

Abu Deeb's Innovative Strategies in Translating Said's "Orientalism" into Arabic *

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(Received 17/8/1427H.; accepted for publication 24/5/1428H.)

Abstract. This paper shows that translating cultural and ideological issues, in general, and those of *Orientalism* in particular, is not an easy task. It also investigates the what might be viewed by the researcher as main innovative translation strategies adopted by Kamal Abu Deeb in translating Edward W. Said's *Orientalism* into Arabic. The difficulties in translating the book lie both in the nature of the topic of Orientalism as well as in Arabic which may be unfamiliar with some English linguistic terms. This is not a shortcoming of Arabic; a language once considered a successful means of transferring old civilizations and from which modern western civilization benefited.

The paper selects and analyzes some examples taken from Edward Said's *Orientalism* together with Abu Deeb's translation to show some main courageous strategies adopted by Abu Deeb in translating such a work. These strategies betray some translation problems, which are not easy for average translators to overcome. In other words, the paper aims at pinpointing the main strategies adopted in the present paper for the sake of translators, teachers of translation, theorists and researchers alike.

Introduction

Much literature has been written about translation. Some scholars say that translation is a science, others an art, and others a skill. Some, rightly, say it is all of these. Many famous theorists of translation have made statements in favor of the argument that translation is an art. According to Zhu (1946: p. 529) art originally meant "human contrivance" in contrast to nature. If one says that art is a human contrivance,

it is a good saying that art is creation. This does not, of course, mean that creation comes out of nothing. Rather, creation is based on nature, the very essence of art. In the case of translation, the original text is the noumenon, and the translated work after the process of "human contrivance" is creation and art as well.

So much has been written about difficulties encountering translators from foreign languages into Arabic and vice versa that it may well seem unnecessary to add another paper to the pile. However, studies dealing with the translation of textual materials dealing with the topic of Orientalism are rather rare. Due to linguistic and cultural differences between English and Arabic, translating ideological topics such as 'Orientalism' may be considered as a challenge. In this spirit, Said (1978: p. 2) points out:

"Orientalism is a style of thought based upon ontological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers,

* The author and the translator: Edward Said (the author), born in Jerusalem, obtained his PhD from Harvard University, no other book of Said's enjoyed the attention of Orientalism and since its publication in the United States in 1978, it has been translated into over 24 languages including French, German, Spanish, Italian, Turkish, Persian, Malaysian, Japanese and Arabic. It has been the subject of numerous conferences and the occasion of impassioned debates.

Kamal Abu Deeb (the translator) is a Syrian critic, poet and an academician, obtained his PhD in Arts from Oxford University.

among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on."

The present paper deals with the main difficulties a translator encounters in so broadly a cultural and ideological field like this.

A translation between two languages, which are almost remote linguistically and ideologically, such as Arabic and English, is an unattainable task in most cases. In this spirit, Nida (1982: p. 17) points out that what was clearly understood by SL audience may not be understood by TL audience. Therefore, the translator is always faced with the problem of determining how much of what is implicit in an original text should be made explicit in a translation. If a translator makes too much explicit, the translation becomes somewhat anachronistic in that it implies that the original audience did not understand, perceive, or share with the source certain kinds of information. One can, however, equally well make the opposite mistake of leaving out information which is absolutely essential for comprehension by the receptor language audience.

The above argument hints that translation is a linguistic activity or a craft as some might think. It in fact understands the nature and the audience of the two languages (SL and TL).

As noted by Shunnaq (1994: p. 103) "The most disputatious issues in translation theory concern fidelity, translatability, and the choice of words and linguistic structures when rendering from source language to target language, particularly in regard to the demands for lexical, syntactic, semantic, rhetorical, ideological, and cultural 'equivalence'." Hence, the translator of orientalism's expressions from foreign languages into Arabic often encounters problems with the translatability of such texts due to the choice of words, linguistic structures, and cultural gaps, among others. He indicates out that in action theory; an **action** is defined as an event performed with an intention to change a situation. The term "situationality" covers all the ways in which a text is connected with a real or recoverable situation, including the spoken 'utterance actions' or written 'inscription actions' performed in it. Al-Shurafa (1995: p. 45) points out that different cultures cause different concepts to emerge, and that is why difficulties arise in translation between

languages. Concepts expressed by linguistic items in one language may not be expressed by an apparently corresponding term in another language. Examples of this are the translation of idioms, puns, metaphors, etc. which are culture bound. This, of course, also applies to religious texts.

