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# Violence In Translation: Venuti's Theory Applied To Yusuf Idris Translated Short Stories: Funeral Ceremony & Cheapest Nights

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## **Abstract:**

The present study tackles violence in translation adopting Venuti's (2009) theory of violence applied to some of Yusuf Idris's translated short stories. These texts are translated by Wadida Wassef (1978) who skips some phrases in the ST due to her unacquaintance of the ST culture. However, she does not paraphrase these untranslated phrases, as she cannot risk too much paraphrasing in her TT. It will be shown below that she sometimes leaves culturally loaded idioms and figures of speech untranslated, and in some other contexts, she fluctuates between 'foreignization' and 'domestication' in Venuti's terms. Venuti's main concern was in the culture of the ST (source text), and how it is honestly manifested in TT (translated or target text). His two main books, from which the theoretical framework of the present study was taken, are *The Translator's Invisibility* (2009) where he introduced the idea of 'violence' in translation and compares it to 'ethnocentric cleansing' and the other book *The Scandals of Translation, Towards an Ethics of Difference* (1998). Culture represents a challenging obstacle for any translator (Anderson 2003). This makes translators, like Venuti, assert that ignoring the culture of ST during the process of translation is likened to 'terrorism' and ethnic discrimination. Some elicited examples of Wassef's English translation for Idris's short stories will be highlighted to see how far she is relatively 'violent' towards the culture of ST, and in some other times, she depicts the true cultural spirit of the Egyptian village. Some solutions will be offered by both Venuti and Nida to help translators to keep the cultural force of the ST.

## **Keywords:**

violence, culture prism, inequivalence, foreignization, domestication, symptomatic reading.

## **Introduction**

In some examples of Idris's short stories, Wassef cannot offer a translation for them. In Abu *Sayyed*, the word 'زار' /zar/ has been transliterated and not translated:

*'He swayed to the beat of the tambourine when a zar was held.'*

However, she successfully translated specific images and proverbial phrases in 'The Funeral Ceremony', where she depicts the context inside and outside the mosque while one of the villagers carrying a dead infant in 'The Cheapest Nights', she does the same as she makes a balance between 'foreignization' and 'domestication' in Venuti's terms. For instance, she leaves very crucial culturally loaded items untranslated as examples 6,8,12,14,15,18,19,20 below. She could have transcribed these words and then offer footnotes for them. At the same time, she successfully depicts naughty children who keep poking Abdel Kareem who starts insulting their parents and further, describing them "البذرة الحرام التي أنبتته" as 'the rotten seed that gave them life.' The analysis below will show how Wassef fluctuates between both 'foreignization' and 'domestication.' The present study will yield some results for translators to keep them conformed to the cultural force of the source text.

### **Literature Review:**

The present section deals with both previous translation studies dealing with translation and culture and other translators who translated Idris in the 90s of the previous century. Wassef is not the only translator who tries her hand in translating Idris into English as other people accomplish Idris's complete works. Cobham (1990) and Hewison (1999) are two major attempts who tried their hands in translating Idris into English where the former translated *Rings of Burnished Brass*, a love story between a rich middle-aged lady and an eighteen-year-old boy coming from a poor background, whereas the latter translated *City of Love and Ashes* which shows a love story standing side by side with the struggle against the British colony in Egypt.

Regarding those who handled translation and culture, Kung (2020) embarked on Taiwan literature in a cross-cultural context and stresses four main approaches:

Four main theoretical approaches are applied: sociological theories, cultural and rewriting theories, English as a lingua franca, and social and performative linguistics.

These approaches tackle the non-translated parts of contemporary Taiwan Literature.

Ayyad et. al (2020) handle translating 'culture-specific items' in the Noble Quran. They adopt 10 different ways to translate these cultural items of the Holy Book:

The study finds that the translator uses 10 translation procedures to translate culture-specific- items:

These procedures are functional equivalent, cultural equivalent, modulation, borrowing, definition, generalization, description, footnotes, and explication. It also finds that the most frequently used procedure by the translator is the definition. Moreover, the less used procedures are generalization and explication.

