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## Analyzing the Transference of Ideology in the English Translation of Naguib Mahfouz's *Miramar*

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### ABSTRACT

Ideology in translation is a controversial topic because of the discrepancy between two main aspects: the “ideology of translation” and the “translation of ideology”. The former examines the interference of the translator in the process of translation, whereas the latter inspects the transference of the ideology in the source text (ST) to the target text (TT). This paper aims to analyze the linguistic and non-linguistic features in the English translation of Naguib Mahfouz's *Miramar* (1978) to assess the transferal of the ST ideology to the TT. The underpinning approach of this paper is critical discourse analysis (CDA), a model integrating both Fowler (1991) and Fairclough (1995). The ST and TT are compared to determine if the translator successfully reflects the ST ideology and builds a bridge between the literature of “the East” and that of “the West” in a crucial period when translation from Arabic, according to Edward Said, was embargoed. The paper queries the transmission of transitivity, modality, nominalization, metaphor, and symbols by examining certain linguistic, syntactic, referential semantic, and socio-political aspects (Panda, 2013; Munday, 2016). The findings show that the tailored CDA model is effective in examining the transference of ideology; the translator, Fatma M. Mahmoud, does not interfere when conveying the Egyptian ideologies that exist in the ST. Instead, she reveals the ideological underpinnings in the ST by attaining the foregrounded information reflecting social and political ideologies.

**Keywords:** *Critical Discourse Analysis, Nominalization, Sociopolitical Ideology, Transitivity, Translation of Ideology*

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### 1. Introduction

Literary translators are mediators between two languages; their role is to transfer not only the meaning but also the culture and ideologies from the ST to the TT. They are not expected to impose their ideological beliefs and practices on the target reader (TR). Any interference in the transference of the ST ideology is considered distortion of the text content and bias to the translator's ideology. Hatim and Mason (1990) state, “Translators mediate between cultures [including socio-political ideologies] seeking to overcome those incompatibilities which stands in the way of transfer of meaning” (p. 18). This paper queries the transference of the ideological aspects in Mahfouz's *Miramar* to the English TT. The main three questions are: What social and political ideologies are displayed in the ST? Did the translator transfer these ideologies faithfully to the TT? What are the translation strategies applied to convey these ideologies to the TT? The paper first explores the sociopolitical ideologies in the

ST and then examines the translation using the analytic tools of an integrated CDA model, a combination of Fowler's critical linguistic approach and Fairclough's sociocultural approach. Finally, the paper describes the strategies applied in the translation. The paper hypothesizes that the translator renders the social and political ideologies faithfully since she is Egyptian, supposedly familiar with the period of the Socialist Revolution during the 1960s. Additionally, the translation has been praised by many critics. In the introduction of the English translation of *Miramar* (1978), John Fowles states that the translation of *Miramar* “allows us the rare privilege of entering a national psychology in a way that a thousand journalistic articles or television documentaries could not achieve” (p. 420). Therefore, this paper scrutinizes the translation of four selected excerpts that unpack the underlying socio-political ideologies in Mahfouz's *Miramar* in order to evaluate the transference of these ideologies from the ST to the TT.

### *1.1 Ideology in Three Intertwined Disciplines: Translation Studies, Applied Linguistics, and Literature*

The notion of ideology is controversial since it has constructive, descriptive and negative connotations. The term "idéologie" was first introduced by the French theorist Destutt de Tracy in 1776. Influenced by the work of John Locke, Tracy attempts to establish a science challenging metaphysics (Fang, 2011, p. 156). According to Fang, the modern use of ideology is affected by three schools of thought: Napoleonism, Marxism and post-Marxism. First, Napoleon used the term indicating the negative attribution of ideologies and ideologists to the failure of the French-Russian war. Second, Fang adds that, for Marx and Engles, ideology means false illusions concealing the fact "that ideas are all rooted in the material world" (p. 157). Third, post Marxists argue that ideology can be a tool of social construction. Thus, the diverse meanings of the term "ideology" are inseparably connected to the practices of the societies that define the term. Since ideology is self-interpreted, it has different definitions in different disciplines and cultures. That is why two people with different experiences and beliefs can look at the same messages depending on the ideological lens they are looking through. The message might be interpreted quite differently, ignored or not even seen at all. Consequently, disciplines such as translation, applied linguistics and literature define ideology differently.

#### *1.2 Ideology in Translation Studies*

##### *1.2.1 Ideology of Translation*

Ideology of translation means the interference of the translator in the translation by imposing his ideology either intentionally or unintentionally. Lefevere introduced the concept ideology to translation studies, and he developed his own theory in 1988, arguing that ideology is political and action-oriented. He quotes Eagleton's definition of ideology as "a set of discourses [that] wrestle over interests which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life" (cited in Gentzler, 2004, p. 136). Lefevere states that professionals, patrons outside the literary system, and dominant poetics control not only the choice of the ST but also the strategies of translation (2004, p.15). The ideology of the patrons (people or institutions having power on furthering or hindering the reading or rewriting of a literary work) influence professionals

(critics or translators), who aim to maintain the dominant poetics. In some translations, the ideology in the ST is erased by the translators and replaced by the ideology of the TT society. For this reason, the ideology of translation is "in a certain degree action-oriented, universal and collective.... [and] could not be restrained to a normative idea, [nor] could it be replaced by the dominant ideology" (Fang, 2011, p. 161). Accordingly, translation is a social-historical phenomenon, and the analysis of its process and outcome explains the role of ideology in formulating, transforming and impacting the target society and culture.

##### *1.2.2 Translation of Ideology*

The translation of ideology necessitates transferring the ideological aspects from the ST to the TT faithfully. This process involves the macro- and micro-levels of language. The former includes the transference of the elements of power relations, culture and history, whereas the latter involves proper rendition of lexis, syntax and discourse that carry the ideology of the ST society. Translation loss occurs if the translator: lacks knowledge of the source culture ideology, has stylistic issues affecting his choices or has limited linguistic ability. Parham Sadeqi Javid (2019) states that the infidelity in translating political issues can have horrible consequences. Therefore, the translator is supposed to be faithful when rendering the political ideologies to the TR. Hatim & Mason (1997) define the translation of ideology as articulating the ideological differences in the TT (p. 121). Achieving this type of translation necessitates operating on different levels: ethical and discursive. The former emphasizes the ethical choice of what to translate, while the latter focuses on the translation strategies. Van Dijk, (2007, p. 352) recommends CDA as a significant method for the study of the "Translation of ideology" because CDA examines how social power abuses and dominates, and how inequality is imposed, suppressed, or defied by the text in the social and political contexts. It can be applied to analyze a myriad number of situations and subjects embedded with ideologies. Thus, applying CDA to assess the translation of ideology is of paramount significance as it helps determine whether the translator transmits the ST ideology to the TR without imposing his or her own ideologies or not.

#### *1.3 Ideology in Applied Linguistics*

##### *1.3.1 Critical Discourse Analysis (CDA)*



The term "discourse" is derived from the Latin word "discursus", and it means conversation, or speech. CDA, a branch of discourse analysis (DA), has a rather broader meaning in modern science. For example, in applied linguistics, "discourse" is a text plus a context, and it is affected by the speakers, their relationship, the situation, and the background of the speech. In literature, Cook (1990) argues that novels and short conversations might be named "discourse". Also, in social semantics, Hodge and Kress (1988) define discourse as the social process in which texts are rooted. In sociolinguistics, discourse is language use (Chun, 2019, p. 332). In critical theory, it is the social practices that construct power and ideology (Janks, n.d., p.1). Finally, in translation, it is a text that has a communicative purpose (Mason, 2014, p. 10). In this study, "discourse" is the text and its context with its social and political ideologies.

