

Berman's Model of Deforming Tendencies in the English Translation of Mahfouz's Novel *Children of Gabalaawi*

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Abstract—This research aims to study Berman's deformation tendencies toward Arabic literary texts in the process of translation into English, using novel translation as a case study. The paper will explain the twelve deforming tendencies and their recurrence in the translation. Then it will present these tendencies sequentially. The task is accomplished through applying the negative analytical model proposed by the French translator and critic Antoine Berman (1985), which he calls "deformation tendencies," to the revised English translation of Naguib Mahfouz's novel "Children of Gabalaawi" by the British writer and translator Philip Stewart (1996). The selected examples will be analyzed and discussed to determine the practice of deformation in the analyzed examples. To achieve this subjectively the researchers have selected the first two hundred sentences in the first chapter of the novel. The selected texts were read thoroughly to identify the examples covered by these deformations, and then the sentences were analyzed sequentially and comprehensively. Finally, comparing the examples under study and presenting the proposed translation in accordance with Berman's model, the researchers have found results that support Berman's theory of deformation tendencies. The data selected found nearly 330 cases relating to Berman's model, a large number in 200 sentences.

Index Terms—source text, target text, proposed translation

I. INTRODUCTION

Literary translation is the process of translating literary works such as novels, poems, plays, and short stories from one language to another. It is a complex and challenging task that requires not only linguistic proficiency but also a deep understanding of the cultural context and literary conventions of both the source and target languages. Literary translation is a crucial process that allows readers to access works of literature from different cultures and languages. It promotes intercultural understanding and dialogue and enriches the literary landscape of both the source and target languages.

In this study, the focus will be on studying and analyzing the twelve tendencies and finding out the most frequent and important tendency. The particular focus will be an investigation of the impact of these translational tendencies related to the second "revised" edition of the translation of Naguib Mahfouz's novel "Children of Gebelaawi", translated by Philip Stewart (1996).

Berman's model of translation criticism is a useful tool for analyzing literary translations. However, applying this model to literary translation can be challenging. One of the main challenges is that literary translation is a complex process that involves not only linguistic proficiency but also a deep understanding of the cultural context and literary conventions of both the source and target languages. This means that the translator must be able to capture the nuances of the original text and convey them in a way that is faithful to the author's intent while also making the translation accessible to readers in the target language.

Another difficulty is that literary translation is frequently inspired not just by the dynamics of local forces, but also by the dynamics of a worldwide cultural exchange zone. Both of these circumstances impose limits on the residents of that place, literary translators. This requires the translator to manage the intricate interaction of local and global factors and strike a balance between them.

Furthermore, literary translation is a type of cultural mediation in which actors and processes are involved. It is a type of literary reception and cultural mediation, as well as a type of cultural creation that occurs within a specific milieu at the intersection of two (typically national) literatures and cultures. This means that the translator must be able to operate as a bridge between the two cultures.

Translation has made significant progress due to the development of translation theories. It has become a diverse field that is open to various literary fields such as comparative literature, cultural studies, and literary theories. One of the most important critical approaches in translation, particularly in literature, is Antoine Berman's approach. It is based on an integrated theoretical concept built on translation theory. Berman rejects naturalization and domestication translations that are based on localization strategy.

These deforming forces destroy the source literary text by translating it in a way that makes it convenient in order to convey meaning. These deforming tendencies operate in a systemic way and work through the unconsciousness of the translator, which drives him to practice them because they have a cultural and literary base in the translator's superego. Berman argues that this is the implicit expression of a long tradition, an old heritage of the ethnically centered system for each culture and for each language in terms of being a 'cultured language' (Berman, 2000, p. 49).

II. STATEMENT OF THE PROBLEM

When it comes to literary translation, there are several problems that translators often encounter, such as translating without changing the original tone of the author: literary translators face the challenge of preserving the author's unique writing style, tone, and voice while ensuring an accurate translation. Translating culturally specific expressions and idioms can be particularly challenging. Translators must find equivalent expressions in the target language that convey the same meaning and cultural nuances. Literary works often contain wordplay, puns, or tongue twisters that are difficult to translate while maintaining their intended effect. Translating dialects and slang can be complex, as these linguistic features are closely tied to specific regions or communities. Finding appropriate equivalents in the target language requires a deep understanding of both languages and cultures. The current study aims to investigate such problems, and Antoine Berman's model of deformation tendencies will be adopted in the translation of Naguib Mahfouz's novel, "Children of Gebelaawi" (1959) into English by the British translator Philip Stewart (1996).

