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## Rendering Naguib Mahfouz's Novel Titres into English: A Functionalist Orientation

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### ABSTRACT

This paper endeavours to investigate the creative translation of the Arab Egyptian writer, who won the Nobel Prize in Literature, Naguib Mahfouz. The research introduces twelve novels of the Noble Prize Laureate, because of their linguistic validity to be analyzed at the cultural references level. The study in question discusses these novel titres, to determine the translators' decision-making process in handling the translation as literary and as creative as the original ones did on the functional perspective. This paper attempts to answer three questions: How can the functionalist orientation be applied to the translation of the fiction titres? How do translators optimize the use of the functional approach in rendering such creative texts? What makes the translatum (product) win the appeal of the target audience? The methodology adopted in the study is mixed methods, i.e., qualitative and quantitative ones. Moreover, the study finds out that the functionalist approach accepts any strategy, even if it is a literal translation or any direct approach, as long as it fulfills the same skopos (purpose/function), in case it appears natural, acceptable, and satisfactory to the target audience and bridges the gaps of linguistic and cultural specificities.<sup>1</sup>

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### 1. Introduction:

Newmark (1988) summarizes the dilemma of translating titles by emphasizing that the translated “title should sound attractive, allusive, suggestive, even if it is a proper name, and should usually bear some relation to the original if only for identification” (p. 56). Kelan and Xiang (2006) believe that “translators should keep the characteristics of the original [titles] and consult the cultural backgrounds to keep the informative, aesthetic and commercial functions in balance” (p. 80).

#### Manipulating Literary Titres (Titles/Headlines):

In translating titles, the translator has two principal choices: either to leave the semantic content of the source titles as they are (i.e., literal translation) or to manipulate the translated titles using different methods motivated by various reasons. Some forms of manipulation include adaptation, transposition, substitution, explications, paraphrasing, and transliteration

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(Viezzi, 2013; Farghal & Bazzi, 2017). Levin (1977) believes that in translating the title of *Wuthering Heights* from English into French as *Les Hauts de Hurlevent*, the translator did not attempt to decipher the English title per se but managed to find a “substitute which conveys both its atmosphere and its onomatopoeia” (p. 34). In so doing, the translator did not translate the source title. In essence, he/she considered the “functions to be performed in another market and another linguaculture” (Viezzi, 2013, p. 379). In other words, the translator recreated the title in another language for another market to be read by new readers with different cultural backgrounds. However, Farghal and Bazzi (2017) believe that when all constituents of a title are proper names, this title is often transliterated into the target language.

Why is it so difficult to translate just one line? That is what anyone could wonder when approaching a translated title of a work that differs very much from the original. That question will lead to the next one: what lies behind the translation of a title? To understand the relevance of this matter, it is essential to understand the relevance of titles in general as a part of the whole body of the text. The title of a fictional work is an integral part of the rhetoric of the entire text, and since a narrative voice intermediates the whole title, it may be, in fact, as close as we come within that text to an authorial voice. The primary function of a title is to lure unsuspecting readers or viewers into the story presented by the author. Therefore, titles are the most imprecise, inconsistent, and subjective component of the whole narrative.

A familiar Arabic proverb that enjoys a wide metaphorical application tells us that ‘What is written is read by its title.’ According to this proverb, one does not have to look into the details of something to know what is going on, e.g., the way someone looks, behaves, etc., would transpire what is happening inside him/her the way a title of some written material would transpire its content. In this spirit, titles function as the minimal discourses that represent a macro-text, for written works are identified, remembered, and referred to by their titles. It is the title that a reading journey begins with. Titles, as linguistic signs, introduce the entire work and set the expectations of the potential reader. They are the gates through which one passes to enter a work.

“The title of a text (literary or media) is a constituent element of the textual world” (Lodge, 1992, p. 193), and very often, a literary title functions as a proper name as a consequence of particularization; that is, a literary title establishes a text as a completely particularized entity. “Most of the arguments on the status of proper names for the individualization of characters in the novel may be applied to the status of textual titles” (Watt, 1968, pp. 18-21). Ogden and Richards (1923/1985, p. 212) make the point that proper names are associated with particular experiences, which “will help to form the context” that will identify the proper name. Similarly, the title of a novel may be considered as a proper name. The title is associated with the novel’s content, and thus, it becomes part of the text. In other words, the title derives its identity from the context, and translation must take this into account.