### 1.3.2 The Four CDA Approaches

CDA is not a unified method but a group of approaches that serve to examine social and political discourses. It highlights issues of power irregularities and structural inequities in different domains such as education, media, and politics. Van Dijk (2007) recognizes four conventional approaches to CDA. The first one is Critical Linguistics (CL), developed by Fowler et al. (1979). The second approach is Sociocultural, introduced by Fairclough (1989, 1992, 1995). The third one is Discourse-Historical, initiated by Wodak (1996, 2001). The fourth one is Socio-Cognitive, proposed by van Dijk (1998, 2002). These approaches are closely related by more general conceptual frameworks.

CL is based on Halliday's systemic-functional grammar as a method of analysis. According to Fowler (1991), this approach emphasizes the analysis of the ideology embedded in the representation of events in the media. He introduces the term "ideological perspectives" arguing that the language employed in news is created by social and political factors. CL examines the grammatical structures thought to blur specific aspects of reality, so it interprets the ideological aspects of the hard news. Hodge and Kress (1993) improve Fowler's model adding other grammatical elements such as transitivity, nominalization, negative incorporation and agentless passive in difficult news texts. Thus, CL aims to reveal the ideologies of a text through the examination of its grammar and structure.

Unlike Fowler's approach, which is mainly linguistic, Fairclough's CDA takes into consideration the text and the situation in which the text is produced. His sociological approach integrates "the micro-structures of discourse (linguistic features) and the macro-structure of society (societal structures and ideology)" (Rashidi & Souzandehfar, 2010, p. 57). Criticizing the neutrality of media institutions, Fairclough accentuates the fact that the practices of a society determine the discourse of its people and shape their ideologies. The approach has three dimensions: text, interaction and context. Fairclough (1989) argues that analyzing the linguistic and non-linguistic elements of a text can raise the understanding of not only the society and ideology but also the exploitive social relations (p. 4). Hence, Fairclough's approach is sociolinguistic.

The Discourse-Historical approach also combines linguistic and non-linguistic factors. Wodak's discourse-historical approach (1996, 2001) highlights the impact of historical socio-political contextual factors. It considers the historical, social and political factors that mingle and produce a text. It assumes that all discourses are based on historical background and can therefore be understood only with reference to their context. It refers to extralinguistic factors such as culture, society, and ideology. According to Wodak, a discourse is amalgamating with social, political and cultural stimuli, and it is affected by historical events. She argues that exploring social problems that are the result of political and historical factors is the basic building block of analyzing a discourse. Consequently, Wodak's approach is pragmatic.

van Dijk's approach is psychological since it is an amalgamation of argumentation of political and semantic strategies, along with stylistic information. It combines cognitive theories with linguistic and social principles. Besides considering various disciplines such as politics, sociology, and history, van Dijk's approach uses semantic and rhetorical devices as a method of analysis. van Dijk (1998, 2002) asserts that ideology underpins the social representations of groups, and he postulates that there is a link between social and discourse structures. These structures affect people's cognitive domain resulting in discourses that are affected by the practices of inequality and power.



## 2. Ideology and Literature

In literature, the term “ideology” was linked to Marxism; however, it is now used by non-Marxist critics as the frame of values that dominates a narrative. According to Herman and Vervaeck (2013), this frame always tackles oppositional terms like real vs false, or virtuous vs vicious. To understand the ideology of a literary work, the reader is aided with the text and context. The reader or critic can apply a theory of literary criticism: psychological (concerned with the reader), sociological (analyzing the context) or discursive (focusing on the actual text). Hence, interpreting the ideology of a novel necessitates understanding the culture of the society in this novel, including the social groups and their political stances.

### 2.1 Ideology in Naguib Mahfouz's *Miramar*

Mahfouz, the winner of Nobel Prize in Literature in 1988, documents not only social but also ideological transformation in *Miramar*. The multiple voices and viewpoints in the novel parallelize the chaos taking place after a revolution. Fellow (2013) states that *Miramar* is narrated by four characters who tell the same story; each character represents a different political ideology: Amir Wagdi is an octogenarian Wafdist retired journalist, Husni Allam is a young wealthy nihilist, Mansour Bahi is a Marxist radio announcer, and Sarhan Al-Behairi is a socialist intellectual opportunist. Fellow asserts that Zohra, the protagonist, is the source of attraction that connects all men in the pension, and at the same time she is the source of rivalry. As a female, she is deprived of voice, and her thoughts and feelings are speculated because her psyche is inaccessible. Thus, socio-political ideologies are represented in Mahfouz's *Miramar* through the stories of the four narrators and the protagonist, Zohra.

Ideology in Mahfouz's *Miramar* is revealed through the narrators' interior points of view along with Sarhan's combination of internal and zero viewpoints. Karimifard et al. (2016) apply Genette French structuralism to *Miramar*. They examine the points of view of the four narrators classifying them as zero, internal or external. The scholars affirm that the internal viewpoint tells what the narrator knows; the four narrators in the novel speak in a monologue. Based on Genette, a character who has an external focalization or point of view is like a video camera, aware only of the outside of the characters. Karimifard et al. state that in the zero point of view the story is told by someone who

knows more than the characters, and who gives the reader the chance to know the characters' thought. The four narrators in *Miramar* objectively tell the story in the first person. However, Sarhan Al-Behairi is the only narrator who combines zero and internal points of view. In the former, he tells the story as an omniscient narrator, who sees and knows all, whereas in the latter, he objectively says the story. The disorder of narration goes parallel with the disorder of the society and the changes of the political ideologies.

Translating Mahfouz's *Miramar* is considered a milestone in the field of translation resulting in a crucial phase in cultural translation. Khalifa and Elgindy (2014) use Bourdieu's sociology to determine the beginning of Arabic fiction translation into English as a socially situated activity. They insist that translation is influenced by translators and the agents involved in the process of translation. They also add that translations mirror the historical and cultural conditions in which they are rendered. The method of translation at the American University of Cairo Press (AUCP), which published *Miramar*, demands “four different translators engaged in translating a single book. An Arab translator would do a preliminary rendering, which would be followed by other translators with different degrees of experience adding their own alterations” (Johnson-Davies, 2007). Khalifa and Elgindy state that *Miramar* was translated by Fatma Moussa, and revised by Maged El-Kommos and John Rodenbeck. To enhance the English translation of *Miramar* and increase its sales, AUCP asked the British novelist John Fowles to write an introduction to the TT. Khalifa and Elgindy conclude that the translation of Arabic literature “should be interpreted against the backdrop of the political and socio-historical conditions under which they are produced and read” (p. 54). Thus, analyzing the translation of Mahfouz *Miramar* requires examining the dominant social and political ideologies presented in the ST and how they are transferred to the TT.

Arab culture and ideologies of Arab people are mysterious to the West, and translation is deemed a significant tool to eliminate the Bedouin stereotype of Arabs. Fowles (1978) argues that the Arabic language is a hurdle and difficult to translate not only because it is rooted in its culture, but also because of its philology and style (pp. 411-421). He adds that the English



translation of Mahfouz’s *Miramar* reflects the changes that Egypt witnessed in the twentieth century. He states that the novel dates the third period of Mahfouz’s writing, the period of social realism with its political ideology and social groups. Fowles relates the difficulty of translating *Miramar* to its multiple symbols; first, Zohra symbolizes Egypt, though poor, she is strong and adamant to change for the better. As a peasant girl, she symbolizes all peasants (fellahin<sup>1</sup>), who have changed after moving to the city. They are the heart of Egypt but are not its source of problems anymore. All men in the novel deal with Zohra as a possession, but she refuses to be an object and declines an arranged marriage from an old man. Their interest in Zohra makes her the protagonist of *Miramar* and a symbol of the exploitation of women and working class in Arab society. Consequently, the translation of *Miramar* requires loyal transference of the national psychology of its characters to the target reader.

