“Reformulating” or “Reenacting”?: A study
Of Two Translations of
Edward Said’s Orientalism

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1. Introduction

The difference between the two translations of Orientalism can be detected from the first pages particularly the foreward of the two versions in which Kamal Abu Deeb and Mohamed Enani expound on their approaches to translation from English into Arabic. Abu Deeb sees translation as a process of representing the source text in a way that shows understanding of its peculiar linguistic texture (not just its author’s message) which should be maximally rendered in the target language. A translation proper then that aspires to retain the status of translation rather than be a projection of the translator’s understanding of the text (which ultimately leads to a text that embodies the translator’s own thoughts and words) is a most complicated cognitive process that should be carried out with the utmost rigour. However, the translator who undertakes such a task is faced with obstacles inherent in the linguistic and cultural limitations of Arabic if s/he truly aspires to represent succinctly and intensely the English text. It would be, in other words, one-to-one correspondence on the levels of word, phrase and sentence. In fact, the target text should not be in any way an explication or simplification of the source text. It should not resort either to multi-word expressions to denote the meaning of one single source text (ST) word but should equate each English word with a corresponding, presumably equivalent Arabic word, and use the latter in every or in most contexts in which the English word is likely to occur(1).
However, the difficulty of achieving conciseness is another problem that translation into Arabic exposes because Arabic does not possess such productive morphological derivational paradigms as English. The limitedness of Arabic morphological forms leaves the translator helpless; s/he cannot render the multitude of English morphological forms into their Arabic equivalents because they do not simply exist so s/he has to devise lengthy expressions to denote the meaning of one English form. If language usage is approached with inventiveness and creativity such problems can be solved; language after all is not a sacred entity.

If the target text, consequently, has an air of foriegnness or Arabic is felt to be disrupted it is a small price to pay because translation is a faithful representation of the source text rather than the medium or the target language; the former is an embodiment of the interplay between a certain world view and a linguistic perspective of one individual (the source text writer). If the translator’s version of Orientalism is different from Said’s original text the former cannot in anyway be claimed to carry the author’s ideas and language but the translator’s. It will then be “another text” (2), the outcome of the interaction of the translator’s cognitive perspective and the linguistic norms of Arabic (3).

Abu Deeb goes on to reject the view that translation into Arabic is by and large a process of moulding the semantic component of a text in the grammatical and syntactic structures that Arabic actually affords. Translation, he argues, should have two goals: to materialize the author’s cognitive constructs and to expand the capacities of the target language. If such a view is to gain momentum Arab translators should not strive to make the source text ideas fit into those “ready made” structures (by explaining, simplifying or rephrasing); enlarging the linguistic potentials of Arabic (4) that will lend it richness and flexibility and devising new structures should be their prime task.

Enani, on the other hand, sets himself two tasks: to give a clear and
precise rendering of Said’s ideas even if it takes him to rephrase the English specific structures, those that do not have Arabic equivalents so as to make them accessible to the Arab reader; and to maintain within the norms of Arabic the characteristic stylistic features of Said.

The two goals for Enani are, in fact, reconcilable. The explicitness and straightforwardness that the Arab reader should expect in an Arabic rendering of an English text (because they are integral features of his language) are always given priority. When some of the author’s ideas as they stand are not very much comprehensible he does not hesitate to “interpret”. His methodology is to rephrase what may need to be rephrased from the target culture/language/reader viewpoint to ensure precision and clarity.

In this respect Enani aligns with text linguists such as Halliday who sees the text as “a semantic unit, a unit not of form but of meaning realized by or encoded in sentences” (Halliday, 1976:2). Enani’s insistence on the reader’s full right to assimilate the text unobscurely is a reflection of Beaugrande and Dressler’s notion of the text as a “communicative occurrence” (1981:3) which should satisfy some standards of textuality that are essential for its production and reception. The most relevant to the scope of the present study are: (a) cohesion or the “way in which the components of the surface text (the actual words) are mutually connected within the sequence”; (b) coherence or the accessibility and relevance of the configuration of concepts and relations underlying the surface text and (c) acceptability, that the text receivers must accept the language configuration as a cohesive and coherent text within their cultural setting. Such standards define and create the form of behavior identifiable as text communicating, and if they are defied, that form of behavior will break down. They are vital for the text to enjoy “efficiency” or the possibility of using the text in communicating with a minimum expenditure of effort by the readers and “effectiveness” or the power of the
text to leave a strong impression on them (p. 11)

Enani’s emphasis on the fact that linguistic structures are subordinate to meaning; that the primary goal of linguistic interaction is conveying a message that should be lucid enough are manifestly reiterated by Arab linguists ancient and modern since Al-Jahedh.