Hatim (1994: p. 15) tackles the issue of static contextual elements versus dynamic contextual elements. According to him, static contextual elements are those elements which are selected almost by default and thus constitute the unmarked case in message construction while dynamic elements of context capture the notion of motivated departures from norms, the marked use of language which caters to a high level of turbulence in the way a text interacts with its context. Buckley (1994: p. 165) points out that "People differ in their writing between those who innovate and those who imitate. Some of them devise a particular way in which to proceed in the composition of a text, but these are few; others imitate the example of the other writers or poets and thus follow them or are guided by them-these are many." I believe that translators are similar. Some of them are innovators, while others are followers.

According to Nida (1994: p. 162), translating is both discouraging and challenging: discouraging because there are no simple rules to follow and no way to know in advance if a solution is completely correct and acceptable, but also challenging because it is excitingly creative. I think this is applicable to Abu Deeb's translation of Said's *Orientalism*. Zlateva (1995: p. 29) supplies arguments in favor of the acceptability of an option that a translated text in the target language should be considered part of the adequacy of its translation and that any adequately translated literary text becomes a material fact not only in the target language, but in the target literature as well: it exists in both. Hatim (1999: p. 139) stresses that culture in the process of translation is part of semiotics which is particularly privileged in the way we conduct out textual business. He believes that the unit of semiotic analysis is the 'sign', a semiotic construct which has proved admirably suited for dealing with how cultures interact. On his part, Arnaiz (1993: p. 699) dealt with two aspects of variation approach to translation: firstly, the problem of "the cultural", and, secondly, the positing of the translator as "cultural operator", a mediator between 'source' and 'target' texts, and the problems arising from such a concept.

Al-Qinai (2000: p. 498) points out:

"Translation is a complex hermeneutic process in which intuition plays a crucial role in interpreting the intentions of the SL writer. Further, languages vary in their choice of lexical connotations, sentence structure and rhetorical strategies, the only tangible tools of assessment. It is prudent, therefore, to talk about the adequacy of a translation rather than the degree of equivalence. Quality is relative and absolutes of accuracy cease where the end user (i.e. client) imposes his own subjective preferences of style in TT. Standardization of quality is thus a grey area."

Significance of the Study

The present paper draws its significance from an assumption that this study of Abu Deeb's strategies in translating Said's *Orientalism* into Arabic is unprecedented. Translating *Orientalism* from English into Arabic involves tedious problems related to linguistic and civilizational issues. Some strategies to be adopted in translating such works on Orientalism are badly needed.

Innovative Strategies Adopted in Translation

Below are the main innovative strategies adopted and stated by Abu Deeb (1981: pp. 10-19) in translating Said's *Orientalism* from English into Arabic:

- (I) 'Creation', rather than 'translation', to overcome linguistic and cultural problems for the sake of adequacy and vividness.
- (II) Translating terms and expressions of new western concepts into new concise, stable, simple and easy Arabic equivalent terms.
- (III) English stylistic features are rendered into natural stylistic features in Arabic.
- (IV) The glossary on pages 21-34 of the Arabic version as well as the footnotes and paraphrases.
- (V) Neologism.

Methodology

Two examples, representing each of the above five strategies, are taken randomly from Said's *Orientalism*, together with their Arabic renditions by Abu Deeb, will be analyzed and discussed to serve the purpose of the present study. The analysis involves problematic issues (syntactic, semantic, pragmatic and ideological)

usually encountered by Arab translators in translating oriental texts.

Analysis

Strategies adopted by Abu Deeb in translating Said's *Orientalism* will be highlighted below. Due to the limitations of the present paper, only some of the strategies adopted by Abu Deeb will be discussed. Some representative examples per each strategy will be examined. Some overlapping between these strategies can not be avoided.