**3. The Integration of Fowler’s (1991) and Fairclough’s (1995) CDA Models**

A tailored CDA model is applied to facilitate both the comparison between the ST and the TT and the examination of transferring the ideological concepts to the English translation. This model is a combination of Fowler’s transitivity (1991) and Fairclough’s nominalization (1995). Transitivity is the type of verb in a specific context, while nominalization is converting prepositions and verbs into nouns, sometimes for ideological reasons (Fairclough, 1989, p. 103). The adaptation of these two approaches aims to reveal the ideology that underlines the discourse in Mahfouz’s *Miramar*. The integrated approach examines the discourse at the macro- and micro- levels. At the macro-level, it focuses on the ways of talking and thinking to extract the ideological meaning behind the text. At the micro-level, the model examines the linguistic elements of the text. Fairclough (1989) maintains that CDA, first, requires analyzing the text syntactically (vocabulary, grammar, and structure). This step is followed by the interpretation or discursive practice, connecting the text with the context. Finally, it analyzes the "discourse as social practice," taking into consideration the ideologies behind the text (p.26). Thus, the integrated CDA model helps disclose the ideologies

<sup>1</sup> native peasants or laborers in Egypt

behind the text and facilitates investigating the socio-political perspectives. The diagram below shows the role of a literary translator as SL decoder and TL encoder transferring semantic, stylistic and cultural features:

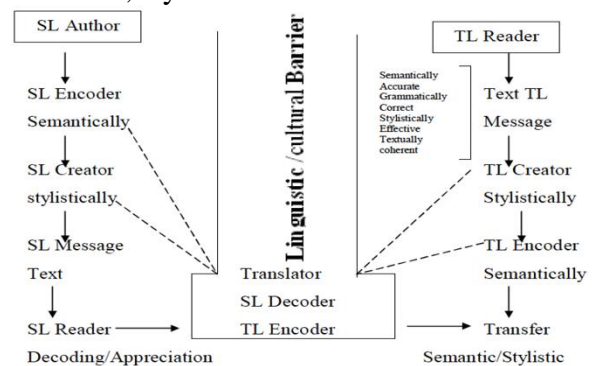


Figure 1: Translation as a Communicatively Manipulating Act

**3.1 Applying the Integrated CDA Model to Mahfouz’s Miramar**

The integrated CDA model is used as a framework to scrutinize semantic, linguistic and cultural information that discloses the socio-political ideology in Mahfouz’s *Miramar*. To achieve this goal four excerpts are analyzed to reveal the social groups and uncover the political ideologies of the participants. Next, the translation of each excerpt is examined to evaluate the transference of these ideologies. The analytic tools are lexicalization (word choice), transformation (thematization, nominalization and passivity), transitivity (action, mental, and relational processes) and explanation of contexts (political context, cultural context, and social context). The first extract (Appendix A) reveals some aspects of Amer Wagdi’s and Tolba Bey Marzuq’s political ideologies and social groups; the text and context are examined based on the analytic tools in the diagram below:

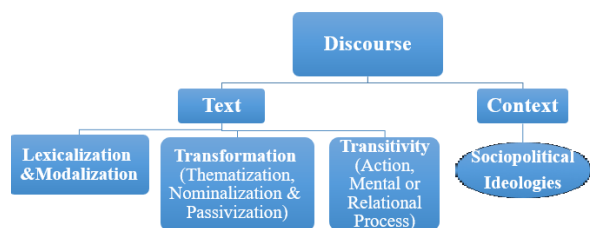


Figure 2: Integrated CDA Model

**3.1.1 Amer Wagdi, an Octogenarian Retired Journalist and a Former Wafdist, vs Tolba Bey Marzuq, an Aristocrat and Enemy of the Wafd Party**

The interpretation of Wagdi’s monologue (Appendix A) divulges his old political position as a Wafdist, who has turned to hold a neutral political stance. Also, his dialogue with Mariana, the owner

of the pension, about Marzuq reveals the convergence of multiple political parties. Comparing the ST to the TT using the elements of the integrated CDA model confirms that the political ideologies in *Miramar* are transmitted effectively to the TT.

**a. Thematization, Lexicalization, and Nominalization**

Thematization, lexicalization, and nominalization are three devices to investigate the transference of ideologies. These tools are used to foreground the situation of old people who are disappointed because of the political issues in Egypt. Thematization is the act of making an experience or emotion the topic of interaction (Perfetti and Goldman, 1975, p. 257). In other words, the information that comes first influences the interpretation of what comes next and provides stable referential focus. Any intentional or unintentional deviation or change in the order of sentences from the ST to the TT alters the point of focus. The theme is the subject- known information- or point of focus and the rheme is the verb- unknown information. According to Thompson (2004), theme is the first constituent of a clause, and tells what the utterance is about (p. 153). Since the whole excerpt is a monologue, the participant of all sentences is the narrator Amer Wagdi. Therefore, the first person plural pronoun *عشنا* and *نوبنا* in sentences 1 and 2 below has been transferred to the first person singular pronoun “I” for the sake of cohesion and consistent point of view:

#	ST	TT	CDA Analytic Tools	Translation strategies
1	وقد عشنا دهرًا طويلًا حافلًا بالأحداث والأفكار.	<b>I have lived</b> long and seen so many eventful changes. [We have lived long enough (to see a world) full of events and ideologies]	Thematization Transitivity Lexicalization	-Transposition
2	نوبنا أكثر من مرة أن نسجله في مذكرات. كما فعل الصديق القديم أحمد شفيق بالأسف.	<b>I have often thought of</b> writing it all down, as did my old friend Ahmed Shafiq Pasha. [We intended more than once to record it (all) in diaries, as did my old friend Ahmed Shafiq Pasha]	Thematization Nominalization	-Transposition -transliteration
3	ولكن لم تصدق النية تم تبديدت بين إهمال وإرجاء.	<b>but I've put it off</b> for so long that my strength of purpose <b>has evaporated</b> . [But the intention was never achieved, rather dissipated due to respite, deferment and delay.]	Thematization	-Omission -Transferring overall message
4	اليوم لم يبق من النية القديمة إلا الحسرة بعد أن وختت اليد وضمنت الذاكرة وأمضت الوقت.	<b>Too late now! My hand is too weak</b> , my memory cloudy and <b>nothing</b> is left of the old intention but the sense of frustration. [Today the old intention is no more, there is only regret, after my hands are weak so are my memory and strength.]	Thematization lexicalization	- Transferring overall message
5	لقد فعم الله ذكريات الأهرام، وصديحة الشيخ علي محمود وزكريا أحمد وسيد درويش،	<b>I may commend to ashes my</b> “Azhar Memories,” “Conversations with the <b>Great Musicians</b> Sheikh Ali Mahmoud, Zakariya Ahmad, and Sayed Darwish.”	Thematization Modality	-Cultural correspondence -Addition
6	حزب الأمة ما أحجبتني فيه وما لفراني منه، الحزب الوطني بحماساته ومحافظته، الوفد بثورته العالمية الخالدة.	<b>“The People’s Party: Its Pros and Cons.” “The Wafd and the Great Revolution.”</b> [What I admire and what I hate about Nation’s Party, the national party with its enthusiasm, ardor and fervor, and its foolish, inept, daft actions, and the Wafd Party with its perpetual universal revolution]	Nominalization	-Transliteration -Omission - spoken English, register (fragment accepted in spoken English)

7	الخلافت الحزبية التي توقفتني في جدار بارد لا معنى له. من ٢٣-٢٤	Party differences, which <b>eventually drove me into cold and meaningless neutrality</b> . [Partisan differences which made me retreat to my shell for cold and meaningless neutrality]	Lexis choice	-Addition - spoken English, register (fragment accepted in spoken English)
8	الإخوان الذين لم أحبههم، الشيوعيون الذين لم أفهمهم.	<b>The Muslim Brotherhood</b> , whom I did not like; the Communists, whom I did not understand.	No transformation	-Addition -Literal translation - spoken English, register.
9	الثورة ومعتزها وامتناسها للثورات السالفة.	<b>The July Revolution</b> and what it meant, taking all previous political currents unto itself.	No transformation	-Addition - spoken English, register.
10	غراماتي وشراخ محمد علي، موقفي العتيد من الزواج. (من ١٣-٢٤).	My love life and Sharia Muhammad Ali. <b>My determined stand against marriage</b> (p. 9). [My love affairs...My obstinate stand against marriage.]	No transformation	-Transliteration (Not adding the word street causes translation loss.) -Cultural Correspondence - spoken English. Register.

