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The Transparency of Humphrey Davies' Translation of Ahmad Fāris Al-Shidyāq's *Leg over Leg*

Habiba Saud Alarifi

Department of English Language and Literature, College of Languages and Translation, Al Imam Muhammad Ibn Saud Islamic University, Riyadh, Saudi Arabia

Email address:
habibasaud@gmail.com

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Abstract: Translation into English is a benchmark of success in recent decades. Reaching the English reader maybe the bridge to reach the world. However, English readers are said to prefer fluent readings. In the modern capitalist world, is this preference granted? This study aimed at investigating the presence of a preference of fluency in the reviews of Davies' translation of Al-Shidyāq's *Leg over Leg*. The focus of this research is Arabic translated literature. Such a study is essential in revealing the extent to which the reviews of Arabic translated works go in line what scholars found in the reviews of non-Arabic translated ones into English. It is also fundamental in evaluating the fluency of Arabic translated works and comparing such an evaluation with that mentioned in previous studies. The approach adopted in this thesis included analysis of *Leg over Leg*'s translation, translation's reviews and translator's notes. Berman Analysis of translation was the tool to treat the first chapter of *Leg over Leg*. The reviews and notes were evaluated; the data obtained from the analysis were compared for parallelism. The findings of this research provided evidence that the reviews of translated Arabic works may deviate from what scholars confirmed about a presence of a preference of fluent translations. The main conclusions drawn from this study: there was no clear preference of fluency in the reviews of Davies's translation of *Leg over Leg*; they were professionally deep and reliable; and Davies's translation was transparent and showed its Arabic original. These findings matched what Davies stated in his notes. The researcher recommends conducting further studies to have a comprehensive understanding of the treatment and reception of Arabic translated works.

Keywords: Transparency, Fluency, Berman's Analysis of Translation, Humphrey Davies' Translation, Al-Shidyāq, *Leg over Leg*, Reviews of Translated Works, Translator' Notes

1. Introduction

In 2014, Humphrey Davies' translation of "الساق على الساق فيما هو الفارياق" was nominated for the shortlist of the Best Translated Book Award (BTBA) [17]. *Leg over Leg or the Turtle in the Tree concerning the Fāriyāq, What Manner of Creature Might He be* is an autobiographical novel, the central character of which is 'the author's alter ego' [21, 65]. Johnson asserted in the foreword of the translation that it is "acknowledged as one of the most distinguished works of the nineteenth century [4]." Carter pointed out that among all the translated books into English in the United States, *Leg over Leg* is a 'standout'. Along with the value of the original work, the quality of the translation was the central reason behind the nomination [17].

1.1. Background of the Study

Fawcett stated that most reviewers of translated foreign literature prefer fluent translations [27]. Venuti talked about a similar norm regarding Italian works translated into English [55]. Source texts (ST) frequently diminish in fluent translations; consequently, translations end up being "transparent" and read as if they are originals themselves. Fawcett mentioned eight features of reviews on translations of works into English which indicate that, to him, they are 'shallow', unreliable and unprofessional [27].

In his article "Orientalism in Translation: Familiarizing and Defamiliarizing Strategies", Cortés found a preference of stereotype themes in translations of Arabic literature into Spanish and palmed the publishing houses for that [19].

Therefore, the researcher planned to explore if this preference of fluency applies today in the case of Arabic translated literary works into English.

Leg over Leg is a perfect case study to assess whether Davies abided the norm in his translation. This work has a central position in modern Arabic literature and may be the first Arabic modern novel [65]. Although translated works tend to be 'peripheral', Even-Zohar reflected that the position of translated literature may rest on the status of the source literature [26]. Building on this, any translated work derives its 'position' from the 'position' or status of its original. "الساق على الساق" has a significant literary position in the modern Arabic literature; therefore, its translation: *Leg over Leg* inherited this significance.

1.2. Significance of the Study

Although Arabic is not among the top ten languages translated into English, the market for Arabic translations into English is growing [54, 45]. This fact deepens the need for studies on the nature of translation Arabic literature receives.

Being rich in diverse Arabic literary genres and devices, *Leg over Leg* presents a rich case study to explore if Davies went for a transparent or fluent approach; and, if fluency was the reason behind the success of the translation and its nomination for the BTBA. Consequently, the findings of this research would give an insight into the correlation between the reviewers' general preference, i.e., fluency and transparency, for translated foreign literature (i.e., not English) and their preference regarding translated Arabic literature.

This novel resembles the perfect Arabic text as an object of translation, because of its extreme and peculiar features. It encompasses stories, poems, Maqāmahs, digression, wordplay, rhyme and 'dictionary-like lists and glossaries' [65, 17].

The BTBA shortlist nomination could be also an approving statement of the translation. Therefore, this research attempted to explore the translation approach and strategies chosen by Davies. Such attempt would be productive in giving successful strategies he used to solve problems faced when translating "الساق على الساق" which has a complete collection of problematic features.

In addition to its significance, there are other reasons behind choosing this work and its translation as an object of study; the translator is translating into his native language which is translation proper according to some institutions [5]. Nairobi UNESCO Declaration of 1976 says, "… a translator should, as far as possible, translate into his own mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongue."

1.3. Statement of the Problem

Although Al-Shidyāq work seemed 'untranslatable', Davies succeeded to make his translation 'stunning' as Carter described it [17]. The problem is what does success involve from the reviewers' and publishers' points of view. Fawcett and Venuti proposed, as it has been clarified earlier, that success requires fluency [27, 55]. Thus, this research attempts to answer the question whether the quality of being 'stunning' relates to being fluent and transparent. Through analyzing Davies' translation, the researcher could decide whether its success sprung from the translator's ability to show the Arabic original's features or to conceal it, a vital factor in the definitions of transparency and fluency. The findings would, consequently, help reveal the state of reviews on *Leg over Leg*.

1.4. Objectives of the Study

The main objective of this study was to assess if transparency was a criterion of the success of Davies' translation. Such objective relies on finding the correlation between fluency and transparency. It also relies on learning the state of reviews of *Leg over Leg* which would lead with other studies to a better understanding of reviews of translated Arabic literature, and the development of reviews of translated works in general.

1.5. Questions of the Study

(1) What do the reviewers say about Davies' translation of *Leg over Leg*?
(2) Does Davies's product represent a transparent translation?
(3) What is the relation between the reviewers' general preference towards fluent translated literature and Davies' translation of *Leg over Leg*?

1.6. Limitations of the Study

The findings of this study are limited to the excerpts chosen from *Leg over Leg*. The analysis of this research was applied to the selected excerpts of Al-Shidyāq *Leg over Leg*. The Findings cannot be generalized beyond the selected examples. The researcher did not evaluate the representation of Arabic culture or language although she might mention them in the course of analysis.

1.7. Definition of Terms

1.7.1. Transparency

Transparency is a metaphor used by Benjamin to describe what he called 'a real translation'. According to him, a transparent translation is the one that 'does not cover the original, does not black its light" and permits it to 'shine through' [10]. This metaphor refers to the product of translating. However, transparency may also be used to describe the process or act of translating or the translator. Herman described transparency as hiding 'behind the narrating voice, withdrawing wholly' [28]. This transparency is the one argued by Venuti and, according to him, leads to a fluent translation because of the resist to tolerate interference [55]. Therefore, the transparency of the product denies that of the process. The title of this research refers to the first definition.

1.7.2. Norms

Normalization is defined by Baker as 'the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them' [7, 34]. Venuti clarified that "norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups" [56].

1.7.3. Fluency

Venuti described a 'fluent translation' as that written in a 'current English', that is not specialized, that is standard and that its syntax is idiomatic. A fluent translation is recognizable, intelligible and natural [55].

