Stylistics in Badawi's English Translation of *Qindīl Umm Hāshim*

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ABSTRACT

This study compares Yahya Haqqi's Qindīl Umm Hāshim with Mahmoud Badawi's English translation, The Saint's Lamp, by analysing recurring shifts in style between the two editions. The major stylistic features used by Haqqi in Qindīl Umm Hāshim and translated into English by M. M. Badawi, are divided into three distinct categories: use of the historical present, use of passive voice, and the use of scenic mode of presentation. These stylistic features imbue the Arabic original with meaning; when the translation deviates from the original's style, the translation's meaning is distorted. This study analyses those deviations, concluding that the inadequacies of Badawi's translation are due to not replicating the vividness and immediacy of the Arabic original, the passivity of characters, and the voice of the original speaking character. Thus, these shifts not only affect the dramatic structure of the novel but also change the reception of ideas and themes in the translation language.

Keywords: Qindīl Umm Hāshim; stylistic shifts; historical present; passive voice; and scenic mode of presentation

INTRODUCTION

Yahya Haqqi was searching for a writing style capable of conveying the tumultuous atmosphere of the late nineteenth and early twentieth centuries. This period witnessed the British occupation of Egypt to defend the Suez Canal and its link with India. The colonisation of Egypt coincided with the Arab Renaissance, a period that helped Egyptians resist stereotyping by the West, opening opportunities for European education and thus leading the country from traditionalism to the ideals of the European Renaissance. British colonisation of Egypt and the ineradicable vision of European cultural supremacy led to a rapprochement and Egyptian compliance with European education, ultimately the terminal for importing Western ideals of enlightenment, scientism, and rationalism.

Qindīl Umm Hāshim is written in response to the Arab Renaissance, which Haqqi viewed as intrinsic to the emergence of modernity in the Arab world. Revivalists view the Arab Renaissance as a cultural and intellectual production that aimed to build a modern Arab society, advocating positivist, rationalist, and scientific thought in order to help the people of the East resist the imperialism of the West (Sheehi, 2006). Lurking under such a discourse, we find a representation of modern ideologies created by the Arab Renaissance and manifested in modern Arabic literature and its translation. However, depicting the ideas of enlightenment, logic, reason, and scientific thought results in the negligence of Islamic and Arab values. As a result, modern Arabic literature shares the same cultural concerns. Inspired by the complications of the Arab

Renaissance, the acceptance of European modernity, and its ideological ruptures during the nineteenth and early twentieth centuries, Haqqi verbalises the anxiety of the Arab Renaissance in *Qindīl Umm Hāshim.*

Haqqi's literary techniques, emblematic of modern Arabic literature, are relevant to this study of his writing in translation: vivid imagery of people and places around the district of Umm Hashim in long sentences, lexicography and syntactic structures that indicate characters' interiority, and dialogue that articulates both internal and external thoughts (Hassan, 2019). Accordingly, we look for linguistic structures emblematic of Haqqi's writing style in *Qindīl Umm Hāshim*, namely the use of the historical present in long sentences, the use of passive voice in syntactic structures, and the use of scenic modes of presentation in dialogues and internal thoughts. Further, we seek to compare these stylistic varieties to their revisions in Badawi's translation of *Qindīl Umm Hāshim* and how shifts in these varieties can distort the meaning of the translation.

STYLE IN *QINDĪL UMM HĀSHIM*

Haqqi intersperses his narrative, written in the past tense, with shifts to the present tense, evoking a vivid description of the people of al-Sayyida Zaynab district. In showing rather than telling, Haqqi vivifies the traditional Muslim culture and foreshadows the structural division in the novel, preparing the reader for the opposition between Eastern and Western ideals. The introduction of the novel depicts traditional life in the precincts and quarters of Umm Hashim, laying the groundwork for *The Saint's Lamp*. This part introduces the ostensibly traditional Egypt, in which people make pilgrimage on sacred occasions to the Mosque of al-Sayyida Zaynab (Umm Hashim), named after the granddaughter of the Prophet Muhammad. People visit her sacred shrine and kneel to repent or to seek her blessing. By bringing the past to the present, scenes of traditional Egypt are simultaneously shot with the Saint's oil hanging above her shrine.

Haqqi's use of passivisation contributes to the style of the novel. The passive voice in *Qindīl Umm Hāshim* makes the tension between Eastern and Western cultures and ideology more concrete. The main character, Isma'il, leaves for Europe to study ophthalmology. Isma'il's father makes many sacrifices in order to send his son to medical school in Europe. In England, he is immersed in Western culture and rejects his faith in favour of science and reason. His visions of heaven are replaced with a focus on beauty in nature, and a desire for freedom and temporary relationships replaces his traditional notion of marriage. After seven years in Europe, alienated and detached from his people, Isma'il returns home. His eagerness to see his parents and help his people dissipates upon returning to find dirt, flies, and dilapidated buildings. The repetition of passive voice in *Qindīl Umm Hāshim* animates Isma'il's feelings of alienation from the passivity and spiritual paralysis of his people, among other functions.

Furthermore, the direct speech presentation in *Qindīl Umm Hāshim* conveys the conflicting values between the East and the West. Using direct speech throughout the novel, rather than reporting dialogue through indirect speech, exposes the contrast between characters and their attitudes towards spirituality and modernity. Commenting on the function of this style, Leech and Short (1981) note that "the characters apparently speak to us more immediately without the narrator as an intermediary" (322). Ultimately, preserving the ideological complexities of original Arabic texts is essential to replicating their authors' styles.

