقلبت الدنيا لا ادرى كيف وماجت بالعجائب* and *الادهى من ذلك كله* respectively as "The most important thing" and "I don't know how the world became inverted and increased with marvels". Second, The choice of "admitted" for *الحققتى* , "desire" for *تمنيت* , "residence" for *اقامتى* , and "old" for *المتهاالك* are inappropriate. Finally, the sequence of the tenses is not right. In general, the translation is not satisfactory for being untrue to the original. Davies translates the unit comprehensibly, although the choices of "certain" for *ما* and "tumbledown" for *المتهاالك* are not quite appropriate in this context.

Alternative Translation:

Worse than all this, I was an ordinary person of no ambition or imagination. I had had adequate education for the work force to oppoint me to some department. Hence all I had hoped for was a pleasant girl and a small flat. However, I don't know why things didn't turn out as I expected. Consequently, my dwelling doomed at the broken-down house, and whenever my salary rose I somehow found myself having less money-- it was like one of those riddles they air in the month of Ramadan.

- 14- ذاب شبابى فى التضخم وكل يوم أغالب أمواج هادرة تهددنى بالغرق.
ويقال لى:
هاجر ففى الأسفار مليون فائدة..

Student: My youthfulness was wasted in inflation and everyday I struggle with roaring waves that threaten me with drowning and it's always said to me:
-- Emigrate because there are a million advantages in travelling.

Davies: My youth melted away in inflation, and every day I wrestled against surging waves that threatened to drown me.
Someone said."Go abroad, there are a hundred and one advantages to traveling."

The student's translation is unsatisfactory. His choice of "my youthfulness" for شبابى , "wasted" for ذاب , "struggle" for اغالب , "roaring waves" for امواج هادرة and "it's always said to me" for يقال لى , "emigrate" for هاجر is inappropriate. He does not translate the saying هاجر ففى الأسفار مليون فائدة correctly either. The sequence of the tenses and the sentence structure are not right. He is also unaware that "everyday" is not one word. Davies's rendition of the unit is satisfactory although his choice of "melted away" for ذاب and "wrestled" for اغالب are not quite right in this context.

Alternative Translation:

My youth dissolved in inflation, and every day I would fight against surging waves that threatened to drown me. Someone said, "Go abroad; there are a hundred and one advantages in travelling"

- 15- ولكنى بطئ الحركة ومشدود للأرض ولم أستسلم لقبضة اليأس . من حين لآخر تومض فى سمائى المظلمة بارقة. تتعشنى تصريحات الوزراء وطلقات المعارضة ونوادى الأولياء.

Student: But I 'm low-movement, tightened to the earth, and I haven't surrendered to hopelessness fist. From time to time, trickle of hope flashes in my dim life. Ministers' declarations, dissenting opinions, and holy men's jokes, refresh me.

Davies: But I procrastinate and am attached to my homeland. However, I did not surrender to the grip of despair. From time to time in my darkened sky there flashed a gleam of light. I was stimulated by the statements of ministers, shots fired by the opposition, and anecdotes about the saints

The student's translation is incomprehensible. First, his rendering of بطئ الحركة as "low movement", مشدود للأرض as "tightened to the earth", لقبضة اليأس as "hopelessness fist", بارقة as "trickle of hope", طلقات المعارضة as "dissenting opinions", and نوادر الأولياء as "holy men's jokes" is wrong and would cause some discomfort to the target language reader. Next, his rendition does not convey the intended meaning of the original because not only for poor choice of vocabluray, but also the sentence structure and tense is incorrect. The translation of the unit by Davies is comprehensible, although his choice of "procrastinate" does not represent the real meaning of بطئ الحركة . It would be better to use "hard to move" instead. Stylistically, "However" would be preferable for ولكنى rather than "but" at the beginning of the sentence.

Alternative Translation:

However, I am hard to move and firmly attached to my home, and I haven't yielded to the grip of despair. From time to time a gleam of light flashes through my dark sky. I am stimulated by the statements of the ministers, the shots fired by the opposition, and the tales of the saints.

وأتسلى أحيانا فى نافذتى وأنا أرقب ست فوزية وهى تتبختر فى الخندق بين حافتيه المطبقتين . 16- وذات يوم قررت أن أزور مدفن الأسرة بعد انقطاع طويل باعتباره الملجأ الأخير اذا وقعت الواقعة .

هناك توجد حجرة الرحمة كما توجد دورة للمياه فهي مأوى من لا مأوى له.

Student: Sometimes, I amuse myself by watching Mrs. Fozziea while she strut between the edges of the trench, and someday I've made up my mind to visit cemetery of my family- after along abstention- which will be the last shelter after one's death; there were a mercy room and a bathroom which were a refuge of homeless.

Davies: Sometimes I would amuse myself at my window watching Sitt Fawziyya strutting up and down the ditch between the two sides that were growing ever closer together.

Then one day, after a long absence, I decided to visit the family burial vault, seeing that it was the final place of refuge if things came to the worse. There was after all the mourning room, and there was also a lavatory. It was a shelter for someone who had none.

The student's rendering of the unit is unidiomatic and somewhat incomprehensible. First of all, he leaves out *باعتباره* and *فى نافذتى* untranslated. Second, his choice of "Mrs." for *ست*, "between the edges" for *بين حافته المطبقتين*, "someday" for *ذات يوم*, "cemetery" for *مدفن*, "along abstention" for *انقطاع طويل*, "a bathroom" for *دورة*, "after one's death" for *اذا وقعت الواقعة*, and "a refuge of homeless" for *مأوى من لا مأوى له* is inappropriate. Third, he does not comprehend the meaning of *حجرة الرحمة*, *مدفن الاسرة*, and *اذا وقعت الواقعة* which he translates as "cemetery of my family", "a mercy room" and "after one's death" respectively. Finally, his poor command of English grammar results in an incorrect rendition of the intended message. Davies renders the unit far more satisfactorily although the translation of *بين حافته المطبقتين* as "... between the two sides that were growing ever closer together" is long-winded. He also adds "after all" in "There was after all the mourning room, and there was also a lavatory", the repetition of "and there was" in the same sentence in English is redundant. He also mistranslates *حجرة الرحمة* as "

the mourning room" because he does not comprehend the function of the room. (It refers to the charity that the family of the deceased provides for the poor in return for a prayer on the dead person.)

Alternative Translation:

Sometimes I would amuse myself at my window watching Sitt Fawziyya strutting between the close sides of "the ditch". Then one day I decided to visit the family burial tombs after a long absence, considering the fact that it was the last place of refuge if a disaster happened. There was the room of compassion and also a lavatory. It was a shelter for someone who had none.

رأيت القبرين القديمين تحت السماء وشجيرات الصبار في الأركان ، أما حجرة الرحمة الى يمين-17 القادم فقد انقلبت خلية نحل تموج بالنساء والأطفال والأثاث البالي المكوم ومواقد الغاز والحلل وتعبق بروائح النقلية والبقول والباذنجان والزيت المقلَى.

Student: I saw the two old graves existing under the cactus trees in the corners under the sky, as the mercy room, which locates on the right hand comer, have been converted to beehive surging with women, children, accumulated old furniture, stoves, cooking pots, and filled with scents of taqliea, beans, eggplant, and fried oil.

Davies: I saw the two old tombs open to the sky and the prickly pears growing in the corners. The mourning room, to the right as one entered, had become a veritable beehive; it surged with women and children and was piled high with tattered furniture, kerosene stoves, and pots and pans, the whole place redolent of garlic sauce, beans, eggplant, and frying oil.

The choices of "cactus trees" for شجيرات الصبار , "as" for أما , "converted" for حجرة الرحمة , "old" for البالي are inappropriate. Next, the translation of انقلبت as الى يمين القادم

have been converted to beehive..." is grammatically wrong and it does not correspond with the original. Moreover, there is an excessive use of passive in translating this unit. He also does not provide an equivalent to التقلية , here he just transliterates it as "taqliea". He also overlooks الغاز in "Kerosene stoves". Generally, the translation is unidiomatic because it lacks proper punctuation and proper tense. Davies's rendition is comprehensible , although his choice of "the two tombs" for القبرين and "The mourning room" for حجرة الرحمة is inappropriate. Furthermore, there is an excessive repetition of "and" as a conjunction. Coherently, it would be better to use a comma in listing series of items.

Alternative Translation:

I saw the two old graves open to the air and the prickly pears in the corners. However, the room of compassion on the right hand as one entered had turned into a beehive; It surged with women, children, pile up of tattered furniture, kerosene stoves and cooking pots. The whole place was filled with the fumes of garlic sauce, beans, aubergine, and frying oil.

18- ابتسمت فى استسلام ووقفت قبالتهم متحررا من القوة والمجد . وقلت لامرأة ذكرنى حجمها -

بست فوزيه :

- لا بأس ، ولكن ما العمل لو احتجت الى الحجرة كماوى ؟

فقال ضاحكة:

- أنت صاحب حق ونحن ضيوفك ، ننزل لك عن ركن ، والناس للناس ..

فقلت ممتنا فى الظاهر :

- جوزيت خيرا ..

Student: I smiled in surrender and stood released from strength and glory facing them, and asking a woman that her size reminded me of Mrs. Fozziea:

-- Don't fuss, what is the solution if I need a room as a shelter?

She answered laughingly:

-- You are the owner and we are your guests, so we'll transfer to you a side; people should help each other.

I said with appeared obligated:

-- Thanks alot.

Davies: I smiled in capitulation and stood directly in front of them, divested of all power and glory. I addressed a woman whose bulk reminded me of Sitt Fawziyya. "It's all right, but what's to be done if I need the room as a place to live?"

"You're the person with the rights" she answered, laughing, "and we're your guests. We 'd give up a corner to you, because after all , people must help one another."

Outwardly showing gratitude, I said, "God bless you."

The student provides an incomprehensible version for this unit. He fails to use appropriate lexicon or translate grammatically. First, the choice of "released" for متحررا, "asking" for قلت, "Mrs." for بست, "Don't fuss" for لأباس, "transfer" for ننزل, and "side" for ركن, "what's the solution" for ما العمل, "laughingly" for ضاحكة, "I said with appeared obligated" for فقلت ممتتا في الظاهر and "thanks alot" for ووقفت جوزيت خيرا is inappropriate. Moreover, his translation of وقفت قبالتهم متحررا من القوة والمجد as "and stood released from strength and glory facing them" is unidiomatic. This shows incorrect sequence of word order and tense. He also uses the indefinite article rather than the definite article in translating الحجرة as "a room". Davies's translation however is comperhensible, although he inappropriately translates ولكن ما العمل as "but what's to be done", أنت صاحب حق as "You're the person with the rights" and جوزيت خيرا as "God bless you".

Alternative Translation:

I smiled in capitulation and stood before them, resigning of all power and glory. I addressed a woman whose bulk reminded me of Sitt Fawziyya. "It's all right, but what would you do if I need the room as a shelter?" She answered laughing:

"You're the owner and we are your guests. We 'd give up a corner to you , because after all, people must help one another."

With a show of gratitude, I said, "You're very kind."

19-

وقفت مليا وأنا أناجيهم بصوت غير مسموع:

- أمدوني يرحمكم الله بايمانكم ، وهبني يا خالي شيئا من شجاعتك!

Student: I stood deeply to confide a secret to them in a low voice:

-Provide me with your faith, and asked me uncle to give me some of his bravery.

Davies: I stood for a while in an intimate conversation with them in an inaudible voice. "May God have mercy upon you, impart to me your faith. And, Uncle, please give me something of your courage!"

The student's rendition of the unit is less satisfactorily. His choice of "deeply" for مليا, "secret" for اناجيهم, and "in a low voice" for صوت غير مسموع is inappropriate. He also disregards يرحمكم الله and mistakes " asked" for "give" and "his" for "your" because he confuses direct and indirect speech. Davies translates the unit far more satisfactorily except that the translation of "for a while" for مليا does not indicate quite the length of time that the original does.

It might be better to translate it as:

"For quite a time"

The student's rendering of the original text of the third short story suffers from several problems that are related in one way or another to the different predictions expressed by the set of hypotheses stated in ch.1.7. Our examination of the units selected for analysis reveals his failure to realise a satisfactory rendering in view of a diverse variety of considerations. First, his misunderstanding of the SL text seems to be one of the difficulties underlying either his mistranslating or his provision of an incomprehensible version that tends to be untrue to the original; see, for instance, units 9 and 13, and comments bearing on them. Second, his English rendering of the original SL text betrays a deficient command of the grammatical structure of the TL. This can be most clearly observed in his misuse of articles, prepositions, nouns, adjectives, adverbs and nouns, on the one hand, and his repeated tendency to confuse between the different morphological categories such as adjectives and adverbs, on the other. Moreover, his limited competence in the TL produced a translation riddled with incorrect tense, deficient sentence structure and sometimes inappropriate word order; consider, for example, units 1, 2, 3, 4, 9, and 16. Third, the analysis shows that his translation lacks both coherence and unity as well as clarity owing to L1 interference and narrow TL experience, specially in regard to connectives and punctuation, on the one hand, and idiomatic expressions and the like, on the other. Both connectives and punctuation are usually considered a difficulty that Arab learners, in general, and translators, in particular, encounter primarily because connectivity in English is largely implicit i.e. conjunction is assumed unless otherwise specified, whereas Arabic relies on the repeated and explicit use of such connectors as (wa 'and' and (fa) 'and'; See units 4, 6, 8 and 10. Fourth, His blind reliance on word for word rendition appears to be the source of much of the difficulties associated with his translation. This less than desirable, to say the least, approach to translation led to the production of a TL text that not only often distorts the overall meaning of the SL text, but also either

mistranslate or overtranslate certain units of it. The student's unquestioning trust in word for word rendition is equally responsible for his inappropriate and unsuitable choice of vocabulary, incorrect word order, proper tense, and connectives as well as his confusion of parts of speech. See units 2, 5, 6, 10, and 12. Notwithstanding the problems identified above in connection with the student's translation, and his tendency to sometimes, wittingly or unwittingly, dismiss either words or whole phrases in the translating process his translation is on the whole somewhat comprehensible

- 1- اقتتعت أخيرا بأن على أن أجد الشيخ زعلابوى .
 وكنت قد سمعت باسمه لأول مرة فى اغنية :
 الدنيا مالها يا زعلابوى شقلبوا حالها وخلوها ماوى
 وكانت اغنية ذائعة على عهد طفولتى فخطر لى يوما أن أسأل أبى عنه كعادة الأطفال فى السؤال
 عن كل شئ , سألته:
 من هو زعلابوى يا أبى؟

Student: Finally, I was convinced that I had to find Sheikh Zaablawi. I heard his name for the first time in a song:

What's about life Zaablawi They changed it and made it like lodge
 It was popular song in my childhood, so it occurred to me ,as children always in asking about every thing, to ask my father:
 Who is Zaablawi father?

Davies: Finally, I became convinced that I had to find Sheikh Zaabalawi. The first time I had heard his name had been in a song:

Oh what's become of the world, Zaabalawi?
 They've turned it upside down and taken away its taste.
 It had been a popular song in my childhood, and one day It had occurred to me to demand of my father , in the way children have of asking endless questions:
 " Who is Zaabalawi?"

The student's translation is less than satisfactory. His translation of the song

الدنيا مالها يا زعلابوى as شقلبوا حالها وخلوها ماوى

"What's about life Zaablawi They changed it and made it like lodge"
 is completely inappropriate. Note, e.g. his rendering of الدنيا as "life" and of "lodge" for ماوى is wrong because he confuses the adjective ماوى with the noun in Arabic of مأوى as "mafal" that refers to shelter; "world" and "tasteless" or "insipid" would have been a better choice respectively in this context. The sequence of the tenses and the choice of vocabulary seem less appropriate for

the overall meaning of the song. His rendering of *في السؤال* as "always in asking" and of *كعادة الاطفال* as "as children" is incorrect translation. He overlooks *يوما* and omits the indefinite article before "popular song" in "It was popular song in my childhood". The translation by Davies is far better than the student's, although his rendition of *خلوها* as "taken away", *أسأل* as "demand", *السؤال عن كل شئ* as "endless questions" as well as his disregard of *سألته*, *أبى*, and *عنه* are less than satisfactory and crucial to the general meaning of the unit (cf. alternative translation below).

Alternative Translation:

Finally, I became convinced that I had to find Sheikh Zaabalawi. I had heard his name for the first time in a song.

What's happened to the world Zaabalawi

They've turned it upside down and it has become insipid.

It was a popular song in my childhood, and one day it occurred to me to ask my father about him as children do about everything.

Father, "Who is Zaabalawi?"

- 2- فرمقنى بنظرة مترددة كأنما شك فى استعدادى لفهم الجواب , ولكنه قال:
فلتحل بك بركته, انه ولى صادق من أولياء الله , وشيال الهموم والمتاعب , ولولاه لمت غما.
وفى السنوات التى تلت سمعته مرات وهو يثنى أطيّب الثناء على الولى الطيب وكراماته.

Student: He glanced at me suspecting of my readiness to get the answer, but he said:

"His bless cover you, he is a saint(holy man) and he is a cure of sorrows and troubles, and if it weren't of him - you may die of grief." After years of that time I heard my father many times praising that kind saint and his miracles.

Davies: He had looked at me hesitantly as though doubting my ability to understand the answer. However, he had replied, "May his blessing descend upon you, he's a true saint of God, a remover of worries and troubles. Were it not for him I would have died miserably--" In the years that followed, I heard

my father many a time sing the praises of this good saint and speak of the miracles he performed.

The student's rendition of this unit is more or less comprehensible. The rendition of "cover you" for *فلتحل عليك* and of "after years of that time" for *فى السنوات التى تلت* is less than inappropriate owing to a misunderstanding of the meaning of *فلتحل عليك*, on the one hand, and of his blind reliance on word for word translation for the other, resulting in an inappropriate representation of the phrase. It would have been better translated as "descend upon you" and as "In the years that followed" respectively. He also overlooks *بنظرة*, *كأنما*, and incorrectly adds "of" in "suspecting of my readiness" as well as opts for "bless" rather than "blessing". Moreover, his rendition of *لولا لمت غما* as "and if it weren't of him- you may die of grief" is confusing because the sequence of the tenses and the person are incorrect. Davies translates the unit comprehensibly except that "miserably" for *غما* and "remover" for *شمال* seem less than appropriate in this context. It would have been better translated as "distress" and as "takes away" respectively.

Alternative Translation:

He glanced at me with a hesitant look as if doubting my readiness to grasp the answer. However, he said, "May his blessing descend upon you, he's a true saint of God, who takes away anxieties and troubles. Were it not for him I would have died from distress-" In the years that followed I heard my father several times praise and speak appreciatively of this good saint and his miracles.

وجرت الايام فصادفتنى أدواء كثيرة , وكنت أجد لكل داء دواءه بلا عنا , وبنفقات فى حدود 3- الامكان , حتى أصابنى الداء الذى لا دواء له عند أحد , وسدت فى وجهى السبل وطوقنى اليأس , فخطر ببالى ما سمعته على عهد طفولتى , وتساءلت لم لا أبحث عن الشيخ زعلابوى؟.

Student: Days' passed, and though that time I encountered with many diseases and I could find a cure to every disease easily and with simple cost, however, I came upon a disease which had no medicine. Thus, every ways were closed in front of me and I was controlled by desperate. So it occurred to me that I heard in my childhood and asked why didn't I looking for Sheikh Zaablawi?

Davies: The days passed and brought with them illnesses, for each one of which I was able, without too much trouble, and at a cost I could afford, to find a cure, until I became afflicted with that illness for which no one possesses a remedy. When I had tried everything in vain and was overcome by despair, I remembered by chance what I had heard in my childhood: Why, I asked myself, should I not seek out Sheikh Zaabalawi?

The translations by the student of "encountered" for صادفتى , "simple" for حدود الامكان , "closed" for سدت , "controlled" for طوقنى , and "desperate" for وسدت فى وجهى السبل are not appropriate. He incorrectly renders السبل as "Thus every ways were closed"; translating السبل as "every ways" thinking that "every" is synonymous to "all". He also drops the definite article in "days passed" at the beginning of the translation, and with "disease" The rendering of فى حدود الامكان as "with simple cost" rather than an "affordable expense" is wrong because he thinks that "simple" is equivalent to "affordable" in Arabic while "simple" refers to بسيط i.e. something easy to do. Next, "closed" and "controlled". First, he thinks that "closed" corresponds with سدت not being aware of the metaphor in the text. Second, طوقنى as "controlled" here, he regards that it is the ability to control someone. Davies translates the unit satisfactorily although he does not translate كثيرة. He also paraphrases صادفتى ادواء كثيرة as "brought with them illnesses". Here, he could have translated literally to be fair to the source language text. Finally, there is no need to add "by chance" in the translation of فخطر ببالى .

Alternative Translation:

The days passed and I fell victim to many illnesses. I was able to find a remedy for each one without any trouble and at an affordable expense, until I became afflicted with that illness for which no one owns a remedy. When I was at my wit's end and enveloped by despair, I remembered what I had heard in my childhood. I wondered why should I not search for Sheikh Zaabalawi.

واستدلت على عنوان مكتبه بدفتر التليفون , وذهبت اليه من توى فى عمارة الفرفة التجارية , -4
واستأذنت , ثم دخلت الحجرة على أثر خرةج سيدة حسناء منها اسكرتتى برائحة زكية كالسحر
المخدر .

Student: I knew his address by telephone directory. I already went to him in the building, entered the office meanwhile a beautiful young lady was getting out of the office. I was intoxicated by her nice smell which like narcotized magic.

Davies: I looked up the office address in the telephone book and immediately set off to the Chamber of Commerce Building , where it was located. On asking to see Sheikh Qamar, I was ushered into a room just as a beautiful woman with a most intoxicating perfume was leaving it.

The translation of the first sentence by the student is incomplete because he disregards مكتبه, uses a wrong preposition "by" and drops the definite article.

He uses "by" rather than "from" because he thinks that the preposition in the original refers to بواسطة similar to "by car". He also translates من توى as "already" because he believes that "already" is synonymous with "immediately".

The student sometimes seems careless during the process of the translation either he overlooks words or forgets them. For example, he disregards الفرفة

ثم دخلت الحجرة على أثر خروج سيدة حسناء . واستأذنت and ثم , التجارية منها as "entered the office meanwhile a beautiful young lady was getting out of the office." Here, he disregards the subject of the sentence "I", then he renders على أثر as "meanwhile", it is a wrong choice because he thinks that

على أثر is equivalent to "while" in this context. Next, the construction in translating سكرتى برائحة زكية كالسحر المخدر as "I was intoxicated by her nice smell which like narcotized magic" is inappropriate. Here, it would be better to use the perfect or the simple past to maintain the clarity and coherence of the translation. His translation of كالسحر المخدر as "like narcotized magic" is a word for word translation to overcome the difficulty in translating the phrase in the active as "like narcotising magic". Davies translates the unit satisfactorily and comprehensibly, although he fails to translate كالسحر المخدر. His rendering of الحجره as "a room" is comprehensible, although using the indefinite article instead of the definite is incorrect. It would have been much more appropriate to render الحجره as "his office" rather than "a room" in this context.

Alternative Translation:

I obtained his office address from the telephone directory and I went to him at once at the Chamber of Commerce Building. I asked to see Sheikh Qamar, then I was ushered into his office just after a beautiful lady left it wearing an intoxicating perfume that had a magical effect on me.

5- فتشجعت على البقاء بقوة الآلم الذى ساقنى الى المجرى وقلت:
 كان حدثى عن ولى طيب يدعى زعبلاوى قابله عند فضيلتكم , انى يا سيدى أريده ان كان ما يزال
 على قيد الحياة.
 استقر الفتور فى العينين , ولم أكن لا دهش لو طردنى أنا وذكرى أبى معاً , وقال بلهجة من صمم
 على انهاء الحديث.
 كان ذلك فى الزمان الاول , و ما أكاد أذكره اليوم.
 ففقت لاطمنته الى اعتزامى الذهاب وأنا أسأله:
 أكان ولياً حقاً؟
 كنا نراه معجزة ..

Student: Thus I was encouraged to stay by the force of pain which lead me coming here, then I said:

My father told me about a kind saint called Zaabalawi, he met him in your home, "thus, sir I want him if he is still alive"

The coolness settled in his eyes and as a result I will not be astonished if he drive me and my father's memory away.

He said, in a loud accent, intending to end the talking "That was in the previous time, and I could not even remember him nowadays"

I stood up to ensure him my intention to go and I asked him was he really a saint?

We considered him a miracle!

Davies : The very pain that had driven me to go there now prevailed upon me to stay.

"He told me," I continued "of a devout saint named Zaabalawi whom he met at your Honor's . I am in need of him, sir, if he be still in the land of the living."

The languor became firmly entrenched in his eyes, and it would have come as no surprise if he had shown the door to both me and my father's memory.

"That," he said in a tone of one who has made up his mind to terminate the conversation,"was a very long time ago and I scarcely recall him now."

Rising to my feet so as to put his mind at rest regarding my intention of going, I asked, "Was he really a saint?"

"We used to regard him as a man of miracles."

The student's translation is less than satisfactory. His rendering of فتشجعت على as "Thus I was encouraged to stay by the force of pain which lead me coming here, then I said" is inappropriate . Here, he falls back on word for word rendition, which neither provides a meaningful rendering nor a proper English structure. Consider, for instance, the translation of بقوة الالم as "by the force of pain" rather than "the depth of the pain", the use of "lead" instead of "led" and "coming" rather than "to come". Next, It suggests that his limited knowledge of the target language and the vocabulary he possesses as well as the ability to comprehend the culture of the

source and target language is a crucial factor for an inaccurate translation. Note, for example, His choice of "in your home" rather than "at your Honor's" for عند فضيلتكم, which requires at that situation a formal language. His "I want him" for اريده is not suitable because it does not convey the sense of "seeking" or "needing" as Davies's "I am in need of him". The student also renders واستقر الفتور فى العينين as "The coolness settled in his eyes" inappropriately thinking that he associates with "coolness" as well as "settling". It would be better to render it as "Then a distant look came to his eyes". The rendering of ولم أكن لا دهش لو طردنى أنا وذكرى أبى معا as "If he drive me and my father's memory away" rather than "If he had thrown myself and my father's memory out" is unidiomatic. Moreover, the translation of قال بلهجة من صمم as "He said in a loud accent intending to end the talking" is poor because he adds "loud" and thinks that "accent is synonymous with "tone" and that "talking" is synonymous with "conversation". The choice of "previous time" for الزمان الاول is inappropriate thinking that "previous time" indicates "past time". It would be better to translate it as Davies does. The student also mistakes "ensure" for "assure". Finally, he translates "We cosidered him a miracle" for ;كنا نراه معجزة; here, the translation does not correspond with the sense because it suggests that the man himself is a miracle rather than "as a man of miracles". It would be better to translate the sentence as: "We used to think of him as supernatural". Davies translates the unit satisfactory, although the translations of على قيد الحياة as "in the land of the living" and of فقامت as "rising to my feet" are comprehensible, but long-winded (cf.alternative translation below).

Alternative Translation:

The depth of the pain that had led me to come encouraged me to stay. My father told me about a saintly person named Zaabalawi, whom my father met at your Honour's. I am in need of him, sir, if he is still alive.

Then a distant look came to his eyes, and I would not have been surprised if he had thrown both myself and my father's memory out.

"That", he said in the firm tone of one who intends to end the conversation, "was a very long time ago and I scarcely recall him now."

I stood up to reassure him of my intention of leaving, but I asked "Was he really a saint?"

"We used to think of him as supernatural".

6- وذهبت الى ربيع البرجاوى الذى يقوم فى حى مأهول لحد الاكتظاظ , فوجدته تأكل من القدم حتى لم يبق منه الا واجهة أثرية وحوش استعمل رغم الحراسة الاسمية مزبلة. وكان له مدخل مسقوف اتخذه رجل محلا لبيع الكتب القديمة من دينية وصوفية، وكان قميئا ضئيلا كأنه مقدمة رجل.

Student: I went to Rabia ALBrgawi which is being in an extremely populated area. I found it too old that it seemed to fall. There was only antique front and a house used as dumphill, though false guard. The house had a roof entrance which was done by a man as a shop for selling old religious books. The man was too thin that he seemed as if he had the appearance of man.

Davies: I went to Birgawi Residence, which was situated in a thickly populated quarter. I found that time had so eaten away at the building that nothing was left of it save an antiquated façade and a courtyard that, despite being supposedly in the charge of a caretaker, was being used as a rubbish dump. A small, insignificant fellow, a mere prologue to a man, was using the covered entrance as a place for the sale of old books on theology and mysticism.

