

Translating Style and the Compromise of Text Coherence (The Case of Najib Mahfouz' Al Midaq Alley)

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Abstract:

Style poses serious difficulties for translators. Stylistic intricacies can result in ST misinterpretation and hence misrepresentation of meaning. Clearly, reproducing the writer's stylistic choices in a way that makes sense to the target text (TT) reader goes beyond reproducing the source text (ST) meaning as faithfully as possible. Stylistic features can be a distinctive property of the writer or the text. This article explores the stylistic challenges involved in the translation of style and the potential compromise of text meaning and coherence. The study approaches this issue through comparative analysis of Le Gassick's translation of Mahfouz' Al Midaq Alley, underscoring the stylistic nuances that faced the translator. The significance of this study lies in highlighting certain stylistic features unique to Najib Mahfouz's style, and analyzing the difficulties they implied for the translator. Adopting a descriptive-analytical approach, the first section of the study explores the distinctive features of the author's style and the challenges in translating them. The second section examines the impact of translating style on the coherence and meaning of the text, including potential mistranslations or under-translations, and suggests a set of strategies that can help translators convey meaning while maintaining the text's coherence and stylistic uniqueness. Finally, the study emphasizes the importance of understanding the stylistic dimensions of a text, as meaning extends beyond the text itself to engage the reader's cultural and religious context. It follows that the translator's relationship with the target reader mirrors the author's relationship with ST reader. Therefore, translators must strive for accuracy in conveying meaning while offering the same aesthetic reading experience to their audience.

Keywords: Style, translation, text, coherence, implicature, intertextuality, strategy, context.

1. Introduction

Translation is generally conceived as the forthright process of transferring text from one language to another; yet this task becomes more intricate when translating text with sophisticated stylistic features. Style is generally conceived as the aesthetic properties of a text, i.e., the way a writer chooses to express ideas. Viewed from this perspective, style can therefore represent a noteworthy property distinguishing an author, or a given literary work. The personality of the author, and the form they choose to communicate cannot be taken as isolated elements. Style, explains Huemer (2016), is the result of a process of choices, whereby the author consciously selects specific lexical items or means of expression among a variety of available options.

Often, authors develop individual ways of writing. An individual style is not the reproduction of existing forms of expression, it rather differentiates the author from his contemporaries by projecting an individual psychological reality. In other cases, points Huemer, style can equally be representative of a specific school, movement or period, carrying its distinctive stylistic features (Huemer, 2016). As such, “The aesthetically relevant aspects of a work of art draw attention to the medium of the work; in the case of literature, they foreground language” (Huemer, 2016, p. 202).

Translators of literary texts often face problems related to style. The more peculiar the style, the higher are the difficulties of reproduction. In most cases, linguistic choices, such as the use of references, metaphors, idioms and similes draw on the author-reader shared knowledge. They make sense in the source text (ST) culture, and no matter how unusual the stylistic features might be, the reader can interpret them and understand their communicative implications. Accordingly, to maintain the stylistic features and aesthetic value of the ST, translators need sometimes to opt for creative solutions that secure understanding and offer a similar aesthetic experience to the target reader despite their deviation from the author’s choices. Needless to say, opting for clarity of ideas at the compromise of style distorts the ST stylistic value; on the other hand, complete adherence to the stylistic feature of the ST might compromise the coherence of the text and its stylistic effect.

2. Style as a distinctive property of the text and the author:

When style is unique, more problems can be encountered in translation. A major characteristic of Najib Mahfouz’ writing style lies in the use of a unique language that mixes vernacular and classical Arabic.

For the author, this is necessary when writing social realism; he had to find a way to make “the dialogue acceptable and eloquent in the same time, ... one cannot imagine a client in a popular café speaking eloquent classical Arabic (Najib Mahfouz as cited in Oubaidallah, 2019, p. 53-54, my translation). This individual style did not only distinguish him from other contemporary novelists, it also signaled a turning point in the history of Arabic novel by abolishing the linguistic discrepancies, between vernacular and classical Arabic, that detach Arabic novel from society (Oubaidallah, 2019). His characters’ social identity is reflected in language, without compromising the splendor of classical Arabic. The reader can easily notice that this distinctive feature is not reproduced in the TT, where the uncultivated characters speak perfectly good English:

Table 1: The mixture between vernacular and classical Arabic

Source Text	Target Text
- وا حسرتاه كيف تدعين القمل يرعى هذا الشعر الجميل! فبرقت عينان سوداوان مكحلتان بأهداب وطف، ولاحت فيهما نظرة حادة صارمة، وقالت الفتاة بحدة: !وجد المشط إلا قملتين اثنتين - قمل؟ ... والنبي ما - أنسيت يوم مشطتك من أسبوعين وهرست لك عشرين قملة؟ (محفوظ، 1947، ص. 27)	- "What a pity! Imagine letting lice live in that lovely hair!" The girl's black eyes, framed with mascara, flashed angrily and took on a determined and intent look. "What lice? I swear by the Prophet that my comb found only two lice!" - "Have you forgotten that I combed your hair two weeks ago and squashed twenty lice for you?" (Le Gassick, 1975, p.18)
بليها واشربي ماءها! (P. 155)	"I don't give a damn!" (P. 101)
أراك تكثر من "الكيف"، ثم لا تجد من ضحية سواي! (P. 9)	"I can see you have been living fast lately. Can't you take it out on someone else?" (P. 5)
"أقطع لسانك!" (p.110)	"Shut your mouth!" (P. 71)

Much of Najib Mahfouz’ popularity lies in his smooth yet piercing style. As a social realist, apart from his ability to depict true-to life narratives, characters and places, Mahfouz uses a language that reflects the spirit of the Egyptian society and Arab culture. Idiomatic language is notably present, but in an eloquent style that relies heavily on figurative language and draws on the purest forms of Arabic, namely the Quranic text and classical poetry.

For the translator, the complexity of translating Mahfouz lies in two aspects: a) the rich instances of intertextuality from the Quran and classical poetry, and the use of idiomatic language with culture specific, or conventionalized meaning. Some of these features are impossible to preserve, or, if preserved, they remain inaccessible to the target reader. Making sense of the stylistic devices of a text and rendering them requires, in addition to language mastery, having considerable inter-cultural knowledge and a sharp sense of creativity.

The chart below illustrates some stylistic problems related to embedded and sequential intertextuality (Fairclough, 1992/2006), and comments on the strategies applied by the translator to handle them. The strategies are analyzed with reference to Newmark's classification of strategies used in the translation of metaphors:

Table 2: Strategies to handle intertextuality

Problem	Source Text	Target Text	Strategies based on Newmark (1988)
<p>Embedded intertextuality:</p> <p>The ST uses metaphors from the Quranic verse. The metaphors are adjusted to the new text.</p>	<p>وأخذته سنة من ذهول الحب لم يستيقظ منها. (P. 116)</p>	<p>He was transported on a wave of ecstasy from which he did not recover (P.75)</p>	<p>Replacing the image in the SL with an established TL image. “Transported by ecstasy” is a frequent expression in TL and sounds familiar to the TT reader. The aim is to create an image that is easily perceived by the TT reader. Significantly, the meaning relationship between the ST and TT is also maintained through adequate lexical choice. There is a common denotational meaning between “سنة”, which describes light sleep or doze, and “ecstasy”, used to refer to a state of daze or motionlessness resulting from strong emotions.</p>

	فلاذ بالصمت كاظما غيظه. (P. 103)	He took refuge in silence, bottled his anger (P.67)	Replacing the ST Quranic metaphor with an established TL metaphor. The English metaphor “bottle up one’s feelings” is conventionally used to suggest containing oneself, especially in relation to strong negative emotions, such as anger or distress.
	أهجر هذا الشاب إنه رجس من عمل الشيطان. (P.103)	Give up this boy; he is just filth created by Satan. (P. 67)	the Quranic metaphor is reduced to sense.
Sequential intertextuality: the ST quotes the Quranic verse.	وهز رأسه الكبير. واستشهد بقوله تعالى " إنك لا تهدي من أحببت ولكن الله يهدي من يشاء." (P. 99)	He shook his large head and recited the verse from the Qur'an: "You cannot lead aright whomever you wish; it is God who leads whomever He wishes." (P. 64)	Preserving the ST sequential intertextuality. This decision may be justified by the cultural and aesthetic value of the quoted text. It is worth noting that quoting straightforwardly from the Quran may represent a source of enrichment for the target culture.

The translator was remarkably successful in rebuilding text imagery by drawing upon the TL available linguistic and cultural resources. Nevertheless, there is an inevitable degree of loss at the level of text aesthetics. The Reference to the Quranic text is an idiosyncratic feature that distinguished Mahfouz’ style. The interaction between the Quranic discourse and the literary text adds a literary and aesthetic value to the text (Parvini & Amouri, 2010). It reflects the value given to this text in the Islamic and Arab culture and highlights the strong link between this holy text and the daily life of ordinary people who frequently quote the Quran as an expression of well-established beliefs. As such, reference to the Quranic text is a reference to a collective body of knowledge that allows the author to convey vivid imagery, thus enabling the reader to transcend literal meaning and share the author’s mental experience.