STYLE IN TRANSLATION

Translating Haqqi's *Qindīl Umm Hāshim* into English is a multifaceted task as the translator is caught between faithfully retaining the semantic content and the author's stylistic voice. Studies on style and the reproduction of the author's style in translation are addressed by Jean Boase-Beier (2017). Boase-Beier views style as the spirit of the text, a feature that makes the text stand out against the norm. When taken together, the striking use of rhyme, unusual syntax, iconicity, sentence length, passive or active construction, and ambiguity constitute a style. An analysis of style accounts for *how* an idea is said (not just *what* is said) to understand how it affects readers (Boase-Beier, 2017). Analysis of style typically centres around preserving the author's style or examining the translator's style. Alexander Tytler (1978) refers to replicating the author's style as a rule in translation, with the same significance placed on replicating meaning. However, Nida and Taber (1969) advocate the same approach, emphasising the importance of meaning and style in translation. More recently, Jeremy Munday (2008) goes a step further by investigating the translator's linguistic habits. His argument does not necessitate interfering with the ideas and voice of the author's original text. Instead, Munday suggests that deviation from the author's style occurs for several reasons. Following Boase-Beier (2017), style can be used interchangeably with stylistics to show how texts are constructed and how they achieve their effect. Therefore, the stylistic study of a literary work considers not only what a text means in a straightforward sense but also what a text means, how it is made, what choices are made in the text, and how these choices affect reading.

Thus, shifts in style become possible as texts travel across languages and cultures. These changes concerning style arise in Theo Hermans' article, "Translator's Voice, as an Index of the Translator's Discursive Presence" (1996). In narratology, style is understood as the voice or presence of the author. According to Hermans, comparing both the source text and the target text reveals a discursive presence, where the translator is caught in disparities and interstices related to the authorial voice and, consequently, emerges as a translator's voice or style. Although the translator's discursive presence might sometimes come to adjust to the displacement brought about by translation and retain the semantic and stylistic meaning of the original, other times, it marks an intervention by the translator, which results in a distortion of the authorial voice.

In response to this discussion of blurring the author's style in translation, Huda Al-Mansoob (2017) examines how overlooking the writer's stylistic varieties affects meaning. In her article, "When Stylistic Features are Overlooked in Translation: The Case of Mohammed Abdul-Wali into English," Al-Mansoob discovers the manipulation of the author's frequent use of the historical present within past events and the arbitrary addition of reporting clauses in the translation that do not exist in the source text. This alternation in the translator's linguistic choices obscures Abdul-Wali's stylistic techniques in the original text. The "vividness and sense of immediacy" (215) is almost absent in the translation. The perplexity generated by reported speech, meant to keep the reader watchful of the patterns of turn-taking in the original, is also damaged in translation.

In a less prescriptive and rather descriptive study, Al-Adwan and Abuorabialedwan (2019) examine the translation of semantic repetition in the Arabic short story صفحة من كتاب الموتى translated into English as *Excerpt from the Book of the Dead*, using four translation strategies: retention, compression, grammatical shift, and deletion. Henceforth, Toury's theory of norms is used to explain the constraints that govern the translators' decision-making during the translation process. As they argue in their article, "Handling Semantic Repetition when Translating Arabic

Short Stories: The Case of Excerpt from the Book of the Dead," this salient stylistic feature serves pragmatic functions such as emphasis, emotions, and exaggeration in the Arabic original. However, the translators have conformed to the norms of the target language and its culture, thus diluting the rhetorical effects of repetition in the English translation.

Overall, various studies have analysed the style of translation. Corpus-based studies on style, for example, have looked at translation independently of the original text. However, there is a dearth of qualitative research specific to the style of modern Arabic literature; their methodology rarely integrates literary analysis or contextualises translation. Thus, this study endeavours to fill the gap in research that analyses the translator's choices in the translation language.

METHODOLOGY

As Haqqi experiments with vivid imagery and description, syntactic structure, and dialogue to convey the verve of traditional life and the introduction of Western modernism in Egypt, we look for linguistic and stylistic structures that inform his writing style in *Qindīl Umm Hāshim*. Thus, we divide the principal stylistic features used by Haqqi in *Qindīl Umm Hāshim*, and translated into English by Badawi, into three distinct categories: the use of the historical present, the use of passive voice, and the use of scenic and reporting modes of presentation. These three categories are identified according to the functions they serve in the Arabic original; they comply with Haqqi's sense of traditional Egypt, sense of powerlessness and alienation, and conflicting views with Western culture, respectively. Drawing on the framework of descriptive translation studies and adopting a textual approach, we describe and explain Badawi's behaviour and how his translation decisions affect the translation. Therefore, this study compares the author's stylistic varieties to their revisions in the translation to analyse recurring translational stylistic shifts underlining the translation. On close examination of Badawi's conscious/or unconscious renditions of these stylistic varieties, deviations from these three stylistic features in the Arabic original are noted. Examples in their original contexts are analysed for each category, demonstrating how meaning and ideological contexts have changed in Badawi's translation and the implications of these changes in his translation. The analysis is accompanied by suggestions to preserve the functions and purposes of the source text in translation.