I. 'Creation', rather than 'translation', to overcome linguistic and cultural problems for the sake of adequacy and vividness

Creation should follow to overcome such problems to produce an adequate and vivid translation. For instance, if the Arabic sentence زيد شجاع is rendered into English as "Zaid is brave", this is considered as translation, whereas if the sentence زيد أسد is rendered "Zaid is brave", this could be considered as creation because it is not literal. One can safely assume that Said's book is difficult to read and it is even more difficult to translate into Arabic because the book tackles very sophisticated ideological and cultural issues. The linguistic and cultural terms used may pose some difficult problems for the normal reader and translator. Hence, *Orientalism*'s translation is a challenge not easy when faced by a translator who is not aware of the fact that there is more to the similarities rather than differences between Arabic and English linguistic and cultural dimensions. Abu Deeb's strategy of 'creation' made the translation task less challenging. He deals with language easily so the most difficult linguistic and ideological issues are naturally and vividly expressed. In this spirit, Penrod (1993: p. 68) quoted in Fawcett (2000: p. 107) says: "since we are always required when translating to 'take position' relative to other cultures and languages, we must as well remain ever vigilant as to the nature of the position assumed". To illustrate this strategy, let us consider the following examples (1 and 2) below:

1-a) The Orient was almost, a European invention, [sic] and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said, 1978: p. 1).

١-ب) فقد كان الشرق، تقريباً، اختراعاً غريباً، وكان منذ القديم الغاير مكاناً

للرّمسة <رومانس>، والكائنات الغريبة المدهشة، والذكريات والمشاهد الشاحجة،
والنحارب الاستثنائية (أبو ديب، ١٩٩٥م: ص ٣٧).

2-a) Orientalism expresses and represents that part culturally and even ideologically as *a mode of discourse* with supporting institutions, vocabulary, *scholarship*, imagery, doctrines, even colonial *bureaucracies* and colonial styles (Said, 1978: p. 2).

٢-b) ويعبر الاستشراق عن ذلك الجزء ويمثله ثقافياً، بل حتى عقائدياً، من حيث هو <الاستشراق> نصح من الإنشاء <الكتابي> له ما يعززه من المؤسسات، والمفردات، وتراث البحث، والصور، والمعتقدات المذهبية، وحتى الأجهزة المكتابية <البيروقراطية> الاستعمارية والأساليب الاستعمارية (أبو ديب، ١٩٩٥م: ص ٣٧).

In (1-a) above, Abu Deeb rendered the three lexical items: antiquity, romance, and haunting into: القدم، سيرة غرامية، معمور بالأشباح. Here, anyone who masters both English and Arabic languages could easily figure out that the translator opts to carry the task of a translator-composer rather than being only a translator. His translation seems to be as if it is authored rather than translated. Abu Deeb is innovative and courageous enough to use very uncommon expressions in Arabic to produce a functional equivalence that creates S the same influence and the same impact that the SL does. However, most translators would opt to translate the above items into more common expressions and less attractive translation such as:

To make the translation more familiar and common, some translators may use "الذكريات والمشاهد الطبيعية التي لا تنسى" instead of the expressions "التي لا" and "مكائناً للرمسة (رومانس)" "لمشاهد الشاحجة" instead of "المشاهد الطبيعية الخلابية".

In (2-b) above, Abu Deeb rendered the expressions: mode of discourse, scholarship, and bureaucracies into:

نصح من الإنشاء <الكتابي>، تراث البحث، الأجهزة المكتابية <البيروقراطية>

Discourse is innovatively and cleverly rendered by Abu Deeb into إنشاء which shows how innovative he is. The researcher consulted five decent lexicons and directly quoted their renditions of the linguistic term 'discourse'.