2. Literature Review

The diversity and complexity of literary texts give translators space for creativity; i.e, novel solutions, and preference [19, 32]. As a result, manipulation and homogenization always find a way to literary translations [32]. According to Berman, no original escapes modifications, or as he puts it, deforming tendencies in translation. He added that detecting these changes in novels is extremely hard when the translation is 'good [11].'

2.1. Arabic Translated Literature

The relatively small percentage of Arabic translated literature into English may be a natural consequence of the position of Anglo-American literature [55]. It also may be the answer for why being translated into English is considered a 'benchmark of success' to some writers [44]. Even-Zohar illustrated that translations into solid literatures tend to follow the norm of the target culture [26]. The fact is that too little Arabic works are translated into English [54]. Booth found that those which are translated into English serve in emphasizing stereotypes of the source culture [13]. Toury agreed that the position of the source literature affects the translational behavior. Consequently, the power of Anglo-American literature confronts with that of the ST (Source Text) affecting the translation approach [53]. Boullata criticized translators of pre-Islamic poetry who clarified that it is impossible not to make changes as the goal is to produce an attractive, readable translation. Correspondingly, he called for a resistant approach which will be a remedy for misrepresentation in translating Arabic poetry [15].

2.2. Transparency of Translation

Venuti used the expression 'illusion of transparency' repeatedly; he said, "the illusion of transparency is an effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning". Venuti claimed that the aftermath of creating the illusion of transparency is that the translator becomes invisible because his or her acts are not seen [55]. Thus, Venuti's transparency is related to the process of translating. Fawcett conclusion that transparency is the reviewers' preference is also related to this type of transparency [27]. However, process transparency is fragile; Salama-Carr argued that 'the myth of absence of the translator' leaves bold blueprints once a comparison between the source and target texts is made [50].

2.3. Fluency of Translation

Venuti highlighted that fluent translation is that which domesticates the original resulting in an illusion of transparency [55]. Domestication or its outcome, i.e., fluency, is prevailing in translated works into English. To Western publishers, the feasibility of assimilation in the Western culture; i.e., English speaking countries, is among the criteria for selection [56]. Some studies found a general preference of fluent translations of foreign literature [27, 55]. On the contrary, Pym argued that translation, in general, tends to be fluent regardless of the target language [44]. Pym's objection brings about translation universals which are defined as "linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation" [33].

2.4. Berman's Analysis of Translation

Berman's analysis of translation presents a model to standardize translation critique. It has two opposing systems that observe the forces and operations performed on texts. The first is the negative analysis. He suggested that there are 12 deforming tendencies that prevent the translation from showing the foreignness of the original. The second system is the positive analysis which constitutes the resistance to these deforming tendencies [11]. The 12 deforming tendencies are:

1. Rationalization which deals with syntactic structure such as word order.
2. Clarification which is the tendency to use clearer words which offer more sense and 'say the unsaid.'
3. Expansion which is the result of the two previous tendencies.
4. Ennoblement and popularization which are making the original more sophisticated and cultivated.
5. Qualitative impoverishment which is the loss of qualities and depth of terms.
6. Quantitative impoverishment which means the loss of signifiers.
7. The destruction of rhythms which is altering the rhythm of the ST via changing the punctuation.
8. The destruction of underlying networks of signification which refers to neglecting the relations among lexis.
9. The destruction of linguistic patterning which affects the type of sentences and tenses used in the ST.
10. The destruction of vernacular networks or their exoticization which is the replacement of the ST vernacular with other one known for the target readers.
11. The destruction of expressions and idioms which refers to using target culture idioms and expressions.

12. The effacement of the superimposition of languages which is using one language for all the characters throughout the TT (Target Text).

The above-mentioned tendencies result in a clearer text; one that is fluent and elegant.

2.5. Metatexts and Paratexts

Following descriptive translation studies, Toury included paratexts and metatexts as essential data sources of translational norms [53]. Paratexts are texts attending the main text such as prefaces and notes, and metatexts are those written about that main text such as reviews [7, 32]. However, he warned of the reliability of translators' statements concerning normative behaviors as they may not accord with what their products, i.e., translated texts, say or proof. Although of this, they are legitimate sources.

2.5.1. Translators' Statements and Reports

Translators' notes, prefaces, and interviews are used in translation studies to analyze translators' behavior [32]. Vinay and Darbelnet highlighted, "Only translators can be aware of the totality of the message, which determines their decisions [57]." This suggests that the reasons behind these decisions could be found in translators' notes. Some translators of Arabic literature expressed in reports and interviews that they sometimes feel the necessity to alter the ST deliberately to 'recontextualize' the ideology of the ST [36, 44]. They also stressed that their perception of the ST plays a role in the process of translating. However, Munday warned that these domesticating strategies might, in turn, end up in a foreign reading [44]. Translators' reports aligned Osers' and Berman's unconsciousness of the translating process [48, 11]. For example, Beard stated that he chooses domestication over foreignization; but, in the process of translating, his choice of strategies never was a conscious decision [9]. Others, on the other hand, mentioned suppressing their 'voice' but unconsciously their style stamp the TT. They also declared that some nuances of meaning might miss them [31, 9]. These declarations confront Vinay and Darbelnet' totality of message, and further prove that there is no 'totality' but a translator's perspective.

2.5.2. Reviews

Among those who control the broadcast of works are reviewers who may also tailor the reception of a translated work. Reviews' primary function is informing readers about books recently released [44, 7]. Yet, they might tag translated works as acceptable when they read fluently [55]. On the other hand, Munday perceived reviews as a reflection of a translation's effect on reviewers [44]. Reviewers are readers too, and the reception of works could be assessed by analyzing their reviews. Jones demonstrated that reviews and translator's preface or notes are tools to analyze translated works [32, 7].

Some scholars questioned the reliability of reviews [27, 44]. Maier believed that reviewers overlook the foreignness of translated works by relating them to local works or talking about their fluency [40]. The state of reviews is that they concentrate on individual errors and judge the translation accordingly which many scholars disapprove. Critics are called not to judge translations depending on their readability and fluency but on their representation of the works' identity and culture. For example, although Sir William Jones's translations of Indian works were appreciated by both Indians and Westerners, they included misrepresentations. Another reliability issue is the precision of reviews. To Osers, when a reviewer described a translation of Rabelais 'wild and wonderful' it meant 'inaccurate but effective [48]'.

Readers' expectations and patronages' wishes may play a role in reviewers' general preference because of economic, ideological and positional factors. Dominant poetics, patronage, and ideology are effective factors, whose interests may or may not overlap in translated works and are reflected in reviews [6, 44].

2.6. General Comment

Giving that fluency is an integral part of English writing, and that rewriting and creativity are essential components in translation, the degree of change to reach fluency is tested in this research. Contrary to effects of fluency, over foreignization may unintendedly intensify stereotypes. This notion has been briefly tackled in this research. Translators' statements prove that translations may include unintended misrepresentation. These misrepresentations which may be in the form of stereotypes are part of the fluency preferred by reviewers Fawcett and Venuti referred to.

2.7. Related Studies

Nanquette investigated the state of the translation of modern Persian literature into English. Following Venuti, her research focused on the American context. Nanquette collected a corpus of 100 translations to analyze the statics of the translation situation in America using Bourdieu notions of power and social structure. She found that the figures of Persian works in America were higher than the Turkish but less popular. The selection of works was conservative since most translated works were intellectual and classical. Translations were mainly individual initiatives with no institutional patronage. Contrary to Venuti's claim that the dominant strategy is domestication, she found that it was not the case for Persian translated works. It is worth noting that most of the translators were from Iranian origins [46].

