Saad Elkhadem's *The Plague* in English: A Study of the Translation Strategies Used to Recreate the Egyptian Ethos

Abeer Ali M Alharbi

A Thesis Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements
for the Degree of Master of Arts

Graduate Program in Translation Studies
York University
Toronto, Ontario

August 2016

Abstract

This thesis focuses on translation as a transcultural activity. It studies the foreignizing and domesticating translation strategies used to recreate the Egyptian ethos in the translation of Elkhadem's *The Plague* from Arabic to English. Five theories are incorporated in the analysis. These are Venuti's Domesticating and Foreignizing Theory; Toury's DTS; Genette's Paratexts; Pedersen's taxonomy of strategies for rendering culture-bound references and his classification of culture-bound elements; and Vermeer's Skopos Theory. Three types of analysis are conducted: a literary analysis of the source text; a microanalysis of the target text, further divided into an analysis of the novel's paratexts and a descriptive analysis of ninety-eight culture-bound references; and finally, a macro-analysis of the overall norms and of the skopos of the translation showing how both affect the transmission of the Egyptian ethos. Overall, this thesis provides some insight into the influence of translation on cultural identity.

Acknowledgments

Foremost, this thesis is dedicated to King Abdullah bin Abdulaziz Al Saud who has given me the opportunity to study abroad, may God have mercy on his soul.

A very special thanks goes to my thesis supervisor Professor Marie-Christine Aubin who was very supportive and patient in guiding me throughout the course of this thesis.

My gratitude also goes to my parents who believed in me and encouraged me to pursue higher education abroad and supported me throughout this journey.

Table of Contents

Introduction

Translation is a practice that has existed and has been discussed for centuries. In its
simplest definition, translation is the act of changing a text from its original language into
another text in the target language (Munday 2001, 5). The practice of translation involves
the contact between two cultures, which means that the translator often needs to deal with
the cultural elements reflected in the text to be translated in order to produce an adequate
translation. These cultural elements are crucial in literary translation in particular since
they reflect the narrative and the identity of the original culture. Saad Elkhadem's
political novel *The Plague* is the perfect example of a culturally rich book. Even before
the target audience reads the book, the unique style of the bilingual edition highlights the
original culture. The book does not have a back cover, but instead, two front covers, one
is written in English and the other in Arabic. Unlike the typical structure of bilingual
books, in which each page of the original text faces its English translation, the book is
divided into two separate sections of which the English translation is on the left half and
the original Arabic text is on the right. The novel itself, as the translator puts it, "abounds
with sayings, proverbs, jokes, and fragments derived from the rich oral tradition of
folklore, making it an important social document, which reveals manners, morals,
customs, habits, and ways of life in contemporary Egypt" (El-Gabalawi 1989, 5). In other
words, Elkhadem's novel reflects the Egyptian ethos, ethos being defined as "the
fundamental character or spirit of a culture; the underlying sentiment that informs the
beliefs, customs, or practices of a group or society" ("ethos").

     The Plague addresses a very politically difficult era of the Egyptian history. It
shows the oppression of the Nasser regime (1956-1970) after the Egyptian revolution in

1952 ("Egypt" 2016, 25-26). The story opens up at the visa office in Cairo in which ten people who wish to escape the country, which was extremely difficult during the Nasser regime, are waiting for their visa procedures. The ten characters belong to different age groups, social classes and religious backgrounds. In order to pass the time they decide to take turns introducing themselves to each other and talk briefly about their goals and plans after receiving the visa. Throughout the story, we get to know more and more about the characters through their statements but, more importantly, through their stream of consciousness, which often contradicts their words.

Saad Elkhadem was born in 1932 in Cairo, Egypt, where he also obtained his Bachelor of Arts degree (Dahab 2006, 73); then, he immigrated to Canada and became an assistant professor in the German department at the University of New Brunswick in 1968 (Peters 1990, 355). He is considered one of the "Egyptian Canadian mediators" who contributed significantly to "the transmission and diffusion of their own and other writers' products through the literary reviews and the publishing houses they founded" (Dahab 2006, 73). His works contributed to the "Canadian writing of Middle Eastern origins" and provided "one of the first landmarks of Arabic-Canadian literature" (Dahab 2006, 73). Elkhadem's *The Plague*, being an embodiment of the Egyptian culture, is one of the writer's important works in Arabic-Canadian literature. The cultural context plays a major role in the narrative of Saad Elkhadem's novel *The Plague,* which makes translating it a challenging task. Analyzing the translation can reveal interesting and useful findings on the translation issues that are unique to Arabic culture-bound references. Specifically, it triggers questions like: how does the physical presentation of the book and other paratextual elements contribute to the understanding of the Egyptian

ethos for the target reader? What strategies are being used by the translator to recreate the Egyptian ethos? Does he use mostly foreignizing or domesticating strategies? What overall norms do they suggest? How do these norms affect the Egyptian ethos? What do these strategies and norms say about the skopos? How does this skopos, in turn, affect these strategies and norms and consequently, the Egyptian ethos?

1. Literary Background Information

As mentioned earlier, Saad Elkhadem is a pioneer of "Arabic-Canadian literature" (Dahab 2006, 73). Elkhadem's works consist of more than twenty-three books, "of which fourteen are fiction" and the other nine are reference books (Dahab 2006, 73). Elkhadem translated German and Arabic works into English including a few of his own works such as *Ajnihah min Rasas* (1971), which was published in English under the title *Wings of Lead* in 1994 (Dahab 2006, 73). He also established a publishing company, "York Press", in 1974, in which he published works from well-known intellectuals such as Roger Moore and created the International Fiction Review in 1975 (Dahab 2006, 73).

An exiled writer who lives away from his native land, Elkhadem elaborated a complex style of writing characterized by "linguistic experimentations in the form of fragments, mute dialogues, and abrupt time-shifts, the use of situational irony and sudden changes in points of view", characteristics which are common to many "exilic writers"(Dahab 2006, 74). Elkhadem's fiction is between novels and novellas in length, with other characteristics from both genres, but can generally be classified as post-modern literature (Dahab 2006, 74). The language of Elkhadem's works has been described as "dislocated and disjointed" (Dahab 2006, 74), which reflects the author's feelings of fragmentation, alienation, and "deterritorialization" (Dahab 2006, 74). Those

feelings that result from Elkhadem's distance from his home land have "liberated [him] as a writer-in-exile, giving him a special vantage point from which to observe his past and reshape it into fiction" (Elkhadem 1988, 2).

Elkhadem's *The Plague* (1989) addresses the oppression of the Nasser regime that followed Egypt's 1952 Revolution. In fact, the title of the novel *The Plague* is a metaphor for the Nasser regime (El-Gabalawi 1989, 3). As mentioned earlier, the story takes place at the visa office in Egypt in which ten people, who wish to escape the country, are waiting for their visa procedures. The characters consist of an engineer, a Copt French teacher, a young woman, a businessman, a journalist, an actress, a student, a translator, an older woman, and a military prison commander. They take turns introducing themselves to each other in order to pass the time. While they introduce themselves to each other, we get to know their characters through their statements but, more importantly, through their stream of consciousness, which often contradicts their words. This contradiction between internal thoughts and spoken words show the oppression of the Nasser regime and the fear that it implements in the Egyptian citizens. Whereas they censor their words, their thoughts show their violent opposition to the political situation. What is more, Elkhadem uses standard Arabic for the statements of the characters to show the formality of their speeches, but the colloquial Egyptian dialect for their monologues, thus, building up the Egyptian narrative (El-Gabalawi 1989, 5).

Elkhadem's "micro-novel", *The Plague*, has social, political and psychological elements (Dahab 2006, 76-77). It has a unique complex narrative that relies on the "stream of consciousness, differing narrative points of view, and varying levels of linguistic usage in order to transmit his vision of reality" (Peters 1990, 355). To help the

reader follow the narrative of the story, each character is labeled with a number from one to ten, which corresponds to the ten chapters of the novel. The numbering allows the reader to distinguish each character's thoughts while the speaking character is introducing him or herself (El-Gabalawi 1989, 3). Because of the constant interruption of "the linearity of the discourse" by the characters' thoughts, the structure of the novel becomes similar to that of "a jigsaw puzzle" (Paradela 1995, 50). It creates a rhythm that traps the reader "inside a complex labyrinth or gallery of self-reflecting mirrors" (Paradela 1995, 50). The gradual revelation of the characters' "prejudice and frustrations, illusions and apprehensions" through their monologues "at a heightened moment of crisis" shows Elkhadem's excellent narrative skills (El-Gabalawi 1989, 4). By the end of the novel the readers have not only obtained detailed information about the ten characters but have also been exposed to "one of the most ironic and scathing critiques of Nasser's regime to be found in the pages of a literary creation" (Paradela 1995, 50). As a result, *The Plague* and Elkhadem became the target of a harsh criticism in Egypt by "Nasserite" critics after the novel was published in Canada in 1989 (Paradela 1995, 50). It is not surprising that the novel was banned in Egypt for its criticism of the Nasser regime (Dahab 2006, 76).

The translator of Elkhadem's *The Plague*, Saad El-Gabalawy, was born in Cairo, Egypt, in 1927 and passed away in Calgary in 2002 ("Saad El-Gabalawy"). He obtained his bachelor's degree in English literature from the University of Cairo in Egypt, his Masters degree from Exeter University and his PhD from the University of Liverpool, England ("Saad El-Gabalawy"). He moved to Canada as an immigrant in 1968 ("Saad El-Gabalawy"). He became an assistant Professor in the English Department of the

University of Calgary and retired as a full Professor in 1993 when he was appointed as Professor Emeritus ("Saad El-Gabalawy"). He published a large number of academic articles in the area of the 17th Century English literature ("Saad El-Gabalawy"). His translations of many classic Egyptian novels and short stories by well-known Arabic literary writers such as the Nobel prize winner Naguib Mahfouz introduced a great amount of Arabic literary works to English speaking readers.

2. Cultural and Historical Background Information

2.1. The Sociolinguistic Situation In Egypt

Arabic is the official language of Egypt ("Egypt" 2016, 4) and has been the standard language of Egypt for almost thirteen centuries. (Goetz and Sutton 1983, 450). Arabic is a diglossic language with two "mutually intelligible" varieties: standard Arabic and colloquial Arabic (Wahba, Taha and England 2006, 139). Like in the rest of Arab countries, the spoken vernacular in Egypt is different from the literary language ("Egypt" 2016, 4). Modern Standard Arabic, "which developed out of classical or medieval Arabic" (Etheredge 2011, 17), is used only in writing and in formal communications (Saiegh-Haddad and Joshi 2014, 306). Modern Standard Arabic is the lingua franca of educated Arabs (Etheredge 2011, 17).

The Arabic language variations in Egypt can be divided as follows: "Lower vs. Upper Egypt, Cairo vs. the rest of the country, nomad vs. settled, urban vs. rural" (Mazraani 1997, 50). The Nile River acts as "a linguistic frontier" between the Eastern Desert's Bedouin dialects, "which are related to the Syro-Palestinian dialects" (Mazraani 1997, 50), and the Western Desert's dialects, "which are akin to the Libyan ones" (Mazraani 1997, 50). The Arabic language variations also appear in the Nile delta,

"Alexandria having different features from Cairene Arabic, and along the Maryut coast"
(Mazraani 1997, 50).

The Cairene Arabic is the predominant and prestigious dialect in Egypt because
Cairo is the capital city and the "political, administrative, economic, cultural and
symbolic heart" of the country (Mazraani 1997, 50). The educated people from Upper
Egypt have to learn not only Standard Arabic but also Cairene Arabic (Mazraani 1997,
51). The Cairene Arabic is considered "a non-standard standard language" (Mazraani
1997, 50) that can be understood by most Arabs due to the popularity of Egyptian
television shows and movies, and "the large expatriate Egyptian population in most Arab
countries" (Mazraani 1997, 51). In "cross-dialectal" situations, more often than not,
Egyptians tend to keep their dialect while other speakers of other Arabic dialects usually
"converge towards Cairene Arabic" (Mazraani 1997, 51)."

2.2. Religion

The official religion in Egypt is Islam and most Egyptians follow the Sunni sect ("Egypt"
2016, 4). The Muslims constitute 90% of Egypt and the remaining 9% are mostly Coptic
Christians (Acedo *et al.* 2012, 41), and a smaller minority of Jews ("Egypt" 2016, 4).

Egypt has long been the destination for Muslim scholars ("Egypt" 2016, 4). Al-
Azhar University in Cairo is regarded as "the world's preeminent institution of Islamic
learning" ("Egypt" 2016, 4). Numerous Muslims inside and outside Egypt consider Al-
Azhar's scholars "among the highest religious authorities in the Sunni world" ("Egypt"
2016, 4).

Christians, who constitute the largest minority in Egypt, consist of Coptic
Catholic which are the major Christian branch, and "Greek Orthodox, Greek Catholic,

Armenian Orthodox and Catholic, Maronite, and Syrian Catholic churches as well as Anglicans and other Protestants" ("Egypt" 2016, 4). Christian Egyptians do not differ from Muslim Egyptians in terms of language, dress, and way of life ("Egypt" 2016, 4). "The Copts have traditionally been associated with certain handicrafts and trades and, above all, with accountancy, banking, commerce, and the civil service" (Etheredge 2011, 21). The Copts live mostly in "the middle Nile valley governorates of Asyūṭ, Al-Minyā, and Qinā" and around one-fourth of them live in Cairo (Etheredge 2011, 21).

There is much controversy surrounding the inter-religious relationships in Egypt. This is reflected in the contradictory information and conflicting opinions about the Copt-Muslim relations. The number of Copts in Egypt has been a subject of disagreement for years. "Radical Coptic activists have claimed that Copts constitute 25 percent of the population" while the Coptic Church claimed the number varies between 12% and 18% of the population (Scott 2010, 8). Many other sources, however, stated that Copts make up 10% of the Egyptian population ("Egypt" 2016, 4). The Center for Arab-West Understanding, "which closely monitors Muslim-Christian relations in Egypt" indicated that Copts constitute no more than 5% to 6% of the Egyptian population due to "a lower birth rate, conversions, and emigration" (Scott 2010, 8). This wide variation in the number of Christian Egyptians shows that Copt-Muslim relations in Egypt have been politicized (Bayat 2013, 207). This contradiction is found even in the Egyptian history related to the Copt-Muslim relations (Bayat 2013, 207).

Some Egyptians such as Dr. Zagzoog, the Minister of religious endowments, believe that the reason for the conflict between Muslim and Coptic Egyptians is propaganda (Labīb 2000، 63). He gives an example of an incident that took place when

he was attending a conference in Austria in 1993 (Labīb 2000، 63). He was asked about an article on Muslim Coptic relations in a famous newspaper that portrayed Muslims as aggressive people that seek to kill Copts and implied that a war was about to erupt between the two religious groups. He denied these statements and said that Muslims and Copts have lived peacefully in Egypt for 14 centuries (Labīb 2000، 63). Other Egyptians such as Shāyib believe that Muslims and Copts lived in harmony throughout the Egyptian history until an external interference destroyed their peaceful relation (Shāyib 2013, 48). Furthermore, some sources state that the British, applying the political rule 'divide and conquer', "created policies that turned the majority Muslim population against the Copts" by establishing "a system of excluding Copts from any high positions in the government (Kyriakos 1911; qtd. in Hakeem, Haberfeld &Verma 2012, 104), which later the Egyptian monarchy also adopted (Hakeem, Haberfeld &Verma 2012, 104). Finally, some sources, such as Scott's book, *The Challenge of Political Islam: Non-Muslims and the Egyptian State*, mention that the Copts encountered "considerable anti-Coptic sentiment from some quarters during the 1970's and 1980's" and that this radical view still exists among the "common people" in Egypt (Scott 2010, 119). "[A] Coptic intellectual", Rafiq Habib, states that when "there is an external enemy that is Christian, the insider Christians are in trouble…because ordinary Muslims think O.K. it is the same Bible", which makes many Copts have to "publicly distance themselves from Western political activity" such as the Christian Coalition, "an American umbrella organization of right-wing Christian groups that defend Israel's actions" (Scott 2010, 119).

2.3. History

Egypt is one of the oldest and, culturally, one of the richest human civilizations in history. The Egyptian history is "as rich as the land" and "as long as the Nile, longer than most in the world." (Firestone 2010, 30) The Egyptian history can be divided mainly into five periods. These periods are Prehistoric, Ancient, Greco-Roman, Medieval, and Modern. ("Egypt." Worldatlas 1).

The Modern period of Egypt started in 1914 when Egypt was declared a British protectorate ("Egypt." Worldatlas 3). It gained a "partial independence" in 1922, and "full sovereignty" in 1945 ("Egypt." Worldatlas 3).

After the Arab League, which consisted of many Arab States including Egypt ("Arab League") was defeated in the first Arab-Israeli war (1948–49) ("Egypt" 2016, 25), Egypt became "ripe for revolution" ("Egypt" 2016, 25). King Farouk became king in 1936 when he was only 16 years old, but fell out of favor with the Egyptians due to his "ostentatious wealth, corruption, and inability to challenge British rule" (Hahn 2005, 38). The Free Officers, a military movement led by Gamal Abdel Nasser", emerged to abolish the corrupt monarchy and take over the government ("Egypt" 2016, 25). They were described as "a network of nationalistic army officers" (Hahn 2005, 39). In 1952, the Free Officers took over Cairo, sent King Farouk into exile (Hahn 2005, 39) and gave the throne to his son Ahmed Fuad II ("Egypt profile - Timeline"). Soon after this, in 1953, the Free Officers abolished the monarchy, declared Egypt a republic and appointed General Muhammad Najib as president ("Egypt profile - Timeline"). Colonel Gamal Abdel Nasser ousted Najib in 1954 and became Prime Minister and President in 1956 until he died in 1970 ("Egypt profile - Timeline").

Unlike the previous government, the new regime ruled by the Free Officers was strong and authoritative and showed "well-honed organizational skills, military discipline". (Habibi *et al.* 2010, 317) The new government also represented Egypt as a whole, including the ordinary Egyptians and "not just the privileged landowners" (Habibi *et al.* 2010, 318). "Originating from the rural poor" (Habibi *et al.* 2010, 318), Nasser himself was viewed as a symbol of this new nation (Habibi *et al*. 2010, 318). He resonated with the ordinary citizens of Egypt, "spoke their language and understood their plight" (Habibi *et al.* 2010, 318). One of the important factors that led to the success of the Nasser regime is that it was populist in that it "claimed to represent the people" (Habibi *et al*. 2010, 318) and to "be the guardian" of their interests (Habibi *et al.* 2010, 318).

In 1956, a new constitution known as the Liberation Rally, was drafted but without "permitting any other political parties" (Habibi *et al*. 2010, 318). Later in 1957, it was substituted by the National Union (Habibi *et al.* 2010, 318) and its purpose was to "supervise and guide" the Egyptians (Habibi *et al.* 2010, 318). Again, in 1962, it was substituted by the Arab Socialist Union.

The Free Officers adopted a nationalistic anti-Western domination stance (Habibi *et al.* 2010, 318). Nationalism and revolution were synonyms in Nasser's view (Habibi *et al.* 2010, 318-319). Nasser also adopted a socialistic system (Sriramesh and Verčič 2003, 180). "This identified with a state-run centralized planned economy, a series of welfare measures and the will to export these ideas to other Arab states" (Habibi *et al.* 2010, 319). Moreover, he expelled and seized assets of foreign businesses as well as nationalized major industries (Sriramesh and Verčič 2003, 180). Nasser strived to unify the Arab countries against foreign forces and develop "a sense of communalism as well

as nationalism" (Habibi *et al.* 2010, 319) and for this reason, he was seen as "the vocal embodiment of Arab unity hopes" (Aburish 2004, 83). His biggest achievement in this field is the nationalization of the Suez Canal in 1956 (Habibi *et al.* 2010, 319), which he referred to as "the Great Arab Victory" (Habibi *et al.* 2010, 319). This achievement was a turning point in history and in Nasser's position in the Arab world. He gained massive support from the Arabs of his time. "Nasser filled a historical void in the lives of all Arabs who had been waiting for things to change since World War I" (Aburish 2004, 168). Another attempt to unite the Arab world was the unsuccessful union of Egypt and Syria called The United Arab Republic, which lasted less than three years starting from 1958 to 1961 (Sriramesh and Verčič 2003, 180).

Although the Nasser regime claimed to be a populist one, there was only one political party in Egypt during the Regime because Nasser believed that, as the sole representative body "of the people" there was no need for any other political parties because they are "divisive" and would bring conflicts in the Egyptian society (Habibi *et al.* 2010, 318). He stated that Egypt does not need a parliament "in which men serving the interests of big landlords, or of Iraq, London, Washington or Moscow, would sit masquerading as Egyptians" (Habibi *et al.* 2010, 318). Therefore, despite the fact that elections were conducted, the "candidates were chosen and closely screened by the ruling party" (Habibi *et al.* 2010, 318). Redistributing the wealth of Egypt, modernizing the country and establishing social justice were Nasser's justifications for seizing power (Habibi *et al.* 2010, 318).

Nasser's political opponents did not receive "the humanity and compromises that otherwise marked his regime" (Aburish 2004, 83). Nasser aggressively repressed his

political opponents such as the Muslim Brotherhood and the Communist Party (Habibi *et al.* 2010, 319). After a member of the Muslim Brothers attempted to assassinate Nasser in 1954, six leaders were executed and thousands were imprisoned (Habibi *et al.* 2010, 319). The repression got even worse; in 1955, "what constituted a crime against the revolution" was further extended to cover membership in the United Revolutionary Front, which is "the February 1953 open alliance of the Brotherhood, Communists, and Wafdists created to oppose the officers" (Aburish 2004, 83). The number of people who were sentenced to prison in this period might be over twenty thousand (Aburish 2004, 83). The Muslim activists Mohamed Osman and Mustapha Sharaf died under torture and others were sent to Abu Za'abal, Fayoum the Citadel, and Kharga prisons which "were later described as concentration camps" (Aburish 2004, 83). These prisons were expanded to accommodate the large number of prisoners (Aburish 2004, 83). The Communist party was also severely repressed by the regime (Habibi *et al.* 2010, 319). "After a major strike in the textile factory near Alexandria, said to have been instigated by the Communist Party of Egypt, the army was called in to crush the strike" (Habibi *et al.* 2010, 319). The regime executed two workers and imprisoned many more (Habibi *et al.* 2010, 319). Nasser went as far as to control and censor the press (Habibi *et al.* 2010, 319). There are numerous other recorded cases of journalists and other opponents who were tortured, jailed or executed (Sriramesh and Verčič 2003, 180).

In 1957, Nasser established an intelligence service, "the Mukhab[a]rat" (Habibi *et al.* 2010, 319), in order "to keep a strict watch on the people" (Habibi *et al.* 2010, 319). He "turned into a prophet whom no one could criticize" (Habibi *et al.* 2010, 325). Nasser's extremely vigilant intolerance for opposition is attributed to his awareness of the

danger of conspiracy because he himself had come to power "in a conspiratorial manner" (Habibi *et al.* 2010, 319). Nasser, in fact, "had once admitted that he tended to see a conspiracy in everything" according to the historian Mary Ann Fay (Habibi *et al.* 2010, 319). Nasser's approach to his political opponents is the reason why his rule was regarded as a dictatorship by critics such as Sriramesh and Verčič (Sriramesh and Verčič 2003, 181). The Nasserite state was unique because it was a dictatorship with "a flawed dictator who still celebrated his association with the people" (Aburish 2004, 85).

2.4. Humor and Sarcasm as a Form of Resistance

The Egyptian society is known to have a great sense of humor. "Egyptians have long been known to appreciate and tell good jokes" (Elmahdawy 2014). They have the "tendency to mock their ill fates and turn it into humor" (Roshdy 2013, 21). Although political satire, caricature and jokes might be considered as "a form of escapism", in a nation like Egypt, they work as "a multi-faceted path to sanity" (Khalifa 2014). Egyptians employ political humor to express their objection (Khalifa 2014). Humor has uncovered some complex issues such as "sectarian splits within Egyptian society"(Khalifa 2014). Political caricature and satire were used during the Nasser regime and "notched up against former Presidents Anwar Sadat and Hosni Mubarak" (Elmahdawy 2014). "Mukhabarat" (Intelligence Services) was often the target of humor "so as to flush out the opposition" during the era of Nasser, Sadat and Mubarak (Khalifa 2014). The 2011 "January 25 Revolution" has been described by many as the "humor revolution" (Elmahdawy 2014). During the revolution, the famous Tahrir Square became full of "cynical placards" that addressed the former President Mubarak with statements such as

"Leave, because I need to shave" and after he was ousted, "banners read: Mubarak come

back, we were just kidding" (Elmahdawy 2014).

Chapter 1

Literature Review

Although Elkhadem's *The Plague* was first published in 1989, there has not been much research conducted on it by Arab critics partly because it was banned in Egypt for its explicit criticism of the Nasser regime and the Egyptian revolution (Dahab 2006, 76) and also because Elkhadem's novel has themes and techniques from Western literature with which the Arab critics and readers are not familiar (Paradela 1995, 52). Paradela's critical article "Arabic Literature in Exile: *The Plague* by Saad Elkhadem" (1995) is among the few critiques of Elkhadem's novel *The Plague*. He analyzes Elkhadem's *The Plague* (1989) not as an Arabic or an Egyptian literary work but as a marginal literary work or a work that has characteristics which differentiate it from "the various narrative tendencies displayed by [its] literary contemporaries" (Paradela 1995, 52). This is a result of the fact that Arabic literature has developed away from "its national and geographical boundaries" (Paradela 1995, 47). Exile writers such as Elkhadem brought new concepts to Arabic literature by combining aspects from both Arabic and Western literature. He, then, gives an example of "Mahjar literature" or migration literature as a new literary form that was created by the Syrian and Lebanese writers who emigrated to North and South America in the first decades of the 20th century. He classifies Elkhadem's *The Plague* (1989) as a political novel and compares it to the American writer Philip Roth's political novel *Our Gang* (1971) (Paradela 1995, 48).

> In both novels, the irony and sarcasm pervading the descriptions of events and the actions of the characters fulfills a similar role: that of dismantling official history, deflating the transcendent gravity with which every political leader (whether democratic or not, although we naturally associate the characteristic

> more with undemocratic ones) appears before his
> public and proclaims his message.
> (Paradela 1995, 48)

He also contrasts Elkhadem's *The Plague* (1989) with the famous Arabic work *The Thousand and One Nights* (Paradela 1995, 49). In *The Thousand and One Nights,* the bride's stories and "the magical suggestiveness of her words" save her and the rest of the women from death; meanwhile, in Elkhadem's *The Plague* (1989), the characters are oppressed and cannot openly express their thoughts "because speech represents an immediate risk, clearly fraught with danger" (Paradela 1995, 49). Paradela argues that Elkhadem shows the oppression of the characters through "the constant interruption of the characters' monologues" (50) and the usage of standard Arabic for the character's speeches and colloquial Egyptian Arabic for their monologues (50). This combining of standard and colloquial Arabic is an approach that belongs to what Paradela refers to as the "Realist school" (51). Finally, Paradela concludes that it is important to view Elkhadem's work not only from a contemporary Arabic literature perspective but also from a marginal - meaning exilic - literature point of view (52).

Translating such works requires choosing an efficient strategy – among these are domesticating and foreignizing, which have been studied by many critics. Domesticating is a translation strategy that aims to minimize the foreign elements in the target text and replace them with cultural values of the target language (Venuti 1995, 20) while foreignizing is a translation strategy that aims to preserve the foreignness of the original text (Venuti 1995, 20). One study that is related to my research topic was written by Qusai Anwer Aldebyan in 2008. Aldebyan uses Toury's DTS to analyze the foreignizing and domesticating strategies in six contemporary Arabic novels that have been translated

into English. His main goal, as he states in his abstract, is "to explore the translation strategies employed in translating cultural markers from Arabic into English" (Aldebyan 2008, V). He also studies the impact of using domesticating and foreignizing translation strategies on the translation's quality, fidelity and effect on the target culture.

Aldebyan states that translating cultural markers is "problematic and challenging" (Aldebyan 2008, 547), especially when the translation process is between two "linguistically and culturally" different languages such as Arabic and English (Aldebyan 2008, 547). The power of cultural elements' "signification and referential values" arises from "their intrinsic position in the cultures" to which they belong (Aldebyan 2008, 547). Furthermore, Aldebyan states that Arabic novels, in particular, are typically "a medium through which Arab writers deal with themes that are directly and intimately related to the life of the Arab individual, society and the Arab nation at large" (Aldebyan 2008, 548). Therefore, Arabic novels are "generally a representation of the Arab cultural values and traditions, religious beliefs, social problems, political issues, intellectualism, and history" (Aldebyan 2008, 548).

Aldebyan uses his own classification of cultural markers. The first division includes proverbs, artistic and folkloric terms and names; the second includes terms of relations and modes of address; the third includes animals, plants, food, and clothes; the fourth includes medicine and magic, color symbolism, and metaphorical use of body organs; finally, the fifth includes religious terms and expressions that are further divided into four sections. These sections are the pillars of Islam; marriage; divorce and other related terms; jihad, fida'i (a person who is willing to sacrifice his or her life for a cause) and shahid (martyr); and other religion-related terms (Aldebyan 2008, 100).

The study shows a significant amount of translation strategies adopted by translators are domesticating strategies, which caused "serious losses at many levels" (Aldebyan 2008, 549). They resulted in major "loss of information, to distortion of facts and truths, misrepresentation of the cultural values, social and religious beliefs, and political views that are presented in the source texts" (Aldebyan 2008, 548).

Aldebyan argues that "the most successful translations are the ones that employ foreignizing translation strategies" (Aldebyan 2008, V) as foreignizing preserves the identity of the source text, prevents the target text from deviating from the original text and helps enrich the target language, literature and culture (Aldebyan 2008, V). The foreignizing strategy also helps to "overcome the problems of finding equivalents" for untranslatable cultural elements and makes the translation visible (Aldebyan 2008, 549). This, Aldebyan states, is "the ultimate goal of any translation, or is supposed to be so" (Aldebyan 2008, 549). He notes that the foreignizing strategy suggested in his study "leans more toward achieving a hybridized text" that preserves the identity of the original text and can be "a reliable source of knowledge" for the target readers (Aldebyan 2008, 549).

One cultural element that Aldebyan analyzes in his study is "the zagharid (plural of zaghrudah or zaghrudeh)" (Aldebyan 2008, 151). "Zagharid" is one way that women use to show happiness (Aldebyan 2008, 151). He found that except for one translation, "the English term "ululation(s)" along with its verb form "ululate" is given as a translation in all the other excerpts" (Aldebyan 2008, 152). The term "ululate" is different from the Arabic term "zagharid" (Aldebyan 2008, 152). It is defined as "howl or wail, in grief or in jubilation" (Aldebyan 2008, 152). *Ululation* is connected with grief and

sadness; the way "wailing" is done is completely different from the way zagharid in Arabic is done" (Aldebyan 2008, 152). Women do the *zagharid* in happy occasions like weddings, victories, graduation and so on (Aldebyan 2008, 152). "For an Arab reader, the use of the term strikes all these highly emotive feelings that the English term does not contain, entail or suggest" (Aldebyan 2008, 152). Only in one translation "zagharid" is replaced with "shouted . . . in joy" (Aldebyan 2008, 152). This strategy omits an important cultural element that has a unique "cultural and emotive value" (Aldebyan 2008, 152). The only possible translation for the term "zagharid" according to Abdulla Shunnaq, an Arab translator, is to retain the untranslatable term in the English translation, so the sentence becomes: "My mother zaghradat for the birth of my son" (Shunnaq 54; qtd. in Aldebyan 2008, 153).