The reorder of sentence 4 emphasizes Wagdi’s age, weakness and frustration. The arrangement of the sentence in the TT introduces Wagdi as a nostalgic, whose memory is too weak to document the history of his old party. He is a retired journalist advocating to the old nationalist liberal party; however, he becomes “neutral” leaving all parties. This alteration uncovers the political ideology among old people in Egypt at that time; they lack interest in politics and have lost the strength and hope to achieve what they have intended to. This meaning is strengthened by transferring the overall message.

In addition to thematization, lexicalization serves to examine the speaker’s ideology. As the change to the first person singular pronoun “I” highlights the transference of the speaker’s social group, changing a preposition to correspond to the TL transfers the speaker’s political ideology. In sentence 1, the preposition *قد* which functions as a signal for an action in the far past is replaced by the aspect “present perfect” used in the TL to give the sense of past and present linked together and that the speaker is still alive. According to Ghazala, (2014), lexicalization is to change a ST preposition to a lexical item as a “correspondent” to the TT in order to render the message explicitly. Also, the transference of *لم* in sentences 3 and 4 to “has evaporated” and “nothing”, respectively, helps produce dynamically communicative translation and reflect the transformation of the narrator’s political ideology, where everything is transformed into nothingness.

Nominalization means changing a verb phrase/sentence into a noun phrase/sentence, and this approach weakens the possibility of achieving the action the verb carries. Fowler et al. (1979) confirm that selecting noun phrases over verbs is deemed to carry an ideological charge. This can be realized in changing the verb *نسجله* to the gerund “writing” in the TT, which demonstrates Wagdi’s mental process without taking an action because of the





frustration that the narrator is experiencing. The above discussed CDA elements show Wagdi's social group and the transformation of his political stance. This analysis reveals that transposition is the effective translation strategy used by the translator to transfer the political ideologies to the English translation of *Miramar*.

#### **b. Transitivity: Action, Mental and Relational processes**

The types of verbs used in translation either hide or disclose the transference of the ideologies embedded in the discourse. Verbs can be transitive, intransitive, action, linking, or helping. Syntactically, they tend to convey concrete notions, actions, or processes rather than abstract concepts. Changing a noun phrase into a verb in the TT can be a linguistic device to uncover the ideology behind the text (Thompson, 2004). In sentence 1, the alteration of the adverb clause in the ST to a mental verb in the TT shows a sensing process. The mental and physical verb "seen" (seeing with one's own eyes, and seeing or witnessing ideologies) foregrounds and impinges on Wagdi's consciousness. He stands for the memory of history since he has witnessed the changes in the political and social ideologies in Egypt, and he is a participant in the narration of the story and history as well.

#### **c. Modality**

Modality is the use of modal verbs such as may, could, will, and can to express the speaker's attitude or opinion about a proposition, which expresses probability, obligation, or possibility. According to Halliday (1994), modality shows the attitude towards a situation. Sentence 5 shows the assertion in the ST that Wagdi's memories fade. The non-modalized language in the ST shows that the narrator's memories are too weak to remember social events in the past; however, the rendition is different in the TT. The use of "may" reflects the uncertainty about forgetting these great people since they are part of the Egyptian culture. It weakens the possibility of forgetting these memories and sheds light on important characters in the society. The translator tries to lessen the possibility of forgetting the roots of the Egyptian culture to convey the source culture (SC) including the ideologies of its people.

#### **d. Addition, Omission, and Word Choice**

Comparing the ST to the TT can help highlight the translation strategies that are effective in transferring the ideologies to the TR. Also, the transformation of the

characters' ideologies can be seen through their choice of words. As an old retired professional journalist, Wagdi functions as the historical memory of the mismatch between power and people, and the convergence of multiple political parties. Wagdi's transformation from active practice to storytelling goes parallel with the alteration of his political ideology and allegiance. This change can be traced in sentence 6 in the translation of حزب الأمة "The People's Party" instead of "The Nation's Party or al-Umma Party" in order to convey the political divisions during this period. Unlike the word "Umma", the word "People" reflects divergence. Also, the National Party الحزب الوطني and the Umma Party حزب الأمة are combined in the term "The People's Party" because they have one aim but two ways to achieve it. According to Vald on (2007), the translator may include "omissions, additions, permutations and substitutions in the vocabulary of CDA" (p. 102). Thus, the omission of الحزب الوطني and the adjective العالمية for the revolution of 1919 serves to transmit the political ideology of the narrator and to be understood by the TR without confusion.

Applying the integrated CDA model to assess translation requires considering the societal context as well as the political issues in the ST and their rendition in the TT. The surrounding social aspects are of paramount importance when examining political ideologies (Sch ffner, 1997, p. 119). To familiarize the TR with the Egyptian society and culture, in sentence 5, the translator adds some vocabulary such as "the Great Musicians" when transferring the names of famous people in the Egyptian society who are not known by the TR. In sentence 8, Ms. Mahmoud also inserts the word "Muslim" to introduce الإخوان as they are commonly known as الإخوان المسلمين "The Muslim Brotherhood" in the West. Another addition is inserting the word "July" in sentence 9 to distinguish the revolution that the narrator is talking about since Egypt witnessed different revolutions in the course of the novel. Thus, by using addition the translator of *Miramar* applies a dynamic approach to be able to transfer cultural and ideological aspects to the TR, who lacks knowledge about these issues.

#### **e. Transliteration and Transcription**

Other translation strategies that support the translator to succeed in emphasizing Marzuq's social group and political ideologies are transliteration and

transcription. The table below gives an example of applying these strategies.

#	Narrator	ST	TT	CDA Analytic Tools	Translation strategies
1	Mariana	هو طابع أرستقراطي لا تخطئه العين ويبدو عنه صمته المنكبر	Unmistakably an aristocrat, a silent, proud man.	Nominalization	Transcription
2	Mariana	كان من المنتمين إلى أحزاب السراي وتطبيع الحال من أعداء الوفد (ص ٢٨).	"He was one of the <b>king's</b> henchmen and naturally an enemy of the Wafd" (p. 12).	Transitivity	- Omission - Transliteration (translation loss in using "king")
3	Marzuq	لقد اعتقلت شعبيكم كما اعتلت أموالنا (ص ٣٠).	"They've abolished your party's name and following, just as they've confiscated our money" (p. 14).	Passivization	- Addition
4	Marzuq	ما زالت تنمو وتتضخم كسرطان لا علاج له حتى قضى علينا (ص ٣١).	" <b>And now like a cancer</b> it'll finish us, one and all" (p. 14).	Thematization	Marked structure

In sentence 2, the omission of أحزاب المنتمين إلى which can be translated as [i.e. one of the followers of the loyalist parties] and the use of verb "to be" to define Tolba as "one of the king's henchmen" reveal his political ideology. Also, the break of the sentence structure in using the noun phrase in sentence 1 as a sentence summarizes his social group, shedding light on his social class. The use of transliteration and transcription for أرستقراطي and the title بك as "aristocrat" and "Bey", respectively, succeeds in transferring the SL culture. Transliteration "is the spelling of words from one language with characters from the alphabet of another", while transcription "is the representation of the sound of words." (Garfield, p. 254, 1975) The word "aristocrat" aligns with the TL system, and "Bey" preserves the SL pronunciation. The word السراي is a culture-specific item that needs more explanation for the TR who is unaware of the cultural meaning.

