	الهرمنيوطيقا والترجمة في الرواية العربية المعاصرة: عزازيل ليوسف زيدان كمثال
Hermeneutics and Translation in Contemporary Arabic Fiction: Youssef Ziedan's Azazeel as an Example	

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Abstract:

Translation is the gate through which literature can move from one culture to another. Each language has linguistic, cultural, rhetorical, and sociological elements, which cannot be perceived by the translator without applying a full, comprehensive, and accurate interpretation. The present study aims to apply the hermeneutics theory of interpretation to the translation of the successful contemporary Arabic novel, 'Azazeel', a controversial Egyptian work with religious, historical, and philosophical themes. Along with the work's diverse cultural and personal variations, the novel's numerous conflicts require a well-designed mechanism of interpretation. Consequently, the study aims to defining and analyzing to what extent hermeneutics can be a successful tool for literary translation. Moreover, the present study aims to define the connection between hermeneutics and translation by defining the main elements of hermeneutics applied to translating 'Azazeel'. In addition, it examines the efficiency of hermeneutics theory as a guide for literary translation. The study adopted a theoretical framework that defines and clarifies the main principles of literary hermeneutics. This study follows the fundamental components of hermeneutics that comprise the translation of a complex contemporary literary work like 'Azazeel', drawing from previous studies and concepts and principles of major, translational, and literary hermeneutics. To define the relationship between literary translation and hermeneutics in the context of the chosen novel, the current study used an analytical approach. Lastly, by drawing on the theories and tenets of other influential hermeneutical philosophers, the study sought to establish a link between hermeneutics, literature, and translation.

Keywords: 'Azazeel', Contemporary Arabic Novel, Hermeneutics, Literary Translation.

الملخص:

الترجمة هي البوابة التي يمكن من خلالها للأدب أن ينتقل من ثقافة إلى أخرى. تحتوي كل لغة على عناصر لغوية وثقافية وبلاغية واجتماعية، لا يمكن للمترجم إدراكها دون تطبيق تفسير كامل وشامل ودقيق. تهدف الدراسة الحالية إلى تطبيق نظرية الهرمنيوطيقا على ترجمة الرواية العربية المعاصرة 'عزازيل'، وهي عمل مصري مثير للجدل يتناول مواضيع دينية وتاريخية وفلسفية. بالإضافة إلى التنوع الثقافي والشخصي للعمل، تتطلب الأحداث العديدة في الرواية آلية تفسيرا جيدا. وبالتالي تهدف الدراسة إلى تحديد وتحليل إلى أي مدى يمكن أن يكون التفسير الأدبي أداة ناجحة للترجمة الأدبية. وعلاوة على ذلك، تهدف الدراسة الحالية إلى تحديد العلاقة بين علم التأويل والترجمة من خلال العناصر الرئيسية لعلم التأويل المطبق على ترجمة رواية ' عزازيل' . بالإضافة إلى ذلك، فإنه يدرس كفاءة نظرية الهرمنيوطيقا كدليل للترجمة الأدبية. اعتمدت الدراسة اطارا نظريا يحدد ويوضح المبادئ الرئيسية للتفسير الأدبي. تتبع هذه الدراسة العناصر الرئيسية للتأويل التي تتضمن ترجمة عمل أدبي معاصر ومعقد مثل 'عزازيل' مستمدة من الدراسات السابقة والمفاهيم والمبادئ الرئيسية للهرمنيوطيقا والترجمة الأدبية. ومن أجل تحديد العلاقة ين الترجمة الأدبية والتأويل الأدبي في سياق الرواية المحتارة، استخدمت الدراسة الحالية منهجا تحليليا. وأخيرا، من خلال الاستناد إلى نظريات ومبادئ الفلاسفة التأويليين المؤثرين الآخرين، سعت الدراسة إلى إقامة رابط بين الهرمنيوطيقا والأدب والترجمة.

الكلمات المفتاحية: "عزازيل"، الرواية العربية المعاصرة، الهرمنيوطيقا، الترجمة الأدبية.

1. Introduction:

Translation is the art of transferring the author's ideas from a source language (SL) into a target language (TL); however, this transfer is full of linguistic, cultural, ideological, and philosophical challenges due to the differences between the source text (ST) and the target text (TT). In the case of literary translation, translation is not only a process of transferring ideas from one language into another but also represents a transfer of multidimensional work with many inner and outer elements from one language into another. In other words, translating a literary text requires a deeper translation of the work's elements, such as speech, metaphors, settings, and so on. Due to the cultural, linguistic, semantic, grammatical, and metaphorical differences between the SL and the TL, literary translation mainly depends on the communicative approach of translation that focuses on meaning rather than language (Sun, 2022).

Arabic literature contains multi-thematic works with different styles, dialects, philosophies, ethics, and sub-ideologies, which is controversial even in its original language. It is notable that one of the more common problems encountered in Arabic literature, namely the Arabic novel, is translating the language of the author, not only as the text written by the author but also its complicated crucible of ideas, thoughts, feelings, philosophies, and ideologies.

