

A DISCOURSE ANALYSIS OF MAHFOUZ'S ATTITUDE TO  
WOMEN AND TO RELIGION: A TRANSLATION PERSPECTIVE

by

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## **Dedication**

To my parents, husband, and daughter.

## Abstract

This study aims to investigate the issues related to translating literary work from Arabic into English. In particular, it focuses on the theory of foreignization and domestication. Two main ideological perspectives are investigated: the reference to religion and the reference to women. The data are drawn from three novels by Naguib Mahfouz: قصر الشوق *Palace of Desire* (1957), أولاد حارتنا *Children of Gabalawi* (1959), and الحرافيش *Alharafish* (1994). The religious expressions are classified into four main categories: Holy Quran verses and Prophet Muhammad's hadith, idiomatic expressions with reference to religion, supplication, and miscellaneous. The reference to women section highlights the main female character and the way women are addressed and referred to in the novels. The findings of the study indicate that translators of the novels are in favor of foreignization over domestication, while dealing with religious expressions and reference to women. This finding can be attributed to several reasons. The fact that translators are concerned about the different interpretations that such expressions may present could force them to rely on the safest method in translation: foreignization. Another reason is the tendency, on the part of the translators, to faithfully preserve the cultural and ideological images reflected in such religious and cultural expressions.

**Search Terms:** Translation, ideology analysis, religion, women, foreignization, domestication, Naguib Mahfouz

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## Chapter One: Introduction

This study highlights the references to religion and women in three of Naguib Mahfouz's novels: قصر الشوق *Palace of Desire*, translated by William Hutchins (1957), أولاد حارتنا *Children of Gabalawi*, translated by Peter Theroux (1959), and الحرافيش *Alharafish* (1994) translated by Catherine Cobham. From a translation perspective, it is generally assumed that the role of the translator is to decide how to carry out the translation in search of a communicative text. However, this might not be the whole truth about the translator's role. Other cultural and ideological factors may arise as well.

One of the challenging issues that may impede the communicative aspect of translation and may change the whole message in question is the translatability of expressions with reference to religion. Such expressions are frequently used in Arabic fiction reflecting in one way or another, everyday situations. The study first highlights the translatability of such religious expressions with an eye on the options presented for the translator in terms of translation equivalence. Then, special attention is given to the dichotomy of foreignization and domestication.

Moreover, the study will also shed light on the reflection of women in Arabic literature with an eye on the options for different means of address. This will also be taken from a translation point of view in terms of the options available to translators to faithfully reflect the same image toward women that Naguib Mahfouz is trying to sow in the ideology of Arab readers in particular and the international readers of Arabic literature in general.

This thesis is divided into five chapters. The first chapter provides an introduction to the whole thesis. The second chapter is a review of the related literature, where topics like translation studies and theories, foreignization and domestication, discourse analysis, and genres are highlighted. More attention is given to the theory of foreignization and domestication as the discussion in the analysis chapter is based on those. Chapter three is also a theoretical one, where Naguib Mahfouz is the key element. The topics in this chapter include: Naguib Mahfouz's biography, religion in Mahfouz's novels, and women's issues in Mahfouz's novels. The discussion and literature review in this chapter focus on the three novels in question.

In chapter four, the analysis chapter, a thorough discussion and analysis are given to the translations of the three novels. The first part focuses on the translation of the novels with an eye on the religious references. The examples given are discussed from the perspective of the theory of foreignization and domestication. The second part focuses on the translation of the same novels with an eye on the reference to women. The discussion is based on the theory of foreignization and domestication. The last chapter is the conclusion where results and recommendations are presented.

To summarize, this short chapter introduces the main elements in this study: the novels in question, the main concern of the researcher, and the division of the chapters.

## **Chapter Two: Review of Related Literature**

This chapter presents an introduction to the theoretical part of the study. It highlights issues related to translation theories, discourse analysis, ideology, and genre. It also focuses on the main element of discussion in the whole study: foreignization and domestication.

### **2.1. Translation Studies and Relevant Theories**

According to Munday (2004, p.3), the activity of reading has been growing phenomenally in the last few decades as the world continues to become more globalized. The impacts of translation are felt in many parts of the world as more liberal perspectives have been placed in a position to ensure careful translation studies as well as linguistic and cultural evaluation. According to Venuti (2010, p. 4), people of different races, ethnicity, sex, and ages are interrelated at varying places all around the world. The countries that experienced high populations of immigrants are the developed countries in some parts of Europe and the United States. However, cultural differences have resulted due to immigration, which has been fueled by diverse groups of people with varying beliefs and morals.

According to Newmark (1988), both translation methods and procedures have many differences. The differences are seen in both meaning and application. To reveal the differences between the two, he argues that “while translation methods relate to whole texts, translation procedures are used for sentences and smaller units of language” (p. 81). Newmark’s primary objective is to end the controversy that most people have relating to translation. He wants to make each point as clear as possible for better understanding. He goes on to use the idea of communication and semantics to explain translation.

### **2.2. Foreignization and Domestication**

According to Venuti (1995, p. 33), foreignization and domestication form the strategies of translation. All depend on the translator and the extent to which he/she forms a word of a certain culture. Cultural differences among people as well as the aspect of cultural identity forms the base of the challenges that face the translation process as referred to by Munday (2009, p. 11). As a result, various scholars have generated an interest in understanding and even evaluating translation studies.

Therefore, it is very hard to avoid the aspect of cultural differences when one wants to review the meaning of the varying languages. According to Munday (2009,

p. 179), the translation does not involve all the cultures in the world, but is a tough negotiation between two cultural groups in the whole world. Only two cultures: the source and the target are involved in the negotiation. However, each culture has its followers and supporters that make the competition stiff and moderate in some ways.

However, much awareness was created in the understanding of the struggle between the two major cultures; the target and the source culture. As a result, Venuti (2004) came up with two strategies that he used to build up an idea of the translation concept: foreignization and domestication. These two approaches were introduced to reveal the distinction and show how translators allocate a translated word in the environment of a target culture. According to Venuti (2009, p. 179), domestication was based on originality, fluency, and naturalness. They are the top priorities that relate to the written language in the target culture. Venuti's primary aim is to limit the linguistic choices that may come up in the translation process. Also, he wanted to reduce the cultural choices, thus putting more emphasis on originality. Since then, Venuti has continued to enlighten people with the knowledge of fluency and originality. He says that they are the main mode of translation. However, most places have adopted to the same point and especially in the Anglo-American culture where they are still clinging to domestication and originality of language. Venuti has also written various reviews and still insists on the aspect of fluency. For instance, he discourages the mixing of standards like that of American and British.

Unlike the domesticating translation, Venuti (2010, p. 75) refers to foreignization as a way of preserving the meaning of the target language by disrupting the expected linguistic content. However, the author sees both strategies as a choice that a translator can make depending on his/her goals. Also, he talks of discontinuities that alter the target language by using the marginal as well as the minority designs in the target language of the translator. Venuti (1998, p. 12) talks of a language having power in any culture or even a linguistic group. It is a power that binds people who have common norms, beliefs, and virtues.

Also, a good translation must involve a disruption of codes, foreignization. As a result, it leaves the choice of picking different strategies as a desirable action. Therefore, Schleiermacher (2007, p. 44) argues about excellent translation by relating both foreignization and domestication with the ethics of translating a language. However, foreignization has a lot to do with both target and source cultures and the reader. However, Fawcett (1998, p. 6) argues about the same point of translation

relating the source translation with a violent act. He says that for one to translate a language there must be distortion or even the elimination of some words from the original language for the purpose of making it a new one. As a result, there is a large gap between the source and the target language due to the various changes that take place at each level. To some extent, there is a need to follow some obligations when altering an original language. The same reasons force Venuti (1998, p. 18) to raise questions relating to ethical measures and the value attached to the source language. Though there is a need to conduct translations of language, it is also important to honor various obligations for the purpose of preserving the otherness of a translated text in the translation process. The obligations fall upon the translator, who is required to maintain the identity in both the target language and the culture during the entire process of translation.

However, other authors took the initiative of giving counter-opinions to the Venuti analysis. For instance, Shuttleworth and Cowie (1997, p. 1) address foreignization as one of the translation strategies where language translators take the initiative of disconnecting the expected convention of the target language for the purpose of retaining the foreignness of the actual language. Therefore, Venuti (1995, p. 6) puts more effort on this statement by saying that Anglo-American culture forms translation once it reveals the originality of the text according to the reader. He wants the reader to first get the impression of the originality. However, most of the translation studies professions put more effort in analyzing the target language corpora. Gavioli and Zanettin (1997) have taken the initiative of giving clear insight into the translation process in relation to the target language. The authors say that target language (TL) corpora have great importance to the translators as they help them to understand each word that is incorporated in the target language. Also Zanettin, Bernardini and Stewart (2003, p. 3) emphasize the target language by saying that TL corpora have the potential of providing target language meaning in normal units. Also, they have the potential to give translators a chance to have an option of choosing to be natural.

### **2.3. Discourse Analysis**

In translation studies, critical discourse analysis plays a major role considering the understanding of literature and mainly novels. Due to its impacts, there is a need to translate various novel texts. In the process of translation, it was realized that most people had started ignoring the ethics of translation. It was noted that most of the

translated texts differed most with the source text. Each would carry out any form of translation that favors his/her interests. Rather than using translation studies for boosting the society and promoting understanding, it was used to meet individual's needs and wants.

However, research relating to text linguistics was carried out to show how translation has continued to be used for enriching some people. The research was targeted in order to reveal the irrelevant translation texts, unethical measures, professionalism, and meaningful control of the translation. Much attention was directed to analyze all the translated text, the translation activities that most people cling to, and even the impact translation processes are causing to the society.

Also, various scholars have tried to convey the meanings in the discourse analysis context as well as helping people understand the experiences in each translation activity. For instance, Valdeon (2007, p. 66) argues that translation of novelist texts imposes some form of agendas that reveal the negative mediation of their subject. Therefore, it is essential to examine each level of words and the meaning each text has to convey. It will help in the classification of words according to their relevancy and hence help analyze each step in the process of translation.

Jucker (1994, p. 329) argues about the politeness of language that is used in translation. As far as people are concerned in the translation process, it is necessary to honor each and every word that is incorporated in the target language. He argues that most themes that are used in the translation language differ from the main intention of the author. In some ways, it demutualizes the actions of the author to the extent of killing his/her motivation. Therefore, it is necessary to honor the translation ethics and work towards motivating the actions of each person.

However, every step of translation depends on the people's culture. Schaffner (2004, p. 24) urges the closeness in both the translation studies and the discourse analysis of the translated text. As far as translation is concerned, cultural differences must be located in the correct perspective to help come up with a genuine framework between the source and the target text. Schaffner (2004, p. 41) continues generating much attention in understanding the translation of all novelist texts. She feels the importance of setting up different approaches to help systemize the translation and also minimize the controversies that reflect from the translation. First, she puts more emphasis on translation practice before formulating any form of analysis. It is a criterion of allowing for originality and essence of fluency in the translation process.

Second, she says that all the translated texts under thorough inspection and for the sake of clarity need to be published using the actual language. Also, she argues that any form of mistranslation in the novelist text needs to be analyzed early for the purpose of exposing the ideological structure of a culture or even a language. Lastly, Schaffner (2004, p. 21) urges for the analysis of the entire process of translation together with the end product: translated language.

#### **2.4. Ideology Analysis**

After experiencing both the linguistic and cultural turn, there was the importance of adapting to the ideological turn in the translation studies. Unlike the cultural turn that was analyzed in the critical discourse, ideology was meant to introduce new and renewed ideas into the translation process. Moreover, the main target of the ideological study is that of enlarging the overall idea in the translation context and coming up with genuine measures that will prove the competence of the source language while retaining the original culture. However, in the whole context of translation, the translator forms the base of the study. For instance, he/she connects language with the culture as well as the ideologies. It is also his/her responsibility to ensure the reader is aware of the discourse about the features of the study. As a result, the whole encounter forces the reader of the text to make a firm conclusion rather than getting an explanation from the translator.

According to Baker (2010, p. 10), the cultural interaction was becoming more and more common during the era of translation. For instance, Islamic culture was based specifically on faith and ideology. Also, it was challenging to alter the meaning of any word in their literary books. As a result, writers ventured into originality that forced most of the translators in the Islamic society to first study cultures. Other communities took the initiative of following the Islamic trends and as a result, the whole community was filled with the fluency of literature and originality of the target language.

Lecerle (1990, p. 11) gives the idea of understanding, the main perspective in ideology, by analyzing a text and how it connects to translation. A translator cannot understand what text is, without knowing what it entails from the social perspective. Moreover, it is very hard to know what a text and the message have to convey without the idea of the creator. It is the same reason why more emphasis is directed to the cultural context of a language. It has the meaning of each and every word that exists within its territory and hence makes it easier to understand the translation process and

the target language as well. However, the interaction of people in the social and cultural context brings about differences regarding status. As a result, power comes into play; thus, causing a separation between people in the society.

Superiority is also seen in the choosing of a language to translate, some languages form the base of every translation that takes place in the world, Chan (2007, p. 77). For instance, English is a language that is widely known and used due to its superiority. On the contrary, various arguments that follow the need of clarity have forced many scholars to agitate for the addition of translation languages. The same encounter is addressed in the ideology perspective as it has generated a more complex structure in the translation process. After people have familiarized themselves with the power in their social system, it becomes less venerable to an extent of losing meaning. People relate it to the natural phenomenon and start ignoring its presence.

After power has been identified, analyzed and discussed in the social context, then ideology comes into space. For instance, while examining the political texts and the ways of accessing them in the translation process, it is clearly shown that translation surrounds mainly communication and power. The strength attached to a language gives an explanation of how it should be translated, the target language, and the reader's point of view.

However, it is also important to note that ideology dates back to the translation era. It is as old as the process of translating source languages. According to Bassnett (1996, p. 56), there is the need to check for the role of translators by reviewing their actions in the translation process. Also, it can be done by checking the transfer of different languages. Bassnett (1996) also points out that each translator has specific roles that he/she plays while addressing the whole matter of languages. He can decide to forgo some words, add some words or even eliminate specific words in the linguistic context. Therefore, a translator can be said to have authorities that he/she has to follow. They also guide the process of transmission as well as limiting him/her to certain approaches. Alvarez and Vidal (1996, p. 25) discourage the notion that surrounds people's mind. They say that translation is not just transferring words from a given text to the other; it is a complicated procedure that involves moderate skills and knowledge. Therefore, ignoring ideology in the translation process is impossible. It gives translators a mind to work out things as well as the way in which the translator can manipulate each word in the source text for the purpose of getting

quality meaning in the target language. Therefore, Fawcett (1998, p. 23) supports the aspect of ideology by saying that almost all institutions and people over the centuries utilized their different beliefs to enhance the process of translating languages. Venuti (1998, p. 88) also supports the ideology perspective and discourages every translator who ignores it.

## Chapter Three: Naguib Mahfouz

This chapter focuses on the life and work of Naguib Mahfouz. It sheds light on Naguib's most popular fiction, in particular the main three novels this study centers on. It also reviews several of Mahfouz's fictional novels focusing on his views toward religion and women.

### 3.1. Naguib Mahfouz Biography

Mahfouz is the author of more than 40 novels and collections that realistically and objectively depict the social and political life of Egyptian society. He was born on December 10, 1911, in Cairo. In 1934 he graduated from the Faculty of Arts at Cairo University. In 1938, he published his first collection of short stories entitled *A Breath of Madness*, which contrasts the wealth and poverty in bourgeois society (Mehrez, 1994, p. 119).

After World War II, he was one of the leaders who touched upon social issues in Egypt. The peculiarities of Egyptian social classes during the period from the Great Arab revolt in 1919 to the nation's sovereignty are reflected in his early novels including *Middak Street* and *The Start and the End*. From 1947 to 1956, Mahfouz was engaged in working on a trilogy of novels, whose titles were suggested by the names of the old blocks of Cairo, namely: *Beyn al Kaysreyn*, *al Sukkariyah*, and *Qasr al Shouk*.

In 1988, after being awarded the Nobel Prize for Literature for realism and richness of colors of the Arab story that has significance for the whole of mankind there began a discussion on what guided the choice of the Nobel Committee. Mahfouz called on the commitment of epic forms in the spirit of conservative idealism, and political motives related to the settlement of the Arab-Israeli conflict (Mehrez, 1994, p. 36). During the period of an exacerbating political situation and the frequent attacks by Islamic extremists, most of the works of the Egyptian author were banned because of heated sentiments.

In Egypt, Naguib Mahfouz remains a respected public figure; his views on politics and public life were characterized by a lack of radicalism and extreme points. The biography of Naguib Mahfouz reveals the complex and ever-changing political environment that was established for Arabic literature (Mehrez, 1994, p. 141).

### 3.2. Naguib Mahfouz Popular Fiction

The literary activity of the most renowned Arab writer, Nobel Prize laureate, Naguib Mahfouz, continued for more than six decades and found artistic expression in all the stages through which modern Arabic prose has evolved.

The most ambitious and coherent attempt to trace the connection between the evolution of attitude of Naguib Mahfouz and the means of artistic expression employed by other writers was taken by Abd al-Muhsin Taha Badr in the monograph *Naguib Mahfouz* (Badr, 1980, p. 57). The vision of the world and artistic means explores the historical novels and in particular the 'Cairo' cycles. Badr (1980) provides an in-depth analysis of the historical novels of Mahfouz, his poetics, lexis and phraseology, and investigates ways of the gradual mastery of the writer's realistic images in the novels, 'Cairo' cycle preceding *the Trilogy*. The monograph is based on an analysis of the copious excerpts of young Mahfouz's articles on philosophical subjects, which were published in periodicals in the 1930-40s, and which were never reprinted (Badr, 1980).

The differences in the position of authors and their interpretations of the semantic content of the images depicted in the novels of Mahfouz, undoubtedly explain the depth of meaning in the art world of the Egyptian writer, but equally represent the acute ideological struggle that accompanied the emergence of modern Arabic literary criticism, which has not abated to this day (Afridi, 2008, p. 5). Therefore, some authors have put emphasis on the relevance of the content of the novels, while others emphasize their timeless, metaphysical sense. An author is responsible for works of great art, pride, and national literature. But there is a bitter struggle that extends beyond the actual literature, often having political undercurrents. This was confirmed in view of the 1994 attack on the elderly writer.

