

Diction, Culture, and Identity:

Translating Egyptian Cultural Expressions in Naguib Mahfouz's *The Thief and the Dogs*

Bouanika Ibtissam¹

Date de la soumission : 01/10/2018	Date d'acceptation : 01/11/2018	Date de publication : 31/12/2018
---------------------------------------	------------------------------------	-------------------------------------

Abstract:

*This article examines the translation of Egyptian cultural expressions in Naguib Mahfouz's novel *The Thief and the Dogs* (1961), translated into English by Trevor Le Gassick and M. M. Badawi. Drawing on theoretical frameworks from translation studies — particularly the concepts of foreignization and domestication (Venuti, 1995/2005), cultural equivalence, and semantic translation — the article argues that a thorough analysis of a writer's diction is a prerequisite for any successful literary translation. Mahfouz's prose is deeply embedded in Egyptian sociocultural life: it mobilizes religious formulae, idioms of honor, and popular cultural metaphors that function not merely as decorative elements but as load-bearing pillars of character construction, thematic architecture, and narrative atmosphere. Through the close reading of selected parallel passages from the Arabic source text and the English translation, this study demonstrates that the translators systematically resort to omission, communicative substitution, and domesticating equivalence — strategies that, while rendering the text accessible to Anglophone readers, simultaneously strip it of the very cultural specificity that defines Mahfouz's literary project. The article proposes alternative translation strategies, including borrowing with explanatory annotation and the mobilization of biblical or liturgical equivalents in the target language, as more adequate means of preserving the foreign cultural identity. The findings confirm that literary translation is not a neutral linguistic act but a deeply ideological one, and that the translator's primary ethical responsibility is to introduce the Other rather than to domesticate it.*

Key words: Naguib Mahfouz, literary translation, cultural identity, Egyptian cultural expressions, foreignization, domestication, *The Thief and the Dogs*.

Auteur de l'article Bouanika Ibtissam, i.bouanika@univ-blida2.dz

1. Introduction

The translation of literary fiction presents challenges that extend well beyond the transposition of lexical and grammatical structures. When a novel is deeply rooted in a specific social and cultural milieu — as is the case with the Arabic novel, and with the work of Naguib Mahfouz in particular — the translator is compelled to engage with an entire world of meanings that are encoded not at the level of the sentence but at the level of culture, history, and collective experience. As Lawrence Venuti (2005) has convincingly argued, translation is never an innocent act: the translator inevitably makes choices that either bring the foreign text closer to the norms of the target culture or preserve its otherness and resist the gravitational pull of domestication.

This article investigates one specific dimension of this broader problematic: the translation of culturally embedded diction in Naguib Mahfouz's *The Thief and the Dogs* (الصوص والكلااب, 1961). Our central argument is that a prior analysis of the author's word choices — their connotative weight, their cultural referentiality, and their function within the novel's architecture — is not merely preparatory work for the translator but a methodological obligation. Words, in Mahfouz's prose, are rarely transparent containers of meaning. They carry the residues of Egyptian popular religion, the rhythms of vernacular speech, and the weight of cultural values such as honor, betrayal, and solidarity. To translate such words using only their communicative surface meaning is to produce what one might call a functional but culturally impoverished text.

The article proceeds as follows. Section 2 situates the discussion within relevant theoretical coordinates, drawing on debates about semantic versus communicative translation, foreignization versus domestication, and the ethics of cultural representation in translation. Section 3 offers a brief account of Naguib Mahfouz's literary and biographical significance. Section 4 constitutes the analytical core of the article, presenting a close comparative analysis of selected cultural expressions from the novel alongside their English translations and proposing alternative renderings where necessary. Section 5 draws the conclusions.

2. Theoretical Framework: Diction, Culture, and Translation

Literature, in the broadest sense, functions as a mirror held up to a society at a particular historical moment. The novelist uses language not only to communicate events but to inscribe a vision of the world — a vision that is inevitably shaped by the cultural, religious, and ideological formations of the society from which it emerges. As scholars working in the Arabic literary tradition have observed, the writer's language constitutes a structured system operating simultaneously at multiple levels: the lexical, the syntactic, and the stylistic (قويدر، الأيوب، بركة، 2002).

