

The Republic of Iraq  
Ministry of Higher Education and Scientific Research  
Mosul University / College of Arts  
Adab Al-Rafidayn Journal



# ***Adab Al-Rafidayn Journal***

**A refereed quarterly scientific journal  
Issued by the College of Arts - University of Mosul**

**Vol. Eighty-Eight/ year Fifty- Second  
Dhul-Qidah - 1443 AH / June 16/6/2022 AD**

**The journal's deposit number in the National  
Library in Baghdad: 14 of 1992**

**ISSN 0378- 2867  
E ISSN 2664-2506**

To communicate:

[radab.mosuljournals@gmail.com](mailto:radab.mosuljournals@gmail.com)

URL: <https://radab.mosuljournals.com>

# *Adab Al-Rafidayn Journal*

**A refereed journal concerned with the publishing of scientific researches  
in the field of arts and humanities both in Arabic and English**

**Vol. Eighty- Eight / year Fifty- Second / Dhul-Qidah - 1443 AH / June 2022 AD**

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***The Application of Juliane House's Model to the Translation of Naguib Mahfouz's "The thief and the dogs" into English***

***Mohammed Saifadeen Mahmood \****

***Salem Y. Fathi \*\****

تأريخ القبول: ٢٠٢١/٥/٢٢

تأريخ التقديم: ٢٠٢١/٤/٩

**Abstract**

Translation quality assessment is one of the valid criteria to assess and make a judgment on the quality of translations. Several models of translation quality assessment have been put forward by theorists of translation. However, the key problem is how to choose and apply a model in terms of assessing literary genre. This problematic area is going to be investigated in this study. The main aim of this study is to explore the applicability of House's (2015) model on translation quality assessment in terms of assessing the quality of two translations of Naguib Mahfouz's "The thief and the dogs" novel (1961) into English done by three translators: Elyas (1979), and Badawi and Le Gassick (1984) revised by Rodenbeck (1990). This study hypothesizes that House's (2015) model of translation quality assessment is applicable and useful to assessing translation of Mahfouz's "The Thief and the Dogs"; mismatching between ST and TT1 and TT2 reveals the key problems that distort literary genre; the pragmatic aspect of meaning is the most serious type of translation problems compared to syntactic and semantic aspects. The findings of the study revealed a number of mismatches along the two parameters of register (field, mode, and tenor) and genre. These mismatches caused a change in the interpersonal functional component and ideational component. It was also found that House's (2015) model was somehow complicated, yet it was applicable. The conclusions verified the validity of the hypotheses of the present study.

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**Mohammed Saifadeen Mahmood & Salem Y. Fathi**

**Keywords:** Translation quality assessment, register analysis, and genre.

### **2. The Concept of Translation and Equivalence**

The concept of translation has been viewed differently by several scholars and researchers. However, the English term was first attested in around 1340 which was basically derived from either old French translation or more directly from Latin translation (transporting) which is itself coming from the verb participle of *transferre* ('to carry over') (Munday, 2008: 8). Generally speaking, the main task of any translator is basically to come up with the most appropriate equivalent of the source text (ST) in the target text (TT).

In translation theory, defining equivalence is an essential problem. Catford (1965: 33) states that equivalence is considered the basis for the problems that are essential to theories of translation and also important for its application. Hence, it is a question for the theories and practices of translation to come up with an appropriate translation equivalent. Equivalence theory has been tackled by many scholars and researchers of translation (Jakobson, 1959; Nida 1964; Catford, 1965; House, 1977- 1997- 2015; Newmark 1988 and some others). They have tackled equivalence in relation to the process of translation, using different approaches and have provided fruitful ideas. Furthermore, most of these scholars argue that a translator should look for the highest degree of closeness between (SL) and (TL). Catford (1965), for instance, is basically in favor of a linguistic approach to translation equivalence. He argues that translation should be by a formal and dynamic equivalence. Hence, he (1965) defines translation as “the replacement of textual material in source text (ST) by equivalent textual material in target text (TT).”

House (1981, 1997& 2015) is basically in favor of semantic and pragmatic equivalence. She argues that the source text (ST) and (TT) should be matched functionally. According to House's theory,

every text is put within a particular situation that should be identified carefully and taken into consideration by the translator. House (1997) states that if the (ST) and (TT) differ considerably on situational features, then they are not considered to be equivalent functionally and thus the translation wouldn't be considered as a high quality one.

As for Nida (1964), Dynamic Equivalence is achievable when the message and response of the (ST) and (TT) are the same. Thus, Nida (1964: 95) defines translation as “reproducing in the receptor language the closest natural equivalent of the message of the source language.”

Newmark (1988, 2001: 5) defines the concept of translation as “often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text.” Thus, Newmark (ibid.) sees that translating a text that should basically start with a thorough analysis including the text and the translator's intentions, its readership, attitude, etc. He also views translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.” (Newmark, 1982, 2001: 7)

Talking about the concept of translation from cultural perspective, it is important to look at the views of the Belgian scholar Lefevere (1992) who is recognized as one of the leading theoreticians of his time in the field of literary translation. His work *Translation, Rewriting and the Manipulation of Literary Fame* is a classic of translation studies. In this book, Lefevere views translating as a process of rewriting and points out that rewriting is basically determined by two factors—ideology and poetics. In the preface of this book, Lefevere states that “translation is, of course, a rewriting of an original text.” (Lefevere, 1992: xii)

Munday (2014: 8) states that “the process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target

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text or TT) in a different verbal language (the target language or TL).” Hence, when translating a text from Arabic into English, the source text (ST) would carry out the Arabic text and the target text (TT) would be the English text.