In *Palace of Desire* (1957), the interaction between public and private makes an examination of the social and political changes as they are registered by individual characters as a useful way of narrating Egypt's transition into independence. Indeed, the larger social, political, and cultural conflicts Egypt faces between past and present are manifested in *Palace of Desire* (1957) through the character of Kamal, in particular, and other characters. In the research by Elshall (2006), it is indicated that the social and cultural shifts that take place in *The Cairo Trilogy* through the psychology of individual characters are very obvious. The researcher emphasizes that Kamal is in the center of the Egyptian dilemma between tradition on the one hand and

modernization and innovation on the other. For Kamal, the traditions of his father survived his relevance to modern society.

Kamal rejects the traditional homage to his mother, along with his father, on the concepts of a meaningful life. In the *Palace of Desire* (1957), the reader watches as Kamal shirks one traditional custom after another, including marriage, family, even religion. During one of the many dinners he spent with his mother, drinking coffee, Kamal answers questions about his studies, stating that the past as well as Egypt's innocence are gone (Elshall, 2006, p. 64).

Mahfouz employs the allegorical novel style in *Children of Gabalawi* (1959) to establish a legitimate relationship between the two levels of belief (El-Gabalawy, 1989, p. 94). Mahfouz signposts several clues, including phonetic and thematic resemblances, to indicate that the main outlines of the story are drawn from certain events in the religious history of world religions. It could be inferred that most Egyptian writers fear to tread into religious territory, even in the contemporary age of relative liberalism. Through a system of symbols, he conveys his own interpretations of Judaism, Christianity, and Islam, free from the distortions of dogmatic theologians who have twisted the fundamental tenets of religion. Stripping the prophets of their holiness, the novelist reduces them to the primary traits essential to their importance as prototypes (El-Gabalawy, 1989).

*Al Harafish* is a novel that traces the changing fortunes of generations of impoverished Egyptians. The term "harafish" is a medieval Arabic word that refers to subversive elements among the poor. Mahfouz describes how the lives of poor inhabitants in an Old Cairo alley community are affected by the shifting beliefs and morality of their clan leaders. It is a drama that includes love affairs, marriages, divorces, betrayals, murders, abandonment, ascensions to power, and falls from grace. We meet such memorable characters as Sulayman al-Nagi, who flees execution for a murder he did not commit and who, in exile, marries an independent woman, Mahasin, only to run from the law again; Zahira, a bewitching servant girl who divorces one man so that she can marry her stepson, and then divorces again to marry Aziz; and the last, Ashur al-Nagi, who lives honorably despite his brother Fayiz's corrupt business dealings and suicide (Elshall, 2006, p. 98). The intelligent features of Naguib Mahfouz's novels are related to sustainable, traditional elements of his worldview, artistic thinking, and new elements all contributing to the creation of fundamentally different in contrast with the preceding, such as the novel. In addition,

his novels convey particularly multifarious meanings, which have led critics and researchers to reach different and conflicting interpretations of these works. Specifics of the 'philosophical' novel in the works of Naguib Mahfouz cannot be understood without taking into account all his previous creative experience, including the earliest works. The search for answers to the important questions, to put in front of the Egyptian society in the process of intensive development is clearly manifested in his creative novel cycles, which are associated with certain stages of Egypt's modern history.

### **3.3. Religion in Mahfouz Novels**

Islam is the highest entity that we experience in the depths of our souls after intense and sublime efforts of thought and feeling happy with it. At the same time, for the material problems of human society, Mahfouz does not consider a radical solution, because it does not carry with it the spiritual salvation.

The philosophical and religious beliefs (Naijar, 1998, p. 55) that developed Naguib Mahfouz in his university years certainly influenced the foundational principles of his literary creation. Rejecting the prospect of becoming a teacher of philosophy in favor of literary work, he carries his attitude to literature and philosophy as a means of cognition and moral education, contrasting this attitude to that which prevailed in those years, i.e., the idea of fiction as a lesson that did not command respect.

Other sustainable features associated with the fact that the heroes in Mahfouz's novels are in constant search of ways, some of them - to material prosperity, to a high position in society, to the attainment of personal freedom, and the others - to the liberation of the motherland, to the establishment of social justice, and still others - to comprehend the highest the truth of the spiritual ideal of harmony of heart and mind, religion and science. In moving from novel to novel, types of heroes, Islamists, ideologists, and socialists, display the evolution of the main lords and public sentiments and views. Heroes of the ideology, media ideal contrasted characters, above all appreciate the material side of life, concerned only their own prosperity and ready for him to cross the moral law (Naijar, 1998, p. 75). For more illustration, consider the following example, which will also be highlighted in the coming section:

٦ . فهتفت بحدة:

نه، قل كلاما آخر أو فعلى الأمن السلام!

فقال بحدة وهو يقطب في نرفة:

ألف سلام!

أرحل، أرض الله واسعة و الرزق على الله..(قصر الشوق:485)

6. She cried out sharply, “Stop!

If that’s all you have to say, then a most cordial goodbye.”

Frowning nervously, he snapped back, “A thousand goodbyes!

I’m leaving. **God’s earth is vast**, and God will provide me a living.” (Palace of Desire, p. 378)

### 3.4. Women’s Issues in Mahfouz Novels

Women in the Arab world are always in a special position, which balances between luxury and servility. Mahfouz, in his early career, could be considered a feminist because of his study of shifting gender relations in Egyptian society during this period, and his sharp critique of masculinity in this change, especially as it covers gender relations to be based on an asymmetric force. Central to his analysis of the figure of the prostitute, Mahfouz is most interested in creative female characters, who act as a mirror in which the true nature of masculinity is revealed. Hence, Mahfouz endows images of prostitutes with a certain freedom of what they have in common, not so much in the commercialization of the body for survival, but a desire for independence. Once we step through the fog of confusion, we find that Mahfouz’s basic understanding of women corresponds to the traditional canons of patriarchal femininity, while hiding themselves in the “modern” concept of femininity (Barbhuiya, 2014, p. 2).

The conflicts within Mahfouz’s female characters illustrate the tensions amongst traditional families, politics, and patriarchy. Muslim women were confronted with modern changes within Islam that transformed their personal desires and encouraged a rebellious nature. These external influences included a colonial presence, generational differences, and shifting female power within the patriarchal culture. Mahfouz demonstrates how the female characters were part of a changing tradition and had different ideals, dreams, and opportunities.

According to Mondal (1999, p. 11), Mahfouz correctly identifies what can be called ‘discourse respectability’ as the core of gender management systems, and grades what we call patriarchy. The narrator contextualizes its function: "At a party

like this, women have been able to entertain drunken jokes performers and respond to their humor, although decency was sometimes exceeded. They seemed to enjoy the break from their normal stiffness" (Mondal, 1999, p. 13). It is a consequence of their sexualization / desexualization. As Evelyn Akkad notes (cited in Mondal, 1999) "although prostitution is illegal under the Islamic religion, it persists because it serves this function."

Women in Mahfouz's writings are described as powerful, not necessarily through an exteriority of power in the arena of politics or society, but in the deeper community that reflects and still defines values, morality, and Islam (Elshall, 2006, p. 91). The roles that the female characters play in Mahfouz's novels define not only patriarchy, but provide another way to view exteriority/interiority and certain traditional Egyptian practices, which may be historical rather than religious prescriptions (Elshall, 2006, p. 95). The idea that women are literally embedded in Islamic communities does not necessarily imply that they are inactive and dependent. However, Miriam Cooke (1990) has argued that Mahfouz's female characters, who trespassed into the public domain, are condemned to remain there. They become identified with the prostitute who is no longer the symbol of salvation. In this statement, one can definitely see the demarcation of boundaries for women, but a deeper reading of Mahfouz's female characters also reveals how the strength of women within Egyptian society is defined by both social and religious contexts.

Although Mahfouz introduces a relatively modern female character like Sawsan Hamad in *Alharafish*, he shows that despite her career, she is still expected to perform the traditional duties of a wife and be submissive to her husband's family. Politically, women had made enormous progress; whereas, political and economic change can be made rapidly, social and cultural progress tends to take a longer period because it is linked to deep emotive and psychic processes of human beings (Elshall, 2006).

In *Children of Gabalawi* (1959), Hamida, one of the inhabitants of Midaq Alley, is a young woman in her early twenties who lives with her foster mother, Umm Hamida (Elshall, 2006, p. 53). Umm Hamida is a marriage-broker and a bath-assistant who is involved in the lives of all the inhabitants of the Alley in one way or another. From a social point of view, Hamida has been seen as being averse to children. She is an orphan and Umm Hamida does not seem to have any family either. As a result, she has no contact with children and has absolutely no experience in how to approach

them (Elshall, 2006). The community regards her as a non-feminist compared to other women in the Alley, and their opinion is meant to be a reflection of Egyptian attitudes of the time.

In *Palace of Desire* (1957), this discourse of "respectable" women's desire for respectability channels from the performance of their sexuality towards the desire for home. It is perfectly illustrated in the trajectory of the character Zanuba. She balances much to her strategies to gain a greater degree of economic and personal freedom, becoming a 'concubine' al-Sayda, not just a prostitute as presented as evidence of the transition of relations between the sexes, placing it in the context of the wider dissemination of the power of the male patriarchy (Mondal, 1999, p.10).

This chapter reveals the difficulty in trying to present a comprehensive image about Naguib Mahfouz's fiction. His writing skills have proved, from his early attempts, to be advanced and mature. The selection of the three novels for this study does not necessarily mean that his other novels are less important. On the contrary, the choice was very difficult to make, as most of his novels are excellent representations, of time and place.

## Chapter Four: Data Analysis

This chapter presents the data analysis of the study. It highlights issues related to references to religion in Naguib Mahfouz and women in Naguib Mahfouz. It also focuses on the main element of discussion in the whole study: foreignization and domestication.

### 4.1. Reference to Religion in Naguib Mahfouz

In 1964 Eugene Nida suggested that “translation problems are essentially problems of equivalence” (p. 91). Indeed, languages are fundamentally the reflection of features of culture in its very wide definition, and words, continued Nida, “cannot be understood correctly apart from the local cultural phenomena for which they are symbols” (p. 97). This section explores the translation of references to “religion” and “women” in Naguib Mahfouz’s novels قصر الشوق *Palace of Desire* (1957), أولاد حارتنا *Children of Gabalawi* (1959), and الحرافيش *Alharafish* (1994) as perceived by western translators.

The core question that most of the debates and studies have addressed is what should be included in the definition of “religion.” In this study, religion refers to the linguistic functional elements that the writers, Mahfouz and translators, opted for in the novels to reflect the fundamental religious features. This can take the form of a direct reference such as رحمه الله (Lit. May God be compassionate to him), or higher levels of linguistic religious idiomatic references such as وحد الله (Lit. Say Allah is the one), or even an advanced and specifically religious content of the Holy Quran or the traditions of the Prophet Muhammad (PBUH), such as ما جعل الله لامرئ من قلبين في جوفه (Lit. “God didn’t place two hearts in a man’s breast” (Qurán 33:4), or زملوني...دثروني (Lit. Wrap me up! Or cover me with cloak!).

The addressed examples have been literally translated into English (roughly foreignized). While attention will also be paid to communicatively or freely translated (roughly domesticated) elements, this area of translation will be of secondary importance in this study. Furthermore, the use of “roughly” here is intended; the dichotomy of communicative (free) versus literally should not be taken as equal to correct or accurate versus incorrect or inaccurate translation. In many cases, as we shall see, religion-referring expressions or associations are literally translated; however, they are communicative and functional to the target audience. And, as we

will argue shortly, 'foreignization' can be and is used here as an ideological weapon: to exaggerate a particular effect.

As discussed in previous chapters, the difference in linguistic and cultural aspects leads to the existence of translation strategies such as foreignization and domestication. From the 1950s to around the 1970s, the dominant translation approach was the linguistic. With the appearance of social, political and cultural studies, other and new philosophies have found their ways in to the translation world. This is a natural translation in response to the differences in social, political and cultural developments worldwide. This is, also, why the dichotomy of foreignization and domestication is considered a cultural and political one rather than linguistic. Influenced by the linguistic approach, Hayajneh (2011) emphasizes that "Language-ambidexterity is therefore a key-determining factor underlying the ardent interest and zealotry towards perfection and the creation of unique work in translation" (p. 44). Nida (2001), on the other hand, states that "For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function" (p. 82). As defined by Venuti, foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language"(cited in Munday, 2001, p. 147). The target text in this case will give the target text readers a taste of the source language's culture, and the target text readers will have the chance to capture the culture of the source language. However, the target text may appear unnatural and complex as some terms may sound unfamiliar to the target text readers.

Domestication, on the other hand, according to Venuti (1995), refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (p. 20). The main concern is to produce acceptable target language, and natural target style as well as complex-free target text.

*Palace of Desire* (1957), *Children of Gabalawi* (1959), and *Alharafish* (1994) are all rich in expressions with reference to religion and women. These references are natural and easy to comprehend by native Arabic speakers. However, when taking translation into account, difficulties may appear in the English text. Has the same effect been conveyed? Has the same taste of the source text been reflected?

To illustrate, we will examine a number of examples together with their English translations. These examples will be classified into four categories: Quran

verses and Prophet Muhammad's hadith, supplications, idiomatic religious expressions, and miscellaneous. The discussion in this section focuses on the first hypothesis mentioned in chapter one, i.e., that there is a positive correlation between the use of religious associations in the source texts and the foreignization as translation techniques in the target texts.

#### 4.1.1. Holy Quran Verses and Prophet Muhammad's Hadith.

The three novels introduce more than a hundred examples with reference to religion. More than 20 examples reflect the novelist's influence with the Holy Quran and the Hadith. Such examples include phrases and expressions such as:

Table 1: Examples from Holy Quran and Hadith

- الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم	- لم يجعل الله لأمريء من قلبين في جوفه
- من شر حاسد إذا حسد!	- طلع البدر علينا..
- وشهد شاهد من أهله	- مولين وجوههم شطر
- ما تقدم وما تأخر من ذنبك!	- لكن الله غفور رحيم
- لا حول ولا قوة إلا بالله!	- زملوني... دثروني
- مبسملا محوقلا	

#### C. **الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم** (Lit. “**God does not change people until they change themselves**”).

Let us examine the following example:

١. ...، ليس صغيرا من بلغ الثامنة والعشرين، و ليس المشكل أن يبحث له عن زوجة أخرى، ولكن الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم. (قصر الشوق: ١٣)

1. ... He was no longer a child, since he was twenty-eight. It would not be difficult to find him another wife, but “ **God does not change people until they change themselves**” (Quran, 13:11) (Palace of Desire, pp. 6-7)

Looking at the above selected example, we can notice that the translators opt for the literal and direct translation of the expressions in bold. In (1), for example, the expression **الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم** is taken from the Holy Quran, Sura Alrad (11). Muslims believe that Allah is the all-knower of all unseen. They all believe that He has control over all life matters, and that His knowledge encompasses all apparent and hidden meaning. However, Allah has shown man the two paths, the good and the evil. He has given man all the tools to help him make the right decisions, such as the decision to get married in the above example. The translators have an easy and straightforward option, i.e. choosing one of the many English translations of the

Holy Quran. However, unlike the above translation, none of the Holy Quran translations used the word ‘God’ instead of the word ‘Allah’. The table below introduces five of the most famous English translations of **الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم**.

Table 2: Famous English Translators of **الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم**

<b>Translator</b>	<b>English Translation</b>
Malik	The fact is that Allah never changes the condition of a people until they intend to change it themselves.
Pickthall	Allah changeth not the condition of a folk until they (first) change that which is in their hearts;
Yusuf Ali	Verily! Never will Allah change the condition of a people until they change it themselves (with their own souls).
Muhsin Khan	Verily! Allah will not change the good condition of a people as long as they do not change their state of goodness themselves (by committing sins and by being ungrateful and disobedient to Allah).
Dr. Ghali	Surely, Allah does not change what is in a people until they change what is in themselves;

All translators of this verse, as we can see, give the same translation voice. Very insignificant differences can be noticed, though. The closest translation to the one used in the novel is Dr. Ghali’s translation. Two main reasons may stand behind the choice made by the novel’s translators:

- Consistency in using the word ‘God’ throughout the novel. The word ‘Allah’ has not been used at all.
- The tendency to maintain both the source and target text cultural taste and flavor.

The translators, however, may have opted for another functional translation. The English proverb ‘God helps those who help themselves’ sounds like a very close functional translation. It actually conveys the same function that the Arabic expression conveys, and it sounds more natural and domesticated English translation which does not strictly adhere to the rules of the source text as the selected translation.

C. لا حول ولا قوة إلا بالله (Lit. There is no might nor power except in God).

٢. رضوان: ماما عند جدي هناك، وبابا عند جدي هنا..

عثمان: لم لا يوجدان في بيت واحد مثل بابا وماما..؟

رضوان: القسمة والنصيب، هذا ما تقوله جدتي الأخرى!

أم حنفي: قررتموه حتى أقر، لا حول ولا قوة إلا بالله! ارحموه والعبوا.. (قصر الشوق: ٣٣)

2. Ridwan: "Mama's with my grandfather there and Papa's with my grandfather here."

Uthman: "Why aren't they in one house like my papa and mama?"

Ridwan: "Fate and destiny. That's what my other grandmother says."

Umm Hanafi: "You've pestered him until he's confessed. **There's no power or might save God's.** Have mercy on him and go play." (Palace of Desire, pp. 25-26)

٣. ...، وقد نظرت حرم المرحوم شوكت في وجه ابنها وهتفت: "أمان يا رب.. كان يجب أن تأخذني قبله!" فانزعجت انزعاجا شديدا، ولكنها لم تحفل بها، وقالت بصوت مبوح: "هذه صورة آل شوكت إذا حضرهم الموت، رأيت أباه وعمه وجده من قبل!" لم يبق من خليل إلا خيال، وكذا الطفلان، لا حول ولا قوة إلا بالله.. (قصر الشوق: ٥٣٩)

3. ...When Widow Shawkat looked at her son's face she cried out, Protect us, Lord. You should have taken me first.' Your mother was very alarmed, but the lady paid no attention to her and said in a hoarse voice, 'This is how members of the Shawkat family look like when they die. I saw his father and his uncle die, and his grandfather before them.' There's nothing left of Khalil but a shadow, and the children are the same way. **There's no power or might save with God.**" (Palace of Desire, p. 420)

In examples (2) and (3), the speakers are using the expression لا حول ولا قوة إلا بالله (Lit. there is neither might nor power except in Allah). This expression has been extensively studied over history. It has also been given many interpretations: propositional and contextual (conventional). Prophet Muhammad (PBUH) marked this expression in many of his hadiths. The literal meaning of this expression is that no change or movement (as the meaning of the word حول) from one situation to another is possible, and there is no power given for man only by the mere resolve and will of Allah the Almighty. We don't possess or maintain any power, and we don't have and hold any power only the one Allah has given us. Thus, لا حول ولا قوة إلا بالله expresses losing hope in one's abilities in changing the current situation, and in solving a problem as one believes that the change comes from Allah. We all acknowledge that Allah the Almighty is the one who has the might and power to find remedies for all situations.