DISCUSSION

STYLISTICS IN M.M BADAWI'S ENGLISH RENDERING OF QINDĪL UMM HĀSHIM

HISTORICAL PRESENT

Scholars have defined the historical present as a means of bringing past events to the reader as if they were happening in the immediate present (Brinton, 1992). This form of narration is, in Laurel J. Brinton's words, "a means of vivifying, animating, or heightening events in the narrative past by making them 'present' in time" (1992, p. 221). Thus, events in the historical present are mediated in the here-and-now mode of narration and often are interspersed with the past tense. It is acknowledged that the historical present serves two purposes:

> Use of the [historical present] is a technique for . . . enhancing the dramatic effect of a story by making the addressees feel as if they were present at the time of the experience, witnessing events as they occurred. . .HP narrators become so involved in their stories that they recount the action as if they were reliving it simultaneously with its telling, or, alternatively, that they experience the events subjectively rather than viewing them objectively distanced in the past.
>
> (Fleischman, 1990, p. 75)

This traditional function of the historical present has also been reconciled with other functions suggested by Brinton (1992), namely segmentation, foregrounding, and internal evaluation. These functions are not separate from "visualisation" and "dramatisation;" instead, they add other dimensions and metaphorical functions to the use of the historical present. Segmenting a narrative, for instance, is a means of announcing a new narrative phase in order to organise the narrative into chronological segments (Brinton, 1992). Brinton refers to the "pictorial metaphor" (1992, p. 227) of the historical present or foregrounding, in which the narrator moves the story to the foreground, advances the plot in the narrative, and draws attention to an event. Once the reader becomes an eyewitness in the narrative, they develop a way of interpreting events and experiences. Thus, there appears to be a consensus among scholars like Brinton and Fleischman that the historical present is identified as a means of expressing internal evaluative comments. The narrator might enforce their perception of events on readers or allow readers to have their own view of events, see the significance of events, or interpret for themselves the significance of events. Fleischman (1986) correlates foregrounding with evaluation, arguing that the chronicle of events leads to a subjective viewpoint and that the immediacy and subjectivity of the historical present are motives for its use in internal evaluation. All these functions seem to place the reader in the position of vividly observing, eagerly moving forward, and critically thinking. Below is a selection of passages demonstrating the use of the historical present in *Qindīl Umm Hāshim*. In the accompanying passages from the English translation, Haqqi's use of the historical present is replaced by the past tense, disrupting not only the immediacy of the narrative but also distorting the metaphorical functions of the original:

ST:

"*كان* جدي الشيخ رجب عبدالله *إذا قدم* القاهرة و هو صبي مع رجال الأسرة و نسائها للتبرك بزيارة أهل البيت، *دفعه* أبوه إذا *أشرفوا* على مدخل مسجد السيدة زينب- و غريزة التقليد تغني عن الدفع- *فيهوى* معهم على عتبته الرخامية *يرشقها* بقبلاته، و أقدام الداخلين و الخارجين *تكاد تصدم* رأسه".

(Haqqi, 1940, p.1)

TT:

"As a boy, my grandfather Sheikh Rajab Abdulla used to come to Cairo with the family to visit the Mosque of al-Sayyida Zaynab and seek her blessings. As soon as they reached the marble doorstep of the mosque, his father would push him down on his knees, and, like the rest of the company, the boy would cover it with kisses. However, the instinct of imitation being what it is, he hardly needed to be pushed. While he was thus kissing the stone, the people going in and out of the mosque nearly trod on this head." (Badawi, 1973, p. 1)

This passage begins with a past tense verb (*Kān*, meaning "was") followed by three conditional future verbs (*qadimá*, meaning "come"; *dafaʿahū*, meaning "push"; *ashrafū*, meaning "reach"). Midway through the passage, the narrative reverts to using present tense verbs (*yahwā*, meaning "fall down"; *yarshuquhā*, meaning "cover"; *takādu taṣdimu*, meaning "almost trod"). The alternating tenses and the use of *Kān* in this passage denote a series of historical present verbs perceived with a sense of immediacy in the present.

As events of the novel unfold in the voice of a first-person narrator, Isma'il's nephew, the historical present dramatises events, bringing readers into the midst of village life in Cairo and the district square. Using this stylistic medium, the narrator creates the illusion of a mimetic effect where events are visualised and present before his eyes "so that the narrating time is synchronous with that of experiencing" (Al Herz, 2016, p. 61). The narrator steps outside the past and relives events concurrently with his narration. Thus, the reader can experience the square in vivid detail: listen to the cries of vendors, the sound of their scales, and the greed of peddlers; discern the lamp of Umm Hashim hanging over her shrine, swaying in the breeze; overhear the thrilling cries of joy, sounds of the handcarts, recitations of religious formulas. These dynamic scenes define Egyptian culture in the opening chapters, conveying the vividness of life and tradition in the precincts and quarters of Umm Hashim, an effect that could not otherwise be captured.

The sense of visualisation, dramatisation, and instantaneity created by the historical present is distorted in the translation and replaced with the past tense verbs ("*used to come*," "*reached*," "*would push*," "*would cover*"). This discrepancy in the translation creates a distance between readers and the narrator, a young boy whose recollection of past events cannot be trusted as much compared to the immediacy of the original. An erasure of the mimetic effects in the translation can also distort the durability of practices in traditional Egyptian culture or the habitual quality of practices described in the novel; the reader of the translated text might mistakenly infer that these practices are not performed in the present. In addition to violating the vivid description of traditional Egyptian life and its dramatisation in the translation-reader's mind—and thus drifting the translation reader away from the Square of Sayyida Zaynab with all its immediacy and vividness—the translation has created a distance between the reader and narrator, thereby making the reader less sympathetic to Isma'il's later in the novel.

Suggested translation: As a young boy, my grandfather, Sheikh Rajab Abdullah comes to Cairo with the family, he visits the Mosque of al-Sayyida Zaynab to seek her blessings. As they step on the threshold of the mosque, his father pushes him to bow and shower her shrine with kisses, though the instinct to imitate others makes my grandfather's insistence unnecessary. The people going in and out of the mosque are almost treading on his head.