The student's translation shows improper sequence of tenses in the first sentence as well as misunderstanding of the present continuous form in translating "I went to Rabia ALBrgawi which is being in an extremely populated area." He does not translate ربيع but simply transliterates it as "Rabia" instead of "residence". It implies that he believes that "Rabia" is part of the name of "Birgawi". The translation of "I found it too old that it seemed to fall" for فوجدته تأكل من القدم is

inappropriate. He mistakes "too" for "so" and thinks that "seemed to fall" is synonymous with "eaten away". The translation of "house" for حوش is inappropriate because he confuses the sense of the word in Libyan Arabic with the sense in classical Arabic. Next, the choice of "dumphill" for مزبلة is incorrect. He appears to be coining a new word from "rubbish dump" and "dung hill". Furthermore, his "though false guard" for الحراسة الاسمية is anything but correct. He believes that اسمية "in name only" which he renders as "false" implies that both grammatically, syntactically and semantically is wrong because the supervision is not real. He inappropriately translates مدخل مسقوف as "a roof entrance" and اتخذ as "done by" and overlooks صوفية. Therefore, "a roofed entrance" and "used by" respectively, would have been more appropriate equivalents. The translation of وكان قمينا ضئيلا كأنه مقدمة رجل as "The man was too thin that he seemed as if he had the appearance of man". Here, the choice of "thin" is hardly an adequate translation for قمينا and ضئيلا. He also mistakes "too" for "so". Whatever the sense of the strange phrase كأنه مقدمة رجل may be, "the appearance of man" is not likely to translate it correctly. In general, his translation is poor because neither his English nor his choice of vocabulary is correct. Davies translates the unit satisfactorily and his choice of vocabulary seem appropriate to the original.

Alternative Translation:

I went to the Birgawi Quarter, which was located in a densely populated area. I found that the building had been so far devoured by age, that nothing was left of it except an antiquated façade and a courtyard, that was used as a dumping place in spite of being supposedly in the charge of a caretaker. The building had a roofed entrance used by a small, and insignificant person a mere apology for a man as a shop for selling old books on theology and mysticism.

زعلوى! , يا سلام! , والله زمان , كان يقيم فى هذا الربع حقا عندما كان صالحا للاقامة , 7- وكان يجلس عندى كثيرا فيحدثنى عن الايام الخالية , واتبرك بنفحاته , ولكن أين زعلوى اليوم!؟

Student: Oh! "Zaabalawi,-- we missed him - he had lived here when this place was good for resident. He used to sit with me talking about previous days and I used to get his bless- but where is Zaabalawi today?"

Davies: "Zaabalawi! Good heavens, what a time ago that was! Certainly he used to live in this house when it was habitable. Many were the times he would sit with me talking of bygone days, and I would be blessed by his holy presence. Where, though, is Zaabalawi today?"

The student's rendition of the above unit is far from satisfactory. His translation of زعلوى! يا سلام! والله زمان as "Oh! Zaabalawi. we missed him" is unidiomatic; he finds both expressions difficult to translate. He also mistakes the sequence of the tense of the first sentence using the past perfect rather than the simple past. Next, he opts for "for resident" in rendering للاقامة instead of "residence" and thinks that "previous" is synonymous with "past" for الايام rendering it as "previous days" rather than "bygone days". He also overlooks حقا , بنفحاته , كثيرا , and uses "bless" rather than "blessing". In general, his translation is not idiomatic. It looks as though he had not conscientiously consulted a dictionary, or read the text as a whole, rather than translating each unit separately. Davies translates the unit correctly except the rendering of واتبرك بنفحاته as "and I would be blessed by his holy presence" is somewhat comprehensible, but less appropriate (cf. alternative translation below).

Alternative Translation:

"Zaabalawi, Good Lord, that was a long time ago! Certainly, he used to live in this house when it was habitable. Many times he would sit with me talking of bygone days and I would be rewarded by his blessing and inspiration. However, where is Zaabalawi today?"

8- وهز كتفيه فى أسى , وسرعان ما تركنى لزبون قادم. ورحت أسأل أصحاب الدكاكين المنتشرة فى الحي, فاتضح أن عددا وافرا منهم لم يسمع عنه, واخرين تحسروا على أيامه الحلوة وان جهلوا مكانه, والبعض سخر منه بلا حيطة ونعتوه بالدجل ونصحونى أن أعرض نفسى على دكتور كائى لم أفعل. ولم أجد بدا من العودة الى بيتى يائسا.

Student: He shrugged his shoulders sadly, then he quickly went to another one. After that I asked shop's owner spread in the area. But many of them hadn't even heard about him, others missed his nice days , despite they didn't know his place. Others taugt at him and described him as fexer, they advised me to go to physician. But I didn't go there I got back home desperately.

Davies: He shrugged his shoulders sorrowfully and soon left me , to attend to an approaching customer. I proceeded to make inquiries of many shopkeepers in the district. While I found that a large number of them had never even heard of Zaabalawi, some, though recalling nostalgically the pleasant times they had spent with him, were ignorant of his present whereabouts, while others openly made fun of him, labeled him a charlatan, and advised me to put myself in the hands of a doctor- as though I had not already done so. I therefore had no alternative but to return disconsolately home.

The student's translation of the first sentence is less acceptable than Davies's. "went to another one" does not properly represent تركنى لزبون قادم . Next, he translates the conjunction و as "after that" and overlooks رحى . He also uses the singular rather than the plural in translating اصحاب الدكاكين . He incorrectly translates ورحى أسأل اصحاب الدكاكين المنتشرة فى الحي as "After that I asked shop's owner spread in the area". Here, "spread" refers to the "owner" rather than "the shops". He overlooks فاتضح . The choice of "missed" and of "nice" is inadequate because neither choice conveys the sense of تحسروا or أيامه الحلوة . He also uses "but" and "despite" improperly. "they didn't know his place." is not an idiomatic translation for وان جهلوا مكانه . It would be better to translate it

as "were unaware of his present whereabouts". He translates بالدجل as "faxer". It may be that he associates the idea of "cunning" with "fox". He also mistakes "advised" for "advised" and drops the indefinite article in "physician". He disregards بلا حيلة and mistranslates لم كأني as "But I didn't go there". He overlooks لم أجد بدا من and unidiomatically translates العودة الى بيتي يائسا as "I got back home desperately". On the whole, his translation is poor in structure and does not provide the general meaning of the intended message. Davies, in contrast, translates the unit satisfactorily and seems true to the original.

Alternative Translation:

He shrugged his shoulders sorrowfully, and in no time left me to wait on the next customer. I preceded to question the owners of the shops scattered about in the neighbourhood. It became clear that a large number of them had never even heard of Zaabalawi, some, although regretting the pleasant times they had spent with him, were unaware of his present whereabouts, while others just made fun of him and described him as a charlatan, and advised me to see a doctor - as if I had not already done so. Accordingly, I had no choice but to return home despondently

ومضت الايام مثل عكارة الجو ، واشتد بي الألم ، فأيقنت بأننى لن أصبر على هذه الحال طويلا -9
، وعدت أتساءل عن زعبلاوى واتعلق بالامال التى بعثها اسمه القديم فى نفسى. عند ذاك خطرت
لى فكرة وهى أن اقصد شيخ حارة الحى ، والحق أنى عجبت كيف لم أفكر فى هذا من أول الأمر.

Student: Days passed like bad weather and the pain increased. I believed then I shouldn't be patient more long. I returned to ask about Zaabalawi clinging to hopes raised by his old name in my soul. That time an idea arrived to me which was to visit the chief (sheik) of the area. Truly I was surprised how didn't I think in this before.

Davies: With the passing of days like motes in the air, my pains grew so severe that I was sure I would not be able to hold out much longer. Once again I fell to wondering about Zaabalawi and clutching at the hope his venerable name

stirred within me. Then it occurred to me to seek the help of the local sheikh of the district; in fact, I was surprised I had not thought of this to begin with.

The student does not grasp the image of *مثل عكارة الجو*. He drops the definite article in "Days passed" and incorrectly translates *ومضت الايام مثل عكارة الجو* as "Days passed like bad weather". His rendering of *فايقنت باننى لن اصبر على هذه* as "I believed then I shouldn't be pasient more long" is unsound. It looks as though he does not comprhend the sentence in the source language producing an incorrect word for word translation . It would be better to render it as "So that I was sure I should not be able to endure much longer". Next, he inadequately translates *وعدت* as "I returned" rather than "once again" or "asking myself again". The translation of "raised by his old name in my soul" is a literal and inadequate representation of *بعثها اسمه القديم فى نفسى*. The translation of *عند ذاك خطررت لى فكرة* as "that time an idea arrived to me" is unidiomatic; thinking that "arrived" is synonymous with "occurred", "at that time" would be a possible rendition for *عند ذاك* . His rendition of *شيخ حارة الحى* as "Chief" is inappropriate in this context. He also uses "in" for "of" and mistranslates *من أول الامر* as "before". Overall, his translation of the unit is far less than satisfactory owing to his limited command of the TL and his relaince on word for word rendering resulting in poor choice of vocabulary and inappropriate sentence structrue. Davies, however, provides a more comprehensible translation conveying the message of the unit meaningfully.

Alternative Translation:

The days passed like motes in the air, and my anguish increased,so that I was sure that I should not be able to endure much longer. I found myself agian wondering about Zaabalawi and clinging to the hopes that his name still stirred within me. Then the idea occurred to me to seek out the local sheikh of the neighbourhood; certainly, I was surprised that I hadn't thought of this in the first place.

فسرعان ما جرت البشاشة في وجهه ، ودعاني الى الجلوس وهو يسألني عن مطلبي ، فقلت: -10
 انني في حاجة الى الشيخ زعلالوي .
 فرمقني بدخشة كما رمقني السابقون من قبل وابتسم عن أسنان مذهبة وهو يقول:
 -على أي حال فهو حي لم يميت ، ولكن لا مسكن له وهذا هو الخازوق ، وربما صادفته وأنت خارج
 من هنا على غير ميعاد ، وربما قضيت الأيام والشهور بحثا عنه دون جدوى.

Student: Then he quickly smiled and asked me to have a seat and to say my demand I said:

" I am in need of sheikh Zaabalawi."

He stared at me astonishmently as the previous people did before and he smiled showing his golden teeth as he was saying," Anyhow he is still alive, but he is without lodge and this is the stake. You may meet him when you get out of here by accident and you may spend days and months looking for him in vain."

Davies: It was not long before I had him cheerfully inviting me to sit down.

"I'm in need of sheikh Zaabalawi." I answered his inquiry as to the purpose of my visit.

He gazed at me with the same astonishment as that shown by those I had previously encountered.

"At least," he said giving me a smile that revealed his gold teeth, " he is still alive. The devil of it is, though, he has no fixed abode. You might well bump into him as you go out of here, on the other hand you might spend days and months in fruitless searching."

The student's translation is more or less comprehensible, although his rendition of *عن مطلبي* as "say my demand" is unidiomatic. His translation of *فرمقني بدخشة* as "He stared at me astonishmently" is somewhat satisfactory although he invents the word "astonishmently". The rendering of *له لا مسكن* as "but he is without lodge and this is the stake" is undesirable, for his choice of "lodge" is mistaken for *مسكن* and although *خازوق* can mean "a stake", but "and this is the stake" is meaningless. It would be better to

render it as "the trouble is that he has no fixed abode". Davies's translation is comprehensible and seems appropriate to the sense of the original.

Alternative Translation:

A cheerful grin quickly spread over his face and he invited me to sit down, asking me about my quest. "I would like to find Sheikh Zaabalawi," I said. He gazed at me with the same astonishment as that revealed by people I had asked previously. He gave me a smile revealing his gold teeth saying: " Well, he is still alive, but the trouble is that he has no fixed abode. You might meet him accidentally as you leave from here, or you might spend days and months searching for him in vain."

11- كان الله في عونك ، لكن لم لا تستعين بالعقل !
وبسط ورقة على المكتب ومضى يخطط عليها بسرعة ومخارة غير متوقعتين حتى رسم للحى خريطة شاملة أحياءه وحواريه وأزقته وميادينه ، نظر اليها باعجاب ثم قال:
- هذه مساكن ، وهنا حى العطارين ، وحى النحاسين ، خان الخليلي ، القسم والمطافئ . الرسم خير مرشد ، وخذ بالك من المقاهى وحلقات الذكر والمساجد والزوايا والباب الأخضر فقد يندس بين الشحاذين فلا يميز منهم ، أنا فى الواقع لم أراه من سنوات ، وشغلنى عنه شواغل الدنيا ، وقد أعادنى سواك عنه الى أجمل عهود الشباب ..

Student: God help you , why don't you use science?!

He laid a paper on his desk , draws a map of the area in unexpected rapidly and skillful way. He looked at it and said: " these are houses, this is Alaatareen area, Alnahaseen area, Khan Alkhalili and this is the police station and fire station . Drawing is the best guide. You have to pay your attention of caffes and religious sessions, mosques , and Green Door . You may not distinguish him from beggers. In reality, I haven't seen him for years. I was occupied by life's affairs so I couldn't see him. Thus you question about him reminded me of the best of youth life.

Davies: "May God come to your aid"! But why don't you go about it systematically? " He spread out a sheet of paper on the desk and drew on it

with unexpected speed and skill until he had made a full plan of the district, showing all the various quarters, lanes, alleyways, and squares. He looked at it admiringly and said, "These are the dwelling houses, here is the Quarter of the Perfumers, here the Quarter of the Coppermiths, The Mouski, the police and the fire stations. The drawing is your best guide. Look carefully in the cafes, the places where the dervishes perform their rites, the mosques and the prayer rooms, and the Green Gate, for he may well be concealed among the beggars and be indistinguishable from them. Actually, I myself haven't seen him for years, having been somewhat preoccupied with the cares of the world, and was only brought back by your inquiry to those most exquisite times of my youth."

The student's translation of *تستعين بالعقل* as "use science" is mistaken. It would be better if he translated it as: "use your intelligence." Next, he confuses the tenses as well as adverbs and adjectives, and omits the indefinite article. He overlooks *باعجاب* and *حتى رسم للحى خريطة شاملة احياءه وحواريه ، وميادينه وازقته*. He also transliterates *العطارين* and *النجاسين*, thinking that there are no equivalents to them. Although he is right in recognising *الرسم خير مرشد* as a general statement, his translation requires the indefinite article before "drawing". He uses "of" for "to" and unidiomatically inserts "your" before "attention". He also drops the definite article in translating *الباب الأخضر* as "green door" and disregards *يندس*. "So I couldn't see him" misrepresents *عنه* and "Thus" is wrong connective for the last sentence. He also uses "you" for "your" and unidiomatically translates *اجمل عهود الشباب* as "the best of youth life". The translation, in general, is somewhat comprehensible, although it does not completely render the original. Davies translates the unit comprehensibly, although the choice of "systematically", "a full plan" and "concealed" does not really represent *تستعين بالعقل* and *يندس* respectively. He also incorrectly adds the definite article to "Drawing", thus making a general statement into a particular one.

Alternative Translation:

"May God come to your assistance"! However, why don't you use your intelligence?" He spread out a sheet of paper on the desk and drew on it with unexpected speed and skill until he had made a sketch of the whole district, showing all the quarters, lanes, alleyways and squares. He looked at it with satisfaction and said, "These are houses, here is the Quarter of the Perfumers, here the Quarter of the Coppersmiths, The Mouski, the police and the fire stations. This drawing is your best guide. Look carefully in the cafés, the Sufi circles, the mosques, prayer rooms and the Green gate, for he may sneak in among the beggars and become indistinguishable from them. Actually, I myself haven't seen him for years because I have been preoccupied with the worldly matters. It was only your question about him that brought me back to those lovely times of my youth".

غادرته وأنا أطوى الخريطة ، ورحت أقطع الحى ، من ميدان الى شارع الى عطفة ، وأنا 12
 أسأل من انس فيه الماما بالمكان ، حتى قال لى كواء بلدى :
 اذهب الى حسنين الخطاط بأم الغلام فانه كان صديقه..

Student: I left him bending the map then went to move through the area from square to street to another corner while I was asking anyone who knows the place well until an ironer told me to go to Hassanen Al Khtat in Iam AlGhlaam, He was his friend.

Davies: Folding up the map, I left and wandered off through the quarter, from square to street to alleyway, making inquires of everyone I felt was familiar with the place. At last the owner of a small establishment for ironing clothes told me , " Go to the calligrapher Hassanein in Umm al-Ghulam- they were friends."

The student's translation of *غادرته وأنا اطوى* as "I left him bending the map" is wrong and ambiguous because it is not clear who rolls the map, the narrator or the local sheikh of the district. Next, he disregards *رحت* and inadequately renders *اقطع الحى* as "to move through the area". It would be better to translate it as "and proceeded to quarter the neighbourhood". The sequense of the tenses in "while I was asking anyone who knows the place well." is inappropriate. He

also unidiomatically translates كواء بلدى as "an ironer" rather than "a local laundry"; disregarding انس , بلدى , and فانه , and inappropriately inserts "another" with "corner". Furthermore, he transliterates الخطاط , thinking that الخطاط is the family name of Hassanein rather than his occupation. Davies translates the unit comprehensibly except that he overlooks بلدى and the translation of كواء as "the owner of a small establishment for ironing clothes" is comprehensible, but long-winded (cf. alternative translation below).

Alternative Translation:

As I left him I folded up the map and proceeded to quarter the neighbourhood; squares, streets, and alleys; questioning all those who were familiar with the place. Finally a local laundry man said to me - go to Hassan an the calligrapher in Umm al- Ghulam . He was his friend.

13- ذهبت الى أم الغلام ، وجدت عم حسنين يعمل في دكان ضيق عميق الطول ، ملئ باللوحات وحقاق الألوان، و تتبعث من أركانه رائحة غريبة هي خليط من رائحة الغراء والعطر .

Student: I went to Iam AlGhlaam, there I found Mr Hassanen working in a narrow, deep shop, full of paining and colors buckets. It was raising from it a strange smell, mixture of glut and perfume.

Davies: I went to Umm al-Ghulam , where I found old Hassanein working in a deep, narrow shop full of signboards and jars of color. A strange smell, a mixture of glue and perfume permeated its every corner.

The student's translation is unidiomatic. He falls back on word for word rendering that results in producing an incorrect structure , word order and poor choice of vocabularuy. Consider, for instance, his ملئ باللوحات وحقاق الألوان as "full of paining and colors buckets" and "It was raising from it" as و تتبعث من أركانه and هي خليط من رائحة الغراء والعطر as "mixture of glut and perfume". In general,

the translation is far from being idiomatic or true to the original. Davies, in contrast, translates the unit comprehensibly and satisfactorily.

Alternative Translation:

I went to Umm Al-Ghulam, where I found old Hassanein working in a deep , narrow shop full of signboards and pots of colour. A strange odour, a mixture of glue and perfume issued from every corner.

- 14- أدركت أنه كان على علم بوجودى فعرفته بنفسى وقلت :
 - قيل لى أن الشيخ زعبلاوى صديقك وأنا أبحث عنه ..
 كفت يده عن العمل وتفحصنى متعجبا ثم قال بنبرة تنهدية :
 - زعبلاوى ! يا سبحان الله !
 فتساءلت بلهفة :
 - هو صديقك أليس كذلك ؟
 - كان يا ما كان ، الرجل اللغز ! يقبل عليك حتى يظنوه قريبك ، ويختفى فكأنه ما كان ، لكن لا لوم على الأولياء .

Student: I realized that he knew that I was waiting for him. I presented myself to him and said" I was told that Sheikh Zaabalawi was your friend and I am looking for him" He stopped working, looking at me surprisingly and said in a sigh accent, "O , God! Zaabalawi!

I asked eagerly, He is your friend, isn't he?

That was in the past. The puzzling man , he sometimes visits you day by day until they consider him your relative, then he disappears as if he is not be, however, there is no blame on saints.

Davies: Realizing that he was aware of my presence, I introduced myself," I've been told that Sheikh Zaabalawi is your friend , I'm looking for him," I said.

His hand came to a stop , He scrutinized me in astonishment " Zaabalawi ! God be praised!" he said with a sigh.

"He is a friend of yours, isn't he ?" I asked eagerly.

"He was, once upon a time. A real man of mystery; he'd visit you so often that people would imagine he was your nearest and dearest, then would disappear as though he'd never existed. Yet saints are not to be blamed"

The student's translation is somewhat comprehensible, although his rendering of *كان على علم بوجودى* as "I was waiting for him" and of *كفت يده عن العمل وهو* as "He stopped working, looking at me" is incorrect. He unidiomatically translates *بنبرة تنهدية* as "in a sigh accent, O, God! Zaabalawi!". He disregards the folk tale idiom in translating *كان يا ما كان* as "That was in the past". His rendition of *الرجل اللغز* as "The puzzling man" is a word for word translation and does not represent the actual meaning of the phrase; unnecessarily adds "day by day" and mistranslates *فكأنه ما كان* as "as if he is not be" rather than "The man was an enigma" and as "as though he had never existed" respectively. The tense, sentence structure and choice of vocabulary are less than appropriate. Davies translates the unit comprehensibly and clearly except that he does not attempt to adapt pious expressions to English context in translating *زعبلاوى يا سبحان الله!* as "Zaabalawi! God be praised" and *لكن لالوم على الأولياء* as "Yet saints are not to be blamed" (cf. alternative translation below).

Alternative Translation:

I realised that he was aware of my presence, I introduced myself, "I have been told that Sheikh Zaabalawi is your friend; I am looking for him," I said.

His hand halted in its work, and he examined me in astonishment "Zaabalawi! Good Lord" he said with a sigh.

"He is your friend, isn't he?" I asked eagerly.

"Once upon a time. The man was an enigma; he would call on you so frequently that people would think he was your close relative, then would disappear as though he had never existed. However, saints are a law unto themselves."

و اقتلعت قدمي وأنا أصافحه ثم ذهبت . ومضيت أشرق في الحى وأغرب سائلا عنه من انس -15 فيه طول عمر أو خبرة حتى أخبرني بياع ترمس بأنه قابله في بيت الشيخ جاد الملحن المعروف منذ زمن وجيز . وذهبت الى بيت الموسيقىار بالتمبكشية ، ووجدته في حجرة بلدية ، انيقة ، تتردد في جنباتها أنفاس التاريخ ، وكان يجلس على كنبه وعوده الشهير منطرح الى جانبه على أجمل أنغام عصرنا ، على حين ورد من الداخل صوت هاون ولغظ صغار .

Student: I shook hands and went going west and east in the area asking any old man or who had an experience when a lupine seller told me that he met him in the known composer skeikh Gaad 's house since near time.I went to the composer house in Tambkashia , I found him in a nice ordinary room. It seemed that the breaths of history rechoed through its corners. He was sitting on sofa and his lute was lying besides him holding the best songs in our mordren life, a voice of mortar and children's fuss came out of inside the house .

Davies: Reluctantly I rose to my feet, shook hands , and left. I continued wandering eastward and westward through the quarter, inquiring about Zaabalawi from everyone who, by reason of age or experience, I felt might be likely to help me. Eventually I was informed by a vendor of lupine that he had met him a short while ago at the house of Sheikh Gad, the well-known composer. I went to the musician's house in Tabakshiyya, where I found him in a room tastefully furnished in the old style, its walls redolent with history. He was seated on a divan, his famous lute beside him, concealing within itself the most beautiful melodies of our age, while somewhere from within the house came the sound of pestle and mortar and the clamor of children.

The student's translation is problematic in a number of ways. First, his rendition of *واقتلعت قدمي وأنا اصافحه ثم ذهبت* as "I shook hands and went" is syntactically wrong; failing to conjugate the verb "shake" correctly and overlooking *واقتلعت قدمي* rather than "Then I stood up, shook hands, and left." Second, he renders *مضيت أشرق في الحى وأغرب* as "going west and east in the area" inappropriately, misrepresenting the meaning of the original sentence , e.g., "going" for *مضيت* and "in the area" for *في الحى* rather than "I proceeded

to walk east and west through the neighbourhood." Third, his rendering of سائلا عنه من انس فيه طول عمر أو خبرة as "asking any old man or who had an experience" is anything but idiomatic. Moreover, his rendition of حتى أخبرني بياع ترمس بأنه قابله في بيت الشيخ جاد الملحن المعروف منذ زمن وجيز as "when a lupine seller told me that he met him in the known composer skeikh Gaad 's house since near time" is also suffers from poor sentence structure, lexicon and word order in the TL. The translation of حتى as "when" rather than "finally" is a poor choice. It is neither a correct connective nor provides coherence to the overall meaning of the text. He incorrectly provides a literally rendering of المعروف as "the known" rather than "the well - known" and of منذ زمن وجيز as "since near time" instead of "recently" and fails to maintain a correct word order of the "composer house". His rendition of ووجدته في حجرة بلدية انيقة as "I found him in a nice ordinary room" is more or less comprehensible, although he omits و as a connective for the sentence and less adequately renders في حجرة بلدية انيقة as "in a nice ordinary room". His literally translation of انفاس التاريخ as "breaths of history" requires modification, drops the indefinite article with "sofa" and uses "besides" for "beside". His على حين ورد من الداخل صوت هاون ولغظ صغار as "a voice of mortar and children's fuss came out of inside the house" rather than "While from within the house came the noise of a mortar and a pestle and clamour of children" is inappropriate; owing to blind reliance on word for word translation. Davies provides a satisfactory rendition, although he unnecessarily inserts "reluctantly" at the beginning of his translation, and "I felt might be likely to help me" does not really represent من انس فيه (cf, alternative translation below).

Alternative Translation:

Then I stood up ,shook hands ,and left. I proceeded to walk east and west through the neighbourhood, asking about Zaabalawi from those who I felt by old age or experience would be familiar with it. Finally, a vendor of lupine

told me that he had met him recently at the house of Sheikh Gad, the well-known composer. I went to the musician's house in Tambakshiyya, where I found him in an elegant traditional room through out which the sense of history reverberated. He was sitting on a sofa with his famous lute beside him, concealing within itself the most beautiful melodies of our time. While from within the house came the noise of a mortar and a pestle and clamour of children.

لا تستسلم للخيبة ، هذا الرجل العجيب يتعب كل من يريده ، كان امره سهلا فى الزمان القديم -16
عندما كان يقيم فى مكان معروف ، اليوم الدنيا تغيرت ، وبعد أن كان يتمتع بمكانة لا يحظى بها
الحكام بات البوليس يطارده بتهمة الدجل ، فلم يعد الوصول اليه بالشئ اليسير ، ولكن اصير وثق
بأنك ستصل..

Student: Don't surrender to failure, that wonderful man tires who wanting him. It was easy to catch him in the past when he was living in a known place. Today life changes, moreover, after he had a high status like presidents, now, he is pursuing by the police in charge of charlatnism to catch him become not so easy. But be patient and have confidence then you will catch him.

Davies: "Do not give in to defeat. This extraordinary man brings fatigue to all who seek him. It was easy enough with him in the old days, when his place of abode was known. Today, though, the world has changed, and after having enjoyed a position attained only by potentates, he is now pursued by the police on a charge of false pretenses. It is therefore no longer an easy matter to reach him, but have patience and be sure that you will do so."

The studen's translation is more or less comprehensible, although the rendering of لا تستسلم للخيبة as "Don't surrender to failure" does not represent the actual meaning intended in his choice of "failure" for للخيبة rather than "despair" or "disappointment". The rendition of هذا الرجل العجيب يتعب كل من يريده as "that wonderful man tires who wanting him" is unidiomatic ; translating هذا as "that" rather than "this", fails to add "all or those" with the relative pronoun "who" and inappropriately adds the "ing" ending to "want". The translation of كان امره سهلا فى الزمان القديم عندما كان يقيم فى مكان معروف as " It was easy to catch

him in the past when he was living in a known place" is somewhat comprehensible except that his insertion of "catch", and his choice of "in the past " for فى الزمان القديم is inappropriate in this context. Furthermore, the choice of "life" for الدنيا and the simple present tense in translating اليوم الدنيا as "Today life changes" instead of "Today, however the world has changed" is incorrect. The translation of وبعد أن كان يتمتع بمكانة لا يحظى بها الحكام as "moreover, after he had a high status like presidents, now, he is pursuing by the police in charge of charlatnism" is unsatisfactory. His insertion of "moreover" is unnecessary, the rendering of كان يتمتع بمكانة لا يحظى بها الحكام as "he had a high status like presidents" is a misunderstanding of the intended meaning of the sentence. The translatin of بات البوليس يطارده بتهمة الدجل as "now .he is pursuing by the police in charge of charlatnism" lacks an appropriate tense using "pursuing" rather than "pursued" and "in" instead of "on". His translation of فلم يعد الوصول اليه بالشئ اليسير ، ولكن as "to catch him become not so easy. But be patient and have confidence then you will catch him" is inappropriate. He fails to translate فلم يعد and mistranslates بأنك ستصل as "then you will catch him". On the whole, his translation is poor and hardly true to the original. Davies translates the unit idiomatically and far better than the student. However, his translation of للخيبه as "defeat" is not adequate. He also mistranslates كان يتمتع بمكانة لا يحظى بها الحكام as "and after having enjoyed a position attained only by potentates". The rendering of عندما كان يقيم فى مكان معروف as "when his place of abode was known" sounds too learned, as does "potentates" later (cf.alternatice translatiuon below).