Ba'labki, R. (1990) renders it as:

حديث، خطاب، كلام منطوق خاصة عندما يتجاوز الجملة الواحدة طولاً؛ وقد يطلق المصطلح على الكلام المكتوب أحياناً، وعلى الحوار أحياناً أخرى؛ نصّ يتجاوز طوله الجملة الواحدة

Karmi, H. (1995) as:

مُحاضرة، حديث، بحثٌ مستفيض

Ghazala, H. (1996) as:

نص؛ حديث؛ محادثة؛ سلسلة من الجمل المحكية المترابطة؛ مقطع لغوي أطول من الجملة؛ تخاطب

Atlas Dictionary (2005) as:

حديث، كلام؛ محادثة، حوار؛ مناقشة رسمية مكتوبة أو شفوية لموضوع ما، محاضرة، مقال، خطاب؛ العقلانية

Ba'labki, M. (2006) as:

حديث، محادثة؛ مقالة، خطبة، محاضرة.

As it is shown from the above meanings, Abu Deeb renders the term 'discourse' as إنشاء. This, of course, reflects Abu Deeb's unique strategy in translating modern western terms. By the same token, the term 'scholarship' is innovatively rendered by Abu Deeb as، تراث البحث؛ whereas it is given different meanings by different lexicographers:

Ba'labki, R. (1990): (no rendition)

Karmi, H. (1995) as:

معرفة، دراسة العلم، علمية، سعة المعارف والعلوم، تبحر في العلم، منحة دراسية

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

ثقافة، علم، دراسة، المعرفة، منحة تعليمية

Ba'labki, M. (2006) as:

منحة تعليمية أو دراسية؛ ثقافة، علم؛ مؤسسة تقدم المنح التعليمية للطلاب

Having different meanings given above, one can notice that none of the current lexicons consulted gives the meaning of 'scholarship' as تراث البحث which makes Abu Deeb's rendition more acceptable.

II. Translating terms and expressions of new western concepts into new concise, stable, simple and easy Arabic equivalent terms

Abu Deeb translates terms and expressions of some western concepts such as: imperialism, positivism, utopianism, historicism, Darwinism, racism, Freudianism, Marxism, Spenglerism and paradigm by new concise, stable, simple Arabic equivalent terms. To illustrate this point further, consider examples 3 and 4 below.

3-a) Orientalism has been subjected to imperialism, *positivism*, *utopianism*, *historicism*, Darwinism, racism, Freudianism, Marxism, Spenglerism. But Orientalism, like many of the natural and social sciences, has had “*paradigms*” of research, its own learned societies, its own Establishment (Said, 1978: p. 43).

٣-ب) وأضحَ الإستشراق للإمبريالية، والوضعية المنطقية، والطوباوية، والتاريخانية، والداروينية، والعرقية، والفرويدية، والماركسية، والأشبنغلرية. غير أن الإستشراق، مثل كثيرٍ من العلوم الطبيعية والاجتماعية، كان قد أصبح له منطلقات للبحث، وجمعياته العلمية، ومؤسسته الخاصة (أبو ديب، ١٩٩٥م: ص ٧٤).

4-a) Cromer's descriptions are of course based partly on direct observation, yet here and there he refers to *orthodox* Orientalist authorities (in particular Ernest Renan and Constantin de Volney) to support his views (Said, 1978: p. 39).

٤-ب) ويقوم وصف كرومر، طبعاً على الملاحظة المباشرة جزئياً، غير أنه من حين لآخر يشير إلى أعمال مستشرقين ثقات سُنَّين (أرثوذكسين) وبشكل خاص أرنست رنان وكونستانتان دوفولين) تأييداً لآرائه (أبو ديب، ١٩٩٥م: ص ٧٠).

In examples 3 and 4 above, Said uses terms expressing western concepts such as: *positivism*, *utopianism*, *historicism*, and *orthodox*. The Arab audience (except highly specialized and educated people) is not familiar with these concepts and their labels. The renditions given to them by Abu Deeb

الوضعية المنطقية، والطوباوية، والتاريخانية، و سُنَّين

are totally different from the normal use by normal Arab educated people. Abu Deeb courageously and innovatively rendered them functionally and naturally into Arabic. To illustrate this point further, let us consider their meanings as given by the five English–Arabic dictionaries stated in the discussion of example (2) above:

Positivism:

Ba'labki, R. (1990) renders as: (no rendition)

Karmi, H. (1995) as:

الفلسفة الواقعية (أو) الخارجية

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

فلسفة تقول بأن المدركات الحسية في الإنسان هي الأساس الوحيد للمعرفة البشرية؛

الفلسفة الوضعية؛ يقين

Ba'labki, M. (2006) as:

الفلسفة الوضعية؛ اليقينية

Utopianism:

Ba'labki, R. (1990) renders it as:

اليوطوبية، خطط مثالية غير عملية للإصلاح السياسي والاجتماعي

Karmi, H. (1995) as:

مذهب طوبوي (يرمي إلى أمثل الظروف المعيشية)

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

مبادئ اليوطوبية، (نظريات اجتماعية مثالية وغير عملية)

Ba'labki, M. (2006) as:

اليوطوبية، خطط مثالية غير عملية للإصلاح السياسي والاجتماعي

Historicism:

Ba'labki, R. (1990) renders it as:

سرد تاريخي للأحداث

Karmi, H. (1995) as:

الاعتقاد بأن التاريخ أطوار كل طور قائم بنفسه. الاعتقاد بأن القوانين الطبيعية تتحكم في حوادث التاريخ

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

الموثوقية التاريخية

Ba'labki, M. (2006) as: (no rendition)

Orthodox:

Ba'labki, R. (1990) renders it as: (no rendition)

Karmi, H. (1995) as:

مُتعارف، عُرفي، مَعهود، صَحِيح (كالدين الصَّحيح)، راشد

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

الأورثوذكسي، متمسك بإيمان راسخ، تقليدي

Ba'labki, M. (2006) as:

راشد، قويم، مألوف، أرثوذكسي

Paradigms:

Ba'labki, R. (1990) renders it as:

جدول التصريف، صنف استبدالي

Karmi, H. (1995) as:

مثال يُحتذى، جدول تصاريف

Ghazala, H. (1996) as: (no rendition)

Atlas Dictionary (2005) as:

مثال، نموذج، تساؤلات حول حقل معين، مجموع الصيغ الصرفية لجذر معين

Ba'labki, M. (2006) as:

مثال، نموذج، مجموع الصيغ الصرفية لجذر

III. English stylistic features are rendered into natural stylistic features in Arabic

Stylistic features such as: layout (paraphrasing, graphic devices and punctuation, etc.); grammar (sentence structure, complexity of sentences, ungrammaticality of sentences, parallel structure, remodification, sentence connectivity, etc.); vocabulary (synonymy, lexical repetition, antonyms, and figures of rhetoric) are smoothly and functionally rendered by Abu Deeb into Arabic. Some of these features are illustrated in examples 5 and 6 below:

5-a) These peoples are the inheritors of a long tradition of history, of art and of religion, the sense of which they have not entirely lost and which they are probably anxious to prolong. We have assumed the responsibility of intervening in their development, sometimes without consulting them, sometimes in answer to their request... We claim, rightly or wrongly, to represent a superior civilization, and because of the right given us by virtue of this superiority, which we have regularly affirm with such assurances as makes it seem incontestable to the natives, we have called in question all their traditions... (Said, 1978: p. 249).

Comparing the meanings listed above with Abu Deeb's rendition of the same terms, one can easily figure the difference in meanings. Abu Deeb's renditions are new and different. For example, he rendered the Christian religious term 'orthodox Orientalist authorities' in (4-b) above as

تقات مستشرقين (أرثوذكسيين) .سُنِّيَّين Here, the western Christian term

'Orthodoxy' is rendered as السُنِّيَّة، which refers to the general attitude of conservatism and not only restricted in meaning to the Islamic *sumni* sect. Another example is the rendition of "paradigms" by the translator as "منطلقات للبحث". As seen from the above list, none of the five dictionaries furnish the Arabic meaning given by Abu Deeb. This shows that the translator has fully, contextually and

pragmatically understood the above western terms: *positivism, utopianism, historicism, orthodox* and *paradigm*. He, consequently, rendered their pragmatic aspects rather than their semantic aspects. However, the Arabic rendition "الوضعية المنطقية" would not be easily and directly understood by a normal Arab reader.