In addition to representing the author's individual point of view, the author's stylistic features are artistically motivated. As far as characterization is concerned, characters reveal their identity through the language they speak, or the imagery used to describe their behavior. For instance, the religious and Quranic discourse is eminently present in the speech of Radwan Hussainy, the epitome of faith, piety and wisdom.

Along with intertextuality, Mahfouz uses metaphorical language with cultural references and idiomatic language with culture specific/conventionalized meaning. Cultural metaphors are more problematic compared to universal or personal metaphors (Newmark, 1988), which requires careful manipulation from the translator:

Table 3: Strategies to handle stylistic devices

Stylistic device	Source Text	Target Text	Strategies
Allusion to religious beliefs	وسلمت عليه بيد ملتفة بطرف الملاءة كي لا تنقض وضوءه. (p. 96)	and gave him her hand wrapped in one of its corners, in order not to spoil his state of ritual cleanliness. (p.92)	the translator opted for paraphrase. As the cultural reference is inaccessible to the TT reader, the stylistic effect is sacrificed to provide a comprehensible text by expressing the meaning in plain language.
Idiomatic language with conventional meaning	بليها واشربي ماءها! (P. 155)	" I don't give a damn! " (P. 101)	The idiomatic expression is replaced by an equivalent that is pragmatically used in similar contexts, with the same metaphorical meaning and an established SL imagery.
	"أقطع لساتك!" (p.110)	" Shut your mouth! " (P. 71)	reducing the metaphorical expression to sense (Newmark, 1988).
Irony	من الطبيعي أن ترتاد حياة أخرى، تليق بمقامك العالي يا بن قنصل الإوز!	it's only natural that you should want to lead another life, more appropriate to your	By referring to the context, the speaker is addressing his unemployed penniless son who wants to abandon his repulsive life in the alley and have

	(P. 122)	lordship's position!" (p.79)	a fresh start elsewhere. Rendering “المقام العالي” as “lordship position” succeeded in reproducing the ironical hint, yet the omission of the imaginary title “قنصل الإوز” has reduced the humorous effect of the ST.
Word pun	أراك تكثر من "الكيف"، ثم لا تجد من ضحية سواي! (P. 9)	"I can see you have been living fast lately. Can't you take it out on someone else?" (P. 5)	In Egyptian dialect, “الكيف” has two meanings. It may refer to a sort of drugs “hashish” or to “a person’s state of mind”. In the Arabic text, the speaker is indirectly alluding the addressee’s vicious inclinations, namely drugs and homosexuality, from which he gets pleasure. It is impossible to reproduce the pun but the translator succeeded in retaining the meaning by using the idiomatic expression “fast living”, which suggests a reckless life full of excitement and pleasure.

3. Handling coherence and style in translation

Baker (2011) defines coherence as the “result of the interaction between knowledge presented in the text and the reader’s own knowledge and experience of the world” (p.232). In other words, to access meaning, the reader has to possess enough knowledge to decode and interpret the information properly, which implies that “A text which coheres for one reader may therefore not cohere for another” (p. 233). As such, the concept of coherence is of great relevance to cross cultural communication. To make the text meaningful to the target readership, as a cultural mediator, the translator should be aware of the target reader’s knowledge, background and expectations.

In order to express ideas in an impressively aesthetic style, text producers can use language in manner that deviates from the normative use. Hatim (2013) argues that such a ‘motivated deviation’ is meant to achieve a specific effect; hence style, he argues, must be redefined to account for text ‘markedness’ at any textual level and in all kinds of texts. “Style thus becomes virtually synonymous with the pragmatic process of ‘doing novel things with words’ (Austin, 1962), and with the creative process of producing and manipulating ‘signs’ for particular effects” (Hatim, 2013, p. 236). Style is an important area for research that shifts interest from ‘static’ texts, to ‘dynamic’ texts, characterized by “varying degrees of what Beaugrande and Dressler (1981) call ‘informativity’ (stylistic novelty, creativity, non-ordinariness)” (Hatim, 2013, p. 237). It follows that the linguistic choices made by the author invite the reader to interact with the text, and in spite of their deviation from the norm, they will still make sense to the reader and can be easily interpreted in their situational and cultural context. The relation between style and coherence is characterized by complexity. To fulfil their function, linguistic choices should be coherent enough to ensure the effectiveness of communication, and novel enough to leave an effect on the recipient. While consistency in style can maintain a degree of expectation for the reader, the reliance on shared knowledge ensures text readability.