The particularizing aspect of titles acts as soundings to the texts. Particularization for textual soundings requires that a title be dynamic. Broadly speaking, the functions of literary titles can be reader-oriented or content-oriented, and the latter may be subdivided into two categories: the internally oriented titles and the externally oriented titles.

But apart from engaging the reader’s awareness, the title can encapsulate the text’s theme, or it can act as an extension or an explanation of the theme. Content-oriented titles describe subject, theme, form, character, and symbols. They can be internally oriented, that is, the titles can be directed towards an aspect that is part of the novel, or externally oriented, that is, the titles can be directed towards an aspect that is outside the novel, thus maintaining an external link.

So, generally speaking, it may be said that the literary title carries an idea or an argument relevant to the text. It is not simply an ornament or a mere indication. The choice of a title can reflect the author’s mind, and very often, it serves as an introduction to the work. In translation, these functions have to be respected, but at the same time, the translated title must

attempt to maintain a relation with the original work. This means that in certain cases, a literal translation may be possible, such as the biographical titles that refer to eponymic heroes, titles that take the thematic approach, the intrigue approach, or the setting approach. Whereas in other cases, most particularly those titles that take the intertextual approach, the symbolic approach, or sometimes even the enigmatic approach, it would be difficult to have a literal translation, and very often, a translation shift would be involved. In the latter case, the target title may stand in a complementary relation to the source title (as a consequence of bilingualism).

The difference between the author and the translator, when it comes to the creation of a title and its equivalence, must be mentioned for completeness' sake. The author may work metaphorically or anaphorically: he may start from the title and compose his work on it, or he may write the text and then decide upon the title later. But the translator always starts anaphorically: his title refers back to an earlier text (because he must have read the text he is going to translate). But he can occasionally work metaphorically as well.

Titles and their functions have been investigated by theorists and specialists in various fields of study. Leonard (2011) states that titles were defined as promises and interpretive hints. Moreover, Hoek (1973), the founder of *titrologie*, the science of titles, views titles as an “artifact created for reception or commentary” (as cited in Genette, 1988, p. 693). Similarly, Levinson (1985, p. 69) refers to the title as a “‘capstone of an arch’ and a ‘presumptive guide’ since it determines the ‘perceivable face’ of the work.” Hence, the title is more than a label through which a work of art can be distinguished and referred to. The title significantly contributes to determining the character of the work. A poem, for example, cannot be well understood and thought of without a title. Also, two identically composed musical works can be listened to and felt differently depending on their titles. Titles, in general, can affect the properties of a work of art by setting a particular scene for the receiver. Put differently, titles are complementary elements of works of art in that they have a certain effect on the perception of the object they represent.

Genette (1988) asserts that the author starts the writing by choosing a title and continues to produce text to justify it. He further quotes Ricatte (1969, p. 46): “If I write a story without having found a title, it generally aborts,” and, “A title is needed because the title is a sort of flag toward which one directs oneself. The goal then is to explain the title” (as cited in Genette, 1988, p. 701). In contrast, Taha (2009) claims that a title is chosen retrospectively to become a true reflection of the text and the author’s intention. The first argument is more supported in literary studies. All the same, Genette clarifies that the initially chosen title, whether before or after writing, may get changed once the work is completed or even published, the reason being that the author has to deal with the editor, the public, and sometimes the law. On a few occasions, the editor chooses the title in the first place. Also, in the case of an edited book, the title on the cover is attributed to the editor and not to the author unless the reference is made to one particular chapter. Nevertheless, Adams (1987) uses the term “true title” jointly to stress that a true title is the choice of an author and not the publisher, the editor, or any other external party. Taha (2009) also states that the implicitness inherited in the title is explicit in the text, where the author’s intentions are revealed and motivated. Levinson (1985) also underscores the effect of a true title on the process of text interpretation and suggests a simple exercise of replacing and comparing the original title with other titles to test their validity and power. Viezzi (2013) further argues that any change in the title directly affects the perception and interpretation of the product.

Levinson (1985) provides a general division of titles into referential, interpretive, and additive ones, which may include subcategories. Referential titles simply label the work without adding much meaning, thus including neutral titles. Interpretive titles are key to exploring the content of a work as they are subject to interpretation; hence, they may be underlining, focusing, disambiguating, or allusive titles. Additive titles, for their part, form a “semantic puzzle” as they call

for interpretation but do not provide keynotes of the content, such as opposing and mystifying. Taha (2009) challenges Levinson's use of the term 'neutrality' to refer to titles whose selection is automatic. He affirms that even a simple title is somehow related to the text and/or the author and at least carries the meaning of reinforcement and focusing. According to Hollander (1975), "a basic designative or even ontological power" is embedded in any title (Taha, 2009, p. 5).

