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Editor-in-chief

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Application of Reiss's Model to the Translation of Arabic Modern Novels into English

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Abstract

Translation quality assessment (TQA) is a sub-field of translation studies. It presents a valid criterion for evaluating and criticizing translation. Theorists of translation have introduced several models of translation quality assessment as in this case of the present study. The key issue here is how to select and apply a model to assess literary genre and bridge this problematic issue which is going to be investigated in this study. The main aim of this study is to explore the applicability of Reiss's model(2000) on translation quality assessment in terms of assessing the quality of two translations of Naguib Mahfouz's "Midaq Alley" novel (1947) into English done by two translators: Le Gassick (1992) and Davis (2011) and identifying the most problematic linguistic component (the lexica, semantic, grammatical and stylistic elements). This study hypothesizes that Reiss's model(2000) of translation quality assessment is applicable and useful to assess the translation of Mahfouz's novel "Midaq Alley"; mismatches between ST and TTs reveal the key problems that distort literary genre. The analysis focuses on the linguistic components only. The findings of the analysis have revealed that the lexical items are the most problematic compared to the stylistic, semantic and grammatical items. The mismatches of linguistic components cause a violation of the intended literary genre of the original text and change the text typology from an expressive text to an

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expository one. The study concludes that Reiss's model(2000) is more theoretical than practical; some elaborations have been introduced in order to systemize some sub-categories of the model involved in this study. Finally, some recommendations have been put forward, and prospects for further research are offered.

Keywords:
Translation quality assessment, the linguistic components(the semantic, lexical, grammatical and stylistic elements).

2-The concept of Translation

Translation as a means of communication between diverse languages and cultures is achieved at the textual level rather than sentential level. The translation unit is text-based, not a single word or a single sentence(Catford, 1965; Hatim1997; House (2015). Due to the importance of translation, different scholars define and discuss this concept from different perspectives such as Catford (1965:20) who defines it as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". This definition is controversial due to its one-dimensional reference to the textual material, and it pays little attention to other aspects of language. Nida and Taber (1969: 12) define translation as concentrating more on transferring the ST influence on the TT. Jakobson (1959:233), on the other hand, presents an innovative definition as: "the interpretation of verbal signs by means of some other language", He describes the process of translation as substituting "messages in one language not for separate code units but for entire messages in some other language". Larson (1984:3) defines translation as transferring the meaning from the original text into the target one. Sager (1994:121) argues that this definition of translation and other similar ones focus on preserving equivalence. Nonetheless, Koller (cited in Mark and Cowie 1997:191) argues that most of these definitions of translation are more normative rather than descriptive, since they impose the translator to translate in terms of their suggested framework and they determine what they have to do rather than what it is.

However many scholars introduce definitions that contrasted with the normative definitions of translation because they are more target language oriented such as Toury(1982:27) who defines translation as "any target-language utterance which is presented or regarded as such within the target culture, on whatever grounds" and for Nord (1991:82) defines it as " the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text". Sager (1994:293) defines translation in a more comprehensive way as "the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text". House (2018: 9) defines translation as "a procedure where an original text […] is replaced by another text in a different language" All these above-mentioned definitions show the significance of the field of translation which now has new perspectives in different disciplines.

3-Reiss's model of Translation Criticism (2000)

The German translation scholar Katharina Reiss presents one of the first systematic approaches to evaluate translation quality in her book 'Translation Criticism: The potentials and Limitations' which was first published in 1971 in German language and translated into English by Eroll F. Rhodes in 2000. According to her model (2000:11) translation is defined as " a bipolar procedure aiming at producing a target text while constantly referring back to the source text". Reiss states that good translation is the one that achieves the optimal equivalence which is " considering the linguistic and situational context, the linguistic and stylistic level and the intention of the author, target text and target text units have the same 'value' as the text unit in the source language"(ibid.11-12) .In order to come up with optimum equivalence between ST and TT, the critic should analyze both texts to identify the type of the text which includes the main function of the language in the text then focus on the linguistic instructions i.e. the semantic, grammatical and stylistic features of the ST, as well as the extra-linguistic determinants which present the impact of the contextual factors on the verbalization strategies. Reiss (2000: 24-47) identifies four text types: content-focused text, which is judged in relation to its

semantic, grammatical, and stylistic characteristics; the form-focused text, which is judged in terms of its aesthetics, stylistic, semantic and grammatical characteristics; the appeal-focused text, which usually presents information with a specific perspective, an explicit purpose, involving a non-linguistic result; and the audio-medial text, which depends on non-linguistic or technical media and acoustic, graphic and visual types of expression.

In this sense, Reiss's model is divided into two basic sections the linguistic components(within the text) and the extra-linguistic determinants (outside the text). Linguistic components can be defined as lexical adequacy, semantic equivalence, grammatical correctness and stylistic correspondence, whereas the extra-linguistic determinants are the immediate situation, the subject matter, time and place factors, audience, speaker, and finally affective implications The model of Reiss can be illustrated in the following figure:
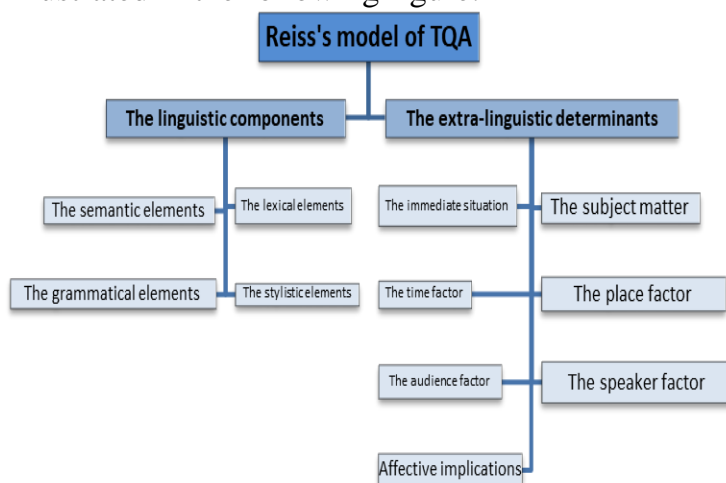
Figure (1): Reiss's (2000) Model of TQA

