The Translation of Figurative Language and Culture-Specific Items in Two Novels by Naguib Mahfouz: *The Thief and the Dogs* and *Miramar*: A Comparative Study

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Abstract

The present paper attempts to compare the translation of the figurative language and culture-specific items in two novels by Naguib Mahfouz: The Thief and the Dogs (1961) and Miramar (1967). The analysis mainly explores whether the translation of the metaphors, the similes and the culture-specific items has maintained the local colour of the two novels. It is shown that in The Thief and the Dogs (1961), the two translators; the main one who is a native-speaker of English and the co-translator, who is a native speaker of Arabic, have overlooked the metaphors and similes in the source text and translated the intended meaning only; whereas in Miramar (1976), the translator, who is a native speaker of Arabic, has on rare occasions transferred the metaphors and similes in the source text into the target text. Regarding the translation of the culture specific items, it has been found that the translators of the two novels have used some strategies to acquaint the target reader with various aspects pertaining to the Egyptian culture, leaving other culture –bound items vague to the target audience.

Keywords: metaphors, similes, culture-specific items, Naguib Mahfouz, *Miramar*, *The Thief and the Dogs*

0.1. Introduction

It is well-known that translation not only bridges the gap between different languages, but serves as a means of inter-cultural communication between different cultures. However, translators often encounter some barriers which are caused by cultural differences in the process of cross-cultural transference. Hence, this paper undertakes to shed light on the cross-cultural difficulties with respect to the translation of figurative language and culture-specific items in two of Naguib Mahfouz's novels: *The Thief and the Dogs* (1961) and *Miramar* (1967). In fact, comparing the figurative language and the

culture-specific items in the source text to the way they have been translated in the target text, reveals the extent to which the translators have maintained the local colour in the two novels.

It is noteworthy to say that Naguib Mahfouz (1911-2006), was the author of thirty-five novels, fifteen collections of short stories, twenty –five film screenplays, numerous critical works, and in his later years over five hundred short stories based on his dreams (partly published as *The Dreams* and *Dreams of Departure* by the AUC press in 2004 and 2007). He had a great influence on several generations of Arab writers, and his books are now read in more than forty languages around the world. He held a unique position in the modern Egyptian society. In fact, he was a 'national icon', whose work served not only "as a depiction of various social movements and evolving mentalities, but also as a current agent of change." (Smierciak, 2009:1).

It should be noted that Trevor Le Gassick and M.M Badawi are the translators of *The Thief and the Dogs* (1961). However, Le Gassick, who is a native-speaker of English, is the main translator. He is a noted Western scholar and translator in the field of Arabic literature. Among his books are *Major Themes in Modern Thought* (1989) and *Critical Perspectives on Naguib Mahfouz* (1991). He has translated Arabic novels, short stories and plays, covering a wide range of modern writers such as Naguib Mahfouz. His 1975 translation of Mahfouz's novel *Midaq Alley* was one of the first works that introduced English speakers to the writings of the Nobel Prize winner. In addition to this, he wrote the introduction to the novel *The Thief and the Dogs*.

On the other hand, Professor M.M. Badawi, who is a native speaker of Arabic, is the co-translator. He is considered to be as one of the most prominent scholars to have ever worked in the field of Arabic literature and through his career, he published over thirty books on the topic. As a matter of fact, his presence as a co-translator with Trevor Le Gassick, the native speaker of English, should be of great help in clarifying certain aspects of the Egyptian culture. This, in turn, might have helped the main translator attain a better comprehension of the source culture (SC) and thus, fill the gaps in the knowledge of the non-native speakers.

Miramar was translated by Professor Fatma Moussa Mahmoud, the late Egyptian Professor at Cairo University whose scholarly output

was prolific. She wrote about the contemporary Arab literary scene and was an early translator of the Nobel prize-winning Naguib Mahfouz. Her translation of his *Miramar* (1978) has been reprinted repeatedly.

1.1. Objectives of the Study

The comparative analysis of the translations of the two novels with regard to the transference of the figurative language and the culture-specific items, aims to provide information about the similarities and differences between the source language (SL) and the target language (TL) structures represented in both texts. That is to say, the target texts should serve as a source knowledge about the Arab culture. Hence, the "skopos" of the translation is to ensure that the target reader gains intimate and authentic impressions of the values of the Egyptian society at the time when the two novels were written. The target text, therefore, succeeds in so far as the translator manages to maintain and preserve the local colour and the original setting of the source culture.

1.2. Research Questions

The present research seeks to answer the following questions:

1. Which of the two translators: the native or the non-native speaker of English was able to preserve the elements of the ST, in order to ensure an authentic reflection of the local color?

Q.2. How far is the presence of a native speaker of Arabic as a co-translator has helped in transferring cultural nuances and thereby, maintaining a culturally rich background of the novel?

Q.3.To what extent does the choice of the analytical tools, namely: figurative language and culture-specific items, has helped in revealing the translators' success in transferring the local color from the ST to the TT?

1.3. Research Methodology

In the course of the analysis, the Skopos theory is adopted as a general theoretical framework. As a culture-oriented approach, it allows for an intercultural comparison between the cultures to which the two novels belong. This paper focuses on the analysis of some features that are relevant to the local colour of the two novels, namely: figurative language and culture-specific items. In the case

of the figurative language, two analytical tools are deployed during the analysis: metaphors and similies.

1.4. Review of the Literature

The forthcoming section is divided into two main sub-sections; the first sub-section attempts to analyze figurative language; namely, metaphors and similes. As far as metaphors are concerned, four main issues are discussed: the definitions and previous studies of metaphor, the different types of metaphor, the components of a metaphor and metaphor translation strategies. Definitions of similes and methods of translating them are also highlighted. The second sub-section sheds light on the translation of culture-specific items.

1.4.1. Figurative Language

1.4.1.1. Metaphors

According to Cruse (2006:63-4), figures of speech are mainly "linguistic Expressions that are used figuratively if their intended meaning is different from their literal meaning, or their understanding is based on meaning extension". In the course of studying rhetoric, it is possible to recognize many figures of speech. However, a detailed analysis of two of them will be developed: metaphors and similes. The choice is based on their repeated occurrence in the source texts which serves as a base to evaluate the two translations. This, in turn, helps in the course of the study. In fact, in translation, the translator has to find either the corresponding figure in the target language or a matching explanation that gives the meaning of the source language figure of speech.