Enani’s approach to translation then is a moderate form of Venuti’s domestication theory (1995). If Venuti views domestication as “an ethnocentric reduction of the foreign text to target language cultural values bringing the author back home” (p.20) Enani believes that the target reader is entitled to have a glimpse of the linguistic and cultural markers of the source text. “Reduction” may only take place when the foreign text structures obstruct communication; he may then go round about them so that they can be assimilated by the reader according to his language norm.

2. The Present Study

Both Abu Deeb and Enani take Edward Said’s style as their point of departure either to simulate the English text structures as with the former or to present them in a way that adheres to the linguistic behaviours Arab readers as a linguistic community have agreed upon long ago as with the latter. The scope of the present study(*) is thus narrowed down to those features of his style which can be regarded as “evidence of authorship that mark a writer’s individuality” (Crystal and Davy, 1969:17). With Edward Said much of the flavour of his style results from these features that appear regularly in his usage and give it its specific effect, for example, concession, hedging, modification, comparative forms and embedding (See محمد عنانى: مقدمة الاستشراق، ص 16) which will be dealt with in the following extracts.

(*) A previous study of Abu Deeb’s translation of Orientalism by Mona Ibrahim (1999) was attempted from a post-colonial perspective with special emphasis on Abu Deeb’s semantic choices (renderings of abbreviations, affixes, loanwords) passing quickly over the incomprehensibility of his structures.
2.1 Embedding

Therefore, Orientalism is not a mere political subject matter or field that is reflected passively by culture, scholarship, or institutions; nor is it a large and diffuse collection of texts about the Orient; nor is it representative and expressive of some nefarious “Western” imperialist plot to hold down the “Oriental” world. It is rather a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an elaboration not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of “interests” which, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains; It is, rather than expresses, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what “we” do and what “they” cannot do or understand as “we” do). Indeed, my real argument is that Orientalism is—and does not simply represent—a considerable dimension of modern political-intellectual culture, and as such has less to do with the Orient than it does with “our” world. (Orientalism p:12)

وهكذا فليس الاستشراق مجرد موضوع أو مجال سياسي يتعلق بصورة سلبية في الثقافة أو البحث العلمي أو المؤسسات، وليس أيضاً مجموعة كبيرة غير مترابطة من النصوص المكتوبة عن الشرق، بل وليس تمثيلاً وتعبيرًا عن محاولة إمبريالية “غربية” “ثنيّة تهدف إلى إخضاع العالم”.
يرتبط مثلا بخلافة "ريب " أن يفتقد أو يفهمه مثلا " نحن " ولا يستطيعون " هو " أن يغفو أو يفهموه مثلا " نحن "، وذلك أن حقن القيقية في استرجاع بعده مهمن من أبعد قناتي السياسة الثقافية الحديثة، أي أنه لا يقتصر على تمثيل مصيره هذا البعدي، وبهذه الصفة ترى أنه يصل بعلاقته " نحن " أكثر مما يصل بالشرق. (محمد عناني، ص 58)

ولذلك، فالاسترجاع ليس مجرد موضوع أو ميدان سياسي يتعكس بصورة سلبية في الثقافة، والبحث، والمؤسسات، كما أنه ليس مجموعة كبيرة ومنتشرة من النصوص حول الشرق، كما أنه ليس معروفا عن، وانما لمواجهة إمبراذية " غربية " شديدة " إبقاء العالم " الش蛮ية " حيث هو " بل إنه بالرغم توزيع للوعي الغربياني إلى نصوص جمالية، وصحبة وإقتصادية، واجتماعية، وتراثية، وفقا للغة، وهو أحكم لا يتميز عن آسيا وحسب (العالم يتألف من نصفيه غير متضمنين، الشرق والغرب ) بل كذلك لسلسلة كاملة من " المصايف " التي لا يقوم الاسترجاع بخلقها فقط، بل بالملاحظة عليها أيضا بوسائل كالاشتراك البالغ، والاستبناه فيه الغربي، والتحليل النفسي، والوصف الطبيعي والاجتماعي، وهو أراده، بل من كونه تعبيرا عن إرادة، معينة أو نية معينة لفهم ما هو، بوضوح، علم مخصص على أحيانا والتلاعب به، بل حتى ضمه، وهو، قبل كل شيء، إنشاء وليس على الإطلاق على علاقة متكافئة مباشرة مع القوة السياسية في شكلها الحاضر، بل إنه ليتجه ويوجد، بلا قوة الثورات ( كما هي الحال من علم تحل مركز الصدارة Máx إمانيه المقارنة، وعلم التشريع المقارنة، أو أي من علم السياسة الحديثة، والقوة الثقافية، والقوى الإقليمية ). وشرائح الفن، والفنون، والثقافة ( كما هي الحال مع أفكار ندود حول ما نقلته " نحن " وما يعجزون " هم " عن فعله أو فهمه كمسانفته " نحن "). وبالتالي فإن