4. Data analysis and Discussion

It seems that the linguistic components put forward by Reiss are not well categorized because these categories are broad and each one may cover several items, in order to identify and analyze these categories the

present study suggests sub-elements under the heading of each category as shown in the following figure:
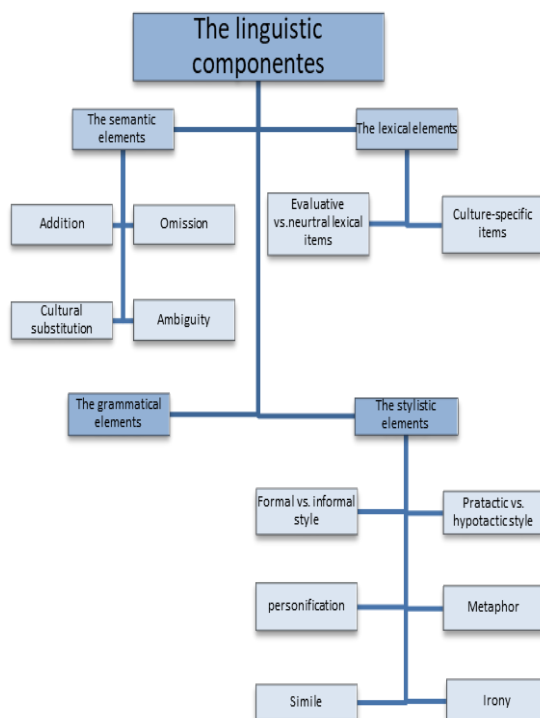
Figure (2): The Sub-Categorization of Adapted Model

4.1 The Semantic elements

According to Crystal (2003:410), semantics is "a major branch of linguistics devoted to the study of meaning". Reiss(2000:53) states that in order to determine semantic equivalence, the translator should examine the linguistic context and understand the intended meaning of the ST expression in order to render it appropriately to the TL. The linguistic context can be realized on two levels: micro-context on the level of lexical item and macro-context on the whole text level. Reiss (ibid.) argues that it is hard to identify clear border line between these two types of linguistic contexts. Semantic analysis of the original text is a very crucial factor in evaluating the adequacy of the translated text. Reiss (ibid:53) regards the semantic component of a text as an important element in maintaining the source text's meaning and content.

In this study, the semantic analysis will focus mainly on the addition, omission, cultural substitution and ambiguity elements.

4.1.1 Addition

During translating the source texts translators tend to add some words to replace phrases, idioms, and calques to the target-language translation to make it more comprehensive. According to Newmark (1988: 91), additional information can be cultural, linguistic and technical additions. Van Dijk (1988), states that additions are often used to provide further information about previous context, events, or historical background, and thus their main function is for explanation and embedding. According to Nida (1964: 227), "if ambiguity occurs in the receptor language formation and if the fact that greater specificity may be required so as to avoid misleading reference' and the concept of addition gains strength while translating from implicit to explicit that 'important semantic elements carried implicitly in the source language may require explicit identification in the receptor language"

Both Le Gassic and Davis adapt addition strategy due to the great differences between Arabic And English in many aspects, and to make it easier for the TT audience to understand the ST.

Text:1

"و قرأوا الفاتحة وشربوا الشربات"(p:112)

TT1. "They read the opening verses of Quran, <u>as was the custom at all engagement parties</u>. Then refreshments were passed round" (p:107).

TT2. "Then they read the opening chapter of the Quran and drank sherbet" (p:98).

Reading Al Fatiha, the opening verses of the Quran, is one of the wedding traditions in the Islamic and Arabic cultures, particularly the Egyptian culture, to seek Allah's blessing for the new couple and the proposed union. This Islamic ritual of engagement is usually unfamiliar to the TT reader. So, in such cases elaboration is required to make it easier to the TT audience to understand what the ST expression means. Thus, Le Gassic's addition of the explanatory sentence "as was the custom at all engagement parties" is justifiable since it illustrates what

the author means by reading Al Fatiha. Davis, on the other hand, renders the original text without adding any illustrated expressions.

Interestingly unjustifiable addition may digress the literary genre. Consider the following example:

Text:2

"أما حالته المالية التي تعلم عنها الشيء الكثير فلا يمكن أن تحرك فيها ساكناً وأما شخصه فوديع تنم عيناه عن القناعة والخضوع" *(p:48)*

TT1: "She knew his financial state was not impressive, <u>but</u> his personality was submissive and humble" (p:43).

TT2: "<u>Certainly</u> his material situation, of which she was well informed, was not enough to stir her interest. As a person, he was modest, and his eyes spoke of acceptance of his lot and submissiveness" (p:40).

In the above-mentioned quotation the ST author describes El-Helw's impressive personality and contentment despite his low financial condition and poverty. As it is noticed there is no such kind of emphasis in the original text.

Le Gassic's rendition of the ST is adequate to some extent. However he fails in skipping the translation of the part

"التي تعلم عنها الشيء الكثير فلا يمكن أن تحرك فيها ساكناً"

This omission is unjustified since the ST sentence informs the TT reader about Hamid's attitude toward El-Helw. He succeeds in adding the coordinator "but" to express the contradiction between El-Helw's impressive personality and submissiveness.

Davis, on the other hand, uses the word "certainly" at the beginning of the sentence which is used to express emphasis(Collin Online Dictionary). In fact, this addition is unjustified since there is no such thing in the ST and also it can digress the text typology from literary text to argumentative (operative) one since such expressions are frequently used in argumentative text type. For more details see (Hatim1997). Moreover, his translation is too long compared with the original text since he opts for literary translation. Thus, Le Gassic's rendition is more appropriate than Davis's one.

4.1.2 Omission

According to Ivacovoni (2009:1), "omission means dropping a word or words from the STL while translating. This procedure can be

the outcome of the cultural clashes that exist between the SL and TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor". According to Reiss (2000:53), arbitrary additions and omissions in the translation are regarded as the most inviting openings for the critic since they lead to the incongruity between ST and TT. But one cannot generalize that all omissions and additions are considered mistakes since in many cases, these strategies are justified because of the differences among languages that make it necessary to make such changes in the TT. Hatim and Mason (1990:12) argue that translation is a motivated choice, and procedures like omissions, additions and alterations are justified when they preserve the intended meaning.

In the two translations of the novel Midaq Alley, a considerable amount of omission of the ST is noted. Especially on the part of Le Gassic who ignores the translation of religious expressions and some culture-specific lexical items which in many cases is unjustified because such expressions contribute in understanding the original culture.

Text:3

"يدخنون الجوز ويشربون الشاي"(p:7)

TT1." Smoking and drinking tea"(p:3)
TT.2 "smoking goazs and drinking tea"(p:3)

According to Zohry(2014:17), the Egyptian culture-specific lexical item "الجوز" is the plural form of "الجوزة" which refers to a primitive instrument of smoking made of coconut shells. Le Gassic's omission of this lexical item shows his unawareness of its meaning. Davis, on the other, hand tends to be close to the ST either by preserving the form or meaning in translating such culture-specific lexical items, in the case of "الجوز"he preserves the form rather than the meaning by using the transliteration method of translation instead of rendering it to the TT equivalence "hookah".

Text :4

"وعلم الجميع انه يسافر عصر اليوم بمشيئة الرحمن الى السويس في طريقه إلى الأراضي المقدسة" (P:292)

TT1. "Everyone knew this was the day Radwan Hussainy would leave for Suez on his way to those holy lands" (p:269).
TT2. "Everyone was aware that he would be leaving that afternoon, <u>God willing</u>' for Suez on his way to the Holy Lands" (p:257).