Historically, metaphor was viewed as nothing more than decorative language, to serve as an aid for a high sounding style. However, in recent decades, this view has been more or less discarded in favor of a more comprehensive view of metaphor in language that regards it as a stylistic tool appropriate for both prose and poetry. In this later view, metaphor was viewed as "merely decorative without any practical purpose and could easily be replaced by a literal paraphrase without any loss of meaning, only a loss of style" (Richards, 1965:90). Later, Lakoff and Johnson (1980) came up with a fresh definition of metaphor from the perspective of cognition. They claim that "our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in

nature" (p.134). Moreover, they argue that metaphors as found in text and speech are "manifestations of underlying conceptual structures (conceptual metaphors) in our minds and that these metaphors were necessary for us to be able to grasp and relate to abstract concepts in the world around us" (p. 136).

Dagut (1987: 77) eloquently describes metaphor as "an individual creative flash of imagination fusing disparate categories of experience in a powerfully meaningful semantic anomaly". In other words, metaphors are more than a stylistic device to make a phrase sound clever. They are regarded as "adding a new layer of meaning to the concepts they refer to and have been found to be more common than generally expected" (Martin 1994: 6).

It is to be noted that metaphor is not only a cognitive concept, but also a cultural one. As recognized by Lakoff and Johnson (1980:132), "our metaphor use reveals the way we perceive the world and consequently the culture in which we live". As a matter of fact, some metaphors are shared across very different cultures and may perhaps be considered universal, whereas others are closely connected and limited to the society in which they are used. Such culture-specific metaphors constitute a dilemma to the translator, who wishes to remain as true as possible to the source text (ST) without compromising the authenticity of the target language (TL) use.

Dickeins (2005: 228) offers one of the most comprehensive definition of metaphors among the wide range of definitions possible: "A figure of speech in which a word or phrase is used in a non-basic sense, this non-basic sense suggesting a likeness or analogy [...] with another more basic sense of the same word or phrase". In other words, a metaphor is used to make a comparison between the attributes of one thing/person and another in the sense that aspects of one object are 'carried over' or transferred to another object, so that the second object is spoken of as if it were the first. In sum, a metaphor, "is a means of representing one aspect of experience in terms of another" (Fairclough, 1989: 119).

It is worthwhile mentioning that Dickins (2005: 231), Cameron (2003:11), Goatly (1997: 9), and Richards (1965: 97) distinguish and analyze the elements involved in a metaphor as 'tenor' or the underlying idea which the metaphor expresses, that is to say, the subject of the comparison which is usually under discussion. The

'vehicle' is the thing or person introduced for the purpose of comparison. In other words, it is "the image or analogue in terms of which the tenor is represented" (Leech, 1965: 151). The third element or component of metaphor is the 'ground of the comparison', or similarity, which is, "the common properties of the true concepts or objects" (Thornborrow & Wareing, 1998: 98).

In fact, the schema adopted by Leech (1971:151) was found rather helpful in analyzing the components of the metaphor: "X is like Y in respect of Z: X being the tenor, Y the vehicle and Z the ground". For instance, in a sentence like: "The forests galloped till they fell", it is found that 'the forests' is the tenor, horse the vehicle, and both share the properties of movement, power and wildness, which are conceived of as the ground of the comparison as stated above. Thus, the metaphor just discussed draws attention to some features shared by two very dissimilar things. Richards (1965: 156) maintains that the essence of metaphor lies in "an interaction between a metaphorical expression and the context in which it is used". In other words, in this interaction view, a mental process linking 'tenor' and 'vehicle' generates new and irreducible meanings rather than activating pre-existing similarities.

Metaphors are of different types and these types differ according to the classifications set by specialists. In this study, Newmark's classification (1988) is adopted as he presents one of the most extensive classification scheme for metaphors with six categories: dead, cliché, stock or standard, recent, original, and cultural. The first type of metaphor is the dead metaphor. Ghazala (2006:147) defines dead metaphor as "a metaphor which is not felt by language users. They use it unconsciously as an ordinary, direct expression, but it is not. This is the reason for calling it dead". In other words, a dead metaphor has been absorbed into everyday language usage and has become naturalized. Common examples include 'the foot of the bed', 'the arm of the chair', 'the hands of the clock', and 'the field of knowledge'.

The second type is the cliché metaphor**.** Newmark (1988:107) states that this type of metaphor "perhaps temporarily outlived its usefulness. It is used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter". Ghazala (2006:148) defines this type of metaphor as being

"popular, frequently used and mostly informal". For example: 'at the end of the day' and 'head over heel in love'.

The third type is the stock or standard Metaphor**.** Newmark (1988:108) states that it is "an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically". It has, according to Newmark, emotional warmth and cannot be deadened by overuse. The following examples are from Ghazala (2006:150): 'ray of hope' and 'throw light on'.

The fourth type is the adapted metaphor**.** Newmark (1988:111) explains that "this type of metaphor should be translated by an equivalent adapted metaphor or in other cases the translator reduces it to its sense". According to Ghazala (2006:151), those adapted metaphors which are originally taken from English "do not pose a difficult challenge to the translator since they are retained as they are in the source language and the same image may be maintained in Arabic". The following examples illustrate this kind of metaphor: 'the ball is in their court' and 'to sow the seeds of dissension between them'.

The fifth type is the original metaphor**.** This kind of metaphor contains "the core of an important writer's message, his personality, and his comment on life" (Newmark 1988: 112). He considers such metaphors as the source of enrichment in the target language. Ghazala (2006:153) gives the following examples: 'a window of opportunity' and 'the grass is always greener on the other side of the road'.

The last type is mentioned by Ghazala (2006:151); he calls it cultural metaphor**,** which is a culture-specific metaphor. The following examples are quoted in Ghazala as "metaphors used by English communities through their cultural experience of the 'cricket' game: 'to field a question' and 'to keep a straight bat'".

It is to be noted that a direct transfer of the ST metaphorical image is not the only option available to the translator. This is because Newmark has been quite prolific in his recommendations for a variety of metaphor translation strategies. These strategies are based on his metaphor classification scheme introduced in a previous section. (Newmark 1981, 1988). He lists no less than eight translation strategies, which the translator can choose from,

with the recommended one first: reproducing the same image in the TL, provided the image has comparable frequency and currency in the appropriate register. Newmark's recommendation (1998: 178) of the first translation procedure "shows an implicit expectation that the translator will be able to make the proper evaluation of whether or not a source language metaphor will be equally apt in the target language, i.e. if it would be a natural part of a relevant register".