Ayyad et. al (2020: 293)

Al-Masry (2009) handles the problem of translating Arabic Literary texts using 'Pike's (1954) etic-emic approach to translation.' By emic and etic, she means what all humans may have in common and this co-exists with other 'culture-specific' phenomena that differentiate this culture from others:

The two theoretical frameworks presented in this article (the etic-emic approach and markedness theory) are two distinct yet related and helpful approaches to the cultural translation of literary texts. While the former defines the role of the translator as a cultural insider, the latter provides the translator with insights into the degree with which the loss may affect the source message and guide him in making informed decisions to yield better results and more faithful and interesting translation.

Al-Masry (2009:41)

Newmark (2001) looks at the influence of culture on translation stressing the fact that 'Culture is the material and ideological way of life of particular social groups,' and it can be manifested in language. He also adds that culture can easily decide which translation to implement in a TT, metaphorical translation or particular one. 'Culture', and 'culture' alone, decide which approach to follow.

Thus, it is clear that none of the above-related literature tackles the theory of violence proposed by Venuti applied to Idris's short stories.

### **Rationale:**

Wassef partially violates the principle of explication of culturally loaded elements in Idris's short stories, and this makes her, to some extent, unable to render the same syntactic as well as semantic elements in the TT. Examples from '*The Cheapest Nights*' which are left untranslated are:

'أعرف من شهورش' roughly meaning (more knowledgeable than '*Shamhourish*') where '*Shamhourish*' is regarded as one of the cleverest demons in Arab mythology.

'انفتحت ليلة القدر' The night where Allah accepts our supplications in Ramadan.

'ولا يحزنون' Nor any other thing, literally quoted from The Quran "ولا هم يحزنون" which repetitively occurs 14 different times in the Holy Book. It means *they will never feel sad*.

Venuti's theoretical framework is to be tested against Wassef's translation where cultural violence in translation is committed. The study also aims at finding examples of 'foreignization' as well as 'domestication' in TT which are two results of violence in translation. However, it is worthy to prove that Wassef managed to honestly render the culturally loaded images in some parts of her TT.

## **Theoretical framework:**

The present section mainly deals with the theoretical framework adopted in the study which is taken from Venuti's (1998), (2009). Several concepts will be introduced by him like: 'chain that constitutes the foreign text', 'culture prism' and 'construction of identities for foreign cultures.' Venuti (2009:14) asserts that "The viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read." In other words, a translator should be as close as possible to the culture of the source text to make his TT as 'transparent' as possible. When neglecting the culture of the ST, we, Venuti asserts, create a relationship of 'dominance' and 'marginality.' By the word 'violence', Venuti means 'damage' or 'abuse'. Thus,

a translator is forced not only to eliminate aspects of the signifying chain that constitutes the foreign text, starting with its graphemic and acoustic features but also to dismantle and disarrange that chain by the structural differences between languages so that both the foreign text and its relations to other texts in the foreign culture never remain intact after the translation process.

(Venuti 2009:14)

In other words, by translating any text, a translator is forced to 'dismantle' and 'disarrange' structures of ST. By 'disarrange' here, Venuti means disturbing the balance and messing up with the ST structure. Further Venuti regards this process as violent as 'terrorism' and war against the ST culture:

The violent effects of translation are felt at home as well as abroad. On the one hand, translation wields enormous power in the construction of identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war

(Ibid:14)

Violence to Venuti varies and has degrees in different parts in the TT, but it is 'inevitable', and it emerges 'at any point' in the TT. The translator, therefore, finds himself cornered between either domesticating the TT or foreignizing it.

Baker (1992) said that it is an unavoidable process to delete and paraphrase 'whenever necessary untranslatable constituents.' This process of deletion will result in what Berman (1984/2000) calls "*textual deformation*." In other words, any translator can by no means avoid this process of 'effacement' or 'impoverishment' in any translated text, especially when dealing with works of literature.

