Impact of Cultural Diversity on Translation Deliverance.

(Applied study on Season of Migration to the North by Tayeb Salih)

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June 2018
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Date of Examination: ......../......../2018.
Dedication

To my late father, to my mother who's struggled to bring us up, to my wife Dr. Amani, who is my constant source of strength,

To my brothers and sisters, to my daughters and sons,

To my relatives and friends. To the great Sudanese people.
Acknowledgement

Many people helped in making this dissertation a success. I take the opportunity to express my gratitude to all those who directly or indirectly have contributed in the completion of this dissertation.

First and for most I thank the mighty ALLAH for saving me time and energy, I would like to express my sincere apologies to my wife and children who suffered during the writing of this PhD marathon.

My great gratitude goes to my supervisor Dr. Hassan Ali Eissa for his invaluable guidance, useful comments and remarks as well as for his support and encouragement through the writing process of this research, also I would like to express my gratitude to my co-supervisor Dr. Awattiff Satti for her support, guidance and remarks. Thanks to my colleagues and faculty members at King Abdul-Aziz University for their support over the past years, I benefited greatly from their knowledge and experience during the research creation.
Abbreviations

SL= Source Language
TL= Target Language
ST= Source Text
TL= Target text
DTS= Descriptive Translation Study
MFOP= Me-First Orientation Principle
List of contents

Title:                                                                 Page Number

Dedication ........................................................................................................ iv

Acknowledgement ............................................................................................... v

Abbreviations ...................................................................................................... vi

List of contents ................................................................................................... vii-xi

Abstract ................................................................................................................ x

Chapter One

1.1 Background of the study ................................................................................... 1

1.2 Research question ............................................................................................. 5

1.3 The importance of the study ............................................................................. 5

1.4 Aims of the study ................................................................................................ 6

1.5 Hypothesis .......................................................................................................... 7

1.6 Research methodology ...................................................................................... 8

1.7 Limit of the study ............................................................................................... 9

1.8 Time limit ........................................................................................................... 9

1.9 Organization of the thesis ............................................................................... 9

Chapter Two:

2.1 Introduction ...................................................................................................... 11

2.2 Definition of the study ..................................................................................... 13

2.3 Loan words (direct loan) ................................................................................ 15

2.4 Loan translation ................................................................................................ 17

2.5 Arabisations .................................................................................................... 18

2.6 Postcolonial era novels ................................................................................... 20

2.7 Arabic literature in English ............................................................................. 23

2.8 Translation in the 1970s and 1980s ................................................................. 30
Impact of Cultural Diversity on Translation Deliverance.

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ABSTRACT

Since cultural features are deeply rooted in their cultures and their power of signification as well as their referential value stem from their intrinsic position in their indigenous cultures, they, in many cases, do not have equivalents in target languages and cultures. Thus, they are among the most difficult problems translators are likely to encounter. This study is an empirical, interdisciplinary project building on scholarship in the fields of Translation Studies, cultural studies and literary theory. The main objective of this study is to explore the translation strategies employed in translating cultural variations from Arabic into English. The study also explores the effects of using domesticating and foreignizing translation strategies on the quality of translation, its faithfulness, effect and reception. The study also explores translation from cultural, ethnographic and postcolonial perspectives. The study explicates the means, methods and strategies the translator of this novel used in dealing with such variations. The corpus of this study is drawn from the Arabic novel (Season of Migration to the North) translated into English. The tool of collecting data is based on analyzing a wide range of translation situations that involve significant cultural variations. The most important results revealed by the study are: Cultural terms are deeply grounded in their cultures; therefore they are part of the identity of the source culture which should be faithfully represented. Cultural markers, in most cases, do not have relevant counterpart in the TC so using TL terms that may share with them some partial similarity as an equivalent will not result in an adequate translation. The most successful translations are the ones that employ foreignizing translation strategies. Moreover, foreignization facilitates cultural understanding and communication between cultures and nations. Equally important, foreignization helps to enrich the target language, its literature and culture. It shows that translation plays an essential role in cultural representation and/or misrepresentation. It is a two-sided weapon: It can be a means of domination and imperialist hegemony but can also be a means of decolonization and a channel of changing many cultural misconceptions and mistaken stereotypical images about other people. The study recommends translators to deal with cultural variations as part of the context they are used in, not as isolated out of context lexical items. Translators are also recommended to adopt foreignization strategy because it helps maintain the identity of the target text and keeps it closer to the original text. It also supplies details and information necessary for familiarizing the TL readers with and educating them about the source culture, its people, literature and language. The study suggests making more investigations on employment of other translation strategies on literary and non literary works.
أثر التنوع الثقافي على قرار المترجم (دراسة تطبيقية على رواية موسم الهجرة إلى الشمال للطيب صالح)

هاشم محمد عثمان محمد

الملخص

يتمثل مفهوم التنوع الثقافي في مجال دراسات الترجمة في مختلف التخصصات والدراسات الثقافية والنظريات الأدبية تحديداً كباراً للمترجمين حيث لا يتوفر في كثير من الحالات المكافي أو المقابل الثقافي في اللغة المستهدفة. هدفت الدراسة إلى توظيف الطرق والاستراتيجيات المثلى والاسئلة بها في ترجمة التباين الثقافي الضارب ببطانة في عمق القيم والدلالات الثقافية المحلية بين اللغة العربية واللغة الإنجليزية. أعدمت الدراسة النهج التحليلي النقدي مستخدمة دراسة وتحليل وترجمة رواية "موسم الهجرة إلى الشمال" أداة لجمع البيانات، ذلك يوضح الطرق والمناهج والاستراتيجيات التي استخدمها المترجم في معالجة التباين الثقافي في الترجمة.