House (2015: 2) defines translation as “the result of a linguistic-textual operation in which a text in one language is re-contextualized in another language. As a linguistic textual operation, translation is, however, subject to, and substantially influenced by, a variety of extra-linguistic factors and conditions. It is this interaction between ‘inner’ linguistic-textual and ‘outer’ extra-linguistic, contextual factors that makes translation such a complex phenomenon.” Hence, the inner and outer factors have an essential role in the process of translation.

### **3. House's Model to Translation Quality Assessment(TQA)**

House basically attempts to develop a model for translation through her previous studies. She started with her original model in 1977, and its subsequent updates in 1981, 1997, and 2015. The focal point of her model is to provide translation criticism or translation quality assessment with a scientifically-based foundation and also to boost TQA as an established field of study and research in translation science. Thus, she basically tries to give flesh to the bone structure of the process of quality assessment.

This profound model is, hence, set up on the basis of pragmatic theories of language use. This piece of model provides an analysis of the ST linguistic-situational peculiarities and its translated text through some certain situation dimensions, and also through a comparison of the relative matches or mismatches. That is why this model is mainly based on the analysis of the text-context. Furthermore, House's contribution in this field is too broad to make her TQA probably the most promising one. It was credited to be the first model to talk about the cultural filter, and also the first that concerns the distinction between translation and non-translation.

House (2015: 23) defines translation as “the replacement of a text in the source language by a semantically and pragmatically equivalent one.” Thus, it is basically in this piece of definition that House's (1997&2015) model lies on. This model, thus, represents the classic Hallidayan register concepts of field, tenor, and mode. These are basically used to capture the relationship between text and context. Thus, the field dimension is mainly used to cover the topic, the text content or its subject matter whereas tenor is used to show the participants nature, the addressers and the addressees, and the relationship between them in terms of social power and social distance as well as the degree of emotional charge; plus the text producer's temporal, geographical and social provenance and also his/her intellectual, emotional or affective stance along with the content he/she is portraying and the communicative task he/she is engaged in. Mode, on the other hand, refers to the channel whether it is spoken or written. These two channels can be simple, i.e. written to be read or complex, i.e. written to be spoken as if it were not written.

The genre parameter which was basically introduced to the model in 1997 is considered as an important addition to the analytic scheme for assessing the translation quality and at the same time it enables the assessor to refer to any single textual exemplar to the texts class with which it basically shares a common purpose or function. Thus, House (2015) asserts that with the genre parameter, we will be able to characterize deeper textual structures and patterns. Thus, comparing genre with the register category (field, tenor and mode) which capture only the relationship between text and micro-context, one can say that genre captures texts with macro-contexts of the linguistic and cultural community in which the text is embedded.

#### **4. Discussion**

##### **4.1 Comparison of ST and TT1 & TT2**

The comparison between the ST's and TT1's and TT2's profiles is basically based on House's TQA (2015) on the dimensions of register parameter, i.e. field, tenor, mode, and genre parameter. It, moreover, examines the linguistic differences whether lexical or

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syntactic between ST's and TT1's and TT2's profiles in terms of these dimensions.

**4.1.1 Register analysis (ST VS. TT1&TT2)**

This analysis includes the comparison between the ST and TT1 and TT2 in terms of the three dimensions of field, tenor, and mode.

**4.1.1.1 Field (ST VS. TT1&TT2)**

In the field dimension, the comparison between (ST) and (TT1&TT2) is concerned with the assessment of how the subject matter and social action have been tackled. It examines how the main themes of the novel (hatred, revenge, betrayal, weather, death, life, anger, love) are used lexically and syntactically on the part of the author. Any mismatch between (ST) and (TT1&TT2) in terms of linguistic, semantic and pragmatic representation of such themes is regarded as a fault and affects the quality of the translation product.

**1) Subject Matter and Social Action**

The field dimension basically compares how the subject matter has been presented in the ST and rendered in the TT1&TT2. It concerns with how the main themes are presented lexically and syntactically in the texts. Any mismatches in the linguistic representation of these themes considers as a fault in this very dimension as it affects the quality of the end product. In other words, the lexical and syntactic mismatches are examined to observe how these themes are preserved in the TTs according to the message intended by the ST-A.

**a) Lexical Differences**

The development of the major themes in the TT1&TT2 has, to some extent, been affected by selecting some wrong lexical means in the both TTs, which in return does not preserve the intended

meaning. Consequently, these means would affect the representation of these themes in the TTs.

Furthermore, taking into account the loss of meaning and the intended meaning in a number of passages that have dealt with the main themes and probing into the deep symbolic level of discourse, we can figure out a large number of mismatches. Some excerpts are studied in the following sections to see how the discourse progression of the themes has been affected by the wrong selection of certain lexical diction. Hence, Baldick (2001: 65) defines diction as "the choice of words used in a literary work. A writer's diction may be characterized, for example, by \*archaism, or by \*Latinate or Anglo-Saxon derivations; and it may be described according to the oppositions formal/colloquial, abstract/concrete, and literal/figurative".

Diction in this sense can be classified into concrete and abstract where concrete is seen as "a word that denotes a particular person or physical object", and an abstract word that "denotes either a class of things or else (as in 'brightness,' 'beauty,' 'evil,' 'despair') qualities that exist only as attributes of particular persons or things" (Abrams, 1999: 43). Based on this definition, we can assure that the ST-A used his diction correctly, clearly, and also affectively to present his themes and his message.

The TT-As, on the other hand, failed to present these themes because of the wrong choice of diction. Their translations seem to be less appropriately, less clearly, and less effectively which in return had affected the interpretation of the themes.