#### f. *Passivization, Addition, and Marked Structures*

Passivization is applied to transfer political ideologies to the English translation of Mahfouz's *Miramar*. Marzuq's political ideology is clearly shown in his dialogue with Wajdi. The use of passive in the English language is a tool used for formality. According to Plecháčková (2007), passive voice in the English language is formal and more likely to appear in scientific texts; however, in literary translation active voice is used to convey the colloquial style (p. 25). The passive voice by Marzuq has changed into active voice in the TT. This alteration to active emphasizes Marzuq's hatred to the revolution, by using "they" which refers to the new socialist regime, which took over power from other parties.

Also, addition and marked structure are two main strategies that help transfer Marzuq's political ideology to the TT (Appendix B). Adding the sentence "But he

is!" and using exclamation mark, along with the sentence "he retorted sharply" as an equivalent for the word أجل discloses Marzuq's stance on Saad Zaghloul, the leader of Egypt's national Wafd Party. The addition of "This class business" as a complete sentence reflects Marzuq's thought of Zaghloul's role in reconstructing social classes in Egypt (Appendix B). Moreover, the marked structure in translating:

رمى في الأرض ببذرة خبيثة، ما زالت تنمو وتتضخم كسرطان لا علاج له حتى قضى علينا. ص ٣٠-٣١

"It was an evil seed he sowed. And now like a cancer it'll finish us, one and all" (P. 14). This inversion reveals the speaker's political ideology and carries more meanings. The fronting of time adjunct and the inverted structure convey "what the speaker means or implies rather than what s/he said" (Baker, 1991/2006, p. 235). Starting the sentence with "And now like a cancer" illustrates Marzuq's belief that the revolution is an affliction.

#### 3.1.2 Sarhan Al-Beheiry, a Socialist vs. Mansour Bahy, a Marxist

The excerpt in Appendix C shows Sarhan Al-Beheiry and Mansour Bahy's transformation of socio-political practices. It can be observed from their talks and from Bahy's evaluation that both have changed their political stances. Bahy reports a conversation with Al-Beheiry shedding light on Al-Beheiry as an opportunist, who takes advantage of the revolution to improve his social class. By using many linguistic elements and translation strategies, the translator effectively transmits the Machiavellian nature of Al-Beheiry, who spreads his activities in all directions seizing each opportunity. Analyzing the translation by applying the integrated CDA model also disclose the effective transference of Mansour's feelings and his struggle between love and hatred and between pain and betrayal.

#### a. *Addition and Omission*

The sentences in the table below are examined by using of the elements of the integrated CDA model to extract the strategies applied to transfer culture-specific items as devices of social ideology.





#	Narrator	ST	TT	CDA Analytic Tools	Translation strategies
1	Bahy	وبإيجاز حدثني عن عمله بشركة الإسكندرية وعضوية مجلس الإدارة وعضوية الوحدة الأساسية وقت له. ياله من حماس جميل بعد درسا للممثلين.	He talked about his work at the Alexandria Textile Mills, his membership on its board of direction and its ASU Base Unit. "How wonderfully active you are! You're a splendid example to the uncommitted."	Thematisation	- Addition - Omission
2	Al-Beheiry	فنظر إلى باهمن، ثم قال: إنه طريقنا للمشاركة في بناء عالمنا الجديد.	He gave me a long searching look. "It's our path toward building a New World."	Nominalization	Transposition
3	Bahy	أمنت بالاشراكية من قبل الثورة؟	"Did you believe in socialism before the Revolution?"	Transitivity	Literal translation
4	Al-Beheiry	الحق أني أمنت بها مع الثورة. (ص ١٥٦)	"Actually, my conviction was born with the Revolution." (p. 76)	Passivity	Paraphrase

In sentence 1, the translator adds the words “Textile Mills” to render شركة الإسكندرية in the TT to give the TR sufficient information about Al-Beheiry’s job as a current government employee. Another addition is in rendering عضوية الوحدة الأساسية as “and it’s ASU Base Unit”. The acronym “ASU” stands for “Arab Socialist Union”, and it is mentioned fully earlier in the novel to highlight Al-Beheiry’s political stance. In sentence 2, translating فتنرنا as “He talked about his work”, the omission of بإيجاز helps depict Sarhan’s personality as an intellectual opportunist, since people like him speak at length about their work and social role. Also, in sentence 2, translating إنه طريقنا along with the capitalization of the phrase show the changes taking place in Egypt. The nominalization in changing the verb فنظر to the noun “a long searching look” shows Al-Beheiry’s attitude as an opportunist searching for a new opportunity. Omitting المشاركة confirms that Al-Beheiry does not participate in this change neither does he have a role in it. The use of the CDA tools reveals that the translator succeeds in highlighting the social ideologies by implementing several translation strategies such as addition and omission.

**b. Passivity and Lexicalization**

Linguistically, changing the active voice in sentence 4 and using passive in the TT: “Actually, my conviction was born with the Revolution.” shows that Al-Beheiry’s belief in the Revolution is recent and weak. It confirms that he joins the revolution after it takes place. Lyons (1995) argues, “It is perhaps only when semantic distinctions are lexicalized, rather than grammaticalized, that what is expressed is explicit.” (p. 193) The choice of the noun “conviction” which carries many meanings such as “strong belief” إيمان راسخ or “condemnation” إدانة can be a pun since “with the Revolution” Al-Beheiry practices corruption in his work.

Also, sentence 5 in Appendix C shows the contradiction between what Al-Beheiry says and what he does. While he is

listening to a talk on “black market”, he is practicing it in reality. The use of the word “state” for الدولة is a cultural equivalent for the TR to understand that the party which has power now is that of the state. The use of Al-Beheiry and his group as the subject persists that now they are in a powerful position after they have transformed from being Wafdists to Socialists. The use of proper lexis has helped the translator to disclose the ideology behind the words.