In like manner, a TT is only significant when the reader is able to make the necessary associations and interpretations to make sense of it. “Like any writer, a translator has to take account of the range of knowledge available to his or her target readers and of the expectations they are likely to have” (Baker, 2011, p. 234). Making sense involves a) creating thematic continuity between parts of the text, when no conjunctions appear on the surface text (supplemental coherence), and b) justifying this continuity by interpreting the text based on the context (explanatory coherence) (Baker, 2011).

The concept of implicature describes the reader’s ability to interpret the text and understand more than what is said. In this respect, Grice identified a set factors responsible for the success or failure in understanding implicature (Baker, 2011). These include a) mastery of the language meaning (meaning of words and sentence structures, referents identification ...), b) the principle of cooperation between speakers and the rules that guide it, c) the context, d) any relevant background knowledge, e) the assumption that both speakers have access the elements discussed under the previous headings. These, explains Baker, can be taken as a starting point in tackling translation strategies.

A good handling of pragmatic issues relies on being aware of the different connotations attached to words and expressions. It follows that it is not necessary to preserve the same words or expressions in the TT because they may not have the same connotations in the TL. In contrast, selecting alternatives that have the same connotations can produce similar associations in the mind of the reader thus helping him interpret implicature. In the example below, the speaker describes his neighbors as “طُغمة هالكة”, an expression that has a religious undertone:

Table 4: Translating implicature

Source Text	Target Text
لا تشك في قولي يا سيد رضوان! إنهم طُغمة هالكة. (P.102)	"Have not a single doubt of the truth of what I said! They are a hopeless crowd . (P. 66)

While “طغمة” designates “wicked” or “depraved” people, “هالكة” means damned or condemned to hell. Ironically, the speaker, a sinner himself, is not in a position to judge people’s acts. Blinded by his desires, he is trying to defend his sinful deeds by accusing everyone else and projecting his own immoral behavior on others. the ST readers can infer this implied meaning based on the context, their mastery of the language and their background knowledge. However, the TT reader cannot make the same associations between the speaker’s acts and words to access the implied meaning.

The translator could have used a term that can invoke the same associations in the mind of the TT reader, such as “**a condemned crowd**” or “**damnable mob**” both having religious undertones and negative connotations. The idea here is to provide the closest alternative that can evoke the same associations and effect in the reader.

The translator was more successful in the example below. The ST reader can interpret the expression “مولودة ليلة القدر” as lucky and blessed thanks to his religious background. The TT reader, on the other hand, cannot make the same inference as he does not share the same background knowledge. Translating the expression by “born under a lucky star” makes the meaning completely accessible and bridges the gap between the target reader and the world of the text by means of cultural substitution:

Table 5: Translating cultural reference

Source Text	Target Text
وتساءلت في عجب " ألم يسمع السيد صوتها المخيف وهي تزعق في وجوه الجيران؟" (...) ثم قالت لها دون أن تحول عينيها عنها: مولودة في ليلة القدر والحسين (P. 149)	Now she wondered, "Has Mr. Alwan never heard her awful voice as she screams at the neighbors?" (...) Umm Hamida made a clucking sound and commented, " My, my , you were certainly born under a lucky star! " (P.97)

Understanding implicature does not only depend on the meaning of its words, but rather on the world knowledge of the reader. The reference made to “ليلة القدر” triggers positive associations related to the Holy eve of the revelation. Accordingly, only by referring to that specific context, that the reader can interpret the text appropriately.

Similarly, it is common for Egyptians to venerate Al-Hussein, the grandson of Prophet Muhammad (Pbuh), and often swear by his to assert that they are telling the truth. Nevertheless, a quick look at the co-text and the situation reveals that the utterance is not actually meant to affirm truthfulness but to express disbelief. Rendering this utterance as “My, my” can be seen as another instance of cultural substitution that helped achieve pragmatic equivalence in many ways.