Another function of description in the historical present occurs in chapter five, the day Isma'il bids farewell to his people to study ophthalmology in Europe. This chapter commences the second stage in Isma'il's life, which spans four pages of text:

ST:

"إن لحظة الانتزاع من الأسرة و الوطن، لمواجهة الغربة و الوحدة و المجهول،تضني أعصابه و تصهر قلبه...إن صوتا خفيا يريد أن ينطق في قلبه و يتكلم و يرشده إلى السر. ولكن هناك ألف غطاء و غطاءتكتم هذا الصوت و تخفته. "

(Haqqi, 1940, p.24)

TT:

"He was nervous and full of grief, dreading being torn from his family and country and having to face loneliness, exile and the unknown…There was a voice hidden in his heart which wished to speak aloud and lead him to the secret. But a thousand things muffled it and kept it inaudible."
(Badawi, 1973, p. 15)

Once more, the narrative shifts from the past to the present, as in the original, to set up the structural divisions in the novel and Isma'il's passage in life. Instead of reporting to the reader Isma'il's emotions in the past tense, the original's use of the historical present draws the reader's attention to a significant departure from Cairo, hastening the narrative forward and setting Isma'il

against his religious upbringing and peasant origin. It records the beginning of a new life waiting for him in Europe and a temporary separation from his people and his country. Although the narrative switches tense in this chapter, the present tense description of the farewell amidst weeping relatives, the whirlwind of the station, the port, and the ship hastily awakens the reader to Isma'il's rapid heartbeat and his perplexity in the present. The segmentation of the historical present is conducive to dramatisation and vivid description, whereby the reader becomes an eyewitness to narrative events, and the reader's emotions become more intense in response to the impending troubles of Isma'il's new life.

Contrary to its effect in the Arabic original, the English translation again eschews the historical present, instead opting to narrate in the past tense. This displacement in time disrupts the illocutionary effect of the narrator's instantaneous description of Isma'il's farewell. As a result, the emotion and tension of the scene are muted in the English translation.

Suggested translation: The moment of being emotionally detached from his family and country and having to face exile, loneliness, and the unknown tyres his nerves out and melts his heart. A hidden voice inside his heart wants to be heard, speak out, and guide him to the secret. Yet a thousand voices cover it, and one muffles it and makes it silenced.

The novel is replete with other stylistic functions of the historical present. Brinton compares the historical present to a camera technique when discussing the concept of foreground and background in narratives. The historical present moves "descriptive passages from the background to the foreground. This is done to dramatise the scene, to put the reader, as an eyewitness observer, in the presence of the scene depicted" (236). In other words, the background represents the past, while the foreground represents the present. Chapter six recollects Isma'il's transformation in Europe, emphasising his change in character. While the past and the historical present often blur in this chapter, the translator appears to overlook the function of the historical present in the original. This chapter relies on the past tense to present Isma'il's agonising decisions between his religious upbringing and secular education. In the original, Isma'il's ideological transformation is depicted by the narrator's overlapping use of past tense and historical present. Verbs reflecting Isma'il's agonising decisions are made in the past, while the present tense is used when his personality appears determined and self-confident. Chapter six makes use of the historical present twice, يفكر(*yufakkir* meaning think)and يجلس(*yajlis* meaning sit), confirming and heightening Isma'il's new mentality and the change in his worldly perception: "لا يفكر في جمال الجنة و نعيمها، بل في بهاء الطبيعة و أسرارها (33)" (Instead of thinking of the beauty and bliss of heaven he now thought of the beauty of nature and its secrets p. 20)and "أصبح لا يجلس بين يديها جلسة المريد أمام القطب، بل جلسة الزميل إلى زميله(33)" (He ceased to behave like a pupil towards his master, but treated her on equal footing p. 21). The shift is essentially a camera technique, animating static descriptions as they move from the background to the foreground. While past tense verbs, rendered as "thought" and "ceased," have a distancing effect in the translation, their historical present counterpart in the Arabic original invites readers to pause at this new version of Isma'il's character and to perceive how a female friend has influenced his character while in Europe. Descriptions in the historical present provide more evidence of his decisiveness in the present, prioritising his newly adopted Western manner of thought over his Oriental feelings. Conversely, the translation does not convey the effect intended by the original, where the reader becomes closer to the main character's thoughts and feelings. Consequently, readers of the translation do not see and feel Isma'il's transformation with the same vividness and intimacy as the original.

Suggested translation: He no longer thinks of the beauty and bliss of heaven. He now thinks of the beauty of nature and its secrets…. He no longer sits with her like a pupil before a master but as a colleague.

While the structure of the narrative proceeds, the narrator continues to use the historical present frequently by bringing past events to the present, this time taking on a new function that is again lost in translation. Added to its previous functions, the historical present in this scene from chapter six manifests through an implied author (rather than the narrator) who inserts his view into the narrative, developing his own perspective. Here, Haqqi refers to the quality of internal evaluation:

ST:

"كيف ينتبه لها الصياد، وهو لم ينتبه للباخرة كلها! مثلها كثيرات داخلات خارجات تكاد تصدم قاربه، لكن هيهات لها أن تصدم عالمه المقفل. عالم يجري على وتيرة واحدة متكررة يوما بعد يوم. "

(Haqqi, 1940, p.28)

TT:

"How could she expect the fisherman to notice her? He was not even aware of the whole ship. There were so many like her, coming and going and nearly colliding with his little boat. His closed mind, however, was proof against them: it followed the very same pattern day in and day out."
(Badawi, 1973, p.17)