III. QUESTIONS OF THE STUDY

This study tries to give answers to the following questions:

- (1) How do Berman's twelve deforming tendencies manifest in the English translation of the Arab Nobel Laureate Naguib Mahfouz's novel "Children of Gebelaawi" in the light of Antoine Berman's (1985) model?
- (2) How can Berman's deforming tendencies be used to evaluate the quality and ethics of literary translation, especially in relation to Venuti's foreignization and domestication strategies?

IV. LITERATURE REVIEW

Berman's deforming tendencies in literary translation have been widely discussed and analyzed by various scholars. According to Venuti (1995), Berman's theory emphasizes the importance of foreignization in translation, which involves preserving the foreignness of the source text. This approach aims to challenge the dominant norms of target language literature and introduce readers to new cultural perspectives.

Another scholar, Lefevere (1992), argues that Berman's deforming tendencies can be seen as a form of resistance against the hegemony of the target culture. By intentionally deviating from the norms of the target language, translators can expose readers to alternative ways of thinking and challenge their preconceived notions.

In terms of practical application, Munday (2012) suggests that translators should carefully consider the deforming tendencies proposed by Berman and evaluate their potential impact on the target audience. This involves striking a balance between foreignization and domestication, taking into account the expectations and preferences of the target readership.

In her book, "Translation Criticism", Katharina Reiss examines various attempts to distinguish between different types of translation. Literary translation is included as a separate kind by A.V. Fedorov, Otto Kade, J.B. Casagrande, and Georges Munin, among others, but their criteria for doing so remain unclear or appear haphazard (Reiss, 2000, pp. 7–23).

In recent years, a number of general reference works on translation have appeared, shedding insight on what characterizes literary translation. The Dictionary of Translation Studies (Shuttleworth & Cowie, 1997) has entries for "literal translation," "free translation," and other terms, but not "literary translation." José Lambert considers the definition of 'literary' and the collocation 'literary translation' in the Routledge Encyclopedia of Translation Studies but yet does not reach any conclusive conclusions (Baker, 1998). Only three very general text types—informative, appellative, and expressive—are distinguished in the German Handbook of Translation according to Karl Bühler's 1930s-era taxonomy (Bühler, 1934). Narrative, drama, and poetry are listed under "mainly expressive" materials, along with movies and comic books, but "literary translation" as such is not mentioned (Snell Hornby et al., 1998). There are currently a few reference books that are dedicated solely to English literary translation. They need to differentiate literary translation from "other" aspects of translation, but how? In the two-volume Encyclopedia of Literary Translation into English's preface, written by editor Olive Classe in 2000, "literary translation" is typically understood to be distinct from "technical translation" (Classe, 2000, p. 8). The difference made by Gideon Toury between "literary translation" and "translation of literary texts," the latter of which is non-literary and referred to as "informational" (France, 2000, p. 2).

Toury's distinction is based on his belief that literature is characterized by the use of formal devices, which he derives from Yury Lotman and, further, Roman Jakobson and the Russian Formalist (Toury, 1984, p. 73).

"What is Literature?" Terry (1983, p. 16) makes the case that literature is best described as "a highly valued kind of writing" and then emphasizes the social and ideological conditioning that underlies it. A two-pronged strategy is used in literary theory: while once considered a fixed category ("an institutional label"), the term "literature" has shifted to describe a specific type of event, a "speech act or textual encounter" that sparks certain kinds of engaged attention (Culler, 1997). Literary translation has, however, been drawn to texts that exhibit specific characteristics, including the

foregrounding of language, the interdependence of various levels of linguistic organization, the separation from the practical context of utterance, and the perception of texts as both aesthetic objects and intertextual or self-reflexive constructs (Culler, 1997, p. 28). The correlation between the label and the characteristics means that, when formal characteristics are recognized, institutionally appropriate attention will follow, and vice versa. This is a model that is conceptually sound.

Depending on this theory, a stereotypical literary translation is one that is understood to be a literary text and may even have been intended as such, exhibiting literary features and qualities. Despite this, Culler also points out that in the past 25 years, the distinction of literature has not received much attention; instead, he contends that literature's function in society and politics, as well as its historical and ideological categories, are of interest (1997, p. 36). In general, this has also been the direction of the study of translation, and especially the study of literary translation.