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الشريقي "، لا بل إنه الوعي الجغرافي السياسي المبسط في النصوص العلمية والاقتصادية، والاجتماعية والتاريخية واللغوية، وهو تطوير تفصيلي ليس فقط للتمييز الجغرافي الإقليمي ( الذي يقول إن العالم ينقسم إلى نصفين غير متكافئين، الشرق والغرب ) بل أيضا لسلسلة كاملة من " المصايف " التي يستعين في تفحيمها وتحليل عليها بمنته فهم الجيو، وإعادة البناء اللغوي، والتحليل النفسي، ووصف ظواهر الطبيعة والمجتمعات، وهو في ذاته إرادة معينة أو نية معينة، أي أنه ليس مجرد تعبر عن الإرادة والنية، لكنهما ما يبدو بوضوح علما مختلفا ( أو علما بيلا وجدوا ) والسيطرة عليه في بعض الأحيان والتلاعب به ضعف إليه، وهو قيد كل شيء، " خطاب " لا يرتبط مثلا بعبارة " الجغرافية حديثة " لسلطة الجغرافية وموجاتها نهلا، بل إن ذلك " الخطاب " يأتي إلى الوجود، ويجيب في إطار التنازل المتقلب مع " متي أنواع السلطة " فيتشكيل إلى حد كبير من خلال ميادينه مع السلطة السياسية ( مثل المؤسسات الاستعمارية أو الإمبرازية )، وسلطة الثقافة ( مثل العلوم الساذجة كاللغويات الفاخرة أو التشريعي، أو أي من العلوم السياسية الحديثة ) والسلطة الثقافية ( مثل الأكاديمية الخاصة بما فاعله " نحن " و"

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One of the characteristics of Edward Said’s style is to conflate by means of varied devices (coordination, subordination, parenthesis and punctuation) sections of language which would be more likely to appear as separate units to the effect of composing fairly long and complex sentences. Length and complexity are nevertheless symbolic; by means of them an argument is powerfully built up and clearly presented.

Length and complexity are approached differently by Abu Deeb and Enani. Abu Deeb literally reproduces these two features which makes the first sentence, a series of parallel negative clauses (subject + copula + complement + complement postmodification) coordinated by the semicolon and the negative particle “nor” plunge into repetition:

إن الاستشراق ليس ... كما أنه ليس ... كما أنه ليس ...

Enani’s version, on the other hand, averts much of this repetition. One thing he does is to fuse the modal auxiliary and the negative particle in the first clause into “ليس ” and join the first and second clauses with “ وليس ” then change to another conjunction “ بل ” and emphasize it with “ وليس ” to echo the culmination of his argument. The parallelism Said creates in the English text is maintained in فلديسعتشراقد ت ع...عولديسعأيضديع...عبدلعولديسع yet it is given without the literalness of ... كما أنه ليس ... كما أنه ليس ... as the equivalent of “nor is it , . . . , nor is it ”

Enani is prompted by his awareness of the V-S-O pattern as the basic word order in Arabic to provide the verb “ تهدف " implied by the English clause to create a corresponding structure تهدف إلى إخضاع العالم الشرقي .

Assimilating the English text is further complicated with the second sentence which is made up of four clauses asyndetically coordinated with semicolons. Except for the first clause, they are permeated with
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synthetic coordination “not only … but also”, parenthetic clauses either appositives or rectifying clauses, embedding with relative clauses and non finite clauses which makes picking one’s way through the complex grammar of the paragraph a difficult task.

In Abu Deeb’s translation there is always the danger of displaying loyalty to the source text structures. In the first clause of the second sentence the complement “a distribution” is premodified by “rather”. Abu Deeb follows the same word order in his rendering which produces the disjointed.

Enani’s rendering captures the concessive tone of “rather” here and foregrounds it in the form of the concessive coordinator that links the second sentence with the first yielding the cohesive. Literalness is another problem that leaves the “coherence” and “acceptability” of Abu Deeb’s translation in question: “distribution” as the morphologically anomalous blending “for the geopolitical” are just examples.

The second clause is a compound-complex clause coordinated by the additive conjunction “not only … but” with the coordinated clauses interrupted by a parenthetic appositive (the world …Occident). In Enani’s version it is integrated into the syntax of the sentence and reconstructed as a relative clause modifying which makes the clause read smoothly لا بل أن الهنوعي. Instead of repeating ..عللامييغعتلجا تف عتـريرد ع...ع Instead of repeating ..ع بل as the rendering of the second instance of “not only … but” in the same clause “it not only creates but also maintains” it is transformed into a verbal clause including two coordinate verbal nouns يستعين في تحقيقها والحفاظ عليها. Another instance of transformation is that of the adjective+noun constructions “scholarly discovery, philological reconstruction sociological description” into the more idiomatic Arabic genetive constructions.