The religious virtues of باب من أبواب الجنة (a gate from the gates of Paradise); it is غرس من غراس الجنة (a plant or a seed from the seeds of Paradise); it is كنز من كنوز الجنة (a treasure from the treasure of Paradise); and it is one of the الباقيات الصالحات (the last good deeds) that Allah the Almighty mentioned in the Holy Quran verse (وَالْبَاقِيَاتُ الصَّالِحَاتُ خَيْرٌ عِنْدَ رَبِّكَ ثَوَابًا وَخَيْرٌ أَمَلًا) (but the good deeds which endure are better in thy Lord's sight for reward, and better in respect of hope) (Alkahf:46). The Prophet Muhammad (PBUH) explained the lasting good deed in his hadith:

وَعَنْ أَبِي سَعِيدٍ الْخُدْرِيِّ - رَضِيَ اللَّهُ عَنْهُ - قَالَ: قَالَ رَسُولُ اللَّهِ - صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ - { الْبَاقِيَاتُ الصَّالِحَاتُ: لَا إِلَهَ إِلَّا اللَّهُ، وَسُبْحَانَ اللَّهِ، وَاللَّهُ أَكْبَرُ، وَالْحَمْدُ لِلَّهِ، وَلَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ } أَخْرَجَهُ النَّسَائِيُّ، وَصَحَّحَهُ ابْنُ حِبَّانَ، وَالْحَاكِمُ .

Abu Sa'id al-Khudri (RAA) narrated that the Messenger of Allah (PBUH) said: "The lasting good deeds are: (the saying of) 'None has the right to be worshipped except Allah alone, how perfect Allah is and Allah is great and all praise is for Allah, **there is no might nor power except with Allah.**' Related by An-Nasa'i. Ibn Hibban and Al-Hakim graded it as Sahih.

One of the virtues of لا حول ولا قوة إلا بالله is being one of the treasures of the jannah (Paradise) as mentioned by the Prophet Muhammad's (PBUH) hadith:

وعن أبي موسى رضي الله عنه قال: قال لي رسول الله صلى الله عليه وسلم: "ألا أدلك على كنز من كنوز الجنة؟" فقلت: بلى يا رسول الله قال: "لا حول ولا قوة إلا بالله" ((متفق عليه)).

Abu Musa (May Allah be pleased with him) reported:

The Messenger of Allah (PBUH) said to me, "Shall I not guide you to a treasure from the treasures of Jannah?" I said: "Yes, O Messenger of Allah!" Thereupon he (PBUH) said, "(Recite) '**La hawlawa la quwwataillabillah**' (There is no change of a **condition nor power except by Allah.**)" [Al-Bukhari and Muslim/  
www.sunnah.com].

In (2) and (3) above, the translators fully recognize and are aware of the cultural associations of this deeply-rooted Islamic expression. Their translation, however, does not introduce any new and different voices. By foreignizing the translation, it actually facilitates the intercultural interaction between the source text and the readers of the target one. When the novelist also uses other forms of the same expression, as we will see in (4), the translators' choice is also very close to the one used in (2) and (3). Examine the following example:

٤ . هتف كمال بحدة:

والله لأبغضنهم ولو وحدي

وتبادلا نظرة أسي صامته، تناهى إليهما وقع قيقاب السيد و هو راجع إلى حجرته **مبسملا محوقلا**، فانزلق ياسين على الأرض وغادر الحجرة وهو يتشاءب (قصر الشوق: ٢١)

4. Kamal exclaimed sharply, “By God, I’ll detest them even if I’m the only one who does.”

They could hear the clatter of their father’s clogs as he returned to his room, **reciting, “In the name of God” and “There is no power or might save with God.”** Yassin slipped out of bed and left the room yawning. (Palace of Desire, p. 14)

As we can see in (4), the short form of لا حول ولا قوة إلا بالله is used here محوقلا together with الحوقلة and البسمة. مبسملا is a coinage of بسم الله الرحمن الرحيم. Nevertheless, the translators find it more convenient to decode the Arabic coinage and translate the original expression rather than looking for any similar and farfetched target language coinage. However, the translators opted for a different technique when they tackled the phrase تشهدت in the following example:

وتشهدت، ثم رفعت إلى السيد عينين دامعتين. (قصر الشوق: ٢٤١)

The old lady swallowed and **recited the Muslim credo**. Then, she raised tearful eyes to al-Sayyid Ahmad. (Palace of Desire, p. 233)

The whole statement of faith in Islam can be reduced to the main verb of أشهد (Lit. I witness). It is more acceptable if the translators clarify and simplify the “recite the Muslim credo” by mentioning the whole credo: “there is no god but God, and that Muhammad is the messenger of God.” This sounds more accurate and more consistent with the general trend of the translators’ translation technique adopted in the whole novel.

It is very important also to mention that لا حول ولا قوة إلا بالله in the course of Arabic discourse has acquired a new contextual meaning. It has sailed a little bit off its cultural and religious meanings to acquire new meanings such as disagreement, dissatisfaction, resentment, or even anger. To illustrate this newly acquired interpretation, let us consider the following simple dialogue where two persons are discussing the price of a certain service.

بعد طول نقاش وتفاوض للأسعار المقترحة، يسأل أحمد:

هل تقبل بسعر ٥٠ دولار؟

فيرد عليه بنظرة عدم رضى و غضب وهو يغادر:

لا حول ولا قوة إلا بالله!

Having discussed the proposed prices for a long time, asked Ahmed

Do you accept 50 USD?

While leaving, he gave him a look of dissatisfaction and anger, and said:

**No, I don't**

As we can see in this example, and in many other expressions in the following sections, expressions with reference to Allah and religion are used in language to express other language functions, such as requests, promises, leave taking, supplications, and dissatisfaction. In the above example, the translator opts for the communicative equivalence by simply choosing to answer the question literally. لا حول ولا قوة إلا بالله has acquired a new pragmatic import. One might say that the use of this expression here may be interpreted as approval and disapproval. However, the use of “giving him a look of dissatisfaction and anger” indicates that the answer is “No” rather than “Yes.”

**C. زملوني...دثروني (Lit. Wrap me up...Enfold me).**

Consider the following example:

٥ . سقيت المجد كله والسعادة كلها والامتنان كله في نهلة واحدة وددت بعدها لو تهتف مستنجدا: "زملوني...دثروني" (قصر الشوق: ٢٥)

5. In a single draft you imbibed unparalleled glory, bliss, and grace. Immediately afterwards you would have liked to echo the prophet's words when he would feel a revelation coming and cry out for help: **'Wrap me up! Cover me with cloak!'** (Palace of Desire, p. 18)

The expression زملوني...دثروني tells the story of the first divine revelation on the Prophet Muhammad (PBUH). When the prophet went back home shivering, asking his wife to wrap him up زملوني. Then Allah revealed the Holy verses يَا أَيُّهَا الْمَرْمَلُ. قُمْ اللَّيْلَ إِلَّا قَلِيلًا (O you who have wrapped up in your garments! Rise to pray in the night except a little) (Quran: 73:1-2), and... يَا أَيُّهَا الْمُدَّثِّرُ قُمْ فَأَنْذِرْ وَرَبِّكَ فَكْبِرْ (O you who covers himself [with a garment], arise and warn, and your Lord glorify) (Quran:74:1-3). The two words زملوني and دثروني have acquired religious connotations as they are now rarely used in the course of Arabic discourse. However, they are used here to

build that relationship and connection between Kamal's experience (the character) and the story of the revelation.

Having recognized the cultural distance between the source text and the target one, which does not reflect any religious associations, the translators decided to echo the cultural touch in the source text by adding the phrase "to echo the prophet's words when he would feel a revelation coming." This clear evidence strongly supports our thesis hypothesis that the translators are in favor of foreignization rather than domestication. One can feel that the translation does successfully convey the message in the source text. However, the prophet did not do this every time he received a revelation as the translator claims; consequently translator interference is not always correct.

In summary, this section seems to reveal that translators appear to largely and mainly depend on the theory of foreignization during the process of translating expressions with reference to religion taken from the Holy Quran and the hadiths of the Prophet Muhammad (PBUH). A complete list of all the examples in this category can be found in Appendices 1- 4.

#### **4.1.2. Idiomatic expressions with reference to religion.**

The novelist used many idiomatic expressions with reference to religion and in particular with reference to Allah. Bentetahila and Davies (1989) discuss the effects of cultural differences in terms of expressions maintaining references to Allah. Such expressions greatly depend on particular values employed by the native language users, as they argue:

For instance, one very noticeable difference between English and Arabic here is the frequency in Arabic of formulas containing religious references, where the functionally corresponding formulas in English contain no such reference; for instance, corresponding to English thank you in function we have the Arabic formula (literally blessing of God upon you) (Bentetahila & Davies, 1989, p. 100).

The writers indicate that the separation between language and culture may cause comprehension problems as far as language is concerned. They also explain that there are many areas where this kind of separation between language and culture cannot be maintained. Further, they insist on studying the cultural aspects of the language (beliefs, norms, traditions, religions, characteristics of community, etc.) and

learning the appropriate expressions for each particular cultural occasion in order to avoid faults and embarrassment. In addition, they point out that a serious problem lies in the inability of scholars to distinguish the differences between native speakers' cultural attitudes toward a certain situation and if it differs, toward the same situation. If someone tries to use the target language in accordance with his cultural standards, he will unintentionally create unintended functions. "If they attempt to use the target language according to the norms of their own culture, they may create quite unintended impressions, being perceived as impolite, unfriendly, eccentric or simply ridiculous" (Bentetahila & Davies, 1989, p. 105). Therefore, we have to equip ourselves with the necessary information about the culture of the language we are studying.

This section will discuss a number of idiomatic expressions used in the novels, and other possible translations will be highlighted based on the different contextual interpretations. Such expressions may include: أرض الله واسعة (Lit. Earth of Allah is spacious), اللهم طولك يا روح (Lit. May Allah give us length in spirit), قطع الله لسانه (Lit. May Allah cut his tongue off), الله يقطعني (Lit. May Allah cut me), يا فتاح يا عليم.. (Lit. Oh! In the name of the Opener and the Knower of All), وفق رأسين بالحلال! (Lit. Bring two heads together in religious bond) and من أين جئت بهذه الحنبيلة (Lit. Where have you got this Hanbalism?).

#### A. أرض الله واسعة (Lit. The land of Allah is spacious).

This expression and many others in the course of Arabic context, as Bentahila and Davis (1989) put it, are "culturally prescribed clichés" (p. 103). Consider the following example:

٦. فهتفت بحدة:

نه، قل كلاما آخر أو فعلى الأمن السلام!

فقال بحدة وهو يقطب في نرفزة:

ألف سلام!

أرحل، أرض الله واسعة و الرزق على الله.. (قصر الشوق:485)

6. She cried out sharply, "Stop!

If that's all you have to say, then a most cordial goodbye."

Frowning nervously, he snapped back, "A thousand goodbyes!

I'm leaving. **God's earth is vast**, and God will provide me a living." (Palace of Desire, p. 378)

Arabic native speakers know very well that the interpretation of the expression أرض الله واسعة goes beyond its literal meaning. The translators focused on conveying the cultural association of the expression by using “God’s earth is vast.” They have, however, other options such as “I’m leaving, as the world is a big place.” It is very important that translators be vigilant of such available options. Maintaining cultural associations should not be at the expense of text clarity and acceptability. The intercultural use of such expressions, contend Gregory and Wehba (1989), “can produce misunderstandings in the interaction of persons who do not share the same language tradition, i.e., non-native speakers of Arabic speaking with native speakers (p. 97). This applies to many similar expressions which can be translated, based on the conditions suggested by Bentahila and Davis (1989), into the following:

Table 3: Bentahila and Davis (1989) Suggestions

He was the happiest man alive.	- كان أسعد خلق الله
I've heard some funny things in my time.	- والله في خلقه شؤون
Like the rest of human race.	- مثل بقية خلق الله
We'll just have to wait and see.	- فلننتظر وعلى الله المستعان

#### B. اللهم طولك يا روح (Lit. May Allah give us length in spirit).

Consider the following example:

٧. حول السيد وجهه عنه، ولسان حاله يقول: "اللهم طولك يا روح"، بيد أنه لم يكن غاضبا حقا،... (قصر الشوق: ٦٧)

7a. Al-Sayyid Ahmad turned his face away, clearly implying: “**O God, have mercy.**”

But he was not actually angry. (Palace of Desire, p. 52)

The previous section has shown the importance of context in understanding what a writer really wants to convey. However, the expression in question here requires both the contextual competence together with linguistic competence in order to capture the exact intended interpretation. For example, some people find it hard to maintain patience with other's behaviors while some find it easy to be patient. However, they sometimes use this expression to verbally express their patience which is sometimes at its limits. The back translation of “O God, have mercy” could be اللهم اللهم ارحمنا برحمتك and اللهم طولك يا روح. Both options (اللهم ارحمنا برحمتك and اللهم طولك يا روح) in this particular

context do suggest the same language function i.e., asking Allah for so much patience.

Other suggestions may include:

7b. Al-Sayyid Ahmad turned his face away, clearly implying: **“I don’t have the patience of a saint.”** But he was not actually angry.

or

7c. Al-Sayyid Ahmad turned his face away, clearly implying: **“Are you trying my patience?”** But he was not actually angry.

or

7d. Al-Sayyid Ahmad turned his face away, clearly implying: **“I am almost losing my patience with you.”** But he was not actually angry.

or

7e. Al-Sayyid Ahmad turned his face away, clearly implying: **“beware the fury of a patient man.”** But he was not actually angry.

As we can see in (7b), (7c), (7d), and (7e) four different idiomatic expressions are used. They have minor semantic differences. Yet, all four encourage patience. The four, therefore, represent functional equivalence for "اللهم طولك يا روح". However, the translator’s choice in (7a) is foreignized at the expense of clarity and acceptability of the target readers. The same translators have actually decided to go for a completely different option when they translated the same expression in *Children of Gabalawi* (1959).

7f. فقال عجاج بنبرة كأنها أمر بالاستعداد:

اللهم طولك يا روح. (أولاد حارتنا: ٣٤٦)

7f. **“Don’t get me started!”** (*Children of Gabalawi*, p. 390)

اللهم طولك يا روح also carries one more interpretation, i.e., losing patience. Imagine the following very simple context. If you want to heat water until it boils, and you watch it while you wait, then it seems to take a very long time. In the same way, anything that we wait for with eager anticipation seems to take a very long time: like waiting for someone to arrive, waiting for the phone to ring, or waiting for a letter to come. In all these contexts and many other similar ones, the person can utter اللهم طولك! It can be translated functionally into English as “a watched pot never boils.”

**C. قطع الله لسانه (Lit. May Allah cut his tongue off).**

This section will discuss the case of قطع الله لسانه (Lit. May Allah cut his tongue off) and the case of other similar expressions such as الله يقطعه (Lit. May Allah cut him), and الله يقطعني.. (Lit. May Allah cut me). Consider the following examples:

٨. ....، وكلما صرخت لاعنة الخمر وشاربيها، قال لي **قطع الله لسانه**. "من أين جئت بهذه الحنبيلة؟ هذا أبوك منبع الأنس كله وقل أن يخلو له مجلس من الكأس والعود!"... (قصر الشوق: ٣١٤)

8. Whenever I shout insults at alcohol and those who drink it, he asks—**may God slice his tongue**—‘Where did you come by such fundamentalist Hanbalism? Your father’s a wellspring of conviviality. His parties almost never lack a drink and a lute’. ... (Palace of Desire, p. 243)

٩. يا سلام، هذه التنهيدة حرقت قلبي، **الله يقطعني**..

قالت برجاء وهي تستجيب ليده رويدا رويدا:

لو ربنا يهديك! (قصر الشوق: ٤٨٧)

9. He stretched his hand out playfully and remarked, “My goodness! That sigh broke my heart. **My God strike me dead.**”

Responding to the touch of his hand ever so gradually she said prayerfully, “If only our Lord would guide you.” (Palace of Desire, p. 379)

١٠. ....، غير أنه دارى قلقه بضحكة لطيفة، ثم قال:

كنت قبيل حضورك أتذكر سهرة الأمس أستعيد منظر الفار وهو يرقص! **الله يقطعه**. (قصر الشوق: ٤١٦)

10. ...He camouflaged his anxiety with a polite laugh and said, “Just before you arrived I was remembering last night and what al-Far looked like dancing. **My God strike him down.**” (Palace of Desire, p. 323)

The key determining factor in discussing the expressions in questions (8), (9), and (10) is related to the broader range of collocations that the main verb **قطع** (Lit. cut) is capable of producing. These collocations or lexical units, according to Baker (1992), are “semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word” (p. 14). They, therefore, produce what is called the “presupposed meaning.” And according to Beekman and Callow (1974 cited in Baker 1992, p. 50), two main reasons influence the range of collocation a verb may produce: level of specificity, and number of senses. The verb **قطع**, for example, has a more general meaning than its hyponym **بتر** (Lit. resect). Only tissues and body organs can be *resected*. But you can *cut into* many other things. The verb **قطع** has more senses than **بتر**, and the more senses a verb has, the more collocation patterns it creates. In *Children of Gabalawi* (1959), the novelist has used many collocations associated with the verb **قطع**, such as **قطع قلبي** (Lit. cut my heart), **قطع الطرق** (Lit. bandit), **قطع لسان** (Lit. cut one’s tongue), and **يقطع نفس** (Lit. to cut one’s breath). Consider the following examples:

١١. فقال أدهم وهو يغضى ألمًا

قلبي يتقطع أسفا يا أخی. (أولاد حارتنا: ١١)

11. Adham closed his eyes in pain. “**My heart is breaking** with sorrow, Radwan.”

(Children of Gabalawi, p. 20)

١٢. ...، وعانت ألما لم تعرفها من قبل **تقطع لها قلبه**، (أولاد حارتنا: ٢٠)

12. ..., and **she suffered pains** she had never known before, to his intense grief.