وتستعرض هذه الدراسة كذلك تأثير استخدام استراتيجيات التغريب والتثبيط على جودة الترجمة وسلاستها، ومدى الذوق بها للنص المستهدف وترتبها لدى قراءه كما يقى هذا البحث على دراسة الترجمة من منظور التراث والأعراف العربية وعاداتها في فترة ما بعد الاستعمار. أن النتائج التي أظهرت منها الدراسة من خلال تحليل الأدلة الذي اعتمدته في الاستقصاء في النص المترجم للرواية موضوع البحث. أكثر الترجمات نجاحاً هي التي وظفت استراتيجية التغريب حيث أنها تقدم معالجات وتفاصيل ذات قيمة عالية بما يخص عملية التعريف باللغة المنقولة لدى قراء اللغة المستهدفة، وذلك عن طريق استعراض ثقافة وأعراف وقيم وتفاهم وأدب وثقافة اللغة الأصلية، علاوة على أن التغريب يسير في التقارب الثقافي، وهو سلاح ذو حدين، إذ يمكن أن تكون أداة فعالة للهيئة والاستقلال الثقافي، ويمكن أيضا أن تكون وسيلة لمناهضة الاستعمار وتغيير المفاهيم الثقافية الخاطئة والصور المظلمة الراشدة عن الآخر. توصي الدراسة المترجمين التعامل مع قضايا التنوع الثقافي كجزء من السياق الذي وردت فيه وليس بمجزأ عن المفردات اللغوية. كما توصي المترجمين بتبني استراتيجية التغريب إذ أنها تحقق على هوية النص الأصلي عند النقل إلى النص المستهدف. تقترح الدراسة إجراء المزيد من الدراسات حول استخدام استراتيجيات الترجمة الأخرى في ترجمة الأعمال الأدبية وغير الأدبية.
Chapter One
Introduction

1.0 Background.

This research deals with the impact of cultural variations on translators decision (choice), due to his/her own understanding and culture, taking into account the arbitrariness of the signifier (name) for the signified (object or concept) and how this equivalence can be transferred between different languages, to take a simple example the concept of a “fence” may be completely different to someone living in the suburbs, and to a prison inmate, and the concept of the bird "owl" is completely different to Arab people and westerns. It clearly appears in Chomsky’s systems for the analysis of meaning which includes:

1-1 Hierarchical structures (superordinate’s and hyponyms), such as the hyponyms, “brother ”or “sister” and the superordinate “sibling”. In a cultural context it may not be possible to translate “sister”, so “sibling” may need to be used.
1-2 Componential analysis, which identifies characteristics of words that are somehow connected, such as “brother” in Afro-American talk does not necessarily refer to a male relation born of the same parents.
1-3 Semantic structural differences where the connotative and denotative meanings of homonyms are identified, for example “bat” the animal and the piece of sporting equipment.

While I benefit from some of the methodologies used in the field of Descriptive Translation Studies (DTS), I do not subscribe to some of its principles. DTS scholars generally reject prescriptivism and normative translation theories. In my opinion, there should be norms that control, govern, and regulate the work of the translator. I also believe that translation, besides being a decision-making process, is a problem-solving process that should make use of the available methods and theories to solve problems in a way that guarantees adequate and accurate translation. As opposed to the DTS in its belief in and adoption of the target-oriented approach, I believe that the identity of the source text should be kept intact and unchanged. I here subscribe to the viewpoints of the nineteenth century German theologian, translator and scholar
Friedrich Schleiermacher that translation should "give the same image and the same delight" (80) of the original language, and "a foreign spirit should blow towards the reader" (80). Schleiermacher also submits that it is the translator's "duty above all to observe at least the same care for the purity and perfection of language, to strive after the same light and natural style for which his author is famous in the original language" (81). He believes that there are only two paths open for the genuine translator:

Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him. The two roads are so completely separate from each other that one or the other must be followed as closely as possible, and that a highly unreliable result would proceed from any mixture, so that it is to be feared that author and reader would not meet at all. (74) Schleiermacher prefers the first strategy: 'moving the reader towards the writer.' For the translator to achieve this, he/she "must adopt an 'alienating' (as opposed to "naturalizing") method of translation, orienting himself or herself by the language and content of the SL. He or she must valorize the foreign and translate that into the TL" (Munday 28). Ostensibly, the identity of the original text is one of the elements. Schleiermacher is advocating maintaining in the translation of that text. The identity of the source text stems from every aspect of its linguistic, paralinguistic, syntactic, semantic, cultural, stylistic, phonetic features. To propose to attain all these elements in translation is certainly Utopian. But I believe that the translator should use all the available, possible and effective tools and strategies that may help to maintain most of the elements in the translation.

Even though it is not my aim in this study to correct translation errors where they occur, I do, in some cases, suggest other translations, particularly in Salih’s *Season of Migration to the North* that might be better or more effective. My suggested translations are generally built on the discussion and the analysis of the texts they are part of; they also reflect my own views of what translation is, how it is supposed to be, what goals it has to pursue and try to achieve, and what norms translators should observe. Situating what these translators do within a theoretical framework, I feel I can present my own views, either to acknowledge and endorse or to reject and oppose what those translators do and whatever theories they seem to be applying. Raymond Broeck states that the critic may or may not agree with the particular methods chosen
by the translator for a particular purpose. He is entitled to doubt the effectiveness of
the chosen strategies, to criticize decisions taken with regard to certain details. To the
extent that he is himself familiar with the functional features of the source text, he will
be a trustworthy guide in telling the reader where target text balance source text, and
where, in the critic's view, they do not. (60-1)

I lean towards and valorize source-oriented translation strategies that observe and
respect the SL text and the SL culture. However, I believe that the target readership
should be kept in mind and respected too. I support the opinion that translation has to
have tolerance and space for 'foreignizing'; it is true that there are cases where
'domestication' is inescapable, but, I believe, 'foreignization' and 'defamiliarization'
are translation strategies that help maintain the identity of the source text, keeping it
closer to the original; 'foreignizing' has a pedagogical role that should be taken into
account.