Genette (1988) classifies titles into thematic and rhematic titles. A thematic title designates or symbolizes a central theme or object of the work, literally or even by way of irony. Thematic titles, whether transparent or ambiguous, are dominantly used today and are open to interpretation. Rhematic titles, on the other hand, are not widely used. They mainly designate the work by a generic qualification such as a glossary, dictionary, autobiography, journal, essay, short story, etc. In many cases, especially in non-fiction works, authors combine rhematic and thematic elements in titles such as *The Study of Women*, *Introduction to Philosophy*, *essays on Human Development*, etc. Both rhematic and thematic titles are denotative and connotative in that they announce something about the book and its form or style of writing. Genette also tackles the intangible function of seduction. A title is seductive when it arouses the potential reader's interest in exploring the content. Furetierre (1981) proclaims that "A beautiful title is the real procurer of a book" (as cited in Genette, 1988, p. 718). Nevertheless, the function of seduction is ambiguous as one person may find a certain title beautiful and attractive while another may find it neutral.

Taha (2009) assumes a relationship between the title, the text, the reader, and other external factors such as culture and history. Interestingly, he refers to the title as the "melting pot" of the text and the other surrounding factors. The deepest of all relations is that between the title and the potential reader. Titles establish the first contact between the potential reader and the work. The selected title should be able to arouse the interest of the potential reader. Therefore, marketing and distribution are major determinants during the process of titling. Kellman (1975) highlights this aspect when discussing literary titles: "Literary titles are, after all, a form of advertising, and, assuming the product is both distinctive and appealing, a sample can be an extremely effective publicity device" (Taha, 2009, p. 8). Thus, considerations are usually given to choosing a title that can tempt the potential reader to buy a book by predicting the content and establishing a relation with the text before exploring it. A dramatic or odd title has the power to seduce the public, particularly in science fiction, romance, and detective novels. Genette (1988) remarks that more people are audienceed by the title rather than by the text as a whole. A large category of buyers may partially read, or may even not read, a book after finding the content not interesting or irrelevant to the title. Only those who complete the reading can be referred to as readers of the book, those who receive and can transmit the core content.

Bear in mind the following example: one of the best-selling novels of recent years is Stieg Larsson's *The Girl with the Dragon Tattoo*. But did you know its original Swedish title, *Män som Hatar Kvinnor*, means "Men that hate women"? The Arabic version comes as "فتاة لا يحبها الرجال"

The English publishers reportedly felt that a literal translation was equivalent to "Books that don't sell." Therefore, they used transcreation instead. Moreover, with over a million copies sold last year in the UK alone, it is hard to argue that they made the wrong decision.

Titles have not received much attention in the area of translation studies since their development in the 20th century. Newmark (1988) tackles the translation of titles by distinguishing between *descriptive* and *allusive* titles; the former describes the topic of the text, whereas the latter has some kind of referential or figurative relationship to the topic. He suggests that both *descriptive* and *allusive* titles should be kept in serious imaginative literature. He further justifies replacing an *allusive* title with a *descriptive* title or a target culture-relevant allusion, when necessary, to avoid cultural

misunderstandings and to offer an idiomatic title translation. This option is mainly available in the translation of non-authoritative (formal) texts. Newmark (1988) argues that the translated title “should usually bear some relation to the original, if only for identification.” Still, it should also “sound attractive, allusive, suggestive” to attract the target language reader (p. 57).

Nord (1995) views titles as “representatives” of the source text in a target culture. She classifies six functions of titles into two groups: essential (*distinctive, metatextual, and phatic*) functions and optional (*referential, expressive, and appellative*) functions. The *distinctive* function differentiates the cultural product from other existing works. The *metatextual* function implies that a title has to be in line with the norms and conventions of the culture it appears within. The *phatic function* supplements the *metatextual* function in that a long relationship is established between the hearer and the title upon recognizing a culturally acceptable title. Nord justifiably labels the *referential, expressive, and appellative* functions as optional ones. The *referential* function has to do with the content of the work it is attached to. The *expressive* function is performed when the title is evaluative in that it expresses an opinion about the values of the culture it belongs to. An *appellative* title, as the name indicates, is seductive and serves a commercial or dissemination purpose. However, Nord stresses the importance of the acceptability of an appellative title in the culture where it is produced. Her classification of titles sets the rules for producing a culturally acceptable and effective title. Translators can use the functions she proposed as a checklist to test the adequacy and acceptability of the title they choose for a translation.