Baker (1992: 15) defines register as "a variety of language that a language user considers appropriate to a specific situation". The translator's task, then, with respect to translating metaphor is to evaluate the appropriateness of using certain target-language metaphors in a specific situation calling for a specific register.

The rest of the strategies are as follows: "the translator may replace the image in the SL with a standard TL image which does not clash with the TL culture; translation of metaphor by simile, retaining the image; translation of a metaphor (or simile) by simile plus sense; conversion of metaphor to sense; modification of metaphor; deletion, and finally same metaphor, combined with sense" (Newmark 1985: 304). These strategies essentially cover the same basic elements which Schäffner summarises in three main strategies: "(i) metaphor into same metaphor, (ii) metaphor into different metaphor, and (iii) metaphor into sense" (Schäffner 2005: 55). These three main strategies are in line with an earlier outline by Dobrzynska, who suggestes that translators have the following metaphor translation strategies at their disposal: "use of an exact equivalent of the original metaphor (M-M), choice of another metaphorical phrase with the same meaning (M1-M2) or paraphrase (M-P)" (Dobrzynska 1995: 595).

Newmark (1988) suggests that different translation strategies are deployed in the translation of creative or novel metaphors in texts such as newspaper or magazine articles, and this depends on "how much emphasis the translator wants to put on the imagery of the metaphor. This is interpreted to mean that novel or unfamiliar metaphors leave the translator with a higher degree of freedom in choosing how to translate the ST metaphor because there is no existing translation equivalent"(Newmark 1988: 110). To Newmark (1988), metaphor translation is considered to be the essence of all translation because of the numerous and various

decisions that translators have to make during the figurative transference from the source text into the target text.

The preceding explanation has indicated that there are several translation strategies for the translation of a metaphorical expression. The three translation strategies outlined by Schäffner (2005) and Dobrzynska (1995) are found to be preferable to Newmark's definitions (1985). These three translation strategies or choices are "i) use of an exact equivalent of the original metaphor, ii) choice of another metaphorical phrase with the same meaning, and iii) paraphrase" (Dobrzynska 1995: 595). It is worth mentioning that translators should be aware of the importance of the source metaphor in the target language in order to decide on an appropriate translation strategy.

The following section deals with another figure of speech: the simile. Methods of translating a simile are examined.

1.4.1.2. Similes

Simile, like metaphor, is frequently deployed by writers in order to reinforce an emotional effect on the part of the addressee. According to Punter (2007:147), simile is but "a form of metaphor which is the simplest one by using words such as 'like' or 'as'". In fact, simile is a way of comparing one thing with another, of explaining what one thing is like by showing how it is similar to another thing. As such 'Metaphor' can be seen as 'simile' without using the words 'like' or 'as'. But, according to Punter (2007:12), the omission of these words is "what gives metaphor the greater power over simile because it brings the two compared entities closer to one another which poses a kind of challenge to the hearer or reader to make sense of this alleged or assumed comparison".

In other words, for each metaphor, a roughly corresponding simile can be devised, by writing out 'tenor' and 'vehicle' side by side, and indicating by like or as, the similarity between them. For instance, a sentence like: 'the ship ploughs the waves', may be translated into a simile as follows: 'the ship goes through the waves like a plough ploughing the land'.

However, this equivalence should not obscure important differences between them. In the sense that, "the very circumstantiality of simile is a limitation, for the ability of metaphor to allude to an indefinite bundle of things which cannot be adequately summarized, gives it its

extraordinary power to 'open new paths' of expression" (Leech 1968: 156). In other words, metaphor creates correspondences in the world which did not exist before, and allows new meanings to occur.

Moreover, simile can specify the ground of the comparison. For example, in the sentence: 'I wandered lonely as a cloud', loneliness is stated as the property which the speaker and the cloud have in common, whereas, metaphor is inexplicit with regard to the ground of the comparison and the things compared. To put it more clearly, "simile is an overt and metaphor a covert comparison" (Leech, 1969: 156). Finally, the pleasure in similes "comes from the extensive similarities", while in metaphor, it "comes from a similarity discovered in the midst of differences" (Thornborrow &Wareing 1998: 98).

Larson (1984:254) lists five methods to translate similes. They are as follows: "a simile of the receptor language which has the same meaning may be substituted or a simile may be kept and the meaning explained (that is, the topic and/or point of similarity may be added".

So far, the two main tropes namely: metaphors and similes have been dealt with. Examples have been provided to elaborate their meaning. Moreover, the different strategies for translating each of them have been outlined. This, in turn, helps in the assessment of the translation of the two novels under study. The following section tackles the strategies of translating the culture-specific items.

1.4.2. The Translation of Culture- Specific Items

In translation, culture specific items "refer to those concepts and references of the vocabulary items which are peculiar to a given culture" (Maasoum & Davtalab 2011: 43). Sometimes these notions and conceptions, while common to all languages, are expressed in a strange and an unusual way that does not reflect the culture of the source text. In fact, it is one of the main duties of every translator to deploy an appropriate and suitable method in dealing with culture specific items. This is because the translator plays an important role "as a bilingual or multi-lingual cross-cultural transmitter of culture and truth by attempting to interpret concepts and speech in a variety of texts as faithfully and accurately as possible" (Gerding-Salas 2000: 2).

It should be kept in mind that culture has a great impact on how members of a society perceive the world. Newmark sees culture as "the way of life and its manifestation to use a particular language as its means of expression" (1998: 94). Translators should be keen on finding the

most appropriate equivalent for culture specific items; therefore, they should have sufficient knowledge, not only about the two languages, but also the two cultures. This is because translators may encounter some concepts in the source language, which do not have lexical equivalents in the target language, and this may be due to the different customs, beliefs, worldview, and various other factors. Therefore, translation is defined by Miremadi (1993: 23) as a "reciprocal process from one culture to the other and from other cultures into one culture". In other words, it is a "give-and-take process".

It is worth mentioning that translators might sometimes find difficulty in finding a completely corresponding equivalent for some culture-specific items in the target text despite the various strategies for translating them. This is somehow related to Jacobson's idea that in translation, "there is ordinarily no full equivalence between code-units" (Maasoum & Davtalab 2011: 23). It is found that transliteration is one of the strategies that is often used to transfer words from the source language to the target language. This strategy has been proved to be very useful, especially if the source language word has no equivalent of any type in the target language, but it must be supplemented with a footnote.