"A Comparative Translation Study of Strindberg's The Red Room (1879): Norms, Strategies and Solutions" by Måns Westling is another study on foreignizing and domesticating strategies in literary translation. Westling compares four translations of August Strindberg's Swedish novel *Röda rummet* "The Red Room" (Westling 2011, 1). His analysis focuses on the translations of the extra-linguistic element, specifically the geographical names, in the first chapter of Strindberg's novel. (Westling 2011, i). He argues that proper names are cultural references that cause translation difficulties due to the absence of official equivalent in the target language, which requires the translator to resort to different solutions (Westling 2011, i). Such solutions are parts of "superordinate translation strategies, which are in turn governed by translation norms" (Westling 2011, i). These strategies can be domesticating, "which is governed by norms in the target culture" or foreignizing, which is governed by "norms in the source culture" (Westling

2011, i). Westling's purpose of this study, as he puts it, is to answer these research

questions:

- What strategies can be seen in operation?
- What underlying norms do they suggest?
- What can norms and strategies say about the purpose of the translation?
- When is a translation successful? (Westling 2011, 22)

In his study, Westling adopts mainly three translation theories. He uses Toury's

Descriptive Translation Studies; he first compares the source text and the target text for

any shift, then, discusses "the acceptability" of the target text, and finally makes

"generalizations about the underlying norms that govern the behavior" (Westling 2011,

10). He also employs "[a] micro-level translation description", which is "one of the

sections in a scheme for translation description proposed by Lambert and van Gorp

(1985)" (qtd. in Westling 2011, 10), by presenting the results "as a micro-level

descriptive and comparative analysis" of the source text and the four target texts

(Westling 2011, 10). He also applies Pedersen's classification of culture-bound

references in his analysis by examining "the rendering of a specific kind of proper

nouns", which is geographical names (Westling 2011, 11). Since geographical names are

culture-bound references, "they may occasionally be crisis points" in the translation and

therefore, the decisions that the translators make to overcome the translational issues

caused by these geographical names will be highlighted and examined (Westling 2011,

11). Finally, Westling uses Vermeer's Skopos Theory "to outline possible purposes, as

the purpose allegedly determines the translation method and strategies" (Westling 2011,

11).

The first English translation of Strindberg's Swedish novel *Röda rummet* "The Red Room" was done by Ellie Schleussner in 1913 (Westling 2011, 1). Schleussner's translation was not a direct translation from the original text but was "based on a German version of the novel, translated by Emil Schering (Anderman 581; qtd. in Westling 2011, 1). In 1967, Strindberg's novel was translated from Swedish into English by Elisabeth Sprigge and then, another English translation was published by Peter Graves in 2009 (Westling 2011, 1). Westling finds out that the most recent English translations of 1967 and 2009 are more oriented towards the culture of the source text, "as regards the transfer of cultural references in chapter one", since the geographical names are mostly "kept in their original form, occasionally with small adjustments", which means that the translator adopts a foreignizing strategy (Westling 2011, i). For example, Schleussner's English translation (1913) has the geographical name "River Street", translated from the German translation "Stromstraße", whereas the newer English translations of 1967 and 2009 retain the original Swedish name "Strömgatan" (Westling 2011, 22). Meanwhile, the German translation is more oriented towards the culture of the target text and is the least source text oriented out of all the translations, "as it translates parts of the proper names into the TL" (Westling 2011, 22). Westling argues that the tendency to foreignize in the two recent English translations (1967 and 2009) is "perhaps a relative openness in the more recent English target culture towards foreign language and culture elements, compared to the target cultures of early 20th century Germany and England (Westling 2011, 26). Meanwhile, the tendency to domesticate in the German translation and the earlier English translation (1913) implies that domesticating strategies might have been the norms of translation during these periods (Westling 2011, 25). He also adds that:

> Translation today is perhaps more highly esteemed
> than in the days of Schering and Schleussner. This
> would perhaps imply that translators such as Sprigge
> and Graves were/are more likely to be considered
> "experts" (cf. Vermeer, section 2.1.4) in their field,
> in contrast to Schering and Schleussner, who acted
> in a time when translation apparently was deemed
> inferior to authoring a text.
> (Westling 2011, 27)

A successful translation in Westling's view "require[s] at least a receptive target public" and "that any mediating source text does not fail to interpret the essential meaning of the source text" (Westling 2011, 27). Finally, he concludes that the purpose of these translations is different. The purpose of the German translation and the early English translation (1913) might have been "more commercial than artistic" because in the German translation's case, "the purpose was to establish Strindberg abroad" and "[t]he way this was executed was of less importance" (Westling 2011, 27-28); as for the early English translation (1913), it was made based on another translation, which is something that the original author Strindberg approved (Westling 2011, 27). The absence of the original text "implies that the purpose of the translation could not have been primarily to produce a TT faithful to the original" (Westling 2011, 27). As for the two latest English translations (1967 and 2009), Westling states that the purpose can be "temporal span…because the predecessors have grown too old" and also because the cultural norms have changed. Introducing "foreign elements into the TT, which was previously banned" (Westling 2011, 28) is now acceptable (Westling 2011, 28).

A study on translation in relation to culture is Marín-Dòmine's "At First Sight: Paratextual Elements in the English Translations of La Plaça Del Diamant" (2003). It focuses on the paratextual elements in the translation of the Catalan novel *La Plaça Del*

Diamant (1962) by Mercè Rodoreda (Marín-Dòmine 2003, 127). Marín-Dòmine analyzes the paratextual differences between a British English translation and two editions of American English re-translation of the novel and how the paratexts affect "the transformation of cultural and historical references present in the Catalan novel" (Marín-Dòmine 2003, 127). She explores their influence on how Rodoreda's novel is "received and perceived" among the target readers in the period of fourteen years (Marín-Dòmine 2003, 127). She argues that "the reception of a foreign culture is shaped and reshaped by translations and retranslations" (Marín-Dòmine 2003, 127).

Mercè Rodoreda's Catalan novel, *La Plaça Del Diamant* (1962), has been translated twice into English (Marín-Dòmine 2003, 127). Eda O'Shiel produced the first translation with the title *The Pigeon Girl* in England in 1967 (Marín-Dòmine 2003, 127). The second translation was produced by David Rosenthal with the title *The Times of the Doves* in the United States in 1981 (Marín-Dòmine 2003, 127). "Since its second edition in 1986, the North American translation replaced the British one to the point of its disappearance from the market" (Marín-Dòmine 2003, 127).

Marín-Dòmine focuses mainly on two peritexts, the covers and the prefaces, and one paratext which is the titles (Marín-Dòmine 2003, 129). She believes that the analysis will reveal "the shifts in presenting the original to a foreign audience in the span of the 14 years that separate translations from retranslation" and will also provide "an overview of the ways the retranslation differs or coincides with the previous translation" (Marín-Dòmine 2003, 129).

Mercè Rodoreda's novel, *La Plaça Del Diamant,* became popular a few decades later after its publication in 1962 when critics regarded it as "one of the most

representative novels of post-war Catalan literature" (Marín-Dòmine 2003, 129). The novel is mainly a monologue of a woman that narrates the past 20 years that she spent in Barcelona (Marín-Dòmine 2003, 130). The events take place between the 1930s and the 1950s, which is a time that covers "the Second Republic, the Civil War, and the early years of Franco's dictatorship" (Marín-Dòmine 2003, 130). Because of this, the contemporary critics interpreted the text "as a metaphor for the political fate undergone by Catalan society as a whole" especially considering the fact that the author herself created this novel while she was in exile (Marín-Dòmine 2003, 130).

Marín-Dòmine's paratextual analysis reveals a shift in the reception of Rodoreda's novel as a result of the difference in the paratexts that surrounds each book. The cover of the British translation, *The Pigeon Girl* (1967), has a drawing of a young woman's face "with doves superimposed on her forehead" (Marín-Dòmine 2003, 130). The translation contains a blurb written by the editor at the beginning of the book. According to Marín-Dòmine, the summary starts with this sentence: "Barcelona, before the Spanish Civil War", and ends with: "…[A] novel which must be recognised as one of the classics of modern European writing" (O'Shiel; qtd. in Marín-Dòmine 2003, 130). The mention of "modern European writing" in the peritext means "to shorten the distance between the text and the potential reader by finding a common ground in the signifier" (Marín-Dòmine 2003, 130). This cultural association blurs "the cultural distinctiveness of the Catalan culture", which makes it hard for the target reader to isolate it from "the Spanish-speaking culture" (Marín-Dòmine 2003, 130). Meanwhile, the American retranslation, *The Times of the Doves* (1981), does not have an illustration on its dust jacket, but contains "excerpts of reviews previously published in the American press"

(Marín-Dòmine 2003, 131). An emphasis shift to the "problematic of gender relations on the historical reading of the text" can be seen in the preface written by the translator (Marín-Dòmine 2003, 131). The translator states that "...*The Times of the Doves* is the story of most Spaniards during the 1930s and 1940s. But more profoundly, it explores what it feels to be an ordinary woman in a Mediterranean country." (Rodoreda 8; qtd. in Marín-Dòmine 2003, 131). Like the British translation, the American one "obliterates the division of the Spanish society" with general statements such as "most Spaniards" and "in a Mediterranean country", "being that the Mediterranean is a mosaic of many different cultures" (Marín-Dòmine 2003, 131).

Marín-Dòmine argues that "translated titles are the most evident textual intervention of translators in a text" (Marín-Dòmine 2003, 133). The titles of the different translations are different from the original Rodoreda's novel *La Plaça Del Diamant* (Marín-Dòmine 2003, 133). The title of the British translation *The Pigeon Girl* refers to "the female character and more specifically to her youth and ingenuity" (Marín-Dòmine 2003, 135). By emphasizing "the qualities of Natàlia as a young woman[,] *The Pigeon* overrides the subjective trajectory of a voice that by the end of the novel, and at the moment of narrating, has left behind youth and fragility" (Marín-Dòmine 2003, 135). On the other hand, the title of the American retranslation, *The Times of the Doves*, "displaces the focus of attention from the female character to that of a period" (Marín-Dòmine 2003, 135).

Another study that deals with cultural elements but in Arabic works is Othman's "An Analysis of the Role of Micro and Macro Levels in Rendering Some Standard Arabic Proverbs into English" (2013). He studies the function of "micro and macro levels

in the translation of a sample of Modern Standard Arabic proverbs into English" (Othman 2013, iv). Othman argues that the proverbs would not make any sense if the translator focused solely on the micro level, "i.e. the surface features of the proverbs such as semantics, syntax and style" and ignored the macro level such as "the socio-cultural context for the proverbs" (Othman 2013, iv). Therefore, in order to convey the meaning of the Arabic proverb into English, both levels, micro and macro, must be taken into account. The aim of his study as he puts it is "to assess students' ability to translate the selected proverbs and to convey the meanings of these proverbs to native English speakers" (Othman 2013, iv).

Othman uses Catford's Theory of Translation (1965), Nida's Theory of Translation (1969), Newmark's Translation Process, and Beaugrande and Dressler's Text Linguistics Approach (1981) (Othman 2013, 63-117). He examines twenty Modern Standard Arabic proverbs based on their subjects and popularity in the Arab culture (Othman 2013, iv). His participants in the study consist of "fourth-year students from the Department of English at Benghazi University" who were chosen randomly and were asked to translate the proverbs into English (Othman 2013, iv). He, then, analyzed their translations at micro and macro levels. Othman states that there are mainly three types of errors at the micro level. These are semantic, syntactic and stylistic errors. Othman found that the majority of the students in his sample encountered difficulties in translating proverbs from their native language into English (Othman 2013, iv).

The analysis also identifies issues on the macro level related to the context of the proverbs (Othman 2013, iv). For example, in the translation of the Arabic proverb "he is more pessimistic than Dahis!", the context is a key factor (Othman 2013, 212). "In their

attempt to render the situation of the proverb, the majority of the students gave a comprehensible account of the context of situation of the proverb" and a smaller number of students included an explanation of the situation of context (Othman 2013, 211). Othman argues that this proverb "will be comprehended if we provide the situation correctly" (Othman 2013, 212). In the pre-Islamic era, "Dahis" was a mare owned by Qais bin Zuhair. Because of this mare, a forty years war started between two Arab tribes, "the Dubians and the Abs" (Othman 2013, 212). Therefore, "anyone who is thought to be ill-fated" is compared to Dahis (Othman 2013, 212). Othman emphasizes the importance of an appropriate translation of the proverbs' context in order to convey the meaning to the English readers, which its absence makes the translated proverbs meaningless and incomprehensible (Othman 2013, iv).

Theoretical Framework

Cultural Markers

As mentioned in the introduction, the cultural context plays an important role in the narrative of Elhadem's *The Plague*. The novel has a significant number of words and expressions that are bound to the Egyptian culture. An efficient framework is necessary to analyze the cultural aspect of the novel in relation to translation. There are a number of theories that deal with culture and translation especially after translation scholars took interest in Cultural Studies after the cultural turn of the 1980. In her book: *Translating as a Purposeful Activity: Functionalist Approaches Explained*, Nord states that "translating means comparing cultures" (Nord 1997, 34). Because 'culture' has been the center of interest of not only Translation Studies but also many other disciplines, it has been defined in many different ways according to the focus of each discipline. Newmark

defines it as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." (Newmark 1988, 94). He distinguishes the cultural words and concepts, such as "monsoon", from universal and personal ones such as life and death (Newmark 1988, 94). The notion of cultural words or markers does not have a consistent designation because different translation scholars and theorists use different terms to denote it (Kaledaite and Asijaviciute 2005, 31). It has been labeled as "cultural words" by Newmark (Newmark 1988, 95), as "cultural markers" by Aldebyan (Aldebyan 2008, 98), as "realia" by Robinson (Robinson 1997, 171), as "culture-bound and culture-specific terms" by Schäffner & Wiesemann (Schäffner & Wiesemann 2001, 32), as "culture-bound reference" by Pedersen (Pedersen 2005, 1) and as "cultural items" or "cultural specific items" by Aixela (Aixela 1996, 56). All these different designations refer to the same concept, which is defined as "words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another" (Florin 1993, 123). It is also defined as "a set of characteristics, concepts, and elements specific to a given culture" (Aldebyan 2008, 98). According to Florin, cultural markers or realia are "not transparent glass", rather, they show "the way in which the glass that allows, or allowed, the author of the original and his or her first audience to look at their own world has been cut, polished and crafted" (Florin 1993, 123).

The notion of cultural markers has been categorized in several different ways. Florin, for example, states that they can be classified "thematically, according to the material or logical groups they belong to; temporally, according to the historical period they belong to; and geographically, according to the locations in which they are used"

(Florin 1993, 123). Chen Hongwei divides culture into material culture, institutional

culture and mental culture (Hongwei 1999, 121). The first classification, material culture

includes "all the products of manufacture" (Hongwei 1999, 121). The second

classification, institutional culture, includes the "various systems and the theories that

support them, such as social systems, religious systems, ritual systems, educational

systems, kinship systems and language" (Hongwei 1999, 121). The third classification,

mental culture, includes "people's mentality and behaviors, their thought patterns, beliefs,

conceptions of value, aesthetic tastes" (Hongwei 1999, 121).

Peter Newmark classifies cultural markers into five categories and gives examples

for each category as follows:

> (1) Ecology
> Flora, fauna, winds, plains, hills: 'honeysuckle', 'downs', 'sirocco',
> 'tundra', 'pampas', tabuleiros (low plateau), 'plateau', selva (tropical
> rainforest), 'savanna', 'paddyfield'
> (2) Material culture (artefacts)
> (a) Food: 'zabaglione', 'sake', Kaiserschmarren
> (b) Clothes: 'anorak', kanga (Africa), sarong (South Seas), dhoti
> (India) (c) Houses and towns: kampong, bourg, bourgade, 'chalet',
> 'low-rise', 'tower'
> (d) Transport: 'bike', 'rickshaw', 'Moulton', cabriolet, 'tilbury',
> caleche
> (3) Social culture - work and leisure
> ajah, amah, condottiere, biwa, sithar, raga, 'reggae', 'rock'
> (4) Organisations, customs, activities, procedures, concepts
> (a) Political and administrative
> (b) Religious: dharma, karma, 'temple'
> (c) Artistic
> (5) Gestures and habits
> 'Cock a snook', 'spitting' (Newmark 1988, 95)

Pedersen gives another classification of cultural markers. He divides them into

extralinguistic and intralinguistic culture-bound references (Pedersen 2005, 2).

Extralinguistic culture-bound references are "expressions pertaining to realia, to cultural

items, which are not part of a language system" such as people's names (Pedersen 2005, 2) while intralinguistic culture-bound references are those which are part of the language system such as "idioms, proverbs, slang and dialects" (Pedersen 2005, 2).

Cultural markers "express local and/or historical color" and, therefore, do not have "exact equivalents" (Florin 1993, 123). Mona Baker lists culture-specific concepts as the first of many common translation problems related to "non-equivalence" (Baker 1992, 21). In her influential book on the translation of cultural elements, *Culture Bumps* (1997), Leppihalme's studies allusions and how they cause "culture bumps" in translation. She use the term "culture bumps" to refer to "a situation where the reader of a [target text] has a problem understanding a source cultural allusion" (Leppihalme 1997, 4). She argues that these kinds of allusions "may well fail to function" (Leppihalme 1997, 4) in the target text because they are not part of the culture of the target reader, which results in the allusion being "unclear and puzzling" (Leppihalme 1997, 4). This is the reason why translation scholars, such as Florin, believe that translating cultural markers cannot be done in "a conventional way" (Florin 1993, 123) but requires the translator to employ a special approach of translation (Florin 1993, 123) such as transcription or calques (Florin 1993, 125). Although they are difficult to interpret and transfer to the target text, cultural markers are important in preserving the identity of the source text culture. The inaccurate interpretation or the manipulation of cultural markers in the target text might reinforce common stereotypes about the source culture, especially in a culturally rich novel such as Elhadem's *The Plague*. Employing a specific classification of the cultural words such as Pederson's in the analysis of the translation will help to reveal how the translator's interpretation affects the original cultural identity which is the

Egyptian ethos in the case of Elhadem's *The Plague*.

The Skopos Theory

Since *The Plague's* translator explicitly mentioned in his preface that the reason for translating this novel is to recreate the Egyptian ethos as it is embodied in the Arabic text (El-Gabalawi 1989, 5), this purpose, according to the Skopos Theory, determines the translation strategies. The Skopos Theory was created by Hans J. Vermeer (Venuti 2012, 187). This theory is "part of a theory of translational action" (Vermeer 2012, 191). "Skopos", which is a Greek term that means aim or purpose, is used as a technical term to identify what the purpose of translations is and how the action of translating is carried out (Vermeer 2012, 191). This theory emphasizes that the purpose of the translation is crucial to determine what translation methods and strategies that should be used in order to achieve a functionally efficient translation or "translatum" (Vermeer 2012, 192). Depending on the purpose of the translation, for example, the translator may choose either to foreignize or domesticate the text. Translation is considered an action, "which is based on a source text" and has an aim or a purpose (Vermeer 2012, 191). The aim and the mode of the "translational action" should be precise, specific and well defined in order for the translator to successfully fulfill his or her task (Vermeer 2012, 191). The "textual realization" (Venuti 2012, 187) or the intended effect of the target text may differ significantly from the source text in order to extend to a "set of addressees in the target culture" (Venuti 2012, 187). Vermeer considers the translator "the expert" in the "translational action" (Vermeer 2012, 192) and, consequently, he or she is responsible for "the commissioned task" and "the final translation" (Vermeer 2012, 192). Therefore, "the duly specified skopos is defined from the translator's point of view" (Vermeer 2012,

192). The translator, as the expert, should decide the role of the source text in the translational action (Vermeer 2012, 192). The determining factor of the "translatum" is the purpose or the skopos of "the communication in a given situation" (Vermeer 2012, 192), which solves "the eternal dilemmas of free vs. faithful translation, domestication vs. foreignization, etc." (Yang 2010, 79). According to Vermeer, "[t]he success of a translation depends on its coherence with the addressees' situation" (Venuti 2012, 187), meaning that the target text has to be "translated in such a way that it is coherent for the [target text] receivers, given their circumstances and knowledge" (Munday 2001, 79). Although it can be difficult to predict the potential responses to a text, "a typology of potential audiences might guide the translator's labor and the historical study of translation" (Venuti 2012, 187). The translation must also be coherent with the source text, which includes coherence between "the [source text] information received by the translator", the translator's interpretation of this information, and "the information that is encoded for the [target text] receivers (Munday 2001, 79). These translational actions are "hierarchically ordered" (Vermeer 2012, 192). In that hierarchy, the skopos is a decisive factor while coherence with the source text is subordinate to coherence with the addressees' situation (Munday 2001, 80). This makes it possible for one text to be translated in various ways depending on the purpose or skopos of the target text (Munday 2001, 80). Vermeer believes that a target text that fulfills its purpose or skopos is a "functionally and communicatively adequate" (Munday 2001, 80).

Vermeer's Skopos Theory is essential in the analysis of the translation of Elkhadem's *The Plague* because the cultural elements, which constitute the Egyptian ethos, will be translated according to the purpose of the translation. In other words,

analyzing this purpose will reveal the degree to which it is involved in shaping the target

text as a whole and, consequently, the Egyptian ethos that is reflected in the target text.

Genette's Paratext (1997)

Since the physical aspects of the English translation of Elkhadem's *The Plague*

are utilized by the translator to serve the purpose of the translation, analyzing the

paratextual elements of the target text will show the strategic influence of these elements

on the reception of Elkhadem's novel in the target culture. A pioneer study on paratextual

elements in relation to literary texts, such as Elkhadem's *The Plague,* is Genette's

Paratext. Genette holds that his paratextual analysis is not "a synchronic" or "diachronic"

study but "an attempt at a general picture, not a history of the paratext" (Genette 1997,

13). His study tackles "the most socialized side of the practice of literature" (Genette

1997, 14), which is the organization of its relations with the public (Genette 1997, 14).

According to Genette, the paratextual elements are what "surround [the text] and extend

it, precisely in order to present it" (Genette 1997, 1); therefore, a text cannot be read apart

from its paratextual elements. These elements "ensure the text's presence in the world, its

"reception" and consumption in the form… of a book" (Genette 1997, 1). An example of

paratexts can be what makes a text become a book and "to be offered as such to its

readers" (Genette 1997, 1). Genette describes paratexts as "an undefined zone" that exists

between text and "off-text"; "a fringe of the printed text" which strategically influences

the reading experience of the text; "a zone not only of transition but also of transaction"

(Genette 1997, 2). The means of paratexts change according to the period, culture, genre,

author, work and edition (Genette 1997, 3). There is no text without a paratext but

paratexts can exist without their texts such as lost works that we do not know anything

about except for their titles (Genette 1997, 3).

Paratexts can be identified by investigating the "paratextual message's spatial, temporal, substantial, pragmatic, and functional characteristics" (Genette 1997, 4). First, paratexts are divided into two categories according to the spatial characteristics: the peritext, which is the paratext that exists within the book such as the title or the preface, and the epitext, which is the paratext that exists outside the book such as interviews with the author (Genette 1997, 4-5). Second, according to the temporal situation, there are prior paratexts, which appear prior to the text's public production; original paratexts, which appear at the same time as the text's production; and later paratexts, which appear after the text's production (Genette 1997, 5). Later paratexts are further divided into two categories: posthumous and anthumous (Genette 1997, 5). Anthumous paratexts appear during the author's lifetime and posthumous ones appear after his or her death (Genette 1997, 6). These two categories might be original paratexts. For example, if the text itself is posthumous, then so is its original paratexts (Genette 1997, 6). Third, the paratextual elements substantial status consists of four types: the textual or verbal paratexts, which "share the linguistic status of the text" such as titles, prefaces and interviews; iconic paratexts such as illustrations; material paratexts such as the "typographical choices that go into the making of the book"; factual paratexts, which does not consist of an explicit information but a fact "whose existence alone, if known to the public, provides some commentary on the text and influences how the text is received" such as the author's age or sex (Genette 1997, 7). Factual paratexts can be authorial such as "the context formed around" the novel *Le Père Goriot* "by the whole of *La Comédie humaine*" (Genette 1997, 7), which is a collection of all of Balzac's works (Genette 1997, 6); generic such as "the

context formed around the same work [*Le Père Goriot*] and the same whole [*La Comédie humaine*] by the existence of the genre known as 'the novel'" (Genette 1997, 7); historical such as "the context formed, for the same example, by the period known as 'the nineteenth century' (Genette 1997, 7).

Fourth, the pragmatic status of paratextual elements can be "defined by the characteristics of its situation of communication: the nature of the sender and addressee, the sender's degree of authority and responsibility, the illocutionary force of the senders message" (Genette 1997, 8). "The sender is defined by a putative attribution and an acceptance of responsibility" (Genette 1997, 8). Accordingly, there are authorial paratexts; publisher's paratexts; allographic paratexts which are made by a third party and approved by the author such as the translator's preface; shared paratexts, which occur when "the responsibility of the text is shared" such as an interview with the author when someone asks and "collects" the authors answers and then reports them "faithfully or not" (Genette 1997, 9). Based on the nature of the addressee, there are public and private paratexts (Genette 1997, 9). The public paratexts include paratexts addressed to the general public, to the readers of the book such as the preface, to critics or to booksellers (Genette 1997, 9). The private paratexts are the ones "addressed orally or in writing to ordinary individuals" and "in its most private part consists of messages the author addresses to [her or] himself " (Genette 1997, 9). There are two paratexts based on "the sender's degree of authority and responsibility": official and unofficial or semiofficial paratexts (Genette 1997, 9-10). The official is the paratextual message approved by the author or the publisher for which they "cannot evade responsibility" such as the title of the book (Genette 1997, 10). The unofficial or semiofficial "is most of the authorial

epitext" such as interviews (Genette 1997, 10); the author can always evade the responsibility of this type of paratext by disclaiming it "with denials of the type "[t]hat's not exactly what I said"…" (Genette 1997, 10). The final pragmatic feature of the paratext is "the illocutionary force of the sender's message" (Genette 1997, 10). Paratexts can simply provide information; "make known an intension or an interpretation"; deliver a decision; "involve a commitment" as in some genres such as autobiography have "a more binding contractual force" than others such as novel; give an advice or permission; "issue a command" (Genette 1997, 11). Some paratexts can entail "the power logicians call performative – that is the ability to perform what they describe," such as dedications (Genette 1997, 11).

Finally, the fifth characteristic is the functional aspect of the paratexts (Genette 1997, 12). The functional aspect is different from the previous four features (Genette 1997, 12). It "cannot be described theoretically" because the functions of paratexts "constitute a highly empirical and highly diversified object" that can only be analyzed inductively, "genre by genre and often species by species" (Genette 1997, 12).

Given the above, Genette's Paratext is an influential theory because it covers aspects of texts that are often ignored in most literary and translation theories despite their important role in the reception of the text by the target readers. Including the paratextual elements in the analysis of a uniquely presented book such as the English translation of Elkhadem's *The Plague* is necessary to reveal the overall translational strategy that El-Gabalawy employed to recreate the Egyptian ethos.

Domesticating and Foreignizing

To deal with the cultural aspects of literary texts such as Elkhadem's *The Plague*,

translators most often use two translation strategies: domesticating and foreignizing. These theories provide "both linguistic and cultural guidance" for translators (Yang 2010, 77). The foreignizing and domesticating debate can be traced back to the nineteenth century in Germany when the theologian and philosopher Friedrich Schleiermacher discussed the different translation methods in his well-known article, "On the different methods of translating" (1831) (Venuti 2012, 19). Schleiermacher argues that in order to bring together the original author and the target reader, "either the translator leaves the author in peace, as much as possible, and moves the reader toward him; or he leaves the reader in peace, as much as possible, and moves the author toward him" (Schleiermacher 2012, 49). "[L]eaving the author in peace" refers to foreignizing while "leaving the reader in peace" refers to domesticating (Schleiermacher 2012, 49). Schleiermacher insists that there is no other translation method besides these two (Schleiermacher 2012, 49). Schleiermacher prefers foreignizing strategies to domesticating ones (Venuti 1995, 20). Nida, on the other hand, recommends the domesticating strategy, which he refers to as the "dynamic equivalence" (Nida 1964, 166), The dynamic equivalence revolves around "the principle of equivalent effect" in which "the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message" (Nida 1964, 159). Dynamic equivalence seeks to minimize the foreignness in the target text and achieve "a complete naturalness of the expression" and "relate the receptor to modes of behavior relevant within the context of his own culture" (Nida 1964, 159). The other equivalence that Nida mentions is the formal equivalence. It emphasizes "the message itself, in both form and content" (Nida 1964, 159). The message in the target language should be as close as possible to "the different elements in

the source language (Nida 1964, 159), which is a foreignizing strategy.

Although some scholars such as Schleiermacher and Nida have tackled these two translation orientations, domesticating and foreignizing have been theorized by the translation scholar Lawrence Venuti in 1995. He introduced the concept of "invisibility" in Translation Studies. It refers to "the illusion of transparency" that results from a fluent translation that adheres to the current usage, maintains continuous syntax and a precise meaning which makes it easily readable by the target readers but conceals the presence of the translator and gives the illusion that "the translation is not in fact a translation, but the 'original'" (Venuti 1995, 1). Venuti defines domesticating as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" and foreignizing as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 1995, 20). The Anglo-American culture has always been "dominated by domesticating theories that recommend fluent translating" (Venuti 1995, 21). A fluent translation produced by domesticating strategies creates "the illusion of transparency" by masquerading "as true semantic equivalence" but in reality, it "inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey" (Venuti 1995, 21). Venuti prefers the foreignizing strategy because he believes that there is violence in domesticating a text that "resides in the very purpose and activity of translation" (Venuti 1995, 18). Domesticating reconstructs "the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality" (Venuti 1995, 18). Domesticating in his view "serves an

appropriation of foreign cultures for domestic agendas, cultural, economic, political"
(Venuti 1995, 18-19).

Foreignizing, on the other hand, "seeks to restrain the ethnocentric violence of
translation" (Venuti 1995, 20). He notes that the foreignness in foreignizing strategies is
not "a transparent representation of an essence that resides in the foreign text" but rather
"a strategic construction whose value is contingent on the current target-language
situation" (Venuti 1995, 20). Foreignizing strategies highlight the exotic elements of the
source text "by disrupting the cultural codes that prevail in the target language" (Venuti
1995, 20).

> In its effort to do right abroad, this translation method
> must do wrong at home, deviating enough from native
> norms to stage an alien reading experience— choosing
> to translate a foreign text excluded by domestic literary
> canons, for instance, or using a marginal discourse to
> translate it (Venuti 1995, 20).

He also refers to foreignizing strategies as "resistancy" (Venuti 1995, 305) or "resistant
strategy" (Venuti 1995, 306) as opposed to "fluent strategy" (Venuti 1995, 305). Venuti
believes that resistant translation, which "resist[s] the hegemony of transparent
discourse" (Venuti 1995, 305), preserves the identity of the foreign text by allowing for
higher visibility of the translation process in the text "by resorting to techniques that
make it strange and estranging in the target-language culture (Venuti 1995, 305). Unlike
Schleiermacher (1831), Venuti, does not consider domesticating and foreignizing as
"binary opposites" but rather as "heuristic concepts" that stimulate "thinking and
research" (Venuti 1999, 34; qtd. in Munday 2001, 148). Thus, domesticating and
foreignizing should be relative to the "specific cultural situation" and "may change
meaning across time and location" (Venuti 1999, 34; qtd. in Munday 2001, 148).