٥-ب) فهؤلاء الناس ورثة تراث عريق من التاريخ، ومن الفن، ومن الديانة، تراث لم يفقدوا الحس فقداناً كاملاً-وقد يكونون حراساً على إطلانه. لقد أخذنا على عاتقنا مسؤولية التدخل في تطورهم، أحياناً دون أن نستشيرهم وأحياناً استجابة لمطلبهم..... ونحن ندعي، خطأً أو صواباً، أننا نمثل حضارة أسمى، وبسبب الحق الذي بمنحنا إياه هذا التفوق، الذي نُثبِّته بانتظام عن طريق تأكيدات تجعله يبدو غير قابل للمنازعة من قبل السكان الأصليين، فقد وضعنا جميع تقاليدهم الأصلية المحلية موضع التساؤل..... (أبو ديب، ١٩٩٥م: ص ٢٥٤).

6-a) Lewis's polemical, not scholarly, purpose is to show, here and elsewhere, that Islam is anti-Semitic ideology, not merely a religion. He has a little logical difficulty in trying to assert that Islam is a fearful mass phenomenon and at the same time "not genuinely popular," but this problem does not retain him long (Said, 1978: p. 317).

٦-ب) وغرض لويس التماحكي، لا البحثي، هو أن يظهر، هنا وفي أماكن أخرى، أن الإسلام عقائدية لا سامية، لا دين فقط. وهو يواجه بعض الصعوبة المنطقية في محاولته تأكيد أن الإسلام ظاهرة جماهيرية مخيفة وأنه في الوقت نفسه "ليس شعبياً بصورة أصلية صادقة". لكن هذه المشكلة لا تعيقه طويلاً (أبو ديب، ١٩٩٥م: ص ٣١٤).

The examination of the translations in examples 5 and 6 above shows clearly that English stylistic features are naturally rendered into Arabic stylistic features. The layout in Arabic, though similar to that of English, looks natural and acceptable in Arabic. Punctuation marks are manipulated well in the translated versions. The commas in English have almost been transferred into Arabic properly as in example (5-b):

من التاريخ، ومن الفن، ومن الديانة

and in example (6-b)

التماحكي، لا البحثي، هو أن يظهر، هنا وفي أماكن أخرى، أن الإسلام عقائدية لا سامية

Here, in both languages, it shows that the important use of the comma is the marking of parallelism between two or more linguistic units (i.e. words, phrases, clauses, etc.). Many sentences of the

translated version are complex or complicated. Consider, for instance, the complicated sentence structure taken from example (5-b) above:

لقد أخذنا على عاتقنا مسؤولية التدخل في تطورهم، أحياناً دون أن نستشيرهم وأحياناً استجابة لمطلبهم..... ونحن ندعي، خطأً أو صواباً، أننا نمثل حضارة أسمى، بسبب الحق الذي يمنحنا إياه هذا التفوق، الذي نُقْبِتُهُ بانتظام عن طريق تأكيدات تجعله يبدو غير قابل للمنازعة من قبل السكان الأصليين، فقد وضعنا جميع تقاليدهم الأصلية المحلية موضع التساؤل.....

Here, the translator, Abu Deeb, does not mean to make the task of reading hard, rather he means to reflect the fluidity and cohesion of the text. In other words, he intends to create main ideas. The parallel structures

من التاريخ، ومن الفن، ومن الديانة

used by Abu Deeb, are intended to reflect semantic, prosodic and syntactic functions. Post modification is more frequent than premodification in the Arabic translation above. It is an acceptable strategy in Arabic language as it is a mechanism of language relief for readers. To illustrate this point, consider this stretch of speech quoted from example (6-b):

أن الإسلام عقائدية لا سامية، لا دين فقط

(Islam is anti-Semitic ideology, not merely a religion).

The translator was keen enough to translate the English adjectives into flavored Arabic adjectives relaying different functions: description, exaggeration, and communication. An illustrative example can be taken from example (6-b):

ظاهرة جماهيرية مخيفة

(Islam is a fearful mass phenomenon) and

بصورة أصيلة صادقة

(not genuinely popular).

The lexical items (synonyms and antonyms, such as خطأً أو صواباً and صادقة أصيلة) used by the translator (examples 5 and 6) above are meant to enrich stylistic variation and the text's appreciation.