**c. Punctuation, Choice of Lexis, and Literal Translation**

Bahey’s political ideology appears form recalling his meeting with Fawzi, old friend and mentor:

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
1	Bahy	أهلا.. أهلا.. ماذا جاء بك إلى الإسكندرية في هذا الوقت من العام؟	"I'm delighted to see you. What brings you to Alexandria at this time of year?"	Transitivity (present tense)	-Literal translation
2	Bahy	- زيارة عائلية!	"A family visit."	Punctuation	-Literal translation
3		هذا يعني أنه جاء ليمارس نشاطا ولكنه يخفيه عني كما يخبره. (ص ١٤٨)	Which meant that he was here on Party business, but was keeping the fact from me- as he should (p. 74).	Transitivity Punctuation	-Addition

The explanation of the word نشاطا which can be translated as “activity” and the use of the phrase “Party business” reveal that Bhey and Fawzi are joining the same political party. The translator does not use inverted commas in rendering what Bahey is thinking of to highlight his political change. The translation of the sentences below shows the transformation of Bahy’s political ideology and losing faith in this party:

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
1	Bahy	وقد لا يستمر في العمل أيضا إذا كف عن الإيمان به.	"And perhaps it's wise to stop working for a cause you no longer have any faith in."	Thematisation Lexicalization	-Paraphrase
2	Fawzi	فكرة.. فلنشاهد فيلما رأسماليا! (ص ١٤٨)	"Good idea. Let's go and see a capitalist film!" (p. 74)	Transitivity	-Cultural equivalence -Addition

In sentence 2, using “Let’s go and see” instead of “Let’s see/ watch” serves in showing the place; Bhey and Fawzi are not in the cinema. Like the transformation from being a capitalist, the alteration in Bahey’s social affairs is clear in the translation. The change of the letter قد to the adverb “perhaps”, lexicalization, paves the way to Bahey’s political transformation. Also, Bahey’s contradicted feelings appear when he talks with Doreya, Fawzi’s wife:

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
3	Bahy	طالما أسأل نفسي عما دعك للخروج عن الإجماع؟	"I often wonder why you should have thought differently."	Modality	-General sense
4	Bahy	قلت بضمير: - الحق أنه ليس لك طبيعة الخونة؟	"The fact is, it's not in you to betray anyone." She was annoyed.	Transitivity Nominalization	-Structure Shift
5	Bahy	وما طبيعة الخونة؟ إني ضعيف، إلا أنني لا أخشى ضعف لا شك فيه، وإني أراشح المضعف للخيانة	"What's a traitor like? Certainly I'm weak or I wouldn't have given to my brother. And it's the weak who are most likely to betray."	Modality Thematization	Marked structure
6	Bahy	.. تشارلت يدي بين يديها وقالت برجاء! - لا تعذب نفسك .. لا تعذبنا! (ص ١٨)	She took my hand in hers. "Please, don't torment yourself. Think of us" (p. 91-92).	Thematization	-Paraphrase
7	Bahy	وكان الخوف والقلق قد بلغا في مبلغا لم أعد أكثر فيه لوطاطيا أو حتى مجاملتيا. أفقت من سحرها كأن هراوة صكت رأسي. تحررت من سيطرتها. وارتفعت في بطني المضطرب القلق الدعور موجة سواد من النور والسود. (ص ١٩٢)	"All at once, almost as if the spell had been broken by a sudden physical blow, I was free of her power, and over my anxious and frightened soul there now swept a black, subversive wave of cruel aversion" (p. 98).	-Thematization -Passivity -Lexis choice	-General meaning

The substitution of the question and the use of a statement in sentence 3 above confirm the conflict inside Bahey, and the use of the "should have thought" shows his doubt that Doreya thinks like other people that he has betrayed his party. According to Ghazala (2014), "should have + pp." means that the action did not take place; it implies no action (p. 39). The use of modality in sentence 5 plays a great role in revealing Bahey's doubt. Also, the use of singularity in "وما طبيعة الخونة؟" and "What's a traitor like?" helps in giving cohesion, a consistent point of view, since the subject of the following sentences is "I". Finally, the use of the positive imperative "Think of us" instead of the negative in "لا تعذبنا!", in sentence 6, paves the way to Bahey's second transformation when Doreya tells him in sentence 7 that she has divorced from his old friend and mentor and is ready to marry him. The reorder of the sentences conveys the message and the transformation in Bahey's ideology. He defeats his weakness and refuses the idea of taking over Doreya and betraying his friend. The use of "aversion" instead of "hatred" or "dislike" highlights the ideas of suppressing his emotions and leaving her without hatred. Giving the general meaning of the underlined part causes translation loss since fear and worriedness are two characteristics of Bahey's nature. The use of effective lexis, punctuation and literal translation supports the translator to depict the characters in the ST with the same ideologies for the TR to evaluate and interpret the message without any interference.

### 3.1.3 Zohra, a Young Female Peasant Symbolizing Modern Egypt, vs Mariana, the Greek Owner of the Pension Symbolizing the West

What people say reflects their thoughts and determines if they are powerful or marginalized. Van Dijk (2007) argues that power is articulated in discourse, and Thomas Piketty (2020) states that

"inequality is ideological and political rather than economic" (p. 12). What Mariana says in sentence 1 implies her refusal of the revolutions and any ideological changes in Egypt. Investigating how power is exercised through language in the dialogue below discloses that Mariana symbolizes the remaining of the European community in Egypt:

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
1	Mariana	أه يا مسيو عامر، تقول إن الإسكندرية ليس كمثلها شيء؟ كلا لم تعد كما كانت على أيامنا، الزبلية ترى الآن في طرفتها!	"Monsieur Amer, I don't know how you can say there's no place like Alexandria. It's all changed. The streets nowadays are infested with canaille."	Lexicalization Choice of equivalents	-Omission -Addition -marked structure
2	Amer Wagdi	قلت يا شغاف، عزيزي كان لابد أن تعود إلى أهلها.	"My dear, it had to be claimed by its people." I try to comfort her	Passivity	-Literal translation
3	Mariana	قلت بحدّة: ولكننا نحن الذين خلقناها. ص ١٧، ١٨.	She retorts sharply: "But we created it." p. 6	transitivity	-Omission note: (lost the SL effect)

Throughout the course of the story, Mariana cares for her benefits only, and she does not mind exploiting Zohra to satisfy the residents of her pension. The first revolution killed her first husband and the second one deprived her of her money. As a representative of the West, she facilitates Zohra's running away from her family; then she gives up her responsibility towards Zohra and accuses her of causing troubles in the pension. She asks Zohra to leave the pension and find another job. This careless and irresponsible attitude of the colonizer embodied in Mariana is conveyed to the TT by applying purposeful linguistic devices and effective translation strategies.

#### a. *Transitivity: Active vs Passive Voice*

In sentence 2, the use of verb "change" in the present perfect emphasizes the theme of transformation in the novel, since this tense links the present with the past. Changing the active sentence: عزيزتي "My dear, it had to be claimed by its people." puts Alexandria, and hence Egypt, in a weak position and gives the Europeans the power over it. Also, the omission of على أيامنا in sentence 1 highlights the existence of the foreign domination over Egypt. Although they have freed the land, they still have control over people. For example, Zohra works in Mariana's pension. Additionally, the use of "we created it" refers to Mariana's belief, as a Greek, that the Greeks, embodied in Alexander the Great or Alexander of Macedonia, "created" Alexandria.

#### b. *Lexicalization and Style-shifting*

The omission of أه which can be translated as "Oh," giving the sense of groaning or regretting, weakens the message. The choice of vocabulary in translation can activate certain assumptions



by the TR. Marian’s use of the word الزبالة and its rendition “*canaille*.”, which is originally French archaic used in English as “rabble” and in Arabic as الرعاع strengthens the transference of Mariana as a symbol of the past colonizer. This shift in the style creates a second discourse gives Marians power through her superior tone and attitude. Also, the use of the verb “retorts”, meaning “to reply quickly and angrily” is modified by the adverb “sharply” to intensify her tone and reflect the manner of the colonist. The use of the first person plural in sentence 3, “But we created it”, reinforces the embodiment of Mariana as a member of a social group - post colonizer - with its ideologies.

One facet of *Miramar* is the working class represented by Zohra, the village girl, who resists both her family’s desire to have her marry an old man and the oppression of the patriarchal society depicted by the owner of the pension and the residents. Zohra still has hope to change the situation of women even though the sociopolitical struggle in the novel shows the failure of the intellectual class to help the working class achieve their dream and demolish their struggle. Starting and ending the novel with Zohra’s escape highlight her determination to defeat all forces of backwardness, oppression and opportunism and accentuates the symbolism of social justice and gender equality. All these ideologies are perfectly rendered in the TT by shifting the style and using archaic lexis.