Alternative Translation:

"Do not give way to despair. This remarkable man troubles all who seek him. It was so easy with him in the old times, when people knew where he lived. Today, however, the world has changed ,and after having enjoyed a status that

has not been achieved even by rulers, he is now pursued by the police on suspicion of charlatanism. Thus, it is no longer an easy matter to have access to him, but if you are patient you may be sure of doing so."

ورفع رأسه عن العود ، وانتظم العزف حتى صار مقدمة موسيقية واضحة ، وإذا به يغنى: 17-
أدر ذكر من أهوى ولو بملامى فان أحاديث الحبيب مدامى
وعلى جمال اللحن والغناء تابعته بقلب غافل مكدود ولما فرغ من الأداء قال:
- لحننت هذه القصيدة فى ليلة واحدة ، وأذكر أنها كانت ليلة عيد الفطر ، وكان هو ضيفى طوالها ،
وهو الذى اختار لى القصيدة ، وكان يجلس حيناً بمجلسك هذا ، وحيناً يلعب أولادى كأنه أحدهم ،
وكلما غلبنى الفتور أو استعصى على الإلهام لكمنى مداعبا فى صدرى وضاحكنى فيجيش قلبى بالنغم
وأواصل العمل حتى اكتمل لى أجمل لحن صنعته..

Student: He raised his head from over the lute then the playing orginzed until it became a clear musical tune. Then he began to sing.

The memory of the beloved and her talking is like wine.

On the beautiful of the tune and singing, I listened to him, after that when he finished the performance, he said, I made this tune in a night it was Alphater feast. He was my guest all the night . It was he who chose the poem and he used to sit where you are sitting now, or sometimes was playing with the children as he was one of them. and when I was controlled by lassitude or when inspiration became too hard, he hit me on chest lovingly they my heart produced the tune until the best of my tune was performed.

Davies: He raised his head from the lute and skillfully fingered the opening bars of a melody. Then he sang:

" I make lavish mention, even though I blame myself of those I love,

For the stories of the beloved are my wine"

With a heart that was weary and listless, I followed the beauty of the melody and the singing.

"I composed the music to this poem in a single night," he told me when he had finished, "I remember that it was the eve of the Lesser Bairam. Zaabalawi was my guest for the whole of that night, and the poem was of his choosing. He would sit for a while just where you are, then would get up and play with my children as though he were one of them. Whenever I was overcome by

weariness or my inspiration failed me, he would punch me playfully in the chest and joke with me, and I would bubble over with melodies, and thus I continued working till I finished the most beautiful piece I have ever composed.

The translation of *ورفع رأسه عن العود* as "He raised his head from over the lute" is comprehensible, except for the addition of "over". His rendering of *وانتظم العزف حتى صار مقدمة موسيقية واضحة* as "then the playing organized until it became a clear musical tune." is inappropriate. Next, he fails to translate the song *فان أحاديث الحبيب مدا مى أدر ذكر من أهوى ولو بملامى*, providing an incorrect version as "The memory of the beloved and her talking is like wine" owing to his limited competence in the target language and his reliance on word for word rendition, resulting in disregarding most of the first part of the verse. Moreover, his translation of *وعلى جمال اللحن والغناء تابعته بقلب غافل مكود ولما فرغ من الأداء قال* as "On the beautiful of the tune and singing, I listened to him, after that when he finished the performance, he said" is anything but appropriate. He misunderstands the meaning of *على*, confuses the adjective for the noun using "beautiful" rather than "beauty", and disregards *بقلب غافل مكود*. The choice of "made" rather than "composed" for *لحنت* is inappropriate in this context. The translation of *وكان هو ضيفى طوالها* as "He was my guest all the night" is more or less comprehensible, although his choice of the pronoun "He" rather than using the proper name "Zaabalawi" would be ambiguous, and "all the night" instead of "all that night" would be unidiomatic to the sense of the original text. The translation of *وهو الذى اختار لى القصيدة وكان يجلس بمجلسك هذا* as "It was he who chose the poem and he used to sit where you are now, or sometimes was playing with the children as he was one of them." does not carry the sense of the original sentence, owing to poor choice of vocabulary and inadequate English grammar, and failing to render *وكلمة* using only "as" rather than "as if" or "as though". The translation of *غلبنى الفتور أو استعصى على الإلهام لى مداعبا فى صدرى وضاحكى فيجيش قلبى بالنغم*

وأواصل العمل حتى اكتمل لي أجمل لحن صنعته as "and when I was controlled by lassitude or when inspiration became too hard , he hit me on chest lovingly they my heart produced the tune until the best of my tune was performed." is completely unidiomatic. Not only his choice of vocabulary, e.g. "controlled" for غلبني , "hit me" for لآمني , and "my heart produced the tune" for فيجيش قلبي بالنغم , but his falling back on word for word translation , results in an incorrect sentence structure and disregarding of وضاحكي , فيجيش , واواصل العمل as well as using "they" for "then". Davies translates the unit satisfactorily, except that his paraphrase of وانتظم العزف حتى صار مقدمة موسيقية واضحة as "and skillfully fingered the opening bars of a melody" does not convey the sense of the above. He also renders the first part of the verse incorrectly because "I make lavish mention" misrepresents the meaning of ادر ذكر and "blame myself" seems inappropriate. He misunderstands the meaning of وعلى جمال اللحن والغناء تابعته translating it as "With a heart that was weary and listless , I followed the beauty of the melody and the singing" (cf. alteranative translation below).

Alternative Translation:

He raised his head from the lute and his extemporization gradually became a definite musical introduction. Then he sang:

Pass round the word of the one I love, even if I am reproved for it,
for tales of my beloved are my wine.

Despite the beauty of the music and the singing I listened to him only with an inattentive and weary heart. When he had finished singing he said, "I composed the tune for this poem in a single night. I recall that it was the eve of the Lesser Bairam. Zaabalawi was my guest for the whole of that night ,and the poem was his choice. He would sit for a while just where you are, then would go and play with my children as if he were one of them. Whenever I became tired or my inspiration failed me, he would playafullly punch me in the chest and joke with me, then my heart would bubble with melody and so I would

go on working until I had completed the most beautiful piece I have ever composed .

- 18- فتساءلت في دهش :
 - أله في الطرب؟
 - هو الطرب نفسه ، وصوته عند الكلام جميل جدا ، وما ان تسمعه حتى ترغب في الغناء ،
 وتهيج أريحية الخلق في صدرك..
 - وكيف يشفى من المتاعب التي يعجز عنها البشر؟
 - هذا سره ، ولعلك تظفر به عند اللقاء..

Student: Is he like music? I asked astonishmently.

He is the music itself and his voice is beautiful when he is talking , on hearing his voice, you would to sing, and you'll have the love of the people in your heart. Then I asked "How does he cure the troubles which unsolved by phiscaians?"

This is his secret and you may catch it on meeting.

Davies: "Does he know anything about music?"

"He is the epitome of things musical. He has an extremely beautiful speaking voice, and you have only to hear him to want to burst into song and to be inspired to creativity...."

"How was it that he cured those diseases before which men are powerless?"

"That is his secret. Maybe you will learn it when you meet him."

The student's translation of the unit is far from being satisfactory. His rendering of فتساءلت في دهش as "I asked astonishmently" and of the question أله في الطرب؟ as "Is he like music?" is incorrect; inventing "astonishmently" as a new word and using an inappropriate auxiliary verb rather than "with astonishment" and "does" respectively. Next, he unidiomatically translates هو الطرب نفسه as "He is the music itself" instead of "He is the soul of music". He overlooks جدا in rendering وصوته عند الكلام جميل جدا as "and his voice is beautiful when he is talking" and opts for "he is talking" rather than "he

speaks", using incorrectly the present continuous tense instead of the simple present in this context. His translation of *وما ان تسمعه حتى ترغب فى الغناء ، وتهيج ، وأريحية الخلق فى صدرك* as "on hearing his voice, you would to sing, and you'll have the love of the people in your heart" is anything but satisfactory; omitting the main verb after "would" and misunderstanding the meaning of *الخلق*, thereby mistranslating the whole sentence altogether. He unnecessarily adds "Then I asked" and incorrectly translates *التي يعجز عنها البشر* as "which unsolved by phiscains." The translation of *ولعلك تظفر به عند اللقاء* as "and you may catch it on meeting" is unidiomatic. In general, the student's translation is poor owing to inappropriate choice of vocabulary, sentence structure, tense and failure to grasp the meaning of the original. Davies translates the unit more or less comprehensible, although he overlooks *فتساءلت فى دهش* and mistranslates the question *أله فى الطرب؟* as "Does he know anything about music?", which indicates that he is less careful during the process of translating the unit as well as fails to comprehend the question in the original (cf. Alternative translation below).

Alternative Translation:

"Does Zaabalawi like music?" I asked with astonishment.

He is the soul of music. His voice is very beautiful when he speaks. As soon as you hear him you feel like singing and become inspired to creativity... "

Then how does he cure those troubles which other people can not."

"That is his secret. Perhaps you will learn it when you meet him."

19- ثم قمت مستأذنا فأوصلنى الى الباب الخارجى ، وعندما صافحته قال لى:

- سمعت أنه يتردد هذه الأيام على الحاج ونس الدمنهورى ، ألا تعرفه؟ فهزرت رأسى بالنفى ، وانتفاضة أمل جديد تدب فى قلبى ، فقال:

هو من الوارثين ، ويزور القاهرة من حين لآخر فينزل فى فندق ما ، ولكنه يسهر كل ليلة فى حانة

Student: Then I stood up taking permission, he drove me to the door when I shaked hands with him he said to me, "I heard that he visits AlHaj wanas Al damanhuori. Do you know him?"

I shaked my head expressing negation, however, a new gesture of hope moves in my heart, he said, He is from Alwartheen. He visits Cairo frm time to time and he stays at any hotel . But he is staying up at night in Star bar at Alfiey street.

Davies: I then got up and asked permission to leave, and he accompanied me to the front door. As I shook him by the hand, he said, "I hear that nowadays he frequents the house of Hagg Wanas alDamanhour. Do you know him?"

I shook my head, though a modicum of renewed hope crept into my heart.

"He is a man of private means," the sheikh told me, "who from time to time visits Cairo, putting up at some hotel or other. Every evening, though, he spends at the Nagma Bar in Alfi Street."

The student's translation is less than satisfactory. His rendition of *ثم قمت مستأذنا* as "Then I stood up taking permission" is somewhat comprehensible, although using "taking" with "permission" seems inadequate in this context. It would have been more appropriate to translate it as "I stood up to take a leave". Next, his translation of *فأوصلني الى الباب الخارجى ، وعندما صافحته قال لى* as "he drove me to the door when I shaked hands with him he said to me" is unsound. Note, for instance, his choice of "he drove me " for *فأوصلني* instead of " he accompanied me" or "he escorted me", translating *صافحته* as "shaked " rather than "shook hands" is an indication of his poor comprehension of regular and irregular verbs in the TL and overlooking *الخارجى*. His translation of *سمعت أنه يتردد هذه الأيام* as "I heard that he visits AlHaj wanas Al damanhuori. Do you know him?" is comprehensible, although disregarding *هذه الأيام*, using "I heard " rather than "I hear" and translating *يتردد* as "visits" instead of "often calls on" in this context. The translation of *فهزرت رأسى*

، وانتفاضة أمل جديد تدب فى قلبى، as "I shaked my head expressing negation, however, a new gesture of hope moves in my heart" is unidiomatic. He fails to convey the meaning appropriately , producing once again, an incorrect conjugation of the verb "shake" and unnecessarily adds "negation", as well as his choice of "gesture" for انتفاضة and "moves" for تدب is inappropriate . Overall, he neither provides the meaning intended nor the sentence structure and tense is correct to the above. He also transliterates هو من الوارئين and uses "any" for "some". The rendering of ولكنه يسهر كل ليلة فى حانة النجمة بشارع الألفى as " But he is staying up at night in Star bar at Alfiey street" is inappropriate owing to incorrect tense and choice of vocabulary. Davies provides a comprehensible and a satisfactory translation.

Alternative Translation:

Then I stood up to take a leave, and he accompanied me to the front door. As I shook hands with him, Sheikh Gad told me "I hear that now he often calls on Hagg Wanas Al-Damanhuri. Do you know him?"

I shook my head, but a new tremor of hope crept into my heart. Sheikh Gad told me "He is a holy man, who from time to time visits Cairo, and stays at a hotel. Every evening, however, he passes at The Najma Bar on Alfi Street."

وانتظرت الليل ثم ذهبت الى حانة النجمة . سألت نادلا عن الحاج ونس بأشار الى ركن شبه 20- منعزل لموقعه وراء عامود مربع ضخم تقوم بأضلعه المرايا فى كل جانب ، وهنالك رأيت رجلا يجلس الى مائدة وحيدا ، وأمامه فوق المائدة زجاجة فارغة الى ثلثها ، وأخرى فارغة تماما وعدا ذلك لا يوجد شئ من مزة أو طعام فأيقنت أننى حبال سكير خطير .

Student: I waited until evening came then went to Star bar, asked a waiter about Haaj Wanas. He pointed to a semi-isolated corner behind a big square pillar surrounded by mirrors, there , I saw a man sitting around a table alone, there were a bottle empty to and other empty bottle and except that there was

nothing of tartar food in front of him on a table so I was certain that I was face to face with dangerous squiffy.

Davies: I waited for nightfall and went to the Nagma Bar. I asked a waiter about Hagg Wanas, and he pointed to a corner that was semisecluded because of its position behind a large pillar with mirrors on all four sides. There I saw a man seated alone at a table with two bottles in front of him, one empty, the other two-thirds empty. There were no snacks or food to be seen, and I was sure that I was in the presence of a hardened drinker.

The student's translation of this unit is anything but satisfactory. He relies on word for word rendering and completely fails to grasp the meaning of the unit. Consider, for instance, his "I waited until evening came then went to Star bar" for *وانتظرت الليل ثم ذهبت الى حانة النجمة* omitting the definite article with "Star bar" and incorrectly using "I waited until evening came" rather than "I waited for night time". The choice of "surrounded by mirrors" for *تقوم بأضلعه المرايا في* *كل جانب* is ambiguous. He also uses "around" for "at". Moreover, he fails to comprehend the meaning of *وامامه فوق المائدة زجاجة فارغة الى ثلثها وأخرى فارغة تماما* and *وعدا ذلك لا يوجد شئ من مزرة أو طعام* as "there were a bottle empty to and other empty bottle and except that there was nothing of tartar food in front of him on a table" translating it completely incorrect both grammatically and semantically. His translation of *فأيقنت أنني حيال سكير خطير* as "so I was certain that I was face to face with dangerous squiffy" is unidiomatic. In general, the translation is inappropriate owing to poor choice of vocabulary, prepositions, tense and sentence structure. Davies translates the unit comprehensibly except that his choice of "in the presence of" does not really represent the meaning of *حيال*.

Alternative translation:

I waited for night time then went to the Najma Bar. I asked a waiter about Hagg Wanas. He pointed to a corner that was more or less isolated, being

situated behind a giant four-sided pillar with mirrors on all sides. There, I saw a man sitting by himself at the table. There was no food on the table; there were just two bottles before him, one absolutely empty, and the other two-thirds empty. Then I was certain that I was facing a serious drinker.

اقتربت منه فى خفة حتى توقفت على مبعده ذراعين من مجلسه ولكنه لم يلتفت نحوى ولم يبد -21 عليه أنه شعر بوجودى ، فقلت برقة متوددة :

- مساء الخير يا سيد ونس ..

فالتفت نحوى بشدة كأنما أيقظه صوتى من سبات ، وحدجنى بنظرة انكار فقدمت اليه شخصى معتذرا عن ازعاجه وهممت بتوضيح السبب الذى جاعنى اليه لكنه فاطعنى بلهجة شبه أمره وان لم تخل من لطف عجيب:

- تفضل بالجلوس أولا ، واسكر ثانيا!

ففتحت فمى لأعذر لكنه وضع أصبعيه فى أذنيه وقال:

- ولا كلمة حتى تفعل ما قلت ..

Student: I approached him lightly and I stopped from him two arms distance ,but he didn't turn to me and he didn't feel of my existance.Then I said softly,"Good evening sir Waanas". He turned to me strongly as if my voice waken him from deep- sleeping. He gazed at me denily. I presented myself to him aplogising fro bothering him and I was about to express the cause of my coming but he interrupted me in a semi command accent, however it didn't lack of wonderful kind. Sit down first then secondly intosicate. I opened my mouth to say sorry, but he put his hands on his ears and he said, "No word ! until you do what I have said."

Davies: I approached quietly till I stood but a few feet away from him. He did not turn toward me or give any indication that he was aware of my presence. "Good evening Mr. Wanas," I greeted him cordially. He turned toward me abruptly, as though my voice had roused him from slumber, and glared at me in disapproval. I was about to explain what had brought me when he interrupted in an almost imperative tone of voice that was nonetheless not devoid of an extraordinary gentleness, "First, please sit down, and second, please get drunk!" I opened my mouth to make my excuses, but stopping up his ears with his fingers, he said, "Not a word till you do what I say."

The student's translation is less than satisfactory. He, as usual, falls back on word for word translation, e.g., his rendering of *اقتربت منه فى خفة حتى توقفت على* as "I approached him lightly and I stopped from him two arms distance, but he didn't turn to me and he didn't feel of my existence" is inappropriate, translating *فى خفة* as "lightly" and *على مبعده ذراعين* as "two arms distance", providing an incorrect translation of *ولم يبد عليه انه شعر بوجودى* as "and he didn't feel of my existence", overlooking *ولم يبد* and inappropriately inserting "of" before "my existence". He inadequately renders *فقلت برقة متوددة مساء الخير يا سيد ونس* as "Then I said softly, "Good evening sir Waanas"; opts for "softly" rather than "I saluted him gently and friendly" and "sir" instead of "Mr." His rendition of *فالتفت نحوى بشدة كأنما أيقظه صوتى من سبات ، وحدجنى بنظرة انكار فقدمت اليه شخصى معتذرا عن ازعاجه وهممت بتوضيح السبب الذى جاءنى اليه لكنه قاطعنى بلهجة شبه أمة وان لم تخل من لطف عجيب* as "He turned to me strongly as if my voice waken him from deep- sleeping. He gazed at me denyly. I presented myself to him aplogising fro bothering him and I was about to express the cause of my coming but he interrupted me in a semi command accent, however it didn't lack of wonderful kind" is anything but idiomatic. His choice of "from deep-sleeping" for *من سبات* rather than "from deep sleep", translating *وحدجنى بنظرة انكار* as "He gazed at me denyly" instead of "and glared at me in disapproval" and *بلهجة شبه أمة وان لم تخل من لطف عجيب* as "in a semi command accent, however it didn't lack of wonderful kind" is really incomprehensible and unidiomatic. He also translates *تفضل بالجلوس أولا* as "Sit down first then secondly intoxicate", here, he disregards *تفضل* and his *اسكر ثانيا* as "intoxicate" is inappropriate. In general, his translation is not completely inadequate, but scarcely represents the original. Davies translates the unit correctly and satisfactorily, although he disregards *منه* and *ولكنه*. He also does not translate *فقدمت اليه شخصى معتذرا عن ازعاجه* (cf. alternative translation below).

Alternative Translation::

I approached him quietly until I was standing just a few feet away from where he was sitting. However, he did not turn toward me or seem that he was aware of my being. "Good evening Mr. Wanas" I saluted him gently and friendlily. He turned toward me sharply, as if my voice had roused him from deep sleep, and glared at me in disapproval, I introduced myself to him apologising for disturbing him, and I tried to explain the reason for seeking his help, but he interrupted me in a commanding tone that was nonetheless not without a remarkable gentleness. "First, please sit down, and second, please get drunk" I started to make excuses, but he placed his fingers in his ears, and said, "Not a word till you do what I say."

ادركت أننى حيال سكران ذى نزوات فقلت أسايره حتى منتصف الطريق فجلست وابتسمت -22
وقلت:

أرجو أن تسمح لى بسؤال واحد..

لم يرفع أصبعيه من أذنيه ، وأشار الى الزجاجاة وقال:

- فى مجلس كمجلسى هذا لا اسمح بأن يتصل بينى وبين أحد كلام ان لم يكن سكران مثلى ، والا
خلا المجلس من اللياقة وتعذر فيه التفاهم..

أفهمته بالاشارة أننى لا أشرب فقال بقلة اكتراث :

- هذا شأنك ، وهذا شرطى !

Student: I realized then that I am face to face with a dangerous squiffy with. So I liked to go with him until I 'll see how it will end. I sat down , smiled, said : Please I want to allow me one question. He didn't raised his hands from over his ears and pointed to the bottle and said, "In a situation like this , I don't allow to contact any one who doesn't squiffy like me otherwise, the sitting will lose politness and understanding will be impossible. I tried to express by signs that I don't drink, but he said carelessly, "This is your business and this is my stipulation."

Davies: I realized I was in the presence of a capricious drunkard and told myself that I should at least humor him a bit. "Would you permit me to ask one question?" I said with a smile, sitting down. Without removing his hands from

his ears he indicated the bottle. "When engaged in a drinking bout like this, I do not allow any conversation between myself and another unless, like me, he is drunk, otherwise all propriety is lost and mutual comprehension is rendered impossible." I made a sign indicating that I did not drink. "That's your lookout," he said offhandedly. "And that's my condition!"

The student's translation of سكران ذى نزوات as "with a dangerous squiffy with" is unidiomatic. His translation of فقلت أسأيره حتى منتصف الطريق as "So I liked to go with him until I'll see how it will end." is also unsound owing to a misunderstanding of the meaning of the phrase, inappropriate tense, choice of vocabulary, word for word rendition and disregarding فقلت. His translation of فجلست وابتسمت وقلت as "I sat down, smiled, said" sounds incohesive rendering omitting both connectives ف in جلست and و before "said" respectively. The rendering of the question أرجو أن تسمح لي بسؤال واحد as "Please I want to allow me one question" is somewhat comprehensible, although he omits the pronoun "you" after the uncalled for "want". Furthermore, he incorrectly translates لم يرفع أصبعيه من أذنيه as "He didn't raised his hands from over his ears "; rendering يرفع أصبعيه as "raised his hands" rather than "remove his fingers", confusing the meaning intended in the original, using the past form of the verb with "did not" instead of the present form and inappropriately inserting "over" after "from". The rendering of فى مجلس كمجلى هذا لا اسمح بأن يتصل بينى وبين أحد as "In a situation like this, I don't allow to contact any one who doesn't squiffy like me otherwise, the sitting will lose politness and understanding will be impossible" is more or less comprehensible, although the choice of "squiffy" for سكران is wrong. Despite the inappropriate sentence structure, lexicon and word for word rendering, his translation conveys more or less the general meaning of the unit. Davies translates the unit satisfactorily and far better than that of the student although he incorrectly renders أصبعيه as "his hands" rather than "his fingers". His translation of فى مجلس كمجلى هذا لا اسمح بأن يتصل بينى وبين أحد كلام ان لم يكن

as "When engaged in a drinking bout like this, I do not allow any conversation between myself and another unless, like me, he is drunk, otherwise all propriety is lost and mutual comprehension is rendered impossible" sounds pompous (cf. alternative translation below).

Alternative Translation:

I realised that I was facing an unpredictable drinker and told myself that I should go along with him for a while. Then I sat down and said with a smile "Would you allow me to ask one question?" He did not remove his fingers from his ears, and pointed to the bottle saying: "When I am sitting with someone like this I do not allow to talk unless he is in the same condition as I am. Otherwise the atmosphere of the session feels all wrong and there can be no meeting of minds" I indicated to him I did not drink and he said offhandedly "That 's your business; I told you my condition."

23- لن أصغى لك حتى تسكر ..
 وملاً الثانى فنظرت مترددا ، ثم تغلبت على احتجاجى الباطنى وشربته دفعة واحدة ، وما ان استقر فى موضعه حتى فقدت ارادتى وعلى أثر الثالث ضاعت ذاكرتى ، وعقب الرابع اختفى المستقبل ، ودار بى كل شئ ، ونسيت ما جئت من أجله ، أقبل على الرجل مصغيا ولكنى رأيته محض مساحات لونية لا معنى لها، وهكذا كل شئ بدا . ومر وقت لم أدره حتى مال رأسى الى مسند الكرسى وغبت فى نوم عميق ، وفى أثنا نومى حلمت حلما جميلا لم أحلم بمثله ممن قبل.

Student: "I will not listen to you until you will be a drunk" He filled the second glass , I looked hesitated ,however, I overcome my interior protest and drank it. After it reached its place, I lost my will and after the third glass ,I lost my memory, after the fourth the future disappeared. Then, I felt that everything around me was moving. I was out of my control and I forgot what I came for. The man listened to with attention but I saw him just a meaningless colored shape. Then after unknown time , my head leaned to the back of chair. After

that I went into deep sleeping and while I was sleeping I dreamed a very beautiful dream which I haven't seen before.

Davies: "I shan't listen to you until you're drunk!" He filled up my glass for the second time, I glanced at it in trepidation; then overcoming my inherent objection, I drank it down at a gulp. No sooner had the wine come to rest inside me than I lost all willpower. With the third glass, I lost my memory, and with the fourth the future vanished. The world turned about me, and I forgot why I had gone there. The man leaned toward me attentively, but I saw him - saw everything - as a mere meaningless series of colored planes. I don't know how long it was before my head sank down onto the arm of the chair. and I plunged into deep sleep. During it, I had a beautiful dream the like of which I had never experienced.

The student's translation of the first sentence is more or less satisfactory, except for the incorrect use of "will be a drunk" rather than "get drunk". Next, his translation of *مألاً الثاني فنظرت متردداً* as "He filled the second glass, I looked hesitated" rather than "He filled the glass again, I watched apprehensively" is unidiomatic; misunderstanding of the meaning of *مألاً الثاني* and fails to render *فنظرت متردداً*. He inappropriately translates *ثم تغلبت على* as "I overcome my interior protest and drank it"; using the simple present rather than the past simple in translating *ثم تغلبت على* as "However, I overcome" rather than "then I overcame", rendering literally *احتجاجي الباطني* as "my interior protest" and disregarding *دفعه واحدة*. The translation of *وما استقر في موضعه* as "After it reached its place" is word for word rendition and completely misrepresents the implied meaning intended. He unnecessarily adds "I was out of my control" before "I forgot what I came for". The translation of *أقبل على الرجل مصغياً ولكني رأيت محض مساحات لونية لا معنى لها، وهكذا كل شيء بدا* as "The man listened to with attention but I saw him just a meaningless colored shape" is somewhat unidiomatic and compressed as well as leaving out *ومر وقت لم أدركه وهكذا كل شيء بدا* untranslated. The rendering of *حتى مال رأسي الى مسند الكرسي وغبت في نوم عميق* as "Then after unknown time, my

head leaned to the back of chair. After that I went into deep sleeping" is unsatisfactory. His translation of *ومر وقت لم أدره* as "Then after unknown time" is merely a word for word rendition, and of *حتى مال رأسي الى مسند الكرسي* as "my head leaned to the back of chair" rather than "my head slumped down onto the back of the chair" is poor owing to inappropriate choice of lexicon, e.g, "my head leaned to" for *مال رأسي الى*, omitting the definite article with "chair", finally, *وغبت في نوم عميق* as "After that I went into deep sleeping" is not quite adequate or represents the intended message. In general, the student's translation is more or less comprehensible despite his inappropriate reliance on word for word rendition and choice of vocabulary. Davies renders the unit idiomatically, although his rendering of *مال رأسي الى مسند الكرسي* as " my head sank down onto the arm of the chair" is comprehensible, but seems less appropriate to the original, translating *الى مسند الكرسي* as "onto the arm of the chair" rather than "onto the back of the chair".