(Children of Gabalawi, p. 27)

١٣. فتوسلت أميمة قائلة

أنت **تقطع قلبي**، وتغلق أبواب الأمل في وجهك. (أولاد حارتنا: ٦٥)

13. “**You are tearing my heart**, and depriving me of all hope,” said Umaima

piteously. (Children of Gabalawi, p. 73)

١٤. فقالت هدى هانم بصوت متهدج من الغضب

**قطع الطرق** لا يكون بالنهار والشمس طالعة. (أولاد حارتنا: ٨٩)

14. Lady Huda’s voice trembled with fury: “**Highway robbery** in broad daylight!”

(Children of Gabalawi, p. 102)

١٥. والواقع أنه لم يكن أمامه من مهنة أخرى إلا أن يرضى بمهنة بائع جوال أو الفتوة أو اللصوصية و**قطع**

الطرق، (أولاد حارتنا: ١٢٣)

15. The fact is that he had no other job open to him unless could be happy as

wandering peddler, a gangster, thief and **bandit**. (*Children of Gabalawi*, p. 139)

١٦. وظلت تعدو حتى أوشكت أن **تنقطع أنفاسها** أن تنقطع فاضطرت إلى التوقف (أولاد حارتنا: ٢٢٠)

16. ..., and kept running until she could **scarcely breathe** and had to stop. (Children

of Gabalawi, p. 246)

١٧. لم يكن يدري أنه سيصرخ ويبكى، **قطعت الفلوس وقربها!** (أولاد حارتنا: ٢٣٥)

17. He didn’t know he was going to be shouting and crying! **Damn money.**”

(Children of Gabalawi, p. 266)

١٨. فكف عم شافعي يده عن المنشار لحظة وقال ضاحكا:

يفتح الله، وجود التابوت في الدكان يهرب الزبائن

فقال فرحات مؤمنا على قوله:

صدقته، **قطع الموت وسيرته**. (أولاد حارتنا: ١٧٦)

18. Shafi’i stopped sawing for a moment to laugh. “Absolutely not!

A coffin in the shop would scare customers away.”

“That’s true,” Farahat agreed. “**Damn death and all that.**” (Children of Gabalawi,

p. 199)

As we can see in (11) to (18) above, the translators are trying to capture the functional equivalence by fetching and capturing the target collocation that sounds natural. In (11) and (13), for example, they managed also to capture the idiomatic sense of the source text: “my heart is breaking” and “tearing my heart” respectively. The search for natural collocational patterns continues for the rest as in “she suffered pains,” “Highway robbery or bandit,” “scarcely breathe,” “Damn money, damn death and all that.”

Though the translators opt for the literal and direct meanings in (8), (9), and (10) above in *Palace of Desire*, they themselves, in their English version of *Children of Gabalawi* (1959), have chosen communicative equivalence for the same expression:

١٩. **اقطع لسانك** رحمة بنفسك يا جاهل. (أولاد حارتنا: ٥)

19. “**Be quiet** for your own good, you fool!” (Children of Gabalawi, p. 11)

٢٠. اقترب الجبلوى خطوتين فى بطء كالتوثب، وقال بصوت منخفض وقد أذرت أساريه المتقبضة بالشر:

**اقطع لسانك** (أولاد حارتنا: ٦)

20. Gabalawi took two slow but purposeful steps toward him, his features distorted ominously, but his voice low. “**Be silent.**” (Children of Gabalawi, p. 12)

٢١. فانطلقت قمر واقفة بوجه مصفر من الغضب وهتفت **قطع لسانها!** (أولاد حارتنا: ٢٤٤)

21. Qamar immediately rose to her feet, her face pale with anger. “**Let her watch her tongue**” she exclaimed. (Children of Gabalawi, p. 274)

Though the expressions in (19), (20) and (21), as one may argue, do not have any reference to religion or to Allah in particular, (8) can be modified to have a more acceptable translation than “May God slice his tongue.” The suggestion includes both the religious reference in (8) and the functional part in (19) or (20):

8b. Whenever, I shout insults at alcohol and those who drink it, he asks—**may God make him quiet**—‘Where did you come by such fundamentalist Hanbalism?’

The option here keeps the translation opulent with both tastes: foreignization and domestication.

**D. يا فتاح يا عليم (Lit. Oh! In the name of the Opener and the Knower of All).**

Allah the Al-Mighty has 99 names as mentioned in the Holy Quran and Hadith. The Prophet Muhammad (PBUH) says:

عَنْ أَبِي هُرَيْرَةَ، عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ " لِلَّهِ تِسْعَةٌ وَتِسْعُونَ اسْمًا مَنْ حَفِظَهَا دَخَلَ الْجَنَّةَ وَإِنَّ اللَّهَ وَتَرُّ يُحِبُّ الْوَتْرَ ". وَفِي رَوَايَةِ ابْنِ أَبِي عُمَرَ " مَنْ أَحْصَاهَا " صحيح مسلم

Abu Huraira reported Allah's Messenger (PBUH) as saying:

“There are ninety-nine names of Allah; he who commits them to memory would get into Paradise. Verily, Allah is Odd (He is one, and it is an odd number) and He loves odd number. And in the narration of Ibn 'Umar (the words are): ‘He who enumerated them.’”(Sahih Muslim/ [www.sunnah.com](http://www.sunnah.com))

الفتح and العليم are mentioned in the Holy verse:

( قُلْ يَجْمَعُ بَيْنَنَا رَبُّنَا ثُمَّ يَفْتَحُ بَيْنَنَا بِالْحَقِّ وَهُوَ الْفَتَّاحُ الْعَلِيمُ ) (سورة سبأ: ٢٦)

(Say: “Our Rabb will bring us all together, then He will rightly judge between us. He is the Judge Who knows everything.”) (Saba: 26)

It is the only Holy verse where الفتح is mentioned, and none of the Prophet Muhammad’s (PBUH) authenticated hadiths has mentioned this divine name. However, the derivations of فتح (opened) have been mentioned; consider the following Holy Quran verses:

( وَلَوْ أَنَّ أَهْلَ الْقُرَىٰ آمَنُوا وَاتَّقَوْا لَفَتَحْنَا عَلَيْهِم بَرَكَاتٍ مِّنَ السَّمَاءِ وَالأَرْضِ ) (سورة الأعراف: ٩٦)

And if the people of the township had believed and kept from evil, surely **we should have opened** for them, blessings from the sky and from the earth. But (unto every messenger) they gave the lie, and so we seized them on account of what they used to earn. (al-A’raf: 96)

And in

( مَا يَفْتَحِ اللهُ لِلنَّاسِ مِنْ رَحْمَةٍ فَلَا مُمْسِكَ لَهَا وَمَا يُمْسِكُ فَلَا مُرْسِلَ لَهُ مِنْ بَعْدِهِ وَهُوَ الْعَزِيزُ الْحَكِيمُ ) (سورة فاطر: ٢)

That which Allah **openeth** unto mankind of mercy none can withhold it; and that which He withholds none can release thereafter. He is the Mighty, the Wise.

(Fatir: 2)

From these Holy verses and many others we can deduce the meanings of الفتح. The first and simple meaning of الفتح is that Allah is the opener of all gates. He opens the gate of رزق (sustenance), the gate of عمل (work), the gate of الطمأنينة والسلام (tranquility and peace of mind), the gate of نجاح (success), معرفة (knowledge), الرحمة (mercy), المغفرة (forgiveness), etc. The second meaning of الفتح is the الحكم (the Judge) as is understood from the previous Holy verse. All translators of this Holy verse have translated الفتح into “the Judge.”

This expression يا فتاح يا عليم is widely used in Arabic as it carries other meanings in addition to its propositional meaning. Other contextual meanings do actually catch a glimpse of a further and a deeper reflection of the speaker’s positive

or negative feelings, such as satisfaction, dissatisfaction, hatred, like, or dislike directed against individuals, groups, entities, objects, or ideas. Let us consider the following example taken from *Palace of Desire* (1957):

٢٢. ...، وهناك (في حجرة النوم)، وجد زنوبة جالسة في الفراش تتمطى وتتشاءب، فالتفتت نحوه وقالت:  
صباحنا خير، وإن شاء الله نغير ريقنا في القسم!  
فرشف رشفة وهو ينظر إليها من فوق الكوب، وقال:  
قولي يا فتاح يا عليم.. (قصر الشوق: ٣٦٤)

22a. In a few minutes he was carrying a glass half filled with coffee to the bedroom, where he found Zanuba sitting up in bed as she stretched and yawned.

She turned toward him and said, “A good morning for both of us! We’ll have breakfast at the police station, God Willing.”

He took a sip and looked at her over the rim of the glass. Then he said, “**Pray to God the Omniscient Benefactor.**” (Palace of Desire, p. 281)

In this particular context, the speaker, Yassin, is expressing his dissatisfaction at Zanuba’s utterance “We’ll have breakfast at the police station, God Willing.” He is simply asking her indirectly to either say something good or to keep silent. The translators, however, are following the same foreignization strategy by opting to “Pray to God the Omniscient Benefactor.” Having recognized the indirect interpretation, we can suggest the following:

22b. “Then he said: **For God’s sake Zanuba, please be silent or say something else.**”

This meaning is emphasized again when Yassin uttered the same expression with Zanuba when she insisted on speaking with the same tone. Consider the following example:

٢٣. وقالت:  
أنت السبب في كل ما حصل..  
فجلس على حافة السرير فيما يلي ساقيها الممدودتين، وقال بضيق:  
محكمة! هه؟! قلت لك قولي يا فتاح يا عليم! (قصر الشوق: ٣٦٤)

23. Then she blurted out, “You’re responsible for everything that’s happened.”

He sat down on the bed near her outstretched legs. He answered uneasily, “A trial, huh? **I told you to address God the Omniscient benefactor.**” (Palace of Desire, p. 281)

Again the expression “to address God the Omniscient Benefactor” can be replaced by “Again! Zanuba, I told you to be silent or to say something else.”

### 4.1.3. Supplication

This section focuses on expressions which are used to give emphasis to a wish, a desire, or a hope for the present or even for the future. Supplication is making دعاء (pray), asking Allah for something, usually help. This could be for oneself, called self-giving prayer, or it could be for others, called intercession prayers. The source of these supplications is the Holy Quran and Prophet Muhammad's (PBUH) hadiths. Many of the Quranic supplications start with رب (Lit. Lord), such as:

- (رَبَّنَا أَفْرِغْ عَلَيْنَا صَبْرًا وَتَبِّتْ أَقْدَامَنَا وَانصُرْنَا عَلَى الْكَافِرِينَ) (سورة البقرة: ٢٥٠)

- "Our Lord, pour upon us patience and plant firmly our feet and give us victory over the disbelieving people." (2/250)

- (رَبِّ هَبْ لِي مِنْ لَدُنْكَ ذُرِّيَّةً طَيِّبَةً إِنَّكَ سَمِيعُ الدُّعَاءِ) (سورة آل عمران: ٣٨)

- "O my Lord! Grant me from You, a good offspring. You are indeed the All Hearer of invocation." (3:38)

- (رَبَّنَا لَا تُزِغْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْتَنَا وَهَبْ لَنَا مِنْ لَدُنْكَ رَحْمَةً إِنَّكَ أَنْتَ الْوَهَّابُ) (سورة آل عمران: 8)

- "Our Lord! Let not our hearts deviate (from the truth) after You have guided us, and grant us mercy from You. Truly, You are the Bestower." (3/8)

The list, which is drawn from the novels, could be too long. It includes phrases and expressions such as: الله يسامحك (Lit. May Allah forgive you), الله يمد بعمرك (Lit. May Allah give you long life), الله يكون بعونك (Lit. May Allah be in your help), بارك الله لك فيها (Lit. May Allah bless you), ربنا يطف بنا (Lit. May Allah be gracious to us), اللهم اعف عنا (Lit. May Allah forgive us), كثر الله من أيام السرور (Lit. My Allah grant us many happy days), الله يهديكم (Lit. May Allah guide you), etc. Like Arabic, English utilizes similar expressions, such as 'Please God' or 'So help me God' as in the following example:

"I hope I'll never be in contact with that man again, **so help me God!**" Other expressions could be 'I wish to God,' 'May God ...,' or 'I prayed to God....', "Oh, Lord."

The first dominant feature in translating these Arabic expressions into English is the translator's successful attempt to reflect the sense and structure of the source text supplication. Let us consider a number of examples to figure out:

٢٤. ورمق زين الناظوري عاشور بامتنان وقال مدارياً حياءً:

الله يفتح عليك. (ملحمة الحرافيش: ٢٤-٢٥)

24. Zayn al-Naturi fixed grateful eyes on Ashour. "God bless you, son." He murmured, doing his best to hide his embarrassment. (The Harafish, p. 14)

٢٥. قهقهه الرجل حتى اشتدت حمرة وجهه، ثم قال بتسليم:

اللهم اعف عنا.. (قصر الشوق: ١٣٢)

25. The man bellowed with laughter until his face grew even redder. Then announcing his surrender, he said, “**God, forgive us.**” (Palace of Desire, p. 103)

In the above examples, (24) and (25), the translations “God bless you, son” and “God, forgive us” show the translators’ interest in reflexing the semantic import. However, in these examples and in many others, the word Allah is replaced by ‘God’. In (24), (25), as well as in (26), “May Allah help you,” “So help him/them Allah” could also be adopted. Formal equivalence, is usually considered as a final resort, but could be used in the above examples and in many others.

The formal equivalence, being used by translators, “follows the content rather than the intention of the author of the original text,” (Ilyas, 1989) presents ‘acceptability’ and ‘accuracy’ in a regularly balanced way, as in the above and the following examples:

٢٦. لعلك تدرك ما أعانيه. فقال الرجل مجاملاً:

كان الله في عونك (الحرافيش: ٢٤٣)

26. “**May God come to your aid,**” he murmured pleasantly.

(The Harafish, p. 170)

Not only do the aforementioned translators’ interests provide the main theme of many of the more important strategies, they also continually encroach on other interests and overshadow them. Furthermore, the translators’ familiarity with the two languages in question also brings to light a number of parallelisms between the two texts (SLT and TLT.) Some of these parallelisms are on the level of convention or indeed of mere commonplace that no one dares to argue about. This widespread familiarity with the two languages, though being endowed with a deep cultural heritage, helps translators produce the parallelism they seek at both levels, the cultural and linguistic. The source language culture is discernibly transferred through foreignization to promote the cross-cultural exchanges. The translators’ degree of mediation in the above examples was minimal. According to Hatim and Mason (1997), they see that translators’ general trends during the process of translation “may be seen in terms of degrees of mediation, that is, the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text” (p. 122).

They classify the translator's mediation into minimal, partial, and maximal. However, whatever the extent of mediation is, these three categories should not be kept as contradicting approaches of translation; they should be complementary to each other in translation practice, as the dividing line is very thin and feeble.

In all of these examples the translator is faced with more or less difficult problems. The source of the problems lies also in the genres involved: a genre that is absent in the culture of the target audience, as the English religious discourse in everyday situations is compared to Arabic. They also have two different genres for a similar purpose, which may partially overlap. The same genre may exist in two cultures, but may be used for different purposes or may be constituted in different ways. This also applies to similar examples in coming sections.

#### 4.1.4. Miscellaneous

This section will highlight other expressions with reference to religion. These expressions can't be accurately classified under any of the previous three categories, which have already been discussed. The emphasis here will be given to **الله** (Lit. Say Allah is the only God), **معاذ الله** (Lit. God forbid), and **إن شاء الله** (Lit. God willing).

##### A. معاذ الله (Lit. God forbid)

**معاذ الله** was used many times in the three novels. It faces the same semantic and pragmatic problems that most expressions, from this category, face. Its pragmatic and semantic meanings determine the translators' strategy. Its contextual function will be appropriately or inappropriately transferred to the target audience based on the adopted strategy of foreignization or domestication. For more illustration, consider the following examples:

٢٧. .... وتساءل: أئمة شك في ملكيتي لها؟

معاذ الله ولكنها الأوامر. (ملحمة الحرافيش: ٨٠)

27. "Do you have any doubts that I'm the legal owner?"

"**God Forbid!** But orders are orders." (The Harafish, p. 52)

٢٨. فردد ابراهيم نظرة بين زوجته وحماته، وهو يبتسم كالمعتذر، ثم قال:

-معاذ الله أن أنكر هذا الفضل،... (قصر الشوق: ٣٧)

28. Ibrahim looked back and forth between his wife and his mother-in-law, smiling apologetically. Then he said, **God forbid** that I should fail to acknowledge my indebtedness to my wife... (Palace of Desire, p. 29)

٢٩. ثم مستدركة في توسل: لا تسيء بي الظن!

معاذ الله (الحرافيش: ٢٧٢)

29. "Don't think badly of me"

"Of course not" (The Harafish, p. 190)

٣٠. فقالت بحزم: لست ساقطة.

معاذ الله... انني احبك. (ملحمة الحرافيش: ٣٣٣)

30. "I'm not a whore"

"God forbid! I love you" (The Harafish, p. 237)

معاذ الله is used above to indicate a declaration made by the speaker who is trying to state approval and to wipe out any doubts the listener might have. "God forbid" is an accurate cultural functional equivalence that could be used in translating the Arabic expression معاذ الله. But "Allah forbid" is more acceptable as long as it keeps the source text's oriental touch, i.e. foreignization. "Heaven forbid" has also been recorded in the register of similar English context. معاذ الله has drifted from the normal semantic values that it usually carries by taking or gaining a whole new pragmatic value that is also used to express affirmation. The answer in (29) could be completed as follows: "Of course. I don't think badly of you," which assures the first speaker. Semantically, "Of course not" goes with what the producer intends and with what non-native speakers of Arabic may accept. Having been domesticated in (29), معاذ الله has been minimally foreignized in (27), (28), and (30).

Because the knowledge that allows people to use and understand معاذ الله goes beyond their knowledge of the surface or the literal meaning of words and sentences as well, strategies adopted in translating such expressions also go beyond the normal methods of translation. The problem, in fact, is not only how the speaker uses such expressions, but also how the listener really comprehends and grasps them. Although the translators opt for a formal translation in which an explicit reference to God has been made, the functional translation could also be acceptable where the reference to religion is completely ignored, as in the case of "Of course not." Therefore, studying these expressions within their contexts is one of the most important elements that determine their acceptability in English. The two expressions معاذ الله and "God forbid" do share the same cultural assumption and the same value. And as Hatim and Mason (1997) put it, "both values need to be relayed in the target language term selected" (p. 122).