At the lexical level, word choice is never arbitrary. The writer selects specific words because they carry specific connotations — connotations that activate the reader's cultural memory and emotional associations. At the syntactic level, sentence structure is itself a meaning-bearing form: rhythm, repetition, and ellipsis contribute to what the text communicates beyond its propositional content. At the stylistic level, rhetorical and figurative devices — metaphor, allusion, formulaic expression — constitute the distinctive texture of the literary work.

For the translator, all three levels demand attention. A purely communicative approach — one that prioritizes the natural flow of the target text at the expense of the source text's cultural specificity — risks producing what Venuti (1995) would describe as an "invisible" translation: a text that reads smoothly in English but has effectively erased the foreignness of the original. Against this, Venuti advocates a strategy of foreignization, which deliberately retains elements of the source culture's difference, thereby making the translator — and the translated culture — visible.

A complementary framework is offered by Peter Newmark's (1988) distinction between semantic and communicative translation. Semantic translation attempts to reproduce the precise contextual meaning of the original, including its cultural and expressive dimensions, even at the cost of occasional awkwardness in the target language. Communicative translation, by contrast, produces an equivalent effect on target readers by replacing source-culture elements with target-culture equivalents. Both strategies have their legitimate uses, but in the translation of a novel as culturally specific as Mahfouz's, a semantic approach —

supplemented by footnotes, glosses, or in-text explanations where necessary — is likely to serve the ethical and aesthetic goals of translation more faithfully.

It is within this theoretical framework that the translator's prior analysis of the writer's diction becomes indispensable. By identifying which words and expressions in the source text are culturally marked — that is, which ones carry meanings that transcend their literal referential content — the translator can make informed strategic decisions about how to handle them, rather than falling back on the default of domesticating equivalence.

3. Naguib Mahfouz: Cairo's Literary Chronicler

Naguib Mahfouz (1911–2006) occupies a singular position in the history of Arabic literature. Born in the Al-Gamaliya neighbourhood of Cairo — a district whose alleys, coffee houses, and popular religious practices would haunt his fiction for seven decades — Mahfouz produced a body of work comprising thirty-three novels, hundreds of short stories, plays, and autobiographical writings, much of which has been translated into numerous world languages. The crowning recognition of his contribution came in 1988, when he became the first Arab writer to receive the Nobel Prize in Literature. He had previously received the Egyptian State Appreciation Award for Literature (1972) and the State Award for Excellence in Literature (1988) (1987 الغيطاني،).

Mahfouz's literary career, which extended from the 1930s until the early years of the twenty-first century, was characterized by an extraordinary formal diversity. His early novels drew on Pharaonic historical settings; his middle period — represented by the celebrated Cairo Trilogy (1956–1957) and by *The Thief and the Dogs* — deployed the techniques of European realism and existentialism in the service of a distinctly Egyptian social vision; and his later, shorter works moved toward a more experimental, allegorical mode (El-Enany, 2003). What remained constant throughout was his vocation as a chronicler: a writer committed to documenting Egyptian society — its people, its contradictions, its aspirations, and its defeats — with unflinching honesty and deep compassion.

Mahfouz himself was explicit about the relationship between his writing and his social context. He famously declined to participate in political demonstrations, declaring: "I am not a political man. I will not go out to demonstrations. I am a man of literature. I express my

thoughts through literature" (quoted in الغيطاني، 1987). This self-definition is significant: for Mahfouz, literature was not merely an aesthetic form but a mode of civic engagement, a way of speaking truth to power without abandoning the discipline of the literary craft. His silence in public life was compensated by the eloquence of his pen, which documented Egypt's passage through British occupation, two world wars, successive revolutions, and the often painful contradictions of postcolonial modernity (النقاش، 1995).