In point of fact, comparative literature, which one might have expected to support translation as an instrument of cultural negotiation and transmission, was especially late to realize the value of translation. As the American Comparative Literature Association, also known as ACLA (Bernheimer, 1995, p. 34) noted. The first report drew a clear distinction between teaching "foreign literature in translation" and comparative literature in its proper sense, emphasizing the need for "some access to all the original texts involved".

According to Bernheimer, reading original works should be the preferred option for students. Translations are acceptable only in rare cases or for languages that are too difficult to access. This emphasis on the original extends beyond students who already understand the language. Bernheimer argues that even for those who don't, experiencing untranslated texts helps them recognize the limitations of their own reading experience (Bernheimer, 1995, p. 35). Additionally, the final ACLA report and Susan Basnett's *Literature: A Critical Introduction* were both published in 1993. According to her, translation studies, gender and postcolonial studies, and cultural studies are the new forces driving literature, which is now effectively dead. She advocated for translation studies to become "the fundamental discipline from now on, with comparative literature as a valued but wholly owned subsidiary subject area" (Basnett, 1993, p. 161) rather than calling for the old animosities toward translation to be lessened. However, contemporary introductions to comparative literature (such as Zima, 1992; Tötösy de Zepernick, 1998) pay attention to translation. The shift in mindset that the ACLA reports indicate was caused by a number of factors, one of which was globalization. Comparative literary studies in the West discovered a world full of highly valuable works in what the 1965 ACLA report could still refer to as "remote languages" (Hans-Georg Gadamer, 1977, p. 98).

Consequently, from the structure of translation the particular problem of making what is alien our own was demonstrated, as Gadamer (1977, p. 19) put it. He stated that "the general problem of making what is alien to us our own is indicated by the structure of translation." George's (1998) work provides an example of how this process actually operates within a single linguistic and cultural tradition. Translation is a factor in all cross-cultural research. Simply from an institutional standpoint, the publication of André Lefevere's *Translating Literature: Its publication, under the auspices of the Modern Language Association of America, "Practice and Theory in a Comparative Literature"* (Lefevere (1992, p. 30), was significant.

V. METHODOLOGY

Comparative analysis is used in the current study in order to assess the quality of the translation. The functional text analysis of constituents was used to differentiate between specific characteristics of the studied samples. The following steps are used to collect and analyze information:

1. Accurate understanding of the version of the Arabic text "Children of Gabalaawi" to gain knowledge of the story's narrative, characters, and connections between scenes in the chapter with the general setting, as well as the components of CRs (cultural references) that are used.
2. Distinguishing which parts of the sentence can be presented from the standpoint of translation that are deformed during the process of translation, as well as the potential issues of culture-specific references being transferred to the cultural environment of the target language with one of the deformation tendencies.
3. The selected lexical items are compared to determine the twelve deforming tendencies in the translation.

A parallel methodology is included with the novel's English text. The results of context-oriented data associated with the translation decisions of these tendencies are important in revealing the methods used in the example cases. A "negative analysis" of Berman's hypothesis is used to examine the interpretation, drawing on Venuti's famous classifications of foreignization and domestication. A number of randomly chosen examples are taken from the English translation by the British translator Philip Stewart (1996).

The researchers used three stages of quality analysis to analyze the collected data. The stages are as follows: collecting information, organizing information, then minimizing samples, translating, and processing information.

VI. RESULTS AND DISCUSSION

Data analysis shows that all kinds of deforming tendencies are observed in novel translations, albeit with varying frequencies. In the next section, illustrations for the 12 distortion trends will be introduced and examined successively.

1. Rationalisation

In the opinion of Berman (2000, p. 288), the inclination to rationalize influences the syntactic structure (e.g., sentence structure, punctuation, word order, the tendency to generalize and the translation of verbs as nouns). Concerning the tendency to rationalization, in some cases, a change in the syntactic structure of the sentence was detected. The repetition of this notice can be seen as a strong contrast between Arabic and English in the order of words and sentence structure. Nevertheless, if we regard this category as a transformation of sentences with certain series leading to a particular translation deviation, only 19 cases tend to rationalize, which represents 5.7% of the total percentage. An example of rationalization:

ST (Source Text):

ودارى كل منهم- عدا أدهم طبعاً- غضبه لكرامته باحتجائه الصامت على تخطي ادريس، الذي كان تخطيا مضاعفا لهم. (p. 12)

TT (Target Text): And-all except Adham- silently resented rebuff to Idres which was at the same time a blow to their own honor. (p. 6)