        This ST religious and cultural expression "بمشيئة الرحمن" is commonly used in everyday exchange by Arabs when they plan to do something in the future based on the Quran verses
﴿ وَلَا تَقُولَنَّ لِشَيْءٍ إِنِّي فَاعِلٌ ذَلِكَ غَدًا (23) إِلَّا أَنْ يَشَاءَ اللَّهُ ﴾ *(سورة الكهف :23-24)*
which is translated by Halili and Khan as:
"*And never say of anything, "I shall do such and such thing tomorrow." Except (with the saying), "If Allah wills!"*" *(Hilali and Khan, 2011: 331).*

        Le Gassic omits this Islamic expression from his translation, this omission is unjustified since such religious and cultural expressions should be rendered in the TT because it reflects the ST identity and distinguished features. Thus Davis's rendition is more appropriate.

4.1.3 Cultural Substitution

    Generally speaking, substitution is defined as replacing one item with another (Halliday and Hasan,1976:88). This method is considered as subdivision of the free translation . It is often adopted when the content of the proverb or expression is related to the original language cultural or lexical reference and has no equivalent in TL language, yet it can be substituted with cultural or lexical items that have, as closely as possible, the same meaning of the SL proverb. Larson (1998) mentions that most of difficulties and problems in translation result from the differences between cultures. According to him (ibid.), cultural substitution may distort the ST meaning thus it should be the last method to be used after all other possible techniques prove to be inappropriate.
    In Midaq Alley novel, some instances of cultural substitutions are noticed due to the cultural differences between Arabic and English languages such as:

Text:5

"بليها و اشربي ماءها!"p:155)(

TT1."<u>I don't give a damn</u>"(p:146)

TT2."<u>Soak it and drink the water</u>"(p:134)

       This common Arabic idiom is usually said to show contemptuous indifference of what has been said

       Le Gassic substitutes this ST idiom with the TL equivalent idiom "I don't give a damn" *which is defined* by Merriam-Webster Online as "not to care at all about someone or something". Thus, his rendition can be easily recognized by the TL audience. Davis, on the other hand, renders it literally into "Soak it and drink the water "which doesn't make sense to the TL readers. According to Ivir (1987) substitution strategy of translating culturally specific lexical items helps the TL audience to identify ST terms and concepts easily. Thus Le Gassic's rendition is more appropriate than Davis's word for word translation.

Text:6

"أكل العيش يحب خفة اليد"(p:36)

TT1. " <u>for a decent living, you need a nice quick hand</u>"(p:33).

TT2. "<u>if you want to eat you need light fingers</u>"(p:29)

   This ST idiom means that in order to earn a living, one should be active rather than lazy.

   Both translators maintain the ST meaning by using literal translation which is a strategy of translating idioms proposed by Baker (1992) when there is no proper equivalent idiom in the TL.

   Le Gassic distorts the meaning of the ST idiom by using the expression "quick hand" which has a negative connotation in Arabic culture since it refers to pickpocketing. According to Newmark(1988:69), word-for-word translation of SL idioms mostly results in wrong or unnatural rendered idioms.

However, in translating idioms, especially in literary works translator should depend on the context in which it is used and look for an equivalent TL idiom to keep the same effect that the ST gives to the ST reader thus, the proposed rendition would be the TL idiom with a

similar meaning but dissimilar form: "the early bird catches/gets the worm" which means according to Farlex Online Dictionary of idioms "someone who is very active and alert in the early hours of the morning is apt to find success".

4.1.4 Ambiguity

Levinson (1990), states that "ambiguity is inherent in all language use". According to Crystal (1988:15), Ambiguity refers to a word or sentence expressing more than one meaning and it is usually related to linguistics. There are many types of ambiguity such as lexical, phonological, Structural (grammatical or syntactic), semantic, and pragmatic ambiguity. According to Ullmann(1962:156), there are three main types of ambiguity: lexical, phonetic and grammatical ambiguity. The first occurs when a single lexical item has more than one meaning; the second occurs when two words sound the same but have two different meanings like 'son' and 'sun'; and the third occurs when a phrase, clause and sentence can give two or more different interpretations due to the arrangement of its words or lexical units. The degree of ambiguity can be measured by the correspondence level between the author's intention and the translator's interpretation. In Midaq Alley novel, many instances of lexical ambiguity were noticed due to the translator's ignorance of the Arabic language especially culture-specific lexical items and religious expressions and allusions which results in inappropriate renditions in the TT. As in the following example:

Text:7

" كل شيء تغير الا قلبي فهو بحب آل البيت عامر"(p:11)
TT1."Everything has changed except my heart and it loves the people of the house of Amir"(p:7)
TT2."Everything is different but my heart, which is sustained by love for the people of a certain House "(P:6)

Based on Al-Maany Online Dictionary "آل البيت" indicates the family of the Prophet Mohammad (PBUH) which includes Ali, Fatima, Al Hassan and Al Hussain. (Al Hasany, 2009:10). Le Gassic translates this religious-cultural specific lexical item literally into 'people of the

house' his ignorance of the meaning of the ST expression is reflected in rendering the lexical item "عامر" which means 'sustain' or 'persist' into the proper noun ' Amir'; whereas Davis's rendition of 'certain House' is ambiguous since he doesn't illustrate what he means by certain. Both translators fail in rendering what this ST expression means and represents, it is more appropriate to be rendered into 'Al Al bait' and add an explanation to what it represents. In some culturally bound lexical items especially religious ones it's better to be transliterated rather than being translated.

Text:8

"وأثار رأيه اعتراضات كثيرة. فتمسك البعض بالنص, وأول البعض التفسير, ورد آخرون الانتقام الى الرحمة" (p:296)

TT1: "Radwan Hussainy's opinions drew objections based on both <u>literal texts</u> and the scholastic interpretations of Islam. Some present insisted that what seemed revenge was in fact mercy." (p:272-278).

TT2: "His opinion stirred up many a conflicting view, some cleaving to <u>the text</u>, some resorting to the commentaries, others tracing the roots of vengeance back to mercy" (p:261).

The ST word "النص" means " the original words of an author or document"(Al-Maany Online Dictionary). It is used by the author to express that some people of Alley agree totally with El-Hussainy's opinion which is based on Islam instructions and quoted from the holy Quran. This expression creates some confusion in the understanding of what it exactly means, Le Gassic renders "النص" into "literal texts " which seems to be ambiguous to the TT reader since it is a common expression and it may refer to any type of text. Thus his rendition is inadequate because he fails in rendering those who agree and disagree with El-Hussainy's opinion, besides his unjustifiable addition of the word "insisted" which doesn't exist in the ST. Davis, on the other hand, succeeds in rendering the ST adequately, but he also fails just like Le Gassic in rendering the ST word "النص" literally into "text". In fact, there is no need for the literal translation since the previous speech of El-Hussainy reveals to the TT reader that his opinion is based on the

Islamic religion and the instructions of the Holy Quran. The proposed translation is: some totally agree with El-Hussainy's opinion .