## B. إن شاء الله (Lit. God forbid)

Some expressions with reference to religion could be used to express or issue a promise, or confirmation (affirmation). The expression إن شاء الله, is used in Arabic discourse to play such roles. Farghal (1995a) explains that “inshallah can be variously used as a directive, commissive, or expressive... depending on the relevant speech event” (p. 237). He further says that إن شاء الله functions as a “commissive mitigator” or as a “promise mitigator.” To bring about promising in the context, consider the following examples:

٣١. سأكفر طويلا عن إقرارى بالفضل لأهله، ولكن الله غفور رحيم، مهما يكن من أمر فلندع الله أن يكثر من أيام الأفراح.. مبارك عليك البكالوريا يا سي كمال، وعقبى للدبلوم إن شاء الله. (قصر الشوق: ٣٨)

31. “I’ll have to do penance for a long time and give credit where it is due, but God is forgiving and compassionate. In any case, let’s pray that God grants us many more days of celebration. Congratulations on your baccalaureate, Kamal. **God willing**, you’ll have the same good success with your university degree.” (Palace of Desire, p. 29)

٣٢. بلغت العشرين من عمرك فمتى تتزوج؟

فأجاب الفتى بفتور: **عندما يشاء الله**

انك حمال قوي والحمال ذو رزق موفور.

**عندما يشاء الله.** (ملحمة الحرافيش: ١٠)

32. “You’re twenty years old. When are you going to get married?”

“**All in Good times**” answered the youth nonchalantly.

“You’re a fine strong porter. They make a good living!”

“**All in Good times.**” (The Harafish, p. 4)

٣٣. وعاد وهو يسأل: نتقابل إذن يوم الجمعة القادم؟

فترددت قليلا ثم غمغت: **ان شاء الله** (ملحمة الحرافيش: ٦٢)

33. Once more he asked, “Shall we meet, then, next Friday?” She hesitated a bit, then murmured “**I hope so.**” (The Harafish, p. 37)

By keeping the idea of complete submission to Allah’s predestination, users of إن شاء الله may use it to play the function of “promise mitigators” as in (33). The expression is used to state that one will do something specified, or bind oneself to do something, but unexpected events may refrain one from actually doing it. As can be noted, the translator in (33) makes use of the communicative equivalence “I hope so,” preferring to domesticate the expression for the sake of better communication between the target text and its audience. Interestingly, both ideational and functional

equivalence look acceptable in this particular example and in other similar examples. The same strategy is also adopted in (32). The translator in (32) also prefers using communicative equivalence, believing that this translation tends to be more accurate and closer in expressing the function which the Arabic expression intends to communicate. Unlike Cobham's (1994) strategy in *The Harafish*, the translators of *Palace of Desire* (1957) in (31) prefer to follow their strategy of foreignizing all references to religion. *إن شاء الله* in (31) is used to express one's personal good wishes to someone. If Cobham's domestication strategy is followed here, the translation will read something like:

31b. "I'll have to do penance for a long time and give credit where it is due, but God is forgiving and compassionate. In any case, let's pray that God grants us many more days of celebration. Congratulations on your baccalaureate, Kamal. **I wish you the same good success with your university degree.**" (*Palace of Desire*, p. 29)

The range of available interpretations that the expression *إن شاء الله* can present in the course of Arabic discourse perplexes the translators. Therefore, one of the advantages of foreignization is leaving the reader with many interpretations instead of limiting the choices to one single interpretation.

### C. *وحد الله* (Lit. Say Allah is the only God).

Some religious expressions are used to express an indirect speech act, such as a request to do something or to stop doing something else. *وحد الله* is one of these expressions, as the following examples illustrate it:

٣٤. وإذا بالمعلم يصفعه فيمسك الرجل بتلابيه، هرع عاشور إليهما وهو يهتف: **وحدوا الله** (ملحمة الحرافيش: 24)

35. Zayn slapped him around the face and grabbed his collar. Ashour rushed up to them, **shouting at them to stop**. (*The Harafish*, p. 14)

٣٥. فعلا صوت المرأة وهي تجيبه قائلة:

ما الذي جاء بك؟! ما الذي جاء بكم؟ دعوها واذهبوا عنا بسلام..

فقال ابراهيم برقة:

**وحدني الله.**

فصاحت به:

أنا موحدة أحسن منك يا بغل!... (قصر الشوق: ٣٠٠)

35. The woman's voice grew louder as she replied, "Why are you here? What's brought all of you? Leave her with us, and the rest of you can go in peace."  
 Ibrahim said gently, "**Think of God.**"  
 She shouted at him, "I'm acting more devoutly than you, you mule..."  
 (Palace of Desire, p. 232)

In (34), two persons are accusing each other of being thieves; that may lead to a fight. Ashour, a third person, is asking them to calm down and to be more rational. *وحدوا الله* in this context looks like an indirect request to stop something. Ashour's indirect intention is fully understood by the translator, Cobham (1994). She recognizes the importance of going beyond the actual meaning of *وحدوا الله*, trying to find a target language expression that really helps non-native speakers of Arabic to understand and comprehend the context as native speakers of Arabic really do. This being so, Cobham prefers to translate it ideationally into English as "shouting at them to stop."

*وحدوا الله* could be translated semantically if used by a preacher at a religious mass. Preachers frequently use this expression not to stop a quarrel nor to ask someone to stop doing something, instead they use it only as a pure religious expression, reminding worshippers of the Almighty, and of the only everlasting Truth in the world, reminding them to love Allah with all their hearts, souls, minds and strength as well. Therefore, if a translator tries to translate this expression in this particular context, he can opt for formal equivalence such as "say that Allah is the only God." However, if there are some men, for example, talking together during the sermon, the preacher can simply and indirectly use this expression to ask or to request them to stop talking or, generally speaking, the preacher may use this expression to ask those praying to pay attention to his speech.

٣٦. مد يده ولكن يداً أمسكت بيده وصوتاً قال:  
 وحد الله (ملحمة الحرافيش: ٣٩٧)

36. He stretched out his hand, but a hand grasped it and a voice intoned: "**There is no God but God.**" (The Harafish, p. 285)

The two foreignized options in (35) and (36) are actually the result of the religious atmosphere in the general context. Galal, for example in (36), is sitting alone; he recalls old visions. He sees his mother's shattered head; he sees the cock pecking at its adversary's eyes with its pink beak. Galal tries to understand what is

going on around him. Thus, he tries to uncover his mother's face, being prepared for burial; but an unknown voice stops him and asks him not to do so. Again, a request to stop doing something is what is really meant by *وحد الله*. Although *وحد الله* here could be translated into English as "stop that" or "stop doing that," Cobham (1994) prefers to translate it formally. What non-native speakers of Arabic need to know is that the speaker does not want Galal to uncover his deceased mother's face. The foreignness of foreign cultures should be treated with respect in our translations.

To conclude this section, it is clear that the translators of *Palace of Desire* (1957) and *Children of Gabalawi* (1959) have followed a steady and constant strategy of foreignization in all the references to religion in the novel. On the other hand, the translator of *The Harafish* has mixed both domestication and foreignization, with an emphasis on the domestication of the target text.

#### **4.2. Women in Naguib Mahfouz**

Naguib Mahfouz has created a complex web of social relations in his novels, representing several political and ideological dimensions. His novels are a historical study. He has created a comprehensive image of every aspect in one's life, a comprehensive image of the political situation, of the complex relations, etc. The image of woman in *The Trilogy* represents the novelist's stand, in addition to the views of woman in Egypt. In the first part, *Palace Walk*, we find Hanya, Al-Sayyid Ahmed's first wife, who has unquenchable sexual desires, and is unrestrained by her husband, who decides to divorce her eventually. On the other hand, Mahfouz draws the image of the suppressed Amina, the second wife of Al-Sayyid Ahmed, the submissive, the obedient, and very simple. The list of Mahfouz's women is long. However, in *The Trilogy*, he distinguishes the women by three main social classes. The first is the aristocratic class, represented by Aida Shadad, the educated, multi-lingual, rich girl, who knows nothing about Egypt's history or present. The second is the middle class, represented by Amina and her daughters, Khadija and Aisha, and her granddaughters, Karima and Naima. The third is the crushed underclass represented by the house maids Om Hanafi and Noor, and by the prostitutes, who cover their job with dancing and singing. Zanuba is the most famous of this class, who finally marries Yassin, the eldest son of Al-Sayyid Ahmed. In *The Trilogy*, Mahfouz reveals Egyptian women with all their pains and joys, keeping in mind and maintaining the historical development of his Egyptian female characters in particular.

In *Children of Gabalawi* (1959), the representation of woman acquires a completely new and special nature. It significantly differs from other novels. Women in this novel represent women in general, rather than Egyptian women specifically. Oumayma, for example, is a brown-skinned, light-spirited, beautiful lady who came out of Add-ham's rib. She takes care of her husband and her mother-in-law. This novel also introduces the character of Huda Hanim, who is always angry and frowning, and who is always keen to wear her blue shawl. Shafiqah and Sayyidah are Al-Baltheqi's daughters. They are very active women. Their mother died long ago and they took care of their father's needs. Also making an appearance is Yasmina, the beautiful lady, the unfaithful, and very bold in her insolence; she does not care about anybody around her. The list of women is certainly not short.

This section will focus on the representation of three main characters in *Palace of Desire* (1957), Aida, Amina, and Zanuba. As mentioned earlier, these characters represent three different social classes, the aristocratic class, the middle class, and the crushed underclass. It will also focus on the nature of language in this representation and the effect it has on translation, i.e., to what extent the translation managed to reflect the same representation of the Egyptian woman.

#### **A. Amina**

Amina in *The Trilogy* represents the typical mother and wife in the middle class. She offers the readers an understanding of women in the Egyptian society between the two world wars. Though it is very hard to separate between man and woman in discussion, we will take Amina as an ideological pattern representing an existing cultural entity trying to protect herself in this changing world. Amina, as mentioned in *The Trilogy*, married at the age of fourteen, and stayed in her house for more than 25 years, during which, her children, Fahmi, Kamal, Khadija and Aisha, were born. She has even physically changed. Mahfouz describes her saying:

"بدت في جلستها غيرها بالأمس، نحفت و استطال وجهها أو لعله تراءى أطول مما هو، لما حل بالخدّين من رقة، و قد انتشر المشيب فيما انحسر عنه مندبل رأسها من خصلات، فأضفى عليها روح كبر أكثر مما تستحق، و غلظت الشامة في وجنتها قليلا، على حين نمت عيناها - إلى نظرة الخضوع القديمة - عن شرود مزج بالحزن."  
(قصر الشوق: ٦)

"She sat there as usual, but time had changed her. She had grown thin, and her face seemed longer, if only because her cheeks were hollow. The locks of hair that escaped from her scarf were turning gray and made her seem older than she was. The beauty spot on her cheek had grown slightly larger. In addition to their customary

look of submission, her eyes now revealed a mournful absentmindedness. (Palace of Desire, p. 2)

Time has had a great effect on Amina; however, the greatest calamity she has experienced is the death of Fahmi, her eldest son, who was shot during the revolution. Having gone through all kinds of life difficulties, she assumed and successfully and admirably fulfilled her duties as a mother and as a wife till her death one year after the death of her husband in the third part of *The Trilogy*. Amina has grown up in a house of knowledge and religion, a house that highly respects Islamic education. Amina's father was himself an Azhari. And she, herself, took after her mother's attitudes in showing respect to family members, mainly the husband. When she moved to her new house with Al-Sayyid Ahmed, she tried to reflect and continue the same religious life she had in her father's home. But, the real truth came very quickly, when she discovered that her husband was a man of mirth and dance and alcohol. When she tried once to change this behavior, she was sharply rebuked. However, Al-Sayyid Ahmed was very careful to return home fully conscious and awake from the effects of alcohol.

Amina represents complete and total obedience of the female to her husband. She agrees to everything he says. She accepts whatever he does, and she does whatever he asks her to do. She has dedicated her entire life to him and their children. She hardly forces and imposes her own opinion on her daughters. She represents a sample of a typical Egyptian woman at the time; she represents femininity and vulnerability; she represents naivety and surrender; she performs and takes the dominant and tragic role that society has assigned for a woman at that time in history. Whoever tried to play a different role in such a male-dominant society, would have as her punishment either divorce, such as Al-Sayyid Ahmed's first wife, Yassin's mother, or the role of a prostitute who has freedom, in Mahfouz's opinion, to do whatever she likes.

## **B. Zanuba**

Naguib Mahfouz has introduced the topic of prostitutes in many of his literary works. Unlike many contemporary Arab novelists or playwrights, he has never hesitated to address the topic of the oldest profession in history. Many novelists and playwrights have introduced this topic simply to lay a trap and lure their readers into reading their works. However, the case with Mahfouz is imposed by the necessity to draw a comprehensive image, as said before, of the Egyptian society at the time. This

social aspect cannot be ignored. Mahfouz has introduced the character of Noor in the *Thief and the Dogs*. Noor honestly loved the hero and struggled and suffered for her love. In *Mayrmar*, the character of Zahra appears, who was a kind and naïve girl allured by her man, but at the end, she managed to win her battle against her indecent life. Hamida appears in *Midaq Alley*. Hamida sells her body to English soldiers. In *The Beginning and the End*, Nafisa appears the unattractive dressmaker, who was abandoned by Jabir Suleyman, who had sexual intercourse with her. Zubiada, Jalila and Zanuba appear in *The Trilogy*, while Yasmin is revealed in *Children of Gabalawi* (1959), demonstrating that the list of licentious and lustful ladies in Mahfouz' novels is anything but short.

Horn and Pringle (1983 cited in Hunanyan, 2012, p.10) introduced an interesting classification of this group of ladies in Mahfouz's novels. They introduce four main types of prostitutes: "the hapless harlot", "the seduced-and-abandoned", "the saved", and the "profitable prostitute." The examples of Zahra, Hamida and Nafisa are in between the first and second types, while Zubaida and Jalila are examples of the last type: "profitable prostitute."

In *The Trilogy*, Zubaida and Jalila represent this social class in particular in the first part, but in the second parts of *The Trilogy: Palace of Desire*, a new key character appears, Zanuba, who was just a child in the first part. In this novel, Mahfouz has given Zanuba a very important, leading and primary role in controlling and steering the actions and activities in her social surroundings. Zanuba has grown up in Zubaida's floating house (brothel), an unhealthy, unstable and harsh environment for a child. Zanuba managed to control Al-Sayyid Ahmed and managed to create her own style of masked prostitution. Unlike Zubaida and Jalila, who spent all their lives in the floating house, welcoming whoever wanted to spend his night there, Zanuba managed to move herself gradually from a woman who offers herself to any man, to becoming the mistress of one rich and respected man. She moved to the next stage of having her own floating house, limited to Al-Sayyid Ahmed's visits. Then, she started looking for a more stable life by requesting marriage with Al-Sayyid Ahmed. When she accidentally met her friend, Yassin, Al-Sayyid Ahmed's eldest son, who proposed to her that night, she returned to her floating house determined to open this issue with Al-Sayyid Ahmed. When she failed to convince him, she abandoned him and married Yassin. She didn't know at that time that she was actually getting married to Al-Sayyid Ahmed's son. However, she managed to build her own family lifestyle with

Yassin, who later introduced her to his family, during the time when Al-Sayyid Ahmed was ill. Al-Sayyid Ahmed finally gives them his blessings and welcomed her as member of his family. *Palace of Desire* (1957) ends with Yassin waiting for the delivery of his own child by Zanuba. We notice here that Zanuba was one of the very rare Mahfouz characters who saved herself from this indecent life. And according to the classification introduced by Horn and Pringle (1983), Zanuba stands in the third type: “the saved.”

### **C. Aida Shadad**

Naguib Mahfouz has presented many aristocratic women in his novels. We find, for example, Tahyya and Ikram in *New Cairo*; Alawyyia Sabri and Aida Shadad in *The Trilogy*, and many others. With regard to Aida Shadad, she is one of the key characters in *The Trilogy*. She is the daughter of Abd-Alhamid Shadad Beik, who belongs to the high aristocratic family class in Egypt, and has very close relations to the royal palace. She lived in Al-Abasyya District, one of the very high class areas at that time. Aida is Hussein’s sister, who is a very close friend to Kamal Al-Sayyid Ahmed, descending from the middle class. Kamal loves Aida, and shows her spiritual and platonic love. When she discovers his love, she takes every chance to let everybody in her surroundings know about his feelings towards her, yet, scornfully mocks him for these feelings. Nevertheless, she asks her brother to invite Kamal to join them on their picnic to Al-Harm, with the intention to keep playing with his feelings. She knows that she is too far out of reach for a man from the middle class. She also exploits these feelings to arouse an intense jealousy on the part of her yet to be announced fiancé, Hassan Salim, who belongs to her same social class. Kamal realizes this fact during her wedding party. This leaves a deep wound in Kamal’s heart. As an educated person, he cannot accept the way she handled his love for her, and cannot believe that her refusal is based on social class differences.

Having married Hassan Salim, her husband and lover, Aida continued her aristocratic lifestyle as the wife of the Egyptian ambassador to Iran. Kamal was impressed with her education and her family, which were only masks, which slipped over time to uncover the real truth. Years later she got divorced, and her father lost all his wealth. Her family returned to Egypt to live in a very modest apartment.

Aida found herself in a curiously paradoxical situation. She had lived in a castle in one of the most famous and wealthy streets in Cairo, and then moved to live in a very modest and simple apartment in the same district. She married a wealthy

young man, and then got her divorce, and later she married a man who was in his fifties, she was his second wife, though.

#### **4.2.1. Women, Language and Translation**

This section deals with words and expressions in terms of the roles and functions they play. Words and expressions reflect not only the characters' understanding of what is going on in the novel, but also reflect their (characters) involvements in the surrounding situations, and their expected reactions. The nature of these words and expressions, in fact, suits the psychological and ideological nature assigned to each character.

Naguib Mahfouz has committed to the beauty of modern standard Arabic in all his novels. Yet, we see different degrees of Arabic in terms of words and expressions. He plays between general and particular forms of standard Arabic, i.e., Arabic for narration and Arabic for conversation (dialogues). What forces him to do so is the nature of differences between the narration style and elements of dialogues in his novels. However, these dialogues determine the type of words and expressions used by each character, and determine the language that suits each social class: low, middle or aristocratic. However, Mahfouz rarely relies on colloquial Arabic, even in his dialogues played by characters from the very low class.