This passage is bookended by past tense narration, depicting scenes of the day Isma'il returns to Egypt. Before returning to his family, Isma'il seems less aware of his alienation from the people of Egypt. At that moment, Isma'il's eyes fall upon an elderly fisherman off the coast of Alexandria; his ears eavesdrop on an Egyptian woman on the ship deck, longing to see her people as the young nephew narrator presents these events, a different narrative voice insinuates itself into the original, whose function is to criticise the implacability of Egyptians living around the district of Umm Hashim, a function unlikely to be fulfilled by the young nephew narrator. More mature and less enamoured with Isma'il than the nephew narrator, the implied author deliberately intervenes throughout the narrative, refusing to acquiesce to Isma'il's initial expectations of liberating Egyptians from the shackles of tradition and hinting at his difficult struggle with his people, victims of ignorance and poverty. Two verbs from the historical present follow *Takadu Taṣdim* (meaning about to hit/collide), and *yajrī* (meaning moves). These verbs explicitly render the implied author's obtrusive evaluation of the Egyptians' closed minds, their indifferent attitudes to strangers, and their monotonous behaviour on the coast of Alexandria. The atmosphere foreshadows their resistance to change and steadfast adherence to superstition and outworn traditions. Ostensibly, the shift to the historical present in the original allows the implied author to interpose a differing viewpoint, emerging from the constraints of past-tense narration in Isma'il's return from Europe. The reader instantly recognises that the implied author's understanding of this struggle surpasses Isma'il's expectations, heightening the dramatic irony and the reader's desire to continue reading. Through the historical present, the implied author's, Isma'il's, the nephew narrator, and the woman's thoughts remain distinct from one another. However, the translation's adherence to past-tense narration blends the thoughts of the implied author, Isma'il, and the Egyptian woman, undermining the effect of the implied author's interjection. As the stylistic variation between the past and present tense is ignored in the translation, it allows the reader to ignore the differing viewpoints between the implied author, the narrator, and Isma'il himself, rendering the evaluation less subjective in the translation.

Suggested translation: How come the fisherman notices her but not the whole ship? So many come in and out, just like her, about to collide with his boat. Yet there is no possibility of colliding with his closed world, which moves in an endless monotony.

PASSIVE STRUCTURE

Haqqi's use of passive voice reflects the intertwined relation between structure, meaning, and its function in the original. Passive voice structure occurs when the sentence's subject receives the action expressed by the verb rather than the subject performing the action (Al-Ali & Alliheibi, 2022). In Arabic, passive voice is achieved by shifting the active transitive verb into an initial position and changing the internal vowels in the action verbs. It might also take several forms like verbal nouns (masdar), sīgat al-mafʿūl, adjectivals, pseudo active or pseudo passive, all used in the passive sense. On the other hand, the object of English passive voice shifts to an initial slot followed by an auxiliary and a past participle. Other minor forms of English passive structure include Get-passive or any alternative to Be-passive, adjectival participles, and Pseudo-passive.

Drawing upon comparative linguistics and translation studies that examine passive constructions across Arabic and English, Al-Ali and Alliheibi (2022) found that these studies have focused on generic moves, overlooking the rhetorical function of passive voice. As our concern in this study is not to investigate whether the Arabic passive voice is typically translated into the English passive voice, we examine whether Badawi's English translation reproduces the rhetorical effects of Haqqi's passive voice in Arabic. The passive structure creates a sense of powerlessness and subjugation to the people living around the shrine of Umm Hashim, which ultimately subordinates Ismaʿil's alienation and detachment from his people. As a result, we have selected examples whose stylistic functions convey themes of alienation, powerlessness, and passivity to review whether Badawi respects these functions in his translation.

The use of passive voice and the themes of *Qindīl Umm Hāshim* are co-constitutive. However, discrepancies emerge in the English edition, such as the translator's reworking of the following passage:

ST:

"هذا هو قنديل أم هاشم *المعلق* فوق المقام. هيهات الجدران أن تحجب أضواءه. يمتلىء الميدان من جديد شيئاً فشيئاً. أشباح صفر الوجوه *منهوكة القوى*، ذابلة الأعين "

(Haqqi, 1940, p.11)

TT:

"It is the Saint's oil lamp, the lamp of Umm Hashim, hanging above her shrine. No stone walls can contain its light. Gradually, the square fills anew with people, weary figures, pale of face and bleary-eyed". (Badawi, 1973, p.5)

The use of two passivisation structures in the Arabic original, a verbal noun (*muʿallaq*) and sīgat al-mafʿūl (*al-manhūkah*) is replaced in the English translation with the present participle (*hanging*) and descriptive adjective (*weary*). This verbal noun can be used in variation with the basic passive verb (*ʿolliqa*); sīgat al-mafʿūl (*al- manhūkah*) is used in a passive sense as receiver of the action (*ʿolliqa*). It appears that this syntactic structure exemplifies the cause-and-effect relationship. Finding syntactic differences between versions reveals that the agent is concealed in both cases. This structure emphasises the antecedent of the verbal noun, functioning as a subject of a passive verb, and the affected receivers of having the lamp hung upon. With this structure in mind, the verbal noun (*muʿallaq*), meaning "is hung," evokes a scene in which the lamp exercises

a supernatural power, controlling people's minds and affecting their well-being as they search for Umm Hashim's blessing, as suggested by the passive verb, (*al- manhūkah*). With its consecrated oil and ever-lasting radiant light, the lamp is hung and retained by mystical power, which continues to exercise its influence through local beliefs that the lamp's oil can cure people who deserve the grace of the Umm Hashim. Alternatively, the second passive construction denotes the helplessness and powerlessness of the people around the shrine. It has rendered them passive recipients of harmful superstitions, odd religious practices, and outworn traditions. They surrender to these traditions with no objection. Ultimately, M. Badawi seems to overlook this use of the Arabic passive, replacing it with a present participle (*hanging*) and a descriptive adjective (*weary face*). This decision results in a reversal of the lamp's relationship to the people. The use of (*hanging*) denotes that the lamp itself performs this action. At the same time, it obscures the state of being hung over people's minds by the power that subjugates their lives. Likewise, sīgat al-mafʿūl (*al-manhūkah*) functions as the devastated bodies on which the Saint's lamp exerts its power. This construction depicts them as completely passive, deprived of any generative power. Thus, translating it as (*weary face*) blurs the line between cause and effect. Of equal importance, the translation distances the people of the district from the effect of Egyptian traditions, relegating these outworn religious practices to a less powerful position in their lives.