Set against Enani’s rendering of the second clause Abu Deeb’s seems

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the more obscure because of the keen representation of the English construction “It is an elaboration not only of …” as “… وهو إحكام لا …” unlike Enani’s clause where “not only” is transformed into the verbal ليس. Preserving the parenthetic clause in brackets is another reason for the disjointedness of the clause together with the inaccurate rendering of “elaboration” as إحكام and the invented noun الغوي for “philological reconstruction” which distorts the meaning of the prefix “re” as “again”.

In the third clause the parenthetic rectifying clause “rather than expresses” occurs between the subject and copula “it is” on one hand and the complement “a certain will or intention to understand” on another. Again it is given the same position in Abu Deeb’s rendering producing a sentence that reads: وهو في ذاته إرادة معينة أو نية معينة. It is then placed immediately after it as a new clause that elaborates the meaning of its predecessor. Adding في ذاته ما يبدو بوضوح أنه produces a longer yet clearer and more lucid translation.

Clarity and lucidity are maintained in Enani’s rendering of the fourth clause through the use of active verbal clauses: لا يرتبط مطلقاً بعلاقة: يُنتَج ويوجد يأتي إلى الواقع ويحيا. ليس على الإطلاق على علاقة مكتسباً شكله. Laconic equivalents in Enani’s translation such as versus the idiomatic renderings of the nouns and adjectives in this clause against
the too literal given by Abu Deeb contribute to the “efficiency” and “effectiveness” of Enani’s rendering of Orientalism:

<table>
<thead>
<tr>
<th>Word / Phrase</th>
<th>Abu Deeb</th>
<th>Enani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Political power in the raw</td>
<td>القوة السياسية في شكلها الخام</td>
<td>السلطة السياسية الساخرة</td>
</tr>
<tr>
<td>Orthdoxies and canons of taste, texts, values</td>
<td>المذاهب السنية</td>
<td>المناهج الصحيحة &quot;الأوثرلوكسية&quot; وشرائح الذوق والنصوص والقيم والقيم</td>
</tr>
<tr>
<td>is produced and exists shaped</td>
<td>ينتج ويوجد</td>
<td>يأتي إلى الوجود وبحيا مكتبا شكله فيتشكيل</td>
</tr>
</tbody>
</table>

The final sentence of this long paragraph is not void of complexity either. Like the previous sentence it has its share of parenthetic clause that occurs in the relative clause on complement position.

Enani’s technique as has been outlined is to take it out of the syntax of the principal clause and locate it in a new clause in contrast to the tautological because literal.

2.2 Modification

Another pattern which may strike the reader in Orientalism is the heavy use of qualification or modification as in the following paragraph which has 45 adjectives (attributive and predicative) 10 nouns on adjective position and a number of modifying adverbs, a feature typical of academic argumentative texts (Biber, 1988):

Thus whenever the Oriental motif for the English writer was not principally a stylistic matter (as in Fitzgerald's Rubáiyát or in Morier's Adventures of Hajji Baba of Ispahan), it forced him to confront a set of
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imposing resistances to his individual fantasy. There are no English equivalents to the Oriental works by Chateaubriand, Lamartine, Nerval, and Flaubert, just as Lane’s early Orientlist counterparts—Sacy and Renan—were considerably more aware than he was of how much they were creating what they wrote about. The form of such works as Kinglake’s *Eothen* (1844) and Burton’s *Personal Narrative of a pilgrimage to Al-Madinah and Meccah* (1855-1856) is rigidly chronological and dutifully linear, as if what the authors were describing was a shopping trip to an Oriental bazaar rather than an adventure. Kinglake’s undeservedly famous and popular work is a pathetic catalogue of pompous ethnocentrism and tiringly nondescript accounts of the Englishman’s East. His ostensible purpose in the book is to prove that travel in the Orient is important to “moulding of your character—that is, your very identity” but in fact this turns out to be little more than solidifying “your” anti-Semitism, xenophobia, and general all-purpose race prejudice. We are told, for instance, that the *Arabian Nights* is too lively and inventive a work to have been created by a “mere Oriental, who, for creative purposes, is a thing dead and dry—a mental mummy.” Although Kinglake blithely confesses to no knowledge of any Oriental language, he is not constrained by ignorance from making sweeping generalizations about the Orient, its culture, mentality, and society. Many of the attitudes he repeats are canonical, of course, but it is interesting how little the experience of actually seeing the Orient affected his opinions. Like many other travelers he is more interested in remaking himself and the Orient (dead and dry—a mental mummy) than he is in seeing what there is to be seen. Every being he encounters merely corroborates his belief that Easterners are best dealt with when intimidated, and what better instrument of intimidation than a sovereign Western ego? En route to Suez across the desert, alone, he glories in his self-sufficiency and power: “I was here in this African desert, and I myself, and no other, had charge of my
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life”. It is for the comparatively useless purpose of letting Kinglake take hold of himself that the Orient serves him (Orientalism: p193)