Alternative Translation:

"I won't listen to you until you get drunk" He filled the glass again, I watched apprehensively, then I overcame my inherent objection, I drank it all at one go. No soon had the drink come to rest inside me than I lost all willpower. With the third, my memory became hazy, and with the fourth the future faded away. Then everything started to swim round me, and I forgot what I had come for . The man leaned toward me attentively, but I merely saw him as a meaningless series of coloured planes. That 'a how everything appeared. I did not know how long it was before my head slumped down onto the back of the chair and I fell into a deep sleep. During it, I had a beautiful dream the like of which I had never experienced.

فأسندت رأسي الثقيل الى راحتي ولكنني رددتها في دهشة ونظرت فيها فرأيتها تلمع بقطرات ماء ، وقلت محتجا:
- رأسي مبتل.

فقال بهدوء:

- نعم ، حاول صاحبي أن ينبهك ..

- أرانى أحد على هذه الحال!؟

- لا تهتم ، انه رجل طيب ، ألم تسمع عن الشيخ زعبلاوى ؟

فانتفضت قائما وأنا أهتف:

- زعبلاوى!

فقال بدهشة :

- نعم ، مالك!؟

- أين هو؟

- لا أدري أين هو الان ، كان هنا ثم ذهب..

Student: I leaned my heavy head to my palms, but I turned it astonishmently, looked at it mirror. I found it with water drops and I said protesting. "my head is wet"

"Yes, my friend tried to wake you up" he said calmly.

"Have any one seen me in this situation?" "

Don't care, he is a kind man. Haven't you heard about Sheikh Zaabalawi?"

I stood up amazemently while crying "Zaabalawi"

"yes, what is the matter" he said amazemently.

"Where is he?"

"I don't know where is he now . He was here then went."

Davies: I rested my heavy head in the palms of my hands. When I look them away in astonishment and looked down at them, I found that they glistened with drops of water.

"My head's wet" I protested.

"Yes, my friend tried to rouse you," he answered quietly.

"Somebody saw me in this state?"

"Don't worry, he is a good man . Have you not heard of Sheikh Zaabalawi?"

"Zaabalawi!" I exclaimed, jumping to my feet.

" Yes," he answered in surprise. "What's wrong?"

"Where is he?"

"I don't know where he is now. He was here and then he left."

The student's translation is more or less comprehensible, although his rendering of فأسندت رأسي الثقيل الى راحتى as "I leaned my heavy head to my palms" is unidiomatic; his choice of "leaned" for فأسندت and of "to my palms" for الى راحتى is incorrect. In rendering ولكنى رددتها فى دهشة ونظرت فيها فرأيتها تلمع as "I turned it astonishmently, looked at it mirror" reveals his misunderstanding of the meaning intended in the original, and "looked at it mirror" is hopelessly confused inventing the word "astonishmently". Next, he inadequately renders وقلت محتجا as "I said protesting". He forms the question ungrammatically using "Have" instead of "Has". He opts for "Don't care" for لا تهتم rather than "Don't worry", invents the word "amazemently" for بدهشة rather than "in surprise", inappropriately renders وأنا أهتف as "while crying" instead of "I called out" and fails to render the question into the TL correctly using the form of the direct question for an indirect question in translating لا ادرى أين هو الان as "I don't know Where is he now" rather than "I don't know where he is now". Despite the incorrect sentence structure and choice of some vocabulary, his translation appears comprehensible. Davies translates the unit satisfactorily and his choice of vocabulary seems appropriate to the original.

Alternative Translation:

Then I supported my heavy head in the palms of my hands. However, in astonishment I took them away and looked down at them, I realised that they sparkled with drops of water.

"My head 's wet" I protested.

"Yes, a friend of mine tried to vigil you," he said quietly.

"Has anyone noticed me in this condition?"

"Don't worry, he is a nice man. Haven't you heard of Sheikh Zaabalawi?"

"Zaabalawi" I called out, jumping to my feet.

"Yes, "he said in surprise "What 's wrong?"

"Where is he?"

"I don't know where he is now. He was here and then he left."

25-

ثم التفت الى قائلاً:

لم أكن أدري أنك مصاب ، أسف جدا ..

فقلت بغیظ :

- لم تدعني أتكلم ..

- ياخسارة ! ، كان يجلس على هذا الكرسي الى جانبك ، وكان يتغزل طيلة الوقت بعقد من الياسمين حول عنقه أخداه اليه أحد المحبين ، ثم عطف عليك فراح يبيلل بالماء لعلك تفيق .

Student: Then he turned to me saying "I'm so sorry. I haven't known that you are sick."

"You didn't let me talk" I said angrily.

Alas! he was sitting on this chair beside you and he was flitring all the time with a chain of jasmine around his neck which was presented to him by one of his lovers. He also felt sympathy for you and began to wet your head to wake up.

Davies: Then he turned to me "I didn't realize you were afflicted. I'm very sorry..."

"You wouldn't let me speak," I said irritably.

"What a pity! He was sitting on this chair beside you the whole time. He was playing with a string of jasmine petals he had around his neck, a gift from one of his admirers, then taking pity on you, he began to sprinkle some water on your head to bring you around."

The student's translation of the first sentence is acceptable despite the improper sequence of tenses. He somewhat archaically renders ياخسارة as "alas", mistranslates يتغزل as "flitring" and المحبين as "lovers". His translation of فراح يبيلل رأسك لعلك تفيق as "and began to wet your head to wake up" is unidiomatic.

In general, the translation of the unit is more or less comprehensible. Davies translates the unit adequately and comprehensibly except for his inappropriate insertion of طيلة الوقت "the whole time" in the first sentence. His choices of

"playing" for يتغزل and "string" for عقد are inadequate (cf. alternative translation below).

Alternative Translation:

Then he turned to me saying "I had no idea that you were sick. I am very sorry."
"You would not let me speak" I said crossly.

"What a pity! He was sitting on this seat beside you. All the time he was showing off a jasmine necklace he had round his neck, a present from one of his admirers, then out of kindness he began to moisten your head with water, trying to sooper you up."

وساهرت ونس الدمنهورى الليلة التالية حتى الفجر ولكن الشيخ لم يحضر. وأخبرنى ونس بأنه - 26
سيسافر الى البلد وبأنه لن يعود الى القاهرة حتى يبيع القطن. وقلت على أن أنتظر وأن أروض نفسى
على الصبر ، وحسبى أنى تأكدت من وجود زعبالوى ، بل ومن عطفه على مما يبشر باستعداده
لمدواتى اذا تم اللقاء .

Student: I spent the next night with Wannas AL Dmanhuri until dawn waiting for Sheikh Zaabalawi, but he didn't come. Wannas told me that he is going to his village, and he will not come back to Cairo until he sell the yield of cotton. After that, I intended to wait and tame myself on pastience and it is enough for me that I'm certain of Zaabalawi existence rather of his sympathy for me which give me a hope of his readness to cure me if the meeting happen.

Davies: The following evening I stayed up with Wanas Al-Damanhourii till dawn, but the sheikh did not put in an appearance. Wanas informed me that he would be going away to the country and would not be returning to Cairo until he had sold the cotton crop. I must wait, I told myself; I must train myself to be patient. Let me content myself with having made certain of the existence of Zaabalawi, and even of his affection for me, which encourages me to think that he will be prepared to cure me if a meeting takes place between us.

The student's translation is more or less comprehensible, although the sequence of tenses is inappropriate. He quite sensibly adds "waiting for" in the first sentence. However, his rendering of *وقلت على أن أنتظر وأن أروض نفسي على الصبر* as "After that, I intended to wait and tame myself on pastience" rather than "I must wait and school myself to be patient" is unidiomatic, using "After that" which does not exist and inappropriately rendering *وأن أروض نفسي* as "and tame myself". Next, his translation of *بل من* as "rather of" instead of "and even" is wrong in this context. He omits the possessive "s" in "Zaabalawi", incorrectly adds the indefinite article before "hope" and uses the definite article rather than the indefinite with "meeting". It appears that he rarely uses the articles appropriately in English. His rendering of *إذا تم اللقاء* as "If the meeting happen" is unidiomatic. Davies translates the unit satisfactorily .

Alternative Translation:

I sat up the next night with Wanas Al-Damanhoury till dawn, but Sheikh Zaabalawi did not come. Wanas told me that he would be going to the country and would not return to Cairo until he had sold the cotton crop. I must wait and school myself to be patient. At any rate I was certain that zaabalawi was alive, and even he felt consideration for me; this indicated that he was prepared to treat me when we met properly.

ولكن ما أن تلح على الآلام حتى أعود الى التفكير فيه وأنا أتساءل متى أفوز باللقاء. ولم يثننى -27-
عن موقفي انقطاع أخبار ونس عنى وما قيل عن سفره الى الخارج للاقامة ، فالحق أننى اقتنعت
تماما على أن أجد زعبلاوى ..
نعم ، على أن أجد زعبلاوى..

Student: But whenever pains come back then I returned to think about him and asking when can I gain the meeting. Although, the break of Waans's news and what was said about his traveling abroad for resident, this did not dissuade me

from determination to find Zaabalawi. For truth, I was completely convinced that I have to find Zaabalawi. Yes, I have to find Zaabalawi.

Davies: No sooner, however, did my pains force themselves upon me than I would again begin to think about him, asking myself when I would be fortunate enough to meet him. The fact that I ceased to have any news of Wanas and was told he had gone to live abroad did not deflect me from my purpose; the truth of the matter was that I had become fully convinced that I had to find Zaabalawi. Yes, I have to find Zaabalawi.

The student's translation is problematic in a number of ways. First, his rendering of *ولكن ما أن تلح على الآلام حتى اعود الى التفكير فيه وأنا أتساءل متى افوز باللقاء* as "But whenever pains come back then I returned to think about him and asking when can I gain the meeting" is unidiomatic. Note, for example, he inappropriately renders *اعود الى التفكير فيه* as "I returned to think about him", *تلح* as "come back" and *متى أفوز باللقاء* as "when can I gain the meeting", not knowing the correct word-order of an English direct question. It would have been better to render the above as "As soon as I found myself suffering, I would again begin to think about him, wondering when I would be lucky enough to meet him". Second, his choice of *للاقامة* as "for resident" rather than "to live" or to "reside" and of *فالحق* as "For truth" rather than "in fact" is unidiomatic. Third, the sequence of tenses in "But whenever pains come back then I returned" and "I was completely convinced that I have to find Zaabalawi. Yes, I have to find Zaabalawi" is incorrect. Nevertheless, his translation in general is comprehensible. Davies renders the unit accurately and comprehensibly, although his choice of "pains" for *الآلام* here is not entirely appropriate in this context. The sequence of tenses in "Yes, I have to find Zaabalawi" for *نعم، على أن أجد زعبلاوى* rather than "Yes, I had to find Zaabalawi" is not right.

Alternative Translation:

As soon as I found myself suffering , I would again begin to think about him, wondering when I would be lucky enough to meet him. The cessation of news from Wanas and the rumours concerning his having gone abroad to live did not deter me from my goal. In fact I had become absolutely convinced that I had to find Zaabalawi. Yes, I had to find Zaabalawi.

It is obvious from the above analysis of the fourth short story that the student has rendered the units of SL text less than satisfactory. This is owing to a number of considerations. First, his reliance on word for word rendition has resulted in a translation that somewhat distorts the overall meaning of the SL text; note, for instance, units 7, 13, 15, 20 and 21. Second, his limited competence and insufficient command of the linguistic structure of the TL, specially with regard to sentence structure, tense form , as well as use of connectives, articles and prepositions, has greatly contributed to a translation that is either inappropriate or virtually untrue to the original; consider, for instance, previous remarks regarding units 4, 6, 9, 13 and 21. Third, his misunderstanding of the meaning of some of the units as well as his disregard of certain critical items in the original text imply that he is partly responsible for the unidiomatic translation he produced; see, for instance, units 8, 12, 15, 17, 18, and 20 and comments bearing on them. Fourth, his translation exhibits numerous inappropriate lexical TL equivalents for different SL words and expressions, a phenomenon that is likely to be due to the possession of a limited vocabulary, most probably the result of a failure to make any consistent attempt to build up a rich lexicon via extensive reading in the TL and consultation of reliable sources on matters of word semantics and idiomatic expressions. It is evident from what has been said so far that most of the problems associated with the translation provided by the student have in one

way or another to do either with language experience (use of appropriate and relevant idioms and idiomatic expressions and suitable lexicon) or linguistic competence (grasp of principle of word and sentence formation) in TL, corroborating thereby the predictions following from the hypotheses (stated in ch.1.7) bearing on the nature of difficulties potentially inherent in the student's learner production of a satisfactory translation. Despite all these inadequacies, the student has nevertheless offered a translation that can be qualified on the whole as more or less reasonably intelligible.

Chapter Four

دبت الحياة فى ادارة السكرتارية بدخول عم ابراهيم الفراش . فتح النوافذ واحدة بعد اخرى ،-1
ومضى يكتس أرض الحجره الواسعة بلبب شارد ودون اكتراث . واهتز رأسه بانتظام وببطء ،
وتحرك شذقه كأنما يلوك شيئا . فقلقت تبعا لذلك منابت الشعر الأبيض فى ذقنه وعارضيه ، أما
صلعته فلم تكن بها شعرة واحدة.

Student: The life streamed through secretariat with Amm Ibrahim a sevrant intering. By intrering the servant Amm Ibrahim to the secretarait vitalized it . he opened the windows one after the other. With absent -mind and wittout care, he went to sweeping the floor of the large room his head shaked moved regularity and slowly, and his cheeks moved as if chewing some thing, so that , his growing white hair chin were troubled by following that chewing, his bald hasn't any hair.

Abadir and Allen: Activity began in the secretarial department when Uncle Ibrahim, the office boy, came in. He opened the windows one after another and started sweeping the big floor with an air of almost total disinterest. He shook his head with a slow regularity, and his lips kept moving as though he were chewing something. This movement made the white hairs on his chin and cheeks stand up; his head , on the other hand , didn't have a single hair on top.

The student translates دبت الحياة فى ادارة السكرتارية بدخول عم ابراهيم twice unidiomatically as "The life streamed through secretariat with Amm Ibrahim a servant intering" and as "By intering the servant Amm Ibrahim to the secretarait vitalized it". He misuses the definite and the indefinite article with "life" and "servant". He incorrectly renders ومضى as "He went to". The translation of "his growing white hair chin were troubled by following that chewing" is completely unidiomatic. He disregards عارضيه. His translation of "his bald

hasn't any hair" is more or less comprehensible, but indicates that either the omission of "head" or grammatical confusion in his English. In general, the translation is poor because it fails to convey the sense in the target language owing to inappropriate sentence structure and punctuation. Abadir and Allen's translation is satisfactory, although the choice of "Uncle" for عم is not appropriate in this context. They disregard بلب شارد and الحجره . The rendering of الفراش as "the office boy", شذاه as "lips" and فقلقت as "stand up" are incorrect. They also disregard منابت .

Alternative Translation:

The office secretarial came to life when Amm Ibrahim, the factotum came in. He opened the windows one after the other and proceeded to sweep the floor of the big office with absent-minded indifference. His head shook in a slow rhythm, while his mouth kept working as if he were chewing something. Consequently, the white stubble on his chin and his cheeks trembled. There was not a single hair on his bald head.

وعاد إلى المكاتب ينفذ عنها الغبار ويرتب الملفات والأدوات ، ثم ألقى على الحجره الادارة --2
 - نظرة شاملة ، ثم نقل بصره وكأنما يرى شخوص أصحابها، فلاح الارتياح في وجهه حيناً والامتعاض حيناً ومرة ابتسم ، ثم ذهب وهو يقول لنفسه:
 "الآن نذهب لإحضار الفطور"

Student: He came back to the bureau sweeping the dust, arranging the stationary and the folders, then, he looked to the secretariat room and moved his sight among the bureau as if he looking at its belongers then he seemed satisfied once and uncomfortable once and once he smelled , next he went and saying " Now, I 'm going to bring the breakfast"

Abadir and Allen: He brushed the dust off the desk tops and arranged the dossiers and instruments. After all that, he took a comprehensive look at the entire room -the department- and moved from one desk to another as though he

could see the people who worked at them. At one moment, he seemed to be satisfied and then he looked exasperated; he smiled once and then went away. Now it's time to go and get their breakfast, he told himself.

The student's translation is to some extent comprehensible. The choices of "bureau" for المكاتب and "sweeping" for ينفض are mistaken. It appears that he confuses the two senses of مكاتب : "offices" and "desks". He incorrectly renders ينفض as "sweeping" rather than "dusting". He disregards شاملة and translates ثم نقل بصره بين المكاتب كأنما يرى شخوص أصحابها as "and moved his sight among the bureau as if he looking at its belongsers." unidiomatically. The repetition of "once" twice for حيناً and "once" for مرة is unsatisfactory. The choice of "uncomfortable" is not bad although it does not represent the real meaning of الامتعاض. He adds "and" and disregards لنفسه in "next he went and saying" for ثم ذهب وهو يقول لنفسه . Abadir and Allen provide a satisfactory translation although they overlook وعاد at the beginning of the unit. Their translation of الأدوات as "instruments" is incorrect. They overtranslate ثم as "after all that". They disregard بصره in translating ثم نقل بصره as "and moved"

Alternative Translation:

He turned again to dust the desks, arranged the files and the stationary. Next he took a comprehensive look at the whole office; then his eyes passed from one desk to another as if he could imagine those who worked at them. Now satisfaction appeared on his face, now annoyance and once he smiled. Then he went away saying to himself:

"Now I will go and bring their breakfast."

وأخيراً حضر سيادة مدير الإدارة ، الأستاذ كامل ، محوطاً بهالة من وقار ، وفي يده مسبحة . -3 وضجت الإدارة بالأصوات وخشخشة الأوراق . ولكن أحداً لم يشرع في عمل ، حتى المدير انهمك في مكالمة تليفونية ، وانطلقت صفحات الجرائد في الجو كالأعلام . قال لطفى وهو يتابع الأخبار بعينه:

ستكون السنة نهاية العالم
وعلا صوت المدير وهو يقول متهللا في التليفون:
وهل يخفى القمر؟

Student: Finally, Mr. Camal, the chief of the management came with halo of veneration, holding beads in his hand. Soon, the magement filled with voices and the papers swish clink, but there wasn't anyone began to work even the boss, he was engrossed with a calling and the newspapers were streaming flew out in the air as flagge. All newspapers released into the air as flagges. Lutfy said while he was watching the news with his eyes "This year will be the end of the world" The management's voice raised when he said jubalent holding the telephone: Is the moon can be hidden?

Abadir and Allen: Finally in came the departmental director, professor Kamil, enveloped in a personal halo of dignity and carrying a rosary. The office buzzed with the sound of voices and rustling papers, but no one started working. Even the director started talking on the telephone. Immediately newspapers were hoisted into the air like so many flags. Lutfi was following the news: "The end of the world will be this year." he said. The director raised his voice over the telephone "How can you deny the obvious?" he asked in delight.

واخيرا حضر سيادة مدير الإدارة ، الأستاذ كامل محوطا بهالة ، as "Finally, Mr. Camal, the chief of the management came with halo of veneration, holding beads in his hand" is comprehensible, although he overlooks الأستاذ , سيادة and محوطا . The choices of "chief" for مدير and "veneration" for وقار are not quite right . His translation of وضجت and "soon, the management filled with voices and the papers swish clink" is unidiomatic. He inappropriately adds "soon" which does not exit. The translation of المدير حتى عمل فى as "but there wasn't anyone began to work even the boss" is actually an inadequate rendering and grammatically a poor sentence. The choice of "the boss" for المدير is inappropriate in this context. He mistranslates مكالمة هاتفية as " with a

calling" and uses "with" rather than "in". He inappropriately translates وانطلقت صفحات الجرائد فى الجو كالاعلام twice as: "and the newspapers were streaming (flew) out in the air as flagges." And as: "All newspapers released into the air as flagges." Here, it appears that he is confused about translating انطلقت. The choices of "streaming or flew out" as well as "released" are wrong. He overlooks صفحات . He mistranslates المدير as "management", فى التليفون as "holding the telephone" and confuses adjectives and adverbs in translating متهللا as "jubilant". His translation of the metaphor وهل يخفى القمر as "Is the moon can be hidden" is inappropriate. Abadir and Allen translate the unit comprehensibly, except that their choice of "started" for انهمك is inaccurate. They disregard صفحات and inappropriately insert "so many" in their rendering of وانطلقت صفحات الجرائد فى الجو كالاعلام. They render يتابع as "following" which is comprehensible although it does not provide the sense in translating وهو يتابع وهو يتابع as "Lutfi was following the news". They add unnecessarily "he asked in delight" in rendering the rhetoric question وهل يخفى القمر ..

Alternative Translation:

Finally, the office manager came, Mr. Kamil, srounded by an aura of dignity and holding a rosary in his hand. The office buzzed with voices and the rustling of papers, yet, no one had started working. Even the manager himself engaged in a telephone call. Newspaper pages waved in the air like flags. Lutfi was scanning the news, "The end of the world is coming this year." he said. The manager jubilantly raised his voice on the telephone :

"How can you hide the obvious?"

4-

وتساءل سمير :

- لماذا نشقى بالزواج والأبناء ، ها هو شاب يقتل أباه تحت بصر أمه ! كذلك تساءل أحمد

بصوت متحشرج:

- ما فائدة كتابة روضة إذا كان الدواء غير موجود فى السوق.

Student: Samir wondered "Why we burden with marriage and children ; there is a youth killing his father under his mother's sight. eyesight. Also , Ahmed wondered with rattle voice:"What is the benefit of writing a discription, if the medecine not available in the market!"

Abadir and Allen: "Why do we all put up with the miseries of marriage and children?" Samir asked. "Here's a young man killing his father with his mother watching!" "What's the point of writing a prescription?" asked Ahmed with a croaking voice, "If the medicine isn't on the market?"

The student's translation is comprehensible, although he omits the auxiliary verb "do" in the question. The choice of "burden", without "ourselves" is unidiomatic. He fails to appreciate the context of هاهو and so translates it as "There" rather than "Here". He comprehensibly translates تحت بصر أمه as "under his mother's sight" although he literally renders تحت as "under" rather than using either "before" or "in front of ". He also provides an inappropriate alternative in translating بصر as "eyesight". His choice of "rattle voice" for بصوت متحشرج is wrong. He mistakes "description" for "prescription" and drops the auxiliary verb "be" in translating اذا كان الدواء غير موجود في السوق as " if the medicine not available in the market!". His translation of كذلك as "also" is acceptable, but it is inappropriately inserted at the beginning of the sentence rather than after the subject "Ahmed". In general, his translation is comprehensible and conveys the sense of the original. Abadir and Allen translate the unit adequately, although they disregard كذلك .

Alternative Translation:

"Why do we tolerate the miseries of marriage and children?, here's a young man killing his father with his mother watching." Samir asked. Ahmed also asked in a throaty voice, "What is the use of writing a prescription, if the medicine is not available in the shops ?"

- 5- ثم عاد لطفى يقول مؤكدا :
- صدقونى ، نهاية العالم أقرب مما تتصورون..
- ووضع المدير يده على السماعة وقال لحمام أمرا:
- جهز الملف ١-٣/١٣٠ عام..
- ثم عاد إلى المحادثة الشائقة فلم يرفع همام رأسه عن الجريدة وهمس بين أسنانه "داهية فى أمك! ". وإذا بعم إبراهيم يعود بصينية ممثلة . وراح يوزع سندوتشات الفول والطعمية والجبن والحلاوة الطحينية .
- وطحنت الأفواه الطعام وتجاوب التمطق فى الأركان ولم تتحول الأعين عن أعمدة الصحف .
- ووقف عم إبراهيم عند مدخل الإدارة يرقب الآكلين ينظرة غريبة من عينيه الذابلتين حتى هتف به أحمد بصوت يعترضه الطعام.
- كشف الماهيات يا عم إبراهيم.

Student: Afterwards, Loutfy returned confirmed again saying:"Believe me , the end of the world is about to happen" The manager held back the telephone and ordered Hamam to prepare folder No. 1/3/130.....,then he looked to his interesting conversation telephone, but Hamam didn't leave his newspaper and whispered angry:"Misfortune for your mother" At that time, Amm Ibrahim came with tray full of sandwatches of peans,taimia, cheese,and , he went to give everyone his order. The mouths ground the foods and the eyes didn't move from the newspapers artucles. Amm Ibrahim stood at the entrance and watching the eaters with strange sight from his wethering eyed until Ahmed shouted him with voice standing in the way if the food."Amm Ibrahim, bring us the salaries list"

Abadir and Allen: "Believe me," Lutfi continued confidently, "the end of the world's nearer than you think...."The director put his hand over the mouthpiece and gave Hammam an order. "Prepare file 1-3/130 this year...." he said. He then resumed his love chat on the phone. Hammam didn't look up from his paper but merely muttered between his teeth; "Son of a bitch!" Ibrahim came back with a full tray and started handing out ful, ta'miyya, cheese sandwiches and crushed tahina sweets. They began to munch the food and the sound of lips smaking reverberated round the room; their eyes meanwhile remained glued to

the newspapers. Ibrahim stood at the entrance to the department watching them eating with a strange bewildered look in his eyes. "Uncle' Ibrahim, get our salaries," Ahmed yelled at him with his mouth full of food.

The student's translation of عاد as "returned" is unidiomatic. His rendering of ووضع المدير as "about to happen" is wrong. His translation of يده على السماعة as "The manager held back the telephone " is wrong because he mistranslates وضع as "held back" and السماعة as "telephone" disregarding يده. The translation of ثم عاد الى المحادثة الشائقة as "Then he looked to his interesting conversation telephone." is unidiomatic and he mistranslates عاد الى as "he looked to"; the word order of "conversation telephone" is wrong. He inadequately translates "قلم يرفع رأسه عن الجريدة ، وهمس بين اسنانه "داهية فى أمك" as "... but Hamam didn't leave the newspaper and whispered angry," "Misfortune for your mother". Here, "leave the newspaper" does not indicate the meaning of يرفع رأسه. It appears that he confuses adjective and adverb using "angry" instead of "angirly" and disregards بين أسنانه. His translation of داهية فى أمك is inappropriate because it is too literal. He uses "came" for "came back" or "returned" and does not render الحلاوة الطحينية. His choice of "he went to" here is inappropriate because he misunderstands the meaning of وراح. He omits the indefinite article with "tray", uses "foods" rather than "food" and incorrectly renders أعمدة الصحف as "the newspapers articles". He overlooks الإدارة and تجاوب التمتع فى الأركان. He translates الأكلين literally as "eaters" and uses "sight" for "look"/ "expression". He adds "and" with "watching"; and leaves out the indefinite article in "with strange sight". His translation of بصوت يعترضه الطعام as "with voice standing in the way of the food" is meaningless. Abadir and Allen translate the unit comprehensibly, although the rendering of عام as "this year" is inadequate. They mistranslate المحادثة الشائقة as "his love chat". Their rendering of "داهية فى أمك" as "Son of a bitch" is not

universally appropriate. They disregard the title of عم Twice. Their translation of الذابلتين as "bewildered" is incorrect and they disregard حتى .

Alternative Translation:

Then Lutfi said again in confirmation :

"Believe me , the end of the world is nearer than you imagine...."

The manager placed his hand over the receiver and told Hamam ."Prepare file 1-3/130 of" He then resumed his fascinating telephone conversation. Hamam did not lift his head from the newspaper and muttered between his teeth "Go to hell". Amm Ibrahim returned with a full tray and began to pass the sandwiches of *ful, ta'miyya*, cheese and tahina sweets. Their mouths munched the food and the smacking of lips resounded all round the room, while their eyes did not budge from the newspaper columns. Amm Ibrahim stood at the entrance of the office- room watching them eating with a strange expression in his tired eyes until Ahmed finally shouted at him with his mouth full of food "Amm Ibrahim, get our salaries".

وبعد ساعة أخرى جاء بياح السمن ليجمع الأقساط المستحقة ، ولكن مصطفى قال له بلهجة ذات 6-
معنى وهو يضحك :

- أنتظر حتى يرجع عم إبراهيم.