In his study "How is culture rendered in subtitles?", Pederson applies this concept and chooses to use the most foreignizing strategies as well as the most domesticating ones (Pederson 2005, 3). However, he abandons "the Venutian terms": foreignizing and domesticating and refers to them as "source and target language oriented strategies" (Pederson 2005, 3). According to Pederson, source language oriented strategies are divided into three categories (Pederson 2005, 3-9). The first is retention, which is a borrowing strategy that allows the source language term to enter the target text (Pederson 2005, 4). Retained terms can be marked with quotation marks or italicized in order to distinguish them from the other parts (Pederson 2005, 4). Second, specification, which is also a borrowing strategy in which the source language term is left in its original form but extra information is added in the target text through explicitation or addition techniques (Pederson 2005, 4-5). This makes the target term more specific than the source term. Third, direct translation, which is a literal translation strategy in which the source term doesn't change and "nothing is added, or subtracted" (Pederson 2005, 5). It has two further divisions: calque, which is the literal translation, and shifted direct translation, which refers to "optional shifts" on the source text cultural reference, which makes it "more unobtrusive" (Pederson 2005, 5). "Thus, the strategy of Direct Translation straddles the fence between the SL and the TL-oriented strategies, between the exotic and the domestic" (Pederson 2005, 5). Target language oriented strategies are divided into three categories. First, generalization, which means replacing the source term with a target term that is more general (Pederson 2005, 6). Second is substitution, which involves substituting the source language term with a different target language term; he refers to this as "cultural substitution" or a paraphrase of the source term (Pederson 2005,

6-7). Third is omission, which is the most target culture oriented strategy (Pederson 2005, 9).

Although there are other translation theories that mention the "sociocultural context" (Munday 2001, 155), Venuti's domesticating and foreignizing theory "investigates it in more depth" (Munday 2001, 155) and links it to the domesticating and foreignizing strategies (Munday 2001, 155), which offers a suitable approach to analyze a novel that has a strong sociocultural component such as Elkhadem's *The Plague*. However, because it does not have "a specific methodology" (Munday 2001, 155), the application of Venuti's theory to the translation analysis requires incorporating other theories including Pedersen's theory discussed above. Pedersen's theory focuses on specific translation strategies within the "Venutian scale" (Pederson 2005, 3), which makes analyzing the cultural transmission to the target text easier.

Toury's Descriptive Translation Studies (1995)

To compare the source and the target text of Elkhadem's *The Plague*, Toury's Descriptive Translation Studies, which integrates "both the original text and the translated text in the semiotic web of intersecting cultural systems" (Munday 2001, 117) will be incorporated in the analysis. In his book *Descriptive Translation Studies and Beyond* (1995), Toury argues that, as an empirical discipline, Translation Studies is "devised to account, in a systematic and controlled way, for particular segments of the real world" and consequently, needs to have "a proper descriptive branch" in order to be complete and relatively autonomous (Toury 1995, 1). Thus, the main goal of Translation Studies is to describe, explain and predict phenomena "pertaining to its object level" (Toury 1995, 1). However, Translation Studies does not have "a systematic branch

proceeding from clear assumption and armed with methodology and research techniques made as explicit as possible and justified within [T]ranslation [S]tudies itself" which is the only way to "ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable" (Toury 1995, 3).Therefore, Toury develops his influential theory of Descriptive Translation Studies.

Toury indicates that the systematic position and function of a translation in the target culture determines "its appropriate surface realization" and governs the choice of translation strategies used to translate the original texts (Toury 1995, 13). The methodology of Toury's Descriptive Translation Studies consists of three steps. First, the texts must be analyzed individually in terms of their acceptability or "deviation from acceptability" (Toury 1995, 38) in the target language (Toury 1995, 36). Second, map the source text onto the target text in order to determine the "uni-directional, irreversible" (Toury 1995, 36) relationships between the paired texts segments and to identify shifts. Then, based on the results of the comparison, establish the norm of translation equivalence and "the concept of translation underlying the text as a whole" (Toury 1995, 37). Third, formulate "a first-level generalizations" (Toury 1995, 38) and explanations on the decision making process (Toury 1995, 37). To extend the corpus, the second and third steps can be repeated in order to establish "higher-level generalization" and explanations according to "a certain translator, school of translators, period, culture" and so on (Toury 1995, 39). Toury's methodology allows building up a "descriptive profile of translations according to genre, period, author etc." (Munday 2001, 112). This, in turn, allows us to identify translation norms and to state the laws of translational behavior in general (Munday 2001, 112).

Toury believes that translation activities have cultural significance (Toury 1995, 53). "Translation behavior within a culture tends to manifest certain regularities" or trends (Toury 1995, 56); therefore, the goal of Toury's methodology is to acquire or reveal the "norm-governed instances of [translational] behavior" in a given culture (Toury 1995, 65). According to Toury, norms are:

> the translation of general values or ideas shared by a
> community – as to what is right or wrong, adequate or
> inadequate – into performance instructions appropriate
> for and applicable to particular situations, specifying
> what is prescribed and forbidden as well as what is
> tolerated and permitted in a certain behavioral
> dimension.
> (Toury 1995, 54-55)

These norms are obtained from socialization and "always imply sanction…negative as well as positive" (Toury 1995, 55). Toury regards translation as a norm-governed activity (Toury 1995, 56).

Two major sources reconstruct the norms of translation according to Toury:

(1) Textual: the target texts can reveal "all kinds of norms" and "analytical inventories of translations" which contain "various preliminary norms" (Toury 1995, 65).

(2) Extratextual: "Semi-theoritical or critical formulations" such as "statements made about norms by translators, editors, publishers" and other people involved in the translation activity (Toury 1995, 65).

The different stages of the translation activity involve different levels of norms (Toury 1995, 56). First, the initial norm is the choice between the norms of the source culture, which determines the translation's adequacy, or the norms of the target culture, which determines the translation's acceptability (Toury 1995, 56-57). However, Toury states

that the dichotomy of adequacy and acceptability is relative rather than absolute since there are no absolute regularities in behavioral domains (Toury 1995, 57). Second, there are two superordinate types of norms applicable to translation: preliminary and operational norms (Toury 1995, 58). The preliminary norms deal with two major "sets of considerations": the translation policies that govern the selection of texts to be translated into a certain target language or culture at a certain point in time and the directness of translation, which is concerned with the culture's tolerance for translating indirectly from a mediating language instead of translating directly from the language of the source text (Toury 1995, 58). The operational norms deal with "the matrix of the text" and "the textual make-up and verbal formulation" (Toury 1995, 58). They are divided into matricial and textual-linguistic norms (Toury 1995, 58-59). The matricial norms are related to "the degree of fullness of translation" (Toury 1995, 59) including omission, additions, relocation and manipulation of textual segmentation in the target text (Toury 1995, 58-59). Meanwhile, the textual-linguistic norms determine the selection of textual and linguistic material that formulate the target text or replace the source text's material in the target text (Toury 1995, 59).

Toury argues that there is not much effort invested in attempting to establish laws of translational behavior in Translation Studies (Toury 1995, 259). Therefore, he presents two exemplary laws of translational behavior (Toury 1995, 267). The first one is the law of growing standardization (Toury 1995, 267). This law states that "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favor of [more] habitual options offered by a target repertoire" (Toury 1995, 268). The second is the law of interference (Toury 1995, 274). This law states that

"in translation, phenomena pertaining to the make-up of the source text tend to be transferred to the target text" (Toury 1995, 275).

As mentioned earlier, Toury's Descriptive Translation Theory is best suited to compare the original and the target texts because of its consideration of both the original and the target texts in the semiotic network of "intersecting cultural systems" (Munday 2001, 117). It will help not only comparing the source and target texts but also in forming generalizations about the domesticating and foreignizing tendencies in the target text.

Methodology

As mentioned in the introduction, Elkhadem's *The Plague* is a culturally rich novel that is full of culture-bound references unique to contemporary Egypt, which, in turn, poses translation crisis points for the translator. Analyzing these crisis points caused by culture-bound references can reveal "the workings of many norms, such as domestication vs. foreignization, degree of functionalism, awareness of skopos etc." (Pederson 2005, 1). Moreover, the translator of Elkhadem's *The Plague,* El-Gabalawy, mentions in his preface that he wishes to recreate the Egyptian ethos that is reflected in the original text (El-Gabalawi 1989, 5); how the translator does this is the main question that this study revolves around.

My analysis is based mainly on Venuti's domesticating and foreignizing theory, but because Venuti does not provide "a specific methodology to apply to the analysis of translation" (Munday 2001, 155) as mentioned earlier, I will incorporate mainly Toury's Descriptive Translation Theory along with a number of other translation theories in my analysis. Foreignizing and domesticating will be considered as the overall translation strategies or norms that govern the more specific translation strategies. Therefore, my

study will include a microanalysis and a macro-analysis.

 The first part of the study will be a literary analysis of the original text. I will analyze the place of Elkhadem's *The Plague* within contemporary Arabic literature and, then, analyze the way the original author builds up the Egyptian ethos in the source text in order to compare it later with the target text.

As mentioned in the introduction, the unique presentation of the translation is a crucial part of the overall translation strategy employed to recreate the Egyptian ethos but Pederson's classification does not cover paratextual elements. Therefore, I will also incorporate Genette's paratextual analysis in order to investigate how the translator utilizes the edition of the book, the visual aspect of the text including the book cover and the text design and the translator's preface and how they contribute to the transmission of the Egyptian ethos to the target reader. Because of the unique structure of the bilingual edition of Elkhadem's *The Plague* in which the pages of the Arabic and the English texts are numbered separately as if the texts were two different books, the letter "a" is added before the page number in the citation of the Arabic text.

Toury's Descriptive Translation Theory will be used specifically to compare the original Arabic text and the target English text for norms that governs the translation behavior, which can range from the most foreignizing to the most domesticating. In my descriptive analysis, I will incorporate Pedersen's taxonomy of strategies for rendering culture-bound references in the target text. His taxonomy is more specific to culture-bound references and, therefore, will provide a microanalysis of the specific translation strategies that make up the overall translation strategy of either foreignizing or domesticating. I will also incorporate Pedersen's classification of culture-bound elements

because his classification covers both the extralinguistic and the intralinguistic culture-bound references. I will specifically analyze the rendering of the extralinguistic culture-bound references, including names of characters, titles and nicknames, names of famous figures and names of factories, educational and religious institutions and governments and the intralinguistic culture-bound, including expressions and idioms, puns, chants and dialect. For the purpose of this study, I will base my choice of the specific text segments from these references on the extent to which they are bound to the Egyptian culture. The paratextual elements will also be part of the descriptive macro-analysis of the overall norms that govern the translation of Elkhadem's *The plague*. Finally, using Vermeer's Skopos Theory, I will investigate what the strategies employed to translate Elkhadem's *The Plague* and the norms that govern them reveal about the skopos of the translation. I will also investigate whether this skopos has any influence on the choice of these strategies and norms and also how the skopos affect the transmission of the Egyptian ethos.

I believe analyzing the translation's skopos, the paratextual elements, and extralinguistic and intralinguistic culture-bound references will answer the research questions that I raised in the introduction of this study: How do the physical presentation of the book and other paratextual elements contribute to the understanding of the Egyptian ethos for the target reader? What strategies are being used by the translator to recreate the Egyptian ethos? Does he use mostly foreignizing or domesticating strategies? What overall norms do they suggest? How do these norms affect the Egyptian ethos? What do these strategies and norms say about the skopos? How does this skopos, in turn, affect these strategies and norms and consequently, the Egyptian ethos?

Chapter 2

Analysis of the Source Text

In order to analyze Elkhadem's *The Plague*, "the standpoint of its place within contemporary Arabic literature as a whole" (Paradela 1995, 52) should be identified. In his book *The Arab World: Society, Culture and State*, Barakat maps three dominant literary orientations in contemporary Arabic fiction (1993, 212). These orientations are novels of reconciliation, novels of exposure, and novels of revolutionary change (Barakat 1993, 212). Novels of exposure is further divided into novels of compliance, novels of non-confrontation and novels of rebellion (Barakat 1993, 217).

Novels of reconciliation depict the "social reality in a state of harmony… combined with concerns about threatening changes" (Barakat 1993, 212). These novels can be characterized by "[i]dentification with the aristocracy, efforts at integration into traditional culture, and the romanticization of reality" (Barakat 1993, 212). The reconciliation literature reduces national and socioeconomic issues to "the level of personal emotional difficulties" (Barakat 1993, 216), which diverts attention from "the social conditions of deprivation and oppression" and "avoids the issue and reinforces the dominant culture" (Barakat 1993, 216-217).

Novels of exposure expose the flaws of society and the corruption of its institutions "without exhibiting real commitment to the restructuring of the existing order" (Barakat 1993, 217). The first subcategory of novels of exposure is novels of compliance. These novels depict people separated by "social intolerance, censorship, and repression" (Barakat 1993, 217). The characters' "inner and outer worlds" are "incongruent and dissociated" because of the pressures they face to conform to the

predominant order (Barakat 1993, 217).

The second subcategory of novels of exposure is novels of non-confrontation. They depict society as "a brute force crushing the individual" (Barakat 1993, 222) and portray people as "defeated creatures, trying to resolve their alienation through escape from reality" by retreating into "a world of their own making as their only remaining alternative" in order "to avoid outside conflicts and struggles rather than engage in them" (Barakat 1993, 222).

The third subcategory of novels of exposure is novels of individual rebellion. These "expose society, but in a more defiant way, by focusing on individuals fighting their own separate battles" (Barakat 1993, 226). The self-centered characters who strive "to resolve their alienation on their own without the benefit of contextualizing this struggle in an explicitly articulated point of view regarding society and reality are the point of departure" of this type of novels (Barakat 1993, 226).

The final major orientation is novels of revolutionary change, which Barakat believes "are still in a state of becoming" (1993, 230) and what exists in Arabic fiction now is "prerevolutionary writing committed to radical change" (1993, 230). Nonetheless, a few "pioneering novelists have tried to depict Arab struggle and the longing for transformation of the existing order" (Barakat 1993, 230). In revolutionary fiction, "the inner struggle . . . is explicitly portrayed as a manifestation of external struggle" (Barakat 1993, 230) and the focus is shifted "from individual struggle to struggle for social salvation and human liberation" (Barakat 1993, 230). "The stress in these novels on description, and on an interpretation of the world, emerges out of a genuine effort to change the existing order by developing a new consciousness" (Barakat 1993, 230).

However, "[g]reat literary works resist strict categorization" simply because they portray "reality in its totality" and delve into "the innermost secrets of human existence" (Barakat 1993, 230). Therefore, they do not fully fit into "preconceived models of analysis" (Barakat 1993, 230). Likewise, Elkhadem's *The Plague* can fit into two of the major literary orientations in contemporary Arabic fiction. The first category is novels of exposure and more specifically, the subcategory novels of compliance. According to Barakat, the characters of novels of compliance are forced to "mask their real feelings from others" (1993, 217), especially from the people who have "the power to reward or punish them" (1993, 217). Therefore, they "pretend to accept the system, but deep inside they abhor its very essence" (Barakat 1993, 217). This applies to each of the ten characters of Elkhadem's *The Plague* who censor their words and carefully choose what they say in order to cover their true feelings towards the Nasser regime to protect themselves from the "Mukhabarat" (the intelligence service). Meanwhile, their thoughts, which often contradict their words, expose their hypocrisy and show their violent opposition to the Nasser government.

Barakat believes that "[t]he masked intention of the author [of novels of compliance] is to expose society's restrictions on free expression" (1993, 217). This intention in Elkhadem's case is overt since he uses the real name of the Egyptian political figure Nasser; furthermore, his novel is considered as "one of the most ironic and scathing critiques of Nasser's regime to be found in the pages of a literary creation" (Paradela 1995, 50). This direct criticism is not a common feature of Arabic literature. The Nobel Prize winner Egyptian novelist Naguib Mahfouz for example, makes "[h]is characters avoid confrontation by addressing themselves to ancient pharaohs, when they

really intend to speak to the contemporary ones" (Barakat 1993, 222). The purpose of
Mahfouz's allegory is "to insulate or mask the critical message" (Barakat 1993, 222),
which according to Barakat, is one of the many "mystifying techniques" (1993, 222)
often employed by authors "in repressive societies to avoid danger and censorship"
(1993, 222). This difference in the manners of criticism between the Arab writers' works
and Elkhadem's could be attributed to the fact that the latter is an exilic writer (Paradela
1995, 52). His overt criticism of a contemporary political regime along with other
features such as his mastery of the novella or the micro novel genre, which is fairly
scarce in Arabic literature (Paradela 1995, 52), "his use of dialect, his recourse to humor
and sarcasm as a radical means of unveiling reality, his piercing and highly committed
vision of the themes and techniques of Western literature" (Paradela 1995, 52) have all
contributed to make him "a marginal writer… in his native country" (Paradela 1995, 52).
Therefore, Elkhadem's *The Plague* can be classified as a hybrid of contemporary Arabic
and Western literature since it has characteristics from both.

The overt criticism of contemporary political systems found in Elkhadem's *The
Plague* brings us to the second category of contemporary Arabic fiction that his novel can
fit into which is novels of revolutionary change. Barakat argues that the authors of novels
of revolutionary change such as Elkhadem's aim to reflect reality as well as to transform
consciousness in order to contribute to making a revolutionary change to the existing
system, which is the ultimate goal of these authors (Barakat 1993, 230). In order to
achieve this goal, Barakat believes that the authors need to treat "peoples' inner lives,
with all their contradictions, predicaments, aspirations, and ordeals" genuinely and
realistically (1993, 230), which is what Elkhadem did in *The Plague*. He successfully

depicted the social, psychological and political dimensions (Dahab 1989, 77) and showed

the relation between them. His characters are depicted in a very "clear and vivid detail"

(El-Gabalawi 1989, 4). For example, he describes the first character in the following

sentences, which are literally translated by me: "The first speaker was a twenty-five year

old young man. He has a thin moustache and long, curly and shiny hair. His outfit is

elegant. His voice is loud, quivering, and high pitched" (Elkhadem 1989, a1). This short

reference to the characters' "age, mannerism, and physical appearance" makes the reader

"personally acquainted" with them as individuals (El-Gabalawi 1989, 4). Elkhadem also

excels in depicting the characters' inner lives by using interior monologues. Each

character's speech when introducing him or herself to pass the time while waiting for the

visa office to open, stimulates the other characters' "mental comments and reflections"

(El-Gabalawi 1989, 4). The following is my literal translation of the inner monologue of

character number eight (the translator) when the first speaker described above mentions

that he is a "a graduate of the College of Engineering at Ein-Shams University"

(Elkhadem 1989, a1):

> (8- It was a vocational school long time ago, and overnight,
> they made it into Abu al-isba' Engineering, and now, it has
> become Ein-Shams University … and when someone returns
> to them with a degree from abroad, they keep questioning
> him as if he were a thief and a forger … is this from a
> recognized university? Recognized by whom? You dirty
> bastards? By you?) (Elkhadem 1989, a1)

The above inner monologue gives the reader a piece of character number eight's mind

about the corruption of the educational system in Egypt during the Nasser regime. These

inner monologues enhance the reader's "awareness of time and place, yet the scene

remains dim and vague as something not directly looked at but glimpsed in the

background" (El-Gabalawi 1989, 4). They are a mirror of the mental state of the

characters as each of them is preoccupied with his or her own thoughts. Moreover, the

characters' inner monologues expose the reader to issues such as:

> [T]he abuse of power, the bankruptcy of nationalized
> factories, the stagnation of bureaucracy, the martyrdoms of
> young men in military campaigns, the desperate attempts to
> dodge the draft, the intricate schemes to leave the country,
> the rampant corruption of national foundations, the
> intolerable cost of living, or the fabricated demonstrations
> supporting Nasser's attacks on the Americans (El-Gabalawi
> 1989, 4).

Thus, these inner monologues contribute to gradually shaping the various layers of the

Egyptian ethos.

The interior monologues also serve another purpose in the narrative of *The*

Plague. As mentioned in the introduction of this paper, there is a stark contradiction

between the characters' spoken words, which are polite and formal, and their internal

thoughts, which are blunt and offensive. This contradiction reveals the oppression of the

Nasser regime and the fear that it instills in the Egyptian citizens. The characters who are

forced to suppress their words because "speech represents an immediate risk" (Paradela

1995, 49) express their opposition to the political situation through their "pent up

cynicism, frustration, disillusionment and ill-will that explode in the form of coarse

language" (Werner-King 1989, 155) within their inner monologues. This gradual

revelation of the characters' real thoughts and feelings only through their monologues "at

a heightened moment of crisis" (El-Gabalawi 1989, 4) reflects the psychology of

oppression where "Descartes's maxim 'I think, therefore I am,' is understood…as 'I

think, and I do not say what I think, therefore I am'" (Paradela 1995, 50). Given the

above, Elkhadem shows "[o]riginality, skill, genuineness, specificity, concreteness, [and]

realism…" (Barakat 1993, 231) in his novel, which in Barakat's view depicts a comprehensive "revolutionary ethos" (1993, 232). The realism of his novel is not constrained like it is in most Arab writers' novels, including Mahfouz's who "falls short by ignoring the revolutionary forces working underneath the visible layers of the society" (Barakat 1993, 221) and "rarely explores the inner worlds of his characters" (Barakat 1993, 221) which Barakat attributes to political timidity (Barakat 1993, 222).

It is precisely this commitment to realism in *The Plague* that made it a reflection of the contemporary Egyptian ethos. The cultural dimension is probably the most evident one out of all the dimensions depicted in the novel because Elkhadem's realistic approach in *The Plague* requires an authentic portrayal of the Egyptian culture. To construct the Egyptian cultural identity, Elkhadem employs a significant number of cultural references unique to contemporary Egypt, including extralinguistic ones such as names and titles of characters, names of famous figures, names of factories, educational institutions and governments and intralinguistics ones such as colloquial expressions and idioms, religious expressions, coarse expressions, jokes, chants and dialect. These cultural references expose the reader to Egyptian traditions, customs, habits, characteristics, politics and history, thus, gradually shaping a whole world around the characters "with the Egyptian ethos emerging through sharp suggestive strokes" (El-Gabalawi 1989, 4).

The names of the characters of *The Plague* alone reflect many Egyptian traditions. The names of people in Egypt are mostly religious (Asante 2002, 114). Since Muslims constitute the majority of the Egyptian population, most of these religious names are Islamic ones derived "from the Qura'an or from Islamic history" (Asante 2002, 114) especially the ones related to "the family of the Prophet Muhammad" (Asante 2002, 114).

In fact, the name of the Prophet Muhammad is the most popular one for males in Egypt (Asante 2002, 114). This naming tradition is reflected in Elkhadem's *The Plague*. Eight out of the ten characters have Islamic first names and/or middle and last names. Two characters have a name or a title of Prophet Muhammad as a first name. These are character number one (the engineer) "Muhammad", whose last name "Isma'il" is also an Islamic name that corresponds to the English name "Ishmael", and character number eight (the translator) "Mustafa", which means "the chosen one", is one of Prophet Muhammad's titles ("Mustafa."). There are three characters who have the name of the Prophet Muhammad as middle or last names. These are character number four "Hamid Muhammad Jalal" (the businessman); character number three (the young woman) "Fatima Muhammad Ahmad Ragab", whose second middle name "Ahmad" is also one of Prophet Muhammad's titles and her first name "Fatima" is the name of one of Prophet Muhammad's daughters; character number five (the journalist) "Nabil Muhammad Gum'a", whose last name "Gum'a" is an Islamic male name as well, which can refer to "Friday prayer" or "Friday" since this day is a special day for Muslims. Character number nine (the older woman) is "Zaynab Muhammad Abd al-Wahhab Muhammad". "Zaynab" is also the name of one of Prophet Muhammad's daughters and "Abd al-Wahhab" is an Islamic male name that means "servant of the Giver of all"; "the Giver of all" is one of God's ninety-nine names.

Two characters have first names from the Islamic history. These are characters number seven (the student) "Sa'id" and character number ten (military prison commander) "Hasan". Sa'id is the name of one of the companions of Prophet Muhammad

"Sa'id bin Zayd" while Hasan is the name of the son of the fourth Khalifah "Ali ibn Abi Ṭalib" and Prophet Muhammad's daughter "Fatima".

Another naming tradition in Egypt that is reflected in some of *The Plague's* characters is including the father's, the grandfather's and sometimes even the great grandfather's names in the full name of the individual as seen in character number nine's name "Zaynab Muhammad Abd al-Wahhab Muhammad". The name "Muhammad" appears twice in character number nine's name, not only because it is a popular name but also because Egyptians often name their children after their parents' or grandparent's names. Another example is the name of character number three's husband "Mahmud Ibrahim Mahmud 'Abd al-'Ati". Character number nine is also referred to as "Umm Khayriya". "Khayriya" is the name of her daughter and "Umm" is a honorific title which means "the mother of". It is a tradition in Egypt to add "Umm" or "Abu", the latter meaning "the father of", to the name of the eldest child as a title or a nickname. Another example from the novel is "Abu Magdi" which is the title used to refer to the father of character number two "Magdi" (the Copt French teacher). Egyptians use the occupation of the individual as a title as well, which is a tradition that Elkhadem also highlights in his novel. This can be seen in character number three's speech which can be translated as: "[T]o follow my husband ... engineer Mahmud Ibrahim Mahmud 'Abd al-'Ati".

Along with the characters' names, the allusion to many famous Egyptian figures contributed to the construction of the Egyptian cultural ethos. Those figures, which are mostly political or religious, are mentioned mainly in the characters' inner monologues. In her inner monologue, character number nine mentions "Princess Fathiya" and how she was kicked out of Egypt because she married a Christian young man, which reminds her

of her daughter "Khayriya" who married a Christian American man in the United States (Elkhadem 1989, a3). "Princess Fathiya" is a real Egyptian princess who was born in 1930 and was King Farouk's sister ("Al-Ameerah Fathiah."). She fell in love with a Christian Egyptian during one of her trips abroad and married him in 1950 despite her brother King Farouk's disapproval ("Al-Ameerah Fathiah."). As a result, King Farouk deprived Princess Fathiya and her mother who supported this marriage of their titles and properties in Egypt ("Al-Ameerah Fathiah."). This allusion reveals the marriage customs in Egypt and people's views on interreligious marriages. Elkhadem alludes to a number of other political figures in different parts of the novel. Along with "King Farouk" who is mentioned twice in the novel, Isma'il Pasha is mentioned in the inner monologue of character number six when she compares the rumor of Nasser having an affair with Yugoslavian President Tito's wife to that of Ismail Pasha and the Empress of France when she came with her husband to Egypt to open the Suez Canal (Elkhadem 1989, a12). Ismail Pasha, who is also referred to as the Khedive (Viceroy) of Egypt, was the ruler of Egypt from 1863 to 1879 ("Ismail Pasha."). Ismail did in fact open or construct the Suez Canal using the profit from the Egyptian cotton crop but he had to sell Egypt's share of the Suez Canal later to Great Britain because of the debt he left Egypt in before he was deposed by the Ottoman sultan in favor of his son Tewfik Pasha ("Ismail Pasha.").

Another figure Elkhadem alludes to in *The Plague* is Al-Sanhuri (Elkhadem 1989, a15), who character number four mentions in his inner monologue as a man who was beaten in his own office by the government (Elkhadem 1989, a15). This event makes character number four conclude that there is nothing sacred in a country where such a thing can happen (Elkhadem 1989, a15). Al-Sanhuri, the Chief justice of the Majlis al-

dawla (Hill 1988, 194) was indeed beaten in his office in Giza in 1954 by a crowd of

demonstrators who were shouting "[l]ong live the Revolution" and "[d]own with the

reactionaries" (Shalakany 2001, 235). Al-Sanhuri "stepped out of his office" to address

the demonstrators but was violently attacked and had to be rushed to the hospital

(Shalakany 2001, 235). Al-Sanhuri "accused Nasser of arranging this 'contrived' attack"

and refused to receive Nasser who came to visit him in the hospital (Shalakany 2001,

236).

Ahmad Hussein (Elkhadem 1989, a19) is another political figure mentioned in the

novel as an opponent to the Nasser regime in character number five's inner monologue as

he comments on how character number seven (the student) seems to be one of the

unbalanced kids of these days who might be a Communist, a Muslim Brother, or Ahmad

Hussein's follower (Elkhadem 1989, a19). He concludes that in the end Nasser will finish

them all off (Elkhadem 1989, a19). Ahmad Hussein, who was Egypt's ambassador in the

United States, "had deep reservations" about Nasser (Alterman 2005, 143). He was

"marginalized in decision- making, and forced to defend positions in which he did not

believe" (Alterman 2005, 143) only to resign in 1958 and return to Egypt (Alterman

2005, 143). It is worth mentioning that the two political parties mentioned earlier, the

Communists and the Muslim Brothers, were resented and punished harshly by Nasser

according to many historical sources (Habibi *et al.* 2010, 319).

There are two religious Egyptian figures to which Elkhadem alludes in *The*

Plague. These are "A.H. al-Baquri" (Elkhadem 1989, a7) and "Sheikh Rif'at" (Elkhadem

1989, a23). Character number two (The Copt French teacher) criticizes in his inner

monologue how "A.H. al-Baquri", who was the Minister of religious endowments during

the Nasser regime and is known for his good relationship with Copts (Al-Banna 2004), was appointed as the general staff of the armed forces just to provoke the Coptic officers (Elkhadem 1989, a7) but he does not mention how and why appointing this Sheikh provokes them. This statement is intentionally not elaborated upon in Elkhadem's *The Plague* to show the Copt teacher's illogical accusation that stems from his biased views, which, in turn, are the result of his experience of being discriminated against. In his inner monologue, character number eight complains about Sheikh 'Abd al-Wali's discrimination against him by twisting the Quran verses, which he keeps reciting with a modulating voice as if he were "Sheikh Rif'at" (Elkhadem 1989, a23). "Sheikh Rif'at" is a well-known Quran reciter in Egypt.

The final figure to which Elkhadem alludes is the well-known Egyptian translator "Anees Obaid" (Elkhadem 1989, a25). Character number three mentions him when she was recalling how she learned a number of "Anees Obaid's English terms" (Elkhadem 1989, a24-25). "Anees Obaid", who translated American and English movies into Arabic for forty years, is considered by many a cultural mediator who transmitted international cinema to Egypt (Tahir 2015). This is the reason why character number three who learned some English terms from English or American movies referred to this translator as a source.

Because of the multiple points of views as well as the political and social nature of *The Plague*, the novel is full of names of governments and institutions. Besides Nasser's government, which is mentioned repeatedly in the novel, there is a reference to the Israeli government as "the government of Ben-Gurion" (Elkhadem 1989, a14) in character number ten's inner monologue. Character number ten was complaining about

how, despite being assigned to do the dirty job of torturing the prisoners by the government, he might take the blame if the government decided to do an investigation in order to please certain groups as if he was working for "the government of Ben-Gurion" (Elkhadem 1989, a14). David Ben-Gurion (1886-1973) was a "Zionist statesman and political leader, the first prime minister and defense minister of Israel" and "he was revered as the (Father of the Nation)" ("David Ben-Gurion"). Therefore, his name is often used by the Egyptians to refer to the government of Israel especially at the period of the Nasser regime. Because of the Palestine-Israel conflict and the negative view of Israel in Egypt and the Middle East in general, the Israeli government is used to refer to any corrupt or violent power, a narrative which Elkhadem successfully reflects in *The Plague*.