4.2 The Lexical Element

    Finding the appropriate lexical equivalents for the lexical items represented in the texts is very important since lexical items are regarded as clues to the text in which they occur. According to Reiss(2000), adequacy is the main criterion of the lexical elements. She argues that word-for-word translation (which is often adopted as a general strategy in the target language) cannot be an objective criterion since the vocabularies of languages are not completely similar. Thus, adequate transfer of the ST lexical items to the TL needs to be taken into consideration by translation critics. At this level, the focus will be on evaluative lexical items and culture-specific lexical items.

4.2.1 Evaluative vs. Neutral Lexical Items

    According to Clough and Halley(2007), the evaluative aspects of language allow us to express our feelings, attitude, and stance toward people, objects, and situations as well as share and contrast other people's opinions. Labov (1972) and other scholars consider evaluative language as a means used by a writer to indicate his point of view, for example, why it is amazing, scary, funny, etc. Boliver (1992), says that evaluation can occur at two levels: "evaluative in language" and "evaluative in the text" the first is concerned with lexical items, expressions and conjunctions that are used by the author of the text to convey his own experience. It arouses anticipations relevant to the text's organization and content. The second is concerned with macro-structure which determines the whole organization of the text. It plays a crucial role to produce discourse configurations that reveal presupposed information between the text's author and reader. The distinction between evaluative and neutral language is often problematic because evaluative meaning is usually context-dependent so many expressions may be primarily factual in some contexts and evaluative either positive or negative in others. The criteria for determining whether the evaluation is positive or negative depends to a large extent on varying and unstable sociocultural expectations and assumptions. Thus evaluation is usually implicitly conveyed rather than explicitly. In

translating evaluative expressions translators should consider what the author intends to convey by using such expressions and render them correctly to enable the TL audience to realize the author's hints, feelings, stance and attitude. In this sense, the translator should look for an equivalent that reflects as closely as possible the same ST expressive and evaluative meaning since neutral and non-evaluative renditions can deplete the expressive feature of literary text and change it to a merely expository text.

Evaluative language is the main feature of literary texts, in Midaq Alley novel, many problems in rendering evaluative lexical items are noticed especially on the level of lexical elements. Many instances of such evaluative items which reflect the author's attitude and feelings were rendered into neutral ones.

Text:9

"وحدجته بنظرة متفحصة لتقرأ عينيه"(p:119)

TT1."She <u>gazed</u> at him searchingly, trying to read his eyes"(p:113)
TT2. "She <u>looked </u>at him searchingly, seeking to read his eyes"(p:104)
According to Mujam al_Arabya Al_Muaasira (2008:455), the verb

(حدج الشخص)   means "رماه بسهم أو بنظرة حادة ونظر اليه بنظرة ارتياب"

The verb 'gaze' is an evaluative verb which means looking at someone in a steady way for a long time, whereas 'look' is a neutral one which also refers to directing the eyes in a particular thing. Both of these verbs are relating with sight (the same semantic field); however they differ in the time period of looking. Thus Le Gassic's rendition of the verb" حدج" into the verb "gazed" produces the same "effectiveness, efficiency and appropriateness" of the ST verb (de Beaugrand and Dressler, 1981). Thus it is the more appropriate rendition. In so doing Davis rendition is in adequate because he neutralized the above lexical item that may weaken textness of literary genre.

Text:10

"<u>عشش الذباب بأسلاكها</u>"(p:7)

TT1."their wires <u>covered</u> with flies"(p:3)
TT2. "their wires <u>festooned</u> with flies"(p:3)

The lexical item "عشش" is the verb of the noun "عش" which refers to the place or spot where birds lay and incubate their eggs. The author uses this verb with the lexical item 'flies' in order to describe the great number of flies that settle on these wires as if they made a nest for them. Le Gassic renders the verb to 'covered' which is a neutral one he fails in conveying the expressive meaning of "عشش" . Such rendition depletes the literary features of the text typology and turn it into an expository one, Davis, on the other hand, succeeds in rendering it to a more expressive and evaluative lexical item 'festooned' but he fails in giving the   negative   impression   of   the   ST   expression "عشش الذباب" since the lexical item 'festoon' is used "to decorate somebody or someone with flowers, colored paper, etc., as part of a celebration".(Oxford Advanced Learner's Dictionary 2004:467) and thus it reflects a positive impression .So both of the translators could not capture an appropriate rendition of the lexical item. The following proposed rendition is: the flies settled on the wires of Kersha's café.

4.2.2 Culture- specific Lexical Items

Different terms are used by scholars to refer to these culturally specific concepts, Newmark (1988: 94) calls them "cultural words", Robinson (1997: 222) calls them "realia" and "culture-bound phenomena" and Baker (1992: 21) refers to them as "culture-specific items". She (ibid) defines cultural specific items (*henceforth* CSIs) as *"The source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food"*. However Baker's concept of "culture-specific items" is the most accepted term and it is widely used by researchers in the field of translation studies.(Davies 1997:35). Persson (2015:1) defines CSIs as "concepts that are specific for a certain culture. These concepts can refer to domains such as flora, fauna, food, clothes, housing, work, leisure, politics, law, and religion among others".
Translating culture-specific items is a difficult and complicated task since culture is "a complex of beliefs, attitudes, values, and rules which a group of people share" (Larson 1984: 431). Literary translation for instance occurs in a complex network of cultural and social practices (Bush, 1998: 127). In this type of translation the translator who is the

key agent in the process of translation should exert a fundamental creative effort during translation (Lambert, 1998: 130). According to Landers(2001: 72) "literary translators deal with cultures" and literary texts are embedded in the cultures of different nations and consequently full of culturally specific concepts.

  In Midaq Alley novel, *i*t has been noticed that Mahfouz is highly affected by his eastern culture, due to the remarkable use of culture-specific lexical items that belong to his eastern culture in general and Egyptian culture in particular. Thus any attempt to translate such work full of various culture-specific items into any other language would require careful treatment by the translators to deal with the situation otherwise the TT would be awkward and incomprehensible. The following examples are samples of problems in translating clothes, food, religious ,and social culture-specific items:

Text:11

"وكان السيد يرتدي <u>جلبابا</u> رماديا فضفاضا"(p:96)
TT1. "he was dressed in a flowing gray <u>gown</u>"(p:90)
TT2. "Master Radwan was wearing a capacious gray <u>gallabiya</u>"(p:84)

        According to the Word Sense Online Dictionary "الجلباب"which is also called gallabiya is " a traditional Egyptian garment resembling a 'thoub' but with a wider cut, no collar (and sometimes no buttons), and longer, wider sleeves.