Suggested translation: This is the lamp of Umm Hashim, hung over her shrine. Walls cannot obscure its rays. Gradually, people with pallid, ghostlike wretched faces, devastated bodies, and bleared eyes fill up the square.

The above passivisation structure appears as the reader listens to the narrator's testimony and continues with the third-person omniscient prerogatives and authorities. After Isma'il reacts to his mother's treatment of Fatima's eyes with the oil of Umm Hashim, the narrator reveals Isma'il's attitude toward his people. His use of passivisation in the Arabic original describes the effect of the ignorance and oppression that permeates Egyptian life. The mosque, illusions, and superstitions subjugate the human characters living around the square in the first two chapters. They are deprived of their subjectivity and are expected to embody the images created by the square's superstition. They are objects, behaving, talking, and even breathing as the sacred square intends. Therefore, the passive voice symbolically expresses Isma'il's detachment and alienation from the crowd:

ST:

"أشرف على الميدان فإذا به يموج كدأبه بخلق غفير، ضُرِبت عليهم المسكنة وثقلت بأقدامهم قيود الذل. ليست هذه كائنات حية تعيش في عصر تحرك فيه الجماد. هذه الجموع آثار خاوية محطمة كأعقاب الأعمدة الخربة..."

(Haqqi, 1940, p.43)

TT:

"When Isma'il came to the square, he found it as usual crowded with people, all looking poor and wretched and their feet heavy with the chains of oppression. They could not possibly be human beings living in an age in which even the inanimate was endowed with life. They were like vacant and shattered remains, pieces of stones from ruined pillars in a wasteland." (Badawi, 1973, p.28)

The above quotation contains another passivisation structure: an agentless passive verb (*ḍuribat*) derived from a change in diacritical marks on the first and penultimate letter. This passivisation structure expresses the extent to which the harmful traditions blunt people's spiritual and physical life. Nonetheless, this agentless passive verb (*ḍuribat ʿalayhim almasskanah*), which means "being battered by misery," is transformed into a present participle clause (*all looking poor*),

altering the style, and therefore the function, of the original passive construction. The Arabic passive structure communicates the ruthless victimisation of Egyptians living around the square, evidenced by their forced change of facial features. Equally notable, the Arabic passive construction evokes spiritual destruction inflicted on the people who have fallen under the influence of superstition, ensuring their bodies' constant obedience and humiliation. Meanwhile, the English translation, "all looking poor," does not suggest the original text's compliance, subjugation, and passivity. Changes in human expression are perceived as natural or unintentional in the translation rather than an effect of the square itself. This is in stark contrast to the original, where passivisation represents characters as having a passive role, incapable of changing their surrounding environment.

Suggested translation: As Isma'il comes near the square, he finds it mottled, as usual, with a multitude of people. All are being battered by misery and shackled with chains of oppression. They do not look like humans living in an age where even the inanimate moves. They are shattered bodies like ruins of decaying relics in a wasteland.

More functions of the passive emerge with the nephew-narrator confession. The following excerpt presents Isma'il's oblivious attitude to his religious upbringing and his readiness to accept atheism in Europe.

ST:

"و اقتربت المراهقة و أخذ جسده يفور، و كأنه مرغم ، فهو فريسة ممزقة بين قوى دافعة و أخرى جاذبة."

(Haqqi, 1940, p.14)

TT:

"With the approach of adolescence, Isma'il felt his body throbbing with a compulsion of its own. He became the prey of relentless contending forces pulling in opposite directions." (Badawi, 1973, pp.7-8)

Isma'il's confinement between two passive structures, (*mumazzaq*) and (*murgham*), illustrates the tension between social pressure and private desire. As a boy, we see him taken to the Mosque of Sayyida Zaynab, where he is relentlessly made to learn the holy Quran, is afraid of being sent to Al-Azhar, is ashamed of the clergy's apparel at al-Azhar and is sexually infatuated with women on sacred occasions at the mosque. Although his life is enclosed by the Square of Umm Hashim—its mosque, the shrine of Umm Hashim, and her lamp—he never seeks repentance through Umm Hashim's affinity with God. His behaviour and beliefs become opposed to the religious tenets of his childhood. Passivation properly fits Isma'il's childhood and adolescence as described in the first three chapters. The verbal noun (*mumazzaq*), meaning "torn down," transformed from the passive verb (*muzziqa*), is omitted from the translation. The translation does not maintain Isma'il's passive integration into Eastern culture. However, his relationship with his people, family, mosque, and the Umm Hashim district is less defined at the novel's beginning. Additionally, the passive structure subordinates Isma'il's apathy to the mystical and spiritual atmosphere of Saint's Square and the dissension of his people's practices and values. The other passive construction (*murgham*), meaning "coerced," is translated as "with a compulsion of its own," a prepositional phrase in English. The addition of "its own" suggests that the act of compelling happens by itself without any force causing it. As an adolescent, Isma'il is pulled by two opposing forces. One is the physiological and psychological changes in his body and his sexual desires; the other reminds him of the Mosque of al-Sayyida Zaynab in the middle of the square.