It is this deeply contextual, sociologically saturated quality of Mahfouz's writing that makes his work both rewarding and challenging to translate. His novels do not merely describe Egyptian society from the outside; they are written from within its language, its idioms, its religious sensibility, and its moral universe. To translate Mahfouz is, as we shall argue, to translate Egypt.

4. Cultural Expressions and Their Translation in *The Thief and the Dogs*

4.1 The Novel and Its Cultural World

Published in 1961, *The Thief and the Dogs* was among the first Arabic novels to experiment extensively with stream-of-consciousness narration and psychological interiority. Its protagonist, Said Mahran, is a professional thief who is released from prison at the novel's opening to discover that his wife has left him for his former associate, Ilish Sidra, and that his former mentor, the journalist Rauf Ilwan, has abandoned his revolutionary principles for wealth and social prestige. Consumed by a desire for revenge, Said descends into a spiral of failed acts of violence, social isolation, and psychological disintegration, ending in his death at the hands of the police — the "dogs" of the title — in a graveyard.

The novel's cultural world is dense and multilayered. Its Cairo is a city in which religious life — visits to Sufi lodges, Quranic recitation, invocation of God's name in everyday speech — coexists with poverty, political corruption, and moral hypocrisy. Said Mahran's interactions with the Sufi sheikh provide some of the novel's most poignant scenes, in which the language of Islamic piety is juxtaposed with the protagonist's irredeemable obsession with vengeance. Mahfouz uses this juxtaposition with great deliberateness: the religious formulae in the text are not background noise but thematically charged utterances that illuminate the gap between the ideals of the society and its lived reality.

The translator's challenge is therefore not simply to find English words that correspond semantically to the Arabic words, but to reproduce the cultural function that those words perform within the novel's moral and social universe. This requires, as we shall demonstrate through our analysis, a strategy that is attentive to connotation, alert to the risk of cultural erasure, and willing — where necessary — to accept a degree of cultural foreignness in the target text.

4.2 Religious Expressions and Their Translation

Perhaps the most pervasive category of culturally marked language in *The Thief and the Dogs* is the use of Islamic religious formulae in everyday speech and narrative. In Egyptian Arabic, as in many Arabic-speaking societies, religious expressions are deeply woven into the fabric of ordinary conversation — not necessarily as markers of exceptional piety, but as conventional responses to particular social situations. Mahfouz deploys these formulae with full awareness of their cultural charge: they serve simultaneously as indices of Egyptian social reality and as ironic commentaries on a society in which religious form coexists with moral failure.

We now analyze the most significant cases in the novel, organized by translation strategy.

4.2.1 Borrowing: Preserving the Islamic Cultural Identity

In several instances, the translators have chosen the strategy of borrowing — retaining the Arabic or Islamic term without substitution — which is arguably the most respectful approach to cultural difference. Two examples merit attention:

ألا تزال تحيا الأذكار هنا؟ — اللص والكلاب،
ص 26

*"Are the dhikr meetings still held
here?" — The Thief and the Dogs, p.
8*

Analysis: The retention of the term *dhikr* (أذكار / ذكر) is an example of successful foreignization. *Dhikr* — the rhythmic, communal repetition of God's names or sacred phrases in Sufi practice — carries a precise technical and devotional meaning that has no functional equivalent in the English religious tradition. Substituting it with a vague phrase such as 'prayer meetings' or 'religious gatherings' would efface both the Sufi specificity of

Sheikh Jnidi's milieu and the contrast Mahfouz draws between Said's secular violence and the sheikh's spiritual discipline. The borrowing keeps the reader aware that they are in a culturally specific world. Ideally, a brief in-text gloss or a translator's note would enhance the reader's comprehension without disrupting the reading experience.

ونادى الشيخ بصوت خافت: الله — اللص
والكلاب، ص 167

*"The Sheikh quickly chanted the
name of God, Allah" — The Thief and
the Dogs, p. 59*

Analysis: Here too, the retention of the Arabic divine name 'Allah' alongside 'God' is a sound decision. The invocation of Allah as a Sufi practice of remembrance (dhikr) is culturally specific: it is not simply a synonym for the English word 'God' but carries the weight of an entire tradition of Islamic contemplative practice. The redundancy 'God, Allah' is slightly awkward, but it has the merit of signaling to the reader that a culturally marked act of devotion is taking place.