        Mahfouz mentions this word six times throughout the novel. Le Gassick synonymous word "gown" renders it differently, in the above-mentioned example, he uses the which is defined by Merriam-Webster Online Dictionary as " a loose flowing outer garment formerly worn by men", In chapter one page 7 he uses a different word "Cloak" which means "A type of coat that has no arms, fastens at the neck and hangs loosely from the shoulders, worn especially in the past". (Oxford Online Dictionary). As it is noticed that gabiallya differs from cloak in that the former has sleeves and the latter has not. Davies, on the other hand, remains consistent by using, transferring procedure in rendering the word

"جلباب " he (2011:277) defines "gallabiyah," in his glossary as "a full-length gown, closed in front, the daily dress of many Egyptians"

Such culture-specific item which denotes a particular kind of clothes in the ST has no one-to-one equivalent in the target language, thus Davis's rendition succeeds in conveying the ST culture more than Le Gassic's rendition.

Text:12

"وقد استيقظ قبيل العصر فتوضأ و صلى"(p:74)

TT1. "he woke up in the early afternoon, <u>performed the ritual washing and said his prayer</u>" (p:68).
TT2. " he woke up in the time for the afternoon, <u>performed his ablutions and prayer</u>" (p:64).

The word "الوضوء" is a religious culture-specific item. According to Al-maany Online Dictionary, ' Wuduu' refers to using "fresh pure clean water" to expression Le Gassic tries to wash certain body parts before performing 'salaah' or reading the Quran .

In rendering this ST choose a similar TL expression "ritual washing" to convey the religious sense. Davis, on the other hand, succeeds in rendering it into "ablutions" which is more specific to Islamic religion and culture than Le Gassic's rendition which is more generic. when the ST expression has an equivalent in the TL that fits the contextual situation there is no need to look for another expression in rendering it.
In addition, Le Gassic's ignorance of the meaning of Islamic religious expressions is reflected in the usage of the verb 'said' with prayer which gives the TT reader an impression that the Islamic prayer is only performed orally whereas it is an act that is done physically and orally. Davis, on the other hand, succeeds in using the verb 'performed' for both ablution and prayer actions.

4.3 The Grammatical Element
The application of correct grammar is a very important aspect of good translation. According to Reiss (2000:60), the assessment of translation in terms of grammatical components ST should be based on grammatical correctness, which occurs when the morphology and the

syntax of the TT meet the standards and conventions of the traditional grammarians. Thus grammatical errors occur when a sentence in the translation violates the TL grammatical rules such as the disagreement between the subject and verb, incorrect word formation, incorrect use of articles, unclear pronoun reference, missing or wrong preposition, etc.
It has been noticed that grammatical errors in this study occupy the lower level since the two translators are highly qualified in their job.

Text:13

"لا تفتأ تذكر الموت."(p:14).

TT1: "Are you still harping on dying?" (P:10)
TT2: "You are keep talking about death." (p:9)

As it is noticed the ST sentence is a declarative one. Le Gassic's rendition is incorrect since he changes the type of ST sentence from declarative which aims to make a statement and provide facts, information and explanation into interrogative which is totally opposed to a sentence that makes a statement. Thus, Davis's rendition is more accurate since he keeps the same type of sentence used by the ST author.

Text:14

"وأثار رأيه اعتراضات كثيرة, فتمسك البعض بالنص" (p:296)

TT1: "Radwan Hussainy's opinions drew objections based on both literal texts" (p:272-278).
TT2: "His opinion stirred up many a conflicting view, some cleaving to the text" (p:261).

The ST shows that El-Hussainy has one only opinion about El-Helw's death which is 'God wisdom', so the author uses the singular form for the word "رأيه". In addition, the ST word "النص"is also in singular form since it refers to El-Hussainy's opinion and speech .Le Gassic makes a grammatical error by changing the singular forms of the ST words "رأيه" and "النص"into the plural ones "opinions" and "texts". Thus Davis's rendition is more correct than Le Gassic's because he adheres to the ST grammatical rules.

4.4 The Stylistic Element

Leech and Short (1981:10) state that there are different definitions for the term style, however, the most general definition is "the way in which language is used in a given context, by a given person, for a given purpose, and so on". Thus, it can be said that each writer has his own style or linguistic habits. According to Kohlmayor (1988:105 cited in Reiss2000), the translation shouldn't completely focus on the TL, because the TT audience needs to read and know "the effects of the original. Boase-Beier (2006:26) argues that a translation should not depend on the "expectations of the target audience" and should not reflect the translator's personal experience. i.e. it should reflect the ST style more than meeting "the expectations" of the TL reader. In addition, it should not be completely subjective because this can distort the original text style. Boase-Beier (ibid:29) considers stylistics as a very important aspect in the translation of literary texts, he argues that when a translator is aware of the ST style, he will be able to appreciate the full effects of the text and the state of mind or view that informs them." According to him style "signals the literary nature of the text". In this element, the formal vs. informal style and paratactic and hypotactic style of ST and their renditions will be examined. In addition the personification, metaphor, simile, and irony will also be discussed due to the fact that these expressions can carry a further symbolic image rather than their referential meanings.

4.4.1.Formal vs. Informal Style

It is acknowledged that style has a great effect on translation. Reiss (2000:63) argues that it is important to notice whether the translator observes the differences between formal or standard and the informal or colloquial usage of the ST. In Midaq Alley novel, Mahfouz uses an informal style a lot. colloquial expressions are frequently used by the characters. Inappropriate renditions of such style can deviate from the stylistic creativity of the author. In this regard, Ilyas(1989:67) states that the translators should look for an appropriate equivalent style because "stylistic equivalent is not usually established in a one-to-one relation between S.L. and the T.L. styles, with regard to different situations."

on this level, the language used in this novel will be analyzed as well as how the translators render these two stylistic items into English.

Text:15

"رويدك يا معلم كرشة "(p:10)

TT1." Slowly, slowly <u>Mr. kirsha</u>"(P:6)
TT2." Don't be hasty, <u>Boss</u> Kersha"(P:6)

   The ST Arabic lexical item "معلم" is an informal honorific expression that is used in the Egyptian dialect to address a work supervisor, a driver, a chief of workers, a foreman, etc. It is used to show politeness and respect toward the addressee and when the addressee is in a superior position to the speaker.
Le Gassic uses the conventional and formal title of address "Mr. Kirsha" to render the ST expression " معلم". Davis, on the other hand, succeeds in choosing " boss" as a near equivalent for "معلم كرشة" the manager of a café and the supervisor of its workers. He gives the same degree of informality. Since " معلم "in this context is not used to express its conventional sense i.e. "teacher".

