

Literary translations

Definition

Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction, novels, short stories, poems, etc. i.e, its function is to translate the language and translate its culture. Translation of literary texts includes:

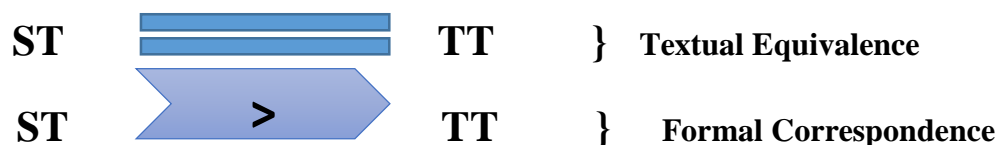
- literary translation of books, articles, stories and other types of prose,
- literary translation of poetry,
- translation of advertising materials,
- translation of other texts that requires a creative and flexible approach.

According to Nida, (1964: 164), a translation must meet the following basic requirements: **1)** making sense, **2)** reflecting the spirit of the original text, **3)** having natural form of expression, and **4)** creating a similar response. Thus, he explain that, in ant translation process we have two types of **equivalence: formal equivalence** and **dynamic equivalence**

Peter Newmark (as cited in Munday, 2010: 44) regards translation as the change of meaning between two languages. His thoughts on translation are based on textual analysis. He feels that a success of equivalent effect is “**illusory**”. He (1988: 39) distinguishes two types of translation: **communicative translation** and **semantic translation**. He states: Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original text. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the target language; the exact contextual meaning of the original text.

From these descriptions, it can be understood that semantic translation has some resemblances to Nida’s **formal equivalence** while communicative translation has shown parallelism to Nida’s **dynamic equivalence**. However, Newmark’s translation types have generally received less attention than Nida’s formal and dynamic equivalence.

Catford (1965), likewise, defines translation as replacement of textual material between two languages. He is the first scholar who applied the term “**shift**” to translation studies in his book which is entitled as “**A Linguistic Theory of Translation.**” His systematic linguistic approach to translation studies focuses on the relationship between textual equivalence and formal correspondence. He sees that if the **TT** is equivalent to the **ST**, there is a textual equivalence; on the other hand, if the **TT** is close to the **ST**, there is a **formal correspondence**:



As far as English-Arabic **Equivalence** is concerned, there are three classes of lexical items: **The first** includes lexical items that have straightforward equivalents in the **TL**, such as the following: **Door** باب \ **Book** كتاب \ **Moon** قمر \ **Today** اليوم \ **Cairo** القاهرة \ **window** نافذة . **The second** includes items which have only partial equivalents such as the words: **Lord** الرب \ **prayer** الصلاة \ **ululate** يزغرد , etc. **The third** includes items which do not have equivalents in Arabic (what Newmark (1988) calls ‘the unfindable words’), so we must coin or borrow items, e.g. Savanna, priest, kimono, etc.

Once again, linguistic meaning and equivalence are the key elements for the Russian structuralist Roman Jakobson(1957) . In his essay “**On Linguistic Aspects of Translation**”, he (2012:127)

classifies three types of translation: **1) intralingual translation** or rewording is an interpretation of verbal signs by means of other signs of the same language **2) interlingual translation** or translation proper is an interpretation of verbal signs by means of some other language **3) intersemiotic translation** or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems .

1. Translation Procedures : The translating procedures, as depicted by Nida (1964: 241-45) are as follow:

1.1. Technical procedures:

- A. analysis of the source and target languages;
- B. a through study of the source language text before making attempts to translate it;
- C. Making judgments of the semantic and syntactic approximations.

1.2. Organizational procedures:

constant re-evaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions (*Translation Criticism*).

1.3 The following are the different translation procedures that Newmark (1988b) proposes:

a. Transference: it is the process of transferring an **SL** text to a **TL** text. It includes transliteration and it is the same as what Harvey (2000:5) named "transcription."

SL ⇒ SL ⇒ Rethink ⇒ TL eg. Qibla الكعبة \ Cricket الكريكيت

b. Naturalization: it adapts the **SL** word first to the normal pronunciation, then to the normal morphology of the **TL**. In other words, Naturalization is a translation strategy whereby **SL** usage is converted into normal **TL** usage. This naturalization process is basically carried out at lexical, collocation, and structural levels. (Newmark, 1988b:82) eg. Hercules هرقل

c. Cultural equivalent: it means replacing a cultural word in the **SL** with a **TL** one. however, "they are not accurate" (Newmark, 1988b:83) eg. Parliament مجلس الامة \ مجلس الشعب

d. Functional equivalent (Neutralization/ functional/descriptive equivalent) : it requires the use of a culture-neutral word. (Newmark, 1988b:83) eg. Kremlin القصر الرئاسي الروسي

e. Synonymy: it is a "near **TL** equivalent." (Newmark, 1988b:84) eg. I preceded a short distance to a man who had got a stock of various sort of fruit. فسرت غير بعيد الى رجل قد اخذ اصناف الفواكه.

f. Addition: It is translation strategy in which something is added to the **TT** which is not present in the **ST**. Notice how the following underlined words in the translation of Naguib Mahfouz's Trilogy are enriched in the **TT**. eg. اعتزمت أن أكمل نصف ديني I've decided to perfect my religious observance by marrying.

g. Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: **calque** or **loan** translation. (Newmark, 1988b:84) eg. Fax فاكس/بريد سريع

h. Shifts or transpositions: it involves a change in the grammar from **SL** to **TL**, for instance, (1) change from singular to plural, (2) the change required when a specific **SL** structure does not exist in the **TL**, (3) change of an **SL** verb to a **TL** word, change of an **SL** noun group to a **TL** noun and so forth. (Newmark, 1988b:86) eg. **grazing grounds** \المناطق الغنية بالكأ Snow يمطر ثلجا

i. Modulation: it occurs when the translator reproduces the message of the original text in the **TL** text in conformity with the current norms of the **TL**, since the **SL** and the **TL** may appear dissimilar in terms of perspective. (Newmark, 1988b:88) eg. **Don't mention it.** لا شكر على واجب

j. Deletion (Omission): this strategy may sound rather drastic, but it does no harm to omit translating a word or expression in some contexts, if the meaning conveyed by a particular item or expression is not vital enough to the development of the text. Omission can occur for many legitimate reasons.

i. Background information is sometimes not translated: Arabic for example uses different patterns of cohesion. Arabic radio broadcasts usually use of the phrase “ هذا و ...” or “ وجدير بالذكر ” as a signal in Arabic that what comes next is background information to the main argument (Cf. Hatim 1997: 67-74). Thus, such phrases are not expected to be translated in an English **TT**.

ii. “Another occasion for omission is when the information conveyed is not particularly important” (Dickins et al 2002: 23).eg. **Two days ago, the American President, confirmed....**” Unlike Arabic, English does not afford the concept ‘two days ago.

iii. Cultural differences provide another area in which simple omission may be a reasonable strategy. The **ST** word ‘الفاتيكان’ in the following example is better omitted because Western readers would be unaware of any Popes other than the Catholic one. **Eg. Pope John- Paul II** بابا الفاتيكان يوحنا بولس الثاني

j. Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (Newmark, 1988b:89) eg. **Spare Parts** قطع غيار

l. Paraphrase: in this procedure the meaning of the **SL** is explained. Here the explanation is much more detailed than that of *descriptive equivalent*. (Newmark, 1988b:91) eg. **Ham** شرائح لحم فخذ الخنزير المملح

m. Couplets: it occurs when the translator combines two different procedures. (Newmark, 1988b:91) eg. **Alexander the Great** الاسكندر الاكبر (**Naturalization+Translation**)

n. Notes: notes are additional information in a translation. (Newmark, 1988b:91) eg. **Kilt** الكلتية:سترة ذات ثنيات طويلة يرتديها الرجال والنساء في اسكتلندا وافرادالفرق الاسكتلندية في الجيش البريطاني

Notes can appear in the form of ‘**footnotes.**’ Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the **TT** readers to make better judgments of the **ST** contents. Nida (1964:237-39) advocates the use of footnotes to fulfill at least the two following functions: (1) to provide supplementary information, and (2) to call attention to the original's discrepancies. As a consequence, a really troublesome area in the field of translation appears to be the occurrence of **allusions** (التلميحات), which seem to be

culture-specific portions of a **SL**. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the **SL** text for the **TL** audience.

To illustrate and as it is mentioned above, the problems accoutered by the linguistics differences and culture is one of the hardest challenges the translator should surpass in order to produce an appropriate translation and to deliver the message intended in the source text accurately into the target text. In the way to accomplish that the translator is to employ techniques and strategies which are considered as **problem-solving tools** and which facilitate the process of translation in addition to ensuring an adequate target text. Rings (1986, p.18) defines translation strategy as “*translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task*”. The following is Vinay & Darbelnet’s model of translation procedures:

		SL	TT
Direct Translation Procedures	Borrowing	"قلت: فكيف تصعد الى الكعبة" (محمد عبده, 228)	"I asked : How canst thou go up to the Ka'ba'..."(W.J.Predergast,1915,p.151)
	Calque	"قلنا ليس لنا ذلك، ولكن ما شئت من متاع الدنيا وزخرفها" (محمد عبده, 70)	" but thou mayest have what thou desirest of the goods of this world ² and itsvanities"(W.J.Predergast,1915,p.61)
	Literal Translation	"وهو يقول: من عرفني فقد عرفني ومن لم يعرفني فأنا أعرفه بنفسي" (محمد عبده, 24)	"And saying: who knows me knows me well and, who does not know me, I will make myself known to him ³ ."(W.J.Predergast,1915,p.36)
Oblique Translation Procedures	Modulation	ولما اغتمض جفن الليل" (محمد عبده, 31)	"when the eye of the night ⁴ haddrooped..." (W.J.Predergast,1915,p.39)
	Transposition	"حدا بي الى سجستان أرب"بغية" (محمد عبده, 22)	"A pressing need ⁵ impelled me to go to Sajistan" (W.J.Predergast,1915,p.35)
	Adaptation	"وريحاننا الورد , وبخورنا الند" (محمد عبده, 237)	"And our sweet smelling flower was the rose and our perfume was Nad ⁶ ."(W.J.Predergast,1915,p.156)
	Equivalence	فأتيتني وقالوا عندك شهادة تجشم فقامت وأتيت شئت ام أبييت" (محمد عبده, 198)	So they both came to meand said : We want thy evidence, therefore undertake the dutyand impose upon thyself the task. So I arose and went willy nilly ⁷ ...(Ibid., 132)

1. The word (الكعبة) has a religious background, it is an adytum place for Muslims to worship **God**. Consequently the English culture does not have this term or similar worship in their culture. So, the word was translated by using **borrowing** procedure, the translator borrowed the word **ka’ba**(**Transliteration process**) from the Arabic language into the English in an appropriate and accurate way.