Hermeneutics is the art and methodology of interpreting and clarifying any human-intellectual activity (Seebohm, 2007). Here, it is notable that literary translation, as a creative human activity, can be put under a hermeneutic analysis. In other words, hermeneutics plays an important role in defining and shaping the process of translation, namely in translating literary works.

Any Arabic literary work represents a complicated crucible of theologies, cultures, and ideologies. Any Arabic literary work, especially in more recent times, represents a war of ideas that cannot cope with each other. This complexity of ideas and ideologies requires a comprehensive approach and methodology that highlights and solves the cultural ideological, cultural, religious, and political proems of understanding as a general point and translation as a more specific point.

Hermeneutics is associated with understanding, explaining, and construing the texts. In other words, it can highlight the implicit and explicit elements of the texts, namely the complicated literary works such as *Azazeel*. That is to say, *Azazeel* is one of the controversial Arabic literary works; it covers problematic themes including religion, sex, politics, psychology, and history. Here, it requires a well-established mechanism of analyzing or translating it. That is why, hermeneutics is always recommended to deal with such controversial literary works. Here, the importance of the study lies in making a relation between the author, the translator, and the reader through a comprehensive approach of translating the literary text that is hermeneutics.

2. Literary translation: art and method:

Literary translation is transferring the author's ideas, styles, metaphors, character sketches, and conflicts from one language into another. Literary translation promotes wider reading and perception of literary work. In addition, translating a literary work opens the author's works to new ideas, cultures, and contexts. The art of translating begins with reading, writing, and editing—three skills every translator should have. A translator must be able to understand and comprehend the original text before translating it by understanding the main elements of the text, such as style, tone, diction, word choice, grammar, imagery, and idiom, in order to create a new version of the work that conveys the author's experience to readers in the new language. Literary translators are frequently referred to as "double agents," acting as authors for both the original and translated text. In addition, the literary translator comprehends the target text's implicit and explicit aspects, such as

period, geography, and style, and how those aspects affect translations for readers in diverse circumstances. In other words, the translator is an author of one another's ideas, as he uses the same ideas and techniques as the author and translates them into his TL.

As many studies have discussed and analyzed modern Arabic novels, the present study aims to be more specific as it concentrates on contemporary Arabic novels. Here, it is notable that contemporary Arabic novels are totally different from the modern Arabic novel (Sokar, 2024).

Literary translation is a method of establishing contact. It is a source of international, cross-cultural communication, and ethnic perspectives. A literary translator reproduces a non-literal version of the original text (Jones, 2019). It's all about how the translator sees it. He/she rewrites the text from beginning to end. This applies, for example, when an evident expression is substituted with synonyms or sentence structure is changed.

3. Literature review:

Not many books and studies have elaborated on and discussed the impact of hermeneutics on human intellectual production in general and translation in particular. *The Routledge Companion to Hermeneutics* (2014) is an influential book that has traced the development of hermeneutics not only on the religious level but also on the secular level. The work is a set of articles that elaborate on all known forms and schools of hermeneutics. In addition, it elaborates on hermeneutics as a philosophy and methodology.

Sokar (2019) introduced a list of the main basics of literary hermeneutics, as he defined the main principles through which any literary work can be elaborated and understood. In his work, "Hermeneutics from Exegesis to Aesthetics: Towards Establishing Key Principles for Literary Hermeneutics," Sokar lists some principles of understanding the literary work through a hermeneutical approach. He postulates that the

literary work can be understood through: 1) linking the work's elements together; 2) linking the work to the same author's other works; 3) understanding the author's intention through applying Friedrich Schleiermacher's "authorial intent"; 4) considering the implicit and explicit meaning of the text; 5) considering the settings of the work and comparing them to the readers' time and place; 6) examining the authenticity and inauthenticity of the work; and 7) reading the works through symbols. These basics have not been applied to literary works in previous studies, so the present study may be a real attempt to explore hermeneutics in translational and literary contexts.

Ricoeur introduces three major works that discuss hermeneutics: *The Rule of Metaphor* (2004), *Time and Narrative* (2010), and *Hermeneutics and the Human Sciences* (1981). In his works, Ricoeur's approach to hermeneutics can be described as objective. It does not endorse one party or viewpoint over another. Ricoeur's hermeneutics combines two types of hermeneutics: the suspicious school (Freud, Nietzsche, and Marx), which considers meaning as a lie; and the trust school (Dilthey, Heidegger, and Gadamer), which regards meaning as a profound truth. Ricoeur values both self-understanding, which is why his tagline is "The more one explains, the better one understands." Thus, Ricoeur's hermeneutics can be summed up in three main approaches: 1) phenomenology of meaning; 2) symbolic language; and 3) the circular relation between the surrounding circumstances of the work/text. Consequently, Ricoeur's vision about hermeneutics may be a key reference in understanding literature in terms of hermeneutics.