The roles played by female characters in *Palace of Desire* (1957) are many, as we have seen previously. The language that each character uses to address others or the language that others use to address these female characters varies depending on the role the character is playing in the novel. For example, the language used between Amina and Al-Sayyid Ahmed in addressing each other drastically differs from the language used between Zanuba and Al-Sayyid Ahmed. It is like comparing the language of command and prohibition to the language of love, flirting and literal philandering. We can also notice this role-play in the language used by all family members in addressing Amina or other female characters by using different respectful titles like *يا ستي*, *سي السيد*, *سي كمال*, *يا نينة*, *امينة هانم*, etc.

To illustrate this and other points, let us consider the following examples. We will also study the extent to which translators manage to capture these language varieties with regard to the theory of foreignization and domestication.

٣٧. وعند رأس السلم بدت أمينة والمصباح في يدها، حتى إذا انتهى إليها توقف وصدره يعلو وينخفض ريثما يسترد أنفاسه، ثم حياها تحيته الليلية المألوفة قائلاً:  
مساء الخير..

فغمغت أمينة وهي تتقدمه بالمصباح:

مساء الخير يا سيدي!..(قصر الشوق: ٥)

37. Amina was visible at the head of the stairs with the lamp in her hand. On reaching her, he stopped to regain his breath, for his chest was heaving. Then he greeted her in his customary way: “Good evening.”

Preceding him with the lamp, Amin murmured, Good evening, sir.” (Palace of Desire, p. 1)

٣٨. فقالت أمينة معربة عن نفس الإحساس:

طبعاً، طبعاً يا سيدي، إنها صداقة العمر، وليست لها ولعباً.

عاوده التثاؤب مرة أخرى، فتمتم قائلاً:

خذي المصباح خارجاً.. (قصر الشوق: ١٣)

38. Amina echoed this sentiment: “Of course, naturally, sir. It’s life-long friendship and not something to be trifled with or taken lightly.”

He began yawning once more and muttered, “**Take the lamp.**”

(Palace of Desire, p. 6)

(37) and (38) are two representative examples out of many that reflect the nature of dialogue between Al-Sayyid Ahmed and his wife Amina. The natural and normal way of address between husbands and wives is calling each other by their first names at least. Al-Sayyid Ahmed finds it completely unacceptable to allow Amina to call him by his first name; rather she has to use the word سيدي (sir) instead. This applies to other conversation features, such as using the language of imperative, like giving orders and commands. خذي المصباح خارجاً (Lit. take the lamp), in (38) above, lacks the minimum polite features, such as “please.” Compare these two examples with the following examples where the same character of Al-Sayyid Ahmed and Yassin are holding dialogues with Jalila and Zanuba.

٣٩. رفعت جليلة كأسها صوب السيد أحمد وهي تقول:

صحتك يا جملي، طالما كنت أسائل نفسي هل نسينا حقاً السيد أحمد؟ ولكنى علم الله عذرتك ودعوت الله أن

يلهمك الصبر والعزاء، لا تعجب فانا أختك وأنت أخي..(قصر الشوق: ١٠٤)

39. Jalila raised her glass in the direction of al-Sayyid Ahmed as she said, “**To your health, my camel.** I’ve often asked myself whether you had really forgotten us. But God knows I understood and prayed God would grant you endurance and consolation. Don’t be surprised, for I’m your sister and you’ve been a brother to me.” (Palace of Desire, p. 82)

٤٠. (زنوبة و السيد احمد) يا لك من مسكين (تقول زنوبة)! وقعت في مخالاب من لا يرحم، هل عندك مزيد؟.. لو اطلعتم على الغيب (يقول السيد احمد) لاخترتم الواقع..  
ما أحلى هذا الكلام! قلد الوعاط، يا أفسق خلق الله! (قصر الشوق: ١٣٣)

40. (Zanuba and al-Sayyed Ahmed) “How unfortunate I am! I have fallen into the clutches of a merciless person. Is there anything else?”

“Not much more... just the invitation for this evening, an invitation solely for the sultana.”

“You couldn’t have done any better if you were an experienced fortune-teller.”

“How sweet your words are! **Ape the preachers, you sinner.**” (Palace of Desire, p. 104)

٤١. (زنوبة وياسين) –الظاهر أنك خلعتِ الوفاء مع الملاءة اللف!  
فحدجته بنظرة مقطبة وهي تقول:  
أتحدث عن الوفاء يا ثور! (قصر الشوق: ٣٤٦)

41. (Yassin to Zanuba) “You seem to have shrugged off loyalty with your black wrap.”

She frowned at him and said, “**Ox**, who are you to talk about fidelity?”

(Palace of Desire, p. 267)

There are huge differences between Amina, from one side, and Jalila and Zanuba, from the other side, with regard to their verbal respect to Al-Sayyed Ahmed which can be underlined. Who dares, at al-Sayyed Ahmed’s home, call him جمل (Lit. camel) or call him أفسق خلق الله (Lit. you sinner). Levels of politeness and respect drastically differ when Al-Sayyed Ahmed leaves home and joins the ladies in the houseboat. From a translation perspective, the translators are following their general strategy of foreignization in handling these expressions. Yet, sir in (37) and (38) sounds very strange in the English version, giving the impression of slave and master. However, a question to be raised here is related to the metaphorical differences and metaphorical equivalence effect, for example between جمل and ثور in Arabic and their literal equivalences camel and ox. In the ox case, both ox and ثور represent fertility, virility, strength, and power. This is emphasized clearly in a later part when Zanuba

asked Yassin if he wants to be an ox in a garden of cows. With regard to camel, the symbolism is also close in terms of patience and wealth.

Another interesting element is the use of titles in addressing female members of the middle class families, such as هانم, نينية, ستي, in particular when addressing Amina. Though Amina was totally controlled and oppressed by Al-Sayyed Ahmed, she has gained great and deep respect from other family members. She is the loving mother to Kamal, Aisha, and Khadija, and respected mother-in-law to Khalil and Ibrahim, sympathetic, tender-hearted stepmother to Yassin, and merciful to her house keeper, Umm Hanafi. Consider the following examples:

٤٢. ثم لوحت (أم حنفي) بقبضتها المغطاة بالعجين كقفاز ملاكمة أبيض، و قالت:

أمامك يا ستي يوم شاق ولكنه لذيذ، كثر الله من أيام السرور.. (قصر الشوق: ١٤)

42. Then the servant waved her fist, which was covered with dough and looked like a white boxing glove, as she observed, "It'll be hard day for you, **ma'am**, but a delightful one. May God grant us many happy days." (Palace of Desire, p. 8)

٤٣. (أم حنفي) تقول "أما سمعت بالخبر يا ستي؟.. ست مريم طلقت من زوجها وعادت إلى أمها" (قصر الشوق: ١٩)

43. Umm Hanafi says: "Have you heard the news, **my lady**? Mrs. Maryam's gotten divorced and returned to her mother." (Palace of Desire, p. 12)

٤٤. ولكن خليل شوكت بادر قائلاً:

صدقت خديجة هانم، إن لطواجنها فضلاً علينا جميعاً، لا يمكن أن تنسى ذلك يا أخي.. (قصر الشوق: ٣٧)

44. But Khalil Shawkat burst out: "**Khadija's right**. Her casseroles are a blessing to all of us. You better not forget that, brother." (Palace of Desire, p. 29)

٤٥. (ياسين) -لِمَ يلتمس نساء السكرية ود خديجة هانم؟.. (قصر الشوق: ٥٢)

45. "Why should the ladies of Sugar Street seek the affection of **Mrs. Khadija**?" Yassin asked. (Palace of Desire, p. 40)

٤٦. خديجة هانم مثال صالح لست البيت، غير أنها تتجاهل حقها من الراحة. (قصر الشوق: ٤٣)

46. "**Madam Khadija** is a sterling example of a housewife, except that she overlooks her right to relaxation." (Palace of Desire, p. 33)

٤٧. (عائشة لأمها) فقالت:

لا يدري بالحقيقة يا نينة إلا الله.. لعلها بريئة مما رميناها به. (قصر الشوق: ٥٧)

47. She (Aisha) remarked, "No one save God knows the truth, **Mother**. Perhaps she's innocent." (Palace of Desire, p. 43).

The above examples show different types of verbal female politeness features amongst family members. However, translation strategies vary from one example to another. *ستي* is rendered as ma'am in (42), but it is rendered too formal to My lady in (43). It moves from a very intimate and close expression, like ma'am, to formal expression, like my lady. The same applies to *هانم*, it has been completely deleted in (44), and rendered Mrs. and Madam, in (45) and (46), from less formal to more formal ways of address.

More interesting though, is that these are the only cases in the whole discussion of foreignization and domestication where the translators opt for domesticating the expressions. The more explicit example of domestication in translation is one in (44) where the translators opt for deleting the whole expression *هانم*.

To conclude, Mahfouz's women are often the center of the conflicts, and they are regarded as a mirror that reflects the customs and traditions of Egyptian society. This is not, however, the complete realistic picture; history tells us that the Egyptian woman has painfully struggled to prove herself in such a male-dominant society. Mahfouz has represented the Egyptian woman with all her expected roles. She is the mother, the sister, the beloved, the mistress, the educated, the uneducated, the worker, and more. The translation of these references to women has been domesticated in most cases with regard to methods of addressing women.

Having discussed many examples related to religion and women, it becomes apparent that translators have adopted one approach when dealing with religious expressions: foreignization. Although in a very few examples translations have been domesticated, the general trend goes toward the first approach. In the case of women, the general trend goes to domestication.

## Chapter Five: Conclusion and Recommendations

### 5.1. Conclusion

This study investigates, from a translation standpoint, the methods and strategies adopted during the process of translating three of Naguib Mahfouz novels: قصر الشوق *Palace of Desire* (1957), أولاد حارتنا *Children of Gabalawi* (1959), and الحرافيش *Alharafish* (1994). It is an extremely difficult task attributed to many factors, chief among them is the cultural dimension that both languages (Arabic and English) present. This study also investigates the role of the translator in translating such cultural expressions from the perspective of foreignization and domestication.

The data drawn from Naguib Mahfouz's novels are classified into four categories: Holy Quran verses and Prophet Muhammad's hadith, idiomatic expressions with reference to religion, supplication, and miscellaneous.

All translators, except in a very few examples, are in favor of foreignization over domestication. The reason may be to avoid any unacceptable interpretations of religious expressions. As we have seen in many examples in the discussion chapter, the translation depends on the translator's approach in dealing with these expressions regardless of their several contextual interpretations.

Problems in translating such expressions are attributed to the difficulties in distinguishing pragmatic imports from semantic ones. This affects the methods and strategies adopted in translation. Deletion, addition, substitution, paraphrasing and other translation strategies are adopted. Unless these expressions are well contextualized, understanding them will be a very difficult task since most of them have different interpretations.

As far as foreignization and domestication are concerned, foreignization, though unacceptable and questions such as "So what?" or "What does it mean?" may arise, is sometimes more accurate and acceptable than domestication. This study also shows the importance of the source language text and the delicate skills shown by the writer in presenting and writing such works. It evokes a challenge for translators to introduce their translations in a way that causes no harm to such masterpieces. Linguistic parallelism is also a very important point during translation. It reflects the translator's familiarity with both languages in terms of culture and language.

## 5.2. Recommendations

1. Certain expressions could be studied in separate papers and be given more attention from cultural and contextual perspectives. Expressions such as لا حول ولا إنا لله, إن شاء الله, قوة إلا بالله, and others can open the door to further studies.
2. The role of woman can be thoroughly highlighted and given more attention from several novels rather than three of Naguib Mahfouz novels.
3. A thorough corpus study of a vast number of religious expressions in everyday Arabic use can provide comprehensive results, rather than discussing each group in a different research.

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## Appendix A: Holy Quran Verses and Prophet Muhammad's Hadith

١	... He was no longer a child, since he was twenty-eight. It would not be difficult to find him another wife, but “ <b>God does not change people until they change themselves</b> ” (Qur'an, 13:11) ( Palace of Desire, pp. 6-7)	... ليس صغيرا من بلغ الثامنة والعشرين، و ليس المشكل أن يبحث له عن زوجة أخرى، ولكن الله لا يغير ما بقوم حتى يغيروا ما بأنفسهم. (قصر الشوق: ١٣)
٢	Kamal exclaimed sharply, “ <b>By God, I'll detest them even if I'm the only one who does.</b> ”  They exchanged a sad look. They could hear the clatter of their father's clogs as he returned to his room, <b>reciting, “In the name of God” and “There is no power or might save with God.</b> ” Yassin slipped out of bed and left the room yawning. (Palace of Desire, p. 14)	هتف كمال بحدة:  -والله لأبغضنهم ولو وحدي  وتبادلا نظرة أسى صامتة، تناهى إليهما وقع قبقاب السيد و هو راجع إلى حجرته مبسلا محوقلا، فانزلق ياسين على الأرض وغادر الحجرة وهو يتنأب (قصر الشوق: ٢١)
٣	... In a single draft you imbibed unparalleled glory, bliss, and grace. Immediately afterwards you would have liked to echo the prophet's words when he would feel a revelation coming and cry out for help: ‘ <b>Wrap me up! Cover me with cloak!</b> ’ (Palace of Desire, p. 18)	... سقيت المجد كله والسعادة كلها والامتنان كله في نهلة واحدة وددت بعدها لو تهتف مستجدا: “ <b>زملوني... دثروني</b> ” (قصر الشوق: ٢٥)
٤	Ridwan: “Mama's with my grandfather there and Papa's with my grandfather here.”  Uthman: “Why aren't they in one house like my papa and mama?”  Ridwan: Fate and destiny. That's what my other grandmother says.”  Umm Hanafi: “You've pestered him until he's confessed. <b>There's no power or might save God's.</b> Have mercy on him and go play.” (Palace of Desire, pp. 25-26)	رضوان: ماما عند جدي هناك، وبابا عند جدي هنا..  عثمان: لم لا يوجدان في بيت واحد مثل بابا وماما؟  رضوان: القسمة والنصيب، هذا ما تقوله جدتي الأخرى!  أم حنفي: قررتموه حتى أقر، لا حول ولا قوة إلا بالله! ارحموه والعبوا.. (قصر الشوق: ٣٣)
٥	... When Widow Shawkat looked at her son's face she cried out, ‘ <b>Protect us, Lord.</b> You should have taken me first.’ Your mother was very alarmed, but the lady paid no attention to her and said in a hoarse voice, ‘This is members of the Shawkat family look like when they die. I saw his father and his uncle die, and his grandfather before them.’ There's nothing left of Khalil but a shadow, and the children are the same way. <b>There's no power or might save with God.</b> ” (Palace of Desire, p. 420)	... وقد نظرت حرم المرحوم شوكت في وجه ابنها وهتفت: “ <b>أمان يا رب..</b> كان يجب أن تأخذني قبله!” فانزعجت انزعاجا شديدا، ولكنها لم تحفل بها، وقالت بصوت مبجوح: “هذه صورة آل شوكت إذا حضرهم الموت، رأيت أباه وعمه وجده من قبل!” لم يبق من خليل إلا خيال، وكذا الطفلان، لا حول ولا قوة إلا بالله.. (قصر الشوق: ٥٣٩)
٦	... Tell me, what do you feed them?”  Khadija answered sarcastically, “Casseroles! That's	... أي غذاء تطعمينه يا حماتي؟  أجابته خديجة في تهكم:

	what!"	<p>من الطواجن تطعمه!</p> <p>-سأكفر طويلا عن إقرارى بالفضل لأهله، و لكن الله غفور رحيم، مهما يكن من أمر فلندع الله أن يكثر من أيام الأفراح.. مبارك عليك البكالوريا يا سي كمال، وعقبى للدبلوم إن شاء الله.. (قصر الشوق: ٣٨)</p>
٧	To ward off the evil eye, Khadija spread her fingers apart and held up her hand with the palm facing Yassin, reciting, “ <b>And from the evil of the envious person in his envy</b> ” (Qur’an 113:5) (Palace of Desire, p. 34)	<p>فقال خديجة وهي تبسط راحة يدها في وجهه مفرجة بين أصابعها الخمس:</p> <p>-و من شر حاسد إذا حسد! (قصر الشوق: ٤٤)</p>
٨	With a gleam in his protruding eyes, Ibrahim tilted his head to the left to gaze down at his wife. Then, sighing victoriously, he said, “ <b>A witness from her own family has testified. God bless you, Mother-in-law.</b> ” (Palace of Desire, p. 35)	<p>... ثم قال وهو يتهد في ظفر:</p> <p>-وشهد شاهد من أهلها، الله يكرمك يا حمايتي.. (قصر الشوق: ٤٦)</p>
٩	Sighing audibly, she (Khadija) remarked, “What more can I ask than <b>God’s protection and blessing</b> . I didn’t know I had another mother-in-law.” (Palace of Desire, p. 40)	<p>ثم قالت وهي تتهد بصوت مسموع:</p> <p>-حسبي الله ونعم الوكيل، لم أكن أعلم أن لي هنا حماة أخرى. (قصر الشوق: ٥٢)</p>
١٠	In his own defense, Ibrahim Shawkat said, “ <b>Fear God and don’t exaggerate your role in everything...</b> ” (Palace of Desire, p. 40)	<p>قال إبراهيم شوكت، مدافعا عن نفسه:</p> <p>-اتقي الله ولا تغالي شأنك في كل شيء،... (قصر الشوق: ٥٢)</p>
١١	Then she added sarcastically, “Or do you want to cause a scandal for me?”	<p>ثم في تساؤل هازيء:</p> <p>-أم تريد أن تجعل مني أجدوثة؟! بعد الشر عنك؟ هل راعيت هذا الحذر في موقفك مع جوليون في الزمن القديم؟ لكن مهلا، إن جمال عينيك وعجيزتك يغفر ما تقدم وما تأخر من ذنبك!</p> <p>-لا أبقاني الله في الحياة لحظة واحدة إن كنت قصدتك بسوء،... (قصر الشوق: ٧٧)</p>
١٢	He (Fuad) remarked aloud, “Study law so you’ll be sure to have a respectable job. Afterwards you can pursue your cultural interests to your heart’s content.”	<p>... ثم قال (فواد):</p> <p>-ادخل الحقوق حتى تضمن عملا محترما، ولك بعد ذلك أن تواصل ثقافتك كما تشاء!</p> <p>-لم يجعل الله لامرء من قلبين في جوفه، ثم دعني أحتج على ربك العمل المحترم بالحقوق! كأن التدريس</p>
	Defiantly Kamal retorted, “ <b>God didn’t place two hearts in a man’s breast</b> ” (Quran 33:4). And I must object to your association between legal studies and a respectable job. Isn’t teaching a respectable profession?”	