In this extract above, the position of the word “احتجائه” in the center of the extract accentuates the fact that the brothers were actually protesting against their elder brother’s exemption, but the translator Philip Stewart (1996, p. 6) has made a class shift in the translation of this grammatical class (a noun: احتجاج), by rendering it as a verb “resented” in the past tense, which is one of the shifts that cause rationalization according to Berman’s (1985) deforming forces. Actually, in the original text, the position of the word “دارى” makes it an important key word in the sentence. The translator has ignored translating this opening word, which caused distortion of the sentence. The ST expression “غضبه لكرامته + تخطيا مضاعفا لهم” has also been deleted in the TT above, causing a syntactic and semantic structure distortion, which the interpreter has not taken into consideration. The proposed translation would be:

PT (proposed translation): And each of them_ except for Adham of course- have remedied his anger for his dignity by protesting silently against Idrees’s exception which was a double exception to them.

2. Clarification

This is a situation where the translator makes clear and unambiguous that the author does not want the receiver to understand in the original text. Berman argues that this distortion is unquestionable in the translation operation (2000, p. 289). It was observed in two sentences, which represents a 0.6% percentage, and it provoked the expression of the unsaid or something that was concealed or hidden in a negative way, which causes over-translation and expansion of the TT. The clear proof is as follows:

ST: (p. 7) على اي حال، كان يدعى الجبلوي وباسمه سميت حارتنا

TT: Be that as it may, his name was Gebelaawi or “old man of the jebel” and our alley is named after him. (p. 1)

The expression “الجبلوي” in the target text is what Berman explicates as the exhibition of the hidden. In fact, the interpreter has combined some lexemes into the translation so that it sounds more conceivable to the TT reader. Despite the fact that the nominal expression has not been rendered correctly (deletion of the definite article “the”), the explanation in between the inverted commas “old man of jebel” was totally subjective and was not the author’s orientation, without mentioning that the word “jebel” has no entry in the English dictionary; it is the transliteration of the Arabic word “جبل”. The ST verbal expression (يدعى) has also been omitted, whereas the past tense passive verbal expression (سميت) was rendered in the active (present tense: is named), which caused what Catford calls a grammatical shift. The proposed translation would be:

PT: However, he was called Al-Jabalaawi and our alley was named after him.

3. Expansion

As maintained by Berman (2000, p. 290), rationalization and clarity require expansion. He believes that any longer translation than the ST is over-translation, but this expansion is unacceptable; this expansion is called translation inflation. These extensions cause over-translations that do not add anything but, on the contrary, a decrease in clarity. This type of tendency is among the recurrent trends in the dataset of this study; it had 50 cases, 15.1%, extended in this research. While this inclination may cause rationalization or clarification in the translation, it can decrease the significance of the original text and add nothing.

An example of an extension is shown as follows:

ST: (p. 10) حارتنا العجيبة ذات الاحداث العجيبة. كيف وجدت؟ وماذا كان امرها؟ ومن هم اولاد حارتنا؟

TT: “Amazing little alley with your amazing events! How did it all begin? What was it all about? Who were these sons of our alley?” (p. 3)

In this example, the translator has expanded the target text with words that do not exist in the ST, such as little, all, and these, in order to make the translation more conceivable to the TT receiver. This extension may make the TT more “clear,” but it does, in fact, make it more complicated. Deleting these four additional words will not harm the coherence of the TT (Venuti, 2012). Berman (1995) states that clarification decreases the peculiarity of the translation text. The proposed translation is as follows:

PT: Our strange alley with strange events. How did it all begin? And what was its issue? And who are the children of our alley?

4. Ennoblement

In the corpus of this research, there are cases that tend to deform due to the tendency to rewrite the original text in a more elegant mode. The use of a more elegant style is destructive to the translation of ST in structure and rhetoric (Berman,

2000, p. 290). The corpus analysis indicated that nine cases (2.7%) were noticed. The example of ennoblement is shown next:

ST: (p. 10). كان مكان حارتنا خلاء. فهو امتداد لصحراء المقطم الذي يربض في الأفق.

TT: Where our alley runs was once desolate. It was an outlying part of Muqattam desert, which now lurks on the horizon. (p. 5)

While the phrase "كان مكان حارتنا" is used in everyday Arabic (not literary), it could be rendered as "the place of our alley was", but the translator has opted for the literary term "Where our alley runs" as the equivalent for "كان مكان حارتنا". In fact, this term is rarely used in regular English discourse. The translator appears to have attempted to construct "elegant" lines while using the source text as raw material (Venuti, 2012). The suggested translation would be as below:

PT: The place of our alley was empty. As it is an extension of Al-Muqattam desert that crouches on the horizon.