These two excerpts show how the loss of meaning and the discourse progression of the themes (betrayal and weather) have been affected by the wrong selection of certain lexical means or by failing to translate some important symbols of the ST. In other words, the author of the ST used some lexical items which implicate certain themes. Nevertheless, in some cases, they were not fully captured by the translators such as;

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ST	TT1	TT2
حتى الاعوام الغالية خسرها اربعة غدرا. (P:7)	..... including four valuable years of his life.	.....with four years lost, taken from him by <u>betrayal</u> ?

Excerpt (1)

According to Nida & Taber (1982:49) "translation must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator". Thus, based on this quotation, one can assume that the TT1 failed to capture the underlined abstract word (betrayal) which constitutes an important theme in the novel. However, TT2 grasped this lexical item, and it seems that he is well aware of the author's intention by using it.

Furthermore, looking at the below excerpt, one can see that the both TTs were unable to come up with appropriate lexical item which, in return, would affect the weather theme. Weather theme is also considered as an important theme in the novel. Mahfouz, indeed, starts his work by describing the weather of the first day of Said's releasement. He depicted the weather in a very cunning way. He associates weather with the Said's psychological state. However, both TTS were unsuccessful to present this theme as the ST-A did in the following excerpt:

ST	TT1	TT2
مرة اخرى يتنفس نسمة الحرية ، ولكن الجو غبار خائق وحر لا يطاق. (P:7)	Once more he breathed <u>the air</u> of freedom. But there was stifling dust in the air, almost unbearable heat ...	Once more he breathes <u>the air</u> of freedom even if the <i>weather</i> is terribly dusty and hot.

Excerpt (2)

TT1 and TT2 translators could not manage to come up with appropriate equivalence of the underlined lexical item (نسمة). They opted for (the air) which is semantically and pragmatically different from (breeze). Thus, the word breeze refers to the light wind that has a soothing feeling, especially when it is a warm and sultry day. Moreover, the ST depicts the releasement day of Said Mahran as a vey dusty and hot day. Consequently, the word (breeze) is different from air and is more appropriate used in this situation. Further, TT1 depleted and weakened toughness of weather by inserting the hedging device "almost". In so doing , TT1 blurred the image presented by STA .TT2,on the other hand, observed the importance of this theme by using "terribly " which reveals the attitude and feeling of ST1 towards weather which has a concrete and abstract meaning.

### b) Lexical Fields Differences

The TT-As should have understood the major themes of the ST and grasped what each passage undergoes in, i.e. betrayer, revenge, love. They should have known that understanding the lexical fields each passage carries, allow them assess the value in each lexical set and come up with a better rendering.

Other errors concerning the distortion of the relationship between the TT-As and TTs-R are best presented in the following dimension.

### 2) Processes

The processes studied and examined are mental and material. They are represented in the following excerpt:

ST	TT1	TT2
وفي انتظاره وجد <u>بدلته</u> <u>الزرقاء وحذاءه المطاط</u> ، وسواهما لم يجد في انتظاره احدا. (P:7)	Except for his <u>blue</u> <u>clothes</u> and <u>tennis</u> <u>shoes</u> there is nothing and no one waiting for him.	and no one was waiting for him; nothing but his <u>blue suit</u> and <u>gym</u> <u>shoes.</u>

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**Excerpt (1)**

The TTs' inappropriate renditions in transferring the names of the things been introduced in the ST could confuse the TTs-R and affect the material process where (the goal) of the material process had been rendered inappropriately. The TT1 has inappropriately rendered both (بدلته الزرقاء وحذاء المطاط). TT2 was successful to render (وحذاء المطاط), yet unsuccessfully rendered (بدلته الزرقاء). Thus, both TTs were unable to come up with suitable lexical item for the word (المطاط). TT1 used the (tennis) which is not what the ST intended. Meanwhile, the TT2 used the word (gym) which is also inappropriate because both items (gym and tennis) may indicate that Said was interested in playing sports. This item could be rendered in a better way by using the word (rubber).

The inappropriate choice of the lexical means (verbs, adjectives, adverbs, nouns, etc.) used by the TTs has likely affected the reference, and hence the emotional effect intended would be lost. Therefore, the TT-R could lose interest and fail to feel the intended message as exactly what happened in the above excerpt. The intended meaning is distorted above due to the serious – decision made by TT1 and TT2.

**4.1.1.2 Tenor (ST VS. TT1&TT2)**

Tenor dimension is concerned with presenting the differences at the ST-A and TT-As' personal stances, social role relationship and social attitude. It shows up how these variables are affected lexically and syntactically during the processes of translation. It, henceforth, displays the lexical and syntactic mismatches to contribute in the final quality assessment. The ultimate goal at this level is to assess and evaluate the work that could stand neck to neck to the original semantically, pragmatically and stylistically leaving the same emotional effect on the TTs-R as it is done on the ST-R. Thus, we can cast doubt on the quality of this dimension by

examining the three variables of tenor: personal stance, social role relationship and social attitude in the following subsections.

### **1) ST-A's Personal Stance VS TT-As' Personal Stance**

Regarding the author's temporal geographical and social provenance, mismatches can be seen here since the TTs' temporal, geographical and social provenances are different of the ST-A temporal geographical and social provenance. Just as stated before, the ST-A is an Egyptian novelist and writer.

The TT-As, on the other hand, are not novelists. This means, their geographical stances are different from that of the ST-A. They might not have witnessed anything related to betrayal or being maltreated at any part of their life. Therefore, their emotional stances could be different and less inspired in comparison to that of the ST-A as it can be examined in the following:

#### **i) ST-A's VS TT-As' temporal, social and geographical provenance**

Mahfouz (1911-2006), the ST-A, is an Egyptian novelist, writer and screenwriter whose writings depict some of the life's fundamental questions such as the passage of time, society and norms, knowledge and faith, reason and love....etc. He wrote thirty four novels, over three hundred and fifty short stories, dozens of movie scripts and five plays over a 70-year career. He was awarded the 1988 Nobel Prize in literature, the only Arab writer to have won this award.