Translation should teach the target audience about the source culture, its people,
literature and language. Susan Bassnett and Andre Lefevere maintain that "translation
offers a means of studying cultural interaction that is not offered in the same way by any other
field" (Constructing Cultures 6). Translation should also help enrich the target language,
its literature and culture; 'domesticating' the source text, in my opinion, deactivates
and disables this vital function of translation. That is why I see translation as a process
of transculturation, or even cross-fertilization. Maria Tymoczko argues that
Transculturation goes far beyond the transfer of verbal materials and includes such
things as the transfer of ideas about religion and government; the spread of artistic
forms including music and visual arts; and transfers having to do with material culture
including clothing, food, housing, transportation, and so forth, not to mention more
recent cultural domains like the modern media . . . translation is often a matter of
transposing elements that constitute over coding, such as the poetics, formal literary
elements, and genres of literary systems, as well as discourses, worldviews, and so
forth.

Not only does insisting on domesticating the source text in translation result in the
loss of the didactic role of translation, it is also, in my opinion, a form of violence. A
deliberative 'deletion' of certain meanings or parts of the original text, or the 'addition'
of extrinsic meanings to the translated text is one form of violence. Of course, I am
not talking about additions or deletions that are meant to reproduce the real, intended
meaning of the original text in a more faithful and accurate manner.
There are cases in which additions and/or deletions are forced on the translator, but as long as such additions and deletions do not affect changes in the intended meaning of the original text, they can be effective and favorable translation strategies. It is clear from my argument that I place more emphasis and importance on the content, rather than the form, of the SL text. Yet, no one can deny that the form itself is, in most cases, a carrier of meaning too.

I like to emphasize that the foreignization I am calling for does not go to the extreme. I am not calling for foreignization at the level of syntax, for instance. The word order in Arabic differs from that of English. Forcing the word order of Arabic on English will result in grammatical structures which would obviously lead to a distorted message.

In this regard, I agree with Benjamin's opinion:

"A literal rendering of the syntax completely demolishes the theory of reproduction of meaning and is a direct threat to comprehensibility" (79). However, the word order is often functional and meaningful and this meaning should, as much as possible, be compensated through the use of different methods. Prasenjit Gupta maintains that following the syntax of the original too closely often leads to mere awkwardness, and while the resultant translation is certainly 'foreign', it is so at the expense of the text. It is also possible for the awkwardness of the English syntax to be interpreted as awkwardness in the original.

Syntactical fidelity . . . is dangerous if pushed too far. (186). Translation, besides being an interlingual and a communicative activity, it is an intercultural and transcultural phenomenon; a means through which new linguistic, stylistic, and cultural elements 'migrate' to the target language and culture. It is also a means of enriching the target language by introducing into it new literary tools and aesthetic forms, enhancing its representational and imagistic capacities. This 'enrichment potential' is, in my view, one of the essential roles translation should play. Translation should also teach the target audience about the source language, culture, and literature; hence the educational value of translation. Walter Benjamin submits that "In translation the original rises into a higher and purer linguistic air" (76), arguing that "A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully" (79-80). Thus, according to Benjamin, a "real translation" is the one that "does not cover the original, does not block its light"; indeed it is so; it is also the one that,
to use Schleiermacher's statement, "leaves the author in peace, as much as possible, and moves the reader towards him" (74), and the one that allows "a foreign spirit [...] to blow towards the reader" (Schleiermacher 80).

1.2 Research Questions

This research presents the challenges that face translation and translators in terms of cultural variations and the personal choices that translators make when they face such situations and the problems that might emerge as a result of such a decision, this include a comparison of the shifts within a sense unit, phrase, clause, or a sentence between Source Text ST and Target Text TT is made, and how to deal with the meaning the translator is transferring from the source text, and how this can be carried into the target text. It deals with cultural variations within one language and the factor of time, place, colonization and immigrations and how they affect the translator's decision. This research will offer some examples from different kinds of translation works (religious, political and literary). The main work for this is the translation of Altayeb Salih’s Season of Migration to the North and how the translator chooses, for instance, *fish* NOT *whale* for the translation of *في بلاد تموت حيتانها من البرد*, as well as the cultural variations between different languages, and how to conduct a very detailed analysis of the core meaning of the word, and how this meaning can be transferred into the TL, using a model of shift based on micro-level semantic transfer, as in the translation of *زكاة* and *انتفاضة*. Thus the questions might be raised here are:

2.1- To what extent do cultural variations influence translators ‘deliverance’?

2.2- Does a translator need other skills that may equip him/her to overcome these cultural variations?

2.3- Are translators free to choose the style, method of his/her or even sometimes illustrates, creates, rewrites, or even become a traitor to bring meaning closer?

1.3 The importance of the study

To the best of my knowledge, most translation studies dealing with translating from Arabic into English and vice versa are still 'traditional' in the sense that they have basically been dealing with linguistic problems, oscillating between the two issues of 'translatability' and 'equivalence,' in the main. What Jose Lambert and Hendrik vanGorp mention about traditional translation criticism seems to apply to most of the writings about Arabic translation studies:
Traditionally, translation criticism has been viewed in a strictly binary and one-directional way, as a straightforward confrontation between T1 and T2. In many cases it has been reduced not only to (some) cultural aspects of the equivalence problem, but even to the particular question whether or not certain cultural features in T2 are (appropriate) equivalents of corresponding cultural features in T1. 'Literary' translation criticism more often than not behaves in exactly the same way, at most extending the analysis to include some literary features. (46)

I can safely claim that Descriptive Translation Studies (DTS) has not yet been well introduced to Arabic translation studies. Therefore, this research may be significant in this respect and in other ways as well:

This research will also be particularly significant to readers and scholars who are non-native speakers of Arabic. Part of it will be especially directed towards target readers who are unfamiliar with Arabic language, literature, and culture. I hope that those who will have the chance to look at this research will get a clearer image and a better appreciation of the aesthetic values of Arabic literature,( Sudanese in particular) and will learn more about the beliefs, attitudes, and the ways of thinking of Arab people. This will hopefully be a fruitful effort in facilitating and contributing to a more significant cross-cultural understanding and exchange.