فوقف الرجل عند الباب وشفناه تتحركان بتلاوة مستمرة . وكانت الآلة الكاتبة تنقر بنشاط ، على حين انتقل سمير الى المدير ليعرض أوراقا هامة. ودخلت الشمس لأول مرة من النافذة المطلة على الميدان . ومازال الجندي يختلس النظرات إلى نافذة العيادة . ونادى المدير عم إبراهيم لأمر فذكره مصطفى بأنه لم يرجع بعد من الخزينة ، وعند ذلك تساءل أحمد رافعا رأسه عن الملفات
الرجل تأخر ! ، لماذا تأخر الرجل؟

Student: The seller of cooking butter came after another hour to collect the calls in arrears. But Mustapha said while he was laughing: Wait till Amm Ibrahim will turn up. He stood at the door while his lips were moving and well recited on. The typewriter was flipping actively, since Samir went to the manager for offering some documents. For the first time ,the sun shine come through the window that overlooking to the square. The solider still have a fartive glance to the surgery's window. The manager called for Amm Ibrahim for something, then Mustapha remembered him that he didn't come yet.At that time, Ahmed asked raising up his head from the folders:He has been late!

Abadir and Allen: After another hour, the butter seller came to collect the amounts he was owed, but Mustafa laughingly explained to him that he should wait till "Uncle" Ibrahim came back.The man waited at the door, his lips

moving in a non-stop recitation. The typewriter was clacking away busily, and Samir went into the director's office to show him some important papers. For the first time, the sun came in through the window which looked out on the square. The soldier kept on stealing glances in the direction of the clinic window. The director yelled for "Uncle" to do something for him, but Mustafa reminded him that he had not returned from the cashier's office yet. At this point, Ahmed looked up from the files. "The man's late!" he said. "Why is he so late?"

The student's translation of the first part of the unit is more or less comprehensible, although his rendering of الاقساط المستحقة as "the calls arrears" is unidiomatic. He disregards بلهجة ذات معنى له. He inadequately translates بتلاوة مستمرة as "and well recited on and on". His choice of "flipping" for تنقر in this context is wrong. He mistakes على حين for "since" rather than "there upon", إلى for "for" rather than "to" and ليعرض for "For offering" rather than "to show". He disregards هامة. He adds "shine" and uses an incorrect sequence of tenses in translating ودخلت الشمس لأول مرة من النافذة المطلة على الميدان as "For the first time, the sunshine come through the window that overlooking to the square". This shows that he mistakes دخلت for "come" rather than "came in", inappropriately inserts "to" in translating المطلة على as "overlooking to" rather than "overlooked". He mistranslates the proper name الجندى as "The soldier"(sic.). Here, it seems that he is not aware that الجندى is a name rather than an occupation. The translation of ومازال الجندى يختلس النظرات إلى نافذة العيادة as "The soldier still have a furtive glance to the surgery's window." is unidiomatic because only "the surgery's window" is right. He mistakes فذكره for "remembered him" rather than "reminded him" and لم for "didn't" rather than "had not" as well as disregarding من الخزينة. The rendering of وعند ذلك as "at that time" is wrong. His rendering of الرجل تأخر as "He has been late" is incorrect because he uses an inappropriate tense and mistranslates الرجل as "He". He overlooks لماذا تأخر الرجل؟. Abadir and Allen render the unit satisfactorily, except that they mistranslate قال له بلهجة ذات معنى as "explained to him". Their translation of the proper name الجندى as "The soldier" is wrong.

They inappropriately insert "so" in translating لماذا تأخر الرجل؟ as " Why is he so late?"

Alternative Translation:

A short while later, the butter merchant came to collect the due installments, however Mustafa said to him laughingly in a meaningful tone : "Wait until Amm Ibrahim comes back."

The man stood waiting at the door while his lips moving in continuous recitation. The typewriter was actively clattering. While, Samir went to the manager to show him some important papers. For the first time, the sun came in through the window that overlooked the square. Al-jundi kept on stealing glances at the clinic window. The manager shouted for Amm Ibrahim to do him a favour, but Mustafa reminded him that he had not returned from the cashier's office yet. Then, Ahmed looked up from the files wondering "The man is late?" "Why is he late?"

7- وذهب ببيع السمن ليمر بالإدارات الأخر ثم يعود . وهب أحمد إلى خارج الحجرة ونظر يمينا ويسرة في الطرقة ثم عاد وهو يقول:

- لا أثر له ماذا أخره ، الرجل المخرف!

ولما مرت ساعة الثالثة فقد أحمد صبره فقام وهو يعلن بصوت مسموع أنه ذاهب الى

الخبزينة للبحث عن الرجل . ثم عاد بوجه طافح بالغيظ وهو يقول

أخذ الكشف منذ ساعة كاملة ، فأين ذهب المجنون ؟

سأله لطفى : هل قبض مرتبه ؟

: فأجاب محتدا :

نعم ، .

قالوا لى ذلك عند شباك صرف الخدم السائرة

Student: The seller of Ghee went to pass the other rooms then he will return back again. Ahmed jumped out and looked to the left and the right of the room, then he turned back while he was saying There is no trace of him, what is the matter of that dotage man!

When the third hour passed, Ahmed lost his temper and he said openly with a loud voice that he going to seek about him at the treasury. He turned back with angrily face and he was saying: He took the salaries statement for an hour ago, where did he go that crazy man? Lautfy asked.

Did he receive his salary?

Ahmed answered impatiently. Yes, they said that to me at شباك صرف الخدم السائرة

Abadir and Allen: The butter seller went to the other offices, then he would be back. Ahmed went outside the room, looked left and right along the passageway and then came back. "There's no sign of him," he said. "What's holding him up, the old windbag!?"

When the third hour went by, Ahmed lost patience. He got up and announced in a loud voice that he was going to the cashier's office to look for him. He came back looking very angry. "He took the money a full hour ago," he said. "Where's the fool gone?"

"Did he take his own salary?" Lutfi asked .

"Yes," was the angry reply. "that's what they told me at the pay window for seasonal workers...."

The student's translation of the first sentence is unidiomatic. The choices of "rooms" for بالإدارات , the rendering of يعود as " return back again" and the sequence of tenses are inappropriate. His choice of "jumped out" is acceptable, but it does not carry the force of هب . He omits "to" in translating يمنه as "and the right" and mistranslating فى الطريقة as "of the room" as well as وهو يقول as "while he was". He provides two renderings of ولما مرت ساعة ثالثة as "When the third hour passed" and "After third hour passed". Here , his the former rendering is satisfactory while the latter is inaccurate. The choice of "his temper" for صيره is wrong. He also disregards فقام . His translation of ماذا as "What is the matter of that dotageman" is inappropriate using "of" which does not collocate with "matter". He translates انه ذاهب الى الخزينة للبحث عن الرجل as "that he going to seek about him at the treasury". Here, he omits "verb to be" , inappropriately inserts "about" after "seek" and rendres الخزينة incorrectly as "treasury". The translation of ثم عاد بوجه طافح بالغيط وهو يقول as "He turned back with angrily face and he was saying" is more or less comprehensible, but " with angrily face" is not idiomatic, confusing "angrily" with "angry". He misunderstands the meaning of أخذ الكشف منذ ساعة كاملة translating it inadequately as "He took the salaries statement for an hour ago."; disregarding كاملة and producing an incorrect English structure using "for" and "ago" together. He mistranslates the question فأين ذهب المجنون؟ as "Where did he go that crazy man?". It appears that he is not aware of the word-order , the

tense, or the use of "he" and "that crazy man". He renders محتدا as "impatiently" and as "fury". Here, his former choice is incorrect, while his latter choice should be an adverb rather than a noun. He does not render شباك صرف الخدم السائره , but merely provides the original sentence in his version. It seems that he does not comprehend the meaning of the sentence or has the knowledge in English to translate it either. In general, his translation is more or less comprehensible although he fails to convey the message accurately. Abadir and Allen translate the unit satisfactorily, although the sequence of the tenses in the first sentence is not appropriate in using "then he would be back" for ثم يعود . Their translation of وهب أحمد خارج الحجرة as "Ahmed went outside the room" is wrong because they fail to provide an equivalent sense for the original. The rendering of "the old windgag" for الرجل المخرف is inappropriate. Their rendering of ثم عاد بوجه طافح بالغضب as "He came back looking very angry" is to some extent acceptable, but they fail to render ثم and طافح.

Alternative Translation:

The butter merchant went off to the other offices, then return. Ahmed rushed out of the office, looked left and right along the corridor then came back saying: "There is no sign of him," "What is holding him up, the old foolish"!

As the third period of time passed. Ahmed lost patience. He got up and said in an audible voice that he was going to the cashier's office to look for the man. Then he returned and his face looking overfull of wrath and he said: "He took the money a full hour ago." "Where has the madman gone?"

"Did he receive his salary?" Lutfi asked.

"Yes", Ahmed answered furiously.

"That is what they told me at the pay window for seasonal workers...."

- 8 - ولكن الجندي تساءل رغم ذلك:
 - ماذا يحدث للنقود في هذه الأحوال؟
 كحال السرقة؟
 ولم يضحك أحد فعاد الجندي يتساءل:
 في حال الحوادث؟ -
 قد تسرق في الزحمة ، وقد يتحفظ عليها في قسم البوليس حتى تتضح الحقائق ، ومت يا حمار! -
 ولكن بدا أن مملكة الضحك قد جذبت تماما . بدت الوجوه كالحة ومضى الوقت أثقل من المرض .
 " وتساءل صوت " على وجه من أصبحنا اليوم؟

Student: The soldier asked - What will happen to the money in this case?

As a stealing case?

No one laughed , the soldier returned to ask

What about the accident case?

May be stolen in crowd , and may it be in police station till the truth becomes clear, die donkey! The kingdom of laughter has been completely disappeared, the faces looked gloomy, and the time passed behavior than the illness. A voice asked.- By which face we did wake up today?Who's face we wake up today?

Abadir and Allen: "What happens to money in such circumstances?" the soldier asked in spite of everything.

"Exactly the same as in cases of theft."

Nobody laughed.

"What would happen in case of an accident?" the soldier continued.

"Maybe, he's been robbed in a crowd, or perhaps the police station is holding the money till things become clear. We'll all be dead and gone before you get it back."

However, it was obvious that the reserves of laughter had dried up altogether. They all looked gloomy, and the passage of time seemed to weigh more heavily on them than illness itself. Someone asked what on earth had happened to make the day start so badly,

The student's translation of the proper name الجندي as "The Solider" is incorrect.

The translation of ماذا يحدث للنقود في هذه الأحوال؟ as "What will happen to the

money in this case?" is comprehensible despite his inappropriate use of the future tense rather than the present simple in the question. His translation of "in this case" does not quite represent the meaning of *في هذه الأحوال*. He unidiomatically renders *كحال السرقة؟* as "As a stealing case". He misunderstands the meaning of *فعاد* translating it as "returned", He also fails to translate *قد تسرق في الزحمة ، وقد يتحفظ عليها في قسم البوليس* idiomatically as "May be stolen in crowd, and may it be in police station." Here, he omits both the indefinite and the definite articles and uses "and" rather than "or". He mistranslates *الحقائق* as "truth" and unidiomatically renders *مت ياحمار* as "die donkey". It appears that he does not grasp the meaning of the expression in the original, which he translates literally, producing a meaningless phrase. His translation of *ولكن بدا* as "The kingdom of laughter has been disappeared" is unidiomatic because he misunderstands the meaning of *مملكة الضحك* as a metaphor. He disregards *ولكن* and translates *جدبت* as "disappeared". The tense is incorrect. He inappropriately translates *أثقل* as "beheavier". He renders *وتساءل صوت* twice as "a voice asked" and "wondered". The translations of *على وجه من أصبحنا اليوم؟* as "By which face we did wake up today?" and "Who's face we wake up today?" are both unidiomatic because his first rendering is literal and the second is meaningless. It appears that he fails to translate *مت يا حمار!* and *على وجه من أصبحنا اليوم؟* because he is not aware that these two phrases are local idioms. Abadir and Allen translate the unit comprehensibly, although their translation of the proper name *الجندي* as "The soldier" is wrong. The rendering of *مت ياحمار* is comprehensible, but long-winded. Their translation of the other idiom *على وجه من أصبحنا اليوم؟* is literal.

Alternative Translation:

"What happens to money in such conditions?" AlJundi asked in spite of everything. "Exactly the same as in cases of theft." Nobody laughed and Aljundi asked once again. "What would happen in case of an accident?"

"The money might be stolen in a crowd, or it might be kept at the police station until things became clear," Chance would be a fine thing". However, it became clear that the reserves of laughter had dried up altogether. All the faces appeared overcast, and the passing of time was worse than an illness. Someone asked, "It 's going to be one of those days."

9 - وفكر المدير فى المشكلة الغريبة التى لم تدر لأحد فى بال إنه يأبى أن يصدق سيظهر الرجل - المجنون فجأة عند الباب . ستنهال عليه الشتائم وسينتحل كافة الأعذار . وإلا فما العمل؟ لطفى وراءه زوجة غنية ، وسمير وغد معروف ولكن ثمة مساكين مثل أحمد قد يقضى عليهم الحادث ! وعاد بيع السمن ، وقبل أن يفتح فاه صاح به المدير :
انتظر . القيامة لم تقم ، ونحن فى إدارة حكومية لا فى سوق -

Student: The boss thought about this strange problem which has never come into any one's mind. He refuses to believe. The mad man will turn up suddenly near the door. The insults will fall down on him and he will find all excuses, or what should be done?Lautfy has a rich wife. Lautfy supported by a rich wife. Samir is a rascal as he is known.but there are some poors as Ahmed, who is the accident may kill him may put him down. The Ghee's peddler came back and before he opens his mouth the manager shouted at him:Wait , Ressurrection not come yet, and we are in a gornomentalize management not in a market.

Abadir and Allen: The director thought about the strange problem which had never occurred to anyone; he refused to believe it. The stupid fool will appear at the door suddenly, he told himself, and will be greeted by a hail of abuse. He 'll have all manner of excuses to offer. But ... if not , what could be done? Lutfi had a rich wife, and Samir was known to be a rogue. But what about the other poor devils like Ahmed who might be finished by this disaster? The butter seller came back again,but did not have time even to open his mouth. "Wait! the director yelled at him, "It's not the day of judgement yet; we're in a government department, not a sidewalk market...."

The student's translation is comprehensible except that he fails to maintain the sequence of tenses. He unidiomatically uses "boss" for المدير and uses "near"

rather than "at". His translation of ستهال عليه الشتائم as "The insults will fall down on him" is literal, while his rendering of سينتحل كافة الأعذار as "he will find all excuses" is not bad. His use of "or" for وإلا rather than "but" is inappropriate in this context. He makes a mistake in both of his translations of لطفى وراءه زوجة غنية as "Lutfy has a rich wife" and "Lutfy supported by a rich wife", in the first he uses the wrong tense and in the second he omits "was". He also gives an alternative translation for قد يقضى عليهم الحادث as "The accident may kill him" and as "may put him down". He makes a grammatical mistake in rendering مساكين as "the poors" rather than "the poor". The translation of القيامة لم تقم as "resurrection not come yet" is syntactically incorrect. His translation of ونحن فى إدارة حكومية as "and we are in a governementalize management" is unidiomatic. Abadir and Allen translate the unit satisfactorily, although they unnecessarily add certain expressions such as, "stupid" before "fool" for المجنون and "devils" after "the other poor" for مساكين .

Alternative Translation:

The manager thought about the strange problem that had never occurred to anyone; he refused to believe it. Then he imagined that the mad man would suddenly appear at the door, and would be greeted by a barrage of abuse. Then he would think up every possible excuse. but ... if not, what was to be done? Lutfi had a rich wife, and Samir was known to be a rogue. But what about the poor like Ahmed who might be destroyed by this disaster? Then the butter merchant returned, but before he had a chance to open his mouth, the manager shouted at him "Wait! It's not the day of judgement yet; we are in a government office, not in a market."

10-

وتأوه احمد قائلا:

- قلبى يحدثنى بأن المسألة جد ! ضعنا يا جماعة ..

ثم هب واقفا وهو يقول : "ساسأل عنه بواب الوزارة " . واختفى مهرولا . ثم عاد وهو يصيح

بصوت نأثر

– البواب يؤكد انه راه يغادر الوزارة حوالى التاسعة صباحا.

ثم بصوت مختنق:

– أقطع من كارثة ، لا يمكن أن يبيع حياته بمائة وخمسين جنيها أو مائتين ، حادث؟! ، من يدري

هذا الشهر لن نعرف له نهاية يا رب السماوات !

Student: Ahmed moaned saying:my heart tells me that the matter is serious! We are lost... Then he arose up saying:I'll ask about him the door-keeper of the ministry and then he disappeared hastily. After while returned back shouting with revolt voice .

The door keeper confirms that he saw him leaved the ministry around nine o'clock.Then with a strangled voice: It is more horrible than calamity, he never selles his life with 150 or 200 pounds! accident?! Who is know, the month we will never know its end Oh, god of heavens!.

Abadir and Allen: "My heart tells me," said Ahmed with a sigh, "That it's already happened! We're doomed, friends!...." Then he got up. "I'll go and ask the doorman of the ministry about him," he said. He disappeared in a rush . After a while he came back. The doorman confirms," he yelled angrily. "That he saw him leaving the ministry around nine o'clock this morning!" He carried on in a strangled tone of voice. "what an utter calamaity! He can't sell his whole life for a hundred and fifty or two hundred pounds! Could be an accident! Who knows?! Lord in heaven above, this month will never end!"

The student's translation of the first sentence is comprehensible, although his use of "saying" is unidiomatic. He disregards يا جماعة . His choice of هب واقفا as "he arose up" is archaic. His use of "saying " after "he arose up" is also unidiomatic. He translates ثم as "after while" rather than "after a while". He unidiomatically renders وهو يصيح بصوت ثائر as "shouting with revolt voice" misunderstanding the meaning of بصوت ثائر . He produces an incorrect verb pattern for يغادر as "leaved" rather than "left". He disregards صباحا and omits the indefinite article with "calamity". He unidiomatically renders لايمكن أن يبيع حياته بمائة وخمسين جنيها أو مائتين as "he never selles his life with 150 or 200 pounds!". Here, his use of "never" for لا يمكن rather than "wouldn't" is

inappropriate. He also uses "with" rather than "for". His choice of "selles"[sic] with "life" more or less conveys the meaning, but it is not an idiomatic rendering for بيع حياته . He makes a grammatical mistake in rendering من يدري as "who is know" rather than "Who knows". The translation of يا رب السماوات as "This month we will never know its end, oh God of heaven" is unidiomatic. Abadir and Allen translate the unit comprehensibly, except that the rendering of بأن المسألة جد as "That it's already happened" is incorrect. He makes a statements rather than a question in translating حادث as "could be an accident!". The translation of هذا الشهر لن نعرف له نهاية as "This month will never end!" is not quite appropriate.

Alternative Translation:

Ahmed said with a sigh "My instinct tells me that the matter is really serious! we are finished, my friends." Then he stood up and said: "I will ask the porter of the ministry about him". He disappeared in a hurry. Then he returned yelling furiously,"The porter confirms that he saw him leave the ministry building around nine o'clock in the morning." He continued in a strangled voice, "It is completely disasterous, surely he wouldn't sacrifice his life for a hundred and fifty or two hundred pounds! Could it be an accident? Who knows. Good God above, shall we never see an end to this month?"

11-

وتأوه أحمد قائلاً

أتصدقون بالله ؟ ، والله الذى لا إله إلا هو إبنى من اليوم الثانى فى الشهر أذهب وأجئ وليس فى -
جيبى مليم واحد ، لا قهوة ولا شاي ولا سيجارة ولا استعمال لأى نوع من المواصلات ، أولاد فى
الثانوى وأولاد فى الجامعة ودين كبير بسبب الأدوية ، وماذا يمكن أن فعل يا إله الكون!؟

Student: Ahmed moaned again , saying:Believing in God? There is no God but god that I am from the second day of the month coming and going without money, no coffee , no tea, no cigreette and no use any kind of transport system,

children in secondary and others in university adding for that a very big debt caused by medicine. What shall I do,? My God!

Abadir and Allen: "Can you believe it, for heaven's sake?" said Ahmed with a sigh. "By the one and only God, I swear to you that after the second day of each month I come and go without a single millieme in my pocket. No coffee, no tea, no cigarettes. I have to walk; there's no way I can use any kind of transportation. Children at secondary school, children at University; and heavy debt because of medicine. God in heaven, what can I do?!"

The student mistranslates أتصدقون بالله؟ والله الذى لا إله إلا هو as "Believing in God? There is no God but god" misunderstanding the meaning of the koranic verse and the rhetorical question. He also disregards والله الذى. He omits "I have been" using only "coming" and "going". His rendering of "without money" is not bad, but it does not quite represent the meaning of وليس فى جيبى . He omits "of" in "and no use any kind of transport system" and uses "in" instead of "at" in rendering فى in أولاد فى الثانوى and أولاد فى الجامعه . He inappropriately translates the connective و as " adding for that" and inserts "very" with ودين كبير as "a very big debt". Abadir and Allen translate the unit satisfactorily, although they inappropriately add "for heaven's sake". They mistranslate من اليوم الثانى فى الشهر as "After the second day of each month". They overtranslate ولا استعمال لأى نوع من المواصلات as "I have to walk; there's no way I can use any kind of transportation". It appears that their translation is comprehensible, although they fail to render some sentences accurately .

Alternative Translation:

"Do you believe in God?; Ahmed said with a sigh. As God is my witness, from the second of this month I have been coming and going without a single millieme in my pocket, No coffee, no tea, no cigarettes and no use of any kind of transport. Children at secondary school, children at uniuersity and I owe a lot of money for medicine. God in heaven, what can I do?!"

وتكاثف الصمت وبدا المدير كرجل ضائع ، وضاق المراقب به فتشاغل بالنظر في أوراق على -12 مكتبه . حتى تحول المدير عن موقفه ومضى نحو الباب في خطوات ثقيلة جدا . وقبل خروجه جاءه صوت المراقب وهو يقول في جفاء :
.. أبلغوا البوليس -

Student: The silence reigned , the manager looked losing man, the supervisor disturbed him than he got to look at some papers on his bareau till the manager moved from his position and went toward the door with very heavily steps. Before his leaving supervisor a voice carres saying: Tell the police.

Abadir and Allen: The silence thickened. The director looked like a lost man. The general supervisor lost patience with him and started busying himself with the papers on his desk. The director now relinquished his position and proceeded towards the door with very heavy footsteps. Before reaching the door, he heard the supervisor's voice. "Inform the police...."

It appears that the student misunderstands the meaning of تكاثف , translating it inappropriately as "reigned". His translation of ضائع as "losing" is wrong . He also omits the indefinite article in the same sentence. He mistranslates ضاق المراقب به as "the manager disturbed him". He disregards فتشاغل, inappropriately inserts "got to look" and mistranslates مكتبه as "his bareau". The rendering of حتى تحول المدير عن موقفه as "till the manager moved from his position" is unidiomatic. The translation of وقبل خروجه جاءه صوت المراقب وهو يقول في جفاء as "Before his leaving a supervisor voice comes saying" is poor because he misuses the indefinite article for the definite, omits the possessive "s" with "supervisor" and disregards في جفاء. His choice of "tell" for أبلغوا is not bad, but "report this" might be more appropriate. Abadir and Allen translate the unit satisfactorily, although they disregard twice the connective و as well as بالنظر and حتى . They paraphrase وقبل خروجه as "Before reaching the door" rather than translating it literally. They also overlook وهو يقول في جفاء .

Alternative Translation:

Then the silence thickened and the manager looked like a defeated man. The supervisor was annoyed at him so he engaged himself in looking at some papers on his desk. Finally the manager changed his position and proceeded to walk towards the door with very heavy tread. Shortly before leaving the office, he heard the supervisor's voice saying harshly "Report this to the police".

وأفضى السيد كامل المدير الى الضابط بالحكاية من أولها إلى آخرها. وقال عن عم إبراهيم إنه -13 فراش في الخامسة والخمسين ، دخل خدمة الوزارة وهو في العاشرة عاملا بالمطبعة ، ثم نقل فراشا لتطاوله على رئيسه، وأجره الأصلي ستة جنيهات . وقال عنه موظفو السكرتارية إنه كان طيبا وإن يكن به شذوذ محتمل كأن يشرد أحيانا حتى وهو يحدثك أو يتدخل فيما لا يعنيه أو يتطوع بذكر ملاحظات عامة في السياسة دون مناسبة، وعن مسكنه قيل إنه يقيم بالبيت رقم ١١١ بدرب الحله ، ولم يسبق له أن سرق أو أتى ما يستوجب الشك في ذمته.

Student: Mr. Kamal- the manager revealed the story to the officer from A. to Z., and he said that Amm Ibrahim is a servant has fifty five years old, he got a job of the ministry when he was ten years old in the press. then he was changed into servant because he lift his hand against his boss, his original salary was six pounds. The employees of the secretariat added that he was a kind man but he has abode abnormality behavior as some times he wondered even he is speaking to you or he pokes his nose, or he retracts to put general notice on the political without, about his house was said that he inhabitant on 111 Darb El Hella, and he has never sstolen before and did some thing can anyone doubt him.

Abadir and Allen: Mr. Kamil told the officer the story from beginning to end. He told him that Uncle' Ibrahim was the office boy; he was fifty-five years old and had started in the printing house, but had been made an office boy when he was rude to his boss. His basic salary was six pounds. The civil servants told the officer that he was a good man although he was eccentric and would seem a little distracted at times; he would talk to you, join in a conversation which had nothing whatever to do with him, or volunteer some general observations about politics totally out of context. All they could say about his home was that he

lived in house 111 in Darb al-Halla. He had never stolen before or done anything which would lead you to doubt his integrity.

The student's translation is comprehensible, although his choice of "revealed" for أفضى is inappropriate. He confuses the sequence of tenses in "and he said that Amm Ibrahim is a servant has fifty five years old". He uses "is" rather than "was" and incorrectly adds "has". The choice of "servant" for فراش is not quite right. The rendering of دخل الخدمة as "he got a job of the ministry" is unidiomatic. He incorrectly uses "of" for فى rather than "in" and overlooks عاملا. He inadequately renders ثم نقل فراشا لتطاوله على رئيسه as "Then he was changed into servant because he lift his hand against his boss". Here, it appears that he misunderstands the meaning of نقل and تطاول. His choice of "his original salary" for أجره الأصلي is incorrect. The translation of وإن يكن به شذوذ محتمل كأن يشرد أحيانا وهو يحدثك أو يتدخل فيما لا يعنيه أو يتطوع بذكر ملاحظات عامة فى السياسة بدون مناسبة as "... but he has abode abnormality behaviour as some times he wondered even he is speaking to you or he pokes his nose, or he recruits to put general notice on political without..." is unidiomatic. Here, he disregards دون مناسبة and fails to produce a correct construction in English. His rendering of وعن مسكنه قيل إنه يقيم بالبيت رقم ١١١ بدرب الحله as "about his house was said that he inhabitant on 111 Derb El-Hella." is wrong because he uses "inhabitant" for يقيم rather than "inhabited" and "on 111 Derb" for بدرب رقم ١١١ rather than "at 111 Derb". He incorrectly renders ولم يسبق له أن سرق أو أتى ما يستوجب الشك فى ذمته as "and he has never stolen before and did something can anyone doubt him". Here, he uses "and" for أو instead of "or", the sequence of the tenses is inappropriate and "doubt him" does not actually represent the meaning of فى ذمته, disregarding ما يستوجب الشك. In general, his translation is poor. Abadir and Allen translate the unit satisfactorily, except that they disregard المدير and العاشرة عاملا. They mistranslate عم as "uncle" and فراش as "office boy". Their rendering of ثم نقل as "But had been made" is not quite right. The

translation of "join in a conversation which had nothing whatever to do with him" is long-winded.

Alternative Translation:

Mr. Kamil - the manager- told the officer the story from beginning to end. He told him that Amm Ibrahim was a factotum of fifty- five and had joined the ministry when he was just ten years old as an employee in the press. Then transferred to work as a factotum for being rude to his chief. His basic pay was six pounds. The employees of the sacrerait told the officer that he was a good man although he might seem eccentric in that he would seem disrtacted at times even when he was talking to you , and might intervene in matters that did not concern him, or he might inappropriately volunte gernal observations about politics. He was said that to live at 111 Derb El- Halla . He had never stolen before or done anything that might cause his integrity to be suspected.