The TT-As, on the other hand, are translators of the ST. TT1-A, Adel Ata Elyas, has graduated from Aziziya High School, Mecca, Saudi Arabia, in August 1963; received Bachelor of Arts degree in English from King Abdulaziz University, Jeddah, in 1973; received Master of Arts in English from Indiana State University in 1975; enrolled in doctoral program for the Doctor of Philosophy degree at Oklahoma State University in May 1979.

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The TT2 are Trevor Le Gassick and Mohammed Mustafa Badawi. Trevor Le Gassick is a professor of Arabic Literature who has graduated from University of London, School of Oriental and African Studies, Ph.D. Arabic Studies 1960. Mohammed Mustafa Badawi was born in Egypt in 1925. He was a scholar of English and Arabic literature. He received his PhD at the University of London in 1954. Therefore, TT1 and TT2 could not capture the intended meaning nor could they recontextualize the ST.

### **ii) ST-A's personal (emotional and intellectual) stance VS TT-A's personal (emotional and intellectual) stance**

In this variable, one can find out the fundamental differences between the ST-A and TT-As regarding the personal emotional and intellectual stances. The ST-A, for instance, has depicted the betrayal, revenge and love in a very crafty and cunning way.

The TT-As, on the other hand, were, to some extent, far away from sensing the betrayal and strong feelings of revenge the author had in his work. This is clearly seen through the mismatches in their versatility and technical and emotional range, presented in their translations that has been produced in a less unique and crafty way. This means, the translators, to some extent, failed to depict the world of betrayal and revenge.

English is the language used in the TTs. The TT-As' emotional provenance mismatches are a result of not choosing the same powerful words and expressions as the ST-A's. The ST-A was against betrayal. The TT-As had tried to present this, but they, to some extent, failed in some passages due to the less compatible diction they used.

The ST-A acted as a storyteller who told the tale to the audience of the absent history of betrayal in Egypt. The TT-As, on the other hand, failed, to some extent, to act as a storyteller to the TT-R as they lacked the linguistic ability to use a close style of the narrating.

This variable basically examines whether ST-A's personal attitude is carried out lexically and syntactically to convey the same emotional effect by the TT-A in the TL or not. In other words, it is equally important to study how the ST-A and TT-As use the language lexically and syntactically to present the differences in their personal stances toward the themes in the ST.

As a matter of fact, the main themes the ST and the TTs are moving around are revenge, betrayal and love. The usage of the language by the Egyptians in the ST is one of the pillars that establish this distinction. The following linguistic means inspect this exhaustively:

**a) Lexical differences**

The majority of the pages of the ST have connotative meanings. Consequently, it would be important to study how the TTs had dealt with this semantic issue. This would reveal a number of lexical mismatches at different lexical levels, which would be taken into consideration during this comparison. The lexical mismatches that occur here are seen as a result of wrong selection of some lexical items (diction) and others.

The words (diction), whether they were abstract or concrete, had been selected by the ST-A knavishly to leave some certain emotional effect, to give the ST certain aesthetic value, and to present specific attitude toward the present themes of the ST. The TT-As, however, were, to some extent, less conscious of this cunning selection which had resulted in a deviation in the TT-As' personal stance. It seems that the TT-As' personal stances don't go in line with the ST-A's personal stance. The mismatches in both abstract and concrete levels of diction can be seen in the following two excerpts.

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ST	TT1	TT2
في هذه الزورة البريئة سيكشف العدو عما اعدده للقاء. (P:8)	In this <u>innocent corner</u> your enemies will reveal what they have planned for your homecoming.	This <u>social visit</u> will tell you what they've got up their sleeves.

Excerpt (1)

According to Nida & Taber (1982, :49) "Translating must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator." As it is obvious in the above excerpt, TT1 was unsuccessfully and wrongly presented the message of the ST. He opted (innocent corner) for the (الزورة البريئة) which is completely different from the ST. The word (الزورة) doesn't mean corner as the TT1 translated it. It rather means visit. TT1 made serious decision here by not transferring the ST message appropriately. TT2, on the other hand, was more aware and he opted for the word visit, which is the right one. However, he also had committed a mistake by translating the word (البريئة) into social. He could come up with a better equivalent for this word. TT2, indeed, could choose the word (friendly) instead of (social) since the author wanted to tell his reader that the first visit of Said's was friendly, yet the later visits were not.

Both TTs were also unable to convey Mahfouz's message to the readers. They both failed to present the specific meaning of the following excerpt.

ST	TT1	TT2
أن للغضب ان ينفجر وان يحرق (P: 7) ...	When <u>his</u> rage would explode and burn ...	It is time for <u>his</u> anger and hatred to burst and burn ....

Excerpt (2)

Both translators could not capture the key message intended by the author. They restricted one of the main themes (anger) to Said.

In other words, anger is used as specific whereas the intended meaning is generic. The author, Mahfouz, wanted to show the reader the anger that people felt at that time due to the government's actions. Both TTs linked the anger to Said, while Mahfouz himself did not do that. Consequently, the suggested translation for this part would be rather excluding the possessive pronoun (his) from the TTs and only mentioning the term anger.

### b) Syntactic differences

In this dimension, the syntactic structure of the clauses will be examined throughout. It shows how the ST-A used the syntactic structure in a very powerful, emotional, and expressive way. It also shows how the clauses are produced by the TT-As.