Unlike the above-mentioned studies that only discuss and elaborate on hermeneutics, Stolze's article, "Hermeneutics and Translation" (2010) argues that translations are closely related to translators, as translation can be influenced by the translator's knowledge, which can be defined in terms of hermeneutics. He adds that the

translator's expertise in languages, cultures, technical characteristics, and writing methods plays a crucial role in the process. The focus is on translation ability as a fundamentally subjective phenomenon in terms of comprehension and writing, and this situation is best examined in the context of hermeneutics.

Literary translation as an explicit process lacks the practical methodology that analyzes and explains it. And Stolze (2010) define translation as "a dynamic task" that transfers a text from one language into another. This dynamic task requires applying the hermeneutical approaches in order to be performed by a translator. A translator is the major element in this task, as his knowledge, ideology, and philosophy can shape the translated text in terms of hermeneutics.

Along with Hans Lenk (2014), Stefanink and Bălăcescu (2017) define the relation between translation and hermeneutics according to the term "translational hermeneutics." They define this as the subjectivity of the translator that cannot be avoided in the translator's work. The translator is driven by his culture, identity, gender, and religion. All these factors represent an important element in the authenticity of the translated text.

The literary gap that the present study aims to fill is making a connection between hermeneutics and the translation of Arabic literature, namely modern Arab fiction. This connection can be elaborated through the selected example that will reflect the author and translator's role in shaping the meaning of the text in terms of hermeneutics. This gap elaborates on how hermeneutics can be a useful approach in shaping the literary translation that deals with the translation of a literary work as a multi-dimensional work.

4. The contemporary Arabic novel vs. modern Arabic novel:

Many scholars deal with contemporary Arabic novels in much the same way as modern Arabic novels. Modern novels are highly influenced by Western culture and literature; however, the Western theme is presented with an Arabic-Oriental, and in many cases, Egyptian, flavor. The first spark of the Modern Arabic novel was Heikal's 1913 novel *Zainab*. Then, the Modern Arabic novel's perfect vision was realized by Naguib Mahfouz, who presented a magical combination between Egyptian settings and themes on the one hand and Western philosophy and ideas on the other.

Modern Arabic novels follow three major themes: realistic, romantic, and awareness (Abdelrahman, 2015). These major themes are not the main concerns of contemporary Arabic novelists. Contemporary Arabic novels were pioneered by authors like Radwa Ashour, Youssef Zeidan, Alaa Al Aswany, Bahaa Taher, Abdu Khal, Rajaa Alaelm, and Mohamed Hassan Alwan. All these novelists are concerned with making a unique style of novels that merges history with present human concerns. Moreover, they utilize fantasy as one of the important elements of their novels, such as *The Ring of the Dove*, *Al Nabaty*, *The Blue Elephant*, and *Little Death*.

The magical mixture of contemporary Arabic novel that depends on merging history, past, fantasy, society, and feminism is the major drive for the specialty of the contemporary Arabic novel. Zeidan's 'Azazeel', a novel that blends the political and religious tensions of the fifth century with the inner and outward conflicts of modern man, is a clear example of this magical marriage. Here, the present study asserts that contemporary Arabic novels of today are not the same modern Arabic novels introduced by Mahfouz Heikal.

5. Zeidan: the philosophical novelist:

Youssef Zeidan (born in 1958) is an Egyptian novelist, writer, and researcher who specializes in Arabic and Islamic studies. He is a public speaker, columnist, and the author of over 50 books. He is also the director of the Bibliotheca Alexandrina Manuscript Centre and Museum. His principal research interests revolve

around classifying, editing, and publishing Arabic and Islamic texts (Champ, 2009). He worked as a consultant on the subject of Arabic history preservation and conservation for several international organizations, including UNESCO, ESCWA, and the Arab League, and has also directed a number of programs focused on identifying and preserving Arabic manuscripts and materials.

As this study is associated with the English translation of a contemporary philosophical novel, it is necessary to investigate the hidden meaning of Zeidan's works. Zeidan is mainly concerned not only with Islamic Sufism but also involved with universal mysticism. Based on the ideas of Ibn Arabi and Abdul Karim al-Jili, Zeidan introduced his Sufist philosophy in his portrayal of a character who has ambivalent feelings towards the sweetness of desires and the purity of asceticism.

The notable aspect of Zeidan's association with Islamic philosophy is his attempt to trace the roots of a strand of Islamic philosophical thought that, in his opinion, had not been influenced by Hellenistic philosophy. He believes that the story of Hayy Ibn Yaqzan, with its multiple variants and interpretations by key figures like Avicenna, Ibn Tufayl, al-Suhrawardi, and Ibn al-Nafis, is a basis for comprehending Islamic philosophy on its terms. This viewpoint underpins his re-editing of Hayy ibn Yaqzan's entire philosophical fable in *Hayy Ibn Yaqzan: the Four Texts and Their Authors*. Thus, in terms of hermeneutics, Zeidan's personality, inner ideas, philosophy, and writing style must be taken into consideration when dealing with his works, either in the translated or original version.