4.2.2 Cultural Equivalence: Domestication at the Cost of Identity

Far more frequently, the translators have chosen strategies of domestication — replacing culturally marked source-language expressions with functionally equivalent target-language formulations that erase their Islamic specificity.

ذكر الله — اللص والكلاب، ص 81

*"Recitation of the name of God" —
The Thief and the Dogs, p. 27*

Analysis: This rendering is technically accurate at the denotative level, but it sacrifices everything that makes the phrase culturally meaningful. In Egyptian daily life and in Sufi practice, ذكر الله is not simply 'recitation' — it is a sacred act, a form of prayer, a mode of presence before the divine. The phrase has the warmth and immediacy of lived religious practice; 'recitation of the name of God' sounds clinical, distant, and taxonomic. A preferable solution would be to borrow the term dhikr (already established earlier in the translation) and render it as 'the dhikr of God' — thereby exploiting the consistency already introduced elsewhere in the text. This would allow the term to accumulate cultural resonance as the novel progresses.

4.2.3 Omission of Religious Connotation: The Most Problematic Strategy

The most significant translation failures in the novel involve the outright omission of religious connotation. In several cases, expressions that are deeply encoded in Islamic speech practice — and that function in Mahfouz's text as ironic commentaries on the gap between religious form and social reality — are translated using purely secular, colloquial English equivalents that eliminate the religious dimension entirely.

لم كفى الله الشر؟ — اللص والكلاب، ص 59

"What do you mean? That's too bad."
— *The Thief and the Dogs*, p. 18

Analysis: This is one of the most significant losses in the translation. The Arabic expression لم كفى الله الشر (roughly: 'May God spare us from evil') is a formulaic invocation calling upon divine protection in the face of moral wrongdoing or social corruption. In the context of the novel, it is uttered in a moment that exposes the hypocrisy of a society that invokes God's name while perpetuating injustice — which is precisely Mahfouz's critical point. The English rendering 'That's too bad' is tonally flat, culturally neutral, and ideologically inert: it strips the utterance of its religious dimension and therefore of its satirical function. A closer equivalent might be a biblical expression such as 'God preserve us from this evil' or the archaic 'Heaven forfend,' which would at least signal the invocation of a divine register, even if it operates within a different religious tradition.

يا لطف الله — اللص والكلاب، ص 59

"Really? You don't say!" — *The Thief and the Dogs*, p. 18

Analysis: يا لطف الله is an exclamation invoking the 'gentleness' or 'subtle grace' of God — one of the ninety-nine divine attributes in Islamic tradition (اللطيف, al-Latif, 'The Subtly Kind'). It is typically uttered in response to a surprising or dismaying piece of news, expressing both astonishment and a resigned appeal to divine mercy. Its translation as 'Really? You don't say!' — a breezy, colloquial American expression conveying mild surprise — is almost a parody of the original's depth. The theological resonance, the appeal to divine grace, and the cultural texture of the expression are entirely absent. A more adequate rendering might be 'Good God, have mercy' or, drawing on the biblical tradition, 'Lord have mercy upon us,' which would at least preserve the invocation of divine intervention.

أعوذ بالله — اللص والكلاب، ص 110

"Please. Don't." — The Thief and the Dogs, p. 37

Analysis: أعوذ بالله ('I seek refuge in God') is one of the most frequently used religious formulae in Arabic speech. Rooted in Quranic usage (specifically in Surah Al-Falaq and Surah An-Nas), it is an utterance of protection against evil, harm, or wrongdoing. In the novel's context, it is spoken in a moment of moral protest — a character recoiling from something perceived as transgressive or dangerous. Its translation as the simple secular plea 'Please. Don't.' eliminates every dimension of the original's meaning beyond the bare pragmatic function of refusal. Biblical equivalents such as 'God forbid,' 'Heaven help us,' or 'Lord protect us' would better preserve the register of divine invocation, even if they cannot fully replicate the Quranic specificity of the Arabic.