ST	TT1	TT2
وقال وهو يدارى حنقه المختنق: (P:9)	Trying to cover up his choking anger, Saeed said, ...	.....

#### Excerpt (1)

TT2 was unable to come up with an equivalent for the above ST structure that represents one of the main themes, which is revenge. TT2 neglected the feeling of Said Mahran, the main character in the novel, and left his feelings unsaid. In so doing, TT2 also interrupted the flow of narrative discourse. TT1, on the other hand, was successful to grasp the feelings of the ST-A and translated the above clause.

The structure of the following sentence was also not captured by the TTs. They opted for the ST sentence another sentence structure which lead to a syntactic mismatch. As seen in the excerpt:

ST	TT1	TT2
وزوجتي واموالي يا جرب_الكلاب_الويل! الويل (P:11)	What about my wife and my property, you sick dogs! <b>Woe to you... Woe to you...</b>	And what about my wife and my fortune, you mangy dogs! <b>I'll show you. Just wait.</b>

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**Excerpt (2)**

TT1 provided inappropriate rendition of the underlined items as such rendition is usually in literary and religious discourse rather than narrative. On the other hand, TT1 captured the intended meaning; however, more appropriate rendition could be (Just wait. I will show you).

**2) Social role relation**

The second variable in the dimension of tenor is the social role relationship between the addressers and addressees in the ST and TTs. This variable is asymmetrical in the ST and it is less asymmetrical in the TTs due to the differences in the linguistic presentation of this relationship in the TT. The addresser in the ST is a man who understands well the meaning of being betrayed by someone whether it was a person or a government system. However, the case is different in the TTs. The TT-As might be less aware of these emotions.

The addressee is not a passive factor in this model. S/he receives the text and interprets it based on his own cultural background and his experience in life. The ST-R and TT-R should participate in filling the gaps between the text structure and in grasping the meaning as they use their imagination to interact with the textual form to produce a certain response. The reaction or the response of both text readers should be in some sense equal. This is exactly what Xu (2016: 100) emphasizes that "any translation should aim to achieve equivalence to the Source Text (ST) in terms of readers' reaction to the text as a result of interaction between the reader's schematic knowledge and the textual realization. The criterion of translation quality is then how to construct the closest sets of dynamic interactions among schemata in the Target Text (TT) reader's mind via the textual form."

The interaction between them, the schematic knowledge and the textual realization, is an integral part of the translation quality. Expressly, the utopian aim is to construct the closest sets of dynamic interactions among the schemata in the TT-R's mind via textual form. The social relationship should be the ground that the TT-As stand on. Their decisions-making and their creativity in selecting what word and what expression is suitable should take into consideration the reader's assumptions. Thus, no one can deny the fact that there are several factors that "may have influenced the translator's decisions" (Xu, 2019: 21) in selecting what suits and what not. However, the TT-As should use the strategies and follow the techniques that assist them to produce a text that is acceptable and understandable by the TTs-R. They have to put their effort into translation and producing a text that is equivalent pragmatically, semantically and stylistically to the ST. Here, examples are studied lexically and syntactically to examine the mismatches in this variable.

#### a) Lexical differences

The ST-A purposefully used high frequency of emotive language with exclusively positive emotions to convince and work on the addressees. The ST-A, thus, used certain linguistics items that depict the relationship between the characters of the ST. He mindfully used certain phrases and words with intended purpose to describe the revenge, betrayal, love, etc. Contrarily, the TT-As failed, to some extent, to depict clearly these themes due to the inappropriate selection of the accurate terms carrying the same

ST	TT1	TT2
وعندما ترامى وقع الاقدام القادمة خفق قلب سعيد <u>خفقة</u> <u>موجعة</u> (P:12)	As the sound of feet approached Saeed turned to the door, biting his lower lip; his heart began beating <u>painfully fast.</u>	At the sound of returning footsteps Said's heart began to beat <u>almost painfully.</u>

effect or ignoring, in some cases, the ST-A's message. Thus, the use

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of the lexical items to represent the main themes can be seen in the following excerpts:

**Excerpt (1)**

In this excerpt, the ST-A is depicting one of the most important reaction of Said Mahran when he first saw his daughter. It is undoubtedly that whenever we miss a person and not see him/her for a long period of time this would lead us to miss them greatly. ST-A is picturing this moment in a very cunning and powerful way by using the cognate object, which has a rhetorical function so that the ST-R would feel the same when he/she reads it. TT1 depicted this moment in a very good manner. Indeed, he brought an equivalent that has the same effect to the TT1-R. TT2, however, was unsuccessful to leave the same power and impression to his readers. He opted for the word (almost painfully) which is not intended by the ST, and weakened the force of the message. The ST-A wanted to show us this moment as a very painful one and that it leads Said's heart to beat in a very speed manner. Yet, the TT2-A failed to depict this moment for the readers.

**b) Syntactic Differences**

The TT-As should have known that any deviation at the syntactic level would be judged as a breach from the TL norms. The ST-A used the present simple to present his work in an aesthetic way and leave certain emotion to the ST-R. However, his method wasn't taken into account by the TTs as seen in the following excerpt:

ST	TT1	TT2
<p>مرة اخرى يتنفس نسمة الحرية ، ولكن الجو غبار خائق وحر لا يطاق. وفي انتظاره وجد بدلته الزرقاء وحذاءه المطاط وسواهما لم يجد في انتظاره احدا. (P:7)</p>	<p>Once more he <u>breathes</u> the air of freedom even if the weather <u>is</u> terribly dusty and hot. Except for his blue clothes and tennis shoes there <u>is</u> nothing and no one waiting for him.</p>	<p>Once more he <u>breathed</u> the air of freedom. But there <u>was</u> stifling dust in the air, almost unbearable heat, and no one <u>was waiting</u> for him; nothing but his blue suit and gym shoes.</p>

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**Excerpt (1)**

In the (ST), the author employed the present simple tense for rhetorical function; he seeks to materialize and create tension of the novel events. This is a common technique used in the narrative discourse.