Zeidan's works focus on the subject of philosophical Sufism in its mature stage, which is one of the most complex topics in Islamic Sufism, due to its intertwining with many philosophical ideas and doctrines. Thus, we find him writing about the greatest Sheikh Ibn Arabi in his book "Explanation of the Problems of Ibn Arabi's Meccan Revelations", then discussing Abdul Karim al-Jili in "Abdul Karim al-Jili, the Philosopher of Sufism" and "Sufi Thought in Abdul Karim al-Jili", then discussing Abdul Qadir al-Jilani in "Diwan Abdul Qadir al-Jilani" and "Abdul Qadir al-Jilani Baz Allah al-Ashhab". These works represent the prevailing trend in Zeidan's writings regarding Sufism, as his works are closer to philosophical Sufism than to other branches of Sufism.

6. Hermeneutics and translation:

The connection between translation and hermeneutics is highly relevant. When a person is tasked with translating a text from one language to another, the main purpose is to facilitate communication between people from various cultures. As such, there will be a comprehension issue. The translator expresses content understood from a source text and becomes a co-author for the target document, but first, he or she must comprehend the message. The translator, with his or her expertise in languages, cultures, technical characteristics, and writing methods, is an important factor in this process. The emphasis is on translation ability as a fundamentally subjective phenomenon in terms of comprehension and writing, and this situation is best understood in the context of hermeneutics (Stolze, 2010).

Ideology is one of the major elements that link both translation and hermeneutics, as the translator's ideology may change the original message that the author wants to convey. Implicitness or explicitness are other hermeneutic elements that must be taken into consideration when translating a literary work, as the translator must be aware of the hidden meaning that cannot be perceived directly. This hidden meaning can be perceived through applying the hermeneutical approaches that enable the translator to convey the implicit meaning of the original text (Sokar, 2019).

The first connection between translation and hermeneutics is associated with the main objective of hermeneutics, which is clarifying and conveying ideas (s (Mallery, et al, 1986).).

Both translation and hermeneutics deal with others' ideas. The first aims at conveying the second in another language, whereas the second aims at interpreting discourse and/or text deeply and implicitly.

The second connection that can be noticed between translation and hermeneutics is the author and/or translator's ideology (Al-Mohannadi, 2008; Wolff, 1975). In other words, the author's ideological background must be taken into consideration as it shapes his or her main ideas, whereas the translator's ideology can prevent him or her from conveying the author's ideas when the translator's ideas do not agree with those of the author. Thus, in discussing the connection between hermeneutics and translation, it is necessary to shed light on the background, ideology, culture, and doctrine of the translator as the translator; namely, in the case of literary translation, it is as important as those of the author.

In the case of *Azazeel*, the translator was Jonathan Wright, and his early career was spent in Canada, Malaysia, Hong Kong, and Europe. That is why his early academic awareness was influenced by a mixture of Oriental and Western cultures. He attended St. John's College in Oxford, where he studied Arabic, Turkish, and Islamic Civilization. He began working as a journalist for Reuters in 1980 and spent most of his career in the Middle East and served as the Cairo Bureau head for Reuters. He has lived and worked in Egypt, Sudan, Lebanon, Tunisia, and the Arabian Gulf region. From 1997 until 2003, he lived in Washington, D.C., and covered U.S. foreign policy for Reuters. Wright served as an editor of *The Arab Media & Society Journal*, published by the Kamal Adham Centre for Journalism Training and Research at the American University in Cairo, for two years until the autumn of 2011 (Banipal Trust for Arab Literature, 2021).

Before translating *Azazeel* in 2012, Jonathan Wright translated five important contemporary Arabic literary and political works: *taksi ḥawadīt ʾil-mašawīr*, *majnūn sāḥat*

ʾal-ḥurriyya (simply titled *Taxi* in English), *What Caused the Revolution*, *yawm ʾad-dīn* (*Judgment Day*), and *kāʾin muʾajjal* (Life on Hold). Thus, in translating *Azazeel*, Wright has the necessary cultural and ideological aspects of the Arabic discourse in general and the Arabic contemporary novel in particular.

7. Methodology:

Firstly, the present study adopts a theoretical framework that aims at defining the main elements of hermeneutics that can be applied to both literature and translation. Secondly, it uses an analytical approach that aims at creating a connection between the main elements of hermeneutics and translating a contemporary Arabic novel. The analytical approach used in the study aims at highlighting the relation between hermeneutics and literary translation by identifying how the principles of hermeneutics play a role in shaping the meaning of both the source text (ST) and the target text (TT). The samples used in the present study were selected to identify how hermeneutics is necessary in both translation and literature due to its ability to discover the hidden elements of the text.

The study elaborates on the challenges of translating literary work in terms of hermeneutics by clarifying how the translator can apply the main principles of hermeneutics to his translation in order to reach a linguist and cultural competence in his translation. Here, it is notable that the study was an attempt to link hermeneutics to literary translation for a better understanding of ST, TT, and the process of literary translation itself.

The reason for choosing the selected samples is their richness of religious, philosophical, cultural, and political ideas which require a hermeneutical strategy to read, understand and translate.