**c. Thematization, Transitivity and Literal Translation to Transfer symbols**

Applying CDA necessitates examining the text and meanings behind the words since people’s words mirror the society, and open a window to new perspectives. The integrated model inspects the transference of the ST style including symbols, keys for understanding meanings behind the words of the text. It investigates to what extent Zohra appears in the TT as a symbol of Egypt with its strength and willpower since she is the only one among the other characters who knows what she wants. The strategies applied in translating the excerpt below successfully disclose the symbol under the words:

Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
Mansour Bahy	وقد سألتها حسني علام وهي تقدم له شيناء: - وأنت يا زهرة.. هل تحبين الثورة؟ ... فقلت: - إنها تحبها بالفطرة! ص ١٥٥-١٥٦	She was serving Hosny Alam when he asked, ‘And you, Zohra, how do you like the Revolution?’ ... She likes it instinctively,” I told him (p. 78).	Thematization	-Literal translation -marked structure

The first strategy is thematization, changing the order of the sentence. It functions as a tool to make Zohra the participant. According to Baker (1992/2006), the theme-rheme distinction is text based not grammar based. Since the protagonist in the text is Zohra, in the translation she is the subject. Another strategy to keep the same style in the TT is addition. Fernandes (2006) suggests three methods to translate symbols: deletion, addition and rendition. The addition of “how” - the marked structure in changing the question from yes/ no to information question - emphasizes that Zohra “likes [the Revolution]” as the speaker presupposes that she likes it and is asking about the extent or degree of her love. The shift from a direct question to a rhetorical question stresses the symbol. Literal translation can also serve in maintaining the same style as the ST. Ordudari (2008) introduces five methods to translate symbols: self- explanatory or descriptive method, replacement, changing the symbol to sense, literal translation, and omitting the SL image by presenting a mere literal translation. The literal translation of إنها تحبها بالفطرة! as “She likes it instinctively” allows the repetition of the word “like” to reinforce the idea that Zohra is “in favor of the Revolution”. Literal translation has served to maintain Zohra as a symbol of justice.

The translation of the sentence below extends the symbol that Zohra represents modern Egypt.

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
1	Sarhan al-Beheiry	ولمحت زهرة فقلت في نفسي إنها ممثلة الثورة الأولى، وتذكرت كيف دعيت لها أمامي مرة وكيف نطقني صدق الدعاء وحماسة البروز. ص ٢٣١	I catch a glimpse of Zohra. She’s the one who’s all in favor of the Revolution. I remember how she prayed for it one day in my hearing and how touched I was at the sincerity and fervent innocence of her prayer. (p. 117).	Transitivity	-Omission -marked structure

The omission of فقلت في نفسي and the self-explanatory method shows how Zohra is sincere in her feelings to the revolution. The rendition of Zohra’s prayer reflects her “sincerity and fervent innocence”. Linguistically, changing the past tense of لمحت وتذكرت into present simple tense: “catch a glimpse of” and “remember” shows the timeless of the symbol and presents the idea that Zohra is “all in favor of the Revolution” as a fact. Also, the marked structure in shifting the subject from Zohra to al-Beheiry breaking the grammatical parallel structure to emphasize



the difference between their sincere political ideologies. In addition to symbolizing justice and modernity, Zohra represents gender equality.

The extract below shows Zohra as a symbol of equality between men and women.

#	Narrator	ST	TT	CDA Analytic Tools	Translation Strategies
1	Mariana	زهرة قررت أن تتعلم. كل البنات تتعلم..	Zohra's going to school!	Transitivity	-Paraphrase
2	Zohra	كل البنات تتعلم..	"All girls go to school <b>now</b> ."	Transitivity	-Addition
3	Zohra	كلنا أبناء حواء وآدم .....	"We're all the children of Adam and Eve, <b>she replied tartly</b> ."	Transitivity	-Addition
4	Zohra	الغيا تغيرت، اليس كذلك؟	" <b>Times</b> have changed. Haven't they?" [The world...]	Choice of lexis	-General sense
5	Zohra	بعد الكتابة والقراءة ستتعلم مهنة كالخياطة... (ص ٦٤-٦٧).	"When I learn to read and write," <b>she said thoughtfully</b> , "I'll try to learn some profession. <b>Like dressmaking perhaps</b> " (P. 32).	Thematization Transitivity	-Addition
6	Zohra	إن أرجع ولو رجعت الأموات	"I am <i>not</i> going back. Not even if the dead themselves come out of their graves."		-Literal translation
7	Zohra	أمن العيب أن أحب نفسي حياة كريمة؟	"Am I to blame if I refuse such a man?" (P. 32).		-General sense

زهرة قررت أن تتعلم as "Zohra's going to school!" emphasizes the seriousness of receiving education for women although in the ST she studied at home. Changing the mental verb قررت which can be translated as "decided" serves the transference of the ideology behind the word. Also, in sentence 4, the use of "Times" for الدنيا instead of "the world or life" strengthens the idea of time change and consequently the change of the stereotype of women in Egypt. Ignoring the norms of language is a tool to convey the general meaning behind the words and highlight the symbol. Godard (1990) suggests applying, deletion, addition, repetition, and breaking the rules of grammar to express feminist ideas. Using the phrase "Like dressmaking perhaps" as a sentence violates the English grammar, but it stresses the change in the society and the desire to develop. The addition of the word "now" emphasizes the current changes in the society. Also, the addition of "she replied tartly" shows Zohra's refusal of inequality. In sentence 5, literal translation gives an exact meaning. In sentence 7, the thematization in translating the question: أمن العيب أن أحب نفسي حياة كريمة؟ as "Am I to blame if I refuse such a man?" serves showing that refusing a man who humiliates and marginalizes women leads to a decent life. The question serves to transfer the symbol of gender equality. Like all women in modern Egypt, Zohra is not submissive and she is free to choose her husband. Thus, addition and literal translation help convey the symbol behind the words.

#### 4. Conclusion

The aim of this paper is to test the hypothesis that the English translation of Mahfouz's *Miramar* carries the same social and political ideologies underpinning the ST. The paper implements an integrated CDA model combining two approaches carrying out analysis on the macro- and micro-levels, contextual and linguistic, to assess the transference of social relations and political stances to the TR. It is concluded that the tailored CDA model proved effective in revealing the endorsing ideologies. Investigating the implementation of thematization, lexicalization, transitivity, nominalization, and modality was deemed of paramount importance in evaluating the conveyance of the characters' social groups and political ideologies. One finding is that the best strategies adopted to transmit cultural aspects including social groups are addition, transliteration and transcription. Another finding is that sociopolitical ideologies are effectively transmitted to the TT through applying addition, omission, literal translation and Transferring the overall message. Also, the strategies applied to transfer feminist ideas are addition and marked structure. Consequently, it is worth noting that the examination of the stylistic and rhetorical shifts between SL and TL reveals that the translator succeeds in acquainting the TR with the SC, mainly the political conflicts and diverse social groups. The paper is confined to investigating only four extracts from the novel, and it is anticipated that other texts may pose different problems. Therefore, it is recommended that more research is needed in the area of translating literary works that depict unequal power relations. Also, it is suggested that literary translators use addition, cultural equivalence and style-shifting to minimize translation loss when they transfer socio-political ideologies from the ST to the TT.