	(Palace of Desire, p. 72)	ليس عملا محترما!! (قصر الشوق: ٩١)
١٣	The first to reach him was Muhammad Iffat, who embraced him as he quoted from a popular song: “ <b>The beauty of the full moon is shining upon us.</b> ” (Palace of Desire, p. 77)	... وكان محمد عفت أسرعهم إليه فعانقه، وهو يقول: -طلع البدر علينا.. (قصر الشوق: ٩٨)
١٤	... The young men sat near the table in a half circle <b>facing the garden...</b> (Palace of Desire, p. 143)	... وقد جلسوا وراء المائدة على هيئة نصف دائرة مولين وجوههم شطر الحديقة. (قصر الشوق: ١٨٤)

## Appendix B: Supplication

١	<p>Pulling the pallet out from under the bed and sitting cross-legged on it at his feet, Amina replied, “May our Lord be gracious to us.” She sighed and continued: “The whole world’s a blazing pyre, especially the oven room...” (Palace of Desire, p. 2)</p>	<p>فقلت أمينة و هي تسحب الثلثة من تحت السرير، و تتربع بدورها عليها على كثر من قدميه: -ربنا يلفظ بنا (ثم وهي تنتهد) الدنيا كلها كوم و حجرة القرن كوم! (قصر الشوق: ٦-٧)</p>
٢	<p>..., and the father of Haniya- little girl with whooping cough- who night after night would reply when asked about her, “ Our Lord will be able to cure her.” (Palace of Desire, p. 3)</p>	<p>... ووالد هنية الطفلة المصابة بالسعال الديكي الذي يسأل عنها فيجيب ليلة بعد أخرى ((عند الله الشفاء))،... (قصر الشوق: ٧)</p>
٣	<p>Shaking his head, he smiles and continued, “Nothing’s impossible for God. Shaykh Mutawalli himself is like iron even though he’s in his eighties.”</p> <p>“May our Lord grant you health and strength.”</p> <p>He reflected for a time while he counted on his fingers. Then he observed, “If my father lived, may God be compassionate to him, he would not have been much older than the shaykh.”</p> <p>“May God have mercy on all those who have departed this life.” (Palace of Desire, p. 4)</p>	<p>ثم يهز رأسه باسماء: -لا شيء على الله بعيد، ها هو الشيخ متولي نفسه كالحديد رغم الثمانين!.. -ربنا يمتعك بالصحة و العافية! فتفكر مليا، و هو يعد على أصابعه، ثم قال: -لو امتد العمر بأبي- رحمه الله- ما زاد على عمر الشيخ كثيرا.. -رحم الله الراحلين. (قصر الشوق: ٩)</p>
٤	<p>... Then the servant waved her fist, which was covered with dough and looked like a white boxing glove, as she observed, “It’ll be a hard day for you, ma’am, but a delightful one. My God grant us many happy days.”</p> <p>Without raising her head from her work, Amina murmured, “We’ve got to make sure the food’s delicious.”</p> <p>Umm Hanafi smiled, gestured toward her mistress with her chin, and said, “Your skill will take care of that.” She planted her hands in the bowl once more to resume punching the dough.</p>	<p>...، و قالت:-أمامك يا ستي يوم شاق و لكنه لذيق، كثر الله من أيام السرور.. فغمغت أمينة دون أن ترفع رأسها عن عملها: -علينا أن نقدم مائدة شهية. فابتسمت أم حنفي، و هي تومئ بذقنها إلى سيدتها، قائلة: -البركة في المعلمة. ثم غرست يديها في الجرة مرة أخرى، و عادت إلى ملاكمة العجين. -وددت لو قنعنا بتوزيع الثريد على فقراء الحسين. (قصر الشوق: ١٤)</p>

	“I wish we had contented ourselves with distributing stew to the needy around al-Husayn Mosque.” (Palace of Desire, p. 8)	
٥	I wonder if my husband’s head is free of such thoughts. Leave him out of it! ‘The grief of men is not like that of women.’ That was what you said, Mother, May God make paradise your abode. (Palace of Desire, p. 9)	..تري هل خلا من الأفكار رأس سيدي؟ دعيه وشأنه! ليس حزن الرجال كحزن النساء، هكذا قولك يا أمي جعل الله الجنة مثواك،... (قصر الشوق: ١٥)
٦	Umm Hanafi: “Stay here! I have to follow your every step, may God guide you. There’s no place in the whole house more beautiful than the roof terrace. Look at this garden!” (Palace of Desire, p. 24)	أم حنفي: أبقى هنا؟! رجلي على رجلكم، الله يهديكم.. ليس في البيت كله مكان أجمل من السطح، انظروا إلى هذا البستان! (قصر الشوق: ٣١)
٧	Uthman: “You’re as ugly as a water buffalo, and you stink.”  Umm Hanafi: “May God forgive you. I’ve gotten sweaty chasing after you.” (Palace of Desire, p. 24)	عثمان: أنت قبيحة كالجاموسة، ورائحتك نتنة..  أم حنفي: الله يسامحك، عرقي سال من الجري وراعكم. (قصر الشوق: ٣٢)
٨	Ibrahim had hardly settled there when he addressed Amina affectionately: “God bless the hands that prepared such appetizing and delicious food for us.” (Palace of Desire, p. 28)	لم يكد ابراهيم يستقر على مجلسه، حتى خاطب أمينة قائلاً بلهجة متوددة:  -بارك الله في اليد التي قدمت لنا أشهى الطعام و ألذه.. (قصر الشوق: ٣٦)
٩	Then, sighing victoriously, he said,” A witness from her own family has testified. God bless you, mother-in-law.” (Palace of Desire, p. 35)	ثم قال و هو يتنهد في ظفر:  -وشهد شاهد من أهلها، الله يكرمك يا حماتي.. (قصر الشوق: ٤٦)
١٠	For the first time Amina’s serious disapproval was evident. To warn Khadija she said, “May our Lord preserve his youth and that of others like him.” (Palace of Desire, p. 36)	بدا على أمينة الاستياء-لأول مرة- بصورة جدية، فقالت في عتاب:  -ربنا يصون له شبابه، هو وأمثاله! (قصر الشوق: ٤٧)
١١	Jalila insisted that we shouldn’t get intoxicated until ‘the sultan of good times’ arrived. At least that’s what she said. This woman esteems you as highly as Satan does a chronic sinner. God’s blessing on your relationship with her and hers with you.” (Palace of Desire, p.	...، جلييلة أصرت على تأجيل السكر حتى يحضر سلطان الفرقة أو كما قالت، هذه الولية تعزك إعزاز الشيطان للضال المزمّن، بارك الله لك فيها و بارك لها فيك.. (قصر الشوق: ١٠٣)

	80)	
١٢	The man bellowed with laughter until his face grew even redder. Then announcing his surrender, he said, "God, forgive us." (Palace of Desire, p. 103)	قفقه الرجل حتى اشتدت حمرة وجهه، ثم قال بتسليم: -اللهم اعف عنا.. (قصر الشوق: ١٣٢)
١٣	Before finishing his sentence he rose, went to her, and sat down beside her. He took the edge of her spangled sash and kissed it, saying, "My God, I testify that this beautiful creature is more delightful than the tunes of her lute..." (Palace of Desire, p. 104)	ونهض قبل أن يتم جملته فاتجه نحوها، وجلس إلى جانبها، ثم تناول طرف الوشاح المرصع بالترتر قبليه، و هو يقول: -اللهم إنني أشهد بأن هذه المخلوقة الجميلة ألد من أنغام عودها،... (قصر الشوق: ١٣٣)
١٤	Then she continued in a gentle voice: "May our Lord be gracious to you, al-Sayyid Ahmad. On my way over, I asked myself, 'Do you suppose he'll disappoint me and send me away empty-handed? Or will he treat his old neighbor the way he used to, in the past?' Praise God, you always live up to people's expectations. May God extend your life and enjoyment of health and strength" (Palace of Desire, p. 137)	...، ثم عادت تقول في نبرات لطيفة: -ربنا يجبر خاطرك يا سيد أحمد، ساءلت نفسي وأنا قادمة إليك؛ تري: أيكسفني ويردني خائبة، أم يعامل جاريته القديمة بما تعود أن يعاملها به في الأيام الخالية؟ الحمد لله فأنت دائما عند حسن الظن بك، مد الله في عمرك و متعك بالصحة و العافية!! (قصر الشوق: ١٧٧ - ١٧٨)
١٥	Then with the smile still on her lips to conceal her gloomy thoughts, which she was apprehensive he might detect, she said, "God alone is the guide. May our Lord make you even more sweet-tempered than you are, so you'll be a person loving others and loved by them." (Palace of Desire, p. 156)	...، ثم قالت والابتسامة لا تفارق شفيتها لتداري بها أفكارها السوداء التي تشفق من إطلاعه عليها: -هو وحده الهادي، ربنا يزيد طبعك حلاوة حتى تكون من الذين يحبون الناس و يحبهن الناس.. (قصر الشوق: ٢١٢)
١٦	With obvious anxiety she asked, "What do you mean, Kamal? Are we returning to the days of suffering?"  He replied resentfully, "Only God knows!"  Her discomfort was apparent in her facial contractions. She said, "May God preserve us from suffering. We'll leave them to wrath of Almighty God. This is the best policy. To throw ourselves to destruction is madness. Let us take refuge with God." (Palace of Desire, p.	...! و عادت تتساءل في قلق ظاهر: -ماذا تعني يا كمال؟ هل نعود إلى أيام البلاء؟ فقال بامتعاض: -لا يعلم الغيب إلا الله! فاعترها ضيق بدا في تقلصات وجهها الشاحب، و قالت: -اللهم قنا العذاب فلنتركهم لغضب القهار، هذه الخطة المثلى، أما أن نلقي بأنفسنا إلى التهلكة فهو الجنون و العياذ بالله! (قصر الشوق: ٢١٣ - ٢١٤)

	166)	
١٧	<p>“Naturally. That hasn’t escaped me. I know your tastes as well as anyone. There will be nothing to the wedding beyond the marriage contract and some refreshment.”</p> <p>“Fine. May our Lord guide you to the right path.” (Palace of Desire, p. 168)</p>	<p>-لم يرغب عني هذا بطبيعة الحال، أنا أعرف الناس بطبعك، ولن يعدو اليوم كتابة العقد وشرب الشرابات..</p> <p>-عظيم، ربنا يهديك إلى سواء السبيل.. (قصر الشوق: ٢١٦)</p>
١٨	<p>... I swear I meant no harm when I said that I did not mean to injure anyone, may God watch over you, my dear sir...</p>	<p>... أقسم لك أنني ما تكلمت إلا عن حسن نية وأناي ما قصدت أحدا بسوء، ولكن أجارك الله يا حبيب... (قصر الشوق: ٣٠٣)</p>
١٩	<p>Amina sighed and said mournfully, “There’s no need to ask what your father thinks of this. But Aisha’s a married woman, and the final word on her conduct is her husband’s. If he allows her to visit the neighbors and knows that she sings when she’s with her friends who love her and her voice, then what concern of ours is it? God takes care of everything, Khadija. Is this what you term ‘improper conduct’? Does it really infuriate you that Na’ima Dances? She’s going on six, and dancing is a game for her. You’re just angry, Khadija; may God forgive you.” (Palace of Desire, pp. 241-242)</p>	<p>تنهدت أمينة، وقالت بحزن:</p> <p>-إن رأي أبيك في هذا لا يحتاج إلى سؤال، ولكن عائشة سيدة متزوجة والرأي الأعلى في سلوكها لزوجها، ومادم يسمح لها بزيارة الجيران و يعلم بأنها تغني بين صديقاتها اللاتي يحبينها و يحبن صوتها فما شأننا نحن؟ لك الله يا خديجة!.. أتسمين هذا قلة أدب؟! هل يغضبك حقا أن ترقص نعيمة؟! أنها في السادسة وان رقصها إلا لعبا، لست إلا غاضبة يا خديجة، سامحك الله.. (قصر الشوق: ٣١٢-٣١٣)</p>
٢٠	<p>This is the happiness for which alcohol provides us a representation. Every action could be a way of obtaining this. If it’s not, it serves no end.”</p> <p>“May God devastate your home.”</p> <p>“Why?”</p> <p>“I hoped I’d find you a charming, witty conversationalist when drunk. But you’re like a sick man whose malady only becomes more sever with drink. I wonder what you’d talk about if you had a third drink?” (Palace of Desire, p. 354)</p>	<p>...، هذه هي السعادة التي أعطتنا الخمر مثالها، كل عمل وسيلة إليها أما هي فليست وسيلة لشيء... -الله يخرّب بيتك.. -لمه؟! -كان أمني أن أجدك في نشوتك محدثا طريفا لطيفا، ولكنك كالمريض يزيد مرضه الخمر استفحالا، فيم تتحدث يا ترى إذا شربت الكأس الثالثة؟ (قصر الشوق: ٤٥٦)</p>

## Appendix C: Idiomatic Expressions With Reference to Religion

١	To show her affection for him, Amina commented, “Yassin’s a fine man who stays away from marriage only if he’s forced to. The fact is that it’s time for you to think about <b>getting married</b> again, if only to comply with the <b>teachings of religion</b> .” (Palace of Desire, p. 45)	-ياسين رجل طيب، والرجل الطيب لا يمتنع عن الزواج إلا مضطراً، الحق أن لك أن تفكر في استكمال دينك.. يا طالما فكر في استكمال دينه،... (قصر الشوق: ٥٩)
٢	Al-Sayyid Ahmad turned his face away, clearly implying: “ <b>O God, have mercy.</b> ” But he was not actually angry. (Palace of Desire, p. 52)	حول السيد وجهه عنه، و لسان حاله يقول : “اللهم طولك يا روح”، بيد أنه لك يكن غاضباً حقاً... (قصر الشوق: ٦٧)
٣	“Bitch!” he thought. “Explain what you’re getting at.” “Would you really have wanted that?” he asked. She laughed gently and replied, “ <b>How lucky the man is who brings two people together in a moral way.</b> ” “Or immoral?” he wondered. (Palace of Desire, p. 64)	يا بنت اللبوة!.. أفصحي عما ترومين.. -أهذه رغبتك حقاً؟ وهي تضحك ضحكة خافتة: -يا بخت من وفق رأسين بالحلال! و في الحرام؟! (قصر الشوق: ٨١)
٤	He laughed loudly and said, “Fine! It’s a deal. Mallow greens and rabbit supplemented by a glass of whiskey... then we’ll amuse ourselves with some lute music and dancing and stretch out together for an hour while we digest the food.” She waved her hand at him as though to tell him to back off. Then she said, “ <b>My God! If we don’t speak up, he’ll try to bring in his donkey too. Keep your distance.</b> ” (Palace of Desire, p. 102)	-عال، اتفقنا، ملوخية و ارانب، وتضاف إليه زجاجة ويسكي، ثم نحلي بشيء من العود والرقص، ونتمدد ساعة معا حتى نهضم.. فلوحت له بيدها كأنما تهتف به ((إلى الورااء))، وقالت: -الله الله، سكتنا له دخل بحماره.. بُعدك! (قصر الشوق: ١٣١)
٥	“Mrs. Umm Maryam, I can only repeat my thanks.” “For that reason, the first thing I told Yassin Effendi was: ‘Let me be sure your father agrees before anything else, for every other consideration is negligible compared to his wrath.’” “ <b>My God, my God!</b> ” She had no sooner stolen the mule than she was busy throwing ropes around his master. (p. 136)	-أكرر الشكر، يا ست أم مريم.. -لذلك كان أول ما قلت لياسين أفندي، دعني أتأكد أولاً من موافقة والدك، فإن كل شيء يهون إلا سخطه! الله..الله! لم تكذ تسرق البغل حتى نشطت لرمي الأحابيل حول صاحبه.. (قصر الشوق: ١٧٦)

٦	Khadija glared at him with a scowling face and flaring nostrils. She exclaimed, “ <b>God! God! All that’s left is for you to repeat these outrageous comments in front of Papa.</b> ” (Palace of Desire, p. 229)	التفتت خديجة إليه بحدة وقد عيب وجهها واتسع منخراها، وقالت: -الله.. الله..، لم يبق إلا أن تعيد هذا الكلام الجائر أمام بابا؟! (قصر الشوق: ٢٩٥)
7	She laughed lethargically and then commented, “It sounds as if you’d like to be a bull in a pasture full of cows. That’s what you need.”  Snapping his fingers appreciatively, he said, “ <b>God, God! Who used to call me that in the old days? It was my father, may he have a good evening. ...</b> (Palace of Desire, p. 270)	فضحكت في فتور، وقالت: -كانك تتمنى أن تكون ثورا في حديقة أبقار، هذا هو أنت!  ففرقع بأصبعه طربا، وقال: -الله.. الله، من ذا الذي كان في زمان مضى يدعوني بالثور؟ .. إنه أبي ربنا يمسيه بالخير، ... (قصر الشوق: ٣٥١)
8	... So, you get drunk, Kamal. ... A thousand bright days! We’ve been friends from the beginning. I’m the one who tau...”  “ <b>God, God!</b> Am I going to have to wait till daybreak?” (Palace of Desire, p. 360)	...، إذن فأنت تسكر يا كمال؟! يا ألف نهار أبيض! نحن أصدقاء من قديم الزمان، أنا أول من عد..  -الله الله! .. هل أنتظر حتى مطلع الفجر؟! (قصر الشوق: ٤٦٤)
9	Although not looking at anything in particular, Yassin reared his head back and said with curious joy, “God... God, my soul’s so shimmering it’s turning into a song. ... . Trouble is nothing but a legend. <b>God, God, what a beautiful thing alcohol is, Kamal. May God Grant it a long existence, perpetuate it for us ... Close your eyes. Does any other pleasure compare with this? God...God...God!</b> ” (Palace of Desire, pp. 367-368)	رفع ياسين رأسه دون أن ينظر إلى شيء بالذات قال بسرور عجيب: -الله. الله، النفس شعشت واستحالت أغنية، ...، أما المنغصات فأسطورة، الله..الله، ما أجمل الخمر يا كمال! الله يطول عمرها ويديمها علينا...، هل وجدت لذة كهذه؟ ..الله..الله..الله، (قصر الشوق: ٤٧٤)
10	“But their women seem our own.”  “It all amounts to the same things, my father’s son.”  “ <b>God, God, I don’t want to sober up.</b> ” (Palace of Desire, p. 368)	-بخلاف نساء الشخص الآخر، فإنها تبدو وكأنها نساؤنا.. -هما شيء واحد يابن أبي.. -الله..الله، لا أريد أن أفيق..(قصر الشوق: ٤٧٥)
11	Leaning on her parasol, she said, “I told myself that if al-Sayyid Ahmad didn’t come as he promised, he’s not my son and I’m not his mother.”  He smiled and said, “ <b>God Forbid.</b> I’m obedient to your command. I’m your son and Khadija’s your daughter.” (Palace of Desire, p. 232)	-قلت لنفسى إذا لم يحضر السيد أحمد كما وعدني، فلا هو ابني ولا أنا أمه..  فابتسم السيد قائلا: -لا سمح الله، إنى طوع أمرك، فأنا ابنك و خديجة ابنتك! (قصر الشوق: ٢٣٢)