2.In this example the translator used **calque** technique, he transfers an expression from the source text into the target text literally and the only change occurs on the grammatical structure .He takes the Arabic expression “متاع الدنيا” which means to enjoy in life and transfers it into “**goods of this world**” he translates the expression literally element by element in order to achieve the meaning.

3. The difference between English and Arabic language causing numerous problems specially in expressing things differently. In the this example from Maqama of Sijistan (المقامة السجستانية) the translator chooses to use **literal translation** in which he hardly try to keep the same form and the rhymed style used in the original text. The translation may seem appropriate and the meaning as well as the form were transferred accurately but it is important to bear in mind that English do not accept redundancy as Arabic and do not express things in the same way. The **literal translation** in this case is inappropriate to be used because the translator does not respect the English language system. Notably, according to the complexity of language or the sentence the translator is facing, the literal translation may be accurate or not to be used.

4. In this example of **modulation**, the translator change his perspective of view he translated (جفن الليل) into (**the eye of the night**). It is called a part for whole modulation in which the word (eyelid(جفن)) is a part of the (**eye**).The change occurred in the point of view does not change the meaning.

5. The translator used the technique of **transposition**, he changed the class of the word (ارب) and translated as (**a pressing need**). The translator changes the structure according to the grammatical form of the target language by changing its class from an adverb in the source text (ارب) into an adverbial phrase in the target text (**a pressing need**). Notably, he succeeds in that way to express the meaning. In this case the literal translation technique is also appropriate in translating the word (ارب) into (**need**). And the sentence will be as the following "a need impelled me to go to Sajistan"

6. The technique used here is **adaptation**. The translator transfers the expression (بخورنا الند) into (**our perfume was Nad**). The source culture, Arabic culture, use the word (بخور) to refer to a pleasant smell produced by the burning of such a substance which is does not exist in the target language. The translator adopted the closer equivalent to the source text which is (**perfume**) it matches the same function of (بخور) which is to overcome bad smells in order to render the same meaning accurately. The use of the technique of adaptation in this case is an appropriate technique.

6. The use of the technique of **equivalence** in the above example from maqama of Hulwan (المقامة الحلوانية) is the suitable choice to translate this cultural concept. The expression (شنت أم أبيت) which was translated into(**willy nilly**) the two expression structures are totally different but they share the same sense .The translator looks for the equivalent of (شنت أم أبيت)that is existed in English culture and transfer it as(willy nilly) in order to be understood by the target readers. The equivalence is the only technique that conveys the accurate meaning of such an expression.

Accordingly, **Translation of Literature** or **Literary translation**, then, is fundamentally different from other categories. This is because the main principle of literary translation is the dominance of poetic communicative function of a language. It means that in addition to rendering information to the reader, literary translation also has aesthetic functions. For this reason the literary translator should take into account specific features of the text. When reading a story, poem or any other type of literary work translated from a foreign language, we perceive the text itself with its meaning, emotions and characters. It is quite a challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. A literal translation cannot reflect the depth and meaning of the literary work. It is all about how the translator perceives it. He/she rewrites the text

from the beginning to the very end. This applies, for example, when an obvious expression is replaced by synonyms or the structure of sentences is changed. So, the literary translator has to take into account the beauty of the text, its style; the lexical, grammatical and phonological features. Some of these may not be the same in the target language. Consider the following examples:

Is poetry instructive or just an embellishment?	هل يعد الشعر شيء تثقيفي أم مجرد زينة وزخرفة؟
"PG" is Slavic literature.	"بي جي" هو الأدب السلوفاكي.
Now who can name a classic work of English literature?	من يستطيع أن يقول لي اسم عمل كلاسيكي من الأدب الإنجليزي؟
You said great literature is surprising.	"لقد قلت" الأدب الرائع يكمن في المفاجأة .
Hold of Scandinavian literature, Mrs. Moucheboume?	هل تحبين الأدب الاسكندنافي، سيدة (موشيبوومي)؟
Doctor of Philosophy, Ohio State University, June 1975, in English literature	دكتوراه في الأدب الإنكليزي، جامعة ولاية أوهايو، 1975. حزيران/يونيه
I took a survey of American literature.	تلقيت دراسة عن الأدب الأمريكي إذا انت في المدرسة؟
Xue Deyun and Xiong Jinren were intending to publish a literary, and hence cultural, journal and it is not disputed that its purpose was to express opinions peacefully, without inciting or resorting to violence;	أن شوي ديون وشيونغ جينرن كانا يعتزمان نشر مجلة أدبية، وبالتالي، ثقافية وأنه لا خلاف في أن الغرض المنشود كان الإعراب عن الآراء بصورة مسالمة، دون التحريض على العنف أو اللجوء إليه؛

2. Translation of Literary Styles

Style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment; a single paragraph cannot be put together without revealing to some degree the personality of the author. Every writer has a literary style and his style is reflected in his writing. Some authors say that a translation should reflect the style of the original text while others say that a translation should possess the style of the translator.