The second strategy is elaboration. It is the addition of extra words to clarify the meaning and is deployed by the translator to supplement the target text with information that is not present in the original text. It is noteworthy to say that authors of original texts depend on the cultural background that is shared with their target readers. Nevertheless, the translated text is meant to address a different group of readers whose cultural background is different. Therefore, elaboration is required on the part of the translator. Finally, sometimes a translator omits certain parts of the source text for different reasons: first, the item in the source text might be untranslatable due to the absence of an equivalent in the target language; second, the item in the source text might embody a set of ideas and beliefs which may not be acceptable by the target readers or the translator might be in disagreement with the meaning of a word that sends a negative message and conveys a bad impression about the source culture.

Last but not least, although translators should try to convey both form and meaning, their goal "is to keep the meaning constant and sometimes the receptor language form should be changed in order

that the source language meaning not be distorted" (Larson 1984: 12). In addition, Munday (2001: 42) mentions that "whenever there is a conflict between form and content, correspondence in meaning must have priority over correspondence in style".

From the above survey of the relevant literature, it has been shown that language and culture are closely interwoven and that it is necessary for translators to be aware of cultural differences; they should be aware that they exchange ideas and messages and not merely words. Translators may use different strategies to translate those culture-bound items such as: transliteration, elaboration or omission. This is for the express purpose of not denying the readers the cultural flavor of the society which has produced the work of art.

The next section deals with the analysis of the two novels under study in view of the above discussed theories and concepts: metaphors, similes and culture specific items.

1.4. The Analysis

1.4.1. The Translation of Figurative Language
1.4.1.1. *The Thief and the Dogs*
1.4.1.1.1. Metaphors

After spending four years in prison, Said Mahran is released, fully determined to take revenge on his betrayers. In the first chapter, he expresses his contempt for his wife's betrayal by saying: "تلك المراة النابتة فى طينة نتنة اسمها الخيانة"(p.8). The translators render this extended metaphor as: "…..that woman who sprang from filth, from vermin, from treachery and infidelity" (p14). In fact, the translators do not match the image presented by the writer, but instead they give some of the meanings implied by the original metaphor. They overlook the image of "طينة نتنة", and instead, they use some unnecessary tautology: 'filth', 'vermin', 'treachery' and 'infidelity'. The word 'filth' is not a proper equivalent to the word "نتنة"; moreover, the word 'sprang' does not collocate with the image presented in the original text. In fact, the word 'planted', which means to sow seeds in the ground to grow, is more suitable for the whole image. In addition to this, the word 'vermin', does not contribute to the metaphorical expression because it is a kind of class of obnoxious insect often applied to persons of an offensive nature.

Sarhan compares his wife to seeds which are planted in a rotten mud, and treachery is compared to this rotten mud. This is an original metaphor used by the writer to show the extent of disgust and contempt Said feels towards his wife's betrayal. From the above discussion, it is noted that the image set by the author is not conveyed adequately by the translators. The suggested translation has to convey the same image if possible. Therefore, the above metaphorical expression can be rendered into English as: "that woman, who is planted in a rotten soil, called treachery".

Said Mahran decides to rob Rauf Elwan's great mansion after Said realizes that Rauf has betrayed his principles and thereby, receives him in a cold and indifferent way. To his bad luck, Rauf catches him and a moment of silence falls that is being described as:"و الصمت القاتل أثقل من سور السجن" (p.40). This metaphor has been translated as: "The silence was suffocating, claustrophobic, denser than the walls of a prison" (p.51-52). The writer compares the moment Said is caught in Rauf's mansion, to the walls of the prison. The writer wants to show that Said is in a terrible predicament. Here, the translators manage to match the image presented by the writer, but with some unnecessary adaptations. First, the word "القاتل" is rendered with a lot of paraphrase and explanation of different ways of death, which are not present in the source text: 'suffocating' and 'claustrophobic'.

In fact, the addition of unnecessary words in the target text distorts the image the writer wants the reader to realize. Instead, the translators could have used the word 'deadly'. In fact, the adjective 'denser' is not a proper equivalent to the Arabic adjective "أثقل"; the translators could have used the adjective 'heavier'. Moreover, the translators overlook the definite article "ال" in the word "السجن" and render it indefinite: "a prison". The definite article should have been preserved in the target text because it refers back to Said's prison. He is the only person who knows how heavy and hard it is. The above metaphorical expression can be rendered into English as: "The deadly silence was heavier than the walls of the prison".

Nur, the prostitute, has always hoped to gain Said's love, but failed. His heart is like a stone, for his love has always been to his wife; the unfaithful woman. On remembering this, he says: "عندما تخاطب البلابل حجرا أو تداعب النسمة أسنانا مدببة" (p.47). This metaphorical expression is translated as follows: "It had been like a nightingale singing to a rock, a breeze caressing sharp-pointed spikes" (p.60).

Here, the writer compares Nur to a nightingale and to a gentle breeze; while Said is compared to a rock and to sharp spikes. The translators render the metaphor into a simile by using the word 'like', with some necessary adaptations to convey the implied meaning in the sense that the translators do not use literal equivalents of the verbs "تخاطب" and "تداعب" which are 'address' and 'play'; instead, they choose verbs that collocate with the words "النسمة" and "بلابل"; they are 'singing' and 'caressing'. In addition to this, the Arabic word "أسنان" is not literally translated; instead, the phrase 'sharp-pointed spikes' conveys the meaning. This is because the word 'spikes' which is a cluster of unbranched flowers best collocates with the verb 'caress'. Therefore, the image has been saved in the English text.

Said decides to kill Ilish Sedra, who has betrayed him and married his wife. He goes to his flat and thinks that if he must knock the door:"ستصوت نبوية حتى تملآ الدنيا غبارا" (p.57). The translators render this metaphorical expression as: "Nabawiyya would fill the air with her screams" (p.70). As a matter of fact, the writer in the original text compares Nabawiyya's screams, which is the 'tenor' to dust, which is the 'vehicle'. In fact, the screams and the dust share the qualities of being able to spread out and fill the whole world. This metaphorical expression is used on the part of the writher to show the power and the force of the scream. However, the translators render the sense of the metaphor without mentioning the 'vehicle'. In fact, a suggested translation would be: "Nabawiyya's screams would fill the air like scattered dust".