Text:16

"اتق الله يا شيخ أنا رجل مسكين"(p:14)

TT1: "<u>Be careful what you say and put your trust in God, my friend</u>, I am a poor man" (P:10).
TT2: "<u>Come on, fellas</u>! Replied Uncle Kamel in his fluting child-like voice, I am just a regular guy." (p:9).

   The ST expression " اتق الله "is a religious expression that means, according to Al-maany Online Dictionary "fear Allah", it is often used to express displeasure or anger about something. The word "شيخ" in this context is not used in its ordinary or referential meaning as "sheikh: the chief of an Arab family, tribe, or village; an official in the Muslim religious organization" (Collins Online Dictionary), but rather it is used as a specific dialect colloquial word used by Egyptians for addressing a close fellow.

Le Gassic renders the above-mentioned religious expression inadequately into "put your trust in God" which its meaning and usage differ totally from the ST expression. In addition, by using the word "friend" as an equivalent for ,"شيخ" he changes the style adopted by the author from formal to informal style since "friend" is used formally.

Davis, on the other hand, succeeds in conveying the informal style of Mahfouz by rendering "شيخ" into "fellas" which is antiquated slang used informally to mean 'fellow' to address a stranger man in a friendly way. Thus Davis uses the functional equivalence to render "اتق الله يا شيخ" to enable the TT reader to understand the intended meaning of the ST expression.

4.4.2.Paratactic vs. Hypotactic Style

The style in which the ST has been written should be taken into consideration. This can be achieved when the translator possesses good knowledge of the types of sentences that he may face in translation because style usually depends on the length of sentences as well as their complexity. Bellard (1992:18) mentions that sentence structure is a means of "revealing aspect of style". knowing a sentence structure can help the translator to know the author's particular style; determine whether this style is formal or informal and also recognize the behavior of characters.

In English, sentences are classified depending on the number of clauses that they contain into four types: simple, compound, complex and compound-complex. Arabic sentences, on the other hand, differ in the way of their classification. According to Aziz(1989:11), Arabic sentences are divided by Arab grammarians into verbal and non-verbal(nominal) sentences. Generally speaking, parataxis and hypotaxis describe the way in which clauses in simple and complex sentences are positioned, ordered, and related to one another. According to Merriam-Webster's Collegiate Dictionary (2005:900) parataxis is defined as "the placing of clauses or phrases one after another without coordinating or subordinating connectives", this omission of conjunctions is also named asyndeton. thus, commas and semicolons are often used to separate two or more clauses. Hypotaxis indicates the arrangement of sentences where the main clause consists of phrases and subordinate clauses by using subordinating conjunctions and relative pronouns "Syntactic

subordination" (ibid.:613) to relate the main clause of the sentence with its independent clauses. In translation, parataxis and hypotaxis are regarded as one of the problems faced by translators due to the fact that Arabic tends to use coordination conjunction more than English does, this makes it hard to decide the borders of sentences in Arabic text. In addition, the Arabic punctuation system is not well-developed as the English system where the capital letter indicates the beginning of the sentence, and the full stop refers to its end in a very obvious way.

However, in translating paratactic and hypotactic relations, the translator should take into consideration the SL preference, as well as its stylistic identity, and at the same time avoid enforcing alien and unfamiliar forms or structures to the TL.

Text:17

"فشبك ذراعيه على صدره وقال بل ثبت الى رشدي بعد جنون طويل"(p:119)

TT1."Hussain folded his arms nonchalantly and replied, No I have my senses back after a long period of lunacy"(p:113)

TT2."on the contrary, he replied, crossing his arms over his chest I've come to my senses after being crazy too long"(p:104)

The original text author uses a paratactic style in writing. The two coordinate clauses "فشبك ذراعيه على صدره" and "قال" are linked by the explicit coordinator "و".

Le Gassic also uses the paratactic structure, he linked the two coordinate clauses "Hussain folded his arms nonchalantly" and "replied" by the English explicit coordinator "and".

Davis, on the other hand opts for the hypotactic style of writing which is more TT oriented, he uses the implicit coordination "comma" instead of an explicit one "and" rendering the ST coordinator "الواو".

Le Gassic's rendition is more adequate than Davis's one since he succeeds in maintaining the same style of ST by choosing an identical paratactic structure while Davis ignores the fact that Arabic often prefers to use paratactic coordination.

Text:18

"فهز منكبيه استهانة وقال ببساطة: كلنا طين" (p:139)

TT1. "We are all clay, Zaita replied, shrugging his shoulders" (p:132).

TT2. "We are all from mud, he responded simply, shrugging his shoulders dismissively" (P:120).

The ST author uses the paratactic style in writing the above sentence , he uses the explicit coordinator "الواو" to link the two clauses "فهز منكبيه استهانة"and "قال ببساطة".

Both Le Gassic and Davis opt for hypotactic style in their renditions. In two translations, the clauses are linked by an implicit coordinator. Thus the Arabic coordinator "الواو"is replaced by a comma. Both translators neglect the fact that Arabic language prefers the paratactic style in writing more than the hypotactic one.

4.4.3.Personification

According to Gibbs(2008:457), personification "attributes human characteristics to inanimate objects; common in children's books, it is not just child's play. It can depict social conflicts, with unions and companies as characters". i.e. it is the embodiment or impersonation of some human qualities to inanimate objects through the use of gender. personification is very common in all literary works, for instance, in Midaq Alley novel many examples of metaphorical personification which is regarded as a subcategory of metaphor as Alm-Arvius,(2003: 129) mentions that personification is a specific type of metaphor that has a unique feature cannot be found in all metaphors.

Text:19

"فأكلت الغيرة قلبه, وضحك ضحكة باردة"(p:266)

TT1. "Hussein tried to keep the jealous note from showing in his voice"(p:247)

TT2. "Consumed with jealous, Hussein gave a brief, cold laugh" (p:233)

The ST author ascribes the animate quality of eating to an inanimate abstract feeling of 'jealous or envy'. Personification is used here to show the bad effects of jealousy on a person's heart.

Le Gassic's rendition lacks this figure of speech which is one of the distinguishing features of a literary text, it seems to be a part of an expository text; whereas, Davis succeeds to some extent in conveying the ST figure of speech by using "consumed with jealous". But his translation also lacks personification. The translator should try to find a TL figurative expression parallel to that used in the ST in order to reflect the author's creative style. Such expression is mentioned in Genesis(4:8) " jealousy is eating at Cain's heart. Left unattained, it consumes him" thus, such TL expression is familiar to the TL reader and also it maintains the ST style of writing. However, it is more appropriate to render this ST metaphorical expression by the TT idiomatic expression   "eat (one's) heart out"(American Heritage Dictionary, 2016) which is used figuratively when someone feels jealous. The proposed translation is: jealousy is eating Hussein's heart out.