وهكذا، فحين لم يكن المخلص المعنى الشرقي بالنسبة للكاتب الإنجليزي قضية أسلوبية بالدرجة الأولى (كما هو في روايات فيتزجيرالد أو في مغامرات حاجي الباحث الإسبراني) فإنه تفرض عليه مواجهة ظلم من المعايير الحادة لاستيائه الفردي. فليس ثمة أعمال إنجليزية تعامل أعمال شلوبرين، ولا مارتين، ونورفال، وفلفير، تمامًا كما أن محال آلي الاستشراقين المبكرين - ساسي ورينان - كتا أكثر وعيا منه بكثير لكوهما كنا يخلفنا ما يكتبان عنه. وكان الشكل في أعمال مثل آثوبين لُكيغليف (1844) وسرد شخصي لرحلة حي إلى المدينة وموك لبيرتون (1855–1856) يتلاوبا بشكل نادر وحقيقة لطيف، كان السلفين كان يصفون رحلة تسوق إلى بارز شرقي أكثر ما كان يصفون مغامرة. وعمل كينغليف المشهور، والشعبي إلى درجة لا يستحقها، هو منسق - ك بالمجلة - مثير للشفقة لمرحلية إنجليزية متحدة ومسلة تافهة دون حدود كشبع الإنجليزي. وقد غرضه المزعوم من الكتاب هو أن يبرهن على أن الترحال في الشرق مهم "لقاءات شجميك وصياغتها - أي لويتزن ذاتها". يبنى هذا في الحقية ينكشف عขาย لا يعد أن يكون "تصليبا للاساميك"، وسكت على الاستجابة، والتضمن العنصري العام في كل شيء.

بيهنا كينغليف، مثلا، بأن لف ليلة وليلة من الحيوية والإتكال بحيث يستحيل أن يكون قد أدعها "مجرد شرقي هو، من حيث الإبداع، شيء ميت وفائف - مومية عقلية". ورغم أن كينغليف يحتف بانتهائه بأنه لا يعرف أي لغة شرقية، فإن جهله لا يقيد عن أن يصدر تعقيمات كامضة عن الشرق، وقافته، ومجمعته، والكثير من الآراء التي يكرهها أراو شرآنية، طبعا، لكن من الشيق أن نرى إلى أي درجة ضيقة تطرف تجربة روابي الشرقي أثرها على أرائه. وهو، مثل كثير من الرحلة الآخرين، أكثر اهتماما بأعادة صنع نفسه وصنع الشرق (ميز وجاف - مومية عقلية) من وجه ما هو في متناول البصر، وكل كذى تقليده لا يعد أن يوق يائمته بأن التعامل مع المشتركة يتم على أفضل وجه حين يكونون خلفين، وأي أداة للإرشاد أفضل من أبا غريبة حاملة سيدة؟ وفي طريقة إلى السويس عبر الصحراء، وجد عبد كينغليف افتقاء الذاتي وقوته: " لقد كنت نجا في هذه الصحراء الإقليمية، وكنت نا بنفس، لا أحد آخر، أمسك بمقاليد جياني "لقد بدكر الشرقي كينغليف للغرض التام نسبا، وهو جعله يسيطر على مقاليد نفسه بنفسه.

أبو ديب، ص (50)

وهكذا فهنا تكن "الموضوع "الشرقي الذي يتواله الكاتب الإنجليزي يتجاوز الأسلوب أو الصفة الفنية أسامة (على نحو ما نرى من في الروايات التي تزججارات في مغامرات الحاج إنجليزية لليمز موريرو) كان الكاتب الإنجليزي يضطر إلى مواجهة مجموعة من الظروف التي تقام عليه الفردي محاولة ضعيفة. ولأن نج مؤلفات إنجليزية تحمل الأعمال الشرقية التي كتبها شلوبرين، ولا ماردين، ونورفال، وفلفير، تمامًا مما كان المفتارين الإسبان الأول، من نظرة أخرى لين، وها ساسي ورينان، أكثر وعيا منه إلى حد بعيد بدرجة مشاركتهما في "خلق ما يكتبان عنه. فالشكل الذي اتخذه كتاب آثوبين الذي وضعه كينغليف (1844) وكتاب بيرتون 168
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Chapter 3. Language as a Social System