عاد مدير الإدارة إلى بيته ولا أمل له إلا في البوكر أو الكونكان . وقصد مصطفى الكاتب على -14 الآلة الكاتبة محل رهونات بيباب الشعرية اعتاد في الأزمات أن يقترض منه بربح فاحش . أما لطفى فكانت زوجته تتكفل بنفقات البيت ولكن عليه أن يبتدع حيلة ليأخذ منها مصروفه الشهري . الجندي - وهو شاب أعزب ويعيش في كنف أبيه- قرر أن يقول لوالده " تقبلني هذا الشهر وكأنني مازلت طالبا" . حمام كان عليه أن يقنع زوجته المشتركة في جمعية توفير من الجيران بالمطالبة بنصيبتها المخصص للكساء لإنفاقه في البيت مهما كلفه ذلك من سباب وعراك وبكاء . سمير بدا أمره هينا نوعا ، فما إن خلا إلى نفسه حتى قال: "لولا الرشوة لوجدت نفسي في مأزق لا مخرج منه!" . بقى أحكد كاتب المحفوظات الذي ظن الزملاء أن النهار لن يطلع عليه . مضى يتخبط في الطريق بلا أدنى وعى لما حوله من أناس ومركبات. ودخل مسكنه متأوها أزرق الوجه فارتمى على أول مقعد وأغمض العينين.

Student: The boss returned to his home, he hasn't any hope except in Poker or Concan. Mustapha- the typist- intended to the paunshop in BabEl Sharya that he used in turnming point he takes a loan by compound profit. Lautfy's wife was providing the expenditures, but he might create a trick to get his monthly out by. The solider- he is a calbate young man and depends on his father - decided to tell his father; "Do you accept me as if I am still student". Hamam ,

he had to persuade his wife , who had been participating in a saving organization with the neighbours to apply for her share , which was specialize for clothes to expend it for house applies ,whatever it may cost him of arosing, quarling and crying. Samir , his position seemed easy, he said since he be alone," were it not for the bribe, I would be in a narrow pass which is no way to get away!" Still Ahmed archived clerk- whohis companions supposed that the daytime will not earn a day break, ands he went on the road randomly and he didn't attentionwhat things were around him if they were human or cars. He intered his home graoning with strangled face then he throw himself on the first chair and he closed his eyes.

Abadir and Allen: The director returned home with no hope of anything but a poker game. Mustafa, who worked on the typewriter, made for the loan places in Bab ash-Sha'riyya where he used to go in times of crisis to borrow money at exorbitant rates. Lutifi's wife used to take charge of the household expenses, but he had to devise some way of getting his monthly pocket money out of her. The soldier - who was a young bachelor living under his father's wing decided to tell his father to accept him for this month as though he were still a schoolboy. Hammam's wife was a part of a savings association with her neighbors, and he would have to convince her to ask for her share which had been set aside for clothes so that he could spend it on household matters, regardless of the cursing, argument and tears which would inevitably be involved. Things were relatively easy for Samir; as soon as he was left on his own, he thought, he would really be in a fix with no way out , if it were not for bribery. There remained Ahmed the archive clerk. His friends really wondered if he'd be able to survive. He wondered along the road without paying the slightest attention to the people or vechicles around him. He went into his house with a sigh; he looked very ashen as he threw himself down on the first chair and closed his eyes.

The student's translation is more or less comprhensible, although his choice of "boss" for مدير is not quite appropriate, disregards الإدارة and inserts "to his" before "home. His rendering of ولا أمل له as "he hasn't any hope" is not bad, but the tense is incorrect. He drops "game" after "poker". He mistranslates فى الازمات as "in turning point", فاحش as "compound" and uses "that" instead of "where". He uses the definite article rather than the indefinite article in

"intended to the paunshop" as well as omits the verb "go" after "intended to". The translation of أما لطفى فكانت زوجته تتكفل بنفقات البيت ولكن عليه أن يبتدع حيلة ليأخذ منها مصروفه الشهري as "Lautfy's wife was providing the expenditures, but he might create a trick to get his monthly out by" is more or less comprehensible, although he disregards اما مصروفه منها and البيت , . He mistranslates بنفقات as "the expenditures" and كان عليه أن as "might". The rendering of the proper name الجندي as "The soldier" is wrong. He also mistranslates تقبلنى هذا الشهر as "Do you accept me as if I am still a student". Here, he makes a mistake, translating the statement as a question. The sequence of the tenses is inappropriate. He omits the indefinite article in translating مازلت طالبا as "I am still student". He inadequately renders جمعية as "organization" and mistranslates المطالبة as "apply". The rendering of المخصص للكساء لإنفاقه فى البيت as "which was specialize for clothing to expend it for house applies" is unidiomatic. The choice of "arosing" for سباب is wrong. The translation of سمير بدأ أمره هينا نوعا ، فما إن خلا إلى نفسه حتى قال: "لولا الرشوة لوجدت نفسى فى مأزق لا مخرج منه!" as "Samir, his position seemed easy, he said since he be alone , " Were it not for the bribe , I would be in a narrow pass which is no way to get away" is not appropriate. Here, the choices of "his position" for أمره , "since" for فما إن , and "he be alone" for خلا إلى نفسه are incorrect. He disregards نوعا and لولا . He misunderstands the conditional consturction, translating it as a question. He inappropriately translates فى مأزق لا مخرج منه as "in a narrow pass which is no way away". The translation of بقى أحمد كاتب المحفوظات as "still Ahmed archived clerk" is incorrect because "still" does not represent the meaning of بقى . He omits the definite article and uses "archived" rather than "archive" or "archival". The rendering of الذى الظن الزملاء أن النهار لن يطلع عليه as " who his companions supposed that the daytime will not come a day break" is completely unidiomatic because his choice of "supposed" and the sequence of tenses are wrong. His translation of مضى يتخبط فى الطريق بلا أدنى وعى لما حوله من أناس ومركبات as "and he went on the road randomly and he didn't attention of

what things were around him if they were human or cars". Here, it appears that he renders the sentence carelessly producing an unidiomatic version. He inappropriately translates يتخبط as "randomly" and inserts "and" at the beginning of the sentence. He renders بلا أدنى وعى as "he didn't attention". The choice of "attention" without "pay" is unidiomatic. The translation of أناس ومركبات as "human or cars" is comprehensible, although it does not really convey the view of the original. He mistranslates أزرق الوجه as "with strangled face" and ارتمى as "thought". He also inappropriately inserts "he" before "closed his eyes". In general, the translation is poor. Abadir and Allen translate the unit comprehensibly, although they disregard أو الكونكان and mistranslate the proper name الجندى as "The soldier". Their translation of قصد محل رهونات as "made for the loan places" is not quite right. They disregard الذى and fail to produce the sentence in the relative clause for بقى أحمد كاتب المحفوظات الذى ظن أن زملاءه لن يطلع عليه as "There remained Ahmed the archive clerk" and "His friends really wondered if he'd be able to survive" .

Alternative Translation:

The office manager returned home with no recourse except a game of poker or kankan. Mustafa, the typist headed for a pawnshop in Bab ash'riyya where he used to borrow money at an exorbitant rate in times of crisis. Lutfi's wife, on the other hand, was responsible for the housekeeping, but he had to think of some way of getting his monthly pocket money out of her. Al-jundi, who was a young bachelor living in his father's house decided to tell his father to put up with him this month as if he were still a student. Hamam had to convince his wife who belonged to thrift club with her neighbours- to ask for her clothing entitlement so that he could use it for the housekeeping however much abuse, nagging and crying it might involve. It was relatively easy for Samir. As soon as he was finally alone, he said " If I didn't take bribers I would find my self in a hopeless situation". There remained Ahmed the archival clerk whose colleagues thought that the day would never again break for him. He proceeded to wander along the road without paying the slightest attention to people or

vechiles about him. He went into his house moaning and ashen face and he threw himself down on the first chair and closed his eyes.

15- وأقبلت عليه الولية برائحة المطبخ متسائلة في انزعاج:

- مالك؟

- لا مرتب لنا هذا الشهر!

فقالته بدهشة:

- لم كفى الله الشر؟! ، عم إبراهيم جاء بمرتبك في أول النهار!

وثب الرجل قائما كخريق وجد آخر الأمر متنفسا على حين ذهبت الولية وجاءت بلفة من الأوراق المالية وجد فيها مرتبه كاملا! . استخفه الطرب لحد الجنون فبسط يديه وهتف من الأعماق:

"الله يكرمك يا عم إبراهيم .. الله يجير بخاطرك يا عم إبراهيم".

Student: His wife came to him with cooking adoer wondering disberbly, what is the matter with you? No salary this month.She said astonishing:Why, god for bad?! Amm Ibrahim gave me your salary in the morning. He jumped up as a drawned found while his wife went back then she came back with roll of money, he found all of his salary. He started to sing like a crazy man then he shouted, "God generous you, O Amm Ibrahim and God generous for the sake of" .

Abadir and Allen: His wife came in bringing the kitchen smells with her. "What's the matter with you?" She asked in consternation. "We won't be getting any salary this month!" he said without any preliminaries. "Why not, for God's sake?" she asked in amazement. 'Uncle' Ibrahim brought your salary round early this morning! "He leapt to his feet like a drowning man who finds that he is breathing at long last. Meanwhile, his wife went out and came back with a wad of notes, his complete monthly salary! He was so happy, he felt almost crazy. He stretched out his hands. "God be good to you, 'Uncle' Ibrahim,... may He comfort you, 'Uncle' Ibrahim..."

The student's translation of the first sentence is unidiomatic. His translation of واقبلت عليه as "came to him" is not bad, but not a good equivalent. He

unidiomatically translates برائحة المطبخ as "with cooking adoer" and فى انزعاج as "disberbly". In spite of his disregard of لنا , the rendering of لا مرتب لنا هذا الشهر as "No salary this month" is comprehensible. The choice of "Astonishing" for بدهشة is wrong. The rendering of لم كفى الله الشر؟! as "Why ,god for bad" is unidiomatic. The translation of كخريق وجد as "as a drowned found.." is incomprehensible. He overlooks متفصلا الامر. He mistranslates بلفة اوراق as "with roll of money", كاملا as "all" and disregards فيها. He inappropriately translates استخفه الطرب لحد الجنون as "He started to sing like a crazy man"; misunderstanding the meaning of استخفه الطرب. He overlooks بسط الله يجير بخاطرك and الله يكرمك يا عم ابراهيم and من الاعماق. The translations of يا عم ابراهيم as "God generous you, O Amm Ibrahim and God generous for the sake of" are unidiomatic. Abadir and Allen translate the unit satisfactorily, although their use of "came in" for وأقبلت عليه is not quite right. They inappropriately insert "without any preliminaries" after "he said". The choice of "Uncle" for عم is inappropriate in this context. They disregard وجد فيها and هتف من الاعماق.

Alternative Translation:

His wife came up to him , smelling the kitchen , and asked him with concern. "What is the matter with you?" "We won't be getting any salary this month" he replied. "Why not, for God's sake?" She asked in astonishment. Amm Ibrahim brought your salary early this morning!

He jumped up like a drowning man who was able to breath at last. Meanwhile, his wife went and came back with a wad of notes in which he found to contain his complete monthly salary! He was beside himself and almost crazed with joy. Then he stretched out his hands and cried from the depths of his being. "May God be good to you Amm Ibrahim ...May He comfort you, Amm Ibrahim.

وكبس البوليس بيت عم إبراهيم بدرب الحلة . وكان المسكن عبارة عن حجرة أرضية بحوش 16- بيت قديم تهدم سورهُ أو كاد . ولم يكن بالحجرة إلا مرتبة متهرثة وحصيرة وكانون وحلة وطبق صاج وامرأة عجوز عوراء تبين أنها زوجته ، ولما سئلت عن زوجها أجابت بأنه فى الوزارة، ثم أكدت أنها لا تعرف شيئاً عن اختفائه ، ولم يكن له من ثياب إلا جلباب ففتشوه فعثروا على قطعة حشيش صغيرة. وعادت القوة بالمرأة إلى قسم البوليس ، وقالت المرأة إنها لا تدرى شيئاً عن هربه أو عن السرقة المتهم بها.

Student: The police raid Amm Ibrahim's house at El Halla Lane. The house was old. It consisted of a room, courtyard, and remains of fence. There was nothing excepta torn matters and straw mat and hearth cooking pot and sheet iron and old woman with one eyed. When she was asked about her husband , she replied that he was in the minsitry then she confirmed that she didn't know anything about disappear of him. There is no elase except a gown. They found a small piece of hasheesh (bhang) the police came back arrested of the woman to the police station. The woman said that she doesn't known niether about the escaping of him nor the accusation of him.

Abadir and Allen: The police raided 'Uncle' Ibrahim's house in Darb al-Halla. It consisted of a ground-floor room on the courtyard of an old house with walls almost in a state of collapse. All there was in the room was a shabby mattress, a mat, a stove, a cooking pot, a teak tray, and a one-eyed old woman who was obviously his wife. When she was qustioned about her husband, she replied that he was at the ministry. She then declared that she knew nothing about his disappearance; he had no clothes except for a *gallabiyya*, so they searched it and found a small piece of hashish. They took the woman to the police station, she said she knew nothing about his running away, or about the theft of which he was being accused.

The student renders the first sentence comprehensibly, although the sequence of tenses is incorrect. He mistranslates *وكان المسكن عبارة عن حجرة ارضية بحوش* as "The house was old. It consisted of a room, courtyard, and remains of fence" disregarding *ارضية* and *كاد* . It appears that he fails to comprehend the sentence in the original. He overlooks *بالحجرة* and *وتبين أنها زوجته*. He inappropriately inserts "straw" with "mat"; mistranslating

عوراء وطبق صاج وامرأة عجوز عوراء as "and sheet iron and old woman with one eyed". His translation of إختفائه as "disappear of him" is grammatically incorrect because he uses "disappear" rather than "disappearance" as well as using "him" instead of "his". It seems that confusing verbs for nouns and object pronouns for possessive adjectives in English are common mistake among Arab students learning English as a foreign language. It also indicates language interference rather than learning experience when such grammatical errors occur. The rendering of ولم يكن له من ثياب إلا جلباب ففتشوه as "There is no elase except a gown" is not quite right. He uses "is" rather than "was" and disregards ثياب and ففتشوه. The insertion of the misspelled word "elase" [sic] is inappropriate. Culturally, the choice of "gown" for جلباب is less acceptable than "gallabiya" in this context for being the common dress of the male population in Egypt. The translation of وعادت القوة بالمرأة الى قسم البوليس as "the police came back arrested of the woman to the police station" is unidiomatic. Here, he misunderstands the meaning of عادت translating it as "came back" rather than "took". Grammatically, the sequence of the word order is wrong. He unidiomatically translates وقالت المرأة إنها لا تدري شيئاً عن هربه أو عن السرقة المتهم بها as "The woman said that she doesn't know niether about the escaping of him nor the accusation of him". Here, He fails to provide an adequate grammar in translating the sentence. Once again he inappropriately uses "him" rather than "his" as well as incorrectly inserting double negation in the sentence. He overlooks السرقة and renders عن هربه as "the escaping of him" and المتهم بها as "the accusation of him" inappropriately. Abadir and Allen translate the unit satisfactorily, although their rendering of عم as "Uncle" and هدم سورته أو كاد as "with walls almost in a state of collapse" is not quite right. Their rendering of كانون as "stove" is also not quite appropriate in this context.

Alternative Translation:

The police raided Amm Ibrahim's house in Derb al Hella. It consisted of a ground floor room off a courtyard of an old house that its walls had callapsed or almost. There was nothing in the room except a shabby mattress, a mat, a hearth, a cooking pot, a teak tray and one-eyed old woman who was obviously his wife. When she was asked about her husband, she replied that he was at the ministry. She then declared that she knew nothing about his disappearance. He had no clothes except for a qallabiya, so they searched it and found a small piece of hashish. They took the woman with them to the police station. She said that she knew nothing about his escape, or about the theft of which he was being accused.

وعلى العموم اطمأن البوليس إلى أنه قبض على طرف الخيط . لكنه لم يكن يعلم أن الطرف 17-
الآخر فى أبى قير . أجل كان عم إبراهيم فى أبى قير . كان يجلس جلسة مريحة على الشاطئ يرواح
النظر بين البحر وبين ياسمينة التى تطايرت خصلاتها الذهبية فى مهب النسائم . وبدا حليق الذقن
مستور الصلعة تحت طاقة بيضاء كالحليب وعكست بشرته رواء . وارتدت ياسمينة فستانا أنيقا
وتجلت نضارتها كالماء المقطر .

Student: On the whole the police felt zest that they took hold of the edge of the string, but they did not know that the other edge had been in Abi-keer. Yes, uncle Ibrahim was in Abi-keer, he was sitting comfortably on the beach turning his eyes amongst the sea and Yasmiana whose golden tinglet flew in the wind and he seemed clean shaven, his bald was hidden under a white hat the same as milk, his skin reflected, Yasmina clothed in a beautiful dress and her aspect had cleared up as a pure water.

Abadir and Allen: Generally speaking, the police were convinced they had a lead, but they didn't know that the other end of it was in Aboqir, the suburb of Alexandria. Yes, 'Uncle' Ibrahim was in Aboqir. He was sitting relaxed on the beach looking alternately at the sea and at Yasmina , whose golden hair was flying in the breeze. He had shaved, and his bald head was covered by a skullcap as white as milk which reflected his blooming complexion. Yasmina was wearing an elegant dress, and her fresh complexion gleamed like distilled water.

The student's translation of the first sentence is unidiomatic. Here, he mistranslates *على العموم* as "on the whole", *اطمأن* as "fell zest", *طرف الخيط* as "the edge of the string" and *الطرف الآخر* as "the other edge". His choice of "uncle" for *عم* is less appropriate in this context than his previous renderings of the title as "Amm". He inadequately renders *يرواح النظر بين* as "turning his eyes amongist" and *خصلاتها* as "tinglet". His rendering of *مستور الصلعة تحت طاقة* as "his bald was hidden under a white hat the same as milk, his skin reflected" is unidiomatic. Here, he literally renders *تحت* as "under" rather than "by" as well as incorrectly uses "the same as" rather than "as ... as". Consequently, he fails to show the simile in translating *طاقة* *بيضاء كالحليب*. He only translates *وعكست بشرته* leaving out *رواء* which indicates that he does not grasp its meaning. The translation of *وارتدت ياسمينية* and *هراسها قد cleared up as a pure water* is not quite right for the rendering of *وارتدت ياسمينية* as "Yasmina clothed in a beautiful dress and her aspect had cleared up as a pure water" is not quite right for the rendering of *وارتدت ياسمينية* as "and her aspect had cleared up as a pure water" is unidiomatic. In general, his translation is comprehensible, but it does not quite convey all the sense of the original. Abadir and Allen translate the unit satisfactorily although they inappropriately add "the suburb of Alexandria". Their rendering of *عم*, here, as "Uncle" is not quite right. Their translation of *وبدا حليق الذقن* as "he had shaved" is erroneous. They discard *بدا* and in doing so they fail to render the actual meaning intended from the original.

Alternative Translation:

In general, the police felt confident that they had a lead, but they were not aware that the other end of it was in Abuqir. Yes, Amm Ibrahim was in Abuqir. He was sitting at ease on the beach looking alternately at the sea and Yasmina, whose golden hair was flying in the breeze. He looked clean shaven; a skullcap as white as milk covered his bald head and his complexion reflected

good health. Yasmina was wearing an elegant dress and her fresh complexion gleamed like distilled water.

وتجلت فى عيني عم إبراهيم نظرة تشوف ودهشة كأنه يستقبل العالم لأول مرة فى طفولة-18 بريئة، فما رأى بحرا من قبل ، بل إنه لم يجاوز أعتاب القاهرة طيلة حياته ، لذلك بهره البحر المصطخب ، والساحل المترامى ، والسماء الملغفة بالسحب البيضاء فى صفاء الورد. ومضى يصغى إلى الهدير المتقطع وهو يبتسم ابتسامة فرحة سعيدة لا تفارق شفثيه. بدا أنه انطلق من أغلال الهموم وأنه يحلق فى حلم ، وأنه يستمتع بأنغام الحب الشجية التى ترددها أعماقه النشوى.

Student: In Uncle Ibrahim's eyes cleared up seemed a surprised and looking forward looks, as if he was receiving the world for the first time in innocent childhood since he had never seen a sea before and even hadn't pass the Threshold of Cairo all his life, So the uproaring sea dazed him, the long coast and covered sky with the white clouds as the rose's clearness, and he continued listening to the interrupted rumbling, with a happy smile, undeparted smile on his face he seemed to be freed from the affliction's shackles and flying in a dream enjoying the sadden tunes of love that his elated deepness was tepeating.

Abadir and Allen: Ibrahim's eyes had a look of anticipation and amazment about them, as though he were seeing the world for the first time with all the innocence of childhood. He'd never seen any sea before; in fact, he'd never been out of Cairo all his life. So the roaring sea, the expanse of shore and the blue sky dotted with white clouds, all this delighted him as it wafted through his mind. He began listening to the intermittent roar of the sea with a happy smile which never left his lips. It seemed that he was rid of the snares of anxiety and floating around in a kind of dream; he was obviously enjoying the touching melodies of love which his besotted heart was playing over and over again.

The student mistranslates *وتجلت فى عيني عم إبراهيم نظرة تشوف ودهشة* as "In Uncle Ibrahim's eyes cleared up seemed a surprised and looking forward looks". Here, the translation of the sentence is a word for word rendition which suffers not only from a poor choice of vocabulary, but also from an unfortunate

disregard for rules of sentence structure. His translation of أنه يستقبل العالم لأول مرة as "as if he was receiving the world for the first time in innocent childhood" is not bad. He mistranslates فما as "since" and بل إنه as "and even" omitting the pronoun "he" and uses "pass" rather than "passed". The rendering of لذلك بهره البحر المصطخب، والساحل المترامى، والسماء الملفعة بالسحب الأبيضاء فى صفاء الورد as "So the uproaring sea dazed him, the long coast and covered sky with the white clouds as the rose's clearness" is more or less comprehensible. The choices of بهره as "dazed him" and الشاطئ المترامى as "the long coast" are not bad, but they do not quite convey the actual sense of the original. Over all, the sentence is inappropriate because it lacks coherence and proper sequence of word-order. He literally translates the metaphor فى صفاء الورد as "as the rose's clearness", but it signifies nothing. He omits "of the sea" after "the interrupted rumbling". He incorrectly renders لا تفارق شفتيه as "undeparted smile on his face". His choice of "affliction" for الهموم is wrong. The translation of وأنه يحلق فى حلم، وأنه يستمتع بأنغام الحب الشجية التى ترددها أعماقه النشوى as "and flying in a dream enjoying the sadden tunes of love that his elated deepness was tepeating" is unidiomatic. Here, the rendering of الشجية as "sadden" and أعماقه النشوى as "elated deepness was tepeating" are inappropriate. He twice disregards وأنه and fails to render ترددها. His translation is unsatisfactory because neither the sentence structure nor the punctuation is correct. This causes discomfort to the target language reader in grasping the actual meaning intended. Abadir and Allen translate the unit satisfactorily and comprehensibly except that they disregard the title of أعتاب وتجلت، وعم. Their rendering of وكأنه يستقبل العالم as "as though he was seeing the world" is not bad, but their choice here, of "seeing" is not as appropriate as "embracing" or "welcoming". They also discard فى صفاء الورد and the rendering of بهره as "all this delighted him as it wafted through his mind" is not right and long-winded.

Alternative Translation:

It seemed that Amm Ibrahim's eyes had a look of anticipation as if he were embracing the world for the first time with the innocence of childhood. He had never seen a sea before; in fact, he had never passed the boundaries of Cairo all his life. So he was dazzled by the roaring sea, the expanse of shore and the heavens covered with white clouds as pure as a rose. He continued listening to the intermittent roar of the sea with a happy and pleasant smile that never left his lips. It appeared that he had become free from the shackles of anxiety and began floating in a dream; he was actually enjoying the moving melodies of love that his raptured heart was playing over and over again.

وكان السيد لطفى الموظف بالسكترتارية هو الذى عرفه دون قصد بأبى قير. كان يصيف كل - 19 عام فى ذلك المصيف ويحكى عن جماله وهدوئه وأسماكه للزملاء قبل السفر وعقب العودة ، فامتأ خيال عم إبراهيم بالمصيف ، ثم عرف أخيرا سبيله إليه. وجاءه مزودا ما يحتاجه شهر العسل من ثياب وأدوات زينة وهدايا ولوازم المزاج والكيف.

Student: Mr. Lutfi, the secretary, who was employed in secretryship, informed him once unintentionally about Abi-keer, he was aestivating in this place, every summer, and talking to his colleagues before departure and after it , calmness and fish. So ancle Ibrahim's imagination felled with the place and he finally knew his way to it and came supplied with what a honeymoon might need of clothes, make up, presents and the whim mood's requiremnts.

Abadir and Allen: It was Mr. Lutfi in the secretarial department who had told him about Aboqir quite by chance. Lutfi would spend the summer at this resort every year, and, before he went and when he came back, he would tell his colleagues how beautiful and peaceful it was and what marvellous fish there were there. 'Uncle' Ibrahim's imagination was full of the idea of a summer resort, and finally he had worked out a way to get there. He had come equipped with clothes, make up implements, presents and things for all kinds of mood, such as hashish which would be needed on a honeymoon.

The student mistranslates كان السيد لطفى الموظف بالسكترتارية as " Mr.Lutfi, the secretary, who was employed in secretryship". His rendering of كان يصيف كل

عام فى ذلك المصيف as "he was aestivating in this place, every summer" is unidiomatic because "aestivating" sounds not quite appropriate in this context. The translation of ويحكى عن جماله وهدوئه وأسماكه للزملاء قبل السفر وعقب العودة as "and talking to his colleagues before departure and after it, calmness and fish," is really poor. Here, he incorrectly renders يحكى as "talking" rather than "telling" and using an inappropriate tense. The choice of "departure" for السفر is comprehensible, but it is not quite the right equivalent. He mistranslates وعقب العودة as "and after it". He disregards جماله عن and renders وهدوئه وأسماكه as "calmness and fish". He mistranslates عم إبراهيم بالمصيف as "So ancle Ibrahim's imagination felled with the place". He inappropriately renders عم as "ancle"(sic) and "felled with the place" for بالمصيف... فامتلاً is unidiomatic. The rendering of وجاءه مزودا بما يحتاجه شهر العسل من ثياب وأدوات زينة وهدايا ولوازم المزاج والكيف as "and came supplied with what a honeymoon might need of clothes, make up, presents and the whim mood's requirements" is more or less comprehensible, although the insertion of "what a honeymoon might need" after "with" hinders to some extent the flow of a good word order in English. The rendering of ولوازم المزاج والكيف as "and the whim mood's requirements" is not quite right in this context. In general, the translation is unsatisfactory because it suffers incorrect sentence structure and improper punctuation which in itself cause discomfort to the reader in comprehending the source language message. Abadir and Allen provide a comprehensible translation in spite of their disregard of الموظف, their rendering of عم as "uncle" and their use of "implements" for أدوات is unsatisfactory as well as their inappropriate insertion of "such as hashish" in the last sentence. "Toiletries" would be better alternative translation for the expression أدوات الزينه .

Alternative Translation:

It was Mr. Lutfi, the official in the secretariat Office who had told him unintentionally about Abuqir. Lutfi would spend his summer holiday at that

resort every year, and before travelling and after his return, he would tell his friends about the beauty, the tranquility of that resort and its abundance of fish. The resort caught Amm Ibrahim's imagination. Eventually, he found out how to get there and came equipped with the clothes, toiletries, presents and luxuries that he needed for a honeymoon.

20 -

وكانت صريحة إلى حد الإيذاء فسألته مرة :

- من أين لك بالنقود ؟

- فقال ضاحكا :

- أنا من الأعيان ..

فقالت بارتياب وقد ضرجت الخمر وجنتيها :

- أنا فاهمة ..!

- الله يسامحك ..

وضحكت ضحكة بلهاء وهي تقول :

- ليس فيك إلا أربع أسنان ، واحدة فوق وثلاث تحت ..

وضحك متسامحا . ربما حام حوله كدر ، ولكنه كان مصمما على السعادة ، السعادة التي يدرك

أكثر من غيره كم هي زائلة.

Student: She was frankly up to resentment that asked him once:

Where did you get this from? and he said laughing:

I am of the nobility..

.and she said doubtly as her cheeks became stained with blood because of the wine.

I know...

May god forgive you. and then she laughed foolishly and said:

You have only four teeth, one up and three down.. and he laughed graciously, maybe grief.... around him ,but he was determined upon happiness - he determined to be happy. Happiness which he knew more than others how it was vanished.