Text:20

"تنطق شواهد كثيرة بان زقاق المدق كان من تحف العهود الغابرة"(P:1)

TT1." Many things combine to show that Midaq Alley is one of the gems of time gone"(p:1)

TT2."That Midaq Alley is a relic of bygone times"(p:1)

  The verb "ينطق" according to Mujam Lisan Al-Arab (2007:4462) means 'speak', the ST author uses the human feature of speaking to the non-human objects: history and archeology.

        Le Gassic renders the verb "ينطق" to "show" which means " to make something clear; make to prove something" (Oxford Advanced Learner's Dictionary:1189). The translator fails in conveying the personification because 'show' can be used with human and non-human objects. Davis, on the other hand, ignores transiting that ST phrase "تنطق شواهد كثيرة"which is regarded as an unjustified omission since it weakens the literary text. It would be better to render the above underlined ST expression into to 'tell' or 'speak up' since it expresses the specific human activity of speaking.

4.4.4 Metaphor

A metaphor is a figure of speech defined by Hughes (1966:213) as " an implied comparison between two things unlike in most respects but alike in the respect in which they are compared". Understanding the semantic and conceptual meaning of linguistic aspects, and the problems of transferring metaphorical expressions are the common obstacles that the translator faces. This is noticed in the two translations of Midaq Alley novel, the loss of meaning in the TT increased in this level due to the difference between Arabic and English languages. Both Le Gassic and Davis face many problems in finding appropriate metaphorical equivalence between the ST metaphor and the TT metaphor at both form and content levels.

Text:21

" إذا كنا نذوق اهوال الظلام و الغارات منذ خمس سنوات فهذا من شر أنفسنا"(p:6)
TT1. "If we've been <u>suffering</u> terrors of blackouts and air raids for five years it's only due to our own wickedness"(p:2)
TT2."If darkness and air raids and their terrors <u>have been our lot</u> these past five years, it is because of the evil within us."(p:2)

Mahfouz uses the verb "نذوق" which is a sensory verb metaphorically to express the darkness and extreme fear of air raids that the characters have been experienced in Midaq Alley.
Le Gassic renders it into 'suffering' although the equivalent seems to be appropriate in describing the ST's context of the situation, he fails in conveying the metaphorical image intended by the author; whereas Davis focuses on the expressions 'darkness' and 'the terrors of air raids' more than the metaphorical expression expressed by the verb "نذوق" . In addition, he made a word-class shift in rendering the lexical verb "نذوق" to the phrase "have been our lot" which undervalues the impact of the verb and its metaphorical meaning. Both translators fail in rendering the metaphorical image of the ST verb"نذوق". According to Kade (1968 cited in Pym2016), one-to-one correspondence in semantic and conceptual systems of both ST and TT is essential in the translation process. Thus in order to achieve a TT metaphorical image identical to that of ST; the translator may have to violate the TL governing rules since the ST author also violates the governing rules of the SL. So, it is better to translate "نذوق" literally into 'taste'.

Text:22

"و كاد المدق يغرق في الصمت"(p:7)

TT1. "Midaq Alley would be <u>completely silent</u> now" (p:3).

TT2. "The Alley would be <u>plunged in silence</u>" (p:3).

The author uses the verb "يغرق"metaphorically to describe the degree of silence in Midaq alley during the night.

Le Gassic uses the structure of the adverb "completely" which is used to "emphasize that something is as great in extent, degree, or amounts it possibly can be"(Collins Online Dictionary) and the noun "silent" which is defined as" free from sound or noise" (Merriam-Webster online Dictionary)to render the expression "يغرق في الصمت" , he fails in conveying the metaphorical image of the ST expression. In addition, changing the word class and using such a structure instead of the ST verb can weaken the effect and force of the ST message. According to Nida(1964:196), "the translator must often completely recognize the formal and semantic structure of a message in adapting it to the requirements of the receptor language".

Davis, on the other hand, succeeds in depicting the ST metaphorical image by using the TT the phrasal verb "plunged in" which means figuratively "to fall or rush headlong into something, action, state, or condition" (Your Online Dictionary).

It also has been noticed that many ST metaphorical expressions and phrases were skipped by Le Gassic such as:

"وأخذ يدور بجناحيه الملائكيين في سماء الحب"(P:86)

" هكذا سرحت مع أفكارها الوردية"(P:131)

Zero translations in the TT.

4.4.5 Simile

A simile is regarded as a figure of speech that compares two different and dissimilar things by using the words "like" or "as". According to Perrine(1992:64), simile is defined as a "figure of speech in which two essential dissimilar objects are expressly compared with an another by using signposting such as like, as than similar to, resembles, or seem". It differs from metaphor in that it expresses

explicit contrast through using the words 'like' or 'as', while in metaphor contrast is implied.

Text:23

" تنطق شواهد كثيرة بان زقاق المدق كان من تحف العهود الغابرة, وأنه تألق يوما ما في تاريخ القاهرة المعزية <u>كالكوكب الدري</u>"(p:1)

TT1. ." Many things combine to show that Midaq Alley is one of the gems of time gone and that it once shone forth <u>like a flashing star</u> in the history of Cairo"(p:1)

TT2."That Midaq Alley is a relic of bygone times, and that it once shone <u>like a brilliant star</u> in the firmament of old Cairo"(p:1)

Mahfouz likens Midaq Alley significance and position in the ancient eras of Fatimids, Mamluks, and Ottman to "كالكوكب الدري". This expression is an allusion taken from Quranic verse 35 from surah An_Nur "كأنها كوكب دري"   which is translated by Quran translators Yousif Ali and Taqiud_Din Al-Hilali into " a brilliant star".

Both translators succeed in conveying the simile figure of speech by translating the ST expression into " a brilliant star" and "flashing star" they gave the exact meaning that the ST author intends to convey.

Text:24

"كان وجهه الأبيض الوردي يفيض بشراً ونوراً, تحيط به لحيته الصهباء <u>إحاطة الهالة بالقمر</u>"(p:58)

TT1. "His pinkish-red face glowed with benevolence and light, his reddish beard framing it <u>like a halo around the moon</u>"(p:52).

TT2. "His ruddy white face, framed by a reddish beard <u>like a ring around the moon</u>" (p:49).

In describing Radwan El-Hussainy, the ST author cleverly uses the Arabic expression"الهالة بالقمر" to reflect not only the external beauty, but also the internal one since in Arabic culture the moon, especially the full moon symbolizes the perfect beauty, and the light in Islamic culture refers to the person's faith in God. He likens El-Hussainy beard to the lunar halo that surrounds the moon i.e. his face.

Both Le Gassic and Davis succeed in capturing the simile of the ST despite the fact that there are no particles such as "كأن" or "كـ" to denote it. They respectively translate the ST expression literally to "a

halo around the moon" and "a ring around the moon". The literal translation of the simile may cause confusion for the TT reader since there is a unique understanding of the cultures about the moon, in western cultures, it denotes a feminine symbol. According to Biedermann (1996), " the moon borrowed its light from the male sun" and it refers to different things such as divine power, inner knowledge, the rhythm of time, immortality, etc. But generally, it refers to wildness, gloom and evil. While in Eastern Culture, it is a masculine symbol and it refers to beauty as well as a religious symbol.