Halliday (1978: p. 23) points out "Register is the set of meanings, the configuration of semantic patterns that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings". Joos (1962) suggests five levels of style: frozen, formal, informal, colloquial, and slang. As it is shown in examples (5) and (6) above, the frozen

(i.e. very formal) style, used by Abu Deeb in his translation of 'Orientalism', reflects his lofty style which aims highly at the educated Arab reader rather than the general reader.

IV. The glossary on pages 21-34 of the Arabic version as well as the footnotes and paraphrases

The glossary and footnotes furnished by the translator add to the clarity and explicitness of the Arabic text and makes it more informative and pedagogical for readers and translators alike. The translator ordered the terms and expressions of the glossary alphabetically. Unlike lexicons and other types of glossaries, the meanings given to these linguistic units were determined by their contexts which are considered as very helpful for readers of the Arabic translation as well as to translators. Below are 10 English terms/expressions together with their Arabic meanings to show the significance and the innovation of these expressions:

- | | |
|----------------------|--------------------|
| 1. Generic: | أجناس |
| 2. Euphemism: | اللبقة الاستبدالية |
| 3. Xenophobia: | استحبابية |
| 4. Genetic: | إيراثي |
| 5. Itemizing: | تفريد |
| 6. Anthropomorphism: | التشبيه المجهّم |
| 7. Wishful: | رغبوي |
| 8. Cliché: | شعيرة لغوية |
| 9. Lobbying: | الرواقي الضغوط |
| 10. Extract: | قبس |

Here, some of the above Arabic expressions (اللبقة الاستبدالية - الرواقي الضغوط) seem alien to Arab readers as they are very formal (frozen). Abu Deeb resorted to a glossary at the beginning of his translated work. For example, he added explanations to the Arabic frozen expressions as he sensed the difficulty that a reader of his translation may encounter. For example, consider the following terms/expressions given in his glossary together with their Arabic explanations:

أجناس: نسبة إلى الجنس (مقابل النوع).

استبدالية لبقة: تجنب تسمية شيء باسمه المباشر لعوامل أخلاقية أو نفسية. العاطف، مثلاً، لفظه استبدالية.

قبسة: قسم أو فصل، مثلاً، مأخوذ من كتاب.

التقنوية: التكنولوجية.

This strategy helps the reader to grasp the difficult

concepts used in "Orientalism".

The footnotes furnished by the translator on pages (50, 64, 66, 68, 90, 102, 126, 139, 150, 185, 193, 224, 248, 282, 295, 300, 307, 312, 316) as well as the endnotes pages (327-333) are highly informative, interpretive and pedagogic. To illustrate this claim further, consider the following example:

(٧) إن كثيراً من القراء ليعرفون أن كلمة ثورة ومقارباتها المباشرة تعني لمتحدثي العربية اليوم، ثورة*؛ وهم سيعرفون ذلك أيضاً من مقدمة فاتكيوتس (أبو ديب، ١٩٩٥م: ص ٣١٢).

Here, the translator marked the word ثورة by (* Revolution) and footnoted as:

* واضح أن هذه الجملة حشو بالنسبة للقارئ العربي. لكنها في النص الإنكليزي تترجم كلمة "ثورة" العربية إلى معادها الإنكليزية. لذلك يمكن أن تترجم الجملة كما يلي: "إن كثيراً من القراء يعرفون ما تعنيه كلمة ثورة ومقارباتها المباشرة لمتحدثي العربية اليوم"

Here, no one can deny that the translator's note helps the reader to grasp the SL text adequately and naturally.

V. Neologism

Richards *et al.* (1985) defines Neologism as "a new word or expression which is introduced into a language. For example, *non-restrictive* came into English in 1916, *non-standard* in 1923, and *null hypothesis* in 1935." Examples of Arabic Neologism (مشلولز (مشمش ولوز)، صهلق: صهلوق (أي صاح) *nahit*) are:

and of English: smog; smoke and fog.