A good translator should have a thorough knowledge of the source and target languages; be able to identify with the author of the book or poem; understand his culture and country, and employ a good method for translating literary texts.

In general, in literary translation we translate messages, not meanings. The text must be seen as an integral and coherent piece of work. For example, if we are translating from Arabic into English or vice versa, we must take into account that the two realities are very different, their cultures have sometimes opposite views on certain matters, as well as on scientific and technological development. So the search for equivalent words is more complex. So, when this is the case, the translator must find words in his own language that express almost with the same fidelity the meaning of some words of the original language, for example, those related to cultural characteristics, cooking skills or abilities of that particular culture. Some ideas or characteristics are not even known or practised in the other culture, eg.: "فصل", "طم", "النذاهة", "مشاية", "عطوة", etc.

2.1. Translation of Poetry

In poetry, form is as essential to preserve as contents. If the form is not preserved then neither is the poetry. Susan Bassnett-McGuire says: "*The degree to which the translator reproduces the form, metre, rhythm, tone, register, etc. of the SOURCE LANGUAGE text, will be as much determined by the TARGET LANGUAGE system and will also depend on the function of the translation. One of the more difficult things to translate is poetry. It is essential to maintain the flavor of the original text.*"

A good translation discovers the “dynamics” of poetry, if not necessarily its “mechanics” (Kopp, 1998). As Newmark says, “*Translation of poetry is an acid test showing the challenging nature of translating.*” In the translation of poetry, puns, allusions, analogies, alliterations, figures of speech, and metaphors are always common. Arberry (1945) said that rhymed translation was comparable, in an acrobatic performance, to “*setting an elephant to walk a tightrope.*” This statement alone might suffice to show the difficulties inherent in performing such a task. Consider the following poems of George Gordon Byron (1788-1824) as translated by Majid Al-Haider:
e.g. 1. From English Into Arabic

Sonnet On Chillon: Lord Byron

Eternal Spirit of the chainless mind!
Brightest in dungeons, Liberty! Thou art,
For there thy habitation is the heart-
The heart which love of thee alone can bind;
And when thy sons to fetters are consign'd -
To fetters, and the damp vault's dayless gloom,
Their country conquers with their martyrdom,
And freedom's fame finds wings on every wind.
Chillon! Thy Prison is a holy place,
And thy sad floor an altar-for t'was trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonnivard !May none those marks afface!
For they appeal from tyranny to God.

سونيئة الى "جيلون": ماجد الحيدر 2012

أيتها الروح الخالدة للعقل الذي لا تمسكه أصفاد
أيتها الحرية، إنك في السجن لأكثر إشراقاً!
فأنت هناك ... تقيمين في القلب ،
القلب الذي لا يقى دة سواك .
وحين يرسف بنوك في الأغلال
والغياهب التي لا ترى النور
فإن أوطانهم -بشهادتهم- تنال الظفر
ويبسط اسم الحرية جناحيه .. فوق كل ربح.
إيه يا "جيلون" ! سجنك مقام مقدس ،
وأرضك الحزينة ... مذبح طهور ،
لأن خطى "بونيفار"
تركت آثارها ... فوق بلاطه البارد ،
كما تفعل الأقدام ... بالثرى المعشيب .
ألا فلتبقى آثاره
ولا يقدم امرؤ على طمسها .
فهي بالله تستغيث ... من سلطان الطغاة!

So we ll go no more a-roving

So we ll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.
For the sword outwears its sheath,
And the soul outwears the breast,
And the heart must pause to breathe,
And love itself have rest.
Though the night was made for loving,
And the day returns too soon,
Yet we ll go no more a-roving
By the light of the moon

" سنكف عن التجوال"

هكذا إذن :
سنكف عن التجوال حتى آخر الليل
رغم أن القلب .. ما كف عن عشقه القديم .
رغم أن البدر ... لما يزل في بهاه
السيف يبلي غمده
والروح تبلي صدرها
والقلب لا بد أن يتوقف
كي يسترد أنفاسه
والحب نفسه قد يخلد للراحة
رغم أن الليل مخلوق للحب
رغم أن النهار يوشك أن يعود
سنكف عن التجوال
تحت ضوء القمر

Oh! snatched away in beauty s bloom

مرثية

Oh! snatched away in beauty's bloom,
 On thee shall press no ponderous tomb;
 But on thy turf shall roses rear
 Their leaves, the earliest of the year;
 And the wild cypress wave in tender gloom:
 And oft by yon blue gushing stream
 Shall Sorrow lean her drooping head,
 And feed deep thought with many a dream,
 And lingering pause and lightly tread;
 Fond wretch! as if her step disturbed the dead!
 Away! ye know that tears are vain,
 That death nor heeds nor hears distress:
 Will this unteach us to complain?
 Or make one mourner weep the less?
 And thou - who tell'st me to forget,
 Thy looks are wan, thine eyes are wet .