More recent studies conducted by researchers from Asian countries underscore the cultural component in translating titles of novels and films. Most of these studies emphasize the preservation of the functions of titles while considering the cultural factor. According to Kelan and Xiang (2006), the cultural background of the target language should be consulted, and the translated title should relay the informative, aesthetic, and commercial functions of the original title. Yin (2009) also asserts that cultural factors play a major role in choosing an attractive, concise, and meaningful title in the target culture. Culture is embedded into its people’s thoughts, language, and behavior. In the sense of Lefevere (1999, p. 237), translations “nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to.” Therefore, the translator needs to be equipped with an in-depth knowledge of the ideas, beliefs, and values that govern a certain society in which the translation will be produced and circulated (Munday, 2008). This is particularly true and important in the translation of book titles since they constitute micro-texts whose main function is to speak for the macro-text, the book.

There are a few case studies that investigate the translation procedures employed in translating book or film titles. Marti and Zapter (1993), who look at the translation of film titles from English into Spanish, reiterate Newmark’s suggestion that literal translation is the preferable procedure when the target language and culture genuinely accept the source title. The authors further affirm that the procedure of free translation is inevitable when the process of translation is conditioned by linguistic and cultural gaps. Similarly, Mei (2010) states that literal translation is the most common procedure for rendering English film titles into Chinese. Following *skopos* theory, he stresses the aspect of fidelity and loyalty to the original if the title contains direct information about the text, such as the genre or the plot, which is easy to translate. He also indicates that the procedure of free translation may be utilized to meet some commercial aesthetic *skopos*. Yin (2009) evaluates the translation of English film titles into Chinese and groups the most common procedures of literal translation, explication, and transliteration into one category that shows respect to the original title. He presents adaptation and the use of new titles as procedures that account for any existing cultural differences and other commercial and aesthetic considerations.

Viezzi (2013) also writes about the translation of titles in general and discusses examples of different pairs of languages. He identifies literal translation as one of the common procedures for translating titles across languages and describes the process as the “accurate reformulation of the source title’s semantic content” (p. 379). Viezzi also talks about introducing a new title in the target language that is unrelated to the original title, which is a practice often referred to as adaptation or substitution. The selection of a new title is governed by two dimensions: the core content of the work and the potential reader in the target culture. These two considerations should be kept in mind during the process of re-choosing a title when necessary.

Not only linguistic and cultural differences call for the use of different translation procedures, but also commercial needs. Leonardi (2011) asserts that the procedures used to translate titles are justified by commercial needs in the first place. According to Lodge (1994), “Novels have always been commodities as well as works of art, and commercial considerations can affect titles or cause them to be changed” (Viezzi, 2013, p. 378). Publishing houses only approve of titles that can sell easily by meeting particular criteria of seduction and representing worthwhile reading content. While the procedure of literal translation is the perfect choice when the source language title is prestigious and well known, other translation procedures are equally effective in marketing the book in the target culture. According to Viezzi (2013), the target title may be more explicit, indicative of the genre, suggestive, and seductive. Each time a title is changed, a new promise is born.

To sum up, fictional literature is characterized by imagination and narration. In this genre, people and events are fabricated through creative writing to portray stories that are not necessarily based on facts. Every production is an intellectual property entitled to a title of its own. Like the work itself, the title can be imaginatively chosen to serve a particular function. As has been mentioned earlier, cultural and marketing considerations usually apply to the process of titling. The translation of fiction titles assumes all the obligations of titling, yet to a greater extent. The analysis of the corpus and its Arabic counterpart sheds some light on the factors affecting the translation of titles. The translation choices are rationalized and critiqued in light of relevant guidelines.

Thus, book title translation constitutes a significant aspect of the promotion of work within a host foreign culture because it speaks for the entire book as it does in its source culture. In addition to linguistic and cultural considerations, commercial and marketing factors usually play an important role in the choice of a title in the target culture. This is particularly so when it comes to fiction titles, the category under investigation, because several fiction works are likely to be adapted to movies, which are supposed to bear catchy and seductive titles.