5. Qualitative impoverishment

This distortion occurs when translators replace phrases and words with their TT equivalents, which damages the structure of meaning because the TT equivalents lack the richness and iconic significance of the original text (Berman, 2000, p. 291). It is observed in 70 sentences, or 21.2% of the corpus. An example of quality degradation is shown below.

ST: (p. 12): فضلا عن هذا فإدريس الأخ الأكبر هو المرشح الطبيعي للمنصب، فلم يعد أحد منهم يتساءل عما هنالك

TT: However, that may be, Idrees, the eldest was the natural choice for the job; None of them could doubt that. (p. 5)

In this case, the expression "وفضلا عن هذا" has been translated as "however that might be" in the target text, which would mean in back-translation "مهما كان ذلك" while the ST does not include this expression. Similarly, the word "المرشح" has been translated as "choice" and the ST word "المنصب" has been rendered as "job". Both words are not the closest equivalents to the original. Additionally, the word "choice" is used to indicate any act of selecting one or more options or possibilities, which is simple, while the appropriate equivalence is "candidate" (المرشح). On the other hand, the word "post or position" (المنصب) refers to something that is not concrete; it indicates anyone who is in power and exerts hegemony, and not "the job" (الوظيفة). The proposed rendering would be as follows:

PT: In addition, Idrees the elder brother, is the natural candidate for the position, so none of them would wonder what is there.

6. Quantitative impoverishment

Concerning this category in the body of this study, it appears that the translator has often substituted several synonyms with a single word or that there was a lexical loss during the process of translation. Berman (2000, p. 292) asserts that this point leads to a loss of vocabulary in translation since the translation contains fewer signifiers than the original text. Expansion is one of the methods followed by the translators as compensation for this lexical loss. Lexical loss means that the translator uses fewer kinds of signifiers for the subject than the original text does. There are 17 cases (5.1%). One proof of this distortion is as below:

ST: (p. 11) وجاء الأبناء جميعا، إدريس وعباس ورضوان وجليل وأدهم، في جلابيهم الحريرية فوقوا بين يديه وهم من اجلاله لا يكادون ينظرون اليه الا خلسة.

TT: They all came, Idrees, Abbas, Radwan, Jalil and Adham, dressed in silk jellabas. They stood in front of him, so respectful that they hardly dared look at him directly. (p. 5)

The analysis of the translation above revealed that different forms of expression in the original text were transferred to the TT with obscure equivalents. The major expressions that were transformed as "they were" "الأبناء", and the pronoun "هم" in "جلابيهم" has been translated as "in silk jellabas" and not "in their silk jellabas," which causes a lexical loss in addition to the loss of meaning. The ST element "خلسة" is the best equivalent of the English word "stealthily." The lexical loss of the words above is very clear and has contributed to the quantitative impoverishment of the TT. The following is the proposed translation of the text:

PT: And all the sons came, Idrees, Abbas, Radwan, Jaleel, Adham, in their silky gallabiyahs, they stood in front of him, and for his solemnity, they hardly looked at him except stealthily.

7. Destruction of rhythms

In the opinion of Berman (2000, p. 292), the rhythm of the original text is distorted when the order of a sentence and punctuation are distorted. Actually, mistranslation may have a significant impact on rhythmic structure (e.g. due to arbitrary modifications of punctuation marks). Throughout this study, 9 cases were observed, or 2.7% of the frequencies. One case of rhythm destruction is presented below.

ST: (p. 10) !ولكن مهلا، فأنتي لا اكتب عن نفسي وعن متاعبي، وما اهون متاعبي إذا ما قيست بمتاعب حارتنا

TT: But steady on! I am not here to write about myself and my troubles, which are nothing compared to those of the alley. (p. 3)

In the previous excerpt, there is an intonation of a rhythm type between the lexis of the original text. Nevertheless, the translation of Mahfouz's literary masterpiece has destroyed the rhythm of the original: while the source extract is only one sentence, the translation has used two independent sentences. In the first punctuation in the original text, there is a comma after the word "مهلا". However, it has been replaced by an exclamation mark (exclamation point AME), which is a grammatical category used to indicate strong feelings like joy, anger, or surprise. Another deformation of punctuation is committed by the translator by omitting the exclamation mark at the end of the original text. After the word "حارتنا", it has been replaced by a full stop (.), which is usually used to refer to the end of a sentence, separating one sentence from

another. This subjective, selective, and arbitrary misuse of intonation and punctuation by the translator has ruined the novel's rhythm. The proposed punctuation should keep to the original, as shown below:

PT: But wait, I do not write about myself and my troubles, and what makes my troubles lesser if they are compared to the troubles of our alley!