After his first crime, that is, his attempt at killing Ilish, Said decides to hide in Nur's house. When she asks him about his wife, he feels reluctant to talk and realizes that lying is of no use ، especially when he says:"و الجرائد تنعق بالفضيحة" (p.68). This metaphorical expression has been translated as: "the newspaper screaming with sensation" (p.86). The writer in the source text likens the newspapers to the crow; the reason is that the sound of the crow is a hoarse raucous sound, which collocates with the news about Said's crimes in the newspapers; both the sound and the news are harsh and unpleasant. However, the translators render this metaphor into a personification in the target text in the form of the verb 'scream', which does not relay the connotative meaning of the word "تنعق". In addition to this, the word 'sensation' does not

convey the meaning of the Arabic word "الفضيحة". A suggested translation would be: "the newspapers caw with my scandals". By introducing the word 'caw', the image in the original text is conveyed.

From the above analysis of metaphors, it has been witnessed that the translators skip the metaphor and translate the intended meaning, extend the metaphor in the target text in the form of unnecessary explanation or render it into a different figure of speech like simile and personification. This has resulted in the loss of the images that are introduced in the original text. As a matter of fact, a proper and accurate translation has to convey the same image if possible with the same effect. However, the translators, sometimes, render the metaphor in a sound manner in the target text.

The following section is devoted to analyzing the similes in the source and target texts. It is shown whether the translators were able to transfer the images in the source text or not.

1.4.1.1.2. Similes

When Said gets out of prison, he goes back to the same place where he was caught by the police and says: "زحف الحصار-------كالثعبان ليطوق الغافل"(p.8). This has been rendered as: "Where the police who'd staked the area had slithered in to surround you" (p.15). Here, the translators translate the meaning of the simile without keeping the imagery. They use the verb 'slither', which is an attribute of a snake to convey the meaning implied by the simile. In addition to this, they add the word 'police', which stand for the Arabic word "الحصار" to elaborate the meaning, and the word 'stake' collocates with the word 'police'. Therefore, the translators have succeeded in conveying the meaning of the simile but in the form of a metaphor, in the sense that, the writer likens the police to a snake that slithers to show that Said has been betrayed by someone.

When Said visits Rauf Elwan after he gets out of prison, he realizes that he has changed a lot. He lives in a big mansion overlooking the Nile. He even observes that his face has changed. He says:"وجهه امتلأ كوجه بقرة" (p.29). This simile has been rendered as: "------his face had become cow-like in its fullness" (p.39). Here, the translators render the simile of the original text into simile in the English text by using the word 'like', which results in the fact

that the image is preserved in the target text. The writer likens Rauf's face to the face of a cow in being round and full, which is a sign of luxury and wealth.

When Said asks Nur, the prostitute, to help him steal the car from one of her rich customers, she agrees but warns him by saying: "أبوه قوى و أهله كالنمل" (p.49). This sentence has been translated as: "His father is an influential man and he comes from a powerful family" (p.62). The writer in the source text compares the man's family, which comprises a great number of individuals to ants, which exist in great quantity. The fact that the man's family is numerous indicates power and authority. However, in the target text, the meaning of the simile is translated without keeping the imagery. In addition to this, the addition of the adjective 'influential' is unnecessary. A suggested translation would be: "His father is very powerful and his family is widely spread; they are numerous like ants. In fact, the translators could have kept the image with the addition of the words 'numerous' and 'widely spread' to convey and reinforce the meaning.

When Said breaks into Rauf's mansion, it is so dark and he thinks of lighting a match, but suddenly, light shines all around him. It has been described as being:"نور شديد انقض علية كلكمة قاضية" (p.40). This sentence has been translated as: "----so powerful that it struck him with the force of a blow" (p.51). Here, the writer likens the light that shone all-around Said to a deathblow in being powerful and forceful. Again, the translators translate the meaning of the simile without the imagery. Instead, the translators could have rendered the simile as: "-----so powerful that it struck him like a deathblow".

On remembering his daughter's coldness and rejection, he is sure that she will not love him in this life which is full of hatred and revenge. He continues saying: و كالرصاص تطيش رغائب كثيرة فى "الدنيا"(P.72). This simile has been rendered into the target text as: "---so full of badly aimed bullets, desires gone astray" (p.90). The writer in the original text likens the unfulfilled hopes and desires to bullets that go astray. This is to show that Said's hope and desire to reunite with his daughter and gain her love again cannot be fulfilled in this world. In the English translation, the simile is lost and the translators have not succeeded in rendering the image of

the original text. A suggested translation would be: "unfulfilled desires are like bullets which go astray".

From the above analysis, it is obvious that the translators overlook the similes in the source text, which in several cases are rendered as metaphors where the meaning has only been transferred in the target text. In fact, none of the images discussed above, except one, is rendered directly into Arabic. This has resulted in the loss of the images in the original text. The following section examines as closely as possible the assessment of metaphors and similes in the English translation of the novel *'Miramar'*.

1.5.1.2. *Miramar*

1.5.1.2.1. Metaphors

Amer Wadi feels so glad to find Mariana, the proprietor of the guest house Miramar, still alive. They sit together and remember the good old days. Mariana is very beautiful and she was even more beautiful when she was young. As she sits, Amer Wagdi looks at her and says: "و لا هيلانة فى زمانها" (p.14). This image has been translated as: "Helen in her prime would not have looked as marvelous!" (p.7). Here, the writer likens Mariana in her beauty to Helen, who, according to Greek Mythology, was the daughter of Zeus and Leda and wife of Menelaus; she was considered to be the most beautiful woman in the world. In the English translation, the translator uses words such as 'prime' to show that Helen was the first in the quality of magnificent beauty; however, the word 'marvelous' does not express the point or the ground of the comparison. In fact, the word 'beautiful' would be more fitting to the context. It should be noted that the translator translates the metaphor in the source text into a smile in the target text through the use of the word 'as'. The translation has conveyed the same image with the same effect.