1.4 Aims of the study

This study seeks:

1. To use some of the methods of the Descriptive Translation Studies (DTS) to compare and contrast actual, existing translations with their originals.

2. To find out what strategies and methods the translator adopts when dealing with certain cultural issues and features.

3. To evaluate and assess the strategies used by the translator. This research studies various circumstances that might have led the translator to choose a particular strategy rather than another. Such circumstances and reasons might have been impelled by stylistic, and/or the cultural differences between Arabic and English, each of which, needless to say, belongs to a remotely different cultural system; the translator's choices might be due to his/her observance of the rules of the target language, the needs, expectations, and views of the TL audience and culture; they may be due to the translator's insistence on adopting a particular strategy that he/she feels would serve his/her goals or agendas; they may even be due to some personal purposes: a biased attitude against the source language and culture, a prejudice, a way to mask and
obscure his/her lack of understanding of a part of the source text, etc. I, first, impartially look at these ways of translating as different readings of the original text, and, then, examine them to judge if they can really be so. According to Raymond Broeck, the translation description "should deal with the 'hows', the 'whys and wherefores' of translated texts" (58).

4. To explore the problems of translating some cultural issues and elements from Arabic into English. These issues and elements are drawn from the translation of (Season), employing different methods, views, purposes, parameters, norms, and styles of translating. The range of the different resolutions, decisions, and solutions made by the translator is helpful in formulating some empirical, solid generalizations and theoretical foundations. This also gives an idea about the nature of Arabic language, its culture and literature, which, in fact, is one of the tasks a successful translation is supposed to do.

5. To formulate a number of systematic theoretical generalizations about the most effective strategies and methods that can be used by translators dealing with similar situations. Moreover, the study is aimed at finding out, from the way the translations are carried out, what ideologies and agendas the translators had when translating, what norms they considered and/or violated what strengths and/or weaknesses their techniques have or lead to.

6. To open the eyes of translators on issues that they might be heedless and oblivious about; also to raise questions that need deeper and further future research.

7. To familiarize non-native speakers of Arabic with Arabic language, literature and culture. It will introduce non-native speakers of Arabic to the aesthetics of Arabic culture, 'Sudanese in particular' style and expression as well as the cultural values.

8. To show the role of translation in either showing reality and presenting facts about people and their cultures or misrepresenting them and enhancing mistaken beliefs and stereotypes in the minds of the TL readers.

1.5 Hypothesis:
This study bases on the following hypotheses:
Translators might obtain wider range of freedom of their deliverance when they are faced by any form of cultural variation; they can also go beyond transferring the meaning through the traditional methodologies and find new approaches of transferring meaning by being- tourist guide- and takes the audiences/readers to introduce them to these new concepts and ideas.

xviii
Translators’ might need a kind of immunity to enable them to overcome cultural constrain and provide good translation supported by acclaimed approaches.

1.6 Research Methodology

This study draws its data corpus from Tayeb Salih's *Season of Migration to the North* (1967), translated by Denys, and some other contemporary Arabic novels and their English translations in addition to verses from the holly Quran.

Most of these novels were written between the years 1961-1997. This four-decade period of the Arab world witnessed many wars, political upheavals and conflicts, economic turmoil, and radical social and cultural changes. The novels deal with most of these issues. They are also highly artistic, intellectual, and, in many cases, pose problems to the translators.

They heavily hinge on the use of literary devices, imagery, unique language and styles, emotive overtones and connotations, presenting ideas, customs and beliefs deeply rooted into the Arab culture. I believe that the novel of the focus of this study is a good representation of the refined contemporary Arabic literary style, cultural beliefs, political situations, cognitive attitudes, and the social customs and traditions of the Arab world. Therefore, it is interesting from a translational viewpoint as it can be an excellent source of literary, ideological and cultural issues. It is worth mentioning that the author is a renowned pioneer in contemporary Arabic literature, and is among the most remarkable writers in the Arab world.

The text segments I chose from the novel represent some cultural and religious issues that might be vexing and perplexing when they are translated. Reading the source novel carefully, I marked all the parts that related to the problems I will be studying. Then, I very carefully selected a number of segments to use for this study. The examples I chose serve the purposes of this study, present an array of various problems and issues, feature a wide scope of strategies and methods used by the translator, and give a taste of the different cultural features of Arabic literature and language. I also carefully, selected some segments from *(Season)* for back translation, this translation is conducted by some of my colleagues at King Abdul-Aziz University, and they belong to different cultural backgrounds. The analysis of the selected texts consists of the following parts:

(1) A descriptive part. (2) A comparative part. (3) An evaluative part.

I will generally start with describing the original text contextually, literarily and culturally; I will also generally follow suit in dealing with the TL text. Then, I will
compare and contrast both texts to check whether they match each other. This is usually followed by the evaluation stage. I have to mention that these analytical steps do not follow the same order all the time. In my evaluation, I seek to answer questions such as:

1. What are the (dis)advantages of the translator's strategy/strategies employed?
2. What impact(s) does the translator's strategy have on the translation?
3. Are there clear reasons behind the translator's choice of a particular strategy? Was his/her choice forced upon him/her by the nature of the source text or the target text? Was it because of the target language/audience? What purposes, agendas, or ideologies can be realized through the translator's way of rendering the text? Is his/her strategy source-oriented or target-oriented? Does the translator use domestication or foreignization? Are the translators schematic, systematic and consistent in their use of methods and strategies? This list of questions is not exhaustive.
4. In cases of mistaken translations or losses, I will try to address the reasons that led to such mistakes and losses. I will also try to answer questions such as: Are there other strategies that are likely to lead to more effective results? How and why could the proposed strategy/strategies achieve better results?