First, although the speech act of swearing in the ST was not preserved, each utterance sounds coherent in its own context by responding to its reader’s expectations and serving the same communicative aim. While the ST utterance, “مولودة في ليلة القدر والحسين”, has the expressive illocutionary force of surprise, the same emotional state of disbelief can be expressed by the interjection, “My, (oh, my)”, in English. Second, the cultural reference embedded in the ST speech act of swearing is beyond the target reader’s reach. Hence, using an interjection, with the conventionalized communicative value of expressing disbelief, maintained the coherence of discourse in the TT. Clearly, taking into the range of knowledge available to the target reader consideration is necessary to preserve coherence:

Identifying reference is not just a question of identifying roughly who or what the referent is but, crucially, of knowing enough about the referent to interpret the particular associations it is meant to trigger in our minds in a given context. Referents are not featureless beings and entities; they have specific histories, physical and social features, and are associated with particular contexts. (Baker, 2011, p. 244)

Interpreting the text below, for instance, relies on understanding the historical reference to “المعز”:

Table 6: Translating cultural reference

Source Text	Target Text
تنطق شواهد كثيرة بأن زقاق المدق كان من تحف العهود الغابرة، وأنه تألق يوماً في تاريخ القاهرة المعزية كالكوكب الدري. (P. 5)	Many things combine to show that Midaq Alley is one of the gems of times gone by and that it once shone forth like a flashing star in the history of Cairo. (P. 2)

Under the reign of Al Muiiz (المعز لدين الله الفاطمي), the fourth Fatimid Caliphate, Cairo flourished as one of the biggest Islamic capitals and was named after his name. The writer evokes this glorious history in the mind of the reader before describing the deplorable present state of the alley, which has nothing in common with that victorious past. In the present, the alley epitomizes the degeneration of society and the forms of moral degradation it has fallen into. This striking contradiction is accessible to the Arab reader who, thanks to this shared history, can draw an appropriate pragmatic inference, but not to the TT reader. The translator opted for omission; yet without this historical reference, the meaning is only partly accessible.

Taking account of the cultural context where the text will be used is necessary to allow the target reader to interpret any related cultural implications. In this respect “a translator needs to be particularly sensitive to the reader’s expectations in a given context concerns modes of address” (Baker, 2011, p.253). In addition to pronouns in some languages, modes of address include, titles bearing reference to people’s social or professional background and social relationships.

The term “مُعَلِّمٌ”, in ST (1) below, is a common polite address for skilled craftsmen in Egypt. As it has no equivalent title in English, the closest alternative expressing the same social distance is “Mr.”. In like manner, the ST address “يا ست أم حسين”, in example (2), is a familiar form of polite address that is relevant to the social and cultural background of the text, where parents can be addressed by referring to their children (أم حسين، أبو حسين). As this mode of address cannot be reproduced in the TL, the translator used a form of address that is conventional in the target reader’s cultural context.

The third example, uses two forms of polite address towards the recipient, Ibrahim Farahat, a rich merchant and candidate in the forthcoming elections. Instead of using only one title of respect,

“سي فرحات” or “سيد فرحات”, the speaker used a combination of both to address the hearer. This is meant to emphasize the social distance and power ranking between the addresser and the addressee:

Table 7: Translating titles

Source Text	Target Text
1- رويدك يا معلم كرشة. (P. 10)	1- "Slowly, slowly, Mr. Kirsha. " (p. 6)
2- أنت الخير والبركة يا سي السيد. (P. 162)	2- " You are the very soul of goodness and generosity, Mr. Farhat. " (p.105)
3- هاتي ما عندك يا ست أم حسين. إني مصغ إليك. (P. 98)	3- "Let's hear all about it, then, Mrs. Kirsha. I am listening." (P. 63)

This form of polite address cannot be produced in the ST, but the use of the English title “Mr.” conforms to the address rules in the TL. Although the implications of the ST formal address is not maintained in translation, the TT has achieved coherence.

In addition to the socio-cultural implicatures discussed above, in some cases, Baker explains, titles can be used to convey some conversational implicatures. The title “مولانا” here is used ironically to mock the hearer:

Table 8: Translating irony

Source Text	Target Text
- ما شاء الله يا ابن الدائخة! فاستدرك زيطة في حماسة وسرور:	- "What next, you son of a whore!" Zaita continued, his self-assurance unwavering:
- وهكذا كنت يوما مولودا سعيدا، تلقفته الأيدي بالسرور وحاطته بالعناية والرجمة، فهل تشكين بعد ذلك بأنني كنت ملكا؟	- "And so I, too, was once a happy creature whom loving hands coddled and enfolded with tender care. Do you doubt that I was once a king? "
- أبدا يا مولانا. (P. 140)	- "Not for a moment, master! " Her tone was now sarcastic. (P. 92)

Zaita (زيطة) is an exceptional character. He is a disgusting figure deprived of any sense of morality, earning money and pleasure from maiming people who are forced to practice begging to meet their needs. In the conversation above, he is disclosing to his landlady, Husniya the bakeress,

“whom Zaita both admired and desired” (Le Gassick, 1975, p. 89). The incompatibility between what he says and desires, and his real identity triggers irony. It is clear from the context that his addressee, Husniya, despises him, and both of them know that her praise “أبدا يا مولانا” is insincere.