## **2. Objectives of the Study:**

- The feasibility of functional approach eligibility to be applied to rendering creative texts.
- The benefit of the Arab translators from the functionalist orientation when handling English literary titles, and vice versa.
- The factors which make the translation (product) serve the purpose of the original.

## **3. Problem of the Study:**

Rendition of literary titles and creative texts represents a problematic step, for they require a well-versed knowledge of both English and Arabic cultures and linguistic features as well as a special skill in the wording and phrasing of the texts in question. Thus, the translator of creative texts will inevitably face such linguistic and cultural problems since what is impressive, effective, and eye-catching in one culture may be prosaic and insipid in the target one when a creative text is

just translated rather than rendered creatively. Hence, the rendering of creative texts and literary titles requires some sort of artistic, innovative touch by the translator to get the audience's attention and attraction so that the product can win their approval. Besides, preserving the content and the original message as much as possible.

#### **4. Research Questions:**

The study tries to answer the following three questions:

1. How can the functionalist orientation be applied to the translation of the fiction titles?
2. How do translators optimize the use of the functional approach in rendering such creative texts?
3. What makes the translatum (product) win the appeal of the target audience?

#### **5. Scope of the Study:**

The study covers the functionalist orientation in rendering Naguib Mahfouz's Arabic fiction titles in English. It examines the decision-making process of the translators when rendering such creative texts in terms of delivering almost the same functional purpose. It explores the role of both cultural and linguistic equivalences and correspondents in rendering creative texts. The study brings the data from authentic and credible print sources.

#### **6. Significance of the Study:**

The study argues that applying the functionalist orientation to rendering fiction titles, i.e., literary titles, is a convenient paradigm because it is linked with the approach that gives the translators priority and faithfulness toward the TL, TT, and the TRs. The present study is supposed to enlighten translators on utilizing such perspective when rendering more effectively.

The results of the current study may help translators to have background knowledge about applying functional methods in rendering literary titles. Besides, the findings of the proposed study may assist translation studies scholars, investigators, researchers, students, and others who are interested in developing some new notions about the methods of creative translation.

#### **7. Theoretical Framework**

The functional translation theory or functionalism did not appear overnight. It has also experienced a long period of evolution, as any other theory, so here we will first briefly introduce its background to understand the situation in which it emerged.

Functional approaches to translation were not invented until the twentieth century. The theory of dynamic equivalence was put forward by Nida based on linguistics, informatics, and semiotics in the 1960s, and he defined like this, "translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message" (Nida and Taber, 1969, p.12).

Throughout history, translators usually observed that different situations called for different renderings, texts with different purposes and functions demand respectively translating standards and principles that cannot easily resolved by "faithfulness" or "spirit alike". Consequently, the translator is expected to make adaptations and modifications to take care of the acceptance of target receivers. So many translators found that the process of translating should involve both

procedures: a faithful reproduction of formal source-text qualities in one situation and an adjustment to meet the needs of the target audience in another. They believed that it was more important to adjust the text to the target audience's needs and expectations.

As a break of the former translation theories, Reiss, Vermeer, Holz-Manttari, and Nord as its representatives, had opened up a new perspective to translation studies and bridge the gap between theory and practice, just as Nord (2001) said that "the functionalist view of translation is intended to solve the eternal dilemmas of free vs. literal translation, adaptation vs. alienation, good interpreters vs. slavish translation and so on" (p. 29).

In succinct words, functional theories advocate the function and purpose of translation. These theories suggest that translation is done to reach a goal or a purpose, which might repeat the text function, be it ST or TT. It is based on Bühler's (1934) functional model that introduces the three-way categorization of language. Thereupon, He argues how they relate to the dimension of language and the text types. The three-category model under which multiple text types are linked is composed of 'informative, expressive, and operative.'

Translation theorists of the functionalist approaches view translating as a form of translational interaction, intentional interaction, interpersonal interaction, communicative action, intercultural action, and text-processing action. With emphasis on the interplay of each relation, such a definition broadens the horizon of translation studies and helps to explain the complexity of translation.

## 8. Methodology

The methodology adopted in the study is mixed methods, i.e., qualitative and quantitative. The study holds an analysis of the data to judge the quality of the *translatum* (product) and to examine to what extent the translators manage to handle the difficulties and problematic issues through reproducing their translations.