## **Analysis and discussions:**

This section mainly deals with applying Venuti's theory of violence together with the 'culture prism' and finally using the 'Symptomatic Reading' approach to understand hidden presupposed facts of a specific text. This section uses concrete examples taken from some of the translated short stories showing how Wassef, to some extent, was 'violent' to the culture of the ST. She superimposes her view of ST culture on the TT ignoring some of the cultural and religious beliefs in the ST and consequently losing many items of these cultural beliefs inherited in the Egyptian countryside in the previous century. However, the present study is not meant to pass any value judgment on Wassef's work. The term culture prism will also be tackled below.

A translator must offer 'explications' for his ST when rendering it to TT.

Ibrahim (2009) shows that

Sometimes a translator may opt for explication i.e., adding further details in the TT. For instance, the term *wildlife*, as Enani (2003) asserts, can be rendered as (النباتات والحيوانات في بيئتها الطبيعية) which is a paraphrasing rather than translation.

In other words, Wassef should have offered explications for culturally loaded expressions in Idris's short stories such as

- 'Dine on ***grilled meat*** at Mo'allem Hanafi's'. *يتعشى نيفة عند المعلم حنفي*

(Idris 2019:104)

where *نيفة* is 'dish of grilled goat meat, and it is typically an Arab dish eaten in both city and countryside alike. Therefore, a foreign reader for this translated phrase by necessity should have the same feeling as that of the native one. It should be noted that the word *المعلم*, meaning *Master*, which is another noun carrying cultural force, has been transliterated not translated nor footnoted. See Nida (1964), (1969).

Here, Arab readers who may read Wassef's translated texts may feel racial and ethnic discrimination when reading the TT. Culturally loaded Arab words are hardly given their semantic equivalence like

*Chicken coops* ..... *العشش التي فوق السطوح*

(Idris 2019:28)

where the noun *العشش* refers to the lodging of both poor people and poultry.

Venuti then poses a question, what should a translator do to avoid these acts of 'violence'?

One solution offered by Venuti is 'culture prism'. By 'culture prism', Venuti stresses its importance in translation. The translator should look at his ST and allow it to pass through a prism to analyze its components in the same way a prism analyses the white light into several colors. See the image below:

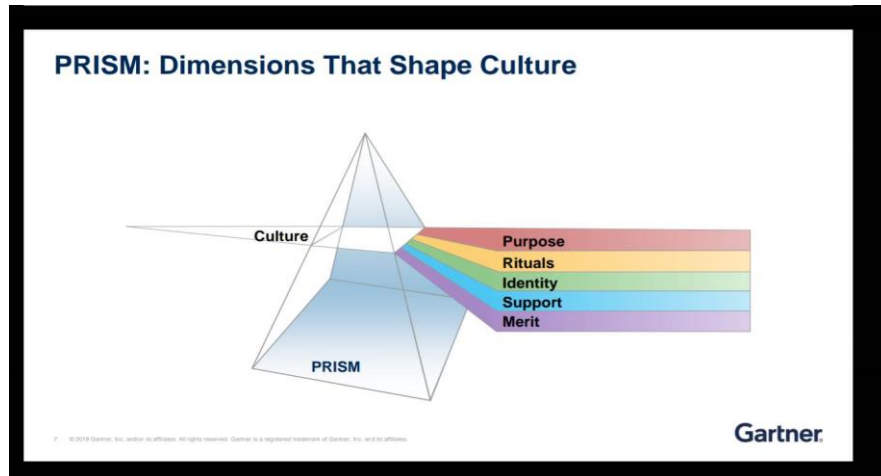


Image 1 (culture prism) from Twitter

Image 1 above shows that culture passes through a prism. Thus, culture disintegrates into different elements. The most important element a translator should know is that of *rituals* which represent a cornerstone in the ST, and it should be transferred to the TT using paraphrasing and footnotes.