Abadir and Allen: She was very blatant about it almost to the point of being a nuisance. "Where do you get the money?" she asked him once.

."I'm a local dignitary!..." he replied with a laugh. The wine could be seen in the coloring of her face. "I understand...." she said suspiciously.

"God forgive you...!" "You 've only got four teeth," she said laughing simply.
 "One on top and three below...."
 He laughed indulgently. Sometimes he felt worried, but he was determined to be happy; and he knew more than anyone how fleeting that happiness could be.

The student's translation of وكانت صريحة الى حد الإيذاء as "She was frankly up to resentment that asked him once" is unidiomatic. Here, he renders صريحة as "frankly" using an adverb rather than an adjective and the choice of "resentment" for الإيذاء is wrong. He inappropriately combines فسألته مرة with the first sentence omitting the pronoun "she". He translates the question as a direct question rather than an indirect question using a wrong tense as well as rendering النقود as "this" rather than "money". The use of "this" makes an incorrect and ambiguous choice as a reference to النقود in this context. The choice of "nobility" for الأعيان is not quite right. The rendering of فقالت بارتياح وقد ضرجت الخمر وجنتيها as "and she said doubtly as her cheeks became stained with blood because of the wine" is unidiomatic. He uses "doubtly" for بارتياح rather than "doubtfully". He misunderstands the meaning of ضرجت translating it as "became stained with blood". The insertion of "and" at the beginning of the sentence, the use of "because of" and the definite article before "wine" are inappropriate. His translation of واحدة فوق وثلاث تحت as "one up and three down" is also unidiomatic. The choice of "graciously" in this context is not an appropriate equivalent for متسامحا because it has a religious connotation. He literally translates ربما حام حوله كدر as "Maybe grief around him". He overlooks حام and therefore fails to grasp the sense of the metaphor which shows كدر as something that floats. It appears that he is confused between using a noun or an adjective in translating السعادة. Consequently, he renders ولكنه كان مصمما على السعادة twice as "but he was determined upon happiness" and "he determined to be happy". His former rendering conveys the meaning more clearly than the latter in which he disregards ولكنه and omits "was" in the passive mood. The

translation of السعادة التي يدرك أكثر من غيره كم هي زائلة as "Happiness which he knew more than others how it was vanished" is not quite right. Here, he maintains the structure of the original sentence, mistranslates غيره as "others" and inappropriately renders زائلة as "vanished". Abadir and Allen provide a satisfactory translation, although they paraphrase وقد ضرجت الخمر وجنتيها as "The wine could be seen in the coloring of her face" rather than translating it literally. They use "face" for وجنتيها rather than "cheeks" and omit "May" in "God forgive you" for الله يسامحك .

Alternative Translation:

She was painfully frank. "Where do you get the money from?" she asked him once. "I am a dignitary" he answered with a laugh.

The wine had turned her cheeks red. "I see" she said suspiciously.

"May God forgive you" . Then she gave a stupid laugh saying:

"You have only got four teeth, one on top and three below.." He laughed indulgently. But with an air of annoyance havoring aroud him; yet he was determined to be happy. He knew more than anyone how short-lived and fleeting that happiness was .

وفى أوائل يونيه ظهرت على الساحل أول أسرة جاءت مبكرة للتصيف فانقبض قلب عم -21 ابراهيم وشعر بدنو الشقاء. ستولى السعادة قريبا والى الأبد. وزاده ذلك اصرارا على السعادة المتاحة فأشعل سجائره تباعا. ويوما كان عند البقال فلمح فى آخر الطريق السيد لطفى الموظف بالسكرتارية بصحبة سمسار من سماسة المساكن. سقط قلبه خوفا فمضى مسرعا إلى عطفة جانبية ثم تسلل منها إلى حجرته.

Student: At the beginings of June appeared on the coast the first family they came early for summering. So uncle Ibrahim's heart depressed and he felt his saddness approaching as death, happiness would expire soon and forever and that made him more determined on the available happiness , so he light his cigrattes frequently. and then he slept out of it to his room.

Abadir and Allen: At the beginning of June, the first family which had come for an early summer holiday appeared on the beach. 'Uncle' Ibrahim's heart leapt and he felt that adversity was approaching like fate; soon his happiness would vanish, and for ever. This made him even more determined to enjoy the happiness he had been given and so he started chain-smoking hashish. One day, he was at the grocer's and spotted Mr. Lutfi, the civil servant in the secretarial department, at the end of the street with a real estate agent. 'Uncle' Ibrahim panicked, dashed over to a side alley and then slunk away back to his room.

The student's translation of the first sentence is not quite right. He incorrectly renders *فانقبض قلب عم إبراهيم وشعر* as "summering" coining a new word from "summer", and inappropriately adds "they" after "family". Both the word order and the sentence structure are inadequate. The translation of *فانقبض قلب عم إبراهيم وشعر* as "So uncle Ibrahim's heart depressed and he felt his sadness approaching as death" is unsatisfactory. Here, the choices of "uncle" for *عم*, "depressed" for *انقبض* and "his sadness" for *الشقاء* are incorrect. His "Uncle Ibrahim's heart depressed" without using "became" or "was" before "depressed" is unidiomatic. His translation of *ستولى السعادة قريبا وإلى الأبد* as "happiness would expire soon and forever" is not right. The choices of "expire", here, for *ستولى* and "soon" for *قريبا* are wrong. The rendering of *فأشعل سجائره تباعا* as "so he light his cigattes frequently" is mistaken. Neither the tense nor the choice of "frequently" for *تباعا* is right. He does not translate *ويوما كان عند البقال* and *فلمح فى آخر الطريق السيد لطفى الموظف بالسكرتارية بصحبة سمسار من سماسرة المساكن*. The translation of *تسلل منها* as "he slept out of it" is incorrect. The translation in general is not bad, although it lacks proper punctuation, correct sentence structure and choice of appropriate tense in English. Abadir and Allen's translation is problematic in a number of ways. First, even though they render the unit comprehensibly conveying more or less the intended message of the original, their translation of *فانقبض قلب عم إبراهيم* incorrectly as "Uncle Ibrahim's heart leapt" rendered the second sentence both

ambiguous and incomprehensible. Second, their version "i.e., Uncle Ibrahim's heart leapt" is in fact a translation of *وطار قلب عم إبراهيم فرحا*, exactly the opposite of what is originally intended. Their rendering of *وشعر بدنو الشقاء كالأجل* as "he felt that adversity was approaching like fate" though comprehensible, does not in fact convey the sense of inevitability and imminence inherent in the original and so crucial to the overall meaning. Third, they unnecessarily insert "hashish" in translating *تباعا فأشعل سجائره* as "and so he started chain-smoking hashish". This inappropriate insertion neither improves the translation nor enhances the general sense. Furthermore, as usual, they render *عم* as "uncle" which is not quite appropriate in this context. The use of "with" for *بصحبة* is not as accurate as "in the company of".

Alternative Translation:

At the beginning of June, the first family that had come for an early summer holiday appeared on the sea-shore. Amm Ibrahim's heart sank and he sensed the fate-like encroaching of misery. Shortly his happiness would end and forever. This made him more determined to enjoy the existing happiness and so he lit his cigarettes one after the other. And one day, while at the grocer's, he glimpsed at the end of the road Mr. Lutfi, the secretariat employee, in the company of a house agent.. Amm Ibrahim felt frightened, hurried to a side lane and slipped away to his room.

ووجد نفسه في حجرته منفردا فراح يعد ما تبقى من النقود ثم لفها حول صدره. وسمع حركة - 22 عند الباب فالتفت نحوها فرأها قادمة. تساءل ترى هل رأته؟ . وقرأ في عينيها نظرة ماهرة. لذلك طار النوم من عينيه عندما استلقى إلى جانبها على الفراش. ومضى الليل في أرق وفكر. وسمع صوتا حنونا في أعماقه يقول له: "أوهبها النقود وسرحها". فقال له: "لم تزل لي أيام". فقال له: "أوهبها النقود وسرحها". . الطفلة الجميلة المشردة من أبوها .. من أمها؟.

Student: after that he found that he is alone in his room he began counting what remains of the money with him and then he hugged them tight when suddenly

he heard a movement near the door he turned around and saw her coming. he wondered if she saw him , yet read in her eyes a cunning look for that when he layed beside her on the bed, he couldn't sleep, he passed a concerned and a sleepless night, heard a pitiful sound from his inmost soul saying "give her the money and set her free." he replied: There still some more days for me , the pitiful voice said again give her the money and set her free" the pretty small girl strayed from her father ... from her mother?.

Abadir and Allen: He found himself alone in his room. He began counting the money he had left and then wrapped it around his chest. He heard a movement at the door. He turned around and saw her coming towards him. He asked himself whether she had seen him and read a cunning look in her eyes. For that reason, he could not get to sleep when he threw himself down beside her in bed. He spent the night wide awake thinking. From deep down inside him, he heard a tender voice telling him to give her the money and set her free. I've still got some time left, he said, to which the voice replied that he should give her the money and let her go. The lovely, homeless little girl! Who had her father been... and her mother ?.

The translation of *ووجد نفسه في حجرته منفردا فراح يعد ما تبقى من النقود ثم لفها حول صدره* as "after that he found that he is alone in his room he began counting what remains of the money with him and then he hugged thim tight" is comprehensible, although the sequence of tenses and the use of conjunctions such as "After that " and "and Then" as well as punctuation are incorrect. The rendeing of *ثم لفها حول صدره* as "and then he hugged thim tight" is not quite appropriate. Here, he uses "them" rather than "it" and unnecessarily adds "tight". The insertion of "when suddenly" is inappropriate, using "near" rather than "at" in translating *عند*. His translation of the rhetorical question *تساءل ترى هل رآته؟* as "he wondered if she saw him" is grammatically wrong using the past simple rather than the pluperfect. The rendering of *وسمع صوتا حنونا في أعماقه يقول* as "heard a pitiful sound from his inmost soul saying" is unidiomatic. Here, he omits the subject of the sentence "he" and mistranslates *صوتا حنونا* as "a

pitiful sound" and *في أعماقه* as "inmost soul". The choice of "saying" for *يقول له* is not as adequate as "telling", disregarding *له*. He unidiomatically renders *لم تنزل لي أيام* as "There still some more days for me". Here, he uses "there" and "more", translating the sentence grammatically and semantically wrong. He misunderstands the soliloquy in the unit translating the second phrase *فقال له* as "the pitiful voice said again". He incorrectly renders *الطفلة الجميلة المشردة من أبونا* as "the pretty small girl strayed from her father ... from her mother?". He mistranslates *المشردة* as "strayed" and misunderstands the meaning of *من* translating it as "from" rather than "who". Thus he translates it as a statement rather than a question. It also appears that he had read *من* incorrectly inflecting the first consonant with a *kasra* diacritic rather than *fatha*, thereby, conveying the wrong message. Abadir and Allen provide a satisfactory rendering, although they paraphrase *طار النوم من عينيه* as "he could not get to sleep" rather than translating it literally. Their rendering of *استلقى* as "he threw himself down" and *في أرق* as "wide awake" are not appropriate equivalents. The rendering of the rhetorical question *الطفلة الجميلة المشردة من أبونا .. من أمها؟* as "The lovely, homeless little girl! Who had her father been... and her mother?" is incorrect. The insertion of "little" before "girl" is unnecessary in this context.

Alternative Translation:

Then he found himself alone in his room, and began counting the money that was left, then wrapped it about his chest. He heard a movement at the door, he turned around and saw her coming towards him. He wondered whether she had seen him and sensed a sly look in her eyes. So sleep deserted his eyes when he lay down beside her in bed. He spent the night in a state of sleeplessness and thought. Deep down inside him, he heard a soft voice telling him to give her the money and set her free. I have still got some time left, he said. It repeated give her the money and let her go. Who was the father of this beautiful, homeless girl!, and Who was her mother?

وهوت على يده فعضتها بوحشية حتى تأوه ودفعتها بقوة . كانت أول حركة قاسية تبدو منه - 23 نحوها . ووثب إلى مفتاح الكهرباء فأضاء الحجرة . نظر أول ما نظر إلى معصمه المملخ بالدم .

وقال: - صغيرة وبك هذا الشر كله !

رمقته بنظرة مستخزية لحظة ثم ولته ظهرها . وتساءل :

- كيف تسعين إلى سرقة مالك؟

فقطبت تقطبية نمت عن حنق وضيق لكنها لم تتبس فعاد يقول :

- لا مطمع لى فى أكثر مما نلت ..

وضحك ضحكة مريرة وقال :

- ليجزك الله عنى خير الجزاء ..

وفى الصباح أعطها أكثر ما تبقى لديه من مال وحزم متاعها ووصلها إلى المحطة ..

Student: She fell on his hand and bite him till he moaned and pushed her cruelly it was the first unkind act that he did to her ,he jumped to the and lighted the room, first he looked at his bloody hand and said:Young and you have all this badness within you. She glanced at him for a while with a disgraceful look and then she gave him the back, he wondered:How do you seek for stealing your money?She stewed up her face reveal her anger and annoy, yet she didn't speak then he said again:I don't care for more than what I've got. after that he laughed bitterly and said:May god..... In the morning he gave her what has left over of money with him- he gave her the money which was left over with him, packed up her laggage and took her to the station.

Abadir and Allen: She pounced on his hand and bit it viciously till he yelled and pushed her away forcefully. It was the first harsh gesture he had ever made towards her. He leapt for the light and put it on. He looked first at his wrist which was splattered with blood. "How can a little girl like you be so wicked!?" he asked. For a moment she looked ashamed and then turned her back on him."How could you try to steal your own money?" She frowned furiously but did not say a word. "I didn't want any more than I had...." he resumed, and then with a bitter laugh "God forgive you!" Next morning, he gave her most of the money that was left, packed up her things and took her to the station.

mistranslates تبقّى as "left over" rather than "left". Abadir and Allen translate the unit comprehensibly, although their choices of "pounced" for هوت and "little" for صغيرة are not as adequate as "dived" and "young" in this context. Their rendering of فقطبت تقطبية نمت عن حنق وضيق as "She frowned furiously" does not convey all the sense intended in the original sentence because they fail to translate نمت عن and تقطبية. The choice of "furiously" does not represent the meaning of حنق وضيق. They also mistranslate the meaning of فرمقته بنظرة مستخرية as "she looked ashamed" rather than the intended "she gave him a sineering look". Moreover, they unwittingly overlook وتساءل with the result that there is no indication who of the characters some of the dialogue could be traced to. The translation of ليجزك الله عنى خير الجزاء as "God forgive you" is quite right except that they omit "May" ..

Alternative Translation:

She dived on his hand and bit it viciously till he screamed and pushed her away forcefully. It was the first cruel gesture he had ever made towards her. He leapt for the switch and put the light on. He looked first at his wrist stained with blood. "How can you be so young and so wicked" he exclaimed. She gave him a sneering look for a moment then turned her back on him. "How are you so intent on stealing your own money?" he asked. She gave a quick frown revealing anger and fury, but did not speak. Then he said "I have no interest in more than I have got" and said with a bitter laugh "May God forgive you". In the morning, he gave her most of the money that he had left with him, packed up her luggage and took her to the station.

ومن ثم أقفرت أبو قير . وتغير الحال رويدا وتقاطر المصيفون . وانتقل إلى الإسكندرية ليهيم -24 على وجهه دون مبالاة . ومرة وجد نفسه أمام جامع أبي العباس فدخل . صلى ركعتين تحية للمسجد ثم جلس موليا وجهه نحو الجدار . كان يعاني حزنا جليلا ويأسا رائعا . وناجى ربه همسا: "لا يمكن أن يرضيك ما حصل لى ولا ما يحصل فى كل مكان . صغيرة وجميلة وشريرة أيرضيك هذا ! . وأبنائى أين هم .. أيرضيك هذا ؟! وأشعر وأنا بين الملايين بوحدة قاتلة .. أيرضيك هذا ؟ . " وأجهش فى البكاء .

Student: after that Abi-keer desolated and the state changed and the people came in succession, he removed to Alexandria and roved carelessly, once he found himself in front of Abi Al-Aabas mosque, he prayed two kneels greetings to the mosque and sat down facing the wall, he was suffering from a great saddness and terrible desperation and commune with god whispering " You don't agree on what had happened to me every where , young, beautiful and mischievous , do you agree on that?" and my sons where are they? do you agree on that?! and fell even among millions of people deadly loneliness do you agree on this? and he weeped bitterly.

Abadir and Allen: From then on, Abuqir seemed bleak. Things changed slowly and the summer holiday-makers came up in throngs. He moved to Alexandria where he could wander unconcerned on his own. Once he found himself in front of the Abul-Abbas mosque and went in. He prayed two prayers as a salute to the mosque and then sat with his face turned towards the wall. He was feeling desperately sad and despondent. He prayed to his Lord in a whisper: "You can't be happy with what has happened to me or with what is happening everywhere. A girl so small, lovely and evil; does that please you? Where are my children? Does that please you? The world is after me merely because I love you; does that please you? Among millions of people, I feel so alone, it almost kills me; does that please you?" He burst into tears.

The student's translation of *ومن ثم أفقرت أبو قير. وتغير الحال رويدا وتقاطر المصيفون* as "After that Abi-keer desolated and the state changed and the people came in succession" is not quite appropriate. Here, he incorrectly renders *أفقرت* as "desolated", *الحال* as "the state", *المصيفون* as "the people" as well as disregarding *رويدا*. The sentence is also incoherent because he inappropriately combines the first two sentences together. He makes a mistake in translating *انتقل* as "removed" rather than "moved". He overlooks *فدخل* and mistranslates *ركعتين* *وناجى* as "two kneels greetings to the mosque". The translation of *وناجى* as "and commune with god whispering" is not quite right. The

ولما أخذ يبتعد عن الجامع فاجأه صوت ينادى "عم إبراهيم" فالتفت مندهشا بلا إرادة فرأى -25
 جبارا يتقدم منه في ظفر وتشف فأدرك من منظره أنه مخبر فتوقف مستسلما . قبض الرجل على
 منكبيه وهو يقول :

- أتعبتنا في البحث عنك .. الله يتعبك ..

ولما وجده - وهو يسوقه أمامه - مستسلما محمر العينين قال :

- تقدر تقول لى ماذا دفعك إلى تلك الفعلة وأنت فى هذا العمر !؟

- الله ..

ندت عنه كالتهدة ..

Student: as he was moving away from the mosque a voice calling "Ancler Ibrahim" unawares him so he surprisingly turned around and saw a tyrant drawing close towards him in triumph and revenge he realized from his appearance that he is a detective he stopped soureningly, he grasped his shoulders saying: You tired us looking for you may god tire you.and when he found as he was leading him that he was surrounded red eyed he said: Can you tell me what drove you to such a thing when you are in this age.

God..

The word came out as a sigh.

Abadir and Allen: As he was leaving the mosque, a voice startled him. "Uncle' Ibrahim!" it shouted. He turned round in astonishment without any will to resist, an saw a huge man coming towards him with a look of triumphant satisfaction on his face. From his appearance, he realized that he was a detective. He stayed where he was in resignation. The man grabbed him by the shoulder. "You've worn us all out lookiug for you, damn you...." The detective noticed that 'Uncle' Ibrahim had resigned himself to his fate as he was leading him along and looked red about the eyes. "Can you tell me what made you do all that at your age?!" he asked.

"God" he muttered with a smile, and then raised his finger up to the sky.

The word escaped from him like a sigh . . .

The student's translation is more or less comprehensible, although his choice of "Ancler" (sic) as usual, for عم is incorrect. His translation of بلا إرادة as "unawares him" is also wrong. The sequence of the tenses in "he realized from

his appearance that he is a detective" is inappropriate because he uses "is" rather than "was". He incorrectly renders مستسلما as "soundingly" (sic) rather than "gave up" inventing an incorrect adverb adding "ly" to the misspelled word. It appears that generalisation in this context is owing to learning experience rather than language interference. He literally renders أتعبتنا فى البحث .. الله يتعبك .. عنك as "You tired us looking for you may god tire you". It is more or less comprehensible, although it sounds an unidiomatic English sentence. He misreads ولما وجده translating it literally as "and when he found" rather than "when the detective saw that ..." omitting "him", mistranslating مستسلما as "surrounded" and disregarding أمامه . In general, his translation of "he was surrounded red eyed" does not actually convey the meaning of محمر العينين مستسلما. His choice of "drove you" for دفعك is not bad, but not as appropriate as "made you". He omits the question mark and translates قال in this context as "said" rather than "asked". Abadir and Allen translate the unit somewhat unsatisfactorily. Their rendering of ولما أخذ يبتعد عن الجامع as "As he was leaving the mosque" is a misunderstanding of يبتعد عن . They mistranslate فاجأه صوت "عم إبراهيم" ينادى as "a voice startled him, "Uncle Ibrahim" it shouted". They mistranslate بلا إرادة as "without any will to resist" and الله يتعبك as "damn you". They unnecessarily insert "to his fate" after "resigned himself". The rendering of تلك الفعلة as "do all that" rather than "do this" is not quite right. The translation of ابتسم عم إبراهيم ، ثم رفع أصبعه الى فوق وهو يغمغم , and then raised his finger up to the sky" is also being omitted in 1988 edition , but exists in the first published in 1963 .

Alternative Translation:

As he began walking away from the mosque, he heard a voice calling "Amm Ibrahim". He turned around unvoluntarily in surprise and saw a big man approaching him in triumph and satisfaction. From his appearance , he knew

that he was a detective. So he stopped and gave up. The man seized him by both shoulders saying:

"You have given us a lot of trouble looking for you, I hope God gives you a lot of trouble". When the detective noticed that Amm Ibrahim was walking unprotestingly in front of him with red eyes. he asked "Can you tell me what made you do this, at your age?" He muttered with a smile, and then raised his finger up to the sky,

"God... ."

The word came out as a sigh.

The translation of the fifth short story by this student-learner might cause some discomfort to the target language reader in view of the problematic rendering of several source text units. It is evident from the above analysis that most of the problems and difficulties associated with the rendering of these units relate in one way or another to either his limited experience in the TL, or his misunderstanding of the original text. Most of these problems are a consequence of the student falling back on word for word rendition, a strategy that inevitably resulted in an inappropriate choice of lexicon, on the one hand, and in producing a target language text that often verges on mistranslation, on the other. Our Analysis reveals, in particular, the student's somewhat deficient understanding and grasp of the mechanics of TL sentence structure and morphological organisation, manifested most clearly in a recurrent use of improper tense, incorrect word order and deployment of articles and prepositions, deficient sentence structure, and the confusion of the various morphological categories (e.g., his tendency to interpret verbs as nouns and vice versa, adjectives as adverbs and vice versa; see comments on units 1, 3, 5, 7, 8, 20 and 24 for a detailed discussion and exemplification of the various problems connected with sentence and morphology structure). The mistranslation of some units or parts of them can be attributed to a crucial

element of the general process of translation, namely, comprehension and appreciation of the SL text. This failure to appreciate and consequently provide a meaningful rendition of the SL text can in fact be seen as both a consequence as well as a cause for his constant reliance on word for word rendition (see units 8, 11, 12, 15 and 24 for relevant commentary). Further, his unidiomatic translation for most of the units betrays the limited vocabulary knowledge he possesses in the TL (See units 2, 3, 5, 7, 10, 13 and 18 for clear exemplification of how the limited knowledge of TL vocabulary has contributed to the provision of inadequate equivalent words and phrase in his translation). Despite all these problems, which have often caused the lack of coherence and clarity in the student's translation of some of the SL text units, he, nevertheless, managed to translate some other units in a more satisfactory and comprehensible manner.

Chapter Five

Literary Translation and Related cultural Problems:

Translation is a process whereby a certain message is conveyed from its original environment into a new and often alien one. The translation affects the content, the form, as well as the extralinguistic background of the message, while simultaneously striving to preserve as much as possible of the original meaning. That the translation affects the extralinguistics background of the original message and consequently the content and form of the SL text is inevitable in view of the strong embeddedness of language within the wider socio-cultural context it operates within. Enkvist et al (1967, 68) clearly express the closely intimate interaction of language with its soiolinguistic milieu:

Language events do not take place in isolation from other events; rather they operate within a wider framework of human activity. Any piece of language is therefore part of a situation, and so has a content, a relationship with a situation. Indeed it is this relationship between the substance and form of a piece of language on the one hand and the extralinguistic circumstances in which it occurs on the other, which gives what is normally called 'meaning' to utterances.¹

A translation differs from the original in its form. The SL content,

however, needs to be preserved as much as possible notwithstanding the fact that it will necessarily have to adapt to a new literary form, viz. that of the TL. The strain inherent in reconciling between the form and content can be best illustrated by selecting passages which incorporate culture-bound expressions. Consider, for instance, the following citations selected from some of the short stories.

1- ان اسلم امرى لله -1

الخدق p.141.

In Davies (1991) the above expression was rendered as "to commit myself to God's care". While this translation is a comprehensible rendition of the original, it nevertheless falls short of a rendition that comprehensively incorporates the cultural element so crucial to the use of this phrase. Missing from Davies's rendition, in particular, is the religious sense of resignation generally associated with this expression. The expression in question is used by those who are so totally bereft of a way out of a desperate situation and as a result fall back on absolute resignation to God in search of deliverance from their misery.

2- بودى أن أجى مرة فأجدك مكملًا نصف دينك -2

الخدق p.141.

2- as "I 'd like someday to come and find you'd done your religious duty by getting married". The Ditch p.50.

In Davies (Ibid.) the rendition of the above metaphor is on the whole somewhat comprehensible. It is a habit of speech among friends to say

فأجديك مكملا which is a friendly manner of goading on an addressee to "get married". The connection here between marriage and religion would sound unfamiliar within a western society. It is nevertheless a fundamental component and feature of an Islamic culture where marriage is strongly recommended and encouraged with a view to establishing a legal bond between man and woman ,on the one hand, and originate a family, on the other. The translation of فأجديك مكملا as "find you'd done your religious duty" is obscure without Davies's extra phrase "by getting married". This extra phrase is in fact crucial to overcoming the difficulty in conveying this culture-specific component to the TL reader and allowing him thereby a full grasp of the meaning of the entire expression. Still missing from Davies's translation, however, is a sense of the real cultural element inherent in the SL phrase. From the perspective of Islam, marriage is the other half of religion, and a Muslim would therefore have had fulfilled his full religious duties only by entering into a marriage. The Arabic expression in question would therefore be better translated thus:

"I would love to someday come and find you had completed your other half of your religion by getting married".

3- الله يرحمه p.123. translated as "God rest his soul" (Ibid.)p2.

4- الله معك p.127. translated as "God be with you" (Ibid.) p.7.

5- زعبلأوى ! يا سبحان الله "Zaabalawi! God be praised " (Ibid.)p.6.

5- 6- الله يسامحك as "God forgive you ...!"

God's World. p. 14.

In Davies (1991) the citations 3 and 4 seem somewhat suitable, but somewhat awkward as a result of his omission of the model "May" in "God rest his soul" and "God be with you". The rendering of both religious collocations is a word for word rendition that falls short of providing the actual significance of the two quite unfamiliar concepts to the TL reader. Vagueness does not usually originate in the SL text, but often stems from the way religious concepts are rendered, calls in thereby a blurred image or vague idea of what is being expressed. This, in fact, would lead to an inadequate comprehension of the intended message. Moreover, سبحان الله originates in the Koran. It has been continually used over the centuries, so much that its constituent parts have almost fused into a single concept. It is a ubiquitous collocation deeply rooted in culture. Whenever the first word سبحان is uttered, the term "Allah" الله inevitably follows. A translation of it as "God be praised" sounds contrived if not artificial. All in all, translating expressions and in particular, religious concepts that are moulded in culture pose considerable difficulties for translators, specially with regard to conveying the sense, overtone and rhythm of the SL metaphor or collocation to the TL audience. It would be better to render it as "Zaabalawi! good Lord!".

The rendering by Abadir and Allen (1973) of الله يسامحك as "God forgive you" is comprehensible, though omitting "May" before "God" is not quite desirable in this context. This expression is heavily-invested with a religious meaning and particularly with the notion that Islam is a tolerant and humane religion and that forgiveness is the exclusive prerogative of God. The above expression has become a

common habit of speech in the Arab culture when a person becomes abusive and ungrateful to another, the latter who can retaliate, but wise enough and in control of himself will say "Allah yusaamihak". There is no equivalent expression for this religious collocation in the TL. The rendering of such an expression, though comprehensible, still falls short of capturing and projecting the real tone embedded in the SL utterance.