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#### Appendix A: Table 1: Amer Wagdi

Narrator	ST	TT
Amer Wagdi	وقد عشنا دورا طويلا حافلا بالأحداث والأفكار،	I have lived long and seen so many eventful changes.
	توبينا أكثر من مرة أن نسجله في مذكرات - كما فعل الصديق القديم أحمد شفيق باشا -	I have often thought of writing it all down, as did my old friend Ahmed Shafiq Pasha,
	ولكن لم تصدق النية ثم تبددت بين إسهال وإرجاء.	but I've put it off for so long that my strength of purpose has evaporated.
	اليوم لم يبق من النية القديمة إلا الحسرة بعد أن وهنت اليد وضعفت الذاكرة واضمحلت القوة.	Too late now! My hand is too weak, my memory cloudy and nothing is left of the old intention but the sense of frustration.
	ففي ثمة الله ذكر بات الأهر، وصحبة الشيخ على محمود وركريا أحمد وسيد درويش،	I may commend to ashes my "Azhar Memories,"
	حزب الأمة ما أعجبنى فيه وما نفرني منه، الحزب الوطني بحماساته وحمافاته، الوفد بثورته العالمية الخالدة،	"The People's Party: Its Pros and Cons," "The Wafd and the Great Revolution."
	الخلافا الحزبية التي فوقعتني في حيايد بارد لا معنى له. ص ٢٢-٢٤	Party differences, which eventually drove me into cold and meaningless neutrality.
	الإخوان الذين لم أحبهم، الشيوعيون الذين لم أفهمهم،	The Muslim Brotherhood, whom I did not like; the Communists, whom I did not understand.
	الثورة ومعزهاها وامتصاصها للتيارات السابقة،	The July Revolution and what it meant, taking all previous political currents unto itself.
	عرايماتي وشارع محمد علي، موقفي العنيد من الزواج. ص ٢٣-٢٤	My love life and Sharia Muhammad Ali. My determined stand against marriage (p. 9).

#### Appendix B: Table 2: Tolba Marzuq

Narrator	ST	TT
Amer Wagdi describing Marzuq	يميل إلى القصر والبدانة، منتفخ الشدقين والعد، وله عيتان زرقاوان رغم سمرة بشرته، ذو طابع أرسقراطي لا تحفظه العين ويمن عنه صمته المنكبر إذا صمت وحركات رأسه ويديه المتزينة الموسومة بنقفة إذا تكلم. قدمته المدام باسم "ظلية" في مجلس المساء، ثم قالت تزيتني معرفة به: - كان وكيلًا لوزارة الأوقاف ومن الأعيان الكبار.	He is thickset, with pudgy cheeks, a double chin, and blue eyes, in spite of his dark skin. Unmistakably an aristocrat, a silent, proud man. His hands move with calculated precision when he speaks. Madame introduces him in the evening as Tolba Bey Marzuq: "He was Undersecretary of State for the Ministry of Mortmain Endowments and a great landowner."
Tolba Marzuq	أتدري ما السبب وراء المصائب التي حلت بنا؟	"Do you know what really caused all those misfortunes of ours?"
Amer Wagdi	فصايلت بدهشة: - أي مصائب تعني؟	"What misfortunes?" I asked, taken by surprise.
Tolba Marzuq	- أيها الطالب، إنك تعرف تماما ما أعني.	"You old fox! You know perfectly well what I mean!"
Amer Wagdi	- ولكن لم تحل بي المصائب من أي نوع كان ..	Omission from the English version
Tolba Marzuq	رفع حاجبيه الأثنيين وقال: - لقد اغتيلت شيعيتكم كما اغتيلت أموالنا ..	He raised his gray eyebrows. "They've abolished your party's name and following, just as they've confiscated our money."
Amer Wagdi	- من هو؟	"Who is that?"
Tolba Marzuq	- سعد زغول!	"Saad Zaghloul."
Amer Wagdi	لم أتمالك من الضحك فراح يقول بحدو:	I was so preposterous that I laughed in his face.
Tolba Marzuq	- أوه، منذ دأب على إثارة الإحن بين الناس، والتناول على الملك، وتملق الجماهير، رمى في الأرض بيرة خبيثة، ما زالت تنمو وتتضخم كسرطان لا علاج له حتى قضى علينا. ص ٣٠-٣١	"But he is!" he retorted sharply. "He started all these troubles. This class business. His impudence, his arguing the toss with the king and playing up to the masses was only the beginning. It was an evil seed he sowed. And now like a cancer it'll finish us, one and all." P. 14

#### Appendix C: Table 3: Sarhan Al-Beheiry

Narrator	ST	TT
1 Mansour Bahy	وبإجاز حدثني عن عمله بشركة الإسكندرية وعضوية مجلس الإدارة وعضوية الوحدة الأسبوعية. وقلت له: يا له من حماس جميل يعد درسا للمتواكلين.	He talked about his work at the Alexandria Textile Mills, his membership on its board of direction and its ASU Base Unit. "How wonderfully active you are! You're a splendid example to the uncommitted."
2 Sarhan Al-Beheiry	فظهر إلى بلعمان، ثم قال: إنه طريقنا المشيكة في بناء عالمنا الجديد.	He gave me a long searching look. "It's our path toward building a New World."
3 Mansour Bahy	أمنت بالاشتراكية من قبل الثورة؟	"Did you believe in socialism before the Revolution?"
4 Sarhan Al-Beheiry	الحق أنني أمنت بها مع الثورة. ص ١٥٢	"Actually, my conviction was born with the Revolution." (p. 76)
5 Sarhan Al-Beheiry	ذهبت إلى المقر العام للاتحاد الاشتراكي فاستمعت إلى محاضرة عن السوق السوداء، فرأيت رأفت أمين مقبلا نحوي... ولما خلونا إلى أنفسنا أو كنا أعرفا في الضحك معا، ضحكنا بلا مناسية طاهرة ولكن بدافع من نكرات مشتركة لم يكن في الإمكان كنا ضحون في لحظة مناسيتها أو تجاهلها... بالكليّة. أتذكر؟ طبعاً منذنا بنسي؟ الوفدين كنا وقتذاك أعداء الثورة. أجل... أما اليوم فنحن الثورة. ص ٢١٧	I had been to the headquarters of the Socialist Union, where I'd listened to a talk on the black market, .... I ... saw Rafat Amin making his way toward me in the crowd. ... When we finally found ourselves alone in the street, we burst out laughing at the same time, for no apparent reason, but because of memories we shared, memories we couldn't forget or ignore. ... We'd both been members of Wafdist student committees. Do you remember? Sure! Who can forget those days? Then we were in opposition to the state. Now we are the state! P.110

#### Appendix D: Table 4: Zohra

Narrator	ST	TT
Zohra's sister	فصحتنا يا زهرة في الزيادة كلها.	"You shamed us," her sister cut in, "all over Zayadiyya."
Zohra	فقلت زهرة بغضب وحدة: - أنا حرة ولا شأن لأحد بي.	"It's none of anybody's business," said Zohra bitterly.
Zohra's sister	- لو كان جحك يستطيع السفر!	"If only your grandfather could be here!"
Zohra	- لا أحد لي بعد أبي.	"I answer to no one, now my father's dead."
Zohra's sister	- يا للعب .. هل كثر لأنه أراد أن يزوجك من رجل مستور؟	"How dare you! He only wanted to marry you to a good man!"
Zohra	- أراد أن يبيعي.	"He wanted to sell me."
Zohra's sister	- الله يسامحك.. قومي معنا ..	"God forgive you. Come along! Get your things ready."
Zohra	- لن أرجع ولو رجع الأموات...	"I am not going back. Not even if the dead themselves come out of their graves."
	- اني أصعل هنا كما يعمل الشرفاء وأعيش من عرق جبني ..	"I earn my living by honest work." P. 35
	- أمن العيب أن أحب لنفسي حياة كريمة؟ ص ٧٠-٧١	"Am I to blame if I refuse such a man?" p. 37