In her research, Čerče used Toury's dichotomy, i.e., adequacy versus acceptability, to test whether translators reached 'a balanced translation' in their translations of Steinbeck's *Of Mice and Men*. Čerče highlighted that changes were present 'extensive[ly] in some Slovene translations of Steinbeck's works' which were investigated in her research. The researcher stated that some translators were successful in translating the symbols of the original writer and others did not even respect the paragraphing of the original by deleting some and altering the order of others. She argued that language itself plays an essential role in novels as it does in *Of Mice and men* [18].

Alshayea study aimed to specify strategies two translators used in the translation of an Islamic self-improvement book and locate these strategies within Venuti's domestication and foreignization approaches. Islamic self-improvement texts contain religious and cultural references which present difficulties for translators. The researcher used Ivir model which provides seven strategies to deal with cultural problems to analyze the translators' strategic decisions. She compared how the two translations treated these problems. Then, the researcher gave general statements about each translation concerning the visibility of the translator and the general approach used. Her findings showed that the two translators used different strategies to deal with religious and cultural references: one was foreignizing through literal translation, endnotes, and glossaries with Arabs and Islam being the focus; the other tended to domesticate with no notes or glossaries, and the English reader was his focus [2].

Kruger and Rooy research investigated the different patterns between translated texts and non-translated. In their study, they used a corpus of English translated and non-translated texts written in South Africa. One of the hypotheses they tested was that English translated texts would differ from non-translated texts in terms of explicitness, conservatism, simplicity. However, their results had little support for this hypothesis [33].

Booth's study showed that there is a tendency to repeat stereotypes not showing the local specifics and literary texture of non-English literary works. She highlighted that changes done to her translation of a Saudi novel were for the sake of fluency, which is thought to be appealing to young English readers. Her foreignizing strategy was controlled through changes and, in cases, these included a deletion of a whole segment. Culture-specific signifiers were oddly kept [13].

3. Methodology

This research adopted a descriptive, analytical methodology to investigate the approach of Davies in his translation of Al-Shidyāq autobiographical novel, *Leg over Leg*, and its relation to the preference of fluent translations. The research's methodology is analogous to Toury's, which incorporates three phases: studying the significance and acceptability of the work in the target culture, comparing the source and the original for shifts and finally reaching a generalization towards the translation [44]. The researcher added an extra phase, in which she examined the translator's notes before reaching the final phase, a statement regarding the translation.

3.1. Research Design

This study investigated Davies' translation of "الساق على الساق" from three dimensions using three sources of data. Conclusions drawn were compared for parallelism. In the first dimension, the researcher used reviews to reach an understanding of the readability of Davies' translation. In the second, the title and the first chapter of the paired texts were analyzed using Berman's analysis of translation to explore Davies' strategies and general approach. In the third, Davies' notes were studied to explore his strategies and general approach further. They were also compared with the translation to see if they concur. Finally, data collected from the analysis of the three dimensions: metatextual, paratextual and textual indicated the state of readability.

3.2. Sample

The target population of this study is all the reviews on Davies' translation of *Leg over Leg*; Davies' notes and his translation. The researcher randomly selected seven reviews, Davies' notes and the first chapter of *Leg over Leg* and separate instances from his translation as a sample for this study. Reviews used in this study are from Los Angeles Review of Books, Banipal Magazine, Music and Literature, Times Literary Supplement, New York Times Book Review, The Complete Review and The White Review. The selected excerpts include the title and the first chapter of *Leg over Leg*. It is logical to deduce Davies' approach depending on the first chapter [58].

3.3. Procedures

The researcher scanned randomly selected reviews to see if they match what Fawcett, Venuti, and Maier stated regarding the reviews on translated literature into English [27, 55, 40]. What this research is concerned with is to find out if the selected reviewers mentioned the translator and commented on his translation or not. Reviews are also analyzed to see whether the foreignness of the work is highlighted; to look for signs of approval or disapproval of the translation investigated and finally to scan for a preference towards fluency.

Then, the title and the first chapter of *Leg over Leg*, were studied and compared with the reviews in terms of fluency, foreignness or transparency of the work, and visibility of the translator. To reach a conclusion about Davies's translation that could be compared with the reviews, his strategies to solve the problematic areas and general approach were studied using Berman's analysis of translation. Then, Davies's notes were examined to understand his approach and strategies, and then, compared to his translation. Finally, conclusions were deduced.

4. Analysis and Discussion

4.1. Analysis of Reviews

Reviews were studied in terms of the visibility of Davies and preference of fluency. Some scholars criticized reviewers for not using criteria which exist in abundance and giving shallow reviews, which describe translations with one-word adjective [40]. Through scanning selected reviews of *Leg over Leg*, the researcher realized remarks made about Davies and his translation regarding visibility and fluency. The following table illustrates the criteria used to analyze the reviews and the findings.

Table 1. *Reviews.*

The Review	Visibility of Davies	Preference of Fluency	Relation to Western Works
Los Angeles Review of Books, [59]	Visible	No mention	Related the work to Western and Arabic works
Banipal Magazine, [16]	Visible	No mention	No mention
Music and Literature, [51]	Visible	No mention	Thought that *Leg over Leg* was written according to Western tradition
The Times Literary Supplement, [52]	Visible	No mention	Compared *Leg over Leg*'s significance to Tolstoy's and resembled Al-Shidyāq to Rabelais and Sterne
The New York Review of Books, [20]	Visible	No mention	Relates translated works to Western ones. In fact, Creswell announced that *Leg over Leg* surpassed that published at its time
The Complete Review, [47]	Visible	Indirectly mentioned, 'read well'	Related this work to Tristram Shandy and Sterne
The White Review [21]	Visible	No mention	Related the satirical language to that of Sterne and Rabelais

The researcher concluded from the analysis of reviews that almost all the sample contradicts Venuti's and Fawcett's statements regarding reviews of books translated into English [27, 55]. Davies is visible, and there is no direct mention of fluency in this sample of reviews.

Most of the reviews highlighted the foreignness of the work via the discussion of the significance of the author and his characters, and comparison with Western writers and fiction protagonists which suggest that the reviewers regard the translation transparent. They also showed professionalism and reliability. For example, Carruthers discussed Davies's different approaches to deal with problematic phrases and terms which indicates that her review is not shallow [16]. Yargo also mentioned the BTBA and related its nomination for both the original and the 'excellence' of translation which further illustrates the depth of his review [59].

There may be some degree of inaccuracy in Smith's review, in which he stated that "الساق على الساق" was written according to 'Western tradition and culture'[51]. His regard for Al-Shidyāq's work as a pro-feminism may be behind his perception of the work as Westernized. Astoundingly, Al-Shidyāq wrote about women rights long before Westerners did [65].

Repeated references to Western works are precisely what Maier criticized reviewers for [44]. Only one reviewer of the sample did not mention Sterne. However, it is a human characteristic to classify, compare and relate. In fact, Al-Shidyāq himself compared some features of his work to Rabelais, Sterne and other Western writers [65]. It is worth noting that Yargo related *Leg over Leg* to Arabic works as well. He thought that this work is a response to modern Western ones and a refresher of Arabic literary forms which further contradict old notions of reviews of translated works.

Fluency is not mentioned in the reviews, but it is possible to consider mentioning the readability in one review an indirect mention of fluency. The praise of Davies translation could also be regarded as indirect reference to the fluency of the translation, but this fluency did not block the original because the praise was combined with phrases like 'mirrors the original', and appreciation of transcription. The criticism in Smith's review about the presence of the original and excessive notes could be an indication of a preference of fluency [51]. For him, the ST hindered the process of reading and raised the price of the book. It is worth noting that the book is also published in only English versions. Besides, Davies is not only a translator of "الساق على الساق" but also an editor as the cover of the book says.