In her discussion with Amer Wagdi, the old journalist, Mariana regrets the fact that Alexandria has changed a lot; she even says:----" الزبالة ترى الأن فى طرقاتها- (15). This sentence has been translated as: "The streets nowadays are infested with canaille" (p.8). Mariana, in the original text, compares the rabble or the lowest class of people who inhabit Alexandria now to garbage, compared to the elite and the nobles who used to live a long time ago. In fact, the translator manages to translate the sense of the metaphor, but not the image itself. She uses the word 'canaille' to refer to the masses or the rabble, and the verb 'infest' relays the meaning intended by the

Arabic word "زبالة", that the rabble inhabit Alexandria now in dangerously or unpleasantly large numbers. Hence, the translator has succeeded in using this direct method of sense translation.

Amer Wagdi remembers that he never made love with Mariana. He tells her the reason:"كنت حسناء فاخرة يحتكرك الوجهاء" (p.13). This sentence is translated as follows: "I was discouraged by the multitude of your admirers" (p.7). In the original text, the writer compares Mariana to a certain commodity which is being exclusively controlled by the elite; that is, she used to be the lover of the nobles and the elite only. In the English translation, the translator overlooks the metaphor, and even her translation does not convey the meaning implied by the metaphor. In fact, the word 'multitude', is completely different from the people who exclusively possess Mariana. Moreover, the word 'admirers' is not a proper equivalent to the Arabic word "الوجهاء". Hence, the translator has neither translated the Arabic metaphor into English metaphor, nor rendered the sense of the metaphor into a plausible Arabic equivalent. A suggested translation would be: "your love has always been monopolized by the nobles".

The lodgers of the guest house used to gather eat and drink while listening to one of the performances of the famous singer Um Kulthum. In one of these gatherings, the writer says: "واذا بالسياسة تفرقع فى السمر" (p.42). This sentence has been translated as: "Whereupon, politics erupted into the gathering" (p.31). In the original text, the writer likens politics to a bomb that explodes in the gathering. In more simple terms, the writer wants to say that the topic of politics is unexpected to be opened and discussed since the gathering is mainly for fun. In the English translation, the word 'erupted' is not a proper equivalent to the Arabic word "تفرقع", because it means to break out in a sudden and violent matter due to certain limits or restraints. Hence, in the English translation, politics is likened to a volcano that erupts, causing damage. In fact, this is completely contradictory to the pleasant atmosphere of the gathering. On the other hand, the Arabic word "تفرقع" indicates that the issue of politics is opened for discussion suddenly, sounding like a blow. A suggested translation would be: "Whereupon, politics sounded like a blow in the gathering".

One day, when Hosni returns to the guest house, he finds Mariana, Tolba Marzouk and Zohra in the hall in a state which he

describes as follows: "مغلفين بكآبة أبلغ فى افصاحها عن أى تفجع أو ندب" (p.64). The metaphorical expression"مغلفين بكآبة", has been translated as: "----the atmosphere was heavy with gloom" (p.48). In the English translation, the translator ignores the standard metaphor in the original text and substitutes it with a general sentence, expressing the general atmosphere of the situation. A suggested translation would be: "I found them in the hall wrapped up in an atmosphere of sadness".

From the above analysis, the translator sometimes succeeds in translating the metaphor in the source text, but at certain times, she overlooks the image or translates it in a different way. The following section will be devoted to analyzing the similes in the same novel.

1.5.1.2.2. Similes

On the first Thursday of the Um Kulthum season, all the lodgers gather around the radio to listen to her songs, to feast and have fun. Amer Wagdi says that Zohra "تقوم على خدمتنا كنحلة" (41). This simile is translated as follows: "---and Zohra waited on us, moving lightly" (p.30). The writer in the original text compares Zohra to a bee in being so busy and active while serving them. The translator, on the other, overlooks this image in the target text. In addition to this, the meaning of the simile or the point of similarity is not explained in the target text. Instead, the translator uses the word 'lightly', which is not even an attribute of the bees. A suggested translation would be: "Zohra was as busy as a bee serving us".

Mansour Bahi is one of the lodgers, who work in Alexandria Broadcasting, and who likes Zohra's determination and dignity. He describes her saying: "كانت تقف مليئة بالثقة كمعدن غير قابل للكسر" (p.119). This sentence has been translated as: "even though she stood there full of self-confidence" (p.97). The writer in the original text likens Zohra to a hard metal in being strong and confident. In fact, the translator ignores the simile in the original text, which would have reinforced and emphasized the meaning. As a matter of fact, being compared to a hard metal indicates that she can withstand hardships and that bad experiences would not break her. However, being described in the English translation, as having 'self-confidence', does not only convey the underlying meaning of the

word 'metal'. Hence, a suggested translation would be: "even though she stood there full of self-confidence, like a hard metal".

When Sarhan decides to leave Safeya Barakat, the woman with whom he used to live, she fires her insults at him and Sarhan explodes in anger and describes the fight: "وتطايرت الشتائم بيننا كالأحجار او كالشظايا" (p.181). This simile is transferred as follows: "The insults flew back and forth between us; we bombarded each other with curses" (p.150). The writer in the original text likens the cures or insults that flew between them to stones or fragments. This is to show that they have used offensive and abusive language. The translator uses the verb 'bombarded' which is taken from a military context. In fact, the translation of the simile would have empowered the meaning. A suggested translation would be: "The insults flew back and forth in the air between us like fragments or stones".

Sarhan describes Hosni Allam by saying: "المؤسف حقا أن حسنى علام مثل الزئبق لا يسهل القبض عليه" (180). This sentence has been translated as: "The pity of it is that Hosni is so mercurial you can hardly catch hold of him" (p.149). The writer in the original text compares Hosni to mercury in being flighty, lively and volatile. The translator translates the simile into a metaphor in the target text, which is more powerful and elaborative. She uses the adjective 'mercurial'. Thus, the image has been saved and the effect is maintained.

Sarhan describes Zohra when she comes to his room with a cup of tea: "جأتنى منورة كالنرجسة" (p.171). This simile has been rendered into English as: "She comes in blooming like a flower" (p.141). The writer likens Zohra, in being so beautiful, to a flower. In fact, the translator manages to translate the simile by using the word 'like'. Here, the translator successfully translates the hyponym 'narcissus' into its superordinate 'flower'.

From the above analysis of similes, the translator sometimes overlooks the images in the source text; while at other times, she renders the similes in the source text into either similes or metaphors in the target text. The next and final sub-section of the analysis sheds light on the cultural elements which are interspersed everywhere in the two novels. These elements fall into different categories drawn from fields of religion, politics, food, music, etc. In fact, some of these culture-bound items resist translation and need special attention. It is shown that both translators: the native and the non-

native speaker of English, have sometimes succeeded in utilizing some of the translation strategies for coping with the cultural elements; whereas, at other times, they have been inattentive to those elements in the translations, which have turned out to be lacking in cultural characteristics and have failed to maintain the special images within the source culture.