In her translation to Mishwaar, 'Errand', Wassef manages to escape translation by merely transliterating words like *الذکر طربوش، عمدة کفر جمعة* (Kafr Goma'a- Omda – Tarboosh and Al-zikr) though these words carry a rurally and culturally loaded meanings. She should have offered a paraphrase or footnotes for these words to keep the culture of the ST. The word /Kafr/ means a little village or hamlet named after /Goma'a/ who is probably a /sheik/ or a pious villager. /Omda/ is a position held by a 'carefree headman' of a village for retaining Law and Order. /Tarboosh/ is a cap worn by a 'white-collar worker' or an employee in the first half of the 20<sup>th</sup> century. Finally, the word /zikr/ is defined by *Google.com* as 'a form of Islamic meditation in which phrases or prayers are repeatedly chanted to remember God.'

As for foreignization and domestication of a text, Gile (2009) shows that:

Domestication is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text. Foreignization is the strategy of retaining information from the source text and involves deliberately breaking the

conventions of the target language to preserve its meaning.  
(Gile 2009:251)

Gile asserts that for a translation to keep the cultural values of the source text, it is important to foreignize the target text. This is what Nida (1964:2) asserts regarding what 'unites mankind.' Nida also asserts that a translator should 'be all things to all men.'

(Lefevere 1977) explains that a translator has two options: the first one is to move the reader away from the author or to move him towards the TT:

there are only two. Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him

(Lefevere 1977: 74)

Wassef should have established some relevance between Idris's work and the receiving foreign culture. There might be 'diversity' in the receptors' backgrounds, and it is the translator's job to keep in mind the minority group reading the TT. (Nida and de Waard 1986: 33) assert that

translations prepared primarily for minority groups must generally involve highly restrictive forms of language, but they must not involve substandard grammar or vulgar wording.

Wassef could not evade this 'vulgar' language prevailing in these short stories which contain morally crude expressions:

- '*Crumped-up old witch* ..... (Idris 2019:26) *يا ابنة المركوب*
- '*Bitch* ..... (Idris 2019:28) *بنت الكلب*'

However, the connotations in words like '*bitch*' and '*witch*' in a foreign culture are, to a great extent, far from the character depicted by Idris in the ST. In Egyptian culture, the word *المركوب* /*markuub*/ presumably means low-class slippers worn by villagers. Thus, it is degrading as well as undignified to insult someone *يا ابنة المركوب* meaning 'the daughter of a pair of slippers or the daughter of any kind of village animals.

Wassef draws aside 'the curtain of linguistic and cultural differences' domesticating the TT to give foreign readers a sense of familiarity with their own culture.

Since there are differences between the Egyptian culture, particularly the village in the first half of the previous century, and the English one, it will be, to a great extent, a difficult ordeal for the translator to observe facts of the ST and transfer them into TT. The result is 'effacement' and misrepresentation of the ST, and this leads to 'violence' as Venuti explains above.

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The followings are culturally-loaded expressions and idioms mentioned in 'The Cheapest Nights' by Idris (1991). Wassef here leaves very crucial culturally loaded items untranslated as examples 6,8,12,14,15,18,19,20 below. She could have transcribed these words and then offer footnotes for them:

1. Woolen shawl-----البِشْت
2. Ablution-----الوضوء
3. Vituperating the **midwife** who **الداية** التي شدت رجل الواحد ، ويلعن  
brought them into existence
4. Heaps of manure-----أكوام السباح
5. His head felt clearer than pump «الطرمبة» كان مخه أروق من ماء  
water-
6. (untranslated)-----: يا ابو الريش انشالله تعيش
7. Going to **den**-----يذهب إلى «**غزوة**»
8. (untranslated)-----والكنكة
9. Brazier-----النحاسية
10. Wedding feasts, high jinks , وهات إيدك , وشخلعة، وعود، فهناك سامر ،  
merry-making
11. **Dancing girls**-----و**غوازي**
12. (Untranslated)-----وليلة حنة
13. **What-have-you**-----**النقطة**
14. (Untranslated)-----كوزًا
15. (Untranslated)-----استنظف مصطبة-
16. Repair three worn reed **baskets**-----يرقع الثلاثة **مقائف**
17. Lying like a bag of maize-----برقدتها كزكية الذرة
18. (Untranslated)-----المفروطة
19. (Untranslated)-----تفتحت ليلة القدر
20. (Untranslated)-----المشنة
21. .God damn your soul to hell **يا ابن زبيدة** الله يجرم روحك يا طنطاوي  
Tantawi, son of Zebeida
22. Scarecrow- -----كزوال المقاتة
23. Possessed by a **devil** -----لبسئه **شيخة**
24. He bolted the door -----أغلق الباب بالضبة
25. On the top of the mud oven-----على قبوة الفرن
26. Swarms of brats-----جيش النمل من الصغار