8. Destruction of underlying networks of signification

Expressions can affect the meaning and the fundamental systems of text, even if they do not have a significant meaning. Fiction works include undiscovered aspects, a fundamental text where certain expressions are symmetrical and linked; they form all kinds of fundamental networks under the surface of the text. (Berman, 2000, p. 292). During the database of this research, 27 occurrences (8.1%) of violations of the underlying meaning networks were observed. After a long time, some words of a particular term can be reproduced; several types of nouns form a particular network, whether by their combined picture, purpose, or appearance. Indeed, while there are many mentions of rituals or cultural expressions in the original text, the translator has optionally associated them with relevance in the target text. The translator has destroyed the text that contains the web of word obsession by deleting style words in SL text.

ST: (p. 13) فاندفع خطوات حتى كاد يلاصق أدهم، وانتفخ كالديك المزهو ليعلم للأبصار فوارق الحجم واللون والبهاء بينه وبين أخيه

TT: He strode across to Adham till he towered over him, puffed himself up like a cock in a full display, to point up the contrast between himself and his brother. (p. 6)

The word "خطوات", meaning "steps" in English, has been deleted by the translator, causing a distortion in the underlying network of signification. Besides, the mistranslation of the most important key word in the sentence "اندفع", (which has nearly twenty English equivalents, the closest one being "rushed") has been rendered as "strode, which means "خطى". In fact, when an English reader reads the word "strode", it will not have the same impact and signification as the word "rushed". Consequently, the suitable translation of the expression must be rendered:

PT: So, he rushed steps until he almost stuck to Adham, and he buffed up like a proud rooster to announce to the eyes the differences in size, color and magnificence between him and his brother.

Through this new rendering, the TT reader would be mentally engaged with the tension and emotional atmosphere of this situation and would thoroughly perceive the meaning of this competition between brothers as the candidate for the position and its depiction.

9. The Destruction of linguistic patterns

Different translation techniques used by the translator, such as expansion, clarification, and rationalization, destroy the structure and linguistic pattern of the original text, even if the target text is linguistically coherent, resulting in a lack of unity of meaning because the original texts' systematization is breached (Berman, 2000, p. 293). There are 30 cases (9%) of language samples destroyed in the corpus of this study. An example of this distortion trend is as follows:

ST: (p. 8) أليس من الغريب ان يختفي هو في هذا البيت الكبير المغلق وان نعيش نحن في التراب؟

"Was it not strange that he should be hidden away in this great, locked house, while we lived outside in the dust?" (p. 2)

The grammatical structure of the original text was damaged in the preceding case. This notion is reinforced by the fact that in English, the interrogative "" can be used at both the beginning and conclusion of a sentence., and it could be translated in the present tense (is + not + complement) and not the past as it was rendered by the translator, and it would be rendered properly by using the present tense (isn't it strange?). Then, the author of the novel could have used the past tense if there was a need to; secondly, the usage of active and passive voice has been violated in more than one place in the sentence, even though the subject is well-known. Firstly, the active voice verb (يختفي = hides = disappears) has been rendered as "he should be hidden", adding a modal verb and changing the tense of the ST. Secondly, the ST excerpt (نعيش) active present tense construction has been rendered as "we lived" (نحن عشنا), an active past tense construction, by the translator. A carefully conducted textual analysis of the original and its translation demonstrates that the writing of the translation is systematic. The proposed translation would be as follows:

PT: Isn't it strange that he hides in the big, closed house and that we live in the dirt?

10. Destruction of vernacular networks or their exoticization

Berman (2000, p. 294) claims that when there is an attrition or loss, the slang or dialect of the source language is replaced by the dialect of the target language and follows their language pattern. This is one of the least frequent distortions in the corpus of this study. There are 2 cases (0.6%) of slang in the original text or the native language being replaced by the native language in the target text, followed by language structure. In the following, proof of this deformation tendency is presented.