To achieve the purpose of the study, the study opts to collect data from authentic sources and credible print materials. The data contains literary (fiction, i.e., novels titles from Arabic into English).

## 9. Analysis and Discussion

This section provides examples of Naguib Mahfouz's literary titles. Then, it analyzes them in the light of the functional approach. Moreover, the data are going to be discussed qualitatively and quantitatively.

Naguib Mahfouz's Novel Title	Translator	Translation
عبث الأقدار	Raymond Stock	Khufu's Wisdom
زقاق المدق	Trevor Le Gassick	Midaq Alley
بين القصرين	William M. Hutchins & Olive E. Kenny	Palace Walk
قصر الشوق	William M. Hutchins & Lorne M. Kenny	Palace of Desire



السكرية	William Maynard Hutchins	Sugar Street
السمان والخريف	Roger Allen	Autumn Quail
الطريق	Mohamed Islam	The Search
أولاد حارتنا	Philip Stewart	Children of Gebelawi
أولاد حارتنا	Peter Theroux	Children of the Alley
ملحمة الحرافيش	Catherine Cobham	The Harafish
ليالي ألف ليلة	Denys Johnson-Davies	Arabian Nights and Days
الباقى من الزمن	Roger Allen	The Final Hour

Technique	Naguib Mahfouz's Novel Title	Translator	Translation
Adaptation (4%)	عبث الأقدار	Raymond Stock	Khufu's Wisdom
	الطريق	Mohamed Islam	The Search
	ليالي ألف ليلة	Denys Johnson-Davies	Arabian Nights and Days
	الباقى من الزمن	Roger Allen	The Final Hour
Employment of Related Words (1%)	السمان والخريف	Roger Allen	Autumn Quail
Explication (3%)	بين القصرين	William M. Hutchins & Olive E. Kenny	Palace Walk
	السكرية	William Maynard Hutchins	Sugar Street
	أولاد حارتنا	Philip Stewart	Children of Gebelawi
Metaphrase (3%)	زقاق المدق	Trevor Le Gassick	Midaq Alley
	قصر الشوق	William M. Hutchins & Lorne M. Kenny	Palace of Desire
	أولاد حارتنا	Peter Theroux	Children of the Alley
Transliteration (1%)	ملحمة الحرافيش	Catherine Cobham	The Harafish
Total (12%)			

## 10. Introducing Analysis:

Functionalist orientation here corresponds to the free translation method where both the words and the sense of the source text are forsaken in the target language product. Translators, in certain situations, explicitly opt to provide a product in Arabic that is completely different from its English counterpart. Nevertheless, functionalist orientation can be placed between extreme departure from the source text and minor deviation from its semantics. As Dickins, Hervey & Higgins (2002, p. 17) put it, "The degrees of freedom are infinitely variable". Opting for the functionalist orientation should be minimized and restricted to translation situations constrained by cultural or lexical gaps and commercial considerations. Otherwise, the technique of adaptation and paraphrasing would be valid and ethical as well. Functionalist orientation may diminish the author's voice and affect potential readers' perception of the novel. Therefore, a successful transcreation should mirror the intentions of the author and reflect the content of the work in one way or another. Functionalist orientation accepts any strategy with open arms, even if it is a literal or transliteration procedure, as long as it fulfills the functionalist orientation, i.e., the purpose or function of the ST to TRs. In other words, "the end justifies the means" is acceptable and even legitimate while transcreating a creative text. Therefore, in all ways, it is lawful to pursue a succinct edition or version of the original.