Rendering this large number of modifiers into Arabic is faced by three inherent features of Arabic. First it is a language that regards clear and straightforward expression that is not involuted or overloaded with qualification as a rhetorical ideal. (9)

Second it does not have a morphological category of adverb or adjective for the main parts of speech are the verbal form, the noun, and the adjective (Deif, 1969; Ne‘ma 2005; Amin and Al Garem, 2005 edition). The same noun can be an adjective or an adjective or an adverb by virtue of its grammatical function (Enani, 1992). Third Arabic is a language that uses the verb–subject–object pattern as the basic word order (Celce-Murcia and Larsen Freeman, 1983).

This means that all these features should be borne in mind by the
translator who should not hesitate to transform sometimes an English adjective or adverb into a phrase or even a clause (as fits the context) making use of the morphological categories of Arabic if the one word equivalent given for either does not sound much idiomatic or deviates form the linguistic norms of Arabic (Enani 1986, 1992, 1997).

The very last point sets the basic difference between the two translators’ handling of modification. Enani’s version is markedly flexible thanks to a rich syntactic repertoire at hand. A considerable number of the adjectives and adverbs are in one-to-one relation with an Arabic equivalent:

<table>
<thead>
<tr>
<th>Modifier (adjective / adverb / noun)</th>
<th>Syntactic transformation</th>
<th>Arabic corresponding expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>stylistic</td>
<td>coordinate noun phrase</td>
<td>الأسلوب أو الصفة العريضة</td>
</tr>
<tr>
<td>imposing</td>
<td>relative clause</td>
<td>التي تقام مقاومة شديدة</td>
</tr>
<tr>
<td>considerably</td>
<td>prepositional phrase</td>
<td>إلى حد بعيد</td>
</tr>
<tr>
<td>rigidly chronological</td>
<td>verbal clause + prepositional phrase</td>
<td>ينبع التنسل الزمني بصورة صارمة</td>
</tr>
<tr>
<td>linear</td>
<td>statement</td>
<td>يسير فيه السرد في خط مستقيم</td>
</tr>
<tr>
<td>undeservedly famous and popular</td>
<td>verbal clause + modifying</td>
<td>حظي بشهرة وشعبية لا يستحقيها</td>
</tr>
<tr>
<td>pompous</td>
<td>verbal clause</td>
<td>التي تباهي بها</td>
</tr>
<tr>
<td>tiringly</td>
<td>verbal clause</td>
<td>تبعث على الكال والسام</td>
</tr>
<tr>
<td>little more than</td>
<td>verbal clause</td>
<td>لا يكاد يتجاوز</td>
</tr>
</tbody>
</table>
The adjectives in Abu Deeb’s translation, on the other hand, are predominantly rendered as one word equivalent while the adverbs are uniformly transformed into prepositional phrases with complete absence of verbal clauses. Again literalness and in many instances inaccuracy dominate the scene: stylistic, principally, imposing, individual, considerably, more aware, personal, rigidly, chronological, dutifully linear, Oriental, undeservedly famous and popular, pathetic, the Euros and the Orientals, tiringly nondescript, ostensible, important, general, all purpose, lively and inventive, dry, dead, creative, Caribbean, blithely, sweeping, how, little, actually (omitted), more interested, merely, best, favorable, sovereign, African, comparatively useless.

2.3 Hedging

The third and final linguistic characterization tackled in this study is the host of features known as “academic hedging” usually effected by...
downtoners (that lower the effect of words), concessive subordination (which indicates that an assertion is true within the boundary of some other possibly contrasting assertion), verbs as seem or appear (which mark perception rather than bald assertion of facts) and comparative forms (Biber, 1988:114). All these features powerfully show in Orientalism and aptly justified by Enani.

The diametrically opposed strategies Enani and Abu Deeb adopt is once again illustrated with their renderings of comparative forms in the following paragraph:

Yet there is no use in pretending that all we know about time and space, or rather history and geography, is more than anything else imaginative. There are such things as positive history and positive geography which in Europe and the United States have impressive achievements to point to. Scholars now do know more about the world, its past and present, than they did, for example, in Gibbon’s time. Yet this is not to say that they know all there is to know, nor, more important, is it to say that what they know has effectively dispelled the imaginative geographical and historical knowledge I have been considering. We need not decide here whether this kind of imaginative knowledge infuses history and geography, or whether in some way it overrides them. Let us just say for the time being that it is there as something more than what appears to be merely positive knowledge.