8. The connection between hermeneutics and translation in Youssef Zeidan's *Azazeel*:

Azazeel raises debate because it addressed old Christian theological debates over the essence of Christ and the status of the Virgin, as well as Christian persecution of Egyptian pagans during the period when Christianity became the dominant religion in Egypt. The tale is based on an Egyptian monk's travels in the 4th century A.D. when the Coptic Orthodox Church accused the novel of slandering Christianity and encouraging sectarian violence between Islam and Christianity in Egypt (Mahmood, 2013).

From the very beginning of the novel, the hermeneutical approach of translation appears in translating the title of the novel. The term *Azazeel* is translated through the technique of *transliteration* to keep the Eastern spirit of the novel, as the word "azazeel" is a Hebrew or Syriac word that means "devil" (Mahmood, 2013). In translating the title of this novel, the translator has many options, including selecting the equivalents: devil, demon, *shaitan*, Satan, and others. However, based on the translator's hermeneutic background of the original text, the translator used the original term in the manuscripts, which Zeidan claimed, as a narrative technique, is the source of the novel.

As the contemporary Arabic novel elaborates on the conflicts within the human psyche, the translator, in terms of hermeneutics, must be aware of the dimensions of these conflicts in order to convey the author's ideas into the TL. For example:

Ex. No.1

"بسم الإله المتعالي أبدأ في كتابة ماكان وماهو كائن من سيرتي، واصفاً مايجري من حولي وما يضطرم بداخلي من أهوال. وأول تدويني هذا، الذي لا أعرف كيف ومتي سيكون منتهاه، هو ليلة السابع و العشرين من شهر توت (أيلول، سبتمبر) سنة 147 للشهداء"
(زيدان، 2008، ص14).

"In the name of God on high, I hereby start to write my life as it has been and as it is, describing what happens around me and the terrors that burn within me. I begin my chronicle (and I do not know how or when it will end) on the night of the 27th day of the month of Thout (September) in the year 147 of the Martyrs."
(Ziedan, 2013, p.15)

As the novel represents the peak of contemporary, or what is sometimes called the "new" Arabic novel (Sokar, 2024; Abdelrahman, 2015), these lines express one of the main aspects of this genre of novel: inner human conflict. Here, in terms of hermeneutics, the translator must be totally aware of the psychological conflict of the speaker. This conflict is represented by Zeidan's short sentences, whereas Wright does not manage to convey the ideas of the fragmented speaker as Zeidan's did.

The problematic element of the translation of the above-mentioned quote is the first sentence, *basmalah*, which is written in the original text in Arabic in an Islamic way; however, it is Biblically tranlated by Wright. Wright's translation of this sentence reflects, in terms of hermeneutics, the importance of the translator as a writer in another language:

Ex. No.2

"الرحمة يا إلهي. الرحمة والعفو يا أبانا الذي في السماوات ارحمني واعف عني، فإني كما تعلم ضعيف. يا إلهي الرحيم، إن يدي ترتعشان رهبة وخيفة، **وقلبي وروحي** يرتجفان من تصاريف وعصف هذا الزمان. وأنت وحدك يا إلهي الرحيم، لك المجد، تعلم أنني أقتنيت هذه الرقوق قبل سنين، من نواحي البحر الميت، كي أكتب فيها أشعاري ومناجاتي لك في خلوتي"
(زيدان، 2008، ص13).

"Mercy, my Lord. Mercy and forgiveness, our Father in Heaven. Have mercy on me and forgive me, for as you know I am weak. My merciful Lord, my hands tremble in fear and dread. My heart and soul tremble at the vicissitudes and turmoil of this age. Yours alone is the glory, my merciful Lord. You know that I obtained these scrolls many years ago, on the shores of the Dead Sea, to write on them my poems and my orations to You in my times of seclusion."
(Ziedan, 2013, p.13)

The highlighted feature in translating the above-mentioned quote is combining Western Biblical style and Eastern Quranic style. This combination reflects Wright's awareness of the well-known translations of the Holy Quran of Arthur John Arberry, Mirza Abul Fazl, Muhammad Ali, Marmaduke Pickthall, and others. Hypa, the main character of the novel, is an Egyptian monk who lives in the 4th century AD. His journeys, conflicts, struggles, and suffering make up the core of the novel's events. His monologues and invocations represent a remarkable problem in translating *Azazeel*. In other words, the novel is an Arabian novel, influenced on the linguistic level by the Arabic Quran; however, on the contextual level, the novel is completely influenced by Biblical images and ideas. This problem is mastered by Wright through the use of some English Quranic expressions.

Soliloquy and monologue are Sufist devices of literature. In his translation, both Zeidan and Wright are heavily influenced by *Hamlet*'s soliloquys and monologues. Here, Wright's translation reflects a combination between Islamic Sufism, Christian Sufism, Shakespearean literature, and the English translations of the Holy Quran. Moreover, in the above-mentioned quote, Wright manages to transfer Zeidan's short sentences into English in order to reflect the character's fragmented feelings and thoughts. This technique of short sentences, used by both the author and translator, is one of the major features of contemporary Arabic novels, especially in Zeidan's works. Wright's adaptation of this kind of sentence and his ability to transfer the human conflict of the main character, Hypa, elaborates the role of hermeneutics in translation, as the translator must be totally aware of the author's doctrine, philosophy, literary techniques, and style (Kadiry & Bai, 2022).