1.5.2. Translation of Culture Specific Items

1.5.2.1. *The Thief and the Dogs*

The first part examines the instances where the main translator, who is a native speaker of English, and the co-translator, who is a non-native speaker of English, manage to translate the culture-specific items in this novel. The first instance is when Nur, the prostitute, describes her dead father saying: "و أبى كان عمدة" (116). The translators resort to transliteration with some elaboration: ''And my father was the Umda, ----the village headman''. In fact, the addition of the compound noun 'headman', explains the meaning of the word 'umda'; that her father was the chief man of the village.

The second instance is when Said remembers the good old days when he was happy with his wife and his daughter. He describes how his wife used to: "تحمل دقيق العيد" (p.8). In fact, the target reader does not know what "دقيق العيد" is, so the translators have added some words to clarify the meaning: ''----carrying home flour to make sweat meats for the feast'' (15). The addition of the word 'sweet meat' shows that Egyptians eat many delicacies of the confectionery or candy type such as cakes or pastry in the feasts. Hence, the meaning is preserved and relayed to the target reader.

Another instance is when Said is released from prison and goes to meet his old friends. One of them tells him:"تعال ----لنشرب الشربات" (٩).The word "الشربات" is a culture specific item that is unknown to the target reader owing to the different cultural background. Therefore, the translators resort to elaboration by adding a lexical item to clarify the meaning: ''Come to the shop and have a cold drink to celebrate'' (p.16). The addition of the infinitive 'to celebrate' makes the reader aware that the Arabic term "الشربات" is, according to the Egyptian culture, a cold drink that people are accustomed to drinking when celebrating something.

Nevertheless, the translators as the following examples illustrate, fail to use any of the strategies to cope with some culture specific items that permeate the novel. For instance, Nur, the

prostitute, tells Said that people are talking about him a lot: "و يتحدث الناس عنك كأنك عنترة" (p.91). The translators avoid mentioning the name of this famous heroic figure and substitute it with a definition: "People are talking about you as if you were some storybook hero" (p.115). In fact, the translators should have mentioned the name of this 'storybook hero' to acquaint the target reader with it as he is considered to be very famous in the Egyptian culture.

Furthermore, there are some cultural elements that have been overlooked by the translators. They fall into the category of food: For instance, the Arabic word "بسطرمة" (p.32) and "طحينة" (78), are known to the source audience in some countries, but not everywhere. These culture specific items have been transliterated without any elaboration or footnotes: "Pastrami" and "tahini". In fact, the translators should have explained that the former is a kind of cured beef that is known to the Americans, for example, but not to the British people and certainly not to many people in different parts of the world. Moreover, the latter is a paste made of ground sesame seeds that is used in Middle East countries for making a dip.

Moreover, there are some famous shops that are mentioned in the novel, which are part of the Egyptian culture. For instance, the Arabic words "تسيباس" and "مانولى"(76) will not be rendered in translation to the target text. Instead the former is not mentioned and is substituted by the word "patisserie", while the latter is omitted without reference to the fact that it is a shop for selling liquor.

The last example is when Said goes to Sheikh Ali seeking shelter. He tells the Sheikh that he not only asks for a place to sleep but also for God's mercy. The Sheikh answers him with a quote from Islamic history: "قالت المرأة السماوية: أما تستحى أن تطلب رضا من لست عنه براضٍ"" (p.22). The translators translate it as follows: "The celestial lady said: Aren't you ashamed to ask for His good pleasure while you are not well pleased with him" (p. 29). In fact, the translator does not explain who that lady is. The translator should have explained that the lady is Rābiʻ a al-ʻ Adawiyya, who first set forth the doctrine of Divine Love and who is widely considered to be one of the most important of the early Sufist poets.

From the above discussion, the translators have managed in some examples, to utilize some strategies for coping with the culture specific items; however, some translation inaccuracies have been

detected. The following section scrutinzes the translation of some culture specific items in *Miramar*.

1.5.2.2. *Miramar*

The translator, who is a non-native speaker of English, manages in some instances to acquaint the target reader with some culture specific items. For instance, some famous Arab musicians and singers are sometimes mentioned in the novel, and the translator has kept in mind that these figures are unknown to foreign readers. In an instance when Amer Wagdi, the old journalist remembers some of them by saying: "و صحبة الشيخ على محمود و زكريا احمد و سيد درويش" (p.19). This sentence has been translated as: "Conversations with the Great Musicians Sheikh Ali Mahmoud, Zakariya Ahmad and Sayed Darwish" (p.11). Here, the translator resorts to elaboration by adding the words 'great musicians' to identify these famous figures. Moreover, the famous singer "منيرة المهدية" (p.46) has been translated as "Munira al-Mahdia, the prima donna" (p.33). The term 'prima donna' is added to refer to the fact that Munira al-Mahdia was a leading female singer. In such an instance, the translator should have supplied a footnote that would have enriched the non-native speakers' knowledge of these cultural figures and their significance in the Arab world.

Furthermore, whenever Hosni Allam refers to Amer Wagdi, the old journalist, whom he hates because he is very old, he says: "قلاوون الصحافة" (p.78). The translator, who knows that the target reader does not share the same cultural background, prefers to add some words to define the Arabic word "قلاوون". She says: "------- Qalawoon, the Doddery Sultan" (p.74). In fact, the adjective 'doddery' refers to people who lived for a relatively long time or attained a specific age like Sultan Qalawoon; this, in turn, has justified Hosni' use of the Arabic word"قلاوون" .

Nevertheless, there are some famous figures in the Egyptian culture on which the translator has not given any elaboration. For instance, the famous figure "هارون الرشيد"(p.163), who was the fifth and most famous Abbasid Calif is translated as: "Harun al-Rashid". In fact, the target readers are not acquainted with this popular Arab figure whose reign is considered to be the golden age of Islam. Also, the famous Islamic person "سيدنا عمر" (p.96), is rendered as: "our Lord Omar" (p.77). In fact, the word 'lord' is used only in Christian mythology when Christians refer to Lord

Jesus Christ; hence, the expression is bizarre. Moreover, the translator has not supplied any explanation of who that person is.