4.2. Analysis of Translation

The researcher applied Berman's negative analysis to judge the fluency of the translation [44]. This negative analysis consists of 12 criteria when found in a translation, it is judged as fluent. Accordingly, the findings of this analysis answered the question whether fluency always means the transparency of translator and its relation to misrepresentation. It is worth noting that Kennedy, the general editor of the library of Arabic literature, encouraged translators to use modern, lucid English [37]. The organization of this analysis adopted Berman's 12 criteria of fluency.

4.2.1. Rationalization

Rationalization includes changing punctuation, rewriting sentences and arranging them according to a presumed logical order. In the original, contents of the book, chapters, are written as sentences while their translations follow the English norm. For example,

ST:

الفصل الاول في اثارة رياح وفيه مولد الفارياق

TT: Chapter 1: Raising a storm.

Sentences are also rewritten but only to reproduce literary features such as rhyme and alliteration. which is illustrated by the following example.

ST:

وكان والداه من ذوي الوجاهة والنباهة والصلاح {مرْحى مرحى} الا ان دينهما كان اوسع من دنياهما وصيتهما اكبر من كيسهما {برْحى برحى}

TT: His parents were people of notability, nobility, and righteousness (Bravo! Bravo!) but while their prospects for the world to come were *expansive*, their prospects in the world which they lived were not with these co-*extensive*, and their reputations were, of their *purse*, the *inverse* (Boo! Boo!) (pp. 54-55).

The translator would change the position of figures of speech; i.e., alliteration and assonance to recreate the rhyme and antithesis. Although the translator seems deliberately altering and rewriting the text, he is mimicking the writer's style of writing. Thus, his goal could not be logical but compensational.

4.2.2. Clarification

This tendency opts for clarity of words through providing more meaning. It is represented by explanation between parentheses, endnotes, and glossaries in Davies translation. Davies used endnotes to explain references Al-Shidyāq mentioned in his book and expected readers to know. As the work relies on the background of the reader and as English readers are not expected to have the expected background, Davies provided it. Davies additions were sufficient in most of the instances and satisfactory in others. Bassnett may regard some as spoon feeding; but, the fact that even to an ordinary Arab reader some phrases or terms would be ambiguous without Davies notes [8].

The author referred to linguists, literary critics, poets and lexicographers who are fond of rhetoric.

ST:

لم يخطر ببالي التفتازاني والسكاكي والمدي والواحدي والزمخشري والبستي وابن المعتز وابن النبه وابن نباته (p.52).

Davies rendered the names with references in the endnote in which he gave a brief biography and the reason behinds mentioning them. This clarification leads to fluency. There are plenty of incidences where the translator transcribed Arabic terms which are evidence of his awareness that this book is a display of rich and deep Arabic vocabulary. These transcriptions are combined by clarification between parentheses and or a reference to an endnote. For instance, the author sees a resemblance between his book and a ghāniyah in which both are not in need for embellishments or jewelry. Davies kept ghāniyah whose meaning is clarified in the next sentence by the author; and in the endnotes, he clarified more. He wrote, "ghāniyah ("beautiful woman"): the Qāmūs states that the ghāniyah may be so called because she is "the woman whose beauty is such that she may dispense with adornment" (al-ghāniyah bi-ḥusnihā 'an al-zīnah)."

It is further observed that Davies added the original definition transcribed between parentheses which expresses his awareness that this text is a dictionary of its own, a constructed one, and treated it as so. A constructed dictionary is one whose entries, or terms construct a story like that of Althealby (see سحر البلاغة وسر البراعة). Although endnotes' primary function is clarification for readers, Davies stated that the only reader he was thinking of is himself [63]. This comment relates to translator being a reader [6, 44, 8].

4.2.3. Expansion

The two previous tendencies result in a growth of the text. Many pages show this growth. Add to that 30-page notes at the end of the first volume and. 24-page notes at the second. Notes in volumes three and four start at page 489 and end at 578. Berman warned that, in some cases, this expansion develops into noise blurring clarity when 'obscure is [the source's] own mode of clarity' (p. 290), or it becomes a defect because it flattens what was deep. Expansion may also be for nothing when it has a minimum effect on the TT. However, this is not the case for this translation. It was inevitable as Davies chose to keep many terms from the original.

4.2.4. Ennoblement and Popularization

This tendency refers to rhetoricaizing the text by coming up with elegant sentences using the source as 'raw material'. It may also mean changing register to reflect a popular or cultivated writing [11]. Davies used the original as a raw material in many incidents, but that was, in most of them, an endeavor to preserve the original's rhyming. In some cases, the reason was to display the book wittiness as seen in the title.

ST:

الساق على الساق في ما هو الفارياق او ايام وشهور واعوام في عجم العرب والاعجام

TT: *Leg over Leg or The Turtle in the Tree Concerning the Fāriyāq: What Manner of Creature Might He Be, otherwise entitled Days, Months, and Years Spent in Critical Examination of the Arabs and Their Non-Arab Peers.*

Visibly Davies creativity appears through adding '*or the turtle in the tree*' and '*what manner of creature might he be*' to the translation of the title. This addition shows that Davies is imitating the author by expressing the comic side of the book in the title. However, there are other options closer to the source which keeps the irony of the title such as '*Leg over Leg: A Biography of Al- Fāriyāq*'. It is worth noting that the author included a translated title into French in his book since it was first printed in Paris. It says: *La Vie et les Aventures de Fariac: Relation de ses Voyages avec ses Observations Critiques sur les Arabes et sur Autres Peuples*. The French title proves that Davies deliberately wanted the title to be comic. He could have kept Al-Shidyāq's translation into French which is *Life and Adventures of Al- Fāriyāq*. On the other hand, the translator to some extent preserved the alternative title through merging the Arabic and French titles with slight modifications.

Another instant of popularizing the texts is the use of idiomatic expression as a translation for one that is not such as 'hold your horses! Hold your horses!' for 'مهلا مهلا' (pp. 38; 39). However, it is hard to say that the target is more elegant because the Arabic source is a statement of lucid writing and an expression of cultivated language. In fact, the entire book is a form of dictionary constructed to celebrate cultivated language, and to surpass the previous rival works both Arabic and Western [65].

4.2.5. Qualitative Impoverishment

This tendency relates to the fact that translators unconsciously replace terms carrying images with ones that do not. The target terms end up losing some qualities and depth. There are replacements of iconic terms with other iconic ones in Davies' translation. For example, he rendered 'الجاهلية' into 'the Arabs in the Days of Barbarism' (p. 241). Both 'الجاهلية' and barbarism carry images; the former depicts Arabs prior Islam from the perspective of Arabs and Muslims. The latter carries the Western image of uncivilized people. 'الجاهلية 'refers to the days prior Islam and translated in many sources as pre-Islam or Arabs before Islam. Its root, جهل, is the contrary of knowledge [67]. In Arabic literature, it is used in the chronological classification of poems to refer to the pre-Islam era.

The term is also used in Qur'an and Hadith. It is repeated four times in the Qur'an, and all four are translated as ignorance by A-Hilali and Khan [30]. Thus, it is possible to say that translating 'الجاهلية' into barbarism disregards its qualities and brings in different meaning and connotation. This new meaning follows the stereotype and presents a fluent option because it carries an image known to the Western reader. Both terms 'الجاهلية' and barbarianism have negative connotations, but the degree of negativity is rather more severe in barbarianism. Barbarism brings in savageness, violence, and cruelty. It is inevitable to lose some qualities of terms through translation; what matters is those gained connotations after translation which may lead to misrepresentation.