In the (TT1), the translator observed this technique and he opted for present simple tense. So, there is a match between (ST) and (TT1) in terms of tense. In the (TT2), the translator rendered this technique (the present simple tense into past and past continuous) as it can be seen above. So, there is a mismatch between (ST) and (TT2) in terms of tense. In this sense, TT2 violated the conventional use of language in narrative discourse. Moreover, past continuous tense in this context limits the duration of the events that occur in the novel.

**3. Social attitude**

The third variable in the dimension of tenor, social attitude, is basically concerned with the mismatches of the style between the ST and TTs. It underlines the importance of studying the style of any text let alone literary ones. So, the literary style in this study is highly important since it "allows the text to function as literature" (Hewson 2011: 19). That is to say, if the TT-As did not preserve the elements of style in the TTs, then, truly, there would affect its interpretation. The ST has a formal style when STA pictures the events and the characters; however, when the interlocutors are involved, some Egyptian informal words are injected. The ST is studded with a plethora of rhetorical devices that could have formed a serious problem to the TT-As. The figurative language used in the ST that is responsible of the aesthetic favor had not, to some extent, been taken into account by the both TT-As. The TT-As tried to produce a text with a formal style. But the desired result seems to go unsuccessful. Less attention is paid to the aesthetic and rhetorical features in the TTs, which leads to producing a text with less degree of formality that at the end weakens the signals between the TTs and TTs-R. Further, this dimension examines how the ST-A used his style in delivering the intended message in the best costume, and

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how the TT-As used their style in carrying the intended meaning. Thus, drawing on a direct comparison between the ST and the TTs, one can easily put a finger on the translators' failure in interpreting and appreciating the ST-As' stylistic features that tend to be melodic and poetical ones. In order to demonstrate the impact of failing to reflect certain stylistic features the following linguistic differences are meant to be examined:

### a) Lexical differences

Generally speaking, the TT-As had some problems in selecting appropriate address terms and expressions for their texts. The ST-A used words that include expressions related to feelings and ideas related to the themes of revenge, betrayal, love, etc. these words and expressions along with unique structure of the passages that attract the addresses and connect them to the revenge world. All of these elements are presented lexically in a unique way in the ST.

Apparently, the TT-As seem to be at odds with the ST-A in terms of adopting the most effective words that fit the presentation of these themes. Thus, the lexical mismatches are presented in the following:

ST	TT1	TT2
كيف يا حضرة <u>المخير</u> ? (P:11)	"How is that, Mr. <u>Detective</u> ?"	"What do you mean, <u>officer</u> ?"

### Excerpt (1)

In the above excerpt, TT1 was successful in rendering the word (مخير) and he opted for the word detective until the end of the chapter. TT2, however, confused his reader by choosing "officer" sometimes, as seen in the above excerpt, and "detective" some other times. This would lead the TT2-R to be confused and think that these are two different people. So, the lexical difference that occurred here could lead to misunderstanding of the text and lead the TT2-R to interpret the message wrongly. TT2 should have been

more aware of that and he should have opted for the detective till the end of his work.

### b) Syntactic differences

With the help of the syntactic means the ST-A mirrored the life experience and the betrayal the characters have been through. The failure of using such means would properly result in weakening the presentation of this experience. The ST is based on the characters seen as betrayals, thieves, etc. Thus, the selection of linguistic items is based on this purpose. The TT-As were, to some extent, unsuccessful in presenting the same powerful intention of the ST-A, and also these linguistic features.

The ST-A, Naguib Mahfouz, used various sentence structures to convey his message. He used many short sentences to make the narrative more personal. When doing so, his language changes and also when he switches from narrator to character, laced with imperfect grammar and jargon. Mahfouz used short sentences, parallel structure, word choice and repetition to create a poetic and emotional recollection of the Said's past memories. Mahfouz put so much intensive and passion in the way he put sentences together which in return would increase reader's enjoyment. The TT-As' task is supposed to make his reader grasps how particular experience is harmful and painful. The TT-As did their best to make the TT-R does this, nevertheless, they could not, to some extent, accomplish that task well due to the some syntactic problems relating to some sentence structures as seen in the following excerpt:

ST	TT1	TT2
ندك المحكمة..	- "Go to the courts." - " I will go to court when I am desperate."	- "You can always go to court."
الجا اليها عند اليأس (P:10)		

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**Excerpt (1)**

TT2 in the above excerpt left Said's speech untranslated. He didn't do his task as a translator, instead he left the whole sentence. Here, Said tells the detective that he would go to the court when there is no good in dealing with Illish. It is very important to present this sentence structure since it is related to the main character; Said. However, TT1 was more aware of that and he did his task as a translator. Indeed, he presented the whole ST structure correctly, unlike the TT2 who ignored the ST structure by not translating it.

**4.1.1.3 Mode (ST VS. TT1&TT2)**

The comparison in this dimension deals with two aspects, that is medium and connectivity and textual differences.