أه يا من غنوة قطفت ، وأنت في ريعان الجمال
 حرام أن يضمك ضريح بليد ثقيل.
 ولكن على ترابك الرخص
 فلتمد الورود أوراقها .. أوراقها الباكرات
 وتهز أشجار سرو بزية
 أغصانها ... في أسى حنون
 وهناك ، عند الجدول الأزرق الدفّاق
 لتطل ربة الأحران مكثها
 حانية رأسها الحزين
 وتمد عميق الأفكار .. بالأحلام تلو الأحلام.
 فلتقف حائرة متلكنة
 ولتطأ الثرى باحتراس
 وكأنها ، يا للعاشقة المسكينة ،
 تخشى أن تقلق الميتين!
 بعداً بعداً !
 نعلم أن الدموع عبث

وأن الموت لا يصغي أو يعبا
 بالآلام.

هوامش:
 1) قلعة عملاقة يعود تاريخها الى القرن التاسع الميلادي، تقع Château de Chillon- قلعة جيلون (في جزيرة صخرية قريبة من ضفاف بحيرة جنيف. أصبحت في القرون اللاحقة مقراً وحصناً لأمرأ أسرة "سافوي: التي تحكمت في مناطق من سويسرا الحالية و أجزاء من فرنسا وشمالي إيطاليا الحاليتين قبل أن يصبح أحد أبنائها "فكتور عمانويل الثاني" أول ملك لإيطاليا الموحدة عام 1861. وقد خلدت القلعة في أعمال عدد من الشعراء ومنهم بايرون وفكتور هيغو.
 2) بطل قومي سويسري. كان رنيسا لأحد الأديرة 1493-1570-Bonivard, François-بونيفار () بالقرب من جنيف لكنه ثار ضد تشكيل أمرأ سافوي بأحرار سويسرا. سجن سنوات عديدة في سراديب قلعة جيلون وتحول بعد تحرره الى البروتستانتية وعكف على تأليف عدد من الكتب عن تاريخ جنيف.

فهل يصرفنا هذا عن الشكوى
 أو يكفكف دمع باك وحيد؟
 وأنت ، يا من تنصحنى بالنسيان.
 تلك نظراتك شاحبة ..
 وتلك عيناك ... غارقتان بالندى !

e.g.2. From Arabic into English:

No indolent dreaming dawdler am I,
 Nor am content, while riches I descry.
 Life's heaving tides of woe shall spare me
 not, Unless I, its unblocked courses defy

ليس التعلل بالآمال من أربي ولا القناعة بالإقلال من شيمي
 وما أظن نبات الدهر تتركني حتى تسد عليها طرقها هممي
 المنتبي

Softly do town girls their faces adorn.
 But Bedu are from garish colours shorn.
 Town beauty is with pampered softness
 sought,
 The Bedu are with unsought beauty born.

ما أوجه الحضر المستحسنات به كأوجه البدويات الرعابيب
 حسن الحضارة مجلوب بتطرية وفي البداوة حسن غير
 مجلوب
 المنتبي

rave harm have lovers to themselves done,
 Loving, ere understanding life begun,
 They, with with'ered and wasted souls,
 After vile, though prettyfaced creatures run

مما أضر بأهل العشق أنهم هووا وما عرفوا الدنيا وما فطنوا
 تفنى عيونهم دمعاً وأنفسهم في أثر كل قبيح وجهه حسن
 المنتبي

2.2. Translation of Prose Poems

Most translation authorities believe in some sort of stylistic loss in translating prose poems, let alone for rendering a poem into its equivalent verse. We must bear in mind that we should always be faithful to the meaning of the original poem:

Eg. From Arabic into English

A bit of a life

I probably did—
observe one day

the fall of the sun
and caught the gold that
was scattered
in the palm of the sea
and enclosed my ribs
about
the last escaping heat
as I searched for a
farewell
sifting through piles of
sand

And I paced the city
back and forth
I hung around in the old
cafes
sipping at bottles of beer
I met with friends and
passers-by
sat with literati and
revolutionaries
and among the crowded
tables I spent
long hours

I went up and down
streets and discussions
but I remember that once
I bought
from the other end of the
street

a mizmar!

And I stood under a
balcony
observing wet newspapers
and the heavy clothes
shifting my feet
in a puddle
making endless circles

جزء من حياة

..من المُحتمَل
أنني قد راقبت يوماً
..سقوط الشمس
و تَلَقَّيت الذهب المتناثر منها
فوق راحتي البحر،
و أطبقت ضلوعي
على بقايا الدفء الهارب،
..و فَتَّشْتُ عن الودع بدأب
في كومات الرمل
..و ذرعت المدينة
جينة و ذهاباً،
تسكَّعت على المقاهي العتيقة
و احتسيت زجاجات البيرة،
التقيت أصدقاء و زواراً،
و جالست أدباء و ثواراً،
و قضيت بين الطاولات
المزدحمة
..ساعات طوالاً
و سعدتُ و هبطُ
شوارعاً و حواراً،
بل أذكر أنني
..قد ابتعت يوماً
من الناصية التالية
..مزماراً
و وقفت أسفل شُرْفَة
أرقب الصُحف المُبتلة،
..و الأردية الثقيلة
أعبث بقدمي
في بركة المياه الصغيرة،
لأصنع دوائر

2.3. Translation of Drama

Words in the theatre are to be “**recited**”, to be said on a stage, and that means a series of restrictions or general conditions to be taken into account: the year it was said and written, the style, the language, etc. The translator should say aloud the words that he is translating for a dram, to hear how they sound on stage. One thing is to read and another is to “say” something. A text can be well translated in a book, but sound awful on stage. The work of the translator does not end when the work is given to be performed. It is advisable for the translator to work with the director and the actors to resolve problems when the text is put on stage. It is important to take into account the words used at the time the play takes place as well as the audience to which it is directed. So the translator should work until the play is put on stage. That is the best recommendation for the translation of plays. This is because of the fact that, it helps to show under what circumstances the translated text was composed and when. Nida (1984: 3) says that, in theatre the verbal message is accompanied by a nonverbal message which is of two types:

1. **Paralinguistic:** intonation, quality of voice.
2. **Extra-linguistic:** gestures, hand movements.