Apart from famous people, there are also many names of Egyptian education and religious institutions and factories mentioned in *The Plague* such as Ein-Shams University (Elkhadem 1989, a1), Qina Secondary School (Elkhadem 1989, a8), Chemicals Company in Hilwan (Elkhadem 1989, a1) and al-Manyal Mosque (Elkhadem 1989, a20) and Elkhadem includes a brief background about many of them such as Ein-Shams University, which is said to have evolved fast from just a vocational school to a university in character number eight's inner monologue (Elkhadem 1989, a1); the Chemicals Company in Hilwan (Elkhadem 1989, a1), which the chorus tells the reader was owned by a Greek but was nationalized by the Revolution, became "the Nasr Foundation for Pharmaceuticals and Medical Supplies" (Elkhadem 1989, a1) only to go bankrupt six months later (Elkhadem 1989, a1).

As mentioned earlier, *The Plague* is full of "fragments derived from the rich oral tradition of folklore" (El-Gabalawi 1989, 5) including colloquial expressions and idioms,

religious expressions, coarse sayings, puns, chants and dialect which constitute the intralinguistic culture-bound references. They reveal all sorts of customs, manners, characteristics and habits of people in contemporary Egypt. Many colloquial expressions and idioms show the humor and sarcasm, which the Egyptians are known for. The following are three idioms from the novel literally translated into English as: "Spit in my face if you ever see me again" (Elkhadem 1989, a2); "here is my moustache! I'll shave it if you see my face in this country again" (Elkhadem 1989, a2); "here is my face, spit on it, one by one, if I set foot in Egypt ever again" (Elkhadem 1989, a18). All three idioms are sarcastic ways of expressing the impossibility of performing an action, which is coming back to Egypt in this case, and that the character would do anything to prevent it from happening.

Another instance is character number four's inner monologue regarding his concern about getting his visa. There is humor in his exaggeration of what the government can or is willing to do to stop him from leaving. The literal translation of this part of his inner monologue is "maybe after they give you the visa, they change their mind for whatever reason ... a presidential decree for general mobilization ... and cancel the visa even when you are in front of the plane's door ... or take you out of it ... or order it back from the sky…they'll never lack the means to do it!" (Elkhadem 1989, a11).

Another aspect of the Egyptian society that the novel reflects is the use of body parts to refer to the object of affection. Character number nine (the older woman), who is the most affectionate of all the characters, uses expressions that can be literally translated as "the eye of my heart" (Elkhadem 1989, a4) when she talks about her husband on his deathbed. Colloquial expressions and idioms also reveal some of the common beliefs in

Egypt. Expressing her concern about moving to the United States to live with her daughter and her Christian son-in-law, she says "my heart feels it, and the heart of the believer is his guide, that I am going to have years of torture and torment" (Elkhadem 1989, a26). This belief that the gut feeling or intuition of a believer is his guide is a common belief in Egypt and Muslim countries in general due to their religious nature. The religious aspect of the Egyptian society is highlighted by the large number of religious expressions and Quranic verses. The expression "in sha'a Allah", which can literally be translated as "God willing", appears numerous times throughout the novel. Muslims use this expression before they state what they are planning to do. For example, character number three's (the young woman) statement "and God willing, I will find a job that suits my qualifications" (Elkhadem 1989, a9). Swearing by God to show honesty or determination is another feature that is transmitted by the many instances where the characters swear "by Allah, he is an intelligence agent" (Elkhadem 1989, a12) or any of his ninety-nine names such as "by the almighty" (Elkhadem 1989, a2).

Swearing by the Prophet Muhammad, although rejected by most Muslim sects if not all, is common in Egypt, which Elkhadem shows in the novel in character number nine's thoughts about the actress (character number six): "By the Prophet, I know this woman" (Elkhadem 1989, a17) and "by the Prophet, she's still beautiful!" (Elkhadem 1989, a17) The characters also use verses from the Quran in their inner monologues. When character number nine compares her appearance with the actress and attributes her premature aging to the hardship she encountered, she concludes that "nothing will befall us except what God has ordained for us" (Elkhadem 1989, 24), which is a verse from the

Quran that is usually recited when something unpleasant or unfortunate happens to the person. It is a way of accepting one's fate.

There are expressions that show the religious or sectarian conflict in Egypt, which is one of this novel's main themes. Character number two (the Copt French teacher) was described "azma zar'a" (Elkhadem 1989, a4, a5), which can literally be translated as "a blue-boned", in either the other characters' inner monologues or in his own inner monologue as he recalls how people called him "a blue-boned" in the past. This expression is used by some close-minded individual Muslims in Egypt to discriminate against the Copts. There is a certain chant that character number two recalls the children chanting to bully him when he was a child because of his different religion. The chant does not make much sense in English but it says "Yalison yalison, John and George in the hearth" (Elkhadem 1989, a4). It basically implies that Copts are going to hell. Such hateful statements and assumptions are strongly rejected by Islam but sadly, religious discrimination exists wherever there exists a minority religious group regardless of what these religions might be, which is probably what Elkhadem wants to highlight in his novel.

As regards the narrative of oppression, *The Plague* has multiple registers which Elkhadem constructs by using standard Arabic and polite language in the characters' speeches and Egyptian colloquial and/or coarse language for the characters' inner monologues. Elkhadem "extensively uses the colloquial Cairene dialect, which truly reflects the Egyptian ethos" since he is "a master of the spoken word, with a keen ear for the nuances of language, so that he reproduces the accent of middle-class Egyptians in their daily life with happy accuracy" (El-Gabalawi 1989, 5). The great deal of foul or

coarse language in the novel is "highly functional" (El-Gabalawi 1989, 5) in showing

"the spirit of anger, bitterness, and frustration which dominates the characters in their

strife for release". The coarse language not only creates "the effect of naturalness" (El-

Gabalawi 1989, 5) but also "occasionally [displays] the Egyptian knack for humor and

invective" (El-Gabalawi 1989, 5). For example, when character number five is angry at

how the government tutors its own people as if they were a foreign enemy, he says "when

Muhammad kills Muhammad, then screw you if your name is Muhammadeen!"

(Elkhadem 1989, a28). "Muhammadeen", which is a name that is unique to Egyptians,

literally means "two Muhammads". This one sentence expressed the context described

above efficiently and in a humorous way.

In essence, Elkhadem's *The Plague* is not only a critique of the Nasser regime,

but also an important "social document" (El-Gabalawi 1989, 5) that "reveals manners,

morals, customs, habits, and ways of life in contemporary Egypt (El-Gabalawi 1989, 5).

Translating this culturally rich novel requires the translator to make active decisions

regarding the norms to which he subscribes (Pedersen 2005, 1). These decisions affect

the Egyptian ethos that is constructed through the many cultural references in the novel.

The strategies that El-Gabalawi employed in the translation of Elkhadem's *The Plague*

are analyzed in the next chapter.

Chapter 3

Paratextual Analysis of the Target Text

As mentioned earlier, the paratextual elements of the translation of Elkhadem's *The Plague* contribute to the target reader's experience of foreignness. These elements are the edition of the book, the visual aspect of the text, including the book cover and the text design, the paragraphing, as well as the translator's preface. According to Genette, all of these paratextual elements are classified as peritexts in terms of spatial features since they are within the book (1997, 5).

Elkhadem's *The Plague* has been published from the start in a bilingual edition, which includes both the original Arabic text and the its English translation. Therefore, all of the paratextual elements mentioned above are original paratexts in terms of temporal situation since they appeared at the same time as the original text's production (1997, 5).

The paratextual elements differ in terms of their substantial and pragmatic status. These two will be separately discussed as relevant for each paratextual element along with the functional aspect below.

The first paratextual element is the edition of the book. The bilingual edition of the book is a factual paratext in terms of substantial status according to Genette. The mere existence of Elkhadem's *The Plague* in a bilingual edition provides information about the novel and affects the reading experience of the text (Genette 1997, 5). The bilingual edition of any work gives access to the original work and allows the target readers to see what the text looks like in its original form even if they cannot understand it. They still can see the Arabic characters, the format and the paragraph structures for example, which is a physical reminder that they are reading a foreign text that was

translated into English. This is important in translations because often times the translation strategies and the adaptation techniques can give the "the illusion of transparency" (Venuti 1995, 1) by making the translation invisible to the readers. The bilingual edition of the novel and its unique structure are both original paratexts in terms of their temporal situation. We believe that the purpose of publishing the book in a bilingual edition and choosing such structure is to highlight the exotic aspect of Elkhadem's *The Plague*.

The book has two separate sections with the English translation on the left half of the book and the Arabic text on the right. This structure is different from the typical structure of bilingual books where each page of the original text usually faces its English translation. Peters argues that the typical structure is "useful for teaching purposes" (Peters 1990, 355). The different number of pages of the original text (29 pages) and the target text (26 pages) may have contributed to the choice of this unique structure, however, we believe its purpose is to enhance the reader's experience of the foreign.

The choice of a bilingual edition has an impact on the visual aspect of the text, which is the second paratextual element in this analysis. The visual aspects of the text, including the book cover and the text design, are material paratexts in terms of the substantial status. As mentioned in the introduction, Elkhadem's *The Plague* has two front covers instead of the typical structure of printed books, which consists of a front and a back cover. The English front cover is on the left side of the book while the Arabic front cover is located on the right side of the book, where the back cover would normally be (figure 3.1). Thus, the book opens naturally from right to left if you read it in English

and from left to right if you read it in Arabic. This arrangement is very efficient to
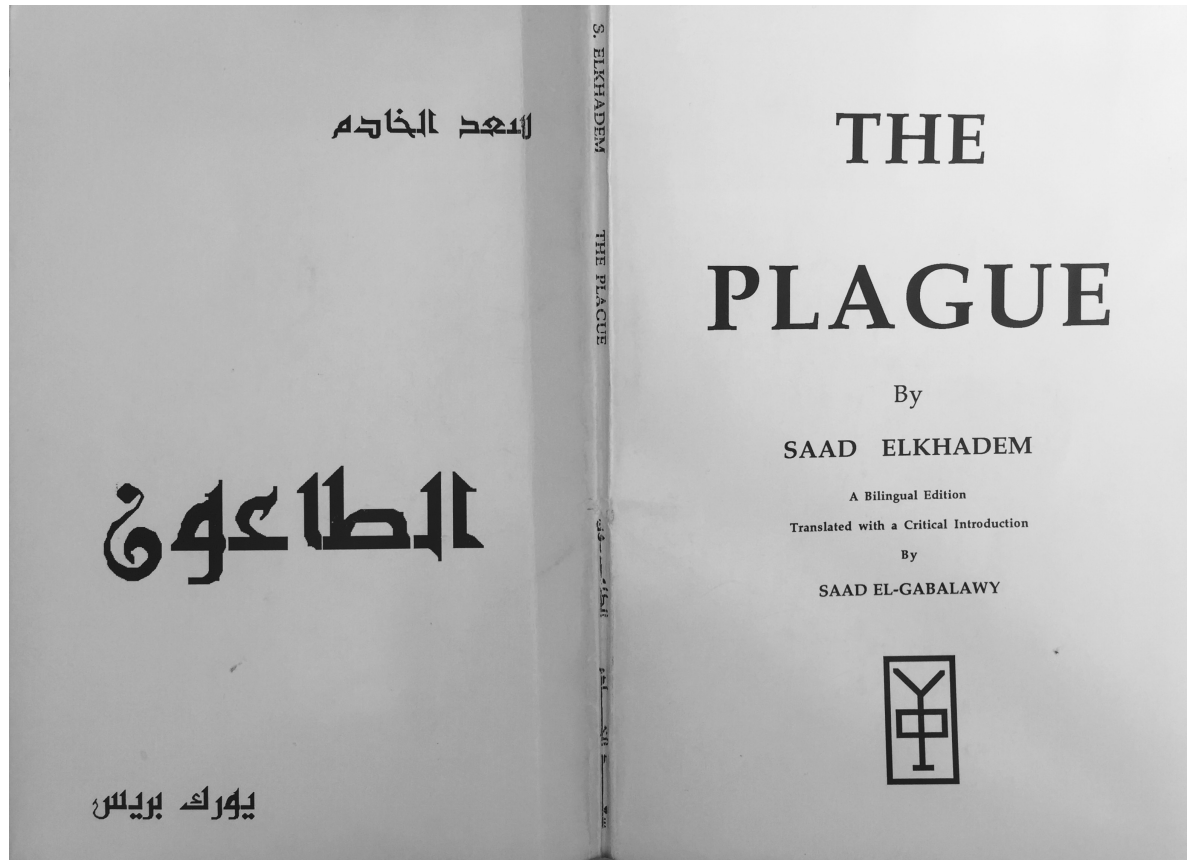
highlights the foreignness of the novel.

Figure 3.1: a scan of the covers of Elkhadem's *The Plague*.

As can be seen in the above figure, the bilingual structure of the edition is indicated in the

English front cover but not in the Arabic one. Moreover, the statement that the novel is

"translated with a critical introduction by Saad El-Gabalawy" makes the translation

immediately visible to the target readers.

Like the book cover, the text design of the translation of Elkhadem's *The Plague*

is unique. According to Hampe & Konsorski-Lang, the text design "bring[s] together

layout and text, form and content", bridges "the gap between visual effects and the

writing style" and therefore, shapes the text "visually and linguistically" affecting its

message and meaning (2010, 132). The absence of the paragraph is another aspect that strikes the reader the most in the text design of the translation of Elkhadem's *The Plague* (Figure 3.2).
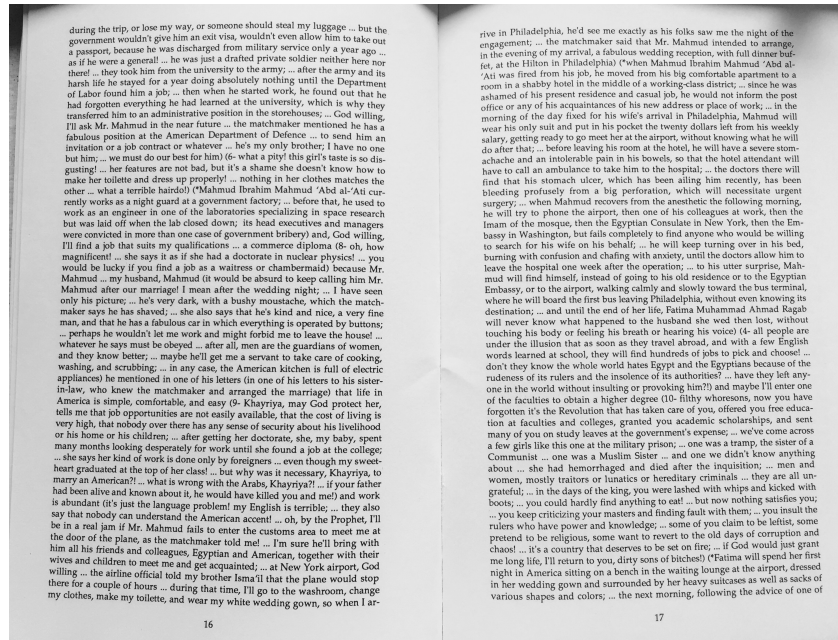

Figure 3.2: a scan of pages 16 and 17 of the English text of *The Plague*

As can be observed in figure 3.2 above, there is no indentation or blank line to indicate the end and the beginning of paragraphs, which is very uncommon in English texts. Each speaker's speech, which can extend up to four pages, consists of one long paragraph. The English text, which consists of twenty-six pages, has only ten separate paragraphs, which are also chapters. This text design definitely influences how the target audience perceives the text. The lack of white space, which usually exists in the form of indentation or blank line between paragraphs, makes the text seem cluttered and angry. This reflects the psychological status of *The Plague's* characters and more importantly, mimics the Arabic text. Long sentences and paragraphs are the norm in Arabic writing style; so, transmitting these norms to the target text highlights its original culture and therefore, its foreignness.

The last paratextual element is the translator's preface. El-Gabalawi includes a four-page critical introduction to the translation. Including the translator's preface in the book emphasizes the presence of the translation, as well as the visibility of the translator. Unlike the preceding paratexts, the translator's introduction or preface "share[s] the linguistic status of the text" (Genette 1997, 7) and therefore, is classified as textual or verbal paratext. Its textual status makes it the most powerful of all the previously discussed paratextual elements in terms of the framing of the text. In regards to its pragmatic status, the preface is categorized as an allographic paratext based on the nature of its sender since the translator is considered "a third party"(Genette 1997, 9). Being written by a third party, the message of this paratextual element can provide new perspectives about the text, which brings us to the next criteria of the pragmatic status. The pragmatic status of the preface can be analyzed in terms of the illocutionary force of the sender's message, which in the case of El-Gabalawi's preface, is providing information, analysis and interpretation of the text.

In his introduction, El-Gabalawi provides a brief background about Elkhadem's works and writing style. He, then, familiarizes the readers with this foreign work by making several comparisons between some aspects of the novel and Western literature, history and culture. He compares *The Plague's* form with a classic work of a well-known Western author: Boccaccio's *Decameron* (El-Gabalawi 1989, 3). He points out that they both involve ten characters that are brought together in an enclosed setting while trying to escape from "the plague" and take turns in telling stories as a way of passing time (El-Gabalawi 1989, 3). While in Boccaccio's *Decameron*, the plague refers to the disease that hit Florence in the fourteenth century, in Elkhadem's novel, "the plague" is used as a

metaphor of the Nasser regime (El-Gabalawi 1989, 3). He also compares the Egyptian

Revolution with the concentration camps to show the extent of the oppression and the

violence of the Revolution as well as the Nasser regime that followed it. Moreover, El-

Gabalawi argues that characters such as the "religious fundamentalist" Sheikh Abd al-

Waly who twists sacred texts to serve his evil purposes also exist among Christian

fundamentalists (El-Gabalawi 1989, 6). This statement dismisses any negative

stereotypical idea that the target readers may associate with Islam since extremists who

abuse their power exists in all religions. Finally, El-Gabalawi links the dark and intense

tone of Elkhadem's *The Plague* to W.B. Yeats portrayal of fascism (El-Gabalawi 1989,

6). This allusion to one of the well-known brutal movements in Western history gives the

target readers an idea about the extent of the violence of the Nasser regime that is

depicted in the novel.

In his introduction, El-Gabalawi also prepares the target readers for the

experimental complex narrative of Elkhadem's *The Plague* by describing and analyzing

the narrative and the context of the novel. He describes how the complex narrative that

Elkhadem employs in the novel might "baffle" the readers' minds at first "by the lack of

logical or narrative connections, by the prevalent inconsistencies and paradoxes, by the

unpredictable personal allusions" (El-Gabalawi 1989, 4). However, the "overlapping and

interweaving reflections of ten separate individuals"(El-Gabalawi 1989, 4) are the

readers' "main source of insight" into the characters' motivations (El-Gabalawi 1989, 4),

which would allow the readers "to put the pieces together and perceive the total picture"

(El-Gabalawi 1989, 4) as the story goes on. This prepares the target readers for

Elkhadem's experimental narrative technique so that the difficulty of keeping track of the voice's shift at first won't make them stop reading the novel.

In addition, El-Gabalawi emphasizes the cultural aspect of the novel and discusses the difficulties that he faced in translating it. He mentions how code switching between the classical Arabic and the colloquial Egyptian dialect, which reflects the Egyptian ethos, is difficult to recreate in the target text. This transparency makes the target readers more aware of the limitation of the translation as well as the presence of the Egyptian ethos in the novel. He also states that Elkhadem's *The Plague* is full of other culture-bound references that constitute the Egyptian ethos and how this makes the novel "an important social document, which reveals manners, morals, customs, habits, and ways of life in contemporary Egypt" (El-Gabalawi 1989, 5).

Given the above, El-Gabalawi's "illuminating and lively" critical introduction, as Peters describes it (Peters 1990, 355), works as a guide to target readers. He tries to reach the target audience by connecting different elements of the novel to Western figures and events that are known to the target audience. These allusions evoke familiar literary, historical, cultural and religious images to the target audience. This gesture towards the target culture prepares the target readers to the foreign and experimental aspects of the novel. They will also be aware of the Egyptian ethos and how it is gradually emerging through the abundant culture-bound references in the text. It would also have been helpful, however, if the translator had included more facts about the Nasser regime and the Egyptian Revolution. Although he mentioned that the oppression depicted in the novel was real, two or three sentences that include information such as dates would have help the target readers more to form an idea about the political context of the novel and

made them more aware that the regime is real and that it happened in the Egyptian history.

The paratextual analysis of the edition of the book, the visual aspect of the text including the book cover and the text design and the translator's preface in the translation of Elkhadem's *The Plague* revealed that these paratexts are carefully employed to produce a strategic effect on the reception of the novel in the target culture. They enhance the visibility of the translation and the foreignness of the book, highlighting the original culture and the Egyptian ethos and guiding the target readers preparing them for an experimental and exotic nature of the novel.

As mentioned earlier, the translator states in his preface that Elkhadem's *The Plague* is full of Egyptian culture-bound references that reflect the Egyptian ethos (El-Gabalawi 1989, 5), which make "the translator's life miserable, as he strives to recreate the spirit of the original" (El-Gabalawi 1989, 5). How the translator deals with these culture-bound references, divided according to Pedersen's classification into extralinguistic and intralinguistic culture-bound references is one of the goals of this study. This will be analyzed closely using a combination of translation theories such as Venuti's domesticating and foreignizing theory, Toury's Descriptive Translation Theory, and Pedersen's taxonomy of strategies for rendering culture-bound references.

Chapter 4

Analysis of the Extralinguistic culture-bound References in the Target Text

4.1. Names of Characters

Due to the complex narratives of Elkhadem's *The Plague,* which involves the speeches and the inner monologues of ten people and referring to many others, there are a large number of characters. El-Gabalawi adopted all three foreignizing strategies categorized in Pedersen's taxonomy, retention, specification and direct translation for most of the character's names. He also used one domesticating strategy, which is substitution, in one instance, as we will see.

The names of the ten main characters, numbered from one to ten as labeled in the novel, are retained in the English text as follows:

1. Muhammad Isma'il (the engineer)
2. Magdi Na'im (the Copt teacher)
3. Fatima Muhammad Ahmad Ragab (the young woman)
4. Hamid Muhammad Jalal (the businessman)
5. Nabil Muhammad Gum'a (the journalist)
6. Kawthar Salama (the actress)
7. Sa'id al-Mikili (the student)
8. Mustafa al-'Assal (the translator)
9. Zaynab Muhammad Abd al-Wahhab Muhammad (the older woman)
10. Hasan Safwat (the military prison commander)

The original names in the Arabic text are all written according to the Standard Arabic spelling of the name. However, the translator adjusted the spelling of some of the retained names in the target text according to their pronunciation in the Egyptian dialect. The first name of the Copt teacher "Magdi", the last name of the young woman "Ragab", and the last name of the journalist "Gum'a" are originally "Majdi", "Rajab", and "Jum'a" in the source text because in the Egyptian dialect the sound "dʒ" is pronounced "g". This, however, does not transfer the Egyptian dialect to the target text. The translator leaves

only the last name of the businessman "Jalal" without any adjustment in the target text. The reason for this choice might be the fact that this name is also part of one name of Allah's ninety-nine names. This name is "Thu al-Jalal wa al-Ikram", which means "The Lord of Majesty and Generosity". However, it is not used as Allah's name for this character because Muslims never use any of Allah's names in their names without putting "abd al", which means "the servant of" before them.

The translator had the choice to adjust the spelling of the last name of the first character "Isma'il" to the English name to which it corresponds "Ishmael" since it is a name of a religious figure that exists in all three Abrahamic religions, Judaism, Christianity and Islam. Retaining the Arabic version of the name of this religious figure highlights the foreignness of the text and the spirit of the Egyptian culture.

The long full names of some of the characters, such as character number three "Fatima Muhammad Ahmad Ragab" and character number nine "Zaynab Muhammad Abd al-Wahhab Muhammad", can be confusing to the target readers. Distinguishing between the main characters' names becomes even more difficult when five of them have the same name "Muhammad" as either a first name such as character number one "Muhammad Isma'il" or as part of their full names, such as characters number three, four, five and nine as can be seen in the numbered list above. El-Gabalawi could have shortened the long names to make them more memorable, making the story also easier to follow. For example, the translator could have kept only the first and last names of some of the characters as follows: character number three "Fatima Ragab ", four "Hamid Jalal", five "Nabil Gum'a" and nine "Zaynab Muhammad" in the target text. The reason for retaining the full names in the target text is to highlight the Egyptian ethos in the novel,

reflecting the naming traditions of the Egyptian society. Unlike in Western societies where the full names of the individual typically consist of the first name and the family name, it is common in the Egyptian society to use a quadruple name which consists of the first name, the father's name, the grandfather's name and the family name or the great grandfather's name. It is also common for Egyptians to have religious names, especially the name of the Prophet Muhammad, and to have the same name as their grandfathers or great grandfathers; for example, "Muhammad" is the name of the older woman's (character number nine) father as well as her great grandfather. Retaining the full names of the main characters reflects these naming traditions.

Although the translator retained the names of most of the characters of the novel in the target text, there are some religious aspects of the naming traditions in Egypt that are not transmitted to the target culture due to the assumed lack of knowledge about Islam and Islamic history of the target readers. These traditions includes naming offspring after the family members of Prophet Muhammad such as the young woman (character number three) whose first name "Fatima" is the name of one of Prophet Muhammad's daughters, which is a fact that the target readers are most probably not aware of. The same thing applies to character number three's second middle name "Ahmad" and character number eight's first name "Mustafa", which are names or titles of Prophet Muhammad, and character number five's last name "Gum'a" or "Jum'a", which is an Islamic male name meaning "Friday prayer" or "Friday" as a special day for Muslims.

El-Gabalawi also retained the name of the leader of the Egyptian Revolution but with a slight adjustment. The full name of this leader is "Gamal (Jamal) Abd al-Nasser Hussein" but is known as "Gamal (Jamal) Abd al-Nasser". In the original text, the

characters refer to him with his father's name "Abd al-Nasser", which reflects how Egyptians commonly refer to him. "Abd al-Nasser" is a compound name that consists of "Abd" which means "servant" as mentioned earlier and "al-Nasser", which is one of Allah's ninety-nine names, meaning "the Helper" or "the Victorious One". Male compound names that start with "Abd" and end with one of Allah's ninety-nine names are very common among Muslims. The translator adjusted the name "Abd al-Nasser" to "Nasser" in the target text. This is how this political leader is known in the West. Most English encyclopedias refer to him as "Nasser" and the era of his presidency "the Nasser Regime". The following is an example from *Encyclopædia Britannica:* "Nasser was born in a mud-brick house… Nasser's father was transferred to Al-Khaṭāṭibah" ("Gamal Abdel Nasser"). Adjusting the name to the form that is known in the target culture is essential for the target readers to identify this Egyptian political leader, especially since the novel does not include background information about the leader himself. However, it does this on the expense of transmitting how the Egyptian characters refer to their president in the novel, which is part of the Egyptian ethos.

The translator used a domesticating strategy for names only in one instance. He used substitution for three religious names. After character number two (the Copt teacher) introduces himself, character number five comments in his inner monologue that "the rest of his name might be John or George or Christian" (Elkhadem 1989,11). "John" and "George" are the English official corresponding names to "Hanna" and "Jurjus" in the Arabic text (Elkhadem 1989, a3). It is possible to use the official equivalent as a cultural substitution strategy (Pedersen 2005, 7), which is the case of these two names. "John" and "George" are target culture forms of these Christian names. "Christian" on

the other hand, is a different culture-bound reference substitute of the name "Abd al-Masih" (Elkhadem 1989, a3) in the original text. "Abd al-Masih" means "the servant of the Messiah" and is used by Cops and Christian Arabs. Adding the Arabic word "Abd" (the servant of) to either one of Allah's ninety-nine names for Muslims or the title of Jesus Christ "al-Masih" (the Messiah) for Christians is a naming tradition in the Arab countries. Substituting the original name "Abd al-Masih" with the target culture name "Christian" does not transmit this naming tradition to the target readers. The original author used Arabic Christian names to show the discrimination against Copts in character number five who says that Copts act as Westerners simply because they are Christians. Substituting the names "Hanna", "Jurjus" and "Abd al-Masih" with "John", "George" and "Christian" aims to emphasize the religious discrimination. Using this strategy does not, however, transfer the Egyptian Christian names, which are also part of the Egyptian ethos in the novel, to the target text.

4.2. Titles and Nicknames

There are many Arabic and Egyptian titles and nicknames in Elkhadem's *The Plague*. There are fourteen titles and nicknames appearing in twenty-two instances that will be investigated in this analysis. In some of these instances, the titles are used for different meanings and connotations, and required the use of different translation strategies. There are complex titles that have several meanings in the text, titles that are intentionally used to indicate something else other than their original meaning, titles that are borrowed from another language and titles that are used as generic terms in the text. This variation and complexity in the use of these titles reflect the dynamic of language evolution and of culture change. These titles and nicknames belong to five main categories. There are

titles and nicknames related to profession, family relationships, religion, race and ethnicity, and social status. The translator employed both foreignizing and domesticating strategies to translate these titles and nicknames.

The first category is titles related to profession. The only title in this category is "muhandes" (Elkhadem 1989, a8). In her speech, the young woman (character number three) says that she is traveling to The United States to join her husband "engineer Mahmud Ibrahim Mahmud" (Elkhadem 1989, 15). "Engineer" is a direct translation of the Arabic word "muhandes". In Egypt and in Arab countries in general, the profession can be used as a title for the person, which is a tradition that the direct translation successfully transmits to the target text.

The second category is titles related to family relationships. There are three titles that belong to this category. The first title or nickname is "Umm Khayriya" (Elkhadem 1989, a24). The translator retained the Arabic title "Umm Khayriya" in the target text. The retained title occurs in the speech of the older woman (character number nine). She starts her speech by saying "I am Umm Khayriya ... my full name is Zaynab Muhammad Abd al-Wahhab Muhammad" (Elkhadem 1989, 31). As mentioned in the previous chapter, "Umm Khayriya" literally means "Khayriya's mother". Retaining the title "Umm Khayriya" instead of translating it directly emphasizes the foreignness of the name. One can argue that, in this case, the direct translation of the title or nickname into "Khayriya's mother" would have been more helpful to the target readers to understand this traditional form of addressing than the retention strategy, which offers no guidance for the target readers. However, the speech of character number nine "Umm Khayriya" and her inner monologues highlight the mother/daughter relationship and make it clear

that "Khayriya" is the name of this older woman's daughter, which, in turn, shows the target readers who do not understand Arabic, that "Umm" probably means "the mother of". The second title related to family relationships is "Abu Magdi" (Elkhadem 1989, a4). The translator also retained this title in the English text: "[P]raise the living Christ, Abu Magdi" (Elkhadem 1989, 12). This title can be translated literally as "Magdi's father". Like the preceding example, the inner monologue of character number two "Magdi Na'im" shows that "Abu Magdi" is his father: "[M]y father was a building contractor…" (Elkhadem 1989, 12). This indicates that "Abu" means "the father of" since Magdi is the name of the speaker. Therefore, this naming tradition is transmitted to the target text through the context along with the retained culture-bound references themselves.