1.7 Limits of the study
The scope of this study is confined to the undergraduate students of translation as well as translators and teachers of translation.

1.8 Time limit
It is expected that this study will be concluded in three years.

1.9 Organization of the thesis
The study is composed of four chapters. Chapter One is an introduction and an overview of the research issues; it includes the following sections: (1) Background to the Study (1.1); 2-Research question(1.2) (3-) Importance of the Study (1.3); (3) Aim of the study (1.4); (5) Hypothesis (1.5); (6) Methodology of the study(1.6),(7) limits of the study,(1.7) (8) time limit,(1.8) (9) Organization of the thesis (1.9).

Chapter Two consists of theories and literature of various scholars and scientists discussing the main issue of this thesis, the chapter is distributed as: (2.1) An introduction that is a brief theoretical background of translation theories. (2.2) definition of the theory, (2.3) loan words (direct loan), (2.4) loan translation (2.5) discussing the term Arabasisation.(2.6) presents brief on post colonial era,(2.7) is
dealing with the Arabic literature in English,(2.8) is shedding light on translation on the 1970s & 1980s,(2.9) is a brief about the term "cultural turn"(2.10) is about rewriting and manipulation,( 2.11) a discussion of the post colonial translation theory,( 2.12) is the ethnocentric theory,( 2.13) is about the development of cultural translation,( 2.14) is discussing literary translation and cultural issues,( 2.15), is about violence of translation, and finally (2.16)is dealing with culture, pragmatics and translation.

Chapter Three is methodology. (3.1) is an introduction ( 3.2), is about the methodology of Descriptive Translation Studies ( 3.3) Season of Migration cultural dimension. (3.4); Domestication and Foreignization(3.5) deals with the translation of proverbs.

Chapter Four is the actual analysis of problems of translating cultural issues (4.1) Relations and modes of address (4.1.1), relations (4.2) Society, culture and state. (4.3) modes and address (4.4) the Arabic term sheik or sheikh. (4.5) the term waliya, (4.6), animal food and clothes (4.6.1) animal. (4.6.2) food, (4.6.3) binomials. (4.6.4) clothes (4.7) deal with medicine and magic. (4.8) deals with color symbolism (4.9) metaphoric use of body organs, (4.10),explores the translation of some religious terms and expressions.

( 4.11), the last part of Chapter four, terms in this part are divided into four categories, namely (4.11.1)the pillars of Islam ( 4.11.1.1) the prayer and other related terms,(4.11.1.2)the zakat and other related terms(4.11.3) marriage, divorce and other related terms.(4.12) back translation

Chapter Five, the last chapter, includes a summary, conclusions and a list of recommendations that are built on the analysis and discussion in the previous chapters.

This chapter is followed by the bibliography.
Chapter Two

Literature Review

2-1 Introduction:

This chapter sheds light on the theories that address the issue of cultural variation in translation, focusing on some translated literary works of African and Afro-Arabs writers, especially Salih’s *Season of Migration to the North*.

Language is the tool by which cultures are expressed. It is the means by which each community conveys its perception of the world, its rituals, beliefs, norms and identity. Different cultural backgrounds influence to a great extent the way languages operate.

Without a shadow of doubt, communication, language and translation have found new frames of reference today in a post-modern world. Understanding a foreign country’s culture has become a necessity, hence the importance of translation. The latter is the tool which opens channels of communication among countries and cultures separate in space and time involving two different linguistic and cultural realities. In fact, it is an encounter with the ‘Others’, to get to know them, to understand their behavior, discover their norms and enjoy their culture.

However, it is very important to consider the terrible power of language in translation. The latter can sometimes have fundamental effects on the target readers’ vision of source text world. This is due to two main reasons: First are the different constraints translators might face during the act of translation. These are poised between two linguistic and cultural backgrounds where words, symbols and images are completely different. In addition, different audiences might have different expectations which might lead the translator to reconstruct and reshape images of the source text (ST) in a way that would be relevant to the target language (TL) context. S/he might need to add, omit modify information in order to avoid shocking, surprising or offending. Second, texts may be seen as macro-structures where beliefs, ideology, social and cultural issues might be vehiculed. Honing and Kussmaul consider the text as "the verbalized part of a socio-culture" (1982: 58 in Bassnet 1990: 83). Also, according to Hatim (1990), a text serves a context or a ‘social structure’ and "no text can remain in a state of isolation” (Quoted in Munday ed. 2009: 47). So, transferring texts from an ensemble of norms, symbols, images and beliefs is not
an easy task, nor an innocent one. Different audiences are prepared to receive a given
text according to their common expectations, shared values and perception of the
world. For example, there are some texts translated into Arabic that would delete
references to alcohol, pork and sex because of the cooperative principles in operation
in the target language and culture. In other words, what might seem familiar and
acceptable in source language can be offensive, shocking and inappropriate to target
audience. Baker states that "the way a language chooses to express, or not express,
various meaning cannot be depicted and only occasionally matches the way another
language chooses to express the same meanings." (1992: 68)

Therefore, as it has been discussed by many theorists, translation undergoes a
process of decoding and encoding, a process of deconstructing, reconstructing and
identity formation that can be double-edged. This process gives birth to a new text, a
new ‘representation’ that would fit the new text’s culture, abide by its codes and may
be serve certain social, political or ideological interests. However, no one must
impose on target text aspects or segments of ST identity because "all languages are
not born equal. But they all possess an equal right to have their dignity respected and
their identity preserved." (Maalouf 2000: 11).