The problem of connotative meaning further appears in the term 'رقية'. In *Lisan Al-Arab*, i.e., Arab tongue, 'الرقية' is 'العوذة'. The root of 'العوذة' is 'لاذ' to seek shelter and refuge. The dictionary differentiated between two meanings which share the singular form 'العوذة'. One refers to 'المعوذات' or 'المعوذتين' which are two surahs in the Noble Qur'an read to seek protection from Allah; and, the other refers to spells and amulets and normally have a different plural form: 'تعاويذ' and 'مِعاذات'. The second meaning is linked to ignorance and pre-Islam period. Although the equivalent 'spell' is linguistically accurate, it is only suitable for the second meaning. The problem is that the author used the same term to refer to both meanings in more than a position. Al-Shidyāq also used 'العوذة' as a definition for other words. 'المجول' is one of them, and it has been translated as 'cantrip' which could represent an instance of depth reduction. Other examples include 'النشرة' and 'الرقية'. 'الرقية'is translated into 'spell' which includes both reduction of depth, and misrepresentation [64].

Another problem is that a seemingly accurate translation may include some degree of misrepresentation such as that observed in 'العوذة' and 'حرز' as 'حرز' has a general meaning: refuge, especially in Islamic tradition (see Hadith كانت له حرز من الشيطان). In the original, the author defines 'حرز' as 'العوذة' and Davies rendered it as 'amulet' which brings in the connotation of witches and black magic. What intensifies these connotations is the transcription of the term 'حرز' which caused the loss of the general meaning. Although of this, the translation is accurate, and transcription may be the best strategy here to preserve the depth of the term primarily because the term is culturally bond. However, in translation loss is inevitable.

The same could be said about 'تدسيم النونة' which is transcribed, and its definition is translated as follows:

ST:

تدسيم النونة: تدسيم نونة الصبي تسويدها كيال تصيبها العين

TT: tadsīm al-nunah To perform tadsīm on a child's chine-dimple is "to blacken it with soot so that 'the eye' does not afflict it" (pp. 232; 233).

The transcription of 'النونة', which could be translated into 'chin-dimple' as done in the definition, raises questions: did Davies over transcribe? Could this excessive transcription lead to a significant degree of misrepresentation of Islamic culture? The original is full of odd terms even for an educated Arab which is how exactly Al-Shidyāq wanted it to be: an odd term dictionary that is constructed in the form of autobiography (see "العشرات في الغريب" and المصباح المنير في غريب الشرح الكبير"). Yet, Davies' transcriptions, especially the unnecessary ones, could intensify this feature of *Leg over Leg*; i.e., oddness, which made it a kind of talisman. Therefore, terms may do not lose their depth but may evoke different connotations and consequently a misrepresentation.

Loss of depth and possible misrepresentation are not the case for the next example:

ST:

وكأني بآخر يقول حديث خرافة يا أم عمر

TT: Or as though confronted by someone else who says: "Another of Kurāfah's tales, Umm 'Amr!," (pp. 38; 39).

Here, the translator used Kurāfah, although using 'Another myth' would render the meaning very well. Davies chose to go with Kurāfah's tales. When going back to the endnote, we find that Davies added an explanation about who Kurāfah was. A man used to tell people tales of him being kidnapped by jinn. Myths then were named after him. This choice preserved the depth of the term. The same is true concerning "umm Amr: mother of Amr"; an epithet for Hyena. In the endnote, Davies adds a fluent clearer translation; it's all a pack of lies, you imbecile!" (p. 324). Another example is when the author said about the Fāriyāq:

ST:

انكروا وجود هذا المسمى فقالوا انه من قبيل الغول والعنقاء (p.51).

TT: many people have denied that the above named exists and claimed that he belongs to the same category as the ghoul and the phoenix (p. 52).

Here, there is no reference for an endnote explanation; thus, the translator did not spoon feed the reader. It is also worth noting that the ghoul is known for the English reader due to early translations of the Arabian nights which denies the need for an endnote. However, the ghoul in such translations acquired new characteristics not found in Arabic literature such as eating corpses [1]. Accordingly, this term gained new qualities. Concerning the depth of the term, an Arab reader would understand that the writer indicates impossibility. S\he may also recall Al-Hilli's two-line poem which adds 'a loyal confidant' to the impossibilities. As a result, impossibilities become three which brings in the expression 'رابع المستحيلات' which is built on these previous pieces of knowledge. The bottom line is that the English reader may not experience the same depth of the term.

Periphrasis could be discussed under this tendency. Kilito defines it as "a part of speech where a single phrase or word involves a close meaning and a far meaning [66]." Periphrasis is present in *Leg over Leg*. In her book, *Possible Modernity*, Ashour mentioned more than four meanings of the title, " الساق على الساق". Some of these hidden meanings are lost in the English translation [65].

4.2.6. Quantitative Impoverishments

This criterion involves the loss of signifiers through using fewer signifiers for one signified in the translation instead of following the author who used, say, two signifiers for that same signified. This situation is mostly seen in the listing of words. In some lists, Davies repeated the same signifier where the author used a new one. However, the translator added 'with a slightly different spelling' and 'again but a different word' to counter impoverishing the text. It could be said that these are cases of resistance that used these additions as a compensation strategy to preserve the quantitative aspect of the text. When dealing with synonyms, Davies did not render one for one. He used different strategies: translation and transcription. The latter was combined with explanatory parenthesis.

To find equal number of equivalents, Davies used all sources available in English even archaic terms such 'hearken'. It is worth noting that the author's language is classic and includes countless instances of odd and archaic terms. Thus, it is expected to find some archaic English terms in the translation. Jones found that using archaic language is no longer preferred in English translated texts from Bosnia. The new preference is fluency which is not linear with archaic terms [32]. The fact that Davies is using archaic, i.e., hearken, approves that his goal was not fluency but a balanced translation.

Davies also used dialect terms which add to the suggestion that his translation is not fluent. In the previous example, 'havering' is a Scot-dialect term meaning non-sense noise. This further illustrates Davies' unrestricted approach in translating synonyms to come up with equal number of terms to that in the original.

4.2.7. The Destruction of Rhythms

This tendency relates to the claim that every work has a rhythm signified by punctuation and any change of these punctuation affects the rhythm [11]. Historically, Arabic text would appear without any segmentation save those marking chapters due to economic reasons [personal communication, 60]. Modern Arabic texts appear in paragraphs, but this book does not. There are two scenarios to explain the absence of paragraphing. One is that Arabic texts did not yet appear in paragraphs in the time Al-Shidyāq wrote his book. Thus, writing norms of that time did not include segmentations. The second scenario is that paragraphing was present and Al-Shidyāq did not follow the norm. In both cases, segmenting the text through translation is a destruction of rhythm and resulted in a readable text.

Some scholars suggested that paragraphing was a Western influence [12]. What is interesting is that Al-Shidyāq was in Paris when he wrote this book. Some features of this book such as the comic nature suggest that he was influenced by Western writers [65]. These facts make the second scenario that it was intended on the part of the author more probable. It is further inferred at the beginning of chapter one where he says, "There can be no harm to my following in the footsteps of that company of men who have rendered their reputation white by covering pages in black (p. 37)."

In the Arabic text, there is no punctuation but a flow of words till the end of each chapter. However, there are flower-like symbols (*) dividing this flow of words into segments. These segments did not necessarily parallel Davies' translated sentences. Davies followed the norm in English writing as he added punctuation to his translation. This addition is necessary to end with an understandable TT; therefore, the rhythm has changed. However, the Arabic text he edited opposes the norm in modern Arabic writings and general treatment of old text of Arabic heritage which are normally subjected to modern standers of punctuation and segmentation by editors. Similarly, with the emergence of printing houses, modern writing included punctuation and segmentation of texts into paragraphs and sentences [60].