Moreover, some famous coffee shops and restaurants are mentioned in the novel, which are part of the Egyptian culture. However, the translator has mentioned them without any elaboration or footnote to inform the target reader; thus, no attempt is made to fill any gap in the knowledge of the target reader. For instance, Amer Wagdi remembers when he used to celebrate the New Year's Eve in some places: "كما احتفات بها فى صولت و جروبى و ألف ليلة" (p.67). The translator has mentioned these places as they are: "How often I celebrated it at Sault's, Groppi's and Alf Leila" (p.96). Furthermore, Amer Wagdi feels lonely and says: "من البعيد أن أعثر على أحد أعرفه و لا فى التريانون نفسه" (p. 12). This sentence has been translated as: "It's not likely that I should see anyone I know in the Trianon" (p.6). The source reader knows that the 'trianon' is a famous restaurant and confectionary shop in the town center in Alexandria overlooking the seashore; whereas the target reader does not. Nevertheless, the translator has mentioned it without informing the target audience.

Another instance of ignoring gaps in the knowledge of the non-native speaker is when Amer Wagdi arrives at Miramar, the guest house, and meets Mariana, the proprietor. When she sees him, she feels so happy and she laughs so boisterously. The writer describes her by saying: "فقهقهت ضاحكة كنساء الأنفوشى" (p.8). This sentence has been translated as: "she laughs out loud with emotion (the long feminine laugh of the fishwives of Anfushi)" (p.2). In fact, the target readers do not know the meaning of the word 'Anfushi', since it is a culture specific item, and they also do not know its relation with the long laugh. The translator should have added a footnote explaining that it is an old popular neighborhood in Alexandria, Egypt. Hence, when the writer likens Mariana's long laugh to the laugh of the wives of Anfushi, it implies being vulgar, unethical and uncontrolled.

Another culture specific item that has constituted a gap in the knowledge of the target reader, is the Arabic term "الملاءات اللف". Mariana reminds Amer Wagdi of his adventures with women by saying: "--- جريك وراء الملاءات اللف" (p.27). This culture specific item has been translated as: "chasing every skirt or rather melaya" (p.19). The translator has transliterated this culture specific item

without supplementing a footnote. She should have elaborated on this item by saying that it is an item of clothing that is usually black and is used by women to wrap over their bodies on top of their dress in popular areas. In fact, it is used only by rural women.

It is to be noted that the translator resorts to the strategy of omission or avoidance of a culture specific item. This is due to lack of equivalence in the target language. An example of this is when Wagdi describes the nature of his work by saying: "لم يكن غريبا ان اعمل كمأذون شرعى رسالته فى الحياة أن يوفق بين الشرق و الغرب فى الحلال----" (p.45). The Arabic word "كمأذون شرعى", which is a culture specific word has been omitted in the English translation: "I sought a compromise, a marriage of East and West" (p.31).

As a matter of fact, the translator continues to transliterate some culture specific items without elaboration, which is considered to be quite useless. For instance, the Arabic word "أفندى" has been transliterated without supplementing a footnote. Amer Wagdi, the old journalist recalls some incidents about politics: "يأبون زيارة وزير الحقانية لأنه أفندى" (p.37). This sentence has been translated as: "They refuse to visit the minister because he is an effendi, not a pasha or a bey" (49). The translator should have added a footnote to explain that the Arabic word "أفندى" is a title of respect or courtesy that is used with reference to educated male people who are usually dressed in a suit rather than in a galabiyya. It is equivalent to the English Sir or Mr. .In fact, when the translator tries to explain its meaning, she adds two more words, which are still unfamiliar to the target reader: 'bey' and 'pasha'. The translator should have also added a footnote to explain that the word 'bey' is a Turkish word meaning governor of province or district, while the word 'pasha' is an honorary title given to people of a high rank.

Furthermore, Hosni Allam, who is one of the lodgers, always uses the word "فريكيكو". The translator transliterates it without supplementing a footnote: "Ferekeeko". She should have explained that it is a term used in a puppet show especially by a specific puppet manipulator called shokoukou.

1.6. Conclusion

The comparative analysis of the translations of the two novels: The *Thief and the Dogs* and *Miramar* with regard to the

transference of the figurative language and the culture-specific items, yields useful information. Concerning the translation of metaphors and similes in *The Thief and the Dogs*, it has been shown that the main translator who is a native-speaker of English, and the co translator, who is a native speaker of Arabic, have either overlooked the metaphors and translated the intended meaning or have extended the metaphor in the target text by adding a meaning that is not stated in the original text. Meanwhile, some of the images are lost in the source text. On very rare occasions, the translators have rendered the metaphor in a sound manner in the target text. Likewise, the translators have overlooked the similes in the source text; instead, the meaning has only been transferred in the target text. In fact, none of the images discussed above, except one, is rendered directly into Arabic which has resulted in the loss of the images in the target text.

Concerning the translation of metaphors and similes in *Miramar*, the translator, who is a non-native speaker of English, has on rare occasions transferred the metaphor in the source text into the target text. However, at other times, she ignores the images or translates their meaning only. Likewise, in the translation of similes, the translator has sometimes overlooked the images in the source text or translated the meaning only. While, at other times, she renders the similes in the source text into either similes or metaphors in the target text.

Regarding the translation of the culture specific items, it has been found that both translators are sometimes able to cope with some culture-bound items as they have used strategies like transliteration with elaboration to acquaint the target reader with various aspects pertaining to the Egyptian culture. However, there are other culture-specific elements that remain vague to the target audience because the translators have transliterated them without any attempt to supplement the text with footnotes to fill the gap in the knowledge of the target reader. It should be noted that the translator, who is a non-native speaker of English, has sometimes omitted some culture- specific items due lack of equivalence in the target language.

All in all, the translators of the two novels have exerted a lot of effort in translating the two novels and in trying to maintain the local color of the STs; in fact, one cannot deny their contribution to

making the works of a world-renowned figure: **Naguib Mahfouz**, serve as a vivid picture of life in Egypt. However, from the analysis, it may be seen that both translators have their shortcomings. Therefore, it is hard to prefer one translator to the other. Furthermore, the presence of professor M.M.Badawi, who is native speaker of Arabic, together with Trevor Le Gassick, who is a native speaker of English, has not helped in transferring cultural nuances from the ST to the TT.

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