One of the main elements of Zeidan's novels is his use of poetry in his works. Zeidan, as an Arabic contemporary novelist, aims at making pauses in his text using poetry, namely free verse:

Ex. No.3

"من هنا بدأ نور السماء
فأزاح عتمة الأرض، وأراح من الويل الأرواح
من هنا أشرقت شمس القلوب،
مع ألمق المخلص، المتوهج بالرحمة فوق صليب الفداء.
وما الصليب؟
هو قائم القدوسية الرأسي يقاطعه قائم الرحمة.
فلنفتح لأفق الرحمة، ذراعينا، وننتصب بإزاء القدوسية.
فنكون صليباً يحمل صليبه،
ويتبع يسوع"
(زيدان، 2008، ص 25).

"This is where the light of Heaven appeared,
Banished the dark from the face of Earth and gave souls
comforts against affliction.
This is where the Sun of Hearts rose
With the radiance of the Savior, shining with compassion on
the Cross of Redemption.
What is the Cross?
It is the upright pole of sanctity, intersected by the crossbeam of mercy.
Let us open our arms to the horizon of mercy and stand upright, facing sanctity.
Let us be a Cross that bears its cross,
And follows Jesus."
(Ziedan, 2013, p.25)

Partials are the dominant textual elements in Zeidan's poetry. He uses inversions, partials, and Biblical expressions. Here, Wright avoids communicative translation in order not to miss any spiritual or philosophical meaning of the text. He utilizes linear translation, narrowing the gap between ST and TT. In terms of hermeneutics, Wright does not pay more attention to conveying Zeidan's hidden ideas. Instead, he typically transferred the text in order to avoid any misunderstanding, namely in the poetic parts of the novel.

In terms of hermeneutics, the translator must be aware of the literary genre he translates, its features, linguistic elements, and figurative

aspects. As the above-mentioned lines are written in free-verse Arabic, Wright translates them into free-verse English, keeping its figurative, linguistic, and stylistic features.

Many of Zeidan's lines seem to be "maxims" or "philosophical quotes." Here, Wright follows Trench's (1859) features of translating maxims and proverbs: "A proverb must have salt, that is, besides its good sense, it must in its manner and outward form be pointed and pungent, having a sting in it, a barb which shall not suffer it to drop lightly from the memory" (p. 291), as the following lines amplify:

Ex. No.4

"النوم هبة إلهية، لولاها لاجتاح العالم الجنون. كل ما في الكون ينام، ويصحو وينام، إلا آثامنا وذكرياتنا التي لم تنم قط، ولن تهدأ أبدا"

(زيدان، 2008، ص47).

"Sleep is a divine gift without which the world would go raving mad. Everything in the universe sleeps, wakes up, and sleeps again, except our sins and our memories, which have never slept and will never subside."
(Ziedan, 2013, p.50)

These lines, which reflect Hypa's wisdom and fragmented soul, require special treatment of the translation in the light of hermeneutical analysis of the text. In other words, it requires the character's hidden aspects, including his fears, secrets, emotions, and conflicts. Here, the TT must be smooth on the semantic level and clear on the linguistic level. That is why Wright introduces a clear interpretation of the ST in this example:

Ex. No.5

"ولكن عصف بي الأرق تلك الليلة مثلما يحدث معي كلما تذكرت الإسكندرية. أمتلأ فراشي شوكاً ملحيا ولما تغول الليل البهيم، اختلطت دموعي الدافقة بدعائي الحار: يا إلهي، أغثني بألطافك الخفية الرحيمة، فآلامي لا تنتهي ولا تحتمل. خلصني بفضلك يا أبانا الذي في السماوات، تقدس اسمك، من حرقة الذكريات العاصفات بقلبي ...هبني يا إلهي، ميلاداً جديداً أعيش

به من غير ذاكرة، أو ارحمني، فاقبضني إليك وابعدني عن هذا الكون"
(زيدان، 2008، ص56).

"But that night I tossed and turned without a moment's sleep, as happens whenever I remember Alexandria. My bed was like a bed of nails, and as the dark night progressed, I mingled copious tears with fervent prayers. 'Oh God, help me through Thy mysterious loving kindness, for my endless sufferings are unbearable. Save me through Thy grace, Father in heaven, hallowed be Thy name, from the agony of the memories that teem within me. Grant me, God, a new birth through which I may live without memory, or have mercy and take me unto thyself, far from this world"
(Ziedan, 2013, p.56)

Narrative techniques, including sensory detail, first-person narration, and soliloquy, are features of Sufist writings, namely in Arabic literature. In addition, Sufist novels are categorized by highly figurative language. Here, an important question emerges: can Wright convey these Sufist elements in his target text? Besides his ability to transfer the cultural elements of Zeidan's metaphors, his use of Biblical images makes his translation understandable and highly accepted despite avoiding using the communicative approach of translation as a well-known approach for translating metaphors (St. James, 2014). Thus, in terms of hermeneutics, Wright realizes the universality of Sufism (mysticism) in many contexts in order to convey a rather unified meaning in both the source text (ST) and the target text (TT).