Other than the organization of the text, punctuation expresses the body language of the author, style of speaking, emotional state and accent [62]. If punctuation carries meaning, the absence of it also does. The absence of punctuation and paragraphing in *Leg over Leg* could be an indication of fluency and mastery of Arabic as it may be understood from what the author said at the beginning of chapter one. It also highlights the richness of Arabic.

There is almost no page in the book without any lists. These lists of words create a rhythmic effect to the ear. An example is the list of onomatopoeic words in chapter four. Davies in his effort to reproduce rhythm creates new patterns as follows,

ST:

...كنتم تخطأون وتحضرمون وتهرأون وتلحنون وتلكنون وتغلطون وتوهمون وتعفكون وتلبكون وتلتكون...وتخلطون وتخطلون وتهذون وتهذرون...

TT: …you were making mistakes, mispronouncing, and maledicting, uttering solecisms and stuttering, erring and aberring, speaking randomly and raggedly, misspeaking and randomly mouthing off … (vol. 1, pp. 38; 39).

Another aspect which could be encompassed under rhythm is the use of exclamation words such as 'مَرْحَى مرحى', ' بَرْحَى برحى', 'ويح ويح', 'افّ اف', 'غُط غط' and many others whose repetition is kept by Davies as he translated them into Bravo! Bravo!, Boo! Boo!, Alas! Alas!, Faugh! Faugh!, and Snor! Snor! respectively. There are some instances where he used functional equivalents which changed the rhythm such as what a pity? For 'وَيْ وي'' and well? What about it? For 'اِيْه ايه'.'In others, the repetition was not kept as in Boohoo! For 'وهٍ وه' (vol. 1, pp. 54: 62). However, some exclamation words in Arabic are used in a repeated form which could be equivalent to non-repeated ones in English such as 'بخ بخ' as in the Hadith [64].

4.2.8. The Destruction of Underlying Networks of Signification

What this tendency refers to are the relations among lexes which represent author's choice. It is suggested that there is a layer beneath the surface text. In this layer, certain words or structures recur to show a shared aspect intended by the author [11]. Concerning this case study, these networks of signification are represented in gestures, implications, list of synonymy and digression. The author repeatedly mentions linguists and writers. This naming might be an expression that the work is no less than any other dictionary or language book. The shared aspect in *Leg over Leg* is that its abundant terms which appear in lists or sequence are odd. If this book was a dictionary, it would be one for odd Arabic terms. Thus, the underlying network of signification for this work is oddness and irony.

Therefore, it is possible to include synonymy under this category. Davies used more than one strategy. The first is using equivalents of terms such as translating ‘تخطأون وتهرأون وتحضرمون’ ‘into ‘making mistakes, mispronouncing, and maledicting’. The other focused on rhyming where terms are transcribed, and readers are invited to read aloud to experience the rhyme. Transcription was combined with an explanation between parentheses. In the author’s notice; for example, he lists some characteristics of the letter m.

ST:

ومن خصائص حرف الميم القطع والاستئصال والكسر نحو آرم وازم وثلم وجذم وجرم...

TT: Among the characteristic associations of the letter m are cutting, uprooting, and breaking, as in the words arama (“to seize and bite”), azima (“to bite hard using the whole of the mouth”), tharima (“to be gap-toothed”), thalama (“to nick or notch (a blade or the like)”), jadhama (“to chop off”), jarama (“to bone (meat)”) … (vol. 1, pp. 12; 13).

4.2.9. The Destruction of Linguistic Patterning

This tendency is concerned with types of sentences and tenses used throughout the text; in other words, style of the text [11]. Arabic sentences are usually long whereas the norm in English is to use short ones [12]. Davies used long complex and extended sentences like those in the Arabic original. In the dedication of the book, the first sentence of the Arabic original used one long structure, whereas… it is… because…, which consumed five lines and a half. Davies used the same structure in his translation consuming eight lines and a half. This example is an apparent instance of resistance to this tendency of destruction.

In chapter four, the author displays more than 60 Arabic onomatopoeic words. Davies used onomatopoeia at first, and then turned to combine onomatopoeia along with the object or action a term imitates, or to describe the object or action alone in his translation. For example, he used strumming and humming for ‘ودندنة طنطنة’, ‘Cats mewing for ‘مواء’ and horses’ neighs for ‘حمحمة’, and cries of men at war for ‘ضاء ضا’ (vol. 1, p. 88). The presence of the three techniques adds evidence to the multiplicity of approaches one reviewer talked about (see [16]. It also suggests that the translator’s changes are not systematic but for the sake of a style that mimics the original. It may also represent cases of clarification.

The next example further illustrates the translator’s efforts to reproduce the style of the original. The Arabic rule of listing is adding (و: and) before every item other than the first. To fill his translation with ‘ands’ without breaking the English grammatical rule, Davies combined the items in the list. Then, his structure became a and b, c and d, … then h, i and j, k and l, … This technique permitted him to repeat ‘and’ many times as the original.

Moreover, the author often mentions terms which are similar in their derivational pattern together. The translator tried his best to bring in this feature. In the previously mentioned example, there were more than five patterns. For the first pattern, Davies used present participle (v-ing form), squeaking and creaking, for the second noun phrases, cries of men at war, call of merlins and raven’s caw; while, for the third nouns and gerunds together, milk flowing, chickens crowing and cats mewing. In the fourth pattern, he went a step further in resembling the original terms. The terms are composed of repeated syllables such as ‘غاق غاق’ and ‘غق غق’. This feature of repetition is kept through being translated into caw-caw and hubble-bubble.

The same is true when Davies recreated parallelisms such as translating ‘علق القلب وقرة العين وانتعاش الفوائد وروح الروح’ into ‘the heart’s jewel and the eye’s apple, the breast’s refreshment and spirit’s reflection.’ In some cases, preserving parallelism was not that successful such as in ‘the comfort and pride of this world, the joy and hop of life, the soul’s pleasure (1) and its desire’ as a translation for ‘وغبطة الحياة ومنتهاها وسرور النفس ومشتهاها ونعيم الدنيا’ (pp. 48; 49). Adding ‘this’ before ‘life’ would parallel ‘this world’, and the last phrase parallels that of the Arabic original but not the previous English phrases.

It is possible to add rhyming to this category. Davies not only preserved the rhyme but also highlighted it using italics (see p. 52). Davies stated that his goal was that the reader would experience ‘the rhythmic cacophony of the original’ [49]. Thus, he used italics to emphasize the rhyme as it is a prominent feature of the original work. An example of this kind is in chapter one: Raising a Storm,

ST:

وبعضهم قال انه كان قد ظهر مرة في الزمان ثم اختفى عن العيان

TT: while others have asserted that he appeared but once throughout the *age* and thereafter vanished from the *stage* (pp. 52; 53).

4.2.10. The Destruction of Vernacular Networks or Their Exoticization

Berman clarified that exoticization, i.e., to make it appear exotic, is a method to preserve the vernacular segments found in a work [11]. It might take two forms: separating the vernacular text using italics or adding the original vernacular which stress it. This category refers to the tendency to replace the vernacular of the original with other vernacular known for the readers. In the last volume of “الساق على الساق” Al-Shidyāq used Egyptian vernacular in his letter at the end of the book. Davies used transcription, simple terminology and informal structure “to keep with the colloquial nature of the letter” as he elaborated in his notes. For example, he transcribed ‘sidi’, ‘Sayyidna’, ‘Abuna’ and ‘Sirna’, and used words such as ‘hate’, ‘bad’, ‘good’ and ‘swear’ in the translation. However, his choice of ‘screws up his face’ for ‘يقطّب وجهه’ is odd due its negative connotations and slang nature. There are many closer equivalents he could use such as wrinkle, grimace, scowl, lour, lower, glare, glower. Unless Davies is expressing what he believed intended or implied by the author on purpose which is condemned liberty. If intended, which is unexpected, the writer chose his words and ‘screw up’ is not among them. The word ‘يقطّب’ has no negative connotation. This could be a case of destruction of underlying networks of signification.