Therefore, its rhetorical function, to depict Isma'il's parochial upbringing within the interlocking district of Sayyida Zaynab, is lost in the English translation.
Suggested translation: As an adolescent, his body flares up as though it is coerced. He becomes prey, torn between two forces pulling him in opposite directions.

While the novel frequently uses passivisation in this manner, passivisation also describes the suffocating atmosphere of the old square and the spirit of its people. The narrator's reflection on living under the protection of Sayyida Zaynab district proceeds as follows:

ST:

"فلو قيض لك أن تسمع هذا الشهيق و الزفير، فانظر عندئذ إلى القبة. لألاء من نور يطوف بها، يضعف و يقوى كومضات مصباح يلاعبه الهواء. "

(Haqqi, 1940, p.11)

TT:

"If you were fortunate enough to hear this sonorous breathing, you might have raised your eyes to the dome of the mosque and seen it diffused with an iridescent light growing now dim and now bright, like a wick played with by the wind." (Badawi, 1973, p. 5)

The passive structure (*quyyiḍa laka an tasma'*), meaning "if you are enabled to hear," describes the seemingly reduced capacity of the people to sense surrounding voices. The passive structure implies a momentary hearing impairment and suggests physical dysfunction. Oblivious to the social and cultural ills that permeate the square, its people are spiritually fettered, unable to hear the deep breathing of the mosque doorkeeper unless endowed with Umm Hashim's blessings. Badawi's translation has elided the people's physical dysfunction in the English edition, instead translating it as "if you were fortunate". Besides, the second passive structure (*la'āli'a min nūrin yuṭṭawafu bihá*) means "radiant lights are engirdled around the dome of the mosque". As the Arabic original does not name the agent who engirdles these lights around the mosque's dome, it emphasises the act rather than the actor. As such, the Arabic original ignores the agent, leaving it ambiguous whether the person is spiritually content to act or is forced to by tradition and unable to disobey. However, the intransitivity of the verb used as a past participle, as given by "diffused" in the translation, replaces the transitivity of the verb (*yuṭṭawwafu* meaning "are engirdled") in the Arabic original, violating the function of the passive construction, which is to depict people around the shrine of Umm Hashim incapable of making even simple decisions.
Suggested translation: If you are enabled to hear this mystical breathing, raise your eyes to the dome of the mosque. Radiant lights are engirdled around the dome, growing dark and bright, like flashes of a lamp played with by the air.

MODE OF PRESENTATION

The narrative mode conveys stylistic choices through which the writer creates his novel. It refers to how narration occurs in a text, either as a scenic mode (showing) or as a reporting mode (telling) (Creanga, 2020). The scenic mode directly renders action with or without the character's actual words. The reporting mode, on the other hand, indirectly summarises events and conversations (Creanga, 2020). The difference between these two modes lies in the concept of durational aspects, i.e., the time it takes for events to happen (the scenic mode) vs. the time it takes an average reader to read pages (the reporting mode) (Creanga, 2020). Haqqi achieves the scenic mode of presentation through detailed action presentation, using direct speech, indirect speech, dialogue,

and monologue. Thus, *Qindīl Umm Hāshim* employs the scenic mode through a first-person narrator, one who enjoys the prerogatives of a third-person omniscient point of view, an implied author who occasionally inserts himself into the narrative, and characters speaking and acting in the text. This alerts a reader/translator's discretion to follow differences in voice/presence and alternate turn-taking between characters speaking directly in the narrative.

   A careful reading of direct speech in *Qindīl Umm Hāshim* reveals that exchanges between characters contribute to the function and themes of the Arabic original. The English translation replicates the direct speech of the Arabic, with three major exceptions, all of which involve an omniscient narrator reporting dialogue through indirect speech. As they occur in the English translation of *Qindīl Umm Hāshim*, shifts from direct to indirect speech substantially alters the function of direct speech in the Arabic original, which is to reflect the clash between East and West. Consider the following dialogue, directly reported in the original and indirectly reported in the translation:

ST:

<div dir="rtl">

"يقول لها: "تعالي نجلس"، فتقول له: "قم نسر" .

</div>

 (Haqqi, 1940, p.28)

ST:

<div dir="rtl">

"إن من يلجأ إلى المشجب، يظل طول عمره أسيرا بجانبه يحرس معطفه. يجب أن يكون مشجبك في نفسك".

</div>

 (Haqqi, 1940, p.28)

 TT:

"Whenever he suggested that they should sit down if they were out for a walk, she would insist that they should keep on walking." (Badawi, 1973, p. 19)

TT:

But she used to tell him that whoever resorted to a peg would remain a slave to that peg all his life, sitting next to it to keep an eye on his coat. She insisted that one's peg should be inside oneself. (Badawi, 1973, p. 19)

   Articulated through Mary's and Ismai'il's direct speech in the original, this exchange depicts the tension between Eastern and Western values. Metaphorically speaking, this exchange reflects their different views of life. The first passage is rendered via indirect speech in the English translation, introduced by a nominal clause: "he suggested that they should sit down if they were out for a walk; she would insist that they should keep on walking." While Mary's desire to keep walking suggests unconstrained movement and thought, Isma'il's desire to sit suggests a commitment to fixity and tradition. In the second passage, Mary articulates her ethos, using the metaphor of a clothes peg to criticise how Egyptians cling to traditional Islamic culture. Not void of sarcasm, her actual words in the direct speech mean that as pegging clothes to the line allows them to dry properly, clutching to religion, customs, traditions, and values enables people in the Arab world to live protected. A traditional person lives their life tied to religion and bound by traditions, unable to act of their own accord. As spoken directly in the Arabic original, Mary bluntly articulates the constant clash between the impracticality of the Arab world and the materiality of the West.