## 11. Rendering Fiction Titles Analysis

### 11.1 Adaptation

Naguib Mahfouz, a Nobel Prize for Literature laureate, first novel *عبيث الأقدار* published in 1938 is a pharaonic novel that handles Ancient Egypt in a genuine Egyptian spirit. It is Mahfouz's first novel and the first of what would later be referred to as his pharaonic trilogy, which also includes one of his trilogy about history besides *راديوبيس Rhadopis of Nubia* and *كفاح طيبة Thebes at War*. Mahfouz made his foray into writing novels in 1939 with 'Abath al-Aqdar' literally translated into 'The Absurdity of Fate.' It is one of several novels that Mahfouz wrote at the beginning of his career with Pharaonic Egypt as the setting, employing what would become his signature historical realism. *Rhadopis of Nubia* (1943) and *Thebes at War* (1944) completed Mahfouz's pharaonic trilogy. An English translation of by Raymond Stock published an English translation under the title *Khufu's Wisdom* in 2003. The complete pharaonic trilogy was published in English in one volume under the title *Three Novels of Ancient Egypt* (Everyman's Library, 2007). The transcreator conveys the gist, i.e., the core of the novel rather than word-by-word transference, to tell foreign readers what they will find in that fictional work. Again, Mahfouz's *ليالي ألف ليلة* originally published in 1979, serves as a sequel and companion piece for **One Thousand and One Nights** and includes many of the same characters that appeared in the original work such as Shahryar, Scheherazade, and Aladdin. The novel was rendered into English by Denys Johnson-Davies (Doubleday, 1995) under the title *Arabian Nights and Days*. Here, the transcreator employs a literary technique called intertextuality, where he exploits the same expression of the Persian collection in English as *Arabian Nights* to attract the readers' attention by going back to the ages of the collection book in question.

### 11.2 Transliteration

*ملحمة الحرافيش* is a 1977 novel written by Naguib Mahfouz. It comprises a series of episodes in a dozen generations of a family from the Egyptian urban rabble (the "harafish"). Many of the members of this family become clan chiefs in an alley in the city; some of them are benefactors to the other members of the harafish; some are more corrupt. Neither the location within Egypt nor the time of the events is ever identified. Although location and timing are never specified, inferences can be made to narrow the possible locations. Reference to location is made several times in *The Harafish* (English

translation). When Ashur and Fulla flee the plague-infested alley, they reside in the caves of the foothills. Ashur leaves the cave "to take water from the public drinking fountain in Darasa" (p. 39). Darasa is located east of present-day Cairo, between the foothills and the Nile River. Further reference to the Nile occurs on page 356: "Strange rumors came from outside the alley. The Nile was not going to flood that year." Therefore, it was for Catherine Cobham in 1994 to render the novel headline retain the same one since it is a symbolic proper name, which requires fulfilling the identical and literal skopos of that of the original.

## 12. Conclusion

### 12.1 Findings

This study has considered the approaches that translators must consider in terms of macro-strategies and micro-tools to achieve success in transcreating the intended effect of the marketing message and translating the "culture" in the form of advertisements. Their task is to stay as faithful to the original meaning of the text they are working on as possible while taking into consideration linguistic and cultural differences. In other words, there are limits as to how far the translator can modify an original text, but keeping as true to the source text as possible seemingly paradoxically includes adaptation and changing of the source text and creation of target text as per cultural, economic and political environment of the target country. The link is the purpose of the creative literary texts, i.e., fiction titles and the effect they have on each target market.

Moreover, the study reveals that a translator of the target text tends to use purposeful techniques to designate the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, rather than negative literal translation, which means that a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.

Techniques used in the functionalist orientation of rendering Naguib Mahfouz's literary titles proved that the translatum (product) must be viewed in terms of both a cultural interaction channel and a tool for cultural hegemony on condition that the English audience feels a familiarity with the product as the Arab audience just feel.

To sum up, the success of any creative translation, especially literary titles, is measured by the creative faculty of the translator to make translatum (product) palatable, acceptable, and satisfactory to the target and bridge the gap of cultural specificity.

### 12.2 Answering Research Questions

The study answers the THREE questions that have been raised in the introduction.

The first question was:

How can the functionalist orientation be applied to the translation of the fiction titles?

The answer is:

Functional perspective is eligible and highly readable in the realm of transcreation, as it is a descriptive approach and by no means a prescriptive one; in other words, it is applicable and not merely a theoretical approach. Functionalism should be implemented to translate creative texts in terms of time and spatial factors. In other words, a translator must be aware of both English and Arab cultures and their linguistic patterns in order to reproduce an acceptable message to the target audience.

The second question was:

How do translators optimize the use of the functional approach in rendering such creative texts?

The answer is:

Translators manage their job by following the guidelines of functionalism by heart. Functional approach says that the function of the ST determines the mentality of the translators when handling it into the TT. In the case of creative text, the function of it depends on the acceptance of the audience. Therefore, the translation should be oriented toward the target audience as well.

The third question was:

What makes the translatum (product) win the appeal of the target audience?

The answer is:

The product wins the appeal of the target audience if only it follows the natural patterns of speaking and style of writing while rendering a message. The success of any product depends on the way the target audience delivers the message. The result of seeing and hearing the creative English text in English themselves must be the same as for the Arabs.

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