البوليس لا يعجبه العجب... ولا الصيام في رجب
— اللص والكلاب، ص 116*"Nothing impresses the police... Absolutely nothing." — The Thief and the Dogs, p. 40*

Analysis: This is a particularly complex case because the Arabic is a popular proverb employing rhyme (رجب / العجب) and a culturally specific religious reference. Rajab (رجب) is one of the four sacred months in the Islamic calendar, during which fasting carries special spiritual merit. The proverb therefore conveys, with sardonic wit, that the police are indifferent not only to extraordinary events but to the most sacred of religious observances — a damning commentary on the moral corruption of the state apparatus. The English translation preserves neither the rhyme, nor the proverbial register, nor the religious connotation. The loss is considerable. While finding a perfect English equivalent would be extremely difficult, a possible approach might be: 'The police are impressed by nothing... not even a saint's fast' — which, though imperfect, would at least retain the reference to religious devotion as the index of the extraordinary.

4.2.4 Partial Preservation: When Religious Form Survives Without Content

فقلت لها لتتزوج على سنة الله ورسوله — اللص
والكلاب، ص 103*"You asked her to marry you in the good old legal, traditional Muslim way." — The Thief and the Dogs, p. 34*

Analysis: The Arabic formula *على سنة الله ورسوله* ('in accordance with the tradition of God and His Prophet') is the canonical phrase accompanying an Islamic marriage contract. It is simultaneously a legal formula, a religious invocation, and a cultural marker of legitimacy. The translation's rendering — 'in the good old legal, traditional Muslim way' — is clumsy and reductive. The phrase 'good old' introduces an inappropriately folksy register; 'legal' reduces a sacred formula to its procedural dimension; and 'traditional Muslim way' is vague where the Arabic is precise. A far more accurate rendering would be: 'in accordance with the Law of God and the tradition of His Prophet' — which preserves the dual reference to divine and prophetic authority that is central to the formula's meaning.

أحلف لك بالطلاق بالثلاث — اللص والكلاب،
ص 134

"I swear I'm telling the truth." — The Thief and the Dogs, p. 46

Analysis: The Arabic oath *بالطلاق بالثلاث* ('I swear by the triple divorce') is a culturally specific and legally weighty formula: in classical Islamic jurisprudence, the triple divorce (*talaq al-thalath*) is irrevocable, rendering it the most serious oath a Muslim man can swear. Its deployment as an oath — rather than as an actual act of divorce — reflects a popular Egyptian practice in which the gravity of the triple divorce formula is mobilized as a guarantee of truthfulness. The English translation 'I swear I'm telling the truth' reduces this culturally complex utterance to a generic oath, entirely losing its specific Islamic legal dimension and the dramatic force it would carry for an Arab reader. A more adequate rendering — perhaps accompanied by a translator's note — might be: 'I swear by the triple divorce that I'm telling the truth' — preserving the formula and prompting the curious reader to seek an explanation.

4.3 Expressions of Honor, Popular Culture, and Idiomatic Speech

Beyond the domain of religious language, Mahfouz's novel is equally rich in expressions drawn from the Egyptian popular culture of honor, social obligation, and everyday idiom. These too present the translator with significant challenges.

وجاءه صوت نور متوسلاً: في عرضك... في
عرضك اتركني — اللص والكلاب، ص 69

*"I beg you, said Nur's voice... please let me go, for God's sake let me go."
— The Thief and the Dogs, p. 22*

Analysis: The expression *عرضك* is an appeal to the interlocutor's 'ird — the Arabic concept of personal and familial honor, which in Egyptian society is intimately bound up with the chastity and reputation of women in one's family. To appeal to someone's 'ird is to invoke their most fundamental social obligation; it is a more intense and culturally specific plea than a simple 'please' or 'I beg you.' The translation's rendering as 'for God's sake' introduces a religious register that is not present in the original and simultaneously erases the concept of honor (*عرض*), which is one of the novel's central moral categories. A more adequate rendering might be: 'By your honor... by your honor, let me go' — accepting a degree of cultural foreignness in order to introduce the English reader to a concept that has no direct equivalent.