The last title related to family relationships is "Abu Himid" (Elkhadem 1989, a2). The translator retained this title in the target text. The title occurs in inner monologue of the engineer (character number one). He refers to another character as "Abu Himid" (Elkhadem 1989, 10). This literal translation of this title is "Himid's father". However, this honorific is used to indicate something different from its original meaning. In Egypt and the Arab countries, this honorific can be used for men who do not have children and are not even married. In this case, using "Abu Himid" indicates a close relationship. "Abu Himid" is most likely character number one's friend. Unlike the tradition mentioned above where the name that follows "Abu" is usually that of the individual's oldest child, the name in this case "Himid" changes depending on the name of the addressee himself. "Abu Himid" is always used as a nickname for people with the name "Muhammad". The names that are based on prophets and religious figures such as the name "Muhammad" usually have a fixed nickname such as "Abu Himid" while the rest

of the names have varying nicknames. The second name that follows "Abu" for the rest

of the names is usually based on the addressee's father. If the addressee's name is

"Adel", for example, which is not a religious name, and his father's name is "Ali", his

nickname would be "Abu Ali". The fact that character number nine calls his friend "Abu

Himid" indicates their close relationship and tells the Arab readers that this friend's name

is "Muhammad". The information that this extralinguistic culture-bound reference

implies along with the traditional form of address itself does not transmit to the target

culture by retaining the nickname "Abu Himid" in the target text. Such reference and its

indications are inevitably lost in translation even when the translator employed

foreignizing strategies and the only way to transfer them is probably through footnote.

The third category is titles related to religion. There are five titles that belong to

this category. The first title is "Hajji" (Elkhadem 1989, a25), which is related to an

Islamic tradition. In the speech of the older woman (character number nine), the chorus

tells us that "she will receive the balance of key money from Hajji Abd al-Salam Subhi"

(Elkhadem 1989, 31). In this quote, "Hajji" is the retained title. The title "Hajji" for men

and "Hajjah" for woman is used as a title for those "who [have] made a pilgrimage to

Mecca" ("Hajji"). Therefore, character number nine's deceased husband "Hajji Abd al-

Salam Subhi" has probably made a pilgrimage to Mecca. This Arabic term is borrowed

into English and is found in English dictionaries such as *Collins English Dictionary* but

because it is a specific Islamic term, the target readers might not be familiar with it.

Therefore, the information that term implies is probably lost in translation unless the

target reader has some knowledge of the Muslims religious traditions, which is most

unlikely. However, retaining the title emphasizes the foreignness of the text and transfers

the Arabic title to the target culture.

The assumption that the person who is called "hajji" or "hajjah" has made a pilgrimage to Mecca is not definite because in Egypt, this title can be used for older people often as a respectful form of address, which leads us to the second title that is related to religion. This title is "hajjah" (Elkhadem 1989, a25). In one of his inner monologues, the businessman (character number four) calls the older woman (character number nine) "hajjah". The literal translation of his full statement can be "and you hajjah, what forced you to suffer at airports, train stations, and bus stops?!" (Elkhadem 1989, a24). Since character number four has just met the older woman (character number nine), he does not know if she has made a pilgrimage to Mecca or not, so he calls her "hajjah" because she is an older woman. The chorus tells us later that she will make a pilgrimage to Mecca after her daughter pays for its expenses. The translator did not retain the title "hajjah" in the target text but rather substituted it with "good woman" (Elkhadem 1989, 31). The fact that the title is not used for its original meaning might have contributed to the translator's choice of situational substitution. Since the businessman's statement shows empathy towards the older woman, the translator chose to use the substitute, which suits this specific situation, "good woman" instead of "hajjah" in order emphasize this empathy. The statement in the target text is "why in God's name, good woman, are you doomed to suffer at airports, train stations, and bus stops?!" (Elkhadem 1989, 31). Although the title is not used for its original meaning, this informal use of the title is also part of the naming traditions in Egypt, which the domesticating strategy of substitution does not transmit to the target text.

It is worth mentioning that recently (almost two decades after the publication of

both the original text and the translation) this term has been used by the American military for people from Iraq, people of Arab descent, and even for people who have a brownish skin tone such as Afghanis and Bangladeshis ("Slang from Operation Iraqi Freedom"). It has become an "[o]ffensive slang used as a disparaging term for an Arab or Muslim" ("Hajji") after the U.S invasion of Iraq in 2003 (a.k.a. Operation Iraqi Freedom) ("Iraq War"). Because it has become a racial and ethnic slur, the term has become taboo in the West. The use of the title "Hajji" in the novel can be confusing for the people who are familiar with the recent use of the term but it can also draw the attention to the original meaning of the term and, therefore, break the Western stereotypical use of it.

The third title related to religion is "Imam" (Elkhadem 1989, a10). The translator retained this title in the target text. In the speech of the young woman (character number three), the chorus tells us that when her husband could not come to pick her up at the airport, he tried to contact many people including "the Imam of the mosque" (Elkhadem 1989, 17) to ask them to search for his wife. The retained title in this quote is "Imam" (Elkhadem 1989, 17). Like the previous term, the Arabic term "Imam", which means "a leader of a prayer in a mosque" ("Imam"), is borrowed in English and, therefore, is found in English dictionaries such as *The Oxford Canadian Dictionary of Current English.* However, not all English language speakers might be familiar with this Islamic title. The word that follows it "mosque", which is a widely known English term that refers to "a Muslim place of worship" ("Mosque") can help the target readers to guess that, in a sense, the "Imam of the mosque" in Islam is probably similar to the priest of the church in Christianity in that both perform religious duties in their worship place. Therefore, the meaning of this title is transferred to the target text through the context and the retained

title together. Retaining the religious title "Imam" in the target text also highlights the Islamic nature of the Egyptian society.

The fourth title related to religion is "M'athoon" (Elkhadem 1989, a8), which is specific to Islamic marriage traditions. For this title, El-Gabalawi used generalization, which is a domesticating strategy according to Pederson. The title occurs in one of the young woman's (character number three) inner monologues in the original text. The literal translation of the inner monologue can be "the M'athoon insisted to register the quadruple name on the marriage certificate" (Elkhadem 1989, a8). "M'athoon" is an Arabic term that refers to the person who has an official license to register marriage and divorce contracts for Muslims ("M'athoon"). The English equivalent of this term is "Marriage official" (Marriage Official") but El-Gabalawi translated it to the more general Arabic term "sheikh" (Elkhadem 1989, 15). The "m'athoon" is often referred to as a "sheikh" but the title "sheikh" also has many other referents and usages. In his study, Aldebyan mentions some of the usages of the term "sheikh". The term "sheikh" may be used for old people; for "the chieftain of the tribe" (2008, 265) and for "the ruler or the Emir of the state" (2008, 265) in bedouin communities and in the Arabian Gulf countries (2008, 265). It may be also used for religious Muslims; for the "person who writes the marriage contracts" (2008, 265); for "the person who performs the Islamic rituals of funerals" (2008, 265); for "the person who performs the call for Muslim prayers" (2008, 265); for the teacher at "the Qur'an school"(2008, 265); for the "people who [practice] medicine" (2008, 265) and for many others. Although the term "sheikh" is complex and far more general than "m'athoon", the translator chose it instead of retaining "m'athoon" because the latter is probably too specific and religion-bound for the target readers to

understand; still, the translator did not want to use "marriage official" or any other English equivalent which would strip this title of its cultural and religious connotations. Moreover, the term "sheikh" is borrowed into English but only two of its usages are covered in English dictionaries. *The Oxford Canadian Dictionary of Current English*, for example, defines it as "a chief or head of an Arab tribe, family, or village" and "a Muslim leader" ("Sheik"). The second definition is general enough to include the term "m'athoon". Thus, the title "sheikh", which is more complex than "m'athoon" for Arab readers, is less ambiguous and more familiar for the target English speakers. Moreover, in the target text, the young woman (character number three) says in her inner monologue that "the sheikh put his foot down and insisted that he must register the quadruple name in full on the marriage certificate" (Elkhadem 1989, 15); the context shows that this "sheikh" is the person responsible for registering the marriage certificate, which is traditionally done by a religious person such as a priest or a sheikh. Although generalization is a domesticating or target language translation strategy according to Pedersen's taxonomy of strategies for rendering culture-bound references (4, 2005), the translator chose a general Arabic term rather than an English one, therefore, maintaining the foreignness of the culture-bound reference.

The title "sheikh" (Elkhadem 1989, a7, a23) is the fifth title that is related to category of religion. It is used in the original text at least four times. The translator retained it twice in the target text. The first instance of retention is in character number two's inner monologue (the Copt teacher): "[T]he appointment of Sheikh A.H. al-Baquri on the general staff of the armed forces to spite the Coptic officers" (Elkhadem 1989, 15). The second instance of retention is in character number eight's inner monologue (the

translator): "[H]e'd keep reciting the Koran and modulating his voice, as if he were the famous chanter, Sheikh Rif'at!" (Elkhadem 1989, 29-30). In both examples, the term "Sheikh" is used as a title for the two religious figures "Sheikh A.H. al-Baquri" (Elkhadem 1989, 15) and "Sheikh Rif'at" (Elkhadem 1989, 30). One common use of the term "sheikh" according to Aldebyan is for the people who have a good knowledge of religion and work within "a field that is related to religion in some way" (Aldebyan 2008, 267). This includes "any person who is specialized in religious affairs and who has religious duties to perform" (Aldebyan 2008, 268), which applies to both "Sheikh A.H. al-Baquri" (Elkhadem 1989, 15) and "Sheikh Rif'at" (Elkhadem 1989, 30). The fact that "Sheikh A.H. al-Baquri" (Elkhadem 1989, 15) was appointed "to spite the Coptic officers" (Elkhadem 1989, 15) indicates that this person is a Muslim leader since the target readers already know about the tension between Muslims and Copts from character number two's earlier inner monologues. Similarly, the fact that "Sheikh Rif'at" is known for his reciting of the Holy Qur'an (Koran) in a modulated voice shows he has the knowledge of religion. Therefore, it can be said that the context has transmitted the meaning of the Arabic title "Sheikh" to the target readers. Meanwhile, the retention of the title "Sheikh" in the target text transmits the cultural aspect of the title since the mere presence of the foreign term is "a clue for the reader that there is a religious particularity and a cultural specificity about the text (Aldebyan 2008, 273).

The other two occurrences of the term "sheikh" (Elkhadem 1989, a27, a28) are used to mean something different from the original meaning of the title. The term is used to refer to the military prison commander (character number ten) in both occurrences. In both cases, the translator used the domesticating strategy of omission. In his inner

monologue in the target text, the Christian teacher's (character number two) statement is "may God inflict on you some painful disease or permanent handicap or paralysis to make your life miserable" (Elkhadem 1989, 33); The original statement in the Arabic text can be literally translated as "may you sheikh have paralysis or some painful disease or permanent handicap to make your life miserable" (Elkhadem 1989, a27). The second occurrence is in the actress' (character number six) inner monologue. Her statement in the target text is "get lost, damn you" (Elkhadem 1989, 34); meanwhile, her original statement in the Arabic text can literally be translated as "get lost, sheikh! May God never grant you victory/success/gain!" (Elkhadem 1989, a28). Clearly both characters express their resentment and disapproval of the military prison commander who is famous for torturing and killing prisoners. In both statements, the term has no religious indication whatsoever in this context. It is not used as a religious title but as a generic term to mean "man"; so, the actress' statement, for example, can also be translated as "get lost, man!" Retaining the title in the target text would confuse the target readers whose knowledge of the term is limited to its religious denotation. Therefore, the translator omitted the title to avoid any ambiguities, which results in an inevitable loss of the generic use of the title "sheikh" in the target text.

Like the title "hajji", the title "sheikh" has been associated with "negative connotations and stereotypical images" in the West (Aldebyan 2008, 265). It has been associated with "wealthy, corrupt, uncivilized and uneducated sheikhs who live in affluent luxury, seeking pleasure of all types their huge riches can bring" (Aldebyan 2008, 265-266) or with religious men that are "strict, fundamental and fanatic"(Aldebyan 2008, 266). Because of these negative associations, the term can be understood to mean

something different (Aldebyan 2008, 266). As mentioned above, in the case of Elkhadem's *The Plague*, the context makes it clear that "sheikh" specifically refers to either the person who registers marriage certificates, or religious leaders in general. However, the description of the "sheikh" as one who is stubborn and inflexible as he "put his foot down and insisted" (Elkhadem 1989, 15) to "register the quadruple name in full" (Elkhadem 1989, 15) or one who was appointed "to spite the Coptic officers" (Elkhadem 1989, 15) might reinforce the stereotypical image that Aldebyan mentions that sheikhs are "strict, fundamental and fanatic" (2008, 266), especially when the latter is a vague statement because the speaker (the Copt teacher) does not elaborate on how appointing the Sheikh would spite the Coptic officers.

The fourth category is titles related to race and ethnicity. There are two titles that belong to this category. The first title is "khawaja" (Elkhadem 1989, a3, a4, a12, a13). It occurs many times in the original text and the translator used different translations for the term based on how it is used in those occurrences. It was first translated as "Mr." in the following quote: "[T]hey all called him "Mr."... praise the Prophet, Mr. Na'im" (Elkhadem 1989,12). The title "Mr." is a target text culture-bound reference that substituted the Arabic title "khawaja" (Elkhadem 1989, a4) in the original text. "Khawaja" is a title that refers to foreigners, usually, Westerners ("Khawaja"); therefore, it can be paraphrased as "Western foreigner". In the novel, Mr. Na'im's co-workers use the term "khawaja" to discriminate against him because he is Christian. El-Gabalawi substituted it with "Mr." because there is no such term in the target culture. He also marks it with quotation marks to indicate that it is used in this form as a means of exclusion. In this case, the domesticating strategy of substitution was necessary to convey

the intended religious discrimination, and emphasize consequently the conflict between religious sects in Egypt, which the original author intended to show and is an important part of the Egyptian ethos in the novel. However, the original culture-bound reference "khawaja" is inevitably lost due to the domesticating strategy of substitution.

The term "khawaja" (Elkhadem 1989, a3, a13) appears four more times in the original text but is not used for a specific person like in the first instance. In most of these occasions, El-Gabalawi translated it as "Westerners". "[T]hese Westerners are more hardhearted than the Arabs" (Elkhadem 1989, 20); "these Westerners are all whores" (Elkhadem 1989, 20). The Arabic term "Gharbi" is the equivalent of "Westerner" but because "khawaja" is used mostly to refer to Westerners, the term "Westerner" could arguably be considered a direct translation of "khawaja"; however, the Arabic term "khawaja" has an excluding connotation that the term "Westerner" may or may not have depending on the context. For both examples mentioned above, the context shows Westerners as a distant other. Therefore, it can be considered a substitution strategy because "Westerners" is a paraphrase that partially transfers the sense of the original culture-bound reference. Character number four, who was hurt by how his French mother abandoned him to go back to her country and was also deceived by his father's false accusations of his mother, is talking about Westerners in an angry, resentful and insulting tone, which his coarse language and racist slurs clearly show. Similar examples are found in character number nine's inner monologue when she is thinking about her daughter: "[W]hy, in God's name, did you marry a Christian Westerner, Khayriya?!" (Elkhadem 1989,11); "these Westerners have no running water in their toilets" (Elkhadem 1989,11). It is also found in character number five's inner monologue. He describes the Christian

Copts as "posturing as modish Westerners" (Elkhadem 1989,11). In all of these examples, the view of "Westerners" as a distant other is clear from the context, which transmits the connotation of the Arabic term "khawaja". The last example, however, is different as it shows the exclusion of another group of people (Copts) by comparing them to Westerners. Accusing Egyptian Copts of pretending to be Westerners in the last example shows the conflict between religious sects in Egypt.

Another occurrence of the term "khawaja" (Elkhadem 1989, a12) is in the older woman's (character number nine) inner monologue. She wonders if character number four (the businessman) "is from European origin, or Turkish, or his folks may have come from Syria" (Elkhadem 1989,19). The translator chose to translate "khawaja" into "European". The term European is even more specific than "Westerner" because the latter includes North Americans for example. The translator chose "European" instead of "Westerner" possibly because character number nine is making this association because of the businessman's physical appearance. Light complexion is typically associated with people of European origin whether they are from Europe, North America, Australia and so on. Like in the previous examples, the context shows an excluding connotation because character number nine thought the businessman did not look like a native Egyptian because of his skin tone. The translational choice of the term "European" can be considered a substitution strategy because the culture-bound reference "khawaja" was removed but its sense was paraphrased in the target text. The last occurrence of the term "khawaja" is in the inner monologue of character number ten (the military prison commander). He criticizes the Egyptian students who are sent by the government to study abroad and either do not come back to Egypt or if they do, "you find them acting like

foreigners and loathing all things Egyptian" (Elkhadem 1989, 32). In this example, El-Gabalawi translated "khawaja" as "foreigners". This strategy can be considered either direct translation of the term "khawaja" or generalization because "khawaja" means foreigners but almost always refers specifically to Westerners.

The second title that is related to race and ethnicity is "alafranka" (Elkhadem 1989, a3). It appears in the original statement of the same example above, but the translator removed it and substituted it with a situational paraphrase in the target text. In his inner monologue, character number five describes the Christian Copts as "posturing as modish Westerners" (Elkhadem 1989,11); the term "modish" is a substitution of the Arabic term "alafranka" (Elkhadem 1989, a3). The term "alafranka" comes from the Standard Arabic term "efranja", which means Europeans ("efranja"). Both the pronunciation and the usage of the term "alafranka" in Egypt are slightly different from the Standard Arabic term. "alafranka" is a negative term that refers to the people who become westernized and abandon their own culture or some aspects of it. The translator removed this culture-bound reference possibly because the phrase has the term "Westerners" (the translational choice of "khawaja") already and the speaker explicitly states that the Copts are trying to appear as Westerners. Therefore, the term "alafranka" is not necessary to understand the meaning and paraphrasing it as "westernized", for example, would only create redundancy in the English sentence and would not even transmit the cultural aspect of this term that is unique to Egyptians. Thus, the translator substituted it with the word "modish" (Elkhadem 1989,11), which partly transfers the sense of the term since being "alafranka" can be associated with being modish and trendy.

The fifth category is titles related to social status. There are three titles that belong to this category. They are all borrowed from the Turkish language. Egypt had a long "Turco-Ottoman history" (Lillios 2004, 101), which consisted of four phases (Lillios 2004, 101). The first was the Turkish Mamluke phase, which lasted from 1250 until 1518 when the Ottoman conquered Egypt (Lillios 2004, 101). The Ottoman Empire phase lasted from 1518 to the French invasion in1798 (Lillios 2004,101-102). The third was the "neo-Mamluke" (Lillios 2004, 102) phase, which started after "the French withdrawal from Egypt" (Lillios 2004, 102) and lasted only until 1807 when Mohammad Ali Pasha, an Ottoman prince, "reconquered Egypt on behalf of the Ottomans" (Lillios 2004, 102), which marked the beginning of the last phase (Lillios 2004, 102). This fourth phase lasted until "the Free Officers Coup" led by Nasser in 1952 (Lillios 2004, 102). This close contact with the Turks impacted the Egyptian culture. The influence of the Turkish culture can be seen in the many titles that are still used in Egypt. As mentioned earlier, three of those titles are used in the original text of Elkhadem's *The Plague*.

The first Turkish title that is related to social status is "Bek" (Elkhadem 1989, a5, a11). In his inner monologue, character number two says "these, Sir, are the people who made Tutankhamen send a telegram to Nasser" (Elkhadem 1989,13); also, character number four says in his inner monologue "these are out of this world, Sir" (Elkhadem 1989,18). In both statements, the term "Sir" is the substitution of the Turkish title "Bek". "Bek" is the Arabic pronunciation of the term. The original term is "Bey", which is a Turkish title that refers to "governor of province or district" ("bek"). The term later became "a general title of respect" ("Bey". *Encyclopædia Britannica*) in both Turkey and Egypt, "added after a personal name and equivalent to "esquire" (or "sir" in conversation)

in English" ("Bey". *Encyclopædia Britannica*). In other words, it has become "a courtesy title in Turkey and Egypt" ("Bey"). The presence of the Turkish titles in the original text shows that it is an important part of the contemporary Egyptian culture and history, and that it constitutes the Egyptian ethos in the novel. Therefore, the substitution of the original culture-bound reference "bek" with the target culture-bound reference "Sir" prevents the transmission of this piece of the Egyptian ethos. In the contexts of both examples above, the characters sarcastically describe how there is no limit to what Nasser's men are capable of doing to suppress people. The term does not have an addressee in both examples. It is used almost as an interjection which, along with the fact the term is unfamiliar in the target culture, is probably the reason why the translator removed it from the target text and substituted it with the English title "Sir". "Sir", which can be used as "an ironic or humorous title of respect" ("Sir"), creates a similar sarcastic tone that the Turkish title "bek" creates in the original.

The second Turkish title that is related to social status is "Hanim" (Elkhadem 1989, a19). It occurs in the inner monologue of character number nine: "[H]e resembles Husni, "Lady Atiyat's son" (Elkhadem 1989, 26). The English title "Lady" is a substitution of the Turkish title "Hanim" (Elkhadem 1989, a19) in the original text. "Hanim" is a Turkish title used to refer to women of high social status and noble birth but is now used generally as a polite form of address for all women ("Hanim"). The strategy that the translator used can also be considered a direct translation because the title "Lady" is the English equivalent of the Turkish title "Hanim". Like the Turkish title "Hanim", the English title "Lady" which originally was a title for women "of superior social status" ("Lady"), can now be used for any woman ("Lady") as an expression of respect. In the

target text, the title "lady" is used as a title added to the name of the woman "Lady Atiyat's" (Elkhadem 1989,26), which indicates that "Atiyat" is a woman of high social status. Meanwhile, the title "Hanim" in the original text does not necessarily show the social status of "Atiyat". The context does not provide any information about this woman's social status either. However, the speaker (character number nine), which mentions other women in her inner monologues, uses the title "Hanim" only with "Atiyat". This difference in the form of address is the only indication in the original text that "Atiyat" might have been of a high social status. Like the previous Turkish title, the substitution of this title with a target language title affects the transmission of an important part of the Egyptian ethos.

The last Turkish title that is related to social status is "Pasha" (Elkhadem 1989, a12). The translator retained this title in the target text. It occurs in the inner monologue of character number six: "[L]ike Isma'il Pasha" (Elkhadem 1989, 19). "Pasha" refers to "a provincial governor or other high official of the Ottoman Empire" or Egypt ("Pasha"). It is "placed after a name when used as a title" ("Pasha"). It is now used generally as a mark of respect in Egypt. Like the Turkish title "Bek", it can be considered an equivalent to the English title "Sir". In this case, the translator kept the title "Pasha" possibly because "Isma'il" is always referred to with this title and is known as "Isma'il Pasha". Therefore, keeping the Turkish title is necessary for the target readers to recognize this important political figure. Another reason for choosing to retain this title might be because it has been borrowed in the English language and the target readers might be familiar with it. Therefore, the retention strategy preserves both the political figure and

the impact of the Turks on the Egyptian culture and history that is reflected in the Turkish title as well as the political figure.

4.3. Names of Famous Figures

Along with the characters' names and titles, Elkhadem's *The Plague* contains many instances of allusions to famous Egyptian figures. There are eleven figures included in this analysis. The translator adopted foreignizing strategies, mostly retention, for all of them except for one. The first figure is "Princess Fathiya" (Elkhadem 1989,11). In her inner monologue, the older woman (character number nine) makes a comment on the Copt teacher (character number two): "[H]e seems to be Christian; … resembles the handsome young man who married Princess Fathiya and the King kicked them out of the country" (Elkhadem 1989,11). The translator directly translated the Arabic title "Ameerah" (Elkhadem 1989, a11) to "Princess" in the target text and retained the name of the Egyptian princess "Fathiya" (Elkhadem 1989, a11) without adding any extra information about her. The context implies that "Princess Fathiya" was kicked out of Egypt possibly because she married a Christian young man since the Christian teacher reminds her of the Princess' Christian husband. The princess's story reminds character number nine of her own daughter "Khayriya" who, similarly, married a Christian man in the United States. Retaining the name of the Princess preserves this Egyptian political figure and contributes to the transmission of the marriage customs in Egypt, specifically, the view on interreligious marriages.

The second and third figures are political leaders. These are "King Farouk" and "Isma'il Pasha" (Elkhadem 1989,19), El-Gabalawi retained and directly translated both in the target text. "King Farouk" is first mentioned in character number four's (the

businessman) inner monologue: "[M]an, didn't they send assassins to kill the king abroad, even though the man was minding his own business, eating spaghetti, gambling…" (Elkhadem 1989,18). The translator directly translated the Arabic title "Malik" (Elkhadem 1989, a11) to "King" in the target text. He also maintains the way this political figure is referred to as just "the King" without specifying or adding his name "Farouk". Character number four alludes to King Farouk's alleged assassination by one of the Free Officers while in exile in Italy, and the translator did not add any details or explanation about it. The reason behind not adding the name of the king "Farouk" or any extra information about the alleged assassination is probably because the assassination is a rumor and was not legally proven. King Farouk is known to have died "of a heart attack on March 18, 1965, while at dinner in Rome" (Tucker and Roberts 2008, 357).

"King Farouk" is also mentioned with "Isma'il Pasha" in the inner monologue of character number six (the actress). The translator directly translated the Arabic title "Malik" (Elkhadem 1989, a12) as "King" (Elkhadem 1989,19) and retained the name "Farouk" (Elkhadem 1989,19) while retaining both the title and the name of "Isma'il Pasha" (Elkhadem 1989,19). The reasons behind retaining the title "Pasha" are mentioned earlier in the analysis. Character number six compares the rumor of Nasser having an affair with Yugoslavian President Tito's wife to that of "Isma'il Pasha" and the Empress of France when she came with her husband to Egypt to open the Suez Canal (Elkhadem 1989,19), and that of "King Farouk" and "the Queen of Greece, when she came to visit Egypt" (Elkhadem 1989,19). The context gives both political figures a negative image. While, "King Farouk" was well known as a playboy and "was a popular party guest and was often mentioned in the gossip columns of the world's media ("Farouk

of Egypt"), "Isma'il Pasha" did not have this reputation. Unlike Arab readers, Western readers are less likely to know more about these two political figures than their names and the fact they ruled Egypt in the past. The translator could have omitted the allusions to avoid any misconception. Leaving them, however, is necessary for the narrative of Elkhadem's *The Plague*. The inner monologue of the actress in which she mentions the scandalous rumors about Nasser, King Farouk and Isma'il Pasha reflects her views on men. Because of her work in the entertainment industry, she was considered as a sexual object and even sexually abused. Her experience triggers these images about the three political leaders, which, in turn, are important in the development of her character in the novel and, therefore, cannot be omitted. Also, the presence of the names of these Egyptian political figures contributes to the foreignness of the target text.

The fourth figure is Ahmad Husayn (or Hussein) (Elkhadem 1989, a19), which is another political figure that El-Gabalawi retained in the target text; "maybe he's a Communist, or a Muslim Brother, or a follower of Ahmad Husayn" (Elkhadem 1989, 26). The translator did not add any information on who this person is. The context shows that Ahmad Husayn is an opponent to the Nasser regime similar to the Communists and the Muslim Brothers, which, according to character number five (the journalist), was finished off by Nasser (Elkhadem 1989, 26). Like all the culture-bound references, retaining "Ahmad Husayn" in the target text contributes to giving the text a foreign touch and to convey the Egyptian ethos, which is gradually being constructed by the presence of all these Egyptian political figures.

The fifth is "A.H. al-Baquri" (Elkhadem 1989, a7), a religious figure, which the translator retained in the target text. Character number two (The Copt teacher) says "oh,

man, is there anything more absurd than the appointment of Sheikh A.H. al-Baquri on the general staff of the armed forces to spite the Coptic officers" (Elkhadem 1989, 15). The translator retained the name as it is "Sheikh A.H. al-Baquri" without spelling out the names that the initials A.H. stand for or adding extra information about this person. As mentioned earlier, the context does not give any details about "Sheikh A.H. al-Baquri". It does, however, give a negative image about him since he was appointed "on the general staff of the armed forces to spite the Coptic officers" (Elkhadem 1989, 15). As mentioned in the previous chapter, Sheikh al-Baquri , who was the Minister of religious endowments during the Nasser regime, is actually known for his good relationship with Copts (Al-Banna 2004). The original author chose this religious figure who had good relationships with the Copts to show character number two's biased judgments. The Copt teacher who was always discriminated against does not see anything but bad intentions and discrimination attempt behind the appointment of al-Baquri just for the fact that he is a Muslim Sheikh. This "them" and "us" mentality makes him see Copt officers and Muslim officers as two separate groups although both are Egyptian officers. The author left the statement vague for the purpose of showing the bias of the Copt teacher's accusation. The translator also does not make any elaborations probably for the same purpose. He chose not to interfere and relied on the reader to grasp this inferred characteristic of the Copt teacher since it is not logical to appoint someone "on the general staff of the armed forces" just to spite a certain group of people. However, the target readers might be more prone to believe inaccurate or even fabricated negative stereotypes about the Middle East due to the negative images that the Western media tend to promote about it, especially if they are unaware of the fact that al-Baquri had a good relationship with the Copts.

The sixth figure is the Ancient Egyptian Pharaoh, Tutankhamen (Elkhadem 1989, a5), which El-Gabalawi retained in the target text: "[T]hese, sir, are the people who made Tutankhamen send a telegram to Nasser, congratulating him on his election as President of the Republic" (Elkhadem 1989, 13). Tutankhamen is a "king of ancient Egypt" ("Tutankhamun"). He reigned over Egypt from 1333 to 1323 BCE ("Tutankhamun"). He is one of the well-known Pharaohs because of "his intact tomb" ("Tutankhamun"), which was preserved until its discovery in Egypt in 1922 by an English archaeologist ("Tutankhamun"). Character number two (the Copt teacher) sarcastically stating that Nasser and his men are capable of doing anything even if it was making "Tutankhamen send a telegram to Nasser, congratulating him on his election as President of the Republic" (Elkhadem 1989, 13) and, therefore, are able to help the Canadian government to force Canadians to "stop uttering a single word except in French" (Elkhadem 1989, 13). The retention of this allusion to a Pharaoh shows the humor that the Egyptians are known for, as well as it connects contemporary Egypt to Ancient Egypt, which is a huge part of the Egyptian historical ethos. The translator did not add any extra information about "Tutankhamen" because he is already known as a famous Pharaoh in the West and possibly the whole world because of his preserved tomb.

The seventh figure is Juha or Guha (Elkhadem 1989, a11). "[A]s Guha said, as long as he keeps away from my ass, I don't give a damn" (Elkhadem 1989, 18). Many consider Juha "a pseudohistorical character" (Meri and Bacharach 2006, 426). He is "the most prominent protagonist" (Meri and Bacharach 2006, 426) of humorous folk anecdotes "in the entire Islamic world" (Meri and Bacharach 2006, 426). Juha is a part of numerous Egyptian humorous idioms such as the example above. The translator retained

the name but adjusted the spelling to "Guha" according to the Egyptian dialect although it was spelled "Juha" in the original. However, the target readers are not likely to recognize the Egyptian dialect; therefore, the original spelling "Juha" would transmit this fictional figure better to the target culture since they can search about him by this name. The translator did not add any extra information about this highly culture-bound character possibly because not knowing the character does not affect the transmission of the meaning in the target text since what follows "Guha" is an idiom. So, the target reader might be able to guess that "Guha" is probably related to the Arabic or Egyptian literature and culture. Retaining the name, although with a slight adjustment, emphasizes the foreignness of the text.