ST: (p. 8) و نظير كل ساع الى الخير تجد عشرة فتوات يلوحون بالنبايب ويدعون الى القتال

TT: "For each person who tries to do good you will find ten strongmen brandishing their cudgels and looking for a fight." (p. 2)

In the above example, the original text has used the vernacular expression (فتوات) the plural form of the singular (فتوه), which is used in old Egypt to refer to those who impose themselves on society and interfere in the details of the daily life of the people. They introduce themselves to the people as their protectors and saviors, but the reality is the opposite. This SL vernacular expression has been rendered in a compound noun (adjective + noun) and has been replaced by the target language standard equivalent. The closest equivalent for the SL vernacular expression "فتوه" is "a bully". This kind of

lifestyle or position has almost disappeared in modern socio-cultural lifestyles. The proposed translation would be as below:

PT: A counterpart of every goodness seeker you will find ten bullies, brandishing clubs and call for a fight.

11. Destruction of expressions and idioms

The replacement of the SL text idioms, cultural-bound expressions and proverbs with target language culture-bound ones will result in the destruction of these idioms and proverbs even if they would not make sense in translation and they would refer to an ethnocentric translation (Berman, 2000, p. 295). There are 15 cases (4.5%) of the destruction of expressions and idioms in the target text. For Berman, replacing SL proverbs and idioms with their equivalents in TL was a kind of discursive destruction of foreign work. Below we can see this distortion trend.

ST: (p. 7): "هو أصل حارتنا، وحارتنا هي أصل مصر أم الدنيا، عاش فيها وحده وهي خلاء خراب، ثم امتلكها بقوة ساعده وبمنزلته عند الوالي"

TT: "From him came our alley, from which came Cairo, mother of the world, he lived here alone when it was desert and mastered it by strength of his arm and by standing with the governor." (p. 1)

In this extract, the idiom has been destroyed. Firstly, the SL expression "أصل" is a noun, and the best equivalent for this noun is the English noun "origin." The translator has replaced it with the verb "created", which has another function and connotation, causing a class shift on the grammatical level and rationalization according to Berman's negative analytic. Secondly, the well-known idiom "مصر أم الدنيا" has been seriously distorted by replacing the name of Egypt with its capital, Cairo. Unfortunately, the translator did not give an explanation, even with a footnote, for why he substituted the names aforementioned. Thirdly, the translator has failed in the rendering of the SL expressions "خلاء خراب" which means "wasteland of ruins." He has rendered it as "desert" "صحراء" and "ساعده" he has rendered it as "his arm" (يده) while the correct rendition would be "his forearm" because the original author already knows how to use lexicons like "صحراء + يد" "but he has never used them. So, this type of distortion has occurred in the TT. The proposed translation is as follows:

PT: He is the origin of our alley, and our alley is the origin of Egypt (mother of the world), he lived in it alone while it was a wasteland of ruins, then he took possession of it with the strength of his forearm and his status with the governor.

12. Effacement of the superimposition of language

Berman (2000, p. 269) indicates that this category refers to the removal or elimination of all trails of the various linguistic patterns that coexist in the original during the process of translation. Novels have a diversity of dialects and languages that are difficult to translate. Regarding this definition, 80 cases (24.24%) were detected in this research. What is next?

ST: (p. 13)

ولكن ادريس كانت تعصف به عواصف الغضب المجنونة فهتف: وهو أصغرنا ايضاً، فدلني على سبب يرجحني به، إلا ان يكون زماننا زمان الخدم والعبيد.

TT: But Idris was wild with fury. He roared: - He's the youngest of us, too; give me one reason why you should prefer him to me, or is this the age of servants and slaves? (p. 6)

The words "عواصف + تعصف + المجنونة" are lexical items which have a proper lexical equivalent in the target text as "crazy + blow + storms". However, they have been omitted. The lexical item "هتف" has been translated as "roared" which is the depiction of a lion's sound; it is logical to use "ejaculated, yelled, exclaimed" etc. Additionally, the present tense verbal item "يرجحني", which means "he is better off than me", has been rendered as "prefer" which means "يفضل" and a huge amount of information has been effaced. The proposed translation of the text above would be as follows:

PT: But Idrees was ravaged by crazy storms of anger, he yelled: He is the youngest also, so guide me to a reason why he is better off than me? Unless our time is the time of servants and slaves.