Addressing him as “مولانا” is an instance of conversational implicature (Grice, 1975). To avoid any ambiguity or misinterpretation of the utterance, the translator added a comment (Her tone was now sarcastic) to help the reader understand the irony implied in addressing such a despicable creature by an honorific title. It is worth noting, however, that implicature engages the reader in a process of interpretation and sense-making. The translator should therefore “be careful not to ‘overdo’ things by explaining too much and leaving the reader with nothing to do” (Baker, 2011, p. 263).

Undoubtedly, translation problems arising from coherence and implicature can be challenging and often require further adaptations of the ST. Managing pragmatic difficulties involves a) the translator’s ability to evaluate the target reader’s level of familiarity with the different assumptions and aspects of the world presented in the text, as well as b) the extent to which they can strike a balance between fulfilling the readers’ expectations and nourishing their interest in the message by introducing alternative perspectives (Baker, 2011). Viewed from a different angle, these difficulties give hints to how coherence and implicature can be handled successfully.

Drawing on Baker’s discussion and illustration of pragmatic translation problems, and considering the examples analyzed above, we can infer the following strategies to approach pragmatic non-equivalence:

- a) To maintain text coherence, the translator should take into consideration the range of knowledge available to the target reader.
- b) A good handling of implicature involves selecting an alternative that arouses the same associations in the mind of the target reader so that he can work out the implicature.
- c) The addition of comments or footnotes can guide the reader towards an appropriate interpretation and avoid giving rise to new implicatures.
- d) When the ST includes a cultural reference or lexical item with specific connotations, cultural substitution enables the reader to track referents and understand attached connotations
- e) When no possible alternative with the same kind of connotations is available, omitting the cultural reference altogether is better than distorting the reader’s understanding of the text.

4. Conclusion:

Undoubtedly, translating style is one of the most complex aspects of translation. For the translator, style is the point where creativity and strategic decision-making meet. The aim is to go beyond conveying meaning, to reproduce the ST aesthetic splendor and impressiveness. As such, style is inextricably related to the general function of the text, being ideational, interpersonal or textual, and the more unusual or marked the stylistic choices, the more significant they are (Hatim, 2013):

In other words, stylistic features contribute to the meaning of the text. Linguistic habits are stylistically relevant when they are motivated, i.e. meaningful, and form coherent patterns of choice. (Saldanha, 2011 p. 5)

In translation, this imaginative and aesthetic experience is sometimes not only difficult to convey but might be meaningless to the TT reader. In such cases, it is necessary to adapt the imagery of the ST to the expectations and world view of the target reader. Nevertheless, it is worth mentioning that opting for or refraining such an overt intervention should be motivated by an array of factors including the overall function of the ST/TT, the translation method chosen, the TL constraints, and TT coherence.

Translation problems occur at different levels of the text, with varying degrees of difficulty. No matter how good a translator's mastery of the language is, they are likely to encounter translation problems in their work because linguistic items acquire meaning in context, and the translator's declarative knowledge plays only a partial role in the task. Needless to say, writers and speakers do not always abide by the conventional meaning and use of language.

Based on the examples studied in this section, failure to produce adequate translations may result from misunderstanding the text or misinterpreting its meanings. Here, interpretation is perceived "as making intelligible to others by means of words that they understand, by representing that which is incomprehensible in a comprehensible manner" (Hermans, 1998, p. 16).

Failure may equally be the outcome the translator's failure to recognize the association and dynamic relations between the different aspects of the text (phonology, lexis, grammar, pragmatics and style). That is the say, the meaning of a given text element, and its value, is not always locally determined, text unity and coherence depend rather on the sum of roles played by every element of the text on the global level. Authors select words, structures and stylistic devices to produce an effect or convey a message to the target reader in the most coherent and accessible way.

It follows that the role translators and their relationship with their readers is not different. The translator should equally have a clear message to convey to readers in a way to enable them to have the same reading experience as the ST readers. This can only be achieved by implementing the appropriate comprehension and production strategies to access meaning and make it accessible to the target reader

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