Hermeneutics in translation requires the translator's awareness of the psychology of the main characters in literary works. In Zeidan's Arabic text, overuse of commas represents the fragmented, lost, and divided characters. Here, Wright succeeds in transferring this technique in a subtle way without making any changes in the meaning.

The character's inner conflict and the highly descriptive language are two main essential features in Zeidan's works. Describing the character's personal and psychological features makes Zeidan's works more realistic and vivid, as the following lines amplify:

Ex. No.6

"جلجلت ضحكة ناعمة من ناحية الصخور القريبة، فنهضت من استلقائي على ظهري. نظرت الي جهة الصوت مذعوراً، فرأيت امرأة بيضاء في ثوب سكندري مكشوف الصدر والذراعين. أقبلت المرأة متمايلة، كأنها نجت من الغرق في بحر الميوعة:

- أنت سباح ماهر ومحظوظ أيضاً.

- من أنت يا سيدتي؟

- سيدتي.. هأ هأ، أنا أوكتافيا خادمة السيد الصقلي، تاجر الحرير.

نظر إليها بعين زائغة كأني في حلم، أو كأنني مت غرقاً، وبعثت في زمن آخر. نظرت حولي، فكانت النوارس ماتزال تطير، والبيوت البعيدة في موضعها مثلما كانت"

(زيدان، 2008، ص87).

"A gentle laugh rang out from the direction of the nearby rocks, and I stood up from where I was lying on my back. I looked towards the sound in alarm and saw a white woman in Alexandrian dress, with bare breasts and arms. The woman staggered forward, as though she too had just survived drowning in some capricious sea.

'You're a proficient swimmer, and lucky too,' she said.

'Who are you, my lady?'

'My lady!' She laughed. 'I'm Octavia, the servant of the Sicilian gentleman, the silk merchant,' she said.

I looked at her askance, as though I were dreaming or had died drowning and come back to life in another age. I looked around me: the seagulls were still flying and the houses in the distance were still in their place, as they had been."

(Ziedan, 2013, p.87)

The above-mentioned lines elaborate a major contradiction in Hypa's character: the religious monk who grew up in conservative upper-Egyptian society and the man who is fascinated by the beautiful Alexandrian woman.

Here, Wright, in terms of hermeneutics, presents a real and vivid translation that reflects the divided feelings of the character through transferring accurately what Hypa says and what Hypa feels. In other words, like Zeidan did with the ST, Wright translated Hypa's direct speech in decent polite language, whereas he translated his inner discourse in bold and clear language.

The following lines amplify the important role of the translator, namely in the case of literary translation, as he is required to be fully aware of the different levels in the text. In the following lines, Zeidan presents medical, Christian, and philosophical discourse in a solid language:

Ex. No.7

"لم أرى مرتا يوم السبت بطوله، كنت مشغولاً بخادم المطبخ الذي أجريت له في الصباح الباكر جراحة تحت إبطه، لبط حراج كبير كنت أداويه في الأيام السابقة بالمرهم الأسود المشهور، وكان أوان فتحه قد حان. ظننت أولاً أنها جراحة بسيطة، لن تطول؛ لكني وجدت الرجل ضعيف البنيان والصديد الذي تغول الي صدره. نزف كثيراً حتى كاد يهلك بين يدي؛ لولا رحمة الرب. بقيت طيلة النهار أسوسُ جرحه، حتي أخرجت منه كل القيح، وضمدته بمضادات القروح ... لما نزلت من صومعتي، بعد اغتسالي، كانت الشمس قد غابت، وكان من غير اللائق أن أمر على مرتا في كوخها بعد الغروب"

(زيدان، 2008، ص326).

"I did not see Martha all of Saturday because I was busy with the kitchen servant, on whose underarm I performed a surgical operation, lancing a large abscess, which I had been treating with the well-known black ointment over the previous few days. The time for opening it had come. At first, I thought it would be a simple operation that would not take long, but I found that the man's constitution was weak, and the pus had reached his chest. He bled so profusely that he almost perished in front of me, had it not been for the mercy of the Lord. I spent the rest of the day treating the wound, removing all the pus from it and dressing it with anti-ulcerants. When I came down from my room after washing, the sun had set, and it would have been inappropriate to drop in on Martha in her cottage after nightfall.

(Ziedan, 2013, p.170)

The above-mentioned lines assert that the translator is a writer of the author's ideas. In terms of hermeneutics, if Wright were not aware of the elements of medical, Christian, and philosophical discourse presented by Zeidan, he would never be able to convey the author's ideas in English. In addition, Wright is aware of the divided personality of Zeidan's protagonist.