**1) Medium and connectivity**

Medium is basically a complex in both ST and TTs since they are written to be read aloud or any other way of oral rendition. By connectivity, House (2015) basically refers to cohesions and coherence. The TTs were, to some extent, unable to achieve this connectivity in some passages. The ST-A filled his narrative thread with holes, gaps, slippages, shifting signs, dashes, spaces and incomplete sentences and this is to present the betrayal life that Said has been through with his ways of getting revenge from those who he describes as dogs. Thus, he used these them intentionally and for a purpose in the ST. The TT-As, however, were unsuccessful, to some extent, to achieve the abovementioned points. The lexical, syntactic and textual differences are best represented in the following:

**a) Lexical differences**

This dimension shows how certain lexical means and certain cohesive ties retain the connectivity of the TT as it is in the ST. Thus, the lexical differences examine the differences that are the results of misuse of cohesive devices and coherent traits as seen in the following excerpt:

ST	TT1	TT2
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ولا شفة تفتت عن ابتسامه. (P:7)	No one smiled or seemed happy.	<u>Yet</u> there is no smile on his face.
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### Excerpt (1)

TT1 did not render (و) as a stylistic device rather than cohesive one. It is used to smoothen and naturalize the flow of Arabic to English as there is no well-organized punctuation system in Arabic compare to English. On the other hand, TT2 inappropriately rendered it into (Yet). As it is obvious that the relation between the conjunctions does not include a negative one. However, the cohesive device (Yet) is used when the underlying meaning between the two propositions provide adversative relation. So, there is a mismatch between (ST) and ((TT2) in terms of cohesion.

Similarly, both translators, in some cases, could not capture coherence. Consider the following excerpt:

ST	TT1	TT2
هذه الطرقات المثقلة بالشمس. (P:7)	streets belabored by the sun.	Straight ahead are the streets heavy with the sun.

### Excerpt (2)

Opting for literal translation, both translators violated coherence which is one of the main standard of textually as their renditions make no sense on the part of the TL reader. In this sense, the text is incoherent. A mismatch between (ST) and (TT1&TT2) in terms of coherence took place in the above excerpt.

#### b) Syntactic differences

This dimension is basically examined to check the errors caused a negative shift in the TL system when translating the SL system. The errors involve some errors in conjunction, references, and pronominal. The following excerpt best examine the syntactic differences between SL system and TT system.

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ST	TT1	TT2
ولكن الجو غبار خائق وحر لا يطاق. (P:7)	<u>But</u> there was stifling dust in the air, almost unbearable heat.	even if the weather is terribly dusty and hot.

**Excerpt (1)**

In the ST, the author used the underlined meaning as a coordinator between the two clauses which have equal semantic status between the two propositions.

TT1 used BUT at the beginning of the sentence functioning as a discourse marker which is usually used in argumentative discourse to refute what has been preceded. However, TT2 opted for a hypothetical "if clause " as a subordinator showing that the two clauses have unequal semantic status which is not intended by the author.

**c) Textual differences**

This important dimension pays more attention to the non-lexical level. Hence, the main focus in this dimension is the differences on punctuation marks system. It basically examines how the ST-A employed them to serve a lexical syntactic purpose and how the TTs dealt with this linguistic issue. The following excerpt represents the main textual differences:

ST	TT1	TT2
فيما بعد عند العودة.. العودة؟! (P:9)	"Later, when I come back." "When you come back?"	"Later" he said quietly. "When I am back." "Back?"

**Excerpt (1)**

The ST implies that the character, one of Said's friends, is asking Said surprisingly about the return. The ST-A used the exclamation mark beside the question mark to make the events more excitement.

The ST-A, indeed, wanted to show the reader, the feelings of astonishment and surprise that appeared in Said's friend way of asking him about his return. However, both TTs were unable to leave this sort of feeling to touch the TT-R. They presented it as a question only, omitting the exclamation mark that meant something in the ST.

ST	TT1	TT2
وسناء اذا خطرت في النفس ... (P:7)	Sana: when she comes to my mind, .....	And Sana? What about Sana? – As the thought of her crossed his mind,...

#### Excerpt (2)

In the above excerpt, TT2 has not come with the similar or close structure of the ST. There are many textual devices that are used in it, yet not used in the ST. TT2 used the interrogative structure, which is not similar to what the ST-A introduced.

#### 4.1.2 Genre (ST VS. TT1&TT2)

In the global sense, genre refers to 'text type', whether it is literary, scientific, technical or others. Each type of these genres has its own traits and other subgenres. The literary genre, which is the concern of our work, has some other subtypes such as poetry, prose, essays, drama, where each of these sub-types contains of other sub-categories. Furthermore, genre is basically used to make sense of texts where the generic framework "is based on the expectations we have about different kinds of texts, the kind of information we expect to encounter in texts of different kinds and the order in which we expect information to be presented, along with the other kinds of lexical and grammatical features we expect to encounter" (Klinger, 2018: 83). This piece of study dealt with a literary genre where ST and TTs are written in the form of novel. Thus, texts in this genre are characterized by certain formal traits and, especially, length. Both the ST and TTs have almost the same length. However, they are not similar in leaving the other traits at the same literary level where the use of prose in its natural can be considered one of these robustly affected traits.

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The presented genres of the ST are revenge narrative, postmodernism, mystery novel, love, etc. The ST presented these genres in a distinguished and unique way as the narrative style prescribed the betrayal life of Said. This presentation has been best shown in the linguistic devices employed by the ST-A in the ST. Nevertheless, the literary genre along with its aforementioned formal traits seems to have been structured and presented, to some extent, differently in the TT. This is already evident in the ST which is heavily loaded with aesthetic features and more rhetorically refined text than that of the TT.

The ST-A, Mahfouz, wrote his text in a very exquisitely literary style, close to the poetic form which poses a significant challenge to the TT-As who were, to some extent, aware of the demands of the genre they were dealing with in terms of lexically, syntactically and textually levels.