As a result, the researchers determined that these deformations happened when the translator translated the text from SL, i.e. Arabic, to TL, i.e. English, by taking into account all of the cases given above for each of the twelve deformation tendencies.

In summary, the study attempted to extract particular instances from the text and tie them to the core notion, namely Berman's concept of deformation model. As a result, each appropriate phrase, expression, and sentence has been chosen and grouped into categories and their subcategories. So, the study examined the meaning and structure of words, phrases, and sentences in the SL and TL. Finally, Table 1 displays the frequencies and percentages for the Berman model's 12 distortion tendencies.

TABLE 1
PROVIDES A SUMMARY OF THE OCCURRENCES AND PERCENTAGE OF EACH DEFORMATION TENDENCY

Deforming tendencies	cases	Percentage	rank based on occurrences
Rationalization	19	5.7 %	6
Clarification	2	0.6 %	11
Expansion	50	15.1 %	3
Ennoblement	9	2.7 %	9
Qualitative impoverishment	70	21.2 %	2
Quantitative impoverishment	17	5.1 %	7
Destruction of rhythms	9	2.7 %	10
Destruction of Underlying Networks of signification	27	8.1 %	5
Destruction of linguistic patterns	30	9 %	4
Destruction of vernaculars	2	0.6 %	12
Destruction of idioms	15	4.5 %	8
Effacement of the superimposition of languages	80	24.24 %	1
Total	330	100 %	

VII. DISCUSSION AND RESULTS

The primary goal of this study was to examine the frequency of distortions in the translation of Naguib Mahfouz's novel "Children of Gebelaawi" by British translator Philip Stewart (1996) using Berman's approach. Furthermore, the study seeks to comprehend how words from the source language are modified to fit the target language by employing distortion biases. This was accomplished by identifying the most common deformation tendencies. Overall data analysis shows that the effacement of the superimposition of languages, qualitative impoverishment, expansion, destruction of linguistic patterning, and destruction of underlying networks of signification are among the most frequently used distortion trends. In addition, data analysis showed that destruction of vernaculars and their exoticization, clarification, destruction of rhythm, ennoblement, destruction of idioms and expressions, quantitative impoverishment, and rationalization are the least likely distortion trends.

The results of this study show that syntactic errors occur in structure, punctuation, rhythm, and so on, in literary translation. It has also been revealed that divergence is less common in novel translations based on this model. In fact, it seems that Berman proposed a model that was precise enough to preserve the form and syntax of the original text in translation. Similar to the present study, the translation of Naguib Mahfouz's novel "Children of Gabalaawi" by the American translator Peter Theroux (1981) revealed that qualitative impoverishment is the most recurrent tendency among the twelve deformation tendencies. In the same line, they discovered that one of the most common deformation elements is the effacement of linguistic superimposition. However, there are considerable discrepancies between the two research. For example, while the destruction of vernaculars and their exoticization was the least frequent deformation tendency in the current research, evidence for this deformation tendency is shown; it was one of the least frequent deformation tendencies in the other study. The existing conflicts between the two studies might be related to the nature and genres of the two languages. Furthermore, because the genre of both studies was "literary novel," we naturally expect more rhythmic language than non-literary literature.

VIII. CONCLUSION

This study examines the translation of Naguib Mahfouz's "Children of Gebelaawi" by Philip Stewart (1996) through the lens of Antoine Berman's model of "deforming tendencies," focusing on how cultural nuances are conveyed across languages.

Furthermore, the study sought to discover how words may undergo alterations from the source language (Arabic) to match the target language (English) through the use of deforming tendencies. The data analysis found that, while there were lexical incompatibilities, the translation suffered mostly from the effacement of the superimposition of language and qualitative impoverishment. Berman also appears to provide a model that is overly rigid in terms of retaining the structure and syntax of the source language in the target text. The current study suggests that the translation has preserved the author's genre, cultural, and social perspective in some way. It should be noted that cultural phrases are strongly rooted in Egyptian culture and often have a lengthy history. They are therefore part of the original culture's identity, which should be authentically portrayed in the translation. Because a translation should be viewed as a translation, it cannot replace the original.

The current work adds to translation theory by defining translation as a globally informed and regionally defined sociocultural and linguistic action. The interplay of cultural and translation ideologies, and the ways in which their shifting relationships impact translation practices and theory, holds enormous potential for the future of literary translation as a study subject. Furthermore, to emphasize the significance of transitioning from a linguistic-oriented translation approach to a culture-oriented one when translating various cultural components in Arabic literary works.

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