		(الشوق: ٢٩٩)
12	... My daughter's pure and will remain pure, even if her husband turns into a demon. I'll speak to her quite bluntly. I'll even discuss it with Mr. Khalil, if that's necessary. He can drink as much as he wants <b>until God grants him repentance</b> , but I ask God to draw an invisible line between my daughter and Satan." (Palace of Desire, p. 243)	... ابنتي طاهرة وستظل طاهرة ولو انقلب زوجها شيطانا رجيمًا، سأحدثها حديثًا صريحًا، وسأحدث سي خليل نفسه إن لزم الأمر، فليشرب كما يشاء حتى يتوب الله عليه.. أما ابنتي فحد الله بينها وبين الشيطان.. (قصر الشوق: ٣١٥)
١3	Maryam screamed in his face, "Adulterer! Criminal! Bringing a whore to your wife's home!"  He pounded on the wall with his fist and shouted at her, "You're a whore! You and your mother!"  "You insult my mother <b>when she's with God?</b> " (Palace of Desire, p. 278)	فصرخت مريم في وجهه: -يا فاسق، يا مجرم، تحببني بعاهرة في بيت الزوجية.. فضرب الجدار بقبضته وصاح بها: -أنت العاهرة، أنت وأمك.. -تسب أمي وهي بين يدي الله! (قصر الشوق: ٣٦١)
١4	In a few minutes he was carrying a glass half filled with coffee to the bedroom, where he found Zanuba sitting up in bed as she stretched and yawned.  She turned toward him and said, "A good morning for both of us! We'll have breakfast at the police station, <b>God Willing.</b> "  He took a sip and looked at her over the rim of the glass. Then he said, " <b>Pray to God the Omniscient Benefactor.</b> " (Palace of Desire, p. 281)	... وهناك (في حجرة النوم)، وجد زنوبة جالسة في الفراش تتمطى وتتأهب، فالتفتت نحوه وقالت: -صباحنا خير، وإن شاء الله نغير ريقنا في القسم! فرشف رشفة وهو ينظر إليها من فوق الكوب، وقال: -قولي يا فتاح يا عليم.. (قصر الشوق: ٣٦٤)
15	Then she blurted out, "You're responsible for everything that's happened."  He sat down on the bed near her outstretched legs. He answered uneasily, "A trial, huh? <b>I told you to address God the Omniscient benefactor.</b> " (Palace of Desire, p. 281)	وقالت: - أنت السبب في كل ما حصل.. فجلس على حافة السرير فيما يلي ساقاها الممدودتين، وقال بضيق: محكمة! هه؟! قلت لك قولي يا فتاح يا عليم! (قصر الشوق: ٣٦٤)
١6	What a beautiful song it was! The calamity was that it could easily have come from an empty hart, for a singer can dissolve into a sad and plaintive song while intoxicated with happy triumph.  " <b>With God as your witness</b> , tell me frankly who this man is." (Palace of Desire, p. 290)	ما أجمل هذه النعمة، المأساة أنها يمكن أن تصدر عن قلب فارغ، كالمغني الذي يذوب في نعمة حزينة شاكية وقلبه ثمل بالسعادة والفوز. -إني أشهد الله على قولك، صارحيني الآن: من يكون هذا

		الرجل؟ (قصر الشوق: ٣٧٦)
17	Whenever I shout insults at alcohol and those who drink it, he asks-- <b>may God slice his tongue—</b> “Where did you come by such fundamentalist Hanbalism? Your father’s wellspring of conviviality. His parties almost never lack a drink and a lute.´... (Palace of Desire, p. 243)	...، وكلما صرخت لاعة الخمر وشاربيها، قال لي-قطع الله لسانه- "من أين جئت بهذه الحنبيلة؟ هذا أبوك منبع الأنس كله وقلّ أن يخلو له مجلس من الكأس والعود!"... (قصر الشوق: ٣١٤)
18	...He camouflaged his anxiety with a polite laugh and said, “Just before you arrived I was remembering last night and what al-Far looked like dancing. <b>My God strike him down.</b> ” (Palace of Desire, p. 323)	...، غير أنه دارى فلقه بضحكة لطيفة، ثم قال: -كنت قبيل حضورك أتذكر سهرة الأمس أستعيد منظر الفار وهو يرقص! الله يقطعه. (قصر الشوق: ٤١٦)
19	He stretched his hand out playfully and remarked, “My goodness! That sigh broke my heart. <b>My God strike me dead.</b> ”  Responding to the touch of his hand ever so gradually she said prayerfully, “If only our Lord would guide you.” (Palace of Desire, p. 379)	-يا سلام، هذه التنهيدة حرقت قلبي، الله يقطعي.. قالت برجاء وهي تستجيب ليد رويدا رويدا: -لو ربنا يهديك! (قصر الشوق: ٤٨٧)
20	Al-Sayyid Ahmad asked plaintively, “What if she’s pregnant?”  Al-Hamzawi’s anxious voice said,“ <b>May God not decree or allow that.</b> ” (Palace of Desire, p. 326)	فتساءل السيد متشكيا: -وأن كانت قد حبلت؟ فجاء صوت الحمزاوي وهو يقول جزعا: -لاقدر الله ولا سمح.. (قصر الشوق: ٤٢٠)
21	Muhammed Iffat stretched out his arms as though to ward off danger. Then he said imploringly, “‘when your son grows up, be brother to him.’ All that’s required of you is some advice. <b>Leave the rest to God and His decree.</b> ” He lowered his eyes thoughtfully and seemed to hesitate for a few moments. Then he said, “There’s something that concerns me as much as it does you...the question of our grandson Ridwan.”  The two men exchanged a long look. Then Muhammad Iffat continued: “In a few months the boy will be seven. I’m afraid his father will ask for custody, and Ridwan will grow up in Zanub’s home.  This evil must be averted. I don’t imagine you’d	مد محمد عفت ذراعيه كأنما يدفع رزية، وقال بتوسل: -إن كبر ابنك أخه، لا تخطيء وأنت سيد العارفين، ليس عليك إلا النصيحة وليقض الله بما هو قاض.. وخفض محمد عفت عينيه متفكرا، وبدا لحظات كالمتردد، ثم قال: -ثمة أمر يهمني ألا وهو رضوان! وتبادل الرجلان نظرة طويلة، ثم استطرده محمد عفت قائلا: -سيبلغ الغلام السابعة من عمره بعد أشهر، وأخاف أن يطالب به فينشأ

	agree to it either. So convince Yassin to leave the boy with us, <b>until God straightens things out.</b> ” (Palace of Desire, pp. 326-327)	بين أحضان زنوبة، هذا شر يجب دفعه، ولا إخالك توافق عليه، فأقنعه بأن يترك الغلام عندنا حتى يقضي الله أمرا..(قصر الشوق: ٤٢١)
22	Sighing with relief, Muhammad Iffat said, “His grandmother loves him with all her heart. Even if unavoidable circumstances in the future forced him to be transferred to his mother’s home, he would be in good hands, for his mother’s married to a man in his forties or older, <b>deprived by God of the blessing of offspring.</b> ” (Palace of Desire, p. 327)	-إن جدته تحبه من كل قلبها، وحتى لو دعت ظروف قهرية في المستقبل إلى أن ينتقل إلى بيت أمه فسوف يجد هناك جوا صالحا، إذ أن زوج أمه رجل في الاربعين أو جاوزها، وقد حرمه الله من نعمة الذرية..(قصر الشوق: ٤٢١)
٢3	She cried out sharply, “Stop! If that’s all you have to say, then a most cordial goodbye.”  Frowning nervously, he snapped back, “A thousand goodbyes!”  “I’m leaving. <b>God’s earth is vast, and God will provide me a living.</b> ” (Palace of Desire, p. 378)	فهمت بحدة:  -نه، قل كلاما آخر أو فعلى الأمن السلام!  فقال بحدة وهو يقطب في نرفزة:  -ألف سلام!  -أرحل، أرض الله واسعة و الرزق على الله..(قصر الشوق: 485)
24	They sat there silently, their legs folded beneath them, until the father said gently, “We haven’t been here together since that day.”  Yassin replied emotionally, “ <b>let’s recite the ‘Fatiha’ for Fahmy’s spirit.</b> ” (Palace of Desire p. 413)	وظلوا متربعين صامتين، حتى عاد الاب يقول بصوت رقيق:  -لم نجتمع هنا منذ ذلك اليوم!  فقال ياسين بتأثر:  -الفاتحة على روح فهمي.. (قصر الشوق: ٥٣٠)

## Appendix D: Miscellaneous

١	<p>“Sir, are you well?”</p> <p>He held his head up and muttered, “Well, <b>praise God.</b>” Then he added, “But the weather is atrocious.” (Palace of Desire, p. 3)</p>	<p>-سيدي بخير..؟ فاعتدل رأسه، وهو يتمتم: -بخير، والحمد لله (مستدركا) ما أفزع الجو!!(قصر الشوق: ٨)</p>
٢	<p>... Yes, his head pulsed and throbbed, but he almost always had some kind of headache. Let him <b>praise God</b> in any case. (Palace of Desire, p. 5)</p>	<p>...!! أجل. لا يخلو رأسه من نبض قارع، ولكن رأسه لا يكاد يخلو من شيء ما، فليحمد الله على أي حال! (قصر الشوق: ١٣)</p>
٣	<p>Ibrahim looked back and forth between his wife and his mother-in-law, smiling apologetically. Then he said, “<b>God forbid</b> that I should fail to acknowledge my indebtedness to my wife,... (Palace of Desire, p. 29)</p>	<p>فردد ابراهيم نظرة بين زوجته وحماته، وهو يبتسم كالمعتذر، ثم قال: -معاذ الله أن أنكر هذا الفضل،... (قصر الشوق: ٣٧)</p>
٤	<p>“I’ll have to do penance for a long time and give credit where it is due, <b>but God is forgiving and compassionate.</b> In any case, <b>let’s pray that God grants</b> us many more days of celebration. Congratulations on your baccalaureate, Kamal. <b>God willing</b>, you’ll have the same good success with your university degree.” (Palace of Desire, p. 29)</p>	<p>-سأكفر طويلا عن إقرارتي بالفضل لأهله، ولكن الله غفور رحيم، مهما يكن من أمر فلندع الله أن يكثر من أيام الأفراح.. مبارك عليك البكالوريا يا سي كمال، وعقبى للدبلوم إن شاء الله (قصر الشوق: ٣٨)</p>
٥	<p>Zubayda grumbled, “<b>I seek refuge with God from you men.</b> All you want a woman for is sex.” (Palace of Desire, p. 80)</p>	<p>زبيدة متأففة: -أعوذ بالله منكم يا رجال، لا تودون المرأة إلا مطية! (قصر الشوق: ١٠٢)</p>
٦	<p>The guile of women and their coquetry—how fed up he was with both. Could she possibly imagine that he was wallowing in the dust to pursue the affections of a lute player once scorned by drunkards?</p> <p>He replied modestly, “<b>God forgive me.</b>” (Palace of Desire, p. 137)</p>	<p>مكر النساء، ودلال النساء، ما أضيقه بهما معا، هل خطر لها ببال أنه ينمرغ في التراب مناشدة لعطف عوادة زهد فيها السكارى؟! قال في تواضع: -استغفر الله.. (قصر الشوق: ١٧٧)</p>
٧	<p>The woman’s voice grew louder as she replied, “Why are you here? What’s brought all of you? Leave her with us, and the rest of you can go in peace.”</p> <p>Ibrahim said gently, “<b>Think of God.</b>”</p> <p>She shouted at him, “I’m acting more devoutly than</p>	<p>فعلا صوت المرأة وهي تجيبه قائلة: ما الذي جاء بك؟! ما الذي جاء بكم؟ دعوها واذهبوا عنا بسلام.. فقال ابراهيم برقة:</p>

	you, you mule..." (Palace of Desire, p. 232)	-وحيدي الله. فصاحت به: -أنا موحدة أحسن منك يا بغل!... (قصر الشوق: ٣٠٠)
٨	... But al'Sayyid Ahmad blocked the road for the anticipated battle between the old lady and her sons by saying in a loud voice, "What's this I've heard about you, Khadija? Is it true that you haven't been a polite and obedient daughter to your mother? <b>Asking God's forgiveness</b> --- she's a mother for all of us." (Palace of Desire, p. 233)	-ما هذا الذي سمعته عنك يا حديجة؟! أحق أنك لست الابنة المؤدبة المطيعة لوالدتك، استغفر الله، بل والدتنا جميعا؟؟ (قصر الشوق: ٣٠٠)
٩	Then, raising tearful eyes to al-Sayyid Ahmad, she asked in a voice not without a trace of huskiness, "Al-Sayyid Ahmad, do you have any aversion to calling me "Mother"?"  Although Ibrahim and Khalil were smiling, their father-in-law put on a grave face as he answered, " <b>God protect us, Mother.</b> " (Palace of Desire, p. ٢٣٣)	-أتستتكن أنت يا سيد أحمد أن تقول لي يا أمي؟ فقال الرجل الذي تظاهر بالعبوس رغم ابتسامة ابراهيم و خليل: -معاذ الله يا أمي.. (قصر الشوق: ٣٠١)
١٠	Then she said sharply, "Don't speak to me. You're the last person in the world who deserves to talk to me."  Aisha pretended to be astonished and, looking back and forth between Ibrahim and Khalil, asked, "Me? <b>Why, God forbid?</b> " (Palace of Desire, p. 237)	-لا تكلميني يا عائشة، أنت آخر شخص في الدنيا يحق له أن يكلمني.. فتظاهرت عائشة بالدعش، وتساءلت وهي تقلب عينيها بين ابراهيم و خليل: -أنا؟! لماذا لا سمح الله؟؟ (قصر الشوق: ٣٠٩)
١١	Winking at Hasan Salim, Isma'il carelessly mangled and misattributed a quotation from the Prophet Muhammad: "'To accomplish' ---I don't remember what—'rely on secrecy.' The caliph Umar ibn al-Khattab said that... or the poet Umar ibn Abi Rabi'a, or Omar Effendi down at the department store. <b>God only knows.</b> " (Palace of Desire, p. 257)	-استعينوا على قضاء ... لا أذكر ماذا بالكتمان! قالها عمر ابن الخطاب، أو ربيعة بن أبي ربيعة، أو عمر أفندي، والله أعلم.. (قصر الشوق: ٣٣٤)
١٢	... In any case, it all worked out to her benefit."  Kamal shouted angrily, "'Her benefit! What do you think? <b>Glory to God</b> , you speak a though her engagement to Hasan is a triumph for her, not for him.'" (Palace of Desire, p. 262)	...، على أي حال جاءت العواقب في صالحها.. هتف كمال غاضبا: -صالحها! ماذا تظن؟! سبحان الله، إنك تتحدث عنها كما لو كانت خطبتها لحسن تعتبر ظفرا لها لا له!! (قصر الشوق: ٣٤١)

١ ٣	<p>“Woman, your tongue gets more vicious every day.”</p> <p>“<b>May God’s holy name protect yours too.</b>” (Palace of Desire, p. 267)</p>	<p>-أنت ولية لسانك كل يوم يطول عن يوم..</p> <p>-اسم الله على لسانك أنت.. (قصر الشوق: ٣٤٧)</p>
١ ٤	<p>Then she said, “<b>Good news, God willing.</b> Why have you come back?”</p> <p>With alarming restraint he answered, “<b>Good news, praise God, as you’ll learn.</b>” (Palace of Desire, p. 297)</p>	<p>... وراحت تتفحص وجه المتجهم بقلق، قالت:</p> <p>-خير إن شاء الله!! ما عاد بك؟! فقال بهدوء مريب:</p> <p>-خير والحمد لله كما ستعلمين..(قصر الشوق: ٣٨٥)</p>
١ ٥	<p>He yelled furiously, “Then why do they teach it to you? Is the goal to turn you into atheist?”</p> <p>Kamal protested, “<b>God forbid that it should have any influence</b> on our religious beliefs.”</p> <p>His father studied him suspiciously and said, “But your essay spreads atheism.”</p> <p>Kamal replied gingerly, “<b>I ask God’s forgiveness.</b> I’m explaining the theory to the reader will be familiar with it, ...” (Palace of Desire, p. 336)</p>	<p>-إذن لماذا يدرسونها لكم؟! هل الغاية إدخال الكفر في قلوبكم؟</p> <p>فقال كمال بلهجة المحنح:</p> <p>-معاذ الله أن يؤثر في عقيدتنا مؤثر..</p> <p>فتفحصه بارتياح وهو يقول:</p> <p>-ولكنك نشرت الكفر بمقالك!</p> <p>فقال بارتياح:</p> <p>-استغفر الله، إني أشرح النظرية ليلم بها القارئ لا ليؤمن بها،... (قصر الشوق: ٤٣٣)</p>
١ ٦	<p>It’s enough for me to live a life that doesn’t need to be explained. I’m instinctively drawn to what you achieve only after a bitter struggle. <b>God forgive me,</b> you haven’t achieved it yet, ... (Palace of Desire, p. 344)</p>	<p>...! حسبي أن أعيش الحياة التي لا تحتاج إلى تعريف، غير أن هذا الذي أتبعه بالفطرة لا تبلغه أنت إلا بالكفاح المرير، أستغفر الله، بل أنت لم تبلغه بعد... (قصر الشوق: ٤٤٣)</p>

## **Vita**

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