4.2.11. The Destruction of Expressions and Idioms

What this tendency denotes is the use of equivalent idioms and expressions. Although Berman considered this ethnocentrism, it is a successful strategy in translating a text full of idioms and expressions [11]. Davies treated idioms with all strategies available: total equivalence, partial equivalence, calque, and paraphrasing which again signifies his diverse approach in translating this book.

'قرة العين' is an idiomatic expression among many others used by the author to describe women. Davies used its total equivalent: eye's apple which carries similar meaning; The only difference is the sign. Another example of changing signs is

ST:

وكان لطبل ذكرهما دوي يسمع من بعيد

TT: The thunder of their names resounded far and wide (pp. 54; 55).

Other Idioms were translated into their partial equivalents; an example of which is the following.

ST:

ومحترس من مثله وهو حارس

TT: How many a pot has called the kettle black (pp. 36; 37).

In the next example, the idiom was translated into a calque.

ST:

وعين الرضا عن كل عيب كليلة

TT: The accepting eye to every fault is blind (pp. 38; 39).

Davies used paraphrasing in the next examples. Davies' creativity also shows in his paraphrasing where he fixed an idiom to fit as a translation; Many a true word is spoken in jest became 'many a true word has been spoken by the less than perfect' as a translation for "وكم من عائب قولا سليما" (p. 38). The translator likewise used idioms' molds in his translation of "خذ من جذع ما اعطاك" which became 'make the most of what you're given" using the idiomatic structure, make the most of. He also added an endnote to explain this idiom what he did for almost every Arabic idiom. This strategy highlights the translator's awareness of the writer's intention in presenting a language book.

Allusions are part of the idiomatic language in *Leg over Leg*. Examples include allusions from the noble Qur'an and famous poems. For instance, 'ناضرة مستبشرة' is translated into 'verdant and cheerful', 'قاعا صصفصفا 'into 'striped pare' and 'على شفا جرف هار' into 'at the edge of crumbling dike' (pp. 46; 88; 116). Each of the above examples followed by their counterparts in the ST shows that Davies only translated the phrases without any reference to them being allusions from the Qur'an. In other cases, he indicated by a reference in his notes at the end of the book that they are allusions from the Qur'an. For example, he transcribed 'النفاثات في العقد' and wrote in the endnote, "the phrase is taken from Q Falaq 113: 4 and means literary "the women who blow on knots" (pp. 240; 241). The other example is 'لأني كتبته في يوم عبوس قمطرير ذي زمهرير' which he translated as 'as I wrote it on a "*frowning* day*, inauspicious*," a day of cold that was *vicious'* (pp. 240; 244). The endnote reference, which says, "Q Insān 76: 10", does not include 'زمهرير' nor do the quotations. Thus, not every allusion is cited, and there are no clear criteria that govern the citation of allusions. These examples lead to the hypothesis that the process depended on the translator's knowledge and background.

4.2.12. The Effacement of the Superimposition of Languages

This tendency is related to the elimination of differences of languages used in the novel. For example, using the same language for two characters that were originally different. The Russian woman's French differs than that of a young German [11]. Al-Shidyāq used different languages in this book. For instance, the missionary who cannot pronounce some letters in Arabic said, "يا اولادى المباركين الهادرين هنا لسماء هتبتى" (vol. 2, p. 180). Davies treatment was that he mimicked the priest's way of pronunciation: 'Blessed children lathered here today to spear my peach." This proves a case of resistance to this tendency.

The following table shows the cases that represent Berman's tendencies and resistance to these tendencies in the first chapter of Davies' translation of *Leg over Leg*. Figures 1 and 2 illustrate the readings of table 2.

Table 2. *Translation.*

Berman's Tendencies	**Number of Cases**		**Percentage**	
	Negative	**Positive**	**Negative**	**Positive**
Rationalization	22	26	1.83	2.02
Clarification	113	23	9.42	1.78
Expansion	150	87	11.63	6.74
Ennoblement	4	3	0.33	0.23
Quality of terms	283	28	23.58	2.17
Quantity of terms	17	371	1.42	28.76
Rhythm of TT	10	64	0.83	4.96
Collection of terms	21	33	1.63	2.56
Linguistic Patterning	4	6	0.31	0.47
Expressions & Idioms	12	13	0.93	1.01
Total	636	654	49.30	50.70

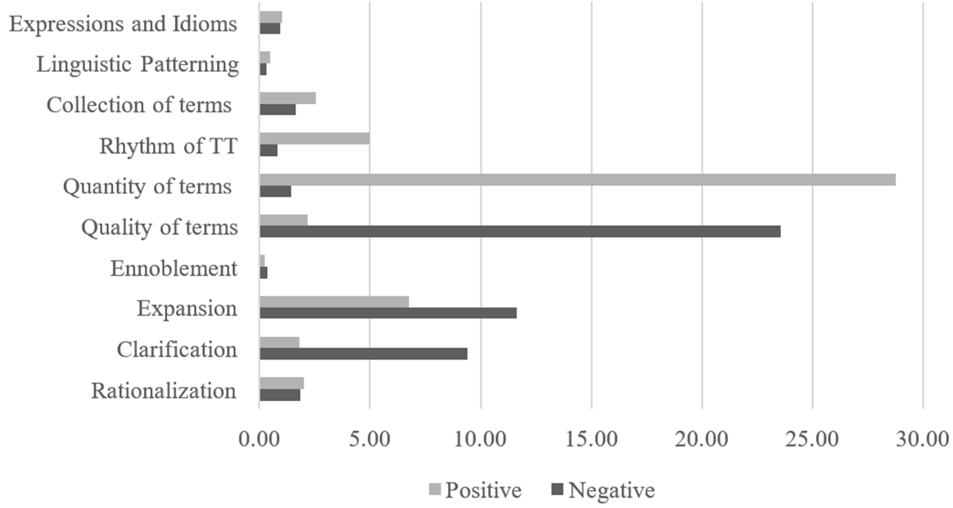

Figure 1. *Berman's tendencies.*

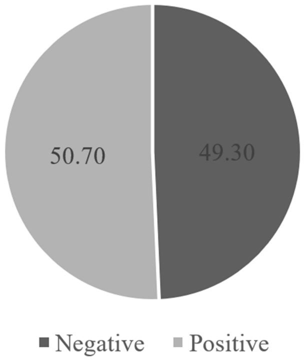

Figure 2. *Positive & negative tendencies.*

The figures and table above show a presence of resistance to Berman's tendencies. The highest resistance is in the quantity of terms where the translator almost preserved the same number of terms. If the translator used less terms in the TT, he clarified that in his notes that is why the tendencies are judged as not fully satisfied. The most frequent tendency is the qualitative impoverishment referred to in table 2 and figure 1 as quality of terms at 24%, followed by clarification and expansion roughly at 9% and 12% respectively. The rest of the tendencies give almost a balanced reading which is further seen in the total percentage of all tendencies and their counter resistance as the pie chart illustrates.