Almost from earliest times in Europe the Orient was something more than what was empirically known about it. At least until the early eighteenth century, as R.W. Southern has so elegantly shown, European understanding of one kind of Oriental culture, the Islamic, was ignorant but complex. For certain associations with the East—not quite ignorant, not quite informed—always seem to have gathered around the notion of an Orient. (Orientalism : p55 )

أيضًا، ليس من ثمة من حذى في أن ننظر إلى أن كل ما نعرفه عن الزمن والمكان، أو بالرغم من التاريخ والجغرافيا، هو تخيل أكثر من شيء آخر. إذ أن ثمة أشياء فعلية كالتاريخ
لا يمكنني قراءة النص العربي بشكل طبيعي. من فضلك قم بإعادة إدخال النص باللغة الإنجليزية والعربية بشكل صحيح لكي أتمكن من مساعدتك بشكل أفضل.
Reformulating” or “Reenacting”?: A study Of Two Translations of E.Said

... know more about the world its past and present, than they did ... more important; it is something more than what appears to be ... the Orient was something more than what was ... The subtle meaning of these comparative constructions are clearly brought out in Enani’s translation alternating between the comparative and superlative senses always targeting the syntax of the source text to that of the target language by transforming some of these constructions into Arabic verbal clauses. They are in order of occurrence: بيحطون بمعارف , خيالي في المقام الأول صورة الشرق , إن هذه المعرفة موجودة باعتبارها شينا يتجاوز , وهو الأهم , تزيد عما كانا ..

One of the downtoners that merits consideration in this paragraph because of the way it is handled by the two translators is “ quite ” in “not quite ignorant , not quite informed” . Its meaning as “ a compromiser ” (Quirk and Greenbaum, p :118) is captured in Enani’s rendering دون أن تبلغ لم تكن جائعة اطلاعا كما versus what Adu Deeb opts for which does not evoke the meaning implied by the down toner not to mention the incompatability between واسعة تداعيات الإطلاع .

The wide disparity between the two translations regarding hedging which permeates Orientalism is quite obvious again in the following paragraph with the variety of downtoners it includes (Quirk and Greenbaum, p.424) : approximators “almost”, “nearly”, diminishers “some”, “inpart”, minimizers “at least”, “rarely” in addition to the comparative form “ more advanced cultures ” :

For any European during the nineteenth century—and I think one can say this almost without qualification- Orientalism was such a system of truths, truths in Nietzsche’s sense of the word. It is therefore consequently a racist, an imperialist, and almost totally ethnocentric. Some of the immediate sting will be taken out of these labels if we recall additionally
that human societies, at least the more advanced cultures, have rarely offered the individual anything but imperialism, racism, and ethnocentrism for dealing with “other” cultures … This proposition was introduced early in Chapter One, and nearly everything in the pages that followed was intended in part as a corroboration of it. The very presence of a “field” such as Orientalism, with no corresponding equivalent in the Orient itself, suggests the relative strength of Orient and Occident\footnote{Orientalism 203-204}.

Comparing the rendering of the down toners in both versions may bring out the difference clearer:

\begin{tabular}{|c|c|c|}
\hline
Downtoner & Abu Deeb & Enani \\
\hline
\end{tabular}
Reformulating” or “Reenacting”?: A study Of Two Translations of E.Said

(almost) without qualification

( almost ) totally ethnocentric

( Some ) of the immediate sting
will be taken out

( at least ) ( the more ) advanced
cultures

rarely

( nearly ) every thing … that
followed was intend in (part )

3. Conclusion

When more than one translation of a seminal work such as Edward Said’s Orientalism is produced one usually wonders what are the similarities and differences between these versions especially when both translators claim that their mission is to give a precise Arabic rendering and to maintain intact the characteristic features of its author's style. Examining the route Abu Deeb and Enani take to reach their end provides the answer for this question. Abu Deeb aspires to explode the myth about the immutable nature of language and finds in disrupting the established structures of Arabic, inventing new ones and coining new morphological forms the most appropriate method to preserve the flavor of Orientalism because Arabic qua Arabic falls short of this task. Enani, on the other hand, sets himself the task of maintaining within the norms of Arabic the characteristic stylistic features of Edward Said rephrasing only those English specific structures that do not have Arabic equivalent so as to make them accessible to the Arab reader. The outcome of comparing the two translations as it seems is a too literal translation that lacks in cohesion, coherence and accessibility as
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with Abu Deeb's version against Enani's translation which is remarkably clear and lucid thanks to his awareness of the cultural and linguistic heritage of Arabic and one important fact Abu Deeb seems oblivious to which is no one can venture unilaterally to disrupt the linguistic and cultural preferences of some linguistic community long embodied in its language as is voiced by Arab linguists. In this case the outcome may probably be a text that goes far towards obscurity.