Idris (1991: pp 681-89)



The debatable underlined words in examples 3,7,11,13,16,23 above represent a linguistic hurdle for Wassef where she does not find culturally equivalent words for these words غوازي / غرزة / الداية / شبيخة / مقاطف / النقطة which all have different meanings in Egyptian culture, particularly the Egyptian village. The job of a midwife in English culture is different from its Egyptian counterpart where the former is subject to a high level of training program whereas the latter is a job acquired by apprenticeship and is never supervised by any medical authority. The association of the word Den in English suggests a lion's lodging whereas in Idris's text it is a 'place such as small teashop, in which hashish is smoked.' (Badawi & Hinds 1986:619). It is probably derived from the transitive verb غرز meaning to plant or insert, and in this context, 'hashish' is planted into the tobacco to smoke it. Also, Wassef wrongly translated شبيخة as a devil though it means a religious leader as in the proverb '*kull I sheikh wi-luh tariqa or every sheikh has his order, everyone has his way of doing things.*' (Ibid 1986:489). It is worthy to note that the word مقاطف, though it means in this particular context a '*flexible two-handed basket made of palm fronds*' (Ibid 1986:709), it denotes a basket of a lower quality used to harvest fruits or vegetables, and it is derived from the transitive verb qataf meaning pick or pluck fruits. The word غوازي cannot be translated as dancing girls as Wassef does. It is not even explained in footnotes. It means a '*female dancer and singer especially in rural areas.*' (Ibid 1986:489). Last but not least, the word النقطة means '*money given as a present to, e.g., a child at birth or circumcision, or a bride or groom at a wedding or money given to a musician or dancer while performing (as largesse or in payment for complimentary toasts called by the leader of a band*' (Ibid 1986:822). As far as the meanings of the above-underlined words are concerned, all these words are contextually bound i.e., they mainly belong to poorly inhabited villages in Egypt.

Further, there is no shared knowledge at all between both Egyptian rural culture and its English counterpart thus making the translation process an ordeal. This shared knowledge 'shrinks to the extent of becoming merely hypothetical' (Dorczynska 1995: 598).

A strategy adopted by Wassef here is that of deletion or 'effacement' in Berman (1984/2000)'s words, and this process of 'effacement' of the ST culturally loaded items negatively affects the receptor's response which differs completely from the response the native reader has when reading his own ST.

At the same time, Wassef presents images of naughty children who keep pecking Abdel Kareem who start insulting their parents and further, describing them "البذرة الحرام التي أنبتته" as 'the rotten seed that gave them life.' The idea conveyed here is that of illegitimate children. An example of 'foreignization' is substantiated here. Other similes are mentioned by Wassef describing 'heaps of manure' which are likened to 'long-neglected graves.' Wassef also depicted the myth in the Egyptian countryside that believes in 'sprites' when she introduces dim lights in the village at night as 'the fiery eyes of sprites' 'كأنها عيون جنيات'.

The balance between 'foreignization' and 'domestication' is always there in 'The Cheapest Nights.' An image like "أنظف من الصيني بعد غسله" represents a good example of 'domestication', and it is translated by Wassef as 'with his pockets picked clean', ignoring the proverbial phrase "أنظف من" "أنظف من" literally meaning 'much cleaner than the chinaware plate after being washed' which represents the low socio-economic status of villagers in the countryside of the early 20<sup>th</sup> century. One more example of 'domestication' is the translated insult 'نامت عليه البعيد أتقل حائط' 'let him snore his way to hell.' Supplications and prayers like this represent the anger directed against someone awake or asleep, and it means 'may the heaviest wall collapse on him and kill him.' Besides that, Wassef offers a good example of 'foreignization' when translating the simile 'زوال المقاتة' as 'scarecrow', which is a very common feature of the Egyptian lands to drive crows away.