Before reaching a conclusion about the translation, it is realized that Davies used the letters with macrons and dots such as ā, ū, ī, and ḥ in his translation which highlighted the foreignness of the text. This technique is on par with his choice of transcription and the presence of the Arabic original on the verso page. Although the latter may be the publisher's wish, it is still considered a proof of foreignizing. In addition, an aspect of visibility could be indicated by the paperback of the book, the appearance of the translator's name on it and the preface all are suggestions of transparency of Davies translation.

To conclude, Berman stated that the tendencies mentioned above result in a clearer text; one that is fluent and elegant [11]. This analysis led to the finding that Davies answered Kennedy's call of using modern, lucid English, yet did not filter the cultural and linguistic flavor of the original.

To judge the transparency of Davies translation, the title of this study, Berman's translation analysis was applied to conclude a statement regarding Davies' approach in terms of foreignization and domestication dichotomy. After comparing ST and TT linguistically for signs of foreignizing and domesticating strategies; it is found that the general approach is foreignization. Both the translator and original are visible. Concerning the stylistic pattern and register, the translator mimicked the style of the original as seen in 4.2.9. when Davies attempted to recreate the linguistic patterns of the Arabic original and in 4.2.11. when he paraphrased many idioms and provided clarifications of all idioms used in his endnotes. The register is similarly kept and manifested by the resistance observed in 4.2.8.

4.3. Translation Critique

Davies succeeded to bring the English readers to the original through transcription, clarification, and creative translation of culturally bound terms, idiomatic expressions, and regular Arabic terms as well. Strategies such as these might include some degree of misrepresentation of the original culture or language, which is both the object of writing and the means of the original in "الساق على الساق". For example, the author lists terms describing a part of the human body, and the translator is explaining their meanings in what it is referred to as clarification or explanation strategy. In more than one case, the translator repeated a translation and added the phrase: 'same but with a slightly different spelling.' Such phrases and excessive explanations may stamp Arabic language or Arabs with obscenity.

Another instance of possible misrepresentation is represented in the abundance of transcribed terms in the TT which may give the reader the impression of reading witchcraft spells or wizard dictionary. Most of the terms listed by the writer, if not all, are odd, obscure and exotic terms with bizarre pronunciation. However, the fact that the Arabic text explains terms linked with myths and witchcraft mentioned in chapter 16 diminishes any claims of misrepresentation. In spite of the excessive use of transcription which may have led to highlighting the sense of foreignness, Davies' translation constitutes a successful incident of translation. A successful translation is not a perfect ideal but a balanced one. Therefore, Davies succeeded to present a similar experience to the English reader of *Leg over Leg*.

4.4. Analysis of Translators Notes

Davies explained translational challenges and reasons behind his translation choices in the afterword. He illustrated his strategies to deal with saj' (i.e., rhymed prose), lists of odd terms, puns, and other problematic features. For example, he stated that his addition in the title, *the turtle in the tree*, was to create rhyme which is present in the original title. It also gives hints of the nature of the book in general. In other cases, he changed the terms rhymed to preserve the saj'. Regarding the lists of terms, the translator is conscious about the type of words the author is using, mysterious, odd ones whose meanings are in most of the cases obscure. Davies said that he used online dictionaries mainly www.baheth.info which he though it gives a time-saving option considering the number of odd terms. The researcher followed him in analyzing his translation because her goal was to find the most direct meaning.

Likewise, Davies demonstrated each translation strategy and the circumstances that forced him to use it. Because he found that it is almost impossible to find the same number of synonyms for every item in English. In some cases, he encountered a group of words which all mean the same in the Arabic dictionary. He even tried to use similar lists from Rabelais translations, but none could fit. His translation strategies depending on the type of lists (i.e., terms with definitions or without) included translation with one-word equivalent or phrasal equivalent, transcription only, transcription with the generic definition or phrasal gloss, and equivalent lists from the same semantic field. Among his strategies which proves his depending on creativity, the invention of words by Google Latin translation that imitate the bombastic Arabic lists. The fact that Davies agreed with Ashour that the lists are a way to impress the reader with the capacity of Arabic and the author's mastery of the language in his afterword justified his translation strategies which prove an endeavor to preserve these characteristics [65].

To sum up, this analysis aimed at identifying a statement about the fluency of Davies' translation and related it to Venuti's conclusions about English translations of Italian works [55]. Berman's negative analysis of translation was used in the analysis of chapter one to accomplish this aim. The analysis proved that the translation did not satisfy Berman's criteria; consequently, Davies' translation is not judged fluent. Analysis of Davies notes helped understand his approach and adds evidence to the transparency of his translation of *Leg over Leg*. This analysis also opted to give insights into the state of reviews of Arabic translated works into English, and its correlation to the general preference of fluency in reviews of works other than Arabic translated into English [27]. Selected reviews were examined for signs of a preference of fluency. This preference was not found in the selected reviews of *Leg over Leg*. Finally, analysis of reviews, translator's notes, and translation illustrated that they accord in presenting the original foreignness.

5. Conclusion

This study could be regarded as a revision of Venuti's ideas of English translations of Italian works as it helps shed light on the state of English translations of Arabic works. This revision was accomplished through analyzing the translation of "الساق على الساق" [55]. This study could also be an update of Fawcett's findings regarding reviews of translated works into English and the preference of fluency [27]. In its second dimension, this study contributes to the evaluation of reviews of Arabic translated works which would give insights on the correlation between the state of them and that of other translated works into English. It also provides new insights concerning the development of reviews. This research combined evaluating reviews with analyzing the translation itself to have a comprehensive understanding of the state of reviews on *Leg over Leg*. The translator's notes which compose the third dimension of this study were analyzed for a better understanding of Davies approach in translating *Leg over Leg*.

The prime goal of this research was exploring Davies translation, *Leg over Leg*, in quest of his approach which would decide if it is transparent or not. To reach such a statement, the researcher applied Berman's negative analysis on Davies' translation. This model tests the fluency of translations. Giving that fluency is considered an indication of the transparency of translations in this work, findings of the fluency of *Leg over Leg* helped in deciding on its transparency. A by-product of reaching such statement was learning strategies Davies used in dealing with translational problems. Another important consequence was learning the depth of the reviews on *Leg over Leg*. These data help acquire new insights concerning the correlation between reviews of translated Arabic works and that of other translated works; and the development of them through comparison between the past and present.

The researcher concluded that Davies' translation of "الساق على الساق" did not satisfy all the criteria of the negative analysis, and those which were satisfied were not thoroughly. Therefore, the translation is both fluent and transparent at the same time. It is fluent because Davies applied English writing rules on the translated text. He segmented the text into paragraphs and added punctuation which the original does not have either (see 4.2.7). He relatively followed the norm concerning his sentences such as in length and word order. He used modern lucid English which is conditioned in the definition of fluency referred to in 4.2.4. The translator in many instances focused on the smoothness of the work and its elegance by using English idioms and idiomatic expressions, and in others, by employing his creativity such as in the title 'the turtle in the tree …'.

Davies translation is also transparent because it shows the foreignness of its Arabic original. What made the translation transparent and to some extent influent are the excessive presence of transcription and notes. The translator also did well in 'register[ing] the linguistic and cultural differences of the foreign text' [55, p. 20]. Thus, answering Munday's question about the degree of assimilation, this translation does not by any means 'assimilate' *Leg over Leg*, but it rather singles out its peculiarities [44]. Accordingly, fluency in its general meaning does not always mean the transparency of translator and misrepresentation of the translated text and vice versa.

Notions concerning making the foreign seem exotic which may change the effect of a work may have some grounds in this translation. These notions may also have some relations to misrepresenting the original culture and the role of translation in the image of the source culture [32]. However, investigating the effect and the representation of the ST are not parts of the goals of this research whose aims were testing the fluency and transparency of the translation, and exploring indication of their presence in the reviews.

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