The neologism used by Abu Deeb to compose a single word by the fusion of two or more words, as in translating the English compound item 'Greco-Latin' into اللاتيني-الإغريقي instead of الإغرياليني is another strategy in translation. Numerous words are used in the translation to match the innovative style of the SL text of Said. These neologisms live shortly if not adopted by language users. Only a few of these words may exist for some time and enter the lexicon of the Arabic language. Neologisms characterize Abu Deeb's style in translating "Orientalism". They reflect the richness of his style.

Below are some English and Arabic neologisms as they are listed in Abu Deeb's (1995: pp. 21-34):

1. Judeo-Christian:

اليهو-سيحية (مركبة من اليهودية-المسيحية).

2. Stylized:

مؤسلب: مكتوب بأسلوب منمق، متصنع عادة.

3. Rationales:

لمعلقات: الأسباب التي تسوّغ عملاً ما أو توضحه.

4. Naturalized:

مُطَبَّعَة، محولة إلى شيء طبيعي.

5. Pre-Collective:

السا-جمعية، السابق على الجمعية (الجماعية).

However, the use of these neologisms by Abu Deeb as another strategy of his translation may not be commended by some Arab readers of this translation.

Conclusions

In translation in general and the translation of *Orientalism* in particular, a translator encounters certain problems that he/she should endeavor to overcome in order to produce natural faithful renditions to his/her readers. Furthermore, as it has been noticed from the above discussions that translating oriental discourse is a very difficult task as the ideological and cultural expressions pose significant problems in translating such a discourse. However, such a problem is usually overcome because of the presence of some cultural links between Arabic and English on one hand, and the ability of the translator on the other. A gifted skilful translator, like Abu Deeb, who is well versed in both Arabic and English languages and their cultures, would find it easy to overcome the main problems of transition (i.e. linguistic and cultural problems of metaphors, proverbs, religious and political terms, etc.). In this spirit, Rose (2003: p. 13) believes that translation as a gift may seem like a burden because it is a trust based on a gift and dedication.

In this venue, the paper concludes: (i) the lexical item is to be considered as part of a linguistic construction, so its semantic and syntactic functions are to be viewed according to its sentence structure; (ii) the translator is not a slave of the target language traditional features because language is not sacred or static and its constituents are not merely fixed clichés, patterns, terms, expressions, idioms, etc.; (iii) the semantics of the morphological changes should be highly considered by the translator into Arabic; and (iv) pre-patterned or parenthetical expressions should not be translated into Arabic by clichés because we

are representing a foreign text of certain intellectual features that should be relayed into the TL so as to be faithful to the TL.

The paper has also shown that the strategies adopted by Abu Deeb in translating Orientalism are numerous. However, due to the limitation of the present study, the researcher (wrongly or rightly) opted for five strategies: 'Creation', rather than 'translation', to overcome linguistic and cultural problems for the sake of adequacy and vividness; translating terms and expressions of new western concepts into new concise, stable, simple and easy Arabic equivalent terms; English stylistic features are rendered into natural stylistic features in Arabic; the glossary as well as the footnotes and paraphrases; and Neologism. Hence, it is recommended that the translators of oriental texts from Arabic into English benefit from Abu Deeb's strategies in translation and that more research be done to shed more light on this problematic area of translation.

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إستراتيجيات مبتكرة لأبي ديب في ترجمته لكتاب
إدوارد سعيد "الإستشراق" إلى العربية

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ملخص البحث. تبين هذه الورقة صعوبة ترجمة القضايا الثقافية والأيدولوجية بشكل عام والقضايا المتعلقة بالاستشراق بشكل خاص، كما تتقصى الاستراتيجيات الابتكارية الرئيسية التي اتبعها إدوارد سعيد في ترجمته لكتاب "الإستشراق" إلى العربية. وتشير الورقة إلى صعوبة فهم موضوعات الاستشراق وإلى الوضع الراهن الخاص باللغة العربية التي تستعمل في التعبير عن الحضارة المعاصرة وأفكارها. ولا يعود ذلك لقصور في اللغة العربية التي كانت فيما مضى وسيلة ناجحة في نقل الحضارات القديمة التي استفادت منها الحضارة الغربية المعاصرة.