سعيد مهران، ألف نهار أبيض — اللص
والكلاب، ص 10

*"How marvelous!" — The Thief and
the Dogs, p. 2*

Analysis: ألف نهار أبيض ('a thousand white days') is an Egyptian colloquial expression of joy, celebration, and warm welcome — white (أبيض) being culturally associated in Egypt with peace, purity, and happiness. The expression is rich with idiomatic warmth and cultural specificity, evoking the communal, festive dimension of Egyptian popular culture. Its translation as the bland exclamation 'How marvelous!' loses both the cultural color and the numerical hyperbole of the original. The translators might have drawn on the English idiomatic expression 'a red-letter day' — which similarly uses color symbolism to denote a joyful occasion — producing something like: 'Said Mahran — what a red-letter day this is!' This would have preserved the idiomatic quality and the celebratory register while remaining accessible to the English reader.

تندب حظها — اللص والكلاب، ص 143

*"Complaining about her ill fortune."
— The Thief and the Dogs, p. 49*

Analysis: The verb تندب (*tandub*) in Egyptian Arabic refers specifically to the act of loud, ritualized lamentation — scratching the face, beating the breast, and crying out in expressions of grief. This is a culturally specific practice associated with mourning and the public expression of female sorrow in Egyptian popular culture. The translation 'complaining about her ill fortune' domesticates this vivid cultural image into a mild expression of discontent, entirely losing the physical and ritualistic dimensions of the original. The English idiom 'to bear the scars' — meaning to carry the lasting effects of a

painful experience — might serve as a partial equivalent, though it too cannot fully reproduce the expressiveness of the Arabic. The translator might also consider a more literal rendering: 'lamenting her fate' — which, while still incomplete, at least preserves the register of grief.

أحطك في عيني وأكل عليك — اللص
والكلاب، ص 95

"Don't worry; I'll keep you hidden all
right." — *The Thief and the Dogs*, p.
32

Analysis: This expression is an example of a culturally embedded metaphor for which translation loss is perhaps inevitable. أحطك في عيني وأكل عليك (literally: 'I will place you within my eye and apply kohl over you') is a metaphor of total concealment and protection derived from the practice of applying kohl (antimony powder) to the eyes — a deeply culturally specific image that evokes both protection and preciousness. The expression conveys not simply that the speaker will hide the addressee but that she will guard them with her most intimate self, with her very sight. The English rendering 'I'll keep you hidden all right' is functionally adequate but culturally inert. No English idiom can fully replicate this image; the translator might consider a footnote acknowledging the metaphor, or a slightly expanded rendering such as 'I will hide you within the very apple of my eye' — which, while approximate, at least preserves the bodily and intimate quality of the protection being offered.

4.4 Summary of Translation Strategies and Their Consequences

The analysis of these parallel passages reveals a consistent pattern. The translators of *The Thief and the Dogs* have, in the majority of cases, opted for strategies of domestication: communicative equivalence, omission of culturally marked connotation, and the substitution of Egyptian cultural specificity with generically accessible English formulations. While this approach produces a text that reads smoothly, it does so at a considerable cultural cost.

In the cases where borrowing has been employed — most notably the retention of the term *dhikr* — the translation succeeds in introducing the reader to an element of the Egyptian cultural world, even if explanatory annotation would strengthen the effect. In the cases of omission — particularly the translation of religious formulae such as أعوذ بالله and يا لطف الله as colloquial English exclamations — the translation fails to represent the cultural function that

these expressions perform in the original text and, by extension, fails to communicate Mahfouz's central satirical point about a society in which religious language coexists with moral corruption.