It is my concern, in this context, to look at how a translation can be considered as a
rewriting and how translators do not only transfer a text from source language to
target language but produce another text according to some criteria that will govern its
acceptance. These criteria can be ideological, religious or institutional and they can
dictate the translation strategy to be adopted by the translator who becomes a
mediator between two different poles. For that purpose, I will discuss the translations
of Season of Migration to the North. موسم الهجرة إلى الشمال by Altayeb Salih, translated
by D.J.Davies. My argument in this comparative study is that a text must keep aspects
of its identity in the translation in order to allow readers to travel to the world of ST
and discover its uniqueness. This will certainly promote cross-cultural contact and
understanding and avoid enhancing stereotypes that the target audience might already
have about the ST’s socio-cultural context.
2-2 Definition of the Theory:

The definition of “theory” in the Compact Oxford English Dictionary (1971), is the relevant entry for understanding theory in translation studies and other areas of applied linguistics: “a scheme or system of ideas or statements held as an explanation or account of a group of facts or phenomena; a hypothesis that has been confirmed or established by observation or experiment, and is propounded or accepted as accounting for the known facts; a statement of what are held to be the general laws, principles, or causes of something known or observed.” Oxford definition is attested earlier and contrasts with, the definition that is called the “loose or general sense”: “a hypothesis proposed as an explanation; hence, a mere hypothesis, a speculation, conjectures; an idea or set of ideas about something; an individual view or notion.” Often applied linguists and translation studies scholars are not clear about these different meanings of the word theory, thus tenaciously seeing theory in arguments that are in fact merely “individual views or notions” and “speculations.” This is particularly a tendency of scholars with little training in the natural sciences who do not understand the reciprocal relationships that bind theory, the development and testing of hypotheses, experimental design and execution, the definition and collection and examination of data, and the consequent reexamination of theory on the basis of those investigations—in short experimental methods in general.

Translation studies emerged as an academic field after World War II and many of the field’s initial preoccupations and investigations were motivated by the use of translation during the war, particularly the role of translation in intelligence and propaganda. During World War II there were many people involved in coding and decoding all around the world and operatives were translating to and from more languages than had ever before been used concurrently for strategic purposes. Moreover, because the war had a global effect upon all cultures, so many nations were involved in the process of translation and duly influenced by cultural variation when rendering from or into one language or another.

War had a global effect scale and reached into normally isolated areas, an awareness of the range and diversity of the world’s languages and cultures came to the fore, even as translation among them was necessitated. This historical context for the development of translation studies explains why earlier generalizations about
translation are not necessarily theoretical, both because they do not account for a sufficiently broad range of cultural and linguistic data related to translation and because such statements (e.g., the discourses about translation in both Europe and China before World War II) were formulated without regard to the nature of theory in an academic discipline.

As it has been constituted, translation studies has included the study of both written translation and interpreting; in what follows, therefore, the term translation refers to both the written and oral modes of transposition across languages and semiotic codes.

Since the 1950s a succession of schools of thought about translation has ensued, with most making some lasting contribution to translation theory defined in the sense of coordinated hypotheses that have been confirmed by observation and that account for the known phenomena. Many of these schools have published extensive numbers of case studies that have generated data with theoretical implications. Some of the most important approaches to translation studies that have left their mark on translation theory include linguistic approaches, functionalist approaches, systems approaches, cultural studies approaches, and more recently internationalist approaches. None of these schools can be rigorously separated from the others; together they confirm the principles of translation theory outlined below.

The following formulations summarize the durable theoretical principles of translation studies that have emerged since World War II; there is a radical difference between outlining agreed tenets of translation theory and reviewing the history of attempts to theorize translation.

This entry has the former as its goal rather than the latter, thus subsuming the contributions of some venerable schools of translation studies. Note as well that in the following theoretical formulations, the term translation can refer to either process or product, this semantic overlap is a function of English rather than a universal; however that may be, both aspects of translation must be accounted for in translation theory.

Translation involves negotiating fundamental linguistic and cultural isomorphism and asymmetries, examples might include lexical asymmetries based on contrast, such as yes/no in English vs. oui/non/si in French versus a double lexical void in old Irish
which indicates assent and dissent by other means. Lexical asymmetries also are
apparent in differences in semantic fields of corresponding words across two
languages and in divergent patterns of semiotics.

There are also morphological asymmetries such as the tense differences between
languages that require distinguishing completed action from continuous or habitual
action and those that do not, or distinctions in languages that mark gender like in
Arabic language. أكل وذهب for female, where أكل for male without that
addition of the letter (ت) in Arabic.

Morphological asymmetries are often large when two languages come from different
language families (such as Indo-European and Semitic languages).

2.3 Loan Words (direct loan)
The widespread way of creating new terms is direct loan words, a loan word (also
known in Arabic as كلمة دخيله intrusive word) is a word directly taken into one
language from another with little or no translation. Throughout its history, Arabic has
adopted a vast number of loan words from other languages, including video فيديو,
فلكان, فاكس fax from English; etiquette, رجيم régime, اتتهات apéro, sprengto spirit, أوبرا opera from Italian.

In spite of the many efforts to ensure that terminology formation is undertaken using
standard resources such as derivation and compounding, many technical terms have
been introduced into Arabic as direct loans. As a consequence, the Coordination
Bureau of Arabisation (CBA), which was established in 1967 in Morocco under the
auspices of the Arab League Educational Cultural and Scientific Organization
(AESCO), recently (in a conference held in 1982) acknowledged the inevitability of
borrowing for adapting foreign technical and scientific terms into Arabic.