5:1 Aspects of cultural differences:

1- Belief:

Religion is a major component of most, if not all cultures. Cultures, however, differ quite substantially in the manner and extent religious belief(s) pervade, influence and condition their various aspects. Consider, in this respect the difference between the Arab and Western societies, where Islam and Christianity are the respective religions. Though each of these societies has long since it embraced a religion, the role that such a religion has come over the centuries to shape culture in its various aspects is significantly different in the two cases. In the case of the Arab society, Islam has come to pervade culture in such a way that just about every aspect of it is in one way or another related to, based on, or derived from it. Social interactions, attitudes, and perceptions and even modes and types of speech are influenced and deeply rooted (see later for exemplification and commentary bearing on this point. In contrast, especially on the level of speech

production, Christianity seems to have a less conspicuous and significance influence on the speech modes of the average person within Western society.

Reading a text translated from Arabic, with religious connotations, the average English reader, with little knowledge about the theology and practice of Islam, would consequently meet with conceptual novelties which may have on him an impact totally different from the one produced by the original text on its audience. One of the outstanding features of Arabic prose, and of fiction in particular, is the frequent incidence of terms and expressions with religious meanings and implications. Names of the deity, and particularly the word "Allah" (God) occurs in many different contexts, not only in prayers, invocations and oaths, where they are expected, but also in instances where they do not appear to have a precise and evident function. This habit of speech has no parallel in modern English with the consequent likelihood of the English reader and ending up with a conception that is entirely different from that conveyed by the term in its original use. Consider in this respect the following sample of expressions from the works under study illustrating this habit of speech and showing either its alien character or its vagueness in translation.

الله يرحمه

as "God rest his soul" Zaabalawi, p. 2.

زعبلاوى يا سلام! والله زمان

as "Zaabalawi! Good heavens, what a time ago that was"

Ibid. p. 3.

أتصدقون بالله؟ والله الذى لا إله إلا هو

as "Can you believe it, for heaven's sake?" "By the one and only god, I swear". God's World p.8.

الله يكرمك يا عم ابراهيم الله يجيرك يا عم ابراهيم

"God be good to you, 'uncle' Ibrahim may He comfort you, 'Uncle' Ibrahim..." Ibid. pp. 10-11.

2- Verbal Behaviour:

Language is a social norm and therefore a quintessential part of social behaviour. Consequently a proper understanding of its function and use necessitates a serious grasp of the various social and cultural ingredients constituting the broad context within which language utterances are deeply and inevitably embedded.

Most notable of these ingredients are the nature of addresser and addressee (differences of personal status, social relation, degree of intimacy), the nature of the specific situation within its cultural milieu, and the components of physical and cultural environment. One of the prominent features of Arabic fiction most usually confronting the reader is the surplus of acclamation and formulaic oververbalisations employed during the course of the daily life of the people. For example, Phatic communion, expressions of good will, resignation to God, self ingratiation and other forms of social graces can be arranged according to their social function. It is imperative that the translator realise the real and subtle social function of an utterance prior to any

attempt at rendering it into the TL. Greetings such as اهلا ، صباح and مساء الخير have their equivalents in English. However, an utterance such as السلام عليكم ورحمة الله وبركاته, which has a religious dimension, can be translated literally as "Peace be upon you". Nevertheless, its rendering sounds somewhat unidiomatic because such translation does not provide the actual sense of the utterance. Therefore, the translator may opt for "Hello", "Good morning", "Good afternoon", or "Good evening" according to its context to provide a much more approximate rendering for the utterance to TL reader.

Honorific expressions like:

شيخ and استاذ ، سيادة ، سعادة ، حضرة ، سيدنا ، are frequently used in Arabic fiction. They are polite mode of address reflecting social relationships and highlighting differences between addresser and addressee. These forms of address are expressions of courtesy and praise and tend to elevate and acknowledge the status of the person addressed, whereas in English "mister" or "sir" have an almost neutral honorific value.

Translating such Arabic expressions into English as closely as possible seems to produce an unnatural effect because that mode of address deviates from the expectations of the English reader in that particular context. In many instances, the form of address is followed by a phrase seemingly expressing praise and good will but whose real social aim is ingratiation. Consider in this connection the following (from the fifth short story):

سيادة مدير الإدارة، الأستاذ كامل
السيد كامل المدير

The above examples show how forms of address and formulaic expressions are chaotically connected and how they raise difficulties in translation. Relying on word for word rendition would often result in either a meaningless or an undesirably verbose TL text.

3- Proper Names:

Proper names are fine indicators of cultural attitudes. They mirror the common values and perceptions at a given period and respond to new fashions. It is an instituted fact that the most shared names in Arabic is "Mohammed", and "Mustafa" as well as many variations of the compound name Addullah, Abdulrahman etc., which all have in one way or another a religious significance.

Proper names in stable societies usually remain unchanged over a long period of time. However, when a society enters a new phase, fashions in proper names also tend to change. This seems more true in the case of Arab societies, which generally are more conventional and traditional, than in their western counterparts. Moreover, Arabic proper names have their social scope. Furthermore, urban communities react more quickly to new changes and developments than rural ones. This fact is often used in Arabic fiction with view to defining either the social origin or the class of the character(s), but,

owing to the cultural divergences obtaining between the Arab culture and otherwise, the full implications of such use of proper names is difficult if not almost impossible for the target language reader to perceive and grasp. Consider, for instance, the affectionate title عم which is given to a man who belongs to a certain age group and a certain social class, and has affectionate overtones. "Amm" in the English text is completely neutral and does not even indicate whether it is a first name, a nickname, or a title. In Mahfouz's God's World "ابراهيم" as a proper name conjures up a special kind of personality; an old, pious and unsophisticated character. The proper name and the warm-hearted title are appropriate to the type of work "Amm Ibrahim" performs at the secretariat-office. The translators Abadir and Allen (1973) rendered the title عم as "Uncle". This rendition is in no way appropriate or true to the actual use of the title "Amm", and might in fact be the source of much confusion for the TL text reader (cf. a sample of some TL readers response below). The English word "uncle" has none of those human or social qualities conventionally associated with its literal equivalent "Amm". In view of the major role and significance titles like "Amm" have within the SL text, a rendition that misrepresents, whether wittingly or unwittingly, this significance is bound to constitute either an unsuccessful translation or a misrepresentation of the intentions and message of the original Arabic text.

For the two names "Nimat" and "Atiyyat" in Haqqi's The Three Orphans (1944), Badawi supplied a footnote giving their meaning, but made no attempt to offer any further information on their

religious and cultural dimension in an Islamic society like Egypt. Both *Nimat*, meaning "blessing" or "prosperity", as well as *Atiyyat*, meaning "gifts", carry a religious meaning and are also an indication of a more rigid community that is rarely adopts changes in its life style. These names are also suggestive of the type of character, education, and cultural/ social and geographical (urban vs. rural) provenance. The Source language reader, by virtue of sharing with the author the same culture and religion, faces no problems in understanding the significance and intention underlying the use of such proper names. However, unless the translator manages a translation that conveys the cultural and religious dimensions of these names, the TL reader will be in no position to infer their significance within and contribution to the general text. The two names in *A Game of Cards* (Ibid.) *Ihsan*, meaning "charity", and *Amal*, meaning "hopes" or "wishes", have also, in addition to their evident meaning, a special cultural and social importance. Culturally, families often name their children in line with the fashion and habits of the community they live in, and the various religious occasions coinciding with a child's birth also play a considerable role in deciding on a particular name. It would be unusual and unacceptable in the past to break away from the norms of the society in naming a child. Names in Arabic, in general, are strongly rooted in religion; they are, for instance, either names of prophets, religious occasions, or compound variations on the name "Allah". Parents give their children such religious names in the belief that they would be blessed and protected from adverse circumstances as a consequence. The target language reader would not have the slightest idea of what some names in

Arabic would mean unless translators do provide information to that effect.

4- Cultural metaphor:

Clearly, the dominant problem inherent in the rendering of Arabic metaphor stems from the difference between the readers in approaching the conceptual and emotional dimensions of metaphors, which are solidly connected with culture. These metaphors often resist rendition into another language. It is customary for most writers to seek their subject matter from their immediate environment, and consequently, their images, metaphors and similes constantly emanate from the local scenery, customs, religion and other cultural features. The translation difficulties involved in this respect arise from the non-congruence of the cultural implications of certain images, or even from complete lacking in English of certain objects or concepts.

In the course of our analysis of the five short stories, we came across a few primary culture-bound metaphors. Idioms, clichés and other expressions that derive from Arab culture are however quite frequent. The scarcity of original metaphors which draw on local life may be explained as follows. First, it is perhaps an indication that cultural barriers are gradually being removed because of increased communication on all levels between nations. This means that the local metaphor has really forfeited its parochial character and has become somewhat easily comprehensible, irrespective of nature of

culture. Second, it is quite likely that the modern writer has a wider scope of interest and is therefore more likely to appeal to images with a more universal significance. Note, for example, the following cultural metaphors quoted with their translations:

A) لم يسلحهم إلا بقشور من العلوم النظرية
 كن كان p. 90.

as "armed only with whatever little theoretical knowledge ..."

A Game of Cards p.61.

The above is a culture-bound metaphor that mirrors a certain type of thought, a turn of mind, which the Arabs can easily grasp. It is based on the dichotomy, often accomplished in Arabic writing and utterances through the juxtaposition between قشر and لب (the kernel and the skin) respectively. The idea is that the latter word is frequently used to refer to insignificance, as in the expression التمسك بالقشور. Even though the metaphor refers, by virtue of the language used to construct it, to a physical reality, its interpretation and full implication is almost never lost on an Arab reader. The Arabic metaphor, therefore, is culture bound and can not be easily transposed into the conceptual framework of English.

B) لن ألبأ إلى الأقارب ، فهم كما يقول المثل عقارب
 كنا ثلاثة إيتام p.79.

as "I decided to seek the help of neither my relations- relations being, as the saying goes, scorpions-"

The Three Orphans p.53.

This saying reflects an obvious example of reasoning among Arab speakers, who can easily understand the concept relating to the cultural background of this metaphor in their communication. In Arabic the two words "relations" and "scorpions" differ by only one letter. The main idea behind the saying is that relatives are often hard to see eye to eye regarding marriage in particular, and other aspects of life in general. Despite Badawi's conspicuous rendition of the expression, which does not exist in the TL culture, the spirit and the cultural element of the original remains difficult to convey, specially with regard to rhymed prose and concordance between *الاقارب عقارب* owing to the cultural difference obtaining between the SL and TL text.

C) - راح يصطاد .. إسطادوه

Ibid. p.86.

as "The hunter hunted" The Three Orphans p.58.

Though acceptable, the rendering of this expression is nevertheless less than an adept translation of the original. In view of the critical importance of the word *راح* to the general meaning of the expression, Badawi's disregard of it seems to lead to unobfuscation of the intended meaning. Moreover, the choice of "hunted" for *اصطادوه* does not really convey the same sense as the word "captured", for instance, would. The message of the cultural metaphor would have been better conveyed through a literal rendition of the expression, e.g., "The

hunter went hunting and he ended up being captured". The idea behind this expression refers to the protagonist who was trying to marry off his sisters by seeking bridegrooms for them but ended up himself falling in love and getting married instead. In general, the expression refers to a situation where people end up with the opposite result of what they have set out to achieve. The literal translation of the expression in question would still cause some discomfort to the TL reader as result of the somewhat awkward figurative use of the word "hunt" in English. The target language reader would hardly appreciate the above expression for its distinct connection with the SL culture on the one hand, and would find difficulty to grasp the wit and tone of the metaphor, on the other. A most appropriate equivalent for the expression in question would be "The biter, bit".

D) **ومت يا حمار**

p.9. دنيا الله

"We'll all be dead and gone before you get it back!"

God's World p.6.

Abadir and Allen (1973) offer a comprehensible translation of the above through a quite suitable paraphrase. It would be inappropriate here to resort to a word for word rendition in the case of the expression in question. The expression refers to a donkey's long span of life, endurance and patience, and is usually used as some people sit and wait for a long time expecting something to take place, or be fulfilled. It appears to be an impossible task to provide an equivalent to this culture-bound metaphor and its paraphrase therefore totally

falls short of carrying the actual tone of the original or having at least a similar impact on the target language reader as that on the SL.

E) على وجهه من أصبحنا اليوم
 p.9. دنيا الله

"Someone asked what on earth had happened to make the day start so badly". God's World p.6-7.

In Abadir and Allen (Ibid.), the rendition of the expression in question is a comprehensible paraphrase. However, it does not completely translate the actual words of the SL expression. Their rendition sounds appropriate for not relying on word for word translation, but their disregard of على وجهه من , and inserting "What on earth", which does not exist in the SL text, is an overtranslation in this context. The metaphor is simply a superstition that refers to a state of mind on the part of a person on facing others the first thing in the morning. The metaphor could therefore be more appropriately translated as "who has crossed our path today?"

5:2 Audience Response:

In narrating or describing events in a story, the author provides his readers with what he considers to be sufficient clues to comprehend the characters and their behaviour. He does not normally outline in explicit terms all personality aspects of his characters, or what set of

hidden factors has led to the developments of the plot in the way it did. He depends on a tacit agreement between his readers and himself on various cultural matters which are necessary for the comprehension of the whole of the communicated message. The source language reader shares the same cultural background as the author, and he, as a result customarily finds no difficulty in grasping the author's intent and in arriving at the implied conclusions. The target language reader, in contrast, brings his own experiences and expectations to bear on his interpretation of the text, and, as a consequence, this interpretation is bound to be conditioned by his cultural background. According to Nida (1964, 163),

an easy and natural style in translating, despite the extreme difficulties of producing it-especially when translating an original of high quality-is nevertheless essential to producing in the ultimate receptors a response similar to that of the original receptors.²

The principle of "similar response" has been widely held and emphasised by a number of specialists in the field of translation, most notably, Matthew Arnold (1861) as quoted in Savory, 1957,45. and Newman (1861) & Jowett (1891) as cited in Nida,1964,164. The latter outlines the concept of "similar response" thus:

An English translation ought to be idiomatic and interesting , not only to the scholar, but to the learned reader.... The translator ... seeks to produce on his readers an impression similar to that produced by the original.³

Differences between cultures are in fact the cause of more considerable complications for the translator than differences in language structure. For instance, Arabic and English are not only different language structure-wise, but are also grounded in too highly diverse cultures. In order to test the concept of "similar response" in a literary translated material and particularly with regard to its cultural element, nine educated native English speakers were asked to read a sample translation of the five short stories examined in this study and respond to certain expressions and phrases translated from Arabic into English.

Most of the TL readers appreciated the translations selected and found them comprehensible. However, four out of nine responses were found to be immaterial to the study; their commentary was either vague or ambiguous. It was not possible to draw a conclusion on basis of such comments as "almost everything seems fine", and it was not clear whether such responses actually spring from a true satisfaction with the texts or from simple indifference. The broad conclusion that can be drawn from the five remaining respondents' commentary is that though the message in general has been conveyed, some encountered difficulty in grasping the meaning of some phrases or terms in the translations. Consider, for instance, the following:

"When I asked him about Zaabalawi, he peered at me through narrow, inflamed eyes and said in amazement, "Zaabalawi! good heavens, what a time ago that was!". Zaabalawi. (Davies 1991),p.3.

In the above passage the name Zaabalawi seems quite obscure to three target language readers, who could not figure out if "Zaabalawi" is a person, a place, or an event. It would have been better to qualify such a name with a title like "Sheikh" to overcome this ambiguity. The religious significance of the renditions "God be praised!" and "God be with you" in Zaabalawi by Davies, Ibid. were found by the totality of readers quite comprehensible, although two readers feel their use in this context quite archaic and awkward.

A case that confused all five native speakers is the use of "Sitt" and "Effendi" in *"Soon all that will be left will be a ditchlike passageway by which to come and go, it may even become so narrow as not to admit the body of Sitt Fawziyya, the wife of Ibrahim Effendi". The Ditch. p.49. The above loanwords are incorporated from Turkish and are commonly used in Egypt, and in some other Arab countries. The title "Sitt" is used for women who are old, and wield some authority, whereas "Effendi" is used for men with a special and powerful status within their community. Both titles actually proved unclear to all five target language readers. Given the multiple function and diverse use of such titles, a grasp of their significance and meaning is quite difficult in the absence of some familiarity with the Arab culture in general and titles conventionally associated with names in particular. Such titles might have different meaning depending on the tone employed when using them and the context within which they are used. They might carry either the mode of respect or the sense of humour as is the case in the above extract. In view of these considerations, not even the learned reader would end up with an*

impression similar that achieved by the SL reader, who has the advantage of sharing the same cultural environment of the author. It would have been more helpful to the general meaning of the text if the translation incorporated some information about the cultural elements in question, explaining their meaning.

in Badawi (1973) the renditions "beating their cheeks" and "relations being, as the saying goes, scorpions" seem comprehensible to most readers. However, a reader suggests that "breast" would sound more appropriate than "cheeks" as a sign of grief in this context. Some other readers can not infer the connection between relatives and scorpions due to the non-existence of such an expression in the target language. Badawi's translation made in this respect no attempt to provide information about the cultural significance of this expression.

Badawi's "The arrow was shot, but the price was the cracking of the strained bow" was thought to be comprehensible by the TL readers, although three of them made some remarks about this metaphor. One reader cannot understand what the "arrow" refers to. Another reader feels that the choice of "cracking" is inappropriate in this context, and suggests "splitting" or "snapping" as an alternative on basis of the claim that "'cracking" suggests a sound being made, so not necessarily the "bow" being broken." The third reader thinks that the expression is figurative and that syntax of the metaphor is standard enough under the circumstances. The comments suggest that a better and a more desirable rendition that would be true to the original would be along the following lines:

"The arrow was shot, but the price was the splitting of the strained bow string".

Regarding Abadir and Allen's (1973), "God be good to you 'Uncle' Ibrahim ... may He comfort you 'Uncle' Ibrahim...", only one native speaker questions the use of the inverted commas around "Uncle", arguing that if it is "to suggest that it is a close relationship but not actually familial,... the commas [would] still be unnecessary in this context". It is not only the inverted commas around "uncle" for "Amm", but the choice of "uncle" itself seems totally inappropriate as a rendition of the original in this context. Abidir and Allen's rendition is comprehensible, but falls nevertheless short of conveying the same overtones inherent, whether implicitly or explicitly, in the SL text.

The general conclusion from the preceding discussion of some English native speakers' responses to a sample of some standard translations is, notwithstanding the cultural differences between the source language and the target language, especially in the area of concepts and expressions relating to religion, social graces, forms of social address and titles, the TL readers have generally found the TL rendition (see appendix) interesting and the message of the SL text somewhat comprehensible as a whole. In view of this, one might argue that the cultural dimension inherent in the SL text has been satisfactorily conveyed to some extent to the TL reader, even though it fell short of creating the same impact on the TL audience as that created by the SL text on its audience, especially in connection with culturally embedded expressions and metaphors.

5:3 Conclusion:

In conclusion, our analysis of the translation from Arabic into English of some selected short stories which were individually undertaken by a group of students uncovers a wide range of linguistic and cultural problems. First, the linguistic problems were specifically manifest in a series of recurrent grammatical and semantic errors. With regard to the former category of errors, the analysis largely confirms the predictions and claims following from hypotheses 1.C and 2 of 1.7. The hypotheses in question, we recall, predict that linguistic experience, on the one hand, and linguistic competence in TL, on the other, determine in a significant way the linguistic structure and quality of the student-learner's translation product. The analysis reveals in particular that common to the translations provided by the students is a set of linguistic inadequacies and errors relating most notably to the proper use of prepositions, articles, connective devices, and pronouns, on the one hand, and use of appropriate tense and well-formed sentence structure, on the other. The analysis also reveals that the students' translation product suffers from more acute problems in the area of semantics. The major difficulties in this connection have to do with language-specific idiomatic expressions, word collocations, and choice of appropriate vocabulary for the appropriate context. The analysis shows in particular that the student-learner's limited linguistic competence and experience in the TL is largely responsible for the endemic choice of unsuitable lexical equivalents for SL words and expressions and a stylistically inelegant

phraseology, which have in many instances, whether separately or in conjunction, led to translations that are either totally lacking in coherence and clarity or that sometimes read like miscomprehension of the SL text. Second, the cultural problems identified by the analysis largely confirm the predictions and claims following from the hypotheses 1.A and 1.B of 1.7. Our analysis of the selected five short stories concludes that the student-learner's linguistic competence and experience in the TL bear significantly on the output of the translation, especially in the area of translation of cultural concepts, metaphors or expressions. A blind reliance on word for word rendition has often led to either a meaningless or an incomprehensible rendition of several cultural expressions. Moreover, the difference between the source language culture and the target language culture posed substantial difficulties for most students during the translation of the above literary works. The trainees' translations of certain phrases, idioms, or expressions that are used figuratively proved the most difficult to satisfactorily render into the TL. The lack of equivalents or near equivalents in the target language for some source language expression, on the one hand, and the students' limited vocabulary, on the other, has crucially added to the difficulty of producing a more desirable and satisfactory rendition. In spite of a tendency to fall back on word for word rendition and sometimes either overlook certain culture-bound expressions and idioms or simply reproduce them in their original form, the students have nevertheless managed to offer a translation that is, while not completely adequate, still reasonably comprehensible and sometimes satisfactory. Our analysis of the responses and reactions of a group of

English native speakers to a few selected passages from some published standard translations corroborates more or less the predictions and claims implied in hypothesis 3 of 1.7. , viz. that an ideal translation of a literary text conveying the general meaning of an SL text and simultaneously preserving the cultural dimension inherent in it would achieve the same impact on a TL audience as that of the SL text on its readers. The responses obtained indicate in particular that though the TL readers had no problems in comprehending the overall meaning of the translated extracts , they nevertheless experienced some difficulties in either figuring out the meaning of some cultural expressions , idioms and concepts , or their significance within the broad context of these translated passages.

5:4 Recommendations:

The learning of a foreign language demands ,first , willingness and strong resolve on the part of the potential learner , and second, on his access to adequate teaching and learning facilities and material resources. In the following , we propose a set of recommendations designed to help and guide students learning English as a foreign language in general, and those learning it for translation purposes , in particular. They should:

- 1- be admitted to departments of languages and specially to a translation department after they have passed an entry examination in English.
- 2- spend the first year of their four year study programme at their homeland. This will provide the basic needs of learning the four skills, namely, listening, speaking, reading and writing.
- 3- spend their second year abroad in an English speaking country to improve their language skills and understand the culture and civilisation of a Western society.
- 4- be taught to diagnose and solve language problems ;e.g. be given in a first step written texts incorporating grammatical errors, stylistic infelicities and poor phraseology and be asked to identify errors and problems and suggest alternatives , and in a second step be shown in a methodic manner the way these language problems should be rectified.
- 5- be encouraged to read extensively in order to build up their

vocabulary knowledge.

6- introduced to points of grammar and lexicon in different ways :

a- through using grammar games b- assignments involving gap filling activities. c- dictation designed to bring to their attention spelling points.

7- have access to different dictionaries to assist them in the process of learning a foreign language, in general, and translation, in particular. The following could be of much help in the area of key collocations (lexical and grammatical): A Dictionary of Modern Written Arabic , edited by J.M.Cowan and The BBI Combinatory Dictionary of English by Heliel, M.H.

8- use a comparative approach that involves identifying and highlighting the main structural differences between the target language and the first language.

9- carry out language laboratory drills if these are available to consolidate knowledge acquired through other means.

10- approach Vocabulary through use of realia i.e. real objects, e.g. through use of pictures, cartoons, advertisements, models, diagrams shapes etc. The Oxford Photo Dictionary can be an excellent reference in this respect. .

11- be required to do both a classroom and home assignments in a regular basis with a view to helping them overcome deficiencies in sentence structure, tense, word order, and choice of suitable vocabulary in different contexts .

12- practice translation from Arabic into English or vice versa from a variety of literary materials and made aware of the cultural and structural issues and difficulties the process of translation in general

involves .

13- be encouraged to examine and discuss their translations in small groups and provide a final draft to the teacher for evaluation and possible recommendations .

14- be encouraged to read the literature published on the subject of translation , in general, and literary translation, in particular, in order to be familiar with feasible ways and to translate a text from one language to another.

Appendix:

Please read the following citations. They are translations by professionals from Arabic short stories into English.

I would like to know your response as a target language reader regarding the underlined phrases below. {How is the coded message processed in the mind of the reader?}.

Zaabalawi

1- "Welcome!" he said, prompting me to speak
"I am the son of your old friend Sheikh Ali al-tatawi," I answered so as to put an end to my equivocal position.

A certain languor was apparent in the glance he cast at me; the languor was not total in that he had not as yet lost all hope in me.
"God rest his soul," he said "he was a fine man."

The very pain that had driven me to go there now prevailed upon me to stay. p.2.

2- When I asked him about Zaabalawi, he peered at me through narrow, inflamed eyes and said in amazement, "Zaabalawi! good heavens, what a time ago that was!".p.3.

3- He gazed at me intently, and murmured, "It seems your condition is serious."

"very."

"May God come to your aid!" p.5.

4- Realizing that he was aware of my presence, I introduced myself. "I've been told that Sheikh Zaabalawi is your friend; I'm looking for him," I said.

His hand came to a stop. He scrutinized me in astonishment.

"Zaabalawi! God be praised!" he said with a sigh. p.6.

5- "Zaabalawi!" he said, frowning in concentration, "You need him? God be with you, for who knows, O Zaabalawi, Where you are."

"Doesn't he visit you? I asked eagerly.

"He visited me some time ago. He might well come right now; on the other hand I mightn't see him till death!" p.7.

The Ditch

1- "In these days ominous with the possibilities of war- an air raid. Or what would happen were the house to bring to a close its exhausted life and die a natural death. Then I would make up my mind to chase away these anxieties

with the same intensity as they were chasing me, and to commit myself to God's care and not to anticipate trouble before it actually came." p.49.

2-"Soon all that will be left will be a ditchlike passageway by which to come and go; it may even become so narrow as not to admit the body of Sitt Fawziyya, the wife of Ibrahim Effendi." p.49..

3 "I would receive him and sit him down on the only sofa and give him tea. He used to enjoy returning my greeting by saying "I'd like someday to come and find you'd done your religious duty by getting married." p.50.

The Three Orphans

1- "Soon afterwards my father died, not knowing whether or not his wish had been fulfilled. He did his best and realized the object of his existence. The arrow was shot, but the price was the cracking of the strained bow." p.50.

2- "At the funeral I followed the coffin alone, my two sisters, Nimat and Atiyyat, staying behind, wailing and beating their cheeks, as they hung out of the windows." p.51.

3- " I drew up a plan which I made up my mind to put into effect without the advice of anybody, not even my sisters, I decided to seek the help of neither my relations- relations being, as the saying goes, scorpions- nor the match-maker who is the agent of the helpless." p.53.

*The main idea behind the saying is that relatives are often hard to come to terms with each other regarding marriage in particular, and other aspects of life in general.

4- "Everybody told me that during the wedding I looked distracted but then suddenly a faint smile appeared on my face, which they took to be a sign of my embarrassment when the notary asked me a frank question. They did not realize that it was at that moment somehow I saw the point of the bitter joke in the saying which fitted my case admirably: "The hunter hunted"." p.58.

*The idea behind this expression refers to the protagonist who was trying to marry off his sisters by seeking bridegrooms for them but he ended up falling in love and getting married instead.

A Game of Cards

1- "What was the use of teaching all those children while he was sure that he was incapable of making them happy? Life was full of wiles and snares, of

pain, suffering and injustice and they would have to plunge into this most deadly and grim of all battles, armed only with whatever little theoretical knowledge he had taught them, or with a smattering of facts which, though not harmful, was useless!". p.61.

God'S World

1- "Maybe he's been robbed in a crowd, or perhaps the police station is holding the money till things become clear. We'll all be dead and gone before you get it back!". p.6.

*The expression refers to a donkey's long span of life, endurance and patience.

2- "They all looked gloomy, and the passage of time seemed to weigh more heavily on them than illness itself. Someone asked what on earth had happened to make the day start so badly". pp.6-7.

*The metaphor is simply a superstition that refers to a state of mind on the part of a person on facing others the first thing in the morning.

3- "He leapt to his feet like a drowning man who finds that he is breathing at long last. Meanwhile , his wife went and came back with a wad of notes, his complete monthly salary! He was so happy, he felt almost crazy. He stretched out his hands. "God be good to you, 'Uncle' Ibrahim... may He comfort you, 'Uncle' Ibrahim...."
pp.10-11.

Thank you.

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