Notes

(1) ثم مشكلة طاقة اللغة على تمثيل النص المترجم دقة، وإيجازا، وإطرادا، أي على مقابلة اللغة باللغة، والتركيب بالتركيب، والجملة بالجملة لا دلالة فقط بل صيغة أيضا، وصوره تحقق شروط الإيجاز والإطراد والكثافة في العلاقات – أي قدرة اللغة على التعامل مع النص الأصلي دون أن تتحول إلى شرح عليه أو تبسيط له، دون أن نقع في الوقت نفسه في المغالبة الدائمة من سياق إلى سياق للאלفاظ التي تستخدمها تمثيل لغة أجنبية واحدة... (كمال أبودبي، ص 12)

(2) ثم تأتي مشكلة صلاحية المصطلح، أو المقابلي العربي للدخول في علاقات نظمية متغيرة، كما يفعل المصطلح الأجنبي الذي نحاول ترجمته، والتي تشتمل ضمن علاقات ترك أثرها على نسبتها المورفولوجية مثل النسبة والظروف... كيف تواجه المشكلة؟ بالجرأة، والإبتكار، والمغالبة باستخدام اللغة لا
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Arab linguists: Of Two Translations

From an Arabic view of the world, and in particular, of the Arabic language, emphasizing its philosophical and cultural dimensions, it is evident that the Arabic language plays a significant role in the formation and expression of Arab identity. The Arabic language is not only a means of communication but also a tool for the transmission of knowledge and ideas. It is a language that is rich in cultural and historical connotations, and it reflects the diversity and complexity of Arab society. The Arabic language is also a means of resistance and protest, a tool for the expression of dissent and opposition. It is a language that is capable of expressing the pain and suffering of the Arab people, and it is a language that is capable of inspiring and motivating the Arab people to resist and resist against oppression.

The Arabic language is also a means of cultural exchange, a tool for the sharing of knowledge and ideas. It is a language that is capable of bridging the gap between cultures, and it is a language that is capable of promoting understanding and cooperation. The Arabic language is a language that is capable of expressing the beauty and the richness of Arab culture, and it is a language that is capable of promoting the appreciation of Arab culture.

The Arabic language is also a means of political action, a tool for the expression of political ideas and goals. It is a language that is capable of expressing the aspirations and desires of the Arab people, and it is a language that is capable of inspiring and motivating the Arab people to work towards the realization of these goals. The Arabic language is a language that is capable of expressing the beauty and the richness of Arab culture, and it is a language that is capable of promoting the appreciation of Arab culture.

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The Arabic language is also a means of resistance and protest, a tool for the expression of dissent and opposition. It is a language that is capable of expressing the pain and suffering of the Arab people, and it is a language that is capable of inspiring and motivating the Arab people to resist and resist against oppression.
فهي البعض من الضعف أو المبالغة سارع بالأستدراك، وكذلك يشيع في كتابه أسلوب الاستدراك، ويشيع التحرز في القول، وأن يخفق على قارئ النص العربي وله الكتاب بألوان النص التحرز المعروفة مثل "يكاد " و"اقتصر" و"أظن" "ما إلى ذلك، وأدوات الاستدراك مثال "كن" و "للو" و "إن كان" و "ما إليها، إلى جانب أسلوب المقارنة بدلا من التعابير المطلقة، لوجهية إلى النسبة من دلال التحرز في القول أيضا، ومن دلال الحرص على الحفاظ على المتين العلمي.

(محمد عناني: مقدمة الاستدراك، ص 31)

كل مجموعة لغوية اتفقت على نظام لغوي معين لها كامل وراض في وعي الجماعة كلها تتشكل منه تمكّن كل فرد من أفرادها من التعبير عن المعاني التي تدور في عقله في وضح وذلك فهم المعنى الكامن في أي مبني يتلقاه حسب النظام المتفق عليه والمكتمل مجزر على الالتزام بهذا النظام الذي اتفقت عليه الجماعة اللغوية وهو أن كان له أن يبدع في المعاني ما يشاء فليس له أن يحدث تغييرا في مباني اللغة المتمثلة في أصوات اللغة وكلماتها وتنظيمها الصرفية وليس له أن يخرج على القوانين البنوية التي اتفقت عليها الجماعة... فالجماعة اللغوية هي العمل المشترك في كل ما يتعلق بالمباني وأي تغيير يطرأ عليه أشكال المباني وقوفيتها في عملية التطوير اللغوي مرهونان بتفاقم الجماعة اللغوية ومواقفها لأنها تمثل خصائص لغتها.

(مصطفى حميدة: نظام الارتباط والربط في تركيب الجملة العربية - التمثيد ص 76)

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