In many cases these loan words are favored by Arabic speakers over their native
counterparts (e.g., هاتف teléfono is preferred over الموبايل telefón. هاتف اتصال
mobile is preferred over راديو جوال or محمول radio is preferred over إذاعة مسموعة
computer, it is used only in official documents. Therefore, the common choice will be the simpler alternative
‘loan word’. These words are most noticeable in the arena of specialized terminology, especially for technology such as information technology, aeronautics, and the automotive industry, where standard Arabic terms are lacking. These loan words can hardly be comprehended by average educated Arabic speakers from different dialect areas. For example, colloquial automotive terms, which were originally adopted from Italian, are the only existing option for Sudanese and some Arab countries (north African Arab countries) to use, some examples: English Arabic Transliteration Italian Clutch الفرزيوني frizione, shock absorber كبرتيورني bobina big end bearing كلتش بالي، ignition coil مختلفة كيربرتوري دى بييلا Carburetor كولبينينة كابستورني, for which there are many equivalents in MSA (e.g., كابش عقل التروسقلا, is known as كوللبينا دلباجا ككلتش in Sudan, Egypt and so many Arab countries.

Loan-word variation frequently occurs even for terms for which there are established concepts in MSA, as a result of borrowing from different sources. In general, there are two main language sources for terminology (French sources in Morocco, Algeria, Tunisia and Mauritania, and English sources in Sudan, Libya, Egypt and almost all of the rest of the Arab World). The pace and scope of term formation has depended largely on which of these languages is more dominant in a given area. Therefore, many Arabic technical and scientific terms are influenced by one of the source languages, either French or English. Consequently, terminological variation may occur as a result of loan words from these two different language sources, posing a potential communication problem for speakers from different parts of the region, as they may wrongly assume different meanings for each word. Another example (cited by Wilmsen and Yusuf 205) is the term privatization, which is خصخصة in Sudan and Egypt but خوصصة in Morocco, or recycling, which is إعادة التدوير in Sudan and Egypt but الرسكلة في المرسلا in Morocco. Many loan words have been analyzed by Arabic linguists and grammarians in accordance with Arabic derivation patterns (mentioned above) and to determine from which sources new terms are produced. For example, the loan word تلفاز تلفزيون television has been reanalyzed into its root تلفز, and from this the noun تلفز تلفاز, the participle تلفز televised, and the verb تلفز تلفزي تلفيز are derived.

To sum up, it can be argued that the status of loan words is uncertain in the host language, since they are derived from foreign words. Previous studies (Weinreich 1979) show that most loan words undergo some semantic, phonological, morphological or other alterations before or even after they are accepted in the borrowing language. This is due to many reasons, such as the structure of the host
language, inability to fully understand the meaning and usage of the original word and cultural and communication needs. These changes keep occurring as words are used repeatedly until they become an accepted form in the lexicon of the borrowing language.

2.4. Loan Translation

Loan translation (also called calquing), whereby a term from one language is translated element by element into the receiving language (Wright and Ludin 39), is one of the successful methods of term formation used by Arab experts to develop technical vocabulary in Arabic. It is used to designate new things and concepts. Here are some examples:- The Arabic ناطحة سحاب, the German Wolkenkratzer (cloud scraper), and the French gratte-ciel (scrape sky) are all loan translations for skyscraper. - The Arabic وجهة نظر and the French point de vue are loan translations for the English point of view. - The English wisdom tooth is a loan translation for Latin dens sapientiae. Over time, such loan translations become part of the Arabic phraseology and are no longer regarded as foreign. However, there is a feeling among Arab scholars that this tremendous volume of loan translations will corrupt the purity and destroy the spirit of the Arabic language.

Bader supports this point, as he states that “while some loan translations usefully enrich the semantic repertoire and the expressive capacity of the borrowing language, others betray arbitrariness, inconsistency, and obscurity” (100). For example, both the English term ‘bus’ and its French counterpart ‘autobus’ exist as loan translations in Arabic, posing a potential communication problem for speakers from different parts of the region, as they may wrongly assume different meanings for each term.

Colloquial Arabic has always been open to loans from other languages and dialects. The adoption of terms from the local vernaculars is also usually acknowledged as a legitimate process for the construction of technical terms. Terminologists in Arab countries consciously adopt colloquial roots for the coining of new concepts if no other alternatives are found (Benabdi 74).

Currently, these colloquialisms are most prevalent in the arena of specialized terminology, especially in the arena of scientific discourse, where standard Arabic terms are lacking. Since people work in a vacuum and usually do not know whether someone else has already coined an equivalent for a term, it is usually up to the terminologist or translator who faces the problem of not finding that equivalent in
Arabic to draw her or his own conclusions on the most suitable way to render the term in the TT.

2.5. Arabisation

Before I go any further, a distinction should be made between two terms that are constantly used interchangeably: ‘Arabization’ and ‘Arabisation’. The first refers to the imposition and usage of Arabic in place of some other languages, either foreign languages such as French and English or indigenous languages such as Nubian or Baja. Arabisation, on the other hand, which is considered as the second main method for creating neologisms when developing Arabic terminology, is defined as “the introduction of a foreign term into Arabic by an Arab who ‘boasts’ of his innate linguistic abilities, thereby conferring on this foreign term the grammatical status of a genuinely Arabic word” (Al-Iskandari 1935, cited in Elzeer 80). It is, thus, a conscious process of adopting a new term in Arabic in a way that preserves its foreign origin and at the same time safeguards the forms and spirit of the Arabic language.