Eg.

ST	TT
<p>To be, or not to be, that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take Arms against a Sea of troubles, And by opposing end them: to die, to sleep No more; and by a sleep, to say we end the heart-ache, and the thousand natural shocks that Flesh is heir to? 'Tis a consummation devoutly to be wished. To die, to sleep, To sleep, perchance to Dream; aye, there's the rub, for in that sleep of death, what dreams may come, when we have shuffled off this mortal coil, must give us pause. There's the respect that makes Calamity of so long life: For who would bear the Whips and Scorns of time, the Oppressor's wrong, the <i>proud</i> man's Contumely, the pangs of <i>despised</i> Love, the Law's delay, the insolence of Office, and the spurns that patient merit of the unworthy takes, when he himself might his Quietus make with a bare Bodkin? Who would Fardels bear, to grunt and sweat under a weary life, but that the dread of something after death, the undiscovered country, from whose bourn no traveller returns, puzzles the will, and makes us rather bear those ills we have, than fly to others that we know not of. Thus conscience does make cowards of us all, and thus the native hue of Resolution Is sicklied o'er, with the pale cast of Thought, And enterprises of great <i>pitch</i> and moment, [F: <i>pitch</i>]</p>	<p>أن تكون أو لا تكون تلك هي القضية أيهما الأنبل في العقل : أن يتحمل قوس ربة الحظ الطائشة ونشابها أم يجرد السلاح بوجه بحر من المصاب وفي كليهما موت يريحه من متاعبه أن نموت أن ننام لا أكثر وبالنوم ننهي وجع القلب، وكل هجمات الأمراض الطبيعية التي يرثها الجسد. تلك نهاية نتمناها بخشوع أن نموت أن ننام أن ننام، ربما أن نحلم بلى هنالك القضية لأنه في نوم الموت ذاك، أي أحلام قد تأتي عندما نكون قد طرحنا عنا كل قيود هذه الحياة الفانية يجب أن تدعونا للتفكير ثمة اعتبار يجعل أولاء الذين يصابون بالبلاء راغبين في تحمله لمدة طويلة جداً. ومن ذا الذي يتحمل عذابات العالم وإهاناته وظلم المستبد، وغطرسة الرجل المتكبر، ووخزات الحب المرفوض، وتأجيل القضاء، ووقاحة المسؤولين، ونقذات الطالبين للصالحين، حينما يستطيع هو نفسه أن يسد ثأره بخنجر صغير ليس إلا. من يتحمل الهموم وينخر ويعرق تحت وطأة حياة مملة، لولا ذلك الشئ المرعب بعد الموت، ذلك الوطن المجهول الذي لا يعود منه من دخل في حدوده، ويربك الإرادة، ويجعلنا نتحمل تلك الأدواء التي نعرفها أفضل من أن ننتقل إلى أخرى لا نعرفها؟ هكذا يجعلنا التأمل في ضمائرنا جنباء جميعاً، وهكذا تصفر الشجاعة المتوردة، وتختفي تحت لون الفكرة الشاحبة للأخرة، ويتحول مجرى تدفق المغامرات المحلقة الخطيرة الشأن، بهذا الاعتبار إلى قنات تبعدها عن الفعل. والآن توقّف</p>

with this regard their Currents turn *awry*, [F: *away*]
And lose the name of Action. Soft you now,
The fair Ophelia? Nymph, in thy Orisons
Be all my sins remember'd.

أوفيليا الحسناء! يا أيتها الحورية أذكرني
في صلواتك كل خطاياي

3. CONCEPTS OF CRITICISM

As an English word, criticism is derived from the French critique which dates back to 14th century. The first English meaning of criticism was about judging and interpreting literature which appeared in literary criticism. The meanings and connotations of criticism have varied throughout the centuries. For instance, it has also acquired a philosophical meaning especially used by Immanuel Kant in the 19th century. It has started to gain more general connotation of being objective or of evaluating advantages or disadvantages of something in the 20th while the other meanings of criticism has continued.

The dictionary definition of the criticism is concerned, in Oxford Advanced Learner's Dictionary, to mean "**the act of expressing disapproval of somebody/something and opinions about their faults or bad qualities; a statement showing disapproval**". Criticism also means evaluating and interpreting of various elements such as literature, film, artwork etc. As an evaluative action, criticism can occur in every area of human life. When we look at the meaning of criticism from the point of this definition, it can be understood that the aim of criticism is to perceive the meaning of culture and cultural perspectives.

Then, **Critics** should have a detailed knowledge about the subject of their criticism in order to produce an objective criticism. Last but not least, critics should apply the convenient criticism method to the subject of their criticism. Furthermore, the nature of good criticism has a great importance. Ideally, a good criticism should be clear, relevant, well-researched, persuasive and to the point. Each criticism needs to be based on a method or approach no matter what it is about.