The eighth and ninth figures are "al-Sanhuri" (Elkhadem 1989, a15) and "Sheikh Rif'at" (Elkhadem 1989, a23). El-Gabalawi used the specification strategy with these two Egyptian figures. "since they sent their thugs to beat al-Sanhuri, the Chief Justice himself, in his office, is there anything sacred in the country?!" (Elkhadem 1989, 21). El-Gabalawi kept the original name "al-Sanhuri" but expanded the text by adding the explanation of who "al-Sanhuri" is, "the Chief Justice himself", in the target text by using the specification strategy referred to as "explication" by Pedersen (2005, 4). This explanation does not exist in the original Arabic text since al-Sanhuri is a well-known Egyptian figure.

"[H]e'd keep reciting the Koran and modulating his voice, as if he were the famous chanter, Sheikh Rif'at!" (Elkhadem 1989, 30). "[T]he famous chanter" (Elkhadem 1989, 30) is also an "explication" instance added by the translator to explain to the target readers who that person was. Sheikh Rif'at is a well-known Quran reciter in Egypt, which

is the reason why the original author does not give any details about him. The translator added an explanation about these two Egyptian figures because it is necessary to understand the context. For the first figure "al-Sanhuri", the readers need to understand that he is "the Chief Justice himself" (Elkhadem 1989, 21) and the explanation that "Sheikh Rif'at" is "the famous chanter" is important to understand why the speaker is comparing the man who would "keep reciting the Koran and modulating his voice" (Elkhadem 1989, 30). Therefore, the specification strategy conveys both the intended meaning of the author and the Egyptian ethos reflected in the two Egyptian figures.

The tenth figure is the only one that the translator removed from the target text adding a substitute that transfers only the meaning of the text. In the original text, what character number three (the young woman) says in her inner monologue can be literally translated as "and my brother, Isma'il, made me memorize some of Anees Obaid's terms" (Elkhadem 1989, a24-25) but instead the translator wrote "and my brother, Isma'il, made me memorize some of the terms used by actors in American films" (Elkhadem 1989, 31). Anees Obaid (Elkhadem 1989, a25) is a well-known Egyptian translator. El-Gabalawi paraphrased the meaning of her statement but removed the culture-bound reference "Anees Obaid" because it is too complex to be transferred to the target culture. As mentioned in the previous chapter, "Anees Obaid" translated numerous American and English movies into Arabic for forty years (Tahir 2015) and is an icon in this field. Unlike Arab readers who are most likely familiar with Anees Obaid, the target readers would not understand what character number three means with her reference to Anees Obaid. This substitution is necessary to transfer the meaning, but it prevents an

iconic Egyptian figure that is closely related to the source culture to appear in the target text.

4.4. Names of factories, Educational and Religious Institutions and Governments

For the names of institutions, El-Gabalawi adopted only foreignizing strategies. He retained the first part of the names of the institutions, which is always an Arabic name that refers either to a well-known Arab person or a place, and translated directly the second part into the target language, for example, Ein-Shams University (Elkhadem 1989, 9), Qina Secondary School (Elkhadem 1989, 15), Hilwan factories (Elkhadem 1989, 20) and al-Manyal Mosque (Elkhadem 1989, 26).

An interesting name of an educational institution that the translator retained in the target text is "Abu al-Siba' Engineering" (Elkhadem 1989, 9): "[L]ong ago, it was a vocational school, then overnight they made it Abu al-Siba' Engineering, and now, presto, it has become Ein-Shams University" (Elkhadem 1989, 9). "Abu" in a colloquial sense can be used to mean "the person with" and al-Siba' is the Egyptian pronunciation of the Arabic word al-isba', which means "the finger"; so, "Abu al-Siba' Engineering" can literally be translated as "the one with the finger Engineering (school)", which of course sounds bizarre and makes no sense in English. Ein-Shams University, which is the current name of the university, was never once called "Abu al-Siba' Engineering". It was called "Ibrahim Pasha University" ("The start of Ain shams University"). There is a statue of Ibrahim Pasha in Cairo that depicts him "as a man ready to protect and expand Muhammad Ali's (his father) domain with trusted steed and guiding finger" (Lababidi 2008, 58). The Egyptians, known for their humor, refer to this statue as "Abu isba' statue" because of the pointing finger of Ibrahim Pasha's statue. Therefore, the speaker in

Elkhadem's *The Plague* refers to "Ibrahim Pasha" when he says "Abu al-Siba'
Engineering". The context shows the speaker's disapproval of the Egyptian Education
system that is implied in using this name for the university. However, the humor and
sarcasm in the way the speaker refers to the former name of the university is not
transmitted by the retention of the culture-bound reference in the target text. In fact, it
might lead the target readers who are not aware of this humorous title to think that "Abu
al-Siba' Engineering" is the real former name of the university. Therefore, it would have
been more efficient to substitute this culture-bound reference with the actual former name
of the university "Ibrahim Pasha University", which is also a source culture-bound
reference and would have disambiguated the statement and provided accurate information
about this iconic Egyptian university.

As for governments, besides the Nasser regime, which is retained with a slight
adjustment in the target text as mentioned earlier, there is an interesting reference to the
Israeli government that the translator also retained in the target text; "while we did
nothing but carry out our duties; ... as if we were working for the government of Ben-
Gurion" (Elkhadem 1989, 21). As mentioned in the previous chapter, David Ben-Gurion
is an important figure in the Israeli history and is considered the "Father of the Nation"
("David Ben-Gurion"). Therefore, Egyptians often use his name to refer to the
government of Israel especially during the Nasser regime. Because of the Palestine-Israel
conflict and the narrative of Israel as an aggressive occupying force in Egypt and the
Middle East in general, the Israeli government is often used to refer to any corrupt or
violent power, which is how it is used in this novel. The translator kept this highly
source-culture-bound reference as "the government of Ben-Gurion" (Elkhadem 1989, 21)

instead of using a generalization such as "the Israeli government" or "the Zionist government" in order to transfer how Egyptians in the novel address this government and their views about it. This contributes to the foreignness of the text as well as to the construction of the Egyptian ethos.

Chapter 5

Analysis of the Intralinguistic Culture-bound References in the Target Text

As mentioned earlier, "*The Plague* abounds with sayings, proverbs, jokes, and fragments

derived from the rich oral tradition of folklore" (El-Gabalawi 1989, 5). Their important

function in Elkhadem's revolutionary novel, as a reflection of reality, depicting an

authentic Egyptian ethos, makes analyzing them essential to investigate the transmission

of the Egyptian ethos to the target text. There are a total of fifty-four intralinguistic

culture-bound references included in this analysis. Fifty-one of them are expressions and

idioms, two of them are puns and one is a chant. The only type of culture-bound

reference included in this analysis although has no segments is the Egyptian dialect. El-

Gabalawi employed both foreignizing and domesticating strategies for the fifty-four

intralinguistic culture-bound references.

5.1. Expressions and Idioms

5.1.1. Egyptian Colloquial Expressions and Idioms

The translator adopted both foreignizing and domesticating strategies for the Egyptian

colloquial expressions and idioms. There are some intralinguistic phrases and expressions

used to describe or categorize people based on several aspects including their religion,

relationship, personality, age, worth or importance and so on. Character number two,

Magdi Na'im (the Copt teacher), was described as "a blue-boned" several times either in

other characters' inner monologues or in his own when he recalls his past. In his inner

monologue, character number five reacted to the Copt teacher's introduction about

himself by saying "which means he's a blue-boned ... the rest of his name might be John

or George or Christian" (Elkhadem 1989, 11). The following two statements occur in the

Copt teacher's inner monologue: "[A]t school they used to call me the blue-boned boy" (Elkhadem 1989, 11-12); "they are more irate that I'm Christian…because I am blue-boned…me, blue-boned?!" (Elkhadem 1989, 13). "[B]lue-boned" is a direct translation of the Arabic phrase "azma zar'a" (Elkhadem 1989, a4, a5), which is a derogative phrase apparently used by some Muslim Egyptians to refer to Christian Egyptians. This expression is foreign to the target culture, which is the reason why the translator chose to translate it directly instead of using a similar English expression such as "blue-blooded" as Peters suggests in his critique of the novel (Peters 1990, 355). Peters criticized El-Gabalawi's translational choice and describes it as "a literal or inexact translation" (Peters 1990, 355). El-Gabalawi's choice of direct translation, however, is justified by the differences of usage between the Arabic phrase "blue-boned" and the English one "blue-blooded". The English phrase is used to refer to those who are of royal decent and has nothing to do with their religious background while the Arabic one is used as a means of discrimination against a minority religious group. Therefore, the translator's decision aims to preserve the original expression, which reveals the religious conflict in the Egyptian society in the novel and, in turn, reflects the Egyptian social ethos.

Character number seven (the student) used a specific expression in his inner monologue to emphasize the fraternal relationship that existed between him and his brother. "[I]t was my brother, son of my father and mother, who kicked me out of the country" (Elkhadem 1989, 26); "he became anxious lest anything, however trivial, should endanger his position…so much so that he wants to kick his brother, son of his father and mother, out of the country" (Elkhadem 1989, 27). "[M]y brother, son of my father and mother" (Elkhadem 1989, 26) and "his brother, son of his father and mother" (Elkhadem

1989, 27) are direct translation of the Arabic expressions. The translator could have used the English equivalent "my own flesh and blood" ("Flesh and blood") which has the same meaning and is more familiar to the target culture but he chose the calque to stay faithful to the original culture and maintain the foreignness of the text.

The Egyptians also have unique expressions for youth and kindness. Umm Khayriya (character number nine) describes in one of inner monologues one of the male characters as "a young man looking like a rose!" (Elkhadem 1989, 34). The simile of a rose is not commonly associated with men in the target culture. A target-culture oriented equivalent would be "a handsome/good looking young man". "[L]ooking like a rose" is used in the source culture to refer to the aspect of being young regardless of the gender of the person. So a healthy young man or woman could be compared to a rose. The direct translation transfers this unique idea of the Egyptian culture to the target text.

Another expression to describe a kind and nice person occurs in character number nine's inner monologue. In the original text, she describes her Christian neighbor as "a princess with a white heart" (Elkhadem 1989, a4). "[A] princess" is used to mean a nice lady in Egypt and a person with "a white heart" is a kind person. The translator substituted this phrase with a combination of a paraphrase and a target culture-bound reference; "a fine lady with a heart of gold" (Elkhadem 1989, 11). "[A] fine lady" is a substitute paraphrase that transfers the sense of the Arabic expression "a princess". "[A] heart of gold", means a person with "a very kind and good nature" ("Heart of Gold") and is an equivalent target culture expression. Translating the expression "princess" directly into the target text would probably lead the target readers who are not familiar of this usage of the expression, into thinking that the woman was a real princess, which is the

reason why the translator chose to paraphrase the expression in the target text. In the Egyptian culture and the Arab culture as a whole, people tend to categorize or classify things in dichotomies. Black is evil and white is good with no shades in between. While dichotomies exist in all cultures including Western culture, using black to mean evil and white to mean good specifically in North America is not politically correct and could even be considered racist. This could be the reason why the translator chose to substitute it with the target culture expression "a heart of gold". A possible paraphrase that transmits the sense of the original expression "a white heart" and is less target culture oriented is "a pure heart". However, the translator chose "a heart of gold" because it transfers the sense of color in the description of a good heart in the original phrase. A similar expression occurs in character number three's (the young woman) inner monologue as she recalls how the matchmaker described her husband as "a kind prince" (Elkhadem 1989, a9) to which El-Gabalawi substituted with "he's kind and nice" (Elkhadem 1989, 16).

There are a number of expressions in the novel that Egyptians use to describe someone or something that is useless, worthless or unimportant in their opinion. "[J]ust a petty high-school teacher who is neither here nor there (Elkhadem 1989, 12). "[W]ho is neither here nor there" (Elkhadem 1989, 12) is a substitution of the original Arabic expression. The literal translation of the Arabic expression can be "who does not go up or down" (Elkhadem 1989, a4-5) which means a person who is unimportant. The substitute expression "who is neither here nor there" has the same meaning as the original expression (Taimūr 1986, 443). This expression exists in both the source and the target language. In English, when something or someone is "neither here nor there", they are

"not of any importance" ("Neither here nor there"). The translator chose this substitute

expression for two reasons. The direct translation of the original one "who does not go up

or down" would make no sense in the target text. The substitute expression "neither here

nor there" is also an Egyptian expression and it exists in the target culture, which

transfers both the original culture and the meaning of the original expression. A similar

example is "he was just a drafted private soldier neither here nor there!" (Elkhadem 1989,

16). "[N]either here nor there" is also a substitute for another original expression. The

original expression in the Arabic text can be literally translated as "does not go or come

back" (Elkhadem 1989, a8). The original expression also has the same meaning as the

substitute expression.

Another expression with a similar meaning occurs in character number five's (the

journalist) inner monologue: "[T]he minister's chief of staff became nothing but a puppet

of no significance, watching television all day long" (Elkhadem 1989, 22). "[A] puppet of

no significance" is a paraphrase that transfers the sense of the original expression "hitat

tartoor maloosh eemah" (Elkhadem 1989, a15). The original expression can be translated

as "a worthless weakling or coward". The original expression refers to a weak person

who cannot make decisions of his own. The literal or direct translation does not fully

transfer the meaning and does not transmit the cultural aspect of the expression either.

The literal translation "a worthless weakling" or "a worthless coward" for example does

not suit the context because the speaker is referring to a weak irresponsible person who

does not do his job properly and, therefore, is useless. The original expression can be

used to describe such a person but the direct translation does not. The translator

substituted the original expression with the paraphrase "a puppet of no significance",

which fits the context and transfers the meaning of the original. However, it is a target culture oriented strategy and does not transmit the cultural significance of the expression.

A similar expression that the translator also substituted occurs in character number eight's (the translator) inner monologue: "[A] phony and worthless university" (Elkhadem 1989, 29). The literal translation of the Arabic sentence would be "a dirty university that is not worth a penny" (Elkhadem 1989, a23). The word "dirty" has numerous meanings in the Egyptian dialect from "a prostitute" to a bad person or thing. In this case "a dirty university" is a bad unrecognized university. When something is "not worth a penny", it is simply worthless. There are similar expressions in English "not worth a dime" and "not worth a red cent". However, the Arabic expression is more general and can be used even to mean worthless people. Although both expressions "dirty" and "not worth a penny" are not too complex to be understood by the target readers, the translator chose to substitute both expressions "dirty" and "not worth a penny" with "phony" and "worthless", which are clearer and make the sentence more fluent in the target text. Another expression that is similar to this one occurs in character number seven's (the student) inner monologue: "[H]e was just a worthless lecturer at the university" (Elkhadem 1989, 26). "[W]orthless" is a substitute paraphrase for the original expression "who is not worth an onion" (Elkhadem 1989, a20). It has the same meaning as the previous expression, which is someone or something that is worthless. The substitution transfers the meaning of the expression but not the uniqueness and the humor of it.

Traditional professions in Egypt are also used in colloquial expressions and idioms: "[A]s if these wretched people, who are neither here nor there, are responsible for

the corruption, devastation, and horror they inflict on everyone " (Elkhadem 1989, 24).

The translator used again an expression mentioned earlier "neither here nor there" to

substitute the Egyptian idiom. A literal translation of the original idiom in the target text

could have been "people who have nothing to do with the bull or the flour" (Elkhadem

1989, a17). This idiom alludes to two traditional professions in Egypt, agriculture and

milling. It refers to the people who cannot drive a bull to till the soil or carry grains to the

mill. It is used to describe someone who is useless. This idiom is too complex for direct

translation. Therefore, El-Gabalawi substituted it with the more familiar expression to the

target readers "neither here nor there" to express the same meaning.

Other expressions that allude to a traditional profession are found in character

number five's (the journalist) inner monologue: "I can help you publish anything you

want in this country, even if it is sheer unadulterated drivel;…as long as you keep away

from religion and politics…" (Elkhadem 1989, 30). "[S]heer unadulterated drivel" is a

substitute for the Arabic expressions "rayani ya fijl" (Elkhadem 1989, a24) and "hayani

ya balah" (Elkhadem 1989, a24). They are Egyptian colloquial expressions used by

vegetable and fruit peddlers to sell their products. The literal translation of "ya fijl" is "O

radish" and "ya balah" is "O palm fruit/unripe date". The first part of both expressions

"rayani" and "hayani" have no apparent meaning. They could be related to certain quality

or types of radish or palm fruit/unripe date. "hayani", for example, was originally

"Hayan" according to Manṣūr (2008), which is a name of the famous Arab intellectual

"Abu Hayan al-Tawhidi" (Manṣūr 2008) whose father used to sell a certain type of palm

fruit/unripe date, and from there, vegetable and fruit peddlers started using "hayani" in

the expression "hayani ya balah" to sell palm fruit/unripe date (Manṣūr 2008). These two

expressions can also be used by Egyptians to mean "trivial" possibly because they have no linguistic meaning and are only used by vegetable and fruit peddlers who shout them repeatedly to draw attention to their products, which is how it is used in Elkhadem's *The Plague*. The journalist (character number five) says that he has the authority to help the translator (character number eight) to publish anything no matter how trivial it is as long as it has nothing to do with religion and politics. The journalist uses the expressions "rayani ya fijl" and "hayani ya balah" to show how trivial it is. It is difficult to preserve such complex culture-bound references by direct translation or even retention strategies. Neither the cultural aspect nor the function of the expressions in the text can be transmitted by direct translation or retention. Therefore, the translator substituted the culture-bound reference with the paraphrase "sheer unadulterated drivel" (Elkhadem 1989, 30), which transfers the meaning of the original expressions.

Egyptians use animals to metaphorically describe people with certain qualities. Two animals are used in the inner monologues of character number six, Kawthar Salama (the actress), which El-Gabalawi translated directly as: "[U]nlike the insane black bull I had lived with" (Elkhadem 1989, 24); "a black bull reeking of sweat, garlic, salted herring, and women's perfume!" (Elkhadem 1989, 25). Animals are associated with different qualities in different cultures. "The diversity of natural species and the richness of human imagery have contributed to contrasting perspectives, in different cultural worlds and different ears" (Akhtar 2014, 3). People "symbolically project supernatural fantasies onto animals derived from our inner world of subjective meanings". (Akhtar 2014, 3). "[A] black bull" is an Arabic phrase commonly used to refer to a man that has no control over his instincts, which is the reason for character number six's description of

the men that she was forced to marry or have an affair with as an "insane black bull" (Elkhadem 1989, 24) or "a black bull" (Elkhadem 1989, 25). In the West, in English speaking countries specifically, the bull is often associated with stubbornness. For example, the expression "bullheaded" means "very stubborn in a foolish or annoying way" ("Bullheaded"). Also, specifying the color of the bull as black might be confusing to the target reader especially that the colors black and white represents race, which is a sensitive issue in the West. The direct translation of the phrase "black bull" despite the differences in the symbolism of the bull and the color black emphasizes the foreign aspect of the text and the exotic nature of the source culture. Another animal that character number six uses to describe another man she was forced to marry is "a rhinoceros": "[O]r the crippled old rhinoceros whom they forced me to marry" (Elkhadem 1989, 24); "an old impotent crippled rhinoceros" (Elkhadem 1989, 25). Egyptians use "rhinoceros" to describe an unpleasant old man especially one who does not act his age according to norms of society. On the contrary, "rhinoceros" is not associated with any specific quality in the West. The direct translation of the expressions in character number six's inner monologues not only emphasizes the foreignness of the text but also introduces the cultural association of these two animals in Egypt while showing the Egyptian sense of humor that is reflected in these expressions.

There are certain animals that are metaphorically used to refer to someone who is not intelligent: "[O]r do you think all people are dumb mules and you are the only smart one?" (Elkhadem 1989, 10). "[D]umb mules" is a substitute for the original expression "bahayem" (Elkhadem 1989, a2), which has two meanings. It can mean "animals" in general or "cattle" in particular ("Baheemah"). Both meanings of "bahayem" when used

metaphorically refers to unintelligent people but the meaning "cattle" is more commonly used to refer to those who do not have a mind of their own just like a herd of cattle that needs a shepherd. The usage of the word "animal" figuratively in English is different from the word "bahayem" in Arabic. The use "animal" to refer to a person in English means that this person is "inhuman" ("animal"); "brutish or beastlike" ("animal"). This might be the reason why the translator chose to substitute the word instead of directly translating it into English. The substitute paraphrase "dumb mules" is a target culture expression and, therefore, is familiar to the target readers. It transmits the meaning of the original culture-bound reference but not its cultural aspect. Similar examples are "he's nothing but a stupid ass" (Elkhadem 1989, 10) and "you know, jackass, that this Yugoslavia is totally bankrupt, just like Egypt and even worse" (Elkhadem 1989, 19). "[A] stupid ass" (Elkhadem 1989, 10) and "jackass" (Elkhadem 1989, 19) can both be considered a direct translation of the original Arabic expressions "himar ghabi" (Elkhadem 1989, a2), which can literally be translated as "stupid donkey" and "ya himar" (Elkhadem 1989, a12), which can literally be translated as "you donkey". Although "jackass" is more specific because it refers to a male donkey, it is considered a direct translation because "himar" is the masculine form of the word since the addressees in both examples are men. Both the original and the target words when used figuratively refer to unintelligent people. Therefore, the direct translation transfers the meaning of the original word and the cultural aspect of the word reflected in the use of this specific animal to refer to the specific quality of unintelligence.

The dog is used in many Egyptian expressions in the novel and it is associated with various characteristics. In his inner monologue, character number one (the engineer)

describes what Nasser's men say about the Americans: "[T]hey just know how to sing and say, the Yankees, oh, Chief, are a pack of dogs, yes Chief…by God almighty, there are no rabid dogs but you, bastards; you haven't left anyone without biting him or shitting on him" (Elkhadem 1989, 10). The dog is mentioned twice in this example and it has a different meaning in each instance. "[A] pack of dogs" is the result of a substitution and direct translation of the Arabic expression "habat kilab" (Elkhadem 1989, a2). The literal translation of "habat" is "a piece of" but it is used to mean "just" in this case and the literal translation of "kilab" is "dogs". The original expression "habat kilab" means that the referent is an enemy that is not even worth worrying about. "a pack of dogs", on the other hand, connotes aggressiveness. The translator substituted "habat" with the situational paraphrase "a pack" instead of "just" or any other word that has the meaning of belittling the referent. Therefore, the source culture's use of "dogs" in this example is not accurately transferred to the target text.

"[R]abid dogs" in the second part of the sentence above is a direct translation of the original expression in the Arabic text. A rabid dog is an aggressive and dangerous person who attacks anyone and everyone. A rabid dog can also refer to a sexual offender. The assaults do not necessarily have to be physical. Someone who attacks people verbally can also be described as a rabid dog. In the example above, the speaker refers to the men of the "Mukhabarat" (the intelligence services) who "haven't left anyone without biting him or shitting on him" (Elkhadem 1989, 10). Their aggressive ways of suppressing people are the reason why the speaker refers to them as "rabid dogs". The direct translation transfers its original meaning to the target text because it is a common knowledge a rabid dog is aggressive and dangerous. The context also explains why the

referents are referred to as "rabid dogs" (Elkhadem 1989, 10). This expression also occurs in another character's inner monologue and the translator also translated it directly. The military prison commander (character number ten) complains about how the government who instructed him to torture prisoners is now abandoning him: "[N]ow that the stench has spread, you want to toss me out to the hungry wolves and rabid dogs" (Elkhadem 1989, 34). The speaker refers to the masses whose anger after knowing about the brutal torture of prisoners would make them aggressively attack him and anyone who might be related to this. Therefore, "rabid dogs" in this example has the same meaning as the previous one and the meaning is also transferred to the target text by the direct translation of the expression. The other expression in the statement of the military prison commander, which is a direct translation of the original expression, is "the hungry wolves" (Elkhadem 1989, 34). There are two usages of the expression "hungry wolves". It can be used to describe potential sexual offenders who are ready to assault another person to satisfy their sexual desires. It is also used to describe someone who is ready to attack and take the law into their own hands in order to satisfy their hunger for revenge. The latter is the meaning of this expression in the example above. Like the expression "rabid dogs", "hungry wolves" refers to the angry masses who are hungry for revenge. The direct translation transfers the meaning of the expression to the target text as well as preserves the original expression.

The dog is used in one more expression: "[H]e's nothing but a despicable lapdog of the Revolution" (Elkhadem 1989, 22). "[N]othing but a despicable lapdog" is a partial substitution of the Arabic expression "hitat kalb hakeer" (Elkhadem 1989, a2). The literal translation of "hitat" is "a piece of" but it is used to mean "just". The literal translation of

"kalb" is "dog" and of "hakeer" is "despicable". So, the literal translation of the whole expression can be "just a despicable dog". The speaker is describing the journalist (character number five) as someone who is praising the Revolution (the government) and pretends to agree with everything it stands for in order to gain its favor. Therefore, the use of dog in this expression does not mean an aggressive person, but rather the opposite, a hypocrite opportunist whose words and actions are controlled by the government. El-Gabalawi substituted "hitat" with the paraphrase "nothing but", which transfers the sense or the meaning of the original word. "[D]espicable" is the only word in the expression that El-Gabalawi translated directly to the target text. "[L]apdog" is a target culture substitute, which figuratively refers to someone who is "eager to do another's bidding, especially in order to maintain a position of privilege or favor" ("Lap dog"). "[L]apdog" transfers the meaning of the original expression accurately. Although the translation does not change the animal that is in the original expression, the substitution of "dog" with the target culture expression "lapdog" is not necessary because the meaning of the original expression is clear from the context. The context shows that the journalist is someone who is trying to win the favor of the government by his plays that are "full of speeches, hymns, songs, and shouts about the glory of the Revolution, the genius of the leaders of the Revolution, and the courage of men of the Revolution" (Elkhadem 1989, 22).

Another animal that is used in Elkhadem's *The Plague* is the lion. The coarse statement "is that you bitch?!" (Elkhadem 1989, 24) is character number ten's (the military prison commander) reaction in his inner monologue to the actress' (character number six) introduction about herself. The word "bitch" is a source culture substitute of the original word "labwa" (Elkhadem 1989, a17), which literally means "female lion" or

"lioness". When used to refer to a woman in the Egyptian dialect, "labwa" means a prostitute or an immoral woman. It is used as an insult in Egypt only and it is part of the Egyptian colloquial coarse language. In English the lion is associated with great strength, courage, importance, influence and charm ("lion"). Some of these qualities such as courage and strength are also associated with this animal in the Egyptian dialect but with the male lion not the female. The word "labwa" in this case is not equal to the words "female lion" or "lioness" in terms of meaning and register. Therefore, translating "labwa" directly to the target text would be confusing to the target readers who would understand the reference to mean something else. The target culture substitute word "bitch" can be used to mean an immoral woman ("bitch") but this is not the common use of the term when it is being used solely (as opposed to being used in the phrase "son of a bitch"). The individual word as the case of this example is more commonly used to mean an "unscrupulous person" ("bitch"). Also, it is an offensive word but not as offensive as "labwa" in the source culture, which can only be compared with terms such as "whore" or "prostitute". However, the substitute "bitch" shares with "labwa" the aspect of meaning originally a female animal, which could be the reason behind this translation choice. Nonetheless, the cultural aspect of the original that is reflected in the unique association of the female lion in the Egyptian culture is not transmitted to the target text.

There are two occurrences, one of an insect and the other of animal, in two expressions in the inner monologue of the Copt teacher (character number two). He describes Muslim Egyptians as "bums who came from every country of the underdeveloped world and descended on the civilized and fertile Nile valley like hordes of hungry locusts devouring its affluence, changing its customs, and destroying its

glories" (Elkhadem 1989, 13). "[L]ike hordes of hungry locusts" is a shifted direct translation of the original expression. The direct translation of the Arabic expression is "like hungry locusts" (Elkhadem 1989, a5). The Egyptian economy depends on agriculture among other things. Locust swarms can cause major agricultural damage when they settle to a field (Markle 2008, 26); they "can strip a farmer's field in a few hours" (Markle 2008, 26) which is the reason why people in agricultural societies such as Egypt live in fear of locusts' migration (Markle 2008, 24). Desert locusts in particular, devour "nearly every green plant they find" (Markle 2008, 26) during their periodic invasion of Africa among other areas ("Migration"). Locusts are sometimes referred to as an Ancient Egyptian plague by Egyptians (Miller 2013) because locusts are mentioned in both the Quran and the Bible as one of the Ancient Egyptian plagues inflicted on the Pharaohs (Crone 2014). Therefore, the fear of locusts' migration to Egypt has not only economical but also religious and historical roots in Egypt, which is the reason why many colloquial expressions and idioms about locusts, such as the example above, exist in Egypt. The expression "like hungry locusts" is used to describe anyone or anything that strips something of its content completely, which is how the Christian teacher (character number two) uses it to describe the Muslims who, he believes, are not real Egyptians but "bums who came from every country of the underdeveloped world and descended on the civilized and fertile Nile valley" (Elkhadem 1989, 13) and devoured "its affluence" (Elkhadem 1989, 13) and destroyed "its glories" (Elkhadem 1989, 13) like hungry locusts that migrate into a rich field only to devour its crops and damage it. As mentioned earlier, El-Gabalawi used the shifted direct translation strategy to this expression. He added the word "hordes" in "like hordes of hungry locusts" (Elkhadem 1989, 13), which shows that

the locusts are abundant in number. An Egyptian person, who is familiar with the fearsome migration of locusts, would know that the expression refers to swarms of locusts, which typically consists of a huge number of them without the need to explicitly mention it in the original expression. Shifted translation can be considered a domesticating strategy. However, the translator does not change the insect referred to in the expression, which is the most important word in this culture-bound reference. The association of locusts with destruction is transmitted to the target text by the translation strategy that El-Gabalawi employed and the context.

The other animal mentioned in another expression in the same inner monologue of the Christian teacher (character number two) is the cow. He continues his accusation of Muslim Egyptians; "then you came, imprisoned them (women) in the houses, terrified them of men, and made them slaves to serve your needs or cows to bear your children" (Elkhadem 1989, 13). "[C]ows to bear your children" is the result of the two translation strategies, direct translation and substitution, of the original expression "ba'ar yulid likum" (Elkhadem 1989, a6). The direct translation of "ba'ar" is "cow", "yulid" is "give birth" and "likum" is "for you"; so, the whole expression would be "cows to give birth for you". The complete direct translation would sound odd for the target readers, which is the reason for substituting the second part. However, the expression "to bear your children" exists in the source language and does not have the same connotation of "give birth for you". Only a special woman would normally be chosen to bear a man's children; this also applies to the target culture. Meanwhile, the absence of the word "children" in the original expression makes it sounds cold; "to give birth for you" implies that the woman exists only to breed just like a cow. The cow in this expression is associated with

breeding, which is a foreign association to the target readers. The animal that is associated with breeding in the target culture is the rabbit. This association is reflected in an expression such as "to breed like rabbits" in the target culture ("Breed like rabbits"). Therefore, the direct translation of the word "cow" preserves this animal's representation in the target text. It is worth mentioning that the rabbit is also associated with breeding in the source culture. El-Gabalawi's choice to keep the same animal in the target text despite this fact shows that he wishes to preserve the foreignness of the original text.