One last example of 'foreignization' that Wassef offers is the image referring to the glutton kids: 'بسته بطون تأكل الطوب' 'six bellies ... could gobble up the bricks.' From the foregoing, Wassef relatively balances both processes of 'foreignization' and 'domestication'

However, in 'Funeral Ceremony', Wassef keeps the culturally loaded phrases and idioms in her TT. A translation of the underlined images is provided below:

وقف أبو المتولي على باب الجامع، وشمس الضحا تنصبُ على وجهه «الأشعل» فتعذبه،  
ويتوهج لها شعز رأسه الناصع البياض كشعر الأرانب، وتزداد كذلك حُمرة أجفانه الخالية  
من الرموش

(Idris 2019:91)

Abu-Elmetwally stood in the doorway of the mosque while the midday sun poured down on him, **blistering** his white face. It made his **hair snow-white like a rabbit's** glow with the heat and his **bald eyelids**.

(Wassef 1978:43)

Where the **rabbit** metaphor typically represents the life of villagers who grow rabbits in their homes and, the concept of a rabbit as a breeding animal of high fertility, which is technically conforming to the snowballing numbers of newborn babies in Egyptian villages. Further, the **bald eyelids** image shows how those villagers are underfed, malnourished, and starving, which was a common feature in the Egyptian villages in the early 20s of the previous century. However, Wassef ignores images like

"وتنتشر كالنحل في كل اتجاه" (Idris 2019: 91)

which is a simile intensifying the humming and the buzzing of villagers who are as busy as bees in the mosque, uncaring and indifferent to the dead baby wrapped in a cheap coffin outside the mosque. She only satisfies herself by 'his voice was lost in the **hum** that rose from the prostrated worshippers.' In the introduction of 'المأتم' 'The Funeral Ceremony', Wassef

simultaneously practices both 'foreignization' and 'domestication' by introducing an image of the *rabbit* and deleting another image of the *bee*.

Another example where Wassef is committed to culturally loaded metaphor is when talking of the *cock's comb*

(Ibid:91) "احمرَّ وجهه، وأصبح كعُزْف الديك"

'His face reddening...it was a color of a cock's comb'

It is a habit of rural houses to breed poultry at their home for the sake of their eggs and meat.

As the story moves on, other gadgets and items of clothes have been shown as:

( عصاته المصنوعة من ماسورة حديدية/ مسبحة/ مخرلية /شرف/ عمامته / جلبابه )

(Ibid:92)

which are rendered as 'his galleries/turban/sash/pouch/beads/iron tube.' Here, Wassef introduces the whole process of 'foreignization' of her translated text giving Idris its due respect by depicting the whole 'conceptual metaphor', in cognitive linguistics terms, of a 'sheikh' who is 'half-witted' carrying a 'pouch', holding 'beads', wearing a 'sash' and holding an 'iron tube.' This is an image that is deeply rooted in the Egyptian countryside that strongly believes in the religious power of 'sheikh' but at the same time ridicules him. All the preceding analyses show that Wassef manages to put both processes of 'foreignization' and 'domestication' side by side in the same TT. She also applies the concept of 'culture prism' to her source text disengaging it into a variety of items one of which is the 'rituals' of its culture. Then, she chooses culture-specific items and puts them into the TT. In this way, she manages to apply the 'foreignization' technique to her TT.

Foreignizing a translated text, to Venuti, is 'a pitch against the hegemonic English language nations and the unequal cultural exchanges' in which each is engaged with the other.

However, in some other parts of the 'Cheapest Nights', she fails to offer even a transliteration of some phrases. See untranslated examples 6,8,12,14,15,18,19,20 above.