By the end of the novel, the relationship between Hypa and Azazeel gets warmer and more real. Here, Wright noticed this point, so he transferred this relation into English as the following example elaborates:

Ex. No.8

"أمامك حياة طويلة يا هيبا فلا تفكر الآن في الموت ـ
عزازيل.. أين كنت؟
أفهمني أنه كان، وسيظل دوماً حولي، وأن العالم الحقيقي إنما هو
في داخلي، وليس في الوقائع التي تثور وتهدأ، وتنتهي لتبدأ أو
يبدأ غيرها"

(زيدان، 2008، ص361)

"'You have a long life ahead of you, Hypa, so don't think about death now.'
'Azazeel, where have you been?'
He explained to me that he had been, and would always be, around me, and that the real world was what was inside me, not in events which flare up and die down, which end only to start again, or for something else to begin."
(Ziedan, 2013, p.362)

These lines amplify Wright's recognition of the hermeneutical aspects of translation through 1) translating inversion accurately; 2) realizing the relations between the two characters; 3) identifying the development of the two characters, namely Hypa; 4) dealing with all kinds of narrative techniques; and 5) using powerful expressions that elaborate the inner conflicts of the characters. However, in these lines, Wright cannot fully convey the smoothness of Zeidan's language, which mainly depends on short sentences, repetition, partials, and paradoxes.

9. Discussion and results:

Azazeel is a contemporary Arabic novel with special linguistic, cultural, psychological, religious, and sociological elements. The various elements within a novel raise an important question about the ability of hermeneutics, as a methodology and theory of interpretation, to analyze the literary work in both the source language (SL) and the target language (TL). The present study has proven Hermeneutics' ability to highlight the linguistic, cultural, psychological, religious, and sociological elements of the work.

Hermeneutics can reveal the conflicts within the human psyche, namely the inner conflict as was revealed in translations of the discourse and situations found in *Azazeel*. In addition, hermeneutical authorial intention reflects the translator's knowledge and his role as an author, but in another language. Combining two styles in one translation, such as Western Biblical style and Eastern Quranic style, reveals the importance of hermeneutics as a guide for translation due to its role in and perceiving the nature of both TL and SL. Hermeneutics enables the translator to translate the characters' personalities, descriptions, fears, desires, and development effectively. On the textual level, hermeneutics asserts defining the text's genre in order to be translated in the same genre. For example, poetry in SL is translated as poetry in TL, whereas poetry in SL is translated as poetry in TL.

The samples of the study assert the importance of hermeneutics as a tool that reveals both implicit and explicit meanings for the translator, enabling him to introduce an authentic and comprehensive translated literary work with the style, ideas, and ideologies of the author, but in another language. Hermeneutics enables both the author and translator to discover the terms of different religion and culture. For example, Zeidan, as a Muslim novelist, managed to convey the ideas of a Christian protagonist, whereas Wright, as Western translator manages to convey the ideas of a Muslim-Eastern

novelist. This can clearly appear in translating the Christian and Eastern terms into Arabic.

In terms of hermeneutics, and based on investigating Zeidan's other works, namely *Alnabaty*, the reader will discover that Zeidan's writing style depends on the highly descriptive style. Here, Wright managed to convey Zeidan's descriptive style through the detailed historical setting portrayed by Zeidan. Here, hermeneutics assert discovering the author's style and setting.

To evaluate a translated text, in terms of hermeneutics, it is necessary to shed light on two main levels of meanings: the first is the explicit meaning which is clear and direct, whereas the second is the implicit meaning which penetrates the hidden meaning and ideas of the text. That is why the study suggests promising studies that introduce translating assessment programs based on hermeneutics.

10. Conclusion

In sum, literary translation, namely in the case of contemporary Arabic novel, requires a comprehensive mechanism that helps the author perceive both the inner and outer meanings of the text. In the case of literary translation, the translator and writer's ideologies, philosophies, doctrines, and beliefs shape the meaning of both the ST and TT. Here, no other methods or approaches can elaborate and highlight tenements as hermeneutics theory does. Hermeneutics can define the characters' inner and outer conflicts to give a complete translated portrayal of the TT.

In *Azazeel*, the translator's knowledge of Arabic, Islamic, and Eastern Christian culture enabled him to present a vivid translated text as he succeeded in transferring the soul of the ST. Here, in spite of applying linear translation in most examples, Wright managed to make a good translation of *Azazeel* due to his awareness of the ST's culture through using some hermeneutical aspects.

The translated text asserts the importance of applying hermeneutics to literary translation through three major dimensions: the first is

associated with the author's ideas and philosophy; the second is related to the translator's understanding of the author's culture, ideas, language, and philosophy; and the third is the translator's understanding of the literary elements of the work. In the case of *Azazeel*, the ideology, ideas, study, and cultural background shaped the meaning of the translated text in one way or another. The samples of the study have proven that hermeneutics must be taken into consideration in the case of translating a literary text, as the translator himself can shape the meaning of the text in terms of his knowledge. As a final point, the present study suggests more studies that further examine adding hermeneutical elements to translation assessment models.

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