The ST is basically rich in high frequency of abstract, emotionally involved words, collocations and metaphors. Thus, the use of various aesthetic and poetic techniques has made it, somehow, difficult even for the ST-R. These features have made the task of the TTs more difficult. They could not travel from one theme to another holding with them the poetic techniques and the aesthetic features acceptable and suitable to the TT-R as it was acceptable and suitable to the ST. Overall, the translation of literary genre requires a thoughtful and careful reading and also careful and thoughtful writing; it basically requires a TT-A who is able to communicate the meaning and preserve the beauty of the expression.

### **4.2.3 Statement of quality**

A number of lexical, syntactic and textual differences were found through the above excerpts examination of the ST and TT1&TT2 along the ideational and interpersonal functions. The main focus of the ideational function is the differences that occurred while undertaking the linguistic analysis, whereas the interpersonal function focuses on the value of judgments related to personal

stances. The TT-As were, to some extent, unsuccessful to come up with suitable lexical, syntactic and stylistics equivalences and thus changed the ST function in the TTs. The comparison between the ST and TT1&TT2 revealed a number of linguistic differences along the two parameters of register with its dimensions of (field, tenor, and mode) and genre.

The perlocutionary effect of the ST ad TTs is different to some extent. The ST could be categorized as that of expressing its intended meaning effectively in an emotional tenor which is achieved through the abstract and connotative words use, the figurative language use, and a kind of addressee-orientation which is achieved through the rhetorical means. Both TTs represent the ST less rhetorically. The use of wrong lexical and syntactic items could have confused the TTs-R, which had led to affect the TT-As' personal stance. Along the field dimension, it is realized how the themes of the ST have been presented less accurate and expressively as intended by the ST-A in comparison with the TTs. Simply put, the poor linguistic of the TL that is seen some excerpts of the TTs is unsuitable and incorrect, which affected the presentation of the themes that the ST-A intended to present. As for the tenor dimension, it showed that the most affected part in it would be the TTs-R whose journey throughout the TTs seemed to be difficult to comprehend. The TT-As by these translations had, to some extent, neglected the active role their readers should play in interpreting the text. The mode dimension errors are basically the result of the cohesive devices and the logical consequences of the ideas. The different linguistic devices that the TTs used in their texts in comparison with the ST lead to mismatches along this dimension.

The mismatches could be the result of a number of mistakes and errors committed as a result of following an inadequate theory of literary translation, and ending up with the less accurate translation. When trying to tackle the text quality regarding the previously selected passages, one could find that most of them lose aesthetic effect as a result of following word for word translation or sentence for sentence translation and not image for image and meaning by

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meaning and that was the TT-As failure at the genre parameter. The ST-A had used a great number of metaphorical expressions throughout his text; translating them in a way deprived them from all text aesthetic ornaments made the TTs and especially TT1 ordinary and plain

### **5- Conclusions**

The study has concluded the following:

1. Applying House's (2015) model is applicable and useful; however, it is somehow complicated as the parameters involved in assessing the translation are confusing. Further, it requires a vast linguistic, semantic and pragmatic competence of the key terms of the model. This study agrees with Gutt's (2000: 47–54) view who claims that the model is complicated.
2. Applying this model could reveal to the assessors and evaluators that the translations of "the thief and the dogs" and may be other similar literary works focus usually on presenting the pragmatic aspect of meaning through rhetorical and aesthetic means.

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تطبيق أنموذج جوليان هاوس على ترجمة "اللص والكلاب" للكاتب نجيب محفوظ إلى

الإنجليزية

محمد سيف الدين الدوسكي\*

سالم يحيى فتحي\*\*

المستخلص:

يُعدُّ تقييم جودة الترجمة أحد المعايير الصالحة لتقييم واتخاذ قرار الحكم على جودتها، وطرح منظرو الترجمة أنموذجات عديدة 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.

يهدف البحث إلى استكشاف قابلية تطبيق أنموذج هاوس (٢٠١٥) على تقييم جودة الترجمة من حيث تناول ترجمتين لرواية نجيب محفوظ "اللص والكلاب" (١٩٦١) إلى الإنجليزية التي قام بها ثلاثة مترجمين: إلياس (١٩٧٩) وبدوي ولو غاسيك (١٩٨٤) التي نقحها رودنيك (١٩٩٠).

وتفترض الدراسة أنَّ أنموذج هاوس (٢٠١٥) لتقييم جودة الترجمة قابل للتطبيق لتقييم ترجمة رواية محفوظ "اللص والكلاب"، ويكشف عدم التطابق بين نص المصدر والنص المترجم عن المشكلات الرئيسة التي تشوّه نوع النص الأدبي، وأنَّ الجانب البراغماتي للمعنى هو أخطر أنواع مشكلات الترجمة مقارنةً بالجوانب النحوية والدلالية، وكشفت الدراسة عن وجود عدم التطابق لهذين المتغيرين من الأبعاد الثلاثة لوظيفة التعبير، (موضوع النص، وفحوى النص، وأسلوب النص) والنوع الأدبي للنص، وقد أدت حالات عدم التطابق إلى حدوث تغيير في المكون الوظيفي بين الأشخاص والمكون الفكري. كما تبين أيضًا أنَّ أنموذج هاوس (٢٠١٥) كان مُعقَّدًا إلى حد ما، ولكن قابل للتطبيق، وقد تحققت الاستنتاجات من صحة فرضيات هذه الدراسة، واقترحت تعديل أنموذج هاوس (٢٠١٥) لتقييم جودة الترجمة. **الكلمات المفتاحية:** تقييم جودة الترجمة، تحليل وظيفة التعبير، النوع الأدبي للنص.

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