However, in the TL culture the halo around the moon refers to a spiritual and religious symbol that is used to distinguish good people from bad ones. This can be seen in Ushakvo's painting 'The last supper ' where Jesus and his disciples are drawn with halos. Thus the TT reader can realize that simile in the ST intends to describe the external facial beauty as well as the internal one "the goodness" of El-Hussainy.

4.4.6 Irony

Leech and Short (1981:278) defined irony as "a double significance which arises from the contrast in values associated with two different points of view." It can occur within one single sentence or it can extend to the whole novel. In the novel of Midaq Alley, many examples of irony are noted, especially those referring to the miserable life in the Alley.

Text:25

"مرحباً يا زقاق الهنا والسعادة"(p:31)

TT1."Hello, street of <u>bliss</u>!...."(p:28)
TT2."Hello there<u>, joyful, happy </u>Alley!....."(p:25)

According to Ibn Manzour (1970) "السعادة " is related to the psychological feeling of a person and it usually lasts longer than "الهنا" . In addition "السعادة" can be achieved without exerting any effort or hard work. "الهنا"is a more limited feeling, it is felt when someone's wishes are achieved and his needs are met. Mahfouz uses these two synonymous pairs ironically to describe the miserable life in Midaq Alley.

Le Gassic uses only one word 'bliss' as an equivalent for "الهنا و
السعادة"which is more appropriate to express "الهنا"   since it means
according to Oxford advanced learner's dictionary (2004:119) "extreme
happiness". However, It would be better to translate these synonymous
pairs into bliss and happiness. Davis, on the other hand, renders both
expressions "الهنا والسعادة "   into "joyful and happy' his rendition of "الهنا"
 into "joyful" which means "very happy"(Oxford advanced learner's
dictionary (2004:699). Le Gassic's rendition seems to be more
appropriate than Davis's rendition since 'bliss' refers to the perfect
happiness whereas' joy' refers to extreme happiness.
Both translators succeed in figuring out the irony in the ST expression
 "زقاق الهنا والسعادة"and in alerting the TT readers about the ironic
meaning intended by the author by enclosing their translations within
inverted commas and using an exclamation mark, as Newmark (1991)
states that in translating ironical expressions, the translator should use
inverted commas and an exclamation mark to alert the TT reader about
the ironical utterances.

5- Conclusions

After analyzing the linguistic components of the ST and the two
translations provided by Le Gassic and Davis, the study has arrived at
the conclusions:
1-Reiss's model(2000) is applicable and useful in translation
assessment; however, it somehow seems to be more theoretical rather
than practical in evaluating literary genre due to the vagueness of the
optimal equivalence which is considered according to her the yardstick
of good translation. Reiss(2000:54-78) suggests that the optimal
equivalence can be achieved when the translator chooses the appropriate
word from a bilingual dictionary after applying the process governing
rules (text type, the linguistic components as well as the non-linguistic
determinants). Following these rules shows that it is still a difficult and
complicated task to assess the appropriateness of new words and
expressions. In this sense, it is difficult to assess the translation of the
author's creative language such as metaphor.
2-This study traces the obstacles that translators usually encounter when
they render the linguistic components(semantic, lexical and stylistic
elements of the ST i.e. Midaq Alley novel. It proves that Reiss's

model(2000) is useful in evaluating the translation in terms of linguistic components where semantic problems offered here are addition, omission, substitution and ambiguity, while the evaluative and neutral languages are tackled within the lexical element and finally in the stylistic element the focus is on the: formal and informal style, paratactic and hypotactic style beside personification, metaphor, simile, and irony.

3-Cultural differences result in many challenges and problems in translation. In several cases, the mistranslation of cultural expressions(idioms, proverbs and culture-specific words) due to the translator's lack of knowledge of cultural background distorts the translated text even if it is correct linguistically.

4-This study reveals that the lexical items are the most problematic areas encountered by translators due to the cultural and social differences between the ST and TT and the translator's ignorance and lack of knowledge of the ST lexical items.

5-Reiss's model needs well systemized sub-categories of the linguistic items in order to be more practical in translation evaluation than theoretical.

6-Inappropriate translations of some linguistic components provided by the translators of Mahfouz's novel "Midaq Alley" violated the literary genre of the ST which may be termed "genre violation".

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تطبيق أنموذج ريس على ترجمة الروايات العربية الحديثة إلى اللغة الإنجليزية

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المستخلص

يعد تقييم جودة الترجمة من المجالات الفرعية لدراسات الترجمة. فهو يقدم معياراً صالحاً لتقييم ونقد الترجمة. طرح منظرو الترجمة عدة نماذج لتقييم جودة الترجمة. ولكن المشكلة الرئيسة هي كيفية اختيار وتطبيق أنموذج لتقييم النوع الأدبي. ولذلك سيتم التحقق من هذا المجال الإشكالي من خلال هذه الدراسة.

تهدف هذه الدراسة الى استكشاف قابلية تطبيق أنموذج ريس(1971-2000) على تقييم جودة الترجمة إذ تتناول ترجمتين لرواية نجيب محفوظ "زقاق المدق" (١٩٧٤) إلى الإنجليزية التي قام بها المترجمان: لو غاسيك (1992) و ديفيز (2011). وتحديد المكونات اللغوية الأكثر إشكالية (العناصر المعجمية والدلالية والنحوية والأسلوبية)

تفترض هذه الدراسة أن أنموذج ريس (1971-2000) لتقييم جودة الترجمة قابل للتطبيق ومفيد لتقييم ترجمة رواية محفوظ "زقاق المدق". ويكشف عدم التطابق بين النص المصدر والنصين المترجمين عن المشكلات الرئيسة التي تشوه النص الأدبي. يركز التحليل على المكونات اللغوية فحسب. و قد كشفت نتائج الدراسة أن المفردات المعجمية هي الأكثر إشكالية مقارنة

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بالعناصر الأسلوبية والعناصر الدلالية والعناصر النحوية. يؤدي عدم تطابق المكونات اللغوية الى انتهاك النص الأدبي المقصود وتحويله من نص تعبيري إلى نص تفسيري. وقد توصلت الاستنتاجات بأن أنموذج ريس (1971-2000) نظري أكثر من أن يكون عملياً وقد تم إدخال بعض التفاصيل من أجل تنظيم بعض الفئات الفرعية للنموذج المتضمن في هذه الدراسة. وأخيراً تم عرض وتقديم بعض التوصيات للأبحاث المستقبلية.

الكلمات المفتاحية : تقييم جودة الترجمة ؛ المكونات اللغوية ؛ العناصر الدلالية ؛ العناصر المعجمية والنحوية والأسلوبية