The broader implication of this analysis is that a prior systematic reading of Mahfouz's diction — one that identifies and categorizes the culturally marked expressions in the text before a single translation decision is made — would significantly improve the quality of the translation. Such a reading would allow the translator to develop a consistent strategy for each category of cultural expression, to build a glossary of recurring terms, and to make informed choices about where to domesticate and where to foreignize.

5. Conclusion

This article has argued that the translation of Naguib Mahfouz's *The Thief and the Dogs* requires, as a preliminary condition, a thorough analysis of the author's diction — an analysis that attends not only to the denotative meaning of words but to their cultural, religious, and social resonances. Mahfouz's prose is saturated with the life of Egyptian society: its Islamic speech practices, its popular culture of honor and lamentation, its idiomatic warmth and sardonic wit. These elements are not decorative additions to the text but constitutive components of its meaning, its tone, and its ideological work.

The examination of the English translation has revealed that the translators have consistently prioritized accessibility over cultural fidelity, deploying strategies of domestication — omission, communicative substitution, and colloquial equivalence — that render the text readable for Anglophone audiences but simultaneously erase much of what is most specifically Egyptian about it. In doing so, they have inadvertently obscured one of Mahfouz's central literary purposes: to document, with ironic precision, the gap between the religious forms and the moral realities of Egyptian society in the postcolonial period.

The alternative strategies proposed in this article — systematic borrowing with annotation, the mobilization of biblical or liturgical equivalents in the target language, and the preservation of idiomatic cultural metaphors even at the cost of a degree of foreignness — are not intended as definitive solutions but as corrective orientations. They are grounded in the conviction, shared with Venuti and with scholars of the Arabic literary tradition, that the

translator's primary ethical responsibility is to introduce the Other: to bring the foreign world of the source text into view rather than dissolving it into the familiar.

Those who read Naguib Mahfouz read him, in the first instance, to encounter Egypt — its people, its streets, its moral universe, its beauty and its contradictions. The translator's task is to make that encounter possible, not to smooth it away.

6. References

- El-Enany, R. (2003). *Naguib Mahfouz: The pursuit of meaning*. Routledge.
- Najib Mahfoud (1984) *The Thief and the Dogs* -translated by LeGassick and Mustafa Badawi. Anchor
- Venuti, L. (2011). World literature and translation studies. In *The Routledge companion to world literature* (pp. 180-193). Routledge.
- Venuti, L. (2002). *The scandals of translation: Towards an ethics of difference*. Routledge.
- Venuti, L. (2005). Local contingencies: Translation and national identities. *Nation, language, and the ethics of translation*, 177-202.

- الغيطاني جمال. (1987). نجيب محفوظ يتذكر. القاهرة: دار الأخبار اليوم.
- الغيطاني جمال. (2006). المجالس النجيب محفوظية . القاهرة: دار الشروق.
- النقاش رجاء. (1995). في حب نجيب محفوظ. القاهرة: دار الشروق.
- برمان أنطوان. (2010). الترجمة والحرف أو مقام البعد. (عزالدين الخطابي، المترجمون) بيروت: مركز دراسات الوحدة العربية.
- بوعنيقة إيتسام. (2023). ترجمة معنى الألفاظ العامية في رواية اللص والكلاب للكاتب نجيب محفوظ انموذج. Cahiers de Traduction، ص 576.
- جابر جمال محمد. (2005). منهجية الترجمة الأدبية بين النظرية والتطبيق النص الروائي نموذجاً. العين- الإمارات العربية المتحدة : دار الكتاب الجامعي.
- عبيد الله محمد. (بلا تاريخ). الرواية العربية واللغة تأملات في لغة السرد عند نجيب محفوظ.
- قويدر ماتيوي ، الأيوب هشام ، بركة بسام. (2002). مبادئ تحليل النصوص الأدبية.. (غير معروف، المترجمون) لبنان: الشركة المصرية العالمية لوجمان.
- نجيب محفوظ. (1961). *الصوص والكلاب*. القاهرة. مكتبة مصر.