4. THEORIES AND METHODS OF CRITICISM

a. Structuralist Method

Structuralism is the name given to a wide range of discourses underlying structures of signification. This signification can happen wherever there is an event or action. Structuralism emerges from the theories of language and linguistics; it examines the elements in culture and literature by connecting them to each other. Within this connection, critics can improve conclusions about the individual works and their system from which originated. Swiss linguists Ferdinand de Saussure have heavily influenced the structuralism. With the works of Saussure, structuralists noticed that everything can be analyzed within a deep structure. Saussure sees the language as a "sign system" including patterns and rules. Saussure's structuralism regards the language as a multitude of signs that each sign have a relation with a phonic sound (the signifier) with an idea (the signified). Structuralists deal with the relationship between „units“ and „rules“. In a language, while units refer to words, rules means grammar forms which order the words. The grammar rules and words may be different for each language. However, the structure is same all the time for each language since words are ordered within a grammatical system to provide the meaning. According to structuralists, the structures underlying the units and rules are the product of human mind. Therefore, every human mind can use structural principle to arrange the units and rules. For

instance, while Subject+ Verb+ Object forms the linear structure of English, the structure of Arabic language is Verb+Subject+ Object.

b. Formalistic Method

Formalistic approach is a way of examining the literary work regardless of established terms such as the name of the author and the biography of author . Syntax, grammar and literary devices are the main concerns of this critical method. It deals with the language, form, structure, organization and meaning. Thus, this critical approach anticipates that the reader needs to look closely at the literary work and its value of words rather than the outside aspects which are the elements who and why wrote the literary work.

Formalists study the form of the work and try to be objective in their analysis of the work. They only focus on internal aspects of the work. They especially pay particular attention to literary devices used in the work.

5. TRANSLATION CRITICISM APPROACHES

a. THE CONCEPT OF “TURN” IN TRANSLATION STUDIES

Translation Studies which deals with phenomena and the theory of translation is a young discipline as an academic field. Holmes states that Translation Studies has two fundamental goals: 1) To describe the „*phenomena of translating and translation(s) as they manifest themselves in the world of our experience*“, and 2) to establish general principles by means of which these phenomena can be explained (1994: 71).

It means that this new academic discipline shall benefit from different disciplines such as linguistics, sociology, cultural studies etc. Translation Studies needs to be interdisciplinary due to its nature. Translation is a broad concept and may be understood in many ways such as a process, a product or etc . Put it differently, different perspectives give rise to examine the translation through the approaches which are accepted as „turns“. Thus, many elements of the social structures which include norms, values, power relations, ideology has been taken into consideration in the translation process. Lastly, roles of agents in the translation process (the translator, the publisher, the editor etc.) has come to fore with the social turn.

b. The Linguistic Turn

In the studies related with translation, the texts are systematically and structurally examined with the development of modern linguistics. The viewpoint of translation has shifted from empiricism to scientism. From the 1950s, translation studies have become integrated closely with modern linguistics especially structural linguistics. According to linguists such as Catford, Nida; translation should be faithful and represent the original text accurately (Catford, 1965; Nida, 1964). Many translation scholars apply the structural approach to translation. For instance, Roman Jakobson, Eugene Nida, Anton Popovic, Peter Newmark, John Catford, Werner Koller and so many other scholars have contributed to the development of studies in the field of translation.

c.Katharina Reiss“ Approach to Translation Criticism

Katharina Reiss has suggested her translation criticism approach in her book entitled *Translation Criticism-The Potentials and Limitations: Categories and Criteria for Translation Quality Assessment* (2000). In her book, she discusses three different categories for the possibility of an objective criticism by analyzing the results of the translation process. Reiss divides these categories into three groups: **literary category**, **language category**, and **pragmatic category**. Katharina Reiss defined literature as the whole range of written expressions in a given language (2000: 48). As she acknowledges any written text in a language as literature, any text can be a

basis for translation. Therefore, Reiss firstly discusses the literary category which focuses on text types. The assessment of a translation begins with a determination of its text type. Once the text type is determined and the appropriate strategy for translation is chosen, the relevant criteria to be assessed the degree whether the translator has met the text type accurately. In other words, it accordingly changes the type of text.

Reiss' **language category** which is the second category in her translation criticism approach dwells on the language style, linguistic features and their equivalents in **TL**. Under this category, details of the translation process which reveals the linguistic features of the **SL** in the **TL** are examined (2000: 48). The semantic elements, the lexical elements, the grammatical elements and the stylistic elements are taken into consideration in this category. These elements will be explained below respectively. The semantic elements are critical factors while protecting both content and meaning of the **ST**. If the translator has misunderstood the words or misinterpreted the meaning, this situation can be a problem. Then, it offers an invitation for the critic. In order to avoid this condition, the linguistic context needs to be examined carefully. Afterwards, the translator determines semantic equivalence.

The last element examined in the language category of Reiss' approach is the stylistic elements. In some cases, the author's stylistic aspects can differentiate from the normal language usage. Therefore, it should be examined that the translation includes standard, individual or contemporary usage of stylistic components of the **TT** or not. Then, the critic has to decide whether the text in the **TL** exhibits complete correspondence (2000: 63). This last criterion has especially importance of the assessment of form-focused and appeal-focused texts since they have much more stylistic aspects than the other text types.