The last animal that is mentioned in the novel is the camel. In his inner monologue, character number one (the engineer) says "to America, even if our camel perished on the way" (Elkhadem 1989, 10). The original idiom in the Arabic text can literally be translated as "to America, even if the camel perished" (Elkhadem 1989, a2). The translator directly translated the idiom but expanded it in the target text. He added the possessive pronoun "our" and the prepositional phrase "on the way". The image of this idiom is drawn from the life of Egyptians in the past when they used camels along with other animals to commute. This idiom means that the person will not let anything get in the way of achieving his destination or goal, not even if his camel, his only means of transportation, perished on the way. El-Gabalawi added the possessive pronoun and the prepositional phrase because the meaning behind "even if the camel perished" may not be as clear for non-Arab readers. This strategy is considered shifted direct translation because of the optional details added in the target text. In the West, the Camel has always been associated with the Arabian deserts. The direct translation of this idiom in the target text may evoke familiar images of the exotic deserts of Egypt in the minds of the target readers. It can also reinforce the stereotypical image that Arabs still to this day ride

camels as their only mean of transportation. Camels exist in the Arabian deserts but this stereotypical belief is of course obsolete.

Food and plants are also used in some Egyptian expressions in the novel. In his inner monologue, character number one (the engineer) says: "[O]n top of this, sweetheart, there are the blondes whose flesh seems to be soaked with fresh cream and strawberry juice" (Elkhadem 1989, 10). This is a literal or direct translation of the original Arabic expression, which is used to describe women with fair skin. This expression shows the beauty standards in the Egyptian culture. Fair skin is an ideal for beauty in Egypt. The English equivalent expression would be "a peaches and cream complexion" ("Peaches-and-cream"). The direct translation transfers both the meaning and the cultural aspect of the original expression.

The second expression occurs in character number six's (the actress) inner monologue: "[A] black bull reeking of sweat garlic and salted herring" (Elkhadem 1989, 25). Except for the last noun phrase "salted herring", this sentence is a direct translation of the original sentence. The actress describes one of the men she was forced to have an affair with. The speaker specifies "garlic" because it is used heavily in many traditional Egyptian dishes. People, in general, usually watch their intake of garlic in order not to offend other people with its strong odor because reeking of garlic is obviously unpleasant for everyone but Muslims, in particular, cannot take garlic or onion before going to pray in the mosque because the odor would bother the others, and if they take any of the two close to the prayer time, they are exempt from praying in the mosque for that prayer. The direct translation of "garlic" instead of using a more general expression to express the

same idea of an unpleasant smell transfers the meaning of the original expression as well as its cultural aspect that is reflected in the specificity of the original one.

The other food mentioned in character number six's statement in the target text is "salted herring" (Elkhadem 1989, 25). "[S]alted herring" is a substitute paraphrase of the original Egyptian dish "Fesikh" (Elkhadem 1989, a18). Fesikh is "a traditional Egyptian fish dish consisting of fermented salted and dried gray mullet, of the mugil family, a saltwater fish that lives in both the Mediterranean and the Red Seas" ("Feseekh"). It is eaten during a special festival called "the Sham el-Nessim (Smelling the breeze) festival, which is a spring celebration from ancient (Pharaohs) times in Egypt" ("Feseekh"). The process of preparing Fesikh is elaborate, even "passing from father to son in certain families" ("Feseekh"). "The occupation has a special name in Egypt, fasakhani. Each year food poisoning tales involving incorrectly prepared fesikh appear in Egyptian periodicals" ("Feseekh"). Therefore, "Fesikh" is a special traditional dish that is part of Egypt's old traditions as well as history. "Fesikh", being fermented fish, is known for its strong smell, which is the reason why character number six complains of the smell of Fesikh of that man. The substitute paraphrase "salted herring" transfers the function of the original term, which is to show how unpleasant that man smelled. However, substituting this culture-bound reference with simply "salted herring" strips it of its cultural significance.

As mentioned earlier, humor is a big part of the Egyptian culture. Many of the Egyptian colloquial expressions and idioms are humorous. The characters in the novel are desperate to leave Egypt and never come back to it again. This wish is expressed through three similar expressions, which El-Gabalawi translated directly to the target text: "[Y]ou

can spit in my face if you ever see me again" (Elkhadem 1989, 10); "here is my face, spit on it, one by one, if I ever set foot in Egypt" (Elkhadem 1989, 25); "here is my moustache! I'll shave it if you ever see my face in this country again" (Elkhadem 1989, 10). As mentioned in the previous chapter, all three expressions are sarcastic methods of expressing the impossibility of performing an action that the speaker would do anything to prevent from happening. The third expression is slightly different from the other two. In the past, shaving the moustache of a man was a disgrace because it made him look like a boy or a woman. This expression shows the view of women and the prejudice against them in Egypt in the past. The translator chose to directly translate these three expressions despite the existence of a similar expression in the target language. "Over my dead body" expresses the same idea as the original expressions and is familiar to the target readers ("over my dead body"). The direct translation of the original expressions transfers the meaning of the expressions and the sense of humor of the source culture that is reflected in them. The view of women, which the third expression reveal, is probably not transmitted to the target text simply because shaving the moustache does not carry cultural meanings in the target culture. The only way to transfer it would be to add the implied information to the target expression. So, it becomes "here is my moustache! I'll shave it to look like a boy or a woman if you ever see my face in this country again". However, this addition is not needed to understand the meaning of the expression and, therefore, is not necessary.

Humorous exaggeration is a noticeable feature of many Egyptian colloquial expressions and idioms. In his inner monologue, character number four (the business) mentions that whenever his French mother's name was mentioned in front of his father,

"he would spit on the floor, cursing her father, her folks, her religion, and the country she came from" (Elkhadem 1989, 20). This is a direct translation of the original expression. The translator could have reduced the long expression, which sounds odd in the target text, to just "he would curse her". The function of the expression is to show how much his father detests his mother for abandoning him and his son. This function is transmitted to the target text by the direct translation of the expression. It also transmits the unique exaggeration and sense of humor of the Egyptian colloquial language. Another exaggerated expression, which El-Gabalawi translated directly to the target text, is found in the inner monologue of character number eight (the translator). He mentions that he was described as "the depraved heretical bastard, the ally of the devil and the secret agent of Satan against the nation of Muhammad" (Elkhadem 1989, 30). The translator could have shortened this expression, just like he did with the former one, to "the depraved heretical bastard", which is a typical accusation of religious extremists and, therefore, is familiar to target readers. The exaggeration in the two expressions "the ally of the devil" and "the secret agent of Satan" definitely sounds odd in the target text but this exaggeration is specifically what gives them a humorous connotation and foreign touch in the target text.

The accusation or mockery of the person and his family is a form of exaggeration found in Egyptian colloquial expressions. This type of exaggeration is not necessarily humorous such as the previous ones. In his inner monologue, character number ten (the military prison commander) describes some of the prisoners as "hereditary criminals" (Elkhadem 1989, 17), which is a direct translation of the original expression. The speaker here is accusing not only the prisoners but also their whole families since the prisoners

inherited the criminal behavior that runs in their families. Another expression with a similar meaning, which El-Gabalawi also translated directly to the target text, is "criminal and son of criminals!" (Elkhadem 1989, 33). Character number two (the Copt teacher) addresses the military prison commander (character number ten) as a "criminal and son of criminals" instead of just a "criminal" as a form of exaggeration to express the extent of his crimes. A similar exaggeration is also found in this expression "a licentious atheist, begotten by licentious atheists" (Elkhadem 1989, 29), which is a shifted direct translation of the original expression. The original expression can literally be translated as "a licentious (man/person) son of a licentious (man/person) and an atheist son of an atheist" (Elkhadem 1989, a23). The direct translation of the expression would sound odd, long and not fluent in the target text. The shorter expression "a licentious atheist, begotten by licentious atheists" is less odd and more fluent but still, sounds foreign to the target readers because it preserves the exaggeration in the expression. The verb "begotten", however, is an unnecessary shift of the original phrase "son of". The meaning would still be clear if it was left in the target expression; "a licentious atheist, son of licentious atheists". Nonetheless, the strategies that the translator employed to translate this expression, along with the two previous ones, preserve the foreignness and the uniqueness of the expressions that are reflected in their exaggeration. However, the translator is not consistent in the strategies he employed for this type of expressions. There are other similar expressions that he substituted in the target text. For example, for the expression "you crazy, son of a crazy woman" (Elkhadem 1989, a20), the translator substituted it with "you crazy lunatic!" (Elkhadem 1989, 26). Another example is "the son of a crazy woman" (Elkhadem 1989, a20) which is substituted with just "lunatic"

(Elkhadem 1989, 27). The substitute expressions paraphrase the sense of the originals but do not transmit the original cultural identity that is reflected in these unique expressions.

There are culture-bound references that reveal some Egyptian traditional attire and customs. In his inner monologue, the Copt teacher (character number two) mentions that "even though my father was a building contractor who used to wear the native galabia like the workers and construction tradesmen, they called him "Mr."…" (Elkhadem 1989, 12). The culture-bound reference in this quotation is "the native galabia". El-Gabalawi employed two foreignizing translation strategies to translate this phrase. "[N]ative" is a direct translation of the original word "baladi" (Elkhadem 1989, a4) and "galabia" is an adjusted retention of the original word "jalabiah" (Elkhadem 1989, a4). The translator adjusted the spelling the word according to how it is pronounced in the Egyptian dialect, in which the sound "dʒ" is pronounced "g". The Egyptian native galabia is a traditional Egyptian attire. It is a long one-piece garment that is loose and has long sleeves. The Copt teacher mentions the fact that his father used to wear this traditional Egyptian attire to show that his father looked like a typical construction worker but he was still being excluded and discriminated against for his religion. The translator could have substituted this culture-bound reference with a paraphrase such as "traditional Egyptian attire" but he chose to keep the original reference in the target text. The retention strategy transfers the function of this culture-bound reference, which is to show religious discrimination, and introduces the name of the Egyptian attire "galabia" to the target readers.

The second culture-bound reference is related to the marriage customs in Egypt. In her inner monologue, character number three (the young woman) mentions that she

would wear her wedding gown before she would meet her husband, who had never seen her before, in the airport so that he would see her exactly as his family saw her "the night of the engagement" (Elkhadem 1989, 17). "[T]he night of the engagement" is a substitution for the original phrase "lilat katb el-kitab" (Elkhadem 1989, a9), which can literally be translated as "the night of the writing of the marriage contract". It is different from the engagement, which takes place earlier. In Egypt, the night the contract is written usually happens before the day of the big wedding celebration. It is usually celebrated but on a smaller scale than the wedding celebration. The couple starts their life together on the wedding celebration. This is the marriage custom of Muslim Egyptians; Copt Egyptians have different customs. The substitution of this culture-bound reference does not preserve this marriage custom in the target text.

The third culture-bound reference is related to the celebration customs in Egypt. In his inner monologue, character number five (the journalist) says that if the other characters knew that he, the famous journalist, wants to escape from Egypt just like them, they would "jump with joy" (Elkhadem 1989, 22). "[J]ump with joy" is a substitution for the original phrase "haizaghrado" (Elkhadem 1989, a15). "[H]aizaghrado" is the future verb derived from the noun "zagharid". There is no equivalent for this word in the target culture. This culture-bound reference is analyzed by Aldebyan, which is summarized in my literature review. According to him, "zagharid" is a vocal sound that women do to show happiness (Aldebyan 2008, 151). The substitution of this culture-bound reference with "jump with joy" (Elkhadem 1989, 22) removes an important cultural element that has a unique "cultural and emotive value" (Aldebyan 2008, 152). There is only one

possible translation for the term "haizaghrado" or "zagharid" mentioned in Aldebyan's study, which is to retain this untranslatable term in the target text (Aldebyan 2008, 153).

5.1.2. Religious Expressions

The characters' speeches and inner monologues are full of religious expressions, for which the translator employed mostly foreignizing strategies. The heavy presence of religious references is a foreign feature to the target culture. There are a large number of Quran verses in the original text. El-Gabalawi translated most of them directly into the target text. "[D]o not consider those killed for the sake of God among the dead" (Elkhadem 1989, 9). This quotation is a calque of the original Arabic Quran verse. Muslims often recite this particular verse when a Muslim is martyred. "[S]ay, nothing will befall us except what God has ordained for us ... no reproach or objection to His will!" (Elkhadem 1989, 24). This is another reference to a verse from the Quran that is translated directly. This verse is usually recited when something unpleasant or unfortunate happens to the person. It is a way of accepting one's fate.

There is one instance where the translator did not use direct translation for a Quran verse. "I'll marry the first American girl who appeals to me ... or even two or three ... or more if a Muslim can afford it" (Elkhadem 1989, 13). The original text can literally be translated as "two or three…and those whom you possess" (Elkhadem 1989, a6). Only the first phrase "two or three" is translated literally in the target text. The second part "and those whom you possess" is substituted with another religious expression "if a Muslim can afford it". The Quran reference in the original text is not a direct quotation from the Quran in this example but rather a paraphrase. This fact could have contributed to the translator's decision not to use the calque in the target text. Unlike the case with the

direct quotations, which must be translated accurately for religious purposes, the translator has more control over the paraphrase. The most important factor that has contributed to the substitution of the original text is the possible misunderstanding that could happen with this specific verse. "And those whom you possess" refers to the time of the prophet Mohammed. Two thousand five hundred years ago, slavery existed in the Middle East, which is what this verse refers to. Although Islam discourages the practice of slavery and prohibits Muslims from enslaving people, those who already had slaves are allowed to keep them (although they are recommended to set them free and are promised a great reward from Allah if they do so). The use of this verse here would make it seem as if Islam encourages slavery. To substitute this reference with another religious reference, in this case, is the most foreignizing option that the translator had.

The text also has many other religious expressions that are not from the Quran. These are also translated directly into the target language. "God willing" (Elkhadem 1989, 9), which is the calque of the Arabic expression "in sha'a Allah", appears numerous times throughout the novel. Muslims use this expression before they state what they are planning to do. For example, "God willing, I shall be leaving in a week" (Elkhadem 1989, 9). A further example of religious expressions is "his soul climbed to its maker" (Elkhadem 1989, 21), which is also a direct translation of the Arabic expression. An equivalent English expression would be "meets his maker" ("meet"), but the translator chose the calque to emphasize the foreignness of the text and, therefore, highlight the source culture.

5.1.3. Coarse Expressions

There are many coarse expressions and foul language in the original text to a degree that might be offensive to the target readers. Despite this fact, El-Gabalawi translated directly or substituted with expressions of the same level of vulgarity most of them. The reason for this, as he puts it in his preface, is because they "reveal character, create the effect of naturalness, enliven the atmosphere, and occasionally display the Egyptian knack for humor and invective" (El-Gabalawi, 1989, 5). They are "not intended for lower-class sensationalism" (El-Gabalawi, 1989, 5) nor are they "alien to the sensibilities of most Egyptians" (El-Gabalawi, 1989, 5). Like the Egyptian dialect in the original text, the foul language also serves as a means to show the oppression of the Egyptians under the Nasser regime. Because the Egyptian citizens are very cautious about their spoken words, they tend to make up for that by their extremely offensive thoughts, which they are not capable of censoring. In other words, the foul language is another device that Elkhadem utilizes to reflect the psychology of oppression in the novel. Expressions such as "fuck around" (Elkhadem 1989, 9); "whoresons" (Elkhadem 1989, 9); "the son of a whore" (Elkhadem 1989, 29), which are direct translations from the Arabic ones, appear frequently throughout the target text.

The translator used a combination of two strategies, direct translation and substitutions, to translate some coarse expressions. For example, "these are men who earn their living by scrounging in the garbage and sniffing people's shit!" (Elkhadem 1989, 14). The original expression can literally be translated as "sniffing people's urine" (Elkhadem 1989, a7). This expression is used to describe the act of spying on people. El-Gabalawi translated the first two words of the expression directly to the target text and

substituted the last word. The substitute word "shit" sounds less absurd in this expression to the target readers than the original word "urine". Still, the target expression sounds odd in the target text because it is uncommon in the target culture to refer to the act of spying using such an expression.

There are instances where the translator used only domesticating strategies to translate some coarse expressions; "you must be an agent, a spy, an opportunist, a hypocrite, a traitor, a thief, and a son of a bitch, like everybody there" (Elkhadem 1989, 10). "[A] son of a bitch" is a target culture substitute of the original expression "ibn sittin kalb" (Elkhadem 1989, a2) which can literally be translated as "a son of sixty dogs". The substitute expression transfers the sense of the original. However, the substitution was not necessary because the direct translation transfers the meaning of the original. The substitution prevents this unique Egyptian coarse expression from being transmitted to the target text.

5.2. Puns

There are two puns in Elkhadem's *The Plague*, and El-Gabalawi employed foreignizing strategies to translate both. The first one occurs in character number one's (the engineer) inner monologue when he makes fun of how character number nine (the older woman) pronounces the name of the American city "San Antonio". "[A]nd what's this Si Antonio? Maybe it's something like Si Abdu, may God protect him, or Si Muhammad, may God preserve him!" (Elkhadem 1989, 31). The older woman mispronounces the name of the American city "San Antonio" as "Si Antonio". "Si" sounds like the title "Si", which means "Mr" or "Sir" in the Egyptian dialect. Therefore, the engineer (character number one) jokes about how the older woman probably thinks the name of the American

city is actually means Mr. Antonio. He mocks the way older Egyptian ladies typically speak by praying for the person after they mention his or her name; "Si Abdu, may God protect him, or Si Muhammad, may God preserve him!" (Elkhadem 1989, 31). El-Gabalawi directly translated the original statements "may God protect him" and "may God preserve him" in the target text and retained the keyword of the pun "Si" and the names "Abdu" and "Muhammad". Retaining the word "Si" does not necessarily transfer the pun to the target text. The target readers need to understand the meaning of the Egyptian title "Si" in order to understand the pun. The context, however, shows that "Si" is a title. "Si" is followed by names of people, "Si Abdu" and "Si Muhammad". Also, the masculine pronoun "him" is used to refer to "Si Abdu" and "Si Muhammad" in the prayers that followed each name; "may God protect him" after "Si Abdu" and "may God preserve him" after "Si Muhammad" (Elkhadem 1989, 31). Therefore, the pun is partly transferred to the target text.

Another pun, which is also a coarse saying, is found in the inner monologues of the journalist (character number five): "[W]hen Muhammad kills Muhammad, then fuck you if your name is Muhammadin" (Elkhadem 1989, 33). Like the previous pun, El-Gabalawi translated the sentence directly and retained the proper names, which are the keywords of this pun. As mentioned in chapter two, "Muhammadin", which is a name that is unique to Egyptians, is the dual form of the name "Muhammad". So, it is literally translated as "two Muhammads". The meaning of this pun is that the country is ruined when governments or people kill their own people. The meaning of the first part of the pun "when Muhammad kills Muhammad" (Elkhadem 1989, 33), (which is when people of the same country or kind kill each other), is transferred to the target text by the direct

translation of the clause and the retention of the proper noun "Muhammad". However, the key to understand the pun is understanding that the name "Muhammadin" in the second clause is the dual form of "Muhammad". Retaining the dual form in the target text does not transmit this information to the target readers. Therefore, the meaning of this pun is not fully transferred to the target text even though the translator employed foreignizing translation strategies. On the other hand, the employed strategies preserve the foreignness of the pun in the target text.

5.3. Chants

There is one chant in Elkhadem's *The Plague.* This chant occurs in the inner monologue of the Copt teacher (character number two) when he recalls how the other children used to chant it around him to bully him when he was a child because he was Christian. El-Gabalawi translated it to "Christian, Christian, hear the bell, John and George have gone to hell!" (Elkhadem 1989, 12). This is a substitute of the original chant "Yalison Yalison, Hannah wa Jurjus fi el-kanoon" (Elkhadem 1989, a4). Chants normally cannot be directly translated to the target language and keep their rhythm, and this one is no exception. The direct translation would be something like "Yalison Yalison, Hannah and Jurjus in the hearth", which does not even make sense in the target text. "Yalison" sounds similar to the word "Kiryalison". "Kiryalison" is a word that Copt Egyptians say in their prayers ("Kiryalison"). It is used in the chant as an indication of the religion of Christianity. The translator substituted it with "Christian, Christian", as an indication of the religion in the target text. The translator added a sentence that is not in the original, which is "hear the bell". It is added to recreate a rhyme similar to that of the original chant. "Bell", which is the last word of the first part of the target chant, ends with a sound that corresponds to the

last word of the second part "hell". The second part of the original chant consists of two

Christian names "Hannah" and "Jurjus", which correspond to "John" and "George" in

English as mentioned earlier in this chapter. The translator used the English

corresponding names "John" and "George" in the target text instead of retaining the

original names. The reason for this choice is to provide familiar Christian names to the

target readers. The last phrase of the original chant, "fi el-kanoon", can literally be

translated as "in the hearth", which is a metaphor for hell. The translator substituted it

with the paraphrase "have gone to hell" which transfer the meaning of the original

phrase. The function of the original chant is to show the religious discrimination, which

the translation transfers to the target text, but at the expense of the original chant and the

Copt Egyptian expression and names that it contains.

5.4. Dialect

The inner monologues in the original text are written in the Egyptian dialect. As

mentioned earlier, its function is partly to create a difference in the register between the

thoughts and the spoken words of the characters to reflect the psychology of oppression.

This difference in the register is to some extent recreated in the target text by the contrast

between the formal style of the characters' speeches and the informal style of their inner

monologues, especially that the latter contain a great deal of coarse language. However,

the other function of the Egyptian dialect in Elkhadem's *The Plague*, which is to

construct the Egyptian ethos, is not transferred to the target text simply because the

Egyptian dialect itself is not recreated in the target text. In his preface, the translator

states that it is difficult to transfer the Egyptian dialect to the target text (El-Gabalawi,

1989, 5). In a number of occasions, the translator adjusted the spelling of retained names

and nouns according to how they are pronounced in the Egyptian dialect. For example, "Juha" (Elkhadem 1989, a11) is adjusted to "Guha" (Elkhadem 1989, 18) and "jalabia" (Elkhadem 1989, a4) to "galabia" (Elkhadem 1989, 12) because, as mentioned before, the sound "dʒ" is pronounced "g" in the Egyptian dialect. This, however, does not transfer the Egyptian dialect to the target text because the target readers would not recognize it. The Egyptian dialect is untranslatable and cannot be recreated in the target language. Because it is a big part of the Egyptian ethos in Elkhadem's *The Plague* and it is the first indicator of the Egyptian identity in the original text, its loss affects the Egyptian ethos in the target text.

Discussion and Conclusion

Culture-bound references are "[o]ne of the most revealing translation crisis points"

(Pedersen 2005, 1). As mentioned before, they force the translator "to make active

decisions" (Pedersen 2005, 1) and thus, they indicate an overall translation strategy and

reveal the norms to which the translator subscribes (Pedersen 2005, 1). Therefore,

analyzing the strategies that the translator employed to solve the crisis points caused by

cultural references "reveals the workings of many norms, such as domestication vs.

foreignization, degree of functionalism, awareness of skopos etc." (Pedersen 2005, 1).

Foreignization and domestication are considered norms in this analysis because,

according to Toury, the basic initial norm is the choice between the norms of the source

culture and the target culture (Toury 1995, 56-57).

In the microanalysis above, the specific translation strategies of ninety-eight

culture-bound references were analyzed. The analysis reveals certain trends and patterns

in the translation behavior. For the extralinguistic culture-bound references, the fourteen

nicknames and titles are difficult to analyze because the multiple uses and meanings of

some of them resulted in different translations of the same title in the target text.

Therefore, the translation strategy employed to translate each meaning of the same title is

counted separately in this analysis. The titles that have multiple meanings are "Sheikh"

and "khawaja". The two terms, which occur few times in the original text of Elkhadem's

The Plague, have mainly two different meanings in the text. Therefore, the translation of

the titles and nicknames is taken into consideration in this analysis in the sixteen different

instances in which they occur in the text.

The analysis of the forty-four extralinguistic culture-bound references in forty-six

instances reveals that the references are translated using foreignizing strategies in thirty-four instances and translated using domesticating strategies only in twelve instances. Thus, foreignizing strategies constitute seventy-four percent of the strategies that the translator employed for the translation of the extralinguistic culture-bound references. Therefore, the norm that governs the translation behavior of the extralinguistic culture-bound references is foreignization. The most employed foreignizing strategy for the extralinguistic culture-bound references is retention, which is the most foreignizing strategy according to Pedersen's scale (2005, 4). It is used to translate extralinguistic culture-bound references in twenty-six instances.

Of the four types of extralinguistic culture-bound references included in the analysis, the names of factories, educational and religious institutions & governments are the most foreignized ones in the translation. All six names are translated using foreignizing strategies, thus, constituting one hundred percent of the strategies. All six names were translated using a combination of direct translation and retention stratigies.

The names of famous figures are the second most foreignized type of extralinguistic culture-bound references. Nine out of the ten names of famous figures are translated using foreignizing strategies, thus, constituting ninety percent of the strategies. The most employed foreignizing strategy for the names of famous figures is retention. It is employed for six names and is combined with another strategy (direct translation) for one name. Therefore, foreignization is the dominant norm that governs the translation of the names of famous figures alluded to in Elkhadem's *The Plague*.

The names of characters are the third most foreignized type of extralinguistic culture-bound references. Eleven out of the fourteen names of characters are translated

using foreignizing strategies, thus, constituting seventy-eight percent of the strategies. The only strategy employed for the names of characters is retention. Therefore, foreignization is also the dominant norm that governs the translation of the names of characters of Elkhadem's *The Plague*.

The least foreignized type of extralinguistic culture-bound references is titles and nicknames. The foreignizing and domesticating strategies employed for titles and nicknames are equal. The fourteen titles and nicknames are translated in eight instances using foreignizing strategies and in eight instances using domesticating strategies, thus, each constitutes fifty percent of the strategies. The most employed foreignizing strategy for titles and nicknames is retention, which is employed in seven instances. The most employed domesticating strategy is substitution, which is employed in six instances. The percentages mentioned above shows that there is a balance in the norm that governs the translation of the titles and nicknames of Elkhadem's *The Plague*.

The analysis of the fifty-four intralinguistic culture-bound references reveals that thirty-one of them are translated using foreignizing strategies, nineteen are translated using domesticating strategies and four are translated using a combination of both. Thus, foreignizing strategies constitute fifty-seven percent of the strategies that the translator employed for the translation of the intralinguistic culture-bound references while domesticating strategies constitute only thirty-five percent. Therefore, the norm that governs the translation behavior of the intralinguistic culture-bound references in Elkhadem's *The Plague* leans towards foreignization. However, foreignization is not as dominant as in the extralinguistic culture-bound references. The most employed foreignizing strategy for the intralinguistic culture-bound references is direct translation

(calque). It is employed for twenty-four intralinguistic culture-bound references and is combined with other strategies for seven intralinguistic culture-bound references. The only domesticating strategy used for the intralinguistic culture-bound references is substitution. It is employed for nineteen intralinguistic culture-bound references and is combined with other strategies for four intralinguistic culture-bound references. The most foreignized type of intralinguistic culture-bound reference cannot be determined because of the difference in number between the four categories included in this analysis. Fifty-one out of the fifty-four belong to the first category, which is colloquial expressions and coarse expressions while puns are two, chants are only one and Egyptian dialect has no segments.

For expressions and idioms, twenty-nine out of fifty-one are translated using foreignizing strategies, thus, constituting almost fifty-seven percent of the strategies. The most employed foreignizing strategy for this category is direct translation (calque). It is employed for twenty-four intralinguistic culture-bound references and is combined with other strategies for the other five. The only domesticating strategy employed for this category is substitution. It is employed for eighteen expressions and idioms and is combined with other strategies for three others. The norm that governs the translation behavior of the expressions and idioms in Elkhadem's *The Plague* leans slightly towards foreignization. However, this percentage is not accurate because some segments were included in the analysis as examples of a category that is mostly foreignized in the text such as religious expressions and coarse expressions. The percentage would be higher if more segments were included. There are only two puns in Elkhadem's *The Plague* and both are translated using a combination of two foreignizing strategies retention and direct

translation. Meanwhile, the only chant in Elkhadem's *The Plague* is translated using the domesticating strategy of substitution. The norms that govern these two cannot be determined based on so few segments. The same thing applies to the last category, the Egyptian dialect, because it is untranslatable and has no segments.

The ninety-eight culture-bound references included in this analysis are translated in fifty-nine instances using foreignizing strategies, in thirty instances using domesticating strategies and in four instances using a combination of both foreignizing and domesticating strategies. Thus, sixty-three percent of the strategies employed are foreignizing ones, thirty-three percent are domesticating and four percent are a combination of both strategies. The norm that governs the translation behavior of the culture-bound references of Elkhadem's *The Plague* seems, therefore, to be foreignization.

To determine the overall norm that governs the translation behavior of Elkhadem's *The Plague*, the paratextual elements must be taken into consideration. The analysis of paratextual elements earlier in this chapter reveals that the edition of the book, the visual aspect of the text including the book cover and the text design and the translator's preface are utilized to enhance the visibility of the translation and the foreignness of the novel, emphasize the original culture and provide guidance to the target readers. They are strategically employed to resist domesticating norms in the target culture embodied in the typical physical form of the book. Therefore, the analysis of both the paratextual elements and the culture-bound references shows that the overall norm that governs the translation behavior of Elkhadem's *The Plague* is foreignization.

According to Toury, a translation that is governed by the norms of the source

culture (Toury 1995, 56-57), which is the case of the translation of Elkhadem's *The Plague*, is an adequate translation. The translator employed foreignizing strategies to resist the norms of the target culture as a means of emphasizing the source culture. Therefore, this type of translation would be a resistant translation according to Venuti because it "resist[s] the hegemony of transparent discourse" (Venuti 1995, 305). However, foreignizing strategies produce simply what their name suggests, a foreign text. Therefore, adopting foreignizing strategies in the translation of Elkhadem's *The Plague* does not necessarily imply that the Egyptian ethos is fully transmitted to the target text. As mentioned in the microanalysis, there are some culture-bound references that are not transmitted by retention, the most foreignizing strategy, such as "Abu Himid" (Elkhadem 1989, 10). In fact, one culture-bound reference, "Abu al-Siba' Engineering" (Elkhadem 1989, 9), becomes misleading when retained in the target text. Likewise, adopting domesticating strategies does not necessarily imply the loss of the Egyptian ethos. Substitution, for example, can sometimes transmit another source culture-bound reference that is more familiar for the target readers such as "who is neither here nor there" (Elkhadem 1989, 12). However, the overall underlying norm that governs these translation strategies affects the transmission of the Egyptian ethos. The translator of Elkhadem's *The Plague*, who subscribes to the norm of foreignization "strives to recreate the spirit of the original" as he puts it in his preface (El-Gabalawi 1989, 5).

One factor that affects the transmission of the Egyptian ethos to the target text is the loss of the Egyptian dialect. The translator tried to make up for this by retaining some names as they are pronounced in the Egyptian dialect but this does not transmit it to the target text. The microanalysis shows that the translator adopted mostly foreignizing

strategies as a way of recreating "the spirit of the original" (El-Gabalawi 1989, 5). Often

times he chose to keep a source culture-bound reference in the target text despite the

existence of a very similar equivalent in the target language such as the original

expression "his soul climbed to its maker" (Elkhadem 1989, 21), which is very similar to

the target expression "meets his maker". As mentioned before, there are some cultural

aspects that are not transmitted to the target text either because they are domesticated or

foreignized but are too complex to be understood in the target culture. This type of

cultural loss is inevitable in translation. In fact, the foreignizing strategies that El-

Gabalawi employed in the translation of Elkhadem's *The Plague* transmit the source

culture as much as a translation could possibly do. The microanalysis shows that the

foreignizing strategies transmit fragments of the Egyptian history and politics; religious

nature, traditions and tension; naming traditions; traditional attire; common views about

the West, women, Israel and interreligious marriage; association of some animals with

specific behaviours; traditional professions; sense of humor, sarcasm and exaggeration

and the list goes on. Piece by piece, the Egyptian ethos is constructed in the target text.