   However, in both examples, the translation's shift to indirect speech, from first-person to third-person narration, mitigates the characters' opposing views, diminishing this tension and its impact on the novel. If direct speech in the original Arabic language allows this cultural opposition to emerge, it also admits a caring and passionate attachment between speakers. Mary urges Isma'il

to discard the teachings of his culture and instead rely on his own discretion when determining right from wrong. However, the English translation's shift to indirect speech suggests a distance between Mary and Isma'il that is not present in the original. In the original, Mary refers to Isma'il using the second-person personal pronoun *you*, whereas the indirect speech of the translation refers to Isma'il with the indefinite third-person pronoun, "one." The translation runs contrary to the original, as Isma'il is infatuated with Mary; their journeys to the Scottish countryside and intimate relationship drive him to cast off his former values, rooted in tradition and spirituality. The transformation of direct speech into indirect speech in the translation creates an absence of intimacy in their relationship.

Suggested translation: He would say to her, "Let's sit down," and she would reply, "Let's Walk, my dear."

Suggested translation: One day, she said to him, "Whoever clings to a peg would remain all his life a captive to that peg, sitting next to it to keep an eye on his coat. Your peg must be inside yourself."

Like direct speech, direct thought can speak from the mind. Here we find an example where deviation from the direct thought alters the translation's meaning:

ST:

"ولما أفاق قليلا بدأ يفكر: *هل يعود إلى أوروبا ليعيش وسط أناس يفهمون الحياة؟*"
(Haqqi, 1940, p.47)

TT:

"When he recovered a little, he began to wonder if he should go back to live among people who knew what life is." (Badawi, 1973, p. 30)

What precedes the colon in the Arabic original functions as a reporting clause, indicating a direct thought and catching the reader's attention. The direct thought of the Arabic original allows the reader to sense Isma'il's undiluted feelings and hear the agonising question that torments his soul: to live in the East or the West? However, the translation alters this presentation when the colon is dropped; the present tense becomes the past tense, and the rhetorical question becomes a conditional sentence using "if." While the direct thought and rhetorical question invite the reader to experience Isma'il's torment, its indirect transformation produces a rather mundane thought mingled with the narrator's voice, requiring less involvement from the reader.

Suggested translation: When recovering a bit, he asked himself, "Shall I return to Europe to live among people who understand life better?"

The use of two voices—the nephew narrator mingled with the implied author—is a crucial feature of the novel's scenic presentation. In the fragment below, Haqqi uses an implied author to present the family's concerns about Isma'il. However, the English translation, by eliding the exclamatory punctuation of the original, significantly alters the narrator's and the implied author's role in the narrative:

ST:

" أقبل إلينا قدوم العافية و الغيث. و خذ مكانك في الأسرة، فستراها كالآلة وقفت بل صدئت لأن محركها قد انتزع منها. آه! كم بذلت هذه الأسرة لك *فهل تدري؟* "
(Haqqi, 1940, p.26)

TT:
Come to us like rain and good health and take your place in your family. You will find it like a machine that has stopped and even rusted because its motor has been removed. If only you knew how much this family has done for your sake. (Badawi, 1973, 16)

As readers, we can identify an implied author who seems to blame Ismaʻil for a heavy burden placed upon his parents while he was in Europe. On the other hand, the nephew narrator tends to express admiration for his uncle. Badawi attempts to reproduce the collective voice of the family through the implied author in all cases except for the above example, where the rhetorical question and exclamatory punctuation are noticeably absent. As these two markers undoubtedly add to the presence of the implied author, the translation is altered significantly. Commenting on the implied author's role, Siddiq notes that the implied author is observed "in the set of ethical norms, the range and refinement of mystical sensibility, and the sagacious and compassionate voice that govern the novella's universe" (129). In the above example, the rhetorical question, literally meaning "Do you realise," instigates feelings of remorse and regret within Isma'il, questioning his cruelty to his suffering family. Likewise, the exclamatory punctuation expresses a rising tone and an emotional outburst concerning Isma'il's absence. Thus, their deletion dilutes the role of the implied author in the English translation, and the English reader might be less mindful of the implied author's angry tone and sentiments.

Suggested translation: Return to us like good health and rain; take your place in the family. You will find us like a stripped machine, rusted and inoperable. Oh, how much this family has done for you! Do you realise their sacrifice?

CONCLUSION

In conclusion, we have examined how the subtle shifts in Badawi's translation affect and alter Haqqi's style and, therefore, the meaning of *Qindīl Umm Hāshim*. This essay has shown how recreating the three stylistic features discussed in this paper is desideratum when part of the meaning is contingent upon the novel's style. The most frequent deviations occur when translating the original's use of the historical present into the past tense in English. Although the historical present seems alien in English, the functions served by this feature, as we have seen, are worth incorporating into an English translation. Therefore, the single-mindedness of using this tense only in Arabic does not serve the translation of dynamic scenes. In other words, it is better to reproduce the vividness of the original, even if its style is unfamiliar to the English reader. The recommendation here recalls Al-Mansoob's discussion of translating the historical present into English, given that such great writers as Nabokov, Chekov, Dickens, Richardson, Cary, Kafka, and Beckett use it in their English novels. As to passivisation, the study reveals that the translator's behaviour was inconsistent and unaware of the meanings added within this structure. Transferring the mode of speech in the narrative appears less marred by Badawi's choices, except for the few deviations discussed in this study.

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