In the **pragmatic category**, extra-linguistic determinants are taken into consideration. Unless the extra-linguistic components of both the source and target texts are considered, the evaluation will be unsatisfactory. The extra-linguistic components are important as well as the linguistic elements. The extra-linguistic determinants contain a variety of factors. They are called determinants since all of these factors have an influence on the linguistic form of the text. In her book, Reiss quoted from Mounin the following conclusion:

Translation today does not mean simply observing the structural and linguistic meaning of the text, its lexical and syntactic content, but rather the whole meaning of the statement, including its environment, century, culture, and if necessary the whole civilization which produced it (Mounin cited in Reiss, 2000: 68).

The extra-linguistic determinants deals with the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and affective implications. The extra-linguistic factors can allow an author to diminish the linguistic form of the message to be delivered as text receivers can complete the rest of the situation by his/her own language. It has to be done with the immediate context, not with a complete work. The other extra-linguistic factor affecting the linguistic form of the text is the subject matter. The translator needs to be familiar with the text's field. As Mounin states that "it is not enough to know the words- it is necessary to know what the words are about" (cited in Reiss, 2000: 70). The subject matter must be understood by the critic as well. When the text is associated with the particular time, the time factor becomes relevant. For instance, while translating an old text, the choice of words, figures of speech etc. should be compatible with the **ST**. Furthermore, the time factor has another sense for translation criticism. The translation which has been published in old times needs not to be evaluated by the same standards as a recent translation of the text since the original language of the **ST** cannot change but the **TL** is changing. The time factor is especially shows itself in the form-focused and appeal-focused texts. According to Reiss, the time factor is very complex and its consideration demands sophisticated sensitivities both linguistically and stylistically (2000: 73). The more difficult factor than the time factor for translator is the place factor. The place factor consists of all the characteristics of the country and culture. If the target culture lacks similar kinds of characteristics, the translation becomes a difficult task. The audience factor is explicit in the common idiomatic expressions, metaphors etc. It depends on the text type. It has a process of decoding. Therefore, the receiver of the text in the target culture should understand the

text with his/her own cultural context. The speaker factor refers to the speaker-related determinants which affect the language of the author in lexical, grammatical and stylistic levels. Lastly, affective implications include the emotional determinants affecting lexical and stylistic matters.

To sum up, Reiss summarizes the discussion for potentials and limitations of an objective translation criticism as follows:

1. Translation criticism is proper if the text-oriented translation method is chosen considering the text types, linguistic elements of the texts and the non-linguistic determinants affecting the text.
2. Translation criticism is proper if the goal-oriented translation method addressing to special function or readership is carefully examined.
3. Both text-oriented and goal-oriented methods of translation can be affected by subjective factors including the personality of the translator.
4. The translation criticism, either text-oriented or goal-oriented can be proper if these subjective factors are taken into consideration. (2000: 114)

Eg. 1. Literal Translation Technique:

ST	TT
"ولنا في هذا السواد نخلة وفي هذا القطيع سخلة" (محمد عبده, 116)	"there is a palm tree for us and in this flock a lamb ". (W.J.Predergast,1915.p.85)

The above example presents another use of literal translation technique, as it shown in the table the word for word translation is correct in which the translator transfers the words (نخلة) & (سخلة) into (palm tree) and (a lamb) by using the equal term for each word, but it is not an appropriate translation because (نخلة) and (سخلة) in this example came with the meaning of someone who is lucky in the source culture while the target culture does not have the same index or meaning.

Eg. 2. Borrowing Translation Technique:

ST	TT
حضرت في شهر رمضان جامعها وقد اشعلت فيه المصابيح, وأقيمت التراويح... (محمد عبده, 200)	"I was present there in its cathedral mosque In the month of Ramadan when the lamps had been lit and the tarawih prayers were inaugurated..." (W.J.Predergast,1915,p.133)

The example shows the use of a direct technique which is borrowing, the word « تراويح » was transferred as it is into « **tarawih** » because it does not have a direct equivalent in the target text, in English language, and it refers to the prayer Muslims practice in Ramadhan. Obviously, the cultural differences between the **ST** and **TT** made the translator in a need to borrow the term to fill the lexical and the cultural gap.

The analysis of Techniques results:

From the analysis of the techniques used in translation of *Maqamat al Hamadhani* .The result shows that the translator used all the seven basic technique of translation set by Vinay and Darbelnet depending on the sentence and the context. Mostly, he applied the direct translation procedures literal translation and borrowing more than adaptation and equivalence, actually, those technique were used as solve problem tools .It was applied in purpose of solving the different problems resulted by the huge difference between Arabic and English which make the translator confused in the way of rendering the **Maqama**. The lack of equivalence and the hardness of providing one specially in translating the culture-specific items make the translator in need to borrow or to literally translate and that is one of the reason why adaptation and equivalence

technique were not frequently applied . It is not easy to render those lexical and cultural items between two sided which have nothing in common. Moreover, modulation and transposition were used some times as a result of the different structure of both languages and sometimes for stylistic reasons and the attempt of the translator to convey the form of **Maqama** as it is, he tried to keep the same rhymed style in the same time delivering the message. Consequently, he did not succeed in achieving that and the English version does not considered as an accurate version of *Maqamat El hamadhani* with all its features and characteristics.