For a foreign reader to understand hidden cultural images in a TT, Venuti suggests an extra effort on behalf of this reader. He suggests Althusser's (1970) method of 'Symptomatic Reading' in which the reader must exert some efforts to understand hidden culturally loaded images where these images are presupposed. This can be simply achieved by the reader's referring the text to its historical context.

To apply Althusser's approach to Wassef's texts, one can read about the source culture of the Egyptian countryside of the early 20<sup>th</sup> century by 'historicizing' the translated text into its 'determinate' context. Foreign readers should be aware of the rituals of life predominant in that era such as Islamic culture, the uniform of the villagers or peasants, burying rituals, and lifestyle of food and clothes of

poor Egyptian villagers. By this, a wide gap between foreign readers and the culture of the translated text will be extensively reduced.

It is worthy to note that Venuti wants to elaborate

the theoretical, critical, and textual means by which translation can be studied and practiced as a locus of difference, instead of the homogeneity that widely characterizes it today.

(Venuti 2009:34)

In other words, readers should practice, as well as study, all textual tools that differentiate between the two cultures viz the source culture and the target one. This presumably will bridge the gap between both cultures. 'Homogeneity' between both cultures suggests that the most major hurdle in understanding a translated text has been crossed. When 'homogeneity' is not there, there will be a communication breakdown between the foreign reader and the target text.

A good example of both 'foreignization' and 'domestication' is seen in the story 'The Funeral Ceremony' المأتم. So, Wassef translates both images inside and outside the mosque. As for the inside, several words have been extracted: 'mosque, Sheikh, prostrated, read the prayers, galleries, turban, zikhr, Kiblah' and 'ablutions.' On the outside, there is a complete image of 'street hawkers, licorice juice, cymbals and selling Sycamores.' These two examples represent 'foreignization.' The example of 'domestication' is achieved when Wassef fails to translate the word 'مصطبة' referring to it as a 'bench.' Also, the image 'مش هتلحق تحوش عن قفاك' is domesticated to suit the foreign reader, so it is translated as 'you are going to be so busy.' It is known that 'قفاك' means (the back of your head), and the image here literally means (you will have more than the back of your head can bear). This organ of the human body viz 'قفاك' is meant to ridicule others. The image 'فرط غمزاته و لمزاته' (literally meaning he fragmented his looks/winks and murmured moving his lips) is completely overlooked by Wassef though it fully depicts how 'Sheikh' is upset with the little amount of money he takes for performing the funeral ceremony. Failing to translate this image results in the absence of the rhythm and rhyme of both words 'غمزاته و لمزاته' in the target text. Thus, it has been proved that Wassef makes a balance between 'foreignization' and 'domestication' techniques in both stories.

### **Conclusion:**

Therefore, from what has been shown above, it is clear that Wassef can not adopt one technique and leave the other in translating Idris. Both techniques of 'foreignization' and 'domestication' are used, though not equally. The 'culture prism' and 'Symptomatic Reading' are very crucial for any

translator to avoid 'violence' in translation. The more homogenous both ST and TT cultures are, the more transparent a foreign text will be. To conclude, a translator should provide himself with syntactic, semantic, and pragmatic tools that help him in making his TT more transparent.

Last but not least, the researcher expects future efforts to be implemented regarding different translations of Holy Scriptures in different European languages to see how each TT violates or adheres to, syntactic, morphological, and rhythmic patterns of the ST without violating the message conveyed by this ST.

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- <https://twitter.com/zenexmachina/status/1057776761986002945/photo/2> (showing the culture prism visited on 16<sup>th</sup> January 2022
- <https://www.google.com/search?q=dhikr+.&oq=dhikr+.&aqs=chrome..69i57j0i22i30l9.4486j0j7&sourceid=chrome&ie=UTF-8>
- [https://www.youtube.com/watch?v=Cy2qKMZYxk&ab\\_channel=illuminosaurus](https://www.youtube.com/watch?v=Cy2qKMZYxk&ab_channel=illuminosaurus) (about emic and etic in culture) visited on January 20<sup>th</sup>, 2022
- <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100547195> meaning of symptomatic reading visited on 28<sup>th</sup> January 2022

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