Sometimes, there is an inconsistency in the strategies that the translator employed

for a certain type of culture-bound references. For example, he directly translated

"criminal and son of criminals!" (Elkhadem 1989, 33) but substituted "you crazy, son of

a crazy woman". This inconsistency, although it might be unintentional, creates some sort

of balance in the translation. Elkhadem's *The Plague* is full of such exaggerated

expressions because exaggeration is an aspect of the Egyptian colloquial culture. Keeping

all of these expressions, which are equivalent to simple adjectives in the target language,

might sound too foreign and disconcerting and discourage the target audience from

reading the book. The translation of Elkhadem's *The Plague* is definitely not fluent in Venuti's sense because it does not create "the illusion of transparency" (Venuti 1995, 1). The translation presents itself as a foreign work from its physical aspects to the many foreignized cultural references in the text itself but it does not generally fall into rigid literal translation either (Peters 1990, 355). The only instance that can be considered a rigid translation is the retention of "Abu al-Siba' Engineering" (Elkhadem 1989, 9). Nonetheless, the translation "succeeds in re-creating the spirit of the original while maintaining a precise rendition" (Peters 1990, 355).

The overall norm of foreignization and the specific foreignizing strategies that El-Gabalawi employed in the translation of Elkhadem's *The Plague* outline the skopos of the translation. The "textual realization" of the translation can have a different skopos from the one of the source text so that it can reach the target culture (Vermeer, qtd. in Venuti 2012, 187). As a novel of revolutionary change (Baraka 1993, 230), the original text of Elkhadem's *The Plague* aims to criticize the police state that emerged from the Revolution. In fact, it has been regarded by critics as "one of the most ironic and scathing critiques of Nasser's regime to be found in the pages of a literary creation" (Paradela 1995, 50). The Egyptian ethos, which emerged as a result of the author's commitment to realism is a means of transforming consciousness and, consequently, contributing to making a revolutionary change to the existing system (Barakat 1993, 230). This is the ultimate goal of novels of revolutionary change according to Barakat (Barakat 1993, 230).

The overall norm and the specific strategies employed in the translation of Elkhadem's *The Plague* indicate that the skopos of the translation is different from that of

the original. The translation strategies would not have been governed by foreignization if the skopos of the translation were the same as the original because the target readers must resonate with the text in order for it to transform consciousness and make a revolutionary change; so, how could the target audience resonate with the foreign? Foreign names; foreign traditions; foreign symbolism; foreign places; even foreign social issues and political system. The translator could have adopted domesticating strategies in order to make the target readers connect more with the target text. There is not even much mentioned about the Revolution or the Nasser regime in El-Gabalawi's preface. His preface focuses on the experimental nature and the cultural aspect of the novel. Therefore, the norm of foreignization that governs the translation strategies of Elkhadem's *The plague* shows that the skopos of the translation is not to provide a political critique but to provide "a social document" (El-Gabalawi 1989, 5) as the translator himself refers to the novel in his preface.

It is only natural for this new skopos to affect the translation strategies employed in the translation of the novel. Because Elkhadem's *The Plague* is regarded as a social document, the cultural references become crucial to achieve a successful translation of this social document. Therefore, the translation strategies adopted in the translation of Elkhadem's *The Plague,* starting from the paratextual elements to the text itself, are governed by the norm of foreignization. This, in turn, affects the transmission of the Egyptian ethos that is reflected in the cultural references in the novel. If those cultural references were domesticated, the Egyptian ethos would be lost in the translation but because most of them are preserved, the Egyptian ethos is transmitted to the target text. In other words, the skopos of the translation of Elkhadem's *The Plague* is the driving

force for the transmission of the Egyptian ethos to the target text. According to Vermeer, a translation that achieves its purpose, which is the case of the translation of Elkhadem's *The Plague*, is "functionally and communicatively adequate" (Munday 2001, 80).

Thus, this study has investigated foreignizing and domesticating strategies used by the translator to recreate the Egyptian ethos in the translation of Elkhadem's *The Plague* from Arabic to English. The analysis incorporated five different theories. These are Venuti's domesticating and foreignizing theory, Toury's Descriptive Translation Theory, Genette's paratextual analysis, Pedersen's taxonomy of strategies for rendering culture-bound references and his classification of culture-bound elements as well as Vermeer's Skopos Theory. Three types of analysis were conducted in this study. The first was a literary analysis of the place of the original text of Elkhadem's *The Plague* within contemporary Arabic literature and for the Egyptian ethos as it is constructed in the source text. The second was a microanalysis, which included a paratexual analysis and a descriptive analysis of the specific strategies employed in the translation of Elkhadem's *The Plague*. Pedersen's taxonomy was used to define the specific translation strategies. The segments were categorized according to Pedersen's classification into extralinguistic and intralinguistic culture-bound references. A total of ninety-eight segments or coupled pairs were drawn from the novel. They were chosen based on the extent to which they were bound to the Egyptian culture. The third was a macro-analysis, which included the analysis of the overall norms that govern the translation of Elkhadem's *The Plague,* the skopos of the translation and how both affect the transmission of the Egyptian ethos.

The aim of this study was not just to investigate the transmission of the source cultural references to the target text but also to investigate the transmission of the

Egyptian ethos. This purpose is more specific, yet it involves analyzing the translation from many angles because many factors can affect the transmission of the Egyptian ethos in the target text. Foreignizing and domesticating, which are considered overall norms in this study, are the main focus of the analysis of the Egyptian ethos in the translation. The paratextual elements of the book are too unique to be randomly chosen. This uniqueness which makes the book look foreign affects the visibility of the Egyptian ethos. This strategic arrangement of the paratextual elements reflects a specific translation purpose. This purpose is what determines the overall translation strategy and the norms that govern them. These, in turn, influence the transmission of the cultural references to the target text and, consequently, the transmission of the Egyptian ethos. The analysis of the place of the original text within contemporary Arabic literature as a whole contributes to the analysis of the construction of the Egyptian ethos in the original text as well as the analysis of the skopos of the original text. Meanwhile, the analysis of the Egyptian ethos constructed in the original text provides a basis to which the transmission of the Egyptian ethos is compared and evaluated. Incorporating various theories and types of analysis in this study connected the pieces together and provided a holistic view of the transmission of the Egyptian ethos while answering all the research questions that were raised in the introduction of this study.

The analysis showed that the strategies that the translator employed were mostly aimed towards preserving the original culture. Foreignizing strategies constituted sixty-three percent of the strategies used to translate the ninety-eight culture-bound references included in this study. This, along with the unique physical appearance of the book, shows that the underlying overall norm that governs the translation of Elkhadem's *The*

Plague is Foreignization. Subscribing to the norm of foreignization affected the transmission of the Egyptian ethos to the target text because the strategies employed in the translation of Elkhadem's *The Plague* aimed to preserve the cultural identity that is constructed in the original text. Certainly there are some cultural elements that are inevitably lost in the translation such as the Egyptian dialect. However, a large proportion of the Egyptian ethos is transmitted to the target text. Fragments of the historical, political, social and religious life in this country at that time are transmitted to the target text, gradually, building up the Egyptian ethos.

The study of the translation strategies used to recreate the Egyptian ethos in Elkhadem's *the Plague* in English showed that foreignizing strategies in general are best suited to preserve the identity of the source culture. They enhance the visibility of the translation and highlight the foreignness of the text, which are the main factors in emphasizing the source culture. The translator utilized not only the text but also the paratextual elements, such as the book cover, the preface, the structure of the target text and so on, to resist the neutralization of the source culture markers in the translation.

The overall trend in the translation of Elkhadem's *The Plague* is foreignization with the goal of providing a social document of the contemporary Egyptian culture. Further research could be conducted to investigate whether foreignization is the trend in the translation of all of Saad Elkhadem's literary works and how the nature of his writing affects this translation trend. Another interesting study could be conducted on the other translations of El-Gabalawi since, as mentioned in the introduction of this study, he translated many classic Egyptian novels and short stories by famous Arabic authors such as the Nobel prize winner Naguib Mahfouz. Does he always apply foreignization

strategies in his translation of literary works by different authors? How does the skopos of each work affect the use of this translation norm? How does he convey the Egyptian or Arabic ethos to the target text in each work? It would also be interesting to carry out this study on a larger scale by investigating whether foreignization is a mainstream trend in the translation of Arabic literature to English in general, and to verify if the skopos plays a determining role in choosing the strategies of each translation.

Another aspect that can also be further investigated is how specific translation strategies of some culture-bound references affect the negative stereotypical image of Arabs in the West. Do they reinforce or break the stereotypes in the target culture? Are certain culture-bound references, such as the religious ones, more prone to a negative misinterpretation than others?

These are only a few of the follow up studies that could be undertaken on the use of translation strategies to recreate the cultural specificities of a source text, especially in the context of very different societies such as the Arabic and the Western world.

Bibliography

Aburish, Saïd K. *Nasser: The Last Arab.* New York: St. Martin's, 2004. Print.

Acedo, Clementina, Donald K. Adams, and Simona Popa. *Quality and Qualities: Tensions in Education Reforms*. Rotterdam: Sense Publishers, 2012. Print.

Aixela, Javier F. "Culture-Specific Items in Translation." *Translation, Power, Subversion.* Ed. Roman Alvarez and M. Carmen–Africa Vidal. Clevedon: WBC, 1996. Print.

Akhtar, Salman. *Cultural Zoo: Animals in the Human Mind and Its Sublimation*. Karnac, 2014. *Google Book Search.* Web. 15 May 2016. <https://books.google.ca/books?id=89joAgAAQBAJ&pg=PA83&lpg=PA83&dq=Mark+Cultural+zoo+:+animals+in+the+human+mind+and+its+sublimations&source >.

"Al-Ameerah Fathiah." *Bawabat al-Ahram*. 9 Nov. 2010. Web. 17 Apr. 2016. <http://gateold.ahram.org.eg/Malafat/52/428/index.aspx>.

Al-Banna, Jamal. "Al-Sheikh Ahmad Al-Baquri: Al-Ekhwani Alathi Infataha ala Aljame'e." *Asharq Al-Awsat.* 8 Nov. 2004. Web. 18 Apr. 2016. <http://archive.aawsat.com/details.asp?issueno=9165&article=264451#.VxkCU1Lsfww>.

Aldebyan, Qusai Anwer. *Strategies for Translating Arabic Cultural Markers into English: A Foreignizing Approach*. Diss. University of Arkansas, 2008. Print.

Alterman, Jon B. "Review." *Middle East Journal* 59.1 (2005): 142-144. Web. 15 Apr. 2016. <http://www.jstor.org/stable/4330103>.

"Animal." *Dictionary.com Unabridged*. Random, n.d. Web. 12 June 2016. <http://www.dictionary.com/browse/animal>.

"Arab League." *Encyclopædia Britannica Online.* Encyclopædia Britannica, 2016. Web. 14 Jan. 2016. <http://www.britannica.com/topic/Arab-League>.

Asante, Molefi K. *Culture and Customs of Egypt*. Westport: Greenwood, 2002. *Questia*. Web. 17 Apr. 2016. < https://www.questia.com/library/117361960/culture-and-customs-of-egypt >.

"Baheemah." *Almaany Dictionary (Arabic/English).* n.d. Web. 12 June 2016. <http://www.almaany.com/ar/dict/ar-en/بهيمة/>.

Baker, Mona. *In Other Words: A Coursebook on Translation*. London: Routledge, 1992. Print.

Barakat, Halim I. *The Arab World: Society, Culture, and State*. Berkeley: U of California P, 1993. Print.

Bayat, Asef. Life As Politics: How Ordinary People Change the Middle East. Palo Alto:
Stanford UP, 2013. *Ebrary.* Web. 15 Feb. 2016.
<http://site.ebrary.com/lib/alltitles/docDetail.action?docID=10692202 >.

"Bey." *Encyclopædia Britannica Online*. Encyclopædia Britannica, 2016. Web. 2 June 2016.
<http://www.britannica.com/topic/bey>.

"Bey." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 2 June 2016.
<http://www.merriam-webster.com/dictionary/bey>.

"Bek." *Almaany Dictionary (Arabic/English).* n.d. Web. 2 June 2016.
<http://www.almaany.com/ar/dict/ar-en/بيك/>.

"Bitch." *Merriam-Webster.com.* Merriam-Webster, n.d. Web. 15 June 2016.
<http://www.merriam-webster.com/dictionary/bitch >.

"Breed like Rabbits." *Cambridge Idioms Dictionary.* 2nd ed. Cambridge UP, 2006. Web. 15
June 2016. <http://idioms.thefreedictionary.com/breed+like+rabbits>.

"Bullheaded." *Merriam-Webster.com.* Merriam-Webster, n.d. Web. 10 June 2016.
<http://www.merriam-webster.com/dictionary/bullheaded >.

Crone, Jack. "Biblical plague of locusts swarm Madagascar as billions of the insects make
their annual migration." *Mail Online News*. 28 Aug. 2014. Web. 14 June 2016.
<http://www.dailymail.co.uk/news/article-2736953/Plague-locusts-swarm-Madagascan-
capital-scene-like-Bible-billions-insects-make-annual-migration.html>.

Dahab, F E. "Poetics of Exile and Dislocation in Saad Elkhadem's Wings of Lead (1971), The
Plague (1989), and Trilogy of the Flying Egyptian (1990-1992)." *Canadian Ethnic
Studies* 38.2 (2006): 72-85. Print.

"David Ben-Gurion." *Encyclopædia Britannica Online*. Encyclopædia Britannica, 2014. Web.
12 Dec. 2014. <http://www.britannica.com/EBchecked/topic/60297/
David-Ben-Gurion>.

"Efranji." *Almaany Dictionary (Arabic/Arabic).* n.d. Web. 15 May 2016.
<http://www.almaany.com/ar/dict/ar-ar/إفرنجي/>.

"Egypt profile - Timeline." *BBC News*. BBC, 14 Jan. 2016. Web. 17 Jan. 2016.
<http://www.bbc.com/news/world-africa-13315719>.

"Egypt." *Encyclopædia Britannica Online.* Encyclopædia Britannica, n.d. Web. 13 Jan. 2016.
<http://www.britannica.com/place/Egypt/From-the-Islamic-conquest-to-1250>.

El-Gabalawi, Saad. Introduction. *The Plague*. By Saad Elkhadem. Fredericton, N.B: York

Press, 1989. Print.

Elkhadem, Sa'd , and Sa'd Ğabalāwī. *The Ulysses Trilogy: Avant-garde Egyptian Fiction*.
Fredericton: York, 1988. Print.

Elkhadem, Saad, and Saad El-Gabalawy. *The Plague*. Fredericton: York, 1989. Print.

Elmahdawy, Hadeer. "Egypt: Resistance through Sarcasm." *Al-Monitor: The Pulse of the
Middle East*. 2014. Web. 17 Jan. 2016. <http://www.al-monitor.com/pulse/culture/
2014/02/egypt-resistance-humor-revolution.html#>.

Etheredge, Laura. *Egypt.* New York: Britannica Educational, 2011. Web. Print.

"Ethos." *Dictionary.com Unabridged.* Random, n.d. Web. 30 Oct. 2015.
<http://dictionary.reference.com/browse/ethos>.

"Farouk of Egypt." *New World Encyclopedia*. New World Encyclopedia, 2008. Web. 7 June
2016.
<http://www.newworldencyclopedia.org/p/index.php?title=Farouk_of_Egypt&oldid=77
2161>.

"Feseekh." *World Public Library*. World Heritage Encyclopedia, n.d. Web. 12 June 2016.
<http://www.worldlibrary.org/articles/feseekh>.

Firestone, Matthew. *Egypt*. Footscray: Lonely Planet, 2010. Print.

"Flesh and Blood." *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs*.
McGraw-Hill, 2002. Web. 12 Dec. 2014.
<http://idioms.thefreedictionary.com/own+flesh+and+blood>.

Florin, Sider. "Realia in Translation." *Translation as Social Action: Russian and Bulgarian
Perspectives*. Ed. Palma Zlateva. London: Routledge, 1993. 122-128. Print.

"Gamal Abdel Nasser." *Encyclopædia Britannica. Encyclopædia Britannica Online*.
Encyclopædia Britannica, 2016. Web. 20 May 2016.
<http://www.britannica.com/biography/Gamal-Abdel-Nasser>.

Genette, Gérard. *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge:
Cambridge UP, 1997. Print.

Goetz, Philip W, and Margaret Sutton. *The New Encyclopaedia Britannica*. Chicago:
Encyclopaedia Britannica, 1983. Print.

"Gum'a." *Almaany Dictionary*. n.d. Web, 07 Apr. 2016. <http://www.almaany.com/ar/dict/ar-
ar/جمعة/>.

Habibi, Mariam, Peyman Jafari, David Keys, David Smith, and Richard Jones-Nerzic. *History of Europe and the Middle East: Course Companion*. Oxford: Oxford UP, 2010. Print.

Hahn, Peter L. *Crisis and Crossfire: The United States and the Middle East Since 1945*. Washington, D.C: Potomac, 2005. Print.

"Hajji." *Collins English Dictionary – Complete and Unabridged.* 12th ed. HarperCollins Publishers, 2014. Web. 25 May 2016. <http://www.thefreedictionary.com/hajji>.

Hakeem, Farrukh B., M R. Haberfeld, and Arvind Verma. *Policing Muslim Communities: Comparative International Context.* New York: Springer, 2012. Print.

Hongwei, Chen. "Cultural Differences and Translation." *Meta: Journal Des Traducteurs: Translators' Journal (Canada)* 44.1 (1999): 121-131. Print.

Hill, Enid. "Al-sanhuri and Islamic Law: The Place and Significance of Islamic Law in the Life and Work of 'abd Al-razzaq Ahmad Al-sanhuri, Egyptian Jurist and Scholar, 1895-1971 [part II]." *Arab Law Quarterly* 3.2 (1988): 182-218. Web.

Hampe, Michael, and Silke Konsorski-Lang. *The Design of Material, Organism, and Minds: Different Understandings of Design*. Berlin: Springer, 2010. Print.

"Hanim." *Almaany Dictionary (Arabic/Arabic)*. n.d. Web. 15 May 2016. <http://www.almaany.com/ar/dict/ar-ar/مانه/>.

"Heart of Gold." *The American Heritage Dictionary of Idioms by Christine Ammer*. Houghton Mifflin Company, n.d. Web. 10 June 2016. <http://www.dictionary.com/ browse/heart-of-gold>.

"Imam." *Oxford Canadian Dictionary of Current English*. Don Mills: Oxford UP, 2005. Print.

"Iraq War." *Encyclopædia Britannica Online*. Encyclopædia Britannica, 2016. Web. 25 May 2016. <http://www.britannica.com/event/Iraq-War>.

"Ismail Pasha." *The Columbia Encyclopedia*. 6th ed. Encyclopedia.com, 2016. Web. 17 Apr. 2016. <http://www.encyclopedia.com/topic/Khedive_of_Egypt_Ismail.aspx#2>.

"John." *Almaany Dictionary (Arabic/Arabic)*. n.d. Web. 15 May 2016. <http://www.almaany.com/ar/name/جون/>.

Kaledaite, Violeta, and Vilma Asijaviciute. "Translation of Lithuanian Culture-Specific Items into English." *Kalbotyra* 55.3 (2005): 31-37. Web. 18 Mar. 2016.

Khalifa, Amr. "Path to Sanity: Political Humour in Egypt." *Daily News Egypt*. 2014. Web. 20 Jan. 2016.<http://www.dailynewsegypt.com/2014/10/18/ path-sanity-political-humour-egypt/>.

"Khawaja." *Almaany Dictionary (Arabic/Arabic)*. n.d. Web. 07 Dec. 2014
    <http://www.almaany.com/ar/dict/ar-ar/خواجة/>.

"Kiryalison." *St. Takla Haymanout Coptic Orthodox*. Alexandria: Coptic Orthodox Church,
    n.d. Web. 5 June 2016. <http://st-takla.org/Coptic-Faith-Creed-Dogma/Coptic-Rite-n-
    Ritual-Taks-Al-Kanisa/Dictionary-of-Coptic-Ritual-Terms/7-Coptic-Terminology_Kaf-
    Kaaf-Laam/Kirieleison-Kyrialaisoon.html>.

Lababidi, Lesley. *Cairo's Street Stories: Exploring the City's Statues, Squares, Bridges,
    Gardens, and Sidewalk Cafés*. Cairo: American U in Cairo P, 2008. *Jstor*. Web. 8 June
    2016.

Labīb, Hānī. *Azmat Al-Ḥimāyah Al-Dīnīyah: Al-dīn Wa-Al-Dawlah Fī Miṣr*. Cairo: Dār al-
    Shurūq, 2000. Print.

"Lady." *Oxford Canadian Dictionary of Current English.* Don Mills: Oxford UP, 2005. Print.

Lambert, José and Hendrik Van Gorp. "On Describing Translations." *The Manipulation of
    Literature: Studies in Literary Translation*. Ed. Theo Hermans. London: Croom Helm,
    1985. Print.

Leppihalme, Ritva. *Culture Bumps: An Empirical Approach to the Translation of Allusions*.
    Philadelphia: Multilingual Matters, 1997. Print.

"Lap Dog." *American Heritage Dictionary of the English Language*. 5th ed. Houghton, 2011.
    Web. 14 June 2016. <http://www.thefreedictionary.com/lap+dog>.

"Lion." *Dictionary.com Unabridged*. Random, n.d. Web. 13 June 2016.
    <http://www.dictionary.com/browse/lion>.

Lillios, Anna. *Lawrence Durrell and the Greek World*. Selinsgrove: Susquehanna UP, 2004.
    Print.

"M'athoon." *Almaany Dictionary (Arabic/Arabic)*. n.d. Web. 20 May 2016.
    <http://www.almaany.com/ar/dict/ar-ar/مأذون/>.

Manṣūr, Anīs. "Nahnu Alathena La Nantami." *Asharq Al-Awsat*. 14 Oct. 2008. Web. 13 June
    2016. <http://archive.aawsat.com/
    leader.asp?issueno=10913&article=490724#.V18obFLsfww>.

"Marriage Official." *Almaany Dictionary (Arabic/English)*. n.d. Web. 20 May 2016.
    <http://www.almaany.com/ar/dict/ar-en/marriage-official/>.

Marín-Dòmine, Marta. "At First Sight: Paratextual Elements in the English Translations of La
    Plaça Del Diamant." *Cadernos de Tradução* 1.11 (2003):127-140. Web. 1 Mar. 2016.

<https://periodicos.ufsc.br/index.php/traducao/article/view/6179>.

Markle, Sandra. *Locusts: Insects on the Move*. Minneapolis: Lerner, 2008. Print.

Mazraani, Nathalie. *Aspects of Language Variation in Arabic Political Speech-Making*. Richmond: Curzon, 1997. Print.

"Meet." *The American Heritage Dictionary of the English Language*, 4th ed. Houghton, n.d. Web. 12 Jan. 2016. <http://www.thefreedictionary.com/meet+(one%27s)+Maker>.

Meri, Josef W, and Jere L. Bacharach. *Medieval Islamic Civilization: An Encyclopedia*. New York: Routledge, 2006. Print.

"Migration." *Encyclopædia Britannica Online*. Encyclopædia Britannica, 2016. Web. 15 June 2016. <http://www.britannica.com/science/migration-animal/Insects>.

Miller, Peter. "Swarming Locusts Descend on Egypt." *National Geographic News*. 5 Mar. 2013. Web. 14 June 2016. <http://news.nationalgeographic.com/news/2013/03/130305-locusts-swarm-animal-behavior-science/>.

"Mosque." *Oxford Canadian Dictionary of Current English*. Don Mills: Oxford UP, 2005. Print.

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2001. Print.

"Mustafa." *Almaany Dictionary*. n.d. Web, 07 Apr. 2016. < http://www.almaany.com/ ar/dict/ar-ar/مصطفى/>.

"Neither Here nor There." *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs*. McGraw-Hill Companies, 2002. Web. 12 June 2016 <http://idioms.thefreedictionary.com/ neither+here+nor+there>.

Newmark, Peter. *A Textbook of Translation*. New York: Prentice-Hall, 1988. Print.

Nida, Eugene Albert. *Toward a Science of Translating, With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: E.J. Brill, 1964. Print.

Nord, Christiane. *Translating As a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome, 1997. Print.

Othman, Othman Ahmed Omran. *An Analysis of the Role of Micro and Macro Levels in Rendering Some Standard Arabic Proverbs into English*. Diss. The University of Leeds, 2013. Print

"Over My Dead Body." *Cambridge Dictionary of American Idioms*. Cambridge UP, 2006.

Web. 12 Dec. 2014. <http://idioms.thefreedictionary.com/over+my+dead+body>.

Paradela, Nieves. "Arabic Literature in Exile: *The Plague* by Saad Elkhadem." *The International Fiction Review* 22 (1995): 47. Print.

"Pasha." *American Heritage Dictionary of the English Language.* 5th ed. Houghton Mifflin, 2011. Web. 5 June 2016. <http://www.thefreedictionary.com/pasha>.

"Peaches-and-cream." *Your dictionary.* 2014. Web. 10 Dec. 2014. <http://www.yourdictionary.com/peaches-and-cream>.

Pedersen, Jan. "How is Culture Rendered in Subtitles?" *MuTra 2005-Challenges of Multidimensional Translation: Conference Proceedings.* Stockholm: MuTra, 2005. Web. 2 Dec. 2014. <http://www.euroconferences.info/.../2005_Pedersen_Jan.pdf>.

Peters, Issa. "Book Review: *The Plague.*" *World Literature Today* 64.2 (1990): 355. Print.

Robinson, Douglas. *Becoming a Translator: An Accelerated Course*. London: Routledge, 1997. Print.

Roshdy, Nissmah. "Visual Poetry: Reviving Arabic Poetry with Animation." German University in Cairo, 2013. Web. 15 Feb. 2016. <https://www.academia.edu/10004694/Reviving_Arabic_Poetry_with_Animation >.

"Saad El-Gabalawy." *Winnipeg Free Press Passages*, 2002. Web. 8 Dec. 2014.

Saiegh-Haddad, Elinor, and R M. Joshi. *Handbook of Arabic Literacy: Insights and Perspectives*. Dordrecht: Springer, 2014. Print.

Schäffner, Christina, and Uwe Wiesemann. *Annotated Texts for Translation: English-German: Functionalist Approaches Illustrated*. Clevedon: Multilingual Matters, 2001. Print.

Schleiermacher, Friedrich. "On the Different Methods of Translating." *The Translation Studies Reader.* 3rd ed. Ed. Lawrence Venuti. Abingdon: Routledge, 2012. 43-63. Print.

Scott, Rachel M. *The Challenge of Political Islam: Non-Muslims and the Egyptian State*. Stanford: Stanford UP, 2010. Print.

Shalakany, Amr. "Between Identity and Redistribution: Sanhuri, Genealogy and the Will to Islamise." *Islamic Law and Society* 8.2 (2001): 201-244. Web. <https://www.jstor.org/stable/3399210?seq=1#page_scan_tab_contents>.

Shāyib, Jalāl. *Daftar Al-ghaḍab: Yawmīyāt Shakhṣ 'ādī Shāraka fī Al-thawrah, 2010-2012*. Giza: Nahdet Misr, 2013. Print.

"Sheik." *Oxford Canadian Dictionary of Current English*. Don Mills: Oxford UP, 2005. Print.

Sir." *Dictionary.com Unabridged*. Random, n.d. Web. 2 June 2016.
 <http://www.dictionary.com/browse/sir>.

"Slang from Operation Iraqi Freedom." *GlobalSecurity.org.* GlobalSecurity.org, 2011. Web.
 20 May 2016. <http://www.globalsecurity.org/military/ops/iraq-slang.htm>.

Sriramesh, Krishnamurthy, and Dejan Verčič. *The Global Public Relations Handbook:
 Theory, Research, and Practice*. Mahwah: Lawrence Erlbaum, 2003. Web. 10 Feb. 2016.
 <https://books.google.ca/books?id=OLzceQK8PjUC&printsec=frontcover&source=gbs_
 ge_summary_r&cad=0#v=onepage&q&f=false >.

Strindberg, August. *Röda Rummet: Skildringar Ur Artist Och Författarlivet*. Stockholm: A.
 Bonnier, 1978. Print.

Tahir, Omar. "Anees Obaid Sanai'e Atarjamah." Al-Ahram, 9 Oct. 2015. Web. 17 Apr. 2016.
 <http://www.ahram.org.eg/NewsPrint/443926.aspx>.

Taimūr, Aḥmad. *Al- Amṯāl Al-ʿammīya: Mašruḥa Wa-Murattaba Ḥasab Al-Ḥarf Al-Auwal
 Min Al-Maṯal Maʿa Kaššāf Mauḍūʿī*. al- Qāhira, 1986. Print.

"The Start of Ain Shams University." *Ain Shams University*. Ain Shams University-Portal
 Team, 10 Sep. 2012. Web. 4 June 2016. <http://www.asu.edu.eg/
 article.php?action=show&id=5319#.V1nJu1Lsfww >.

Toury, Gideon. *Descriptive Translation Studies and Beyond*. Amsterdam: J. Benjamins, 1995.
 Print.

Tucker, Spencer, and Priscilla M. Roberts. *The Encyclopedia of the Arab-Israeli Conflict: A
 Political, Social, and Military History*. Santa Barbara: ABC-CLIO, 2008. Print.

"Tutankhamun." *Encyclopædia Britannica Online*. Encyclopædia Britannica, 2016. Web. 7
 June 2016. <http://www.britannica.com/biography/ Tutankhamen>.

Venuti, Lawrence. *The Translation Studies Reader*. 3rd ed. Abingdon: Routledge, 2012. Print.

Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London: Routledge,
 1995. Print.

Vermeer, Hans J. "Skopos and Commission in Translational Action." *The Translation Studies
 Reader*. 3rd ed. Ed. Lawrence Venuti. Abingdon: Routledge, 2012. 191-202. Print.

Wahba, Kassem M., Zeinab A. Taha, and Liz England. *Handbook for Arabic Language
 Teaching Professionals in the 21st Century*. Mahwah: Lawrence Erlbaum Associates,
 2006. Print.

Werner-King, Janeen. "Review of *The Plague*, by Saad Elkhadem." *International Fiction Review* 16.2 (1989):154-156. Print.

Westling, Måns. "A Comparative Translation Study of Strindberg's The Red Room (1879): Norms, Strategies and Solutions." Stockholm University, 2011. Web. 2 Mar. 2016. <http://www.diva-portal.org/smash/get/diva2:434541/FULLTEXT01.pdf>.

Yang, Wenfen. "Brief Study on Domestication and Foreignization in Translation." *Journal of Language Teaching and Research* 1.1 (2010): 77-80. Print.

Ye, Hongwei. "On Foreignization of Cultural Elements in the Translation of Classical Chinese Poetry." *Theory and Practice in Language Studies* 4.6 (2014): 1227-1231. Print.