Although the two terms express different concepts, one Arabic term 

ta’rib

is used interchangeably for both of them. Ironically, the term ‘Arabisation’ itself is ill-defined amongst those who are working on the Arabisation process. It has been used by Arabic terminologists in three different senses. In one sense, ‘Arabisation’ refers to the utilization of Arabic as a tool of expression in all fields (Bahumaid 133). In another sense, ‘Arabisation’ only means translating a term into Arabic into ‘مصطلحات’ . The narrowest sense of the term involves, as Khulusi (1982) put it, merely transliterating a foreign term according to Arabic characters—e.g., ‘رادر’ radar. Since the early stages of the Umayyad era (the seventh century) and with the advent of Islam and the expansion of the Muslim empire, many foreign terms, especially Persian and Byzantine terms, continued to be widely used. This resulted in early works dedicated to Arabisation, such as al-Jawaliqi’s famous dictionary of Arabic terms 

Kitab Al-ma’arrab (1073). The early stages of Arabisation, however, mainly entailed transliteration using so-called ‘sound letters’ (pronunciation in the original language). This is clearly evident in Al-jawhari, who simply defines Arabisation as:

تعريب الاسم الاعجمي: إن تتفوه به العرب على منهجها

" (Al-Jawhari 197) Arabisation of foreign words should be in accordance with their pronunciation as well as with the traditions of Arabs. (My translation) Elzeer (83) gives some examples: the Persian word براکار brkar compass was arabised as both برکار فرجار frhar and برکار brkar and the word چارو جارو صاروخ Šaruwkh rocket. The Greek letters ‘t’ and ‘k’ were
consistently changed into ‘t’ and ‘q’ respectively. Contemporary scholars, however, oppose the introduction of sound-letters into Arabic. Al-karuri, for instance warns that there is no reason that Arabic should have to surrender its ‘identity’ in this way, especially since European languages do not do so and tend more towards transliteration (cited in Elzeer 84). Al-Karuri instead proposes the method of adaptation of foreign sounds. In the introduction of his book Terminology Science: Basic Theories and Scientific Applications Al-Qasim (1) mentions that:

The words “mušṭalah” and “išṭeelah” are synonymous in Arabic. They are derived from ‘išialah’ (its root ‘šalah’ means ‘agreed’) because ‘mušṭalah’ or ‘išṭeelah’ indicate an agreement to use a certain term for a specific scientific concept. (My translation) Many contemporary scholars argue against Arabisation as a method for developing Arabic terminology and instead favor other methods such as derivation and substitution. Al-Ayli (357), for instance, calls for the restriction of Arabisation to proper nouns and names. Others (such as Madkur 39) even argue that the practice of Arabisation should be limited to what has been passed on to us by the eloquent speakers of ancient times—a number that has been estimated not to exceed one thousand words. The Academy of the Arabic Language in Cairo supports this restriction, as many of its decisions regarding Arabisation were related to Arabising proper nouns. While approving a large number of technical and scientific terms, its work has been largely focused on proper nouns in different categories such as personal names of animal and plant species and terms referring to breeds and genera.

To conclude, Arabization and Arabisation are two different terms, which refer to two separate but related concepts that seek for improvement of Arabic language and terminology.

The failure of Arabic scholars to distinguish clearly between the two concepts is a not insignificant problem in developing Arabic terminology work. Redouane (199), for instance, points out that the Arabisation process may heighten the problems posed by the coexistence of these varieties and the need to determine which should be used for what purpose.
2.6 Postcolonial era novels:

These novels were written between 1961 and 1997, belong to what might be called the postcolonial era novel. Thus, they all share in common major themes; a depiction of the Arab world in postcolonial times, a portrayal of the political, social, economic, and intellectual transformations in the Arab world, a 'coverage' of what we can call postcolonial wars, a reflection on the conflicts between ideologies and -isms, and all the negative and positive effects associated with all these intertwined changes and situations. While their focus might be different, these novels still deal with issues reminiscent of colonization and its various manifestations, ramifications and repercussions.

Halim Barakat, in his book The Arab World: Society, Culture, and State, postulates that "Three major literary orientations have competed for dominance in contemporary Arab novels: (1) novels of reconciliation; (2) novels of exposure; and (3) novels of revolutionary change (see Barakat, The Arab World 211-29). The second type, novels of exposure, is subdivided into: (a) novels of compliance; (b) novels of non confrontation; and (c) novels of rebellion (see Barakat, The Arab World 216-25). Discussing the tenets and characteristics of each 'orientation,' Halim Barakat lists a catalog of Arabic novels that fits under each one, in novels of reconciliation "visions depicting social reality in a state of harmony are combined with concerns about threatening changes" (211). Novels of exposure show "the weaknesses of society and its institutions without exhibiting real commitment to the restructuring of the existing order" (116). Within this orientation, novels of compliance "portray human beings divided by social intolerance, censorship, and repression. The inner and outer worlds of the individual are incongruent and dissociated, for people face immense pressures to conform to the existing order," (216). The second type of the novels of exposure is the novels of non confrontation that "portray society as a brute force crushing the individual. Human beings are defeated creatures, trying to resolve their alienation through escape from reality. Humans retreat into a world of their own making as their only remaining alternative, (221). The third type of novels of exposure is novels of individual rebellion which "expose society, but in a more defiant way, by focusing on individuals fighting their own separate battles.

The novel of this study cannot be read without considering the history and the politics of the Arab world during the time extending from the thirties to the nineties of
the twentieth century. Generally, a good understanding of literature, any literature, cannot be achieved if it is read apart from its social, cultural and political contexts. A formalistic reading of literature somehow alienates it from outside influences that actually generate it, or at least, however partially, participate as causal forces in shaping it. Social, cultural, and political changes usually lead to changes in writing. This is particularly true where the Arab world is concerned; where "a strong connection has always existed between political dominance and cultural symbols" (Leeuwen 21); here the Arab world is in contrast with Europe where "there has been a strong tendency toward the emancipation of culture, that is, its dissociation from politics" (Leeuwen 21). Therefore, to understand the "novelistic experiment in Arabic, it requires attention to histories of aesthetics, thought and language as well as history and politics" (Aboul-Ela 44). In this respect, Peter Clark argues that the "massive social and cultural changes" which the Arab world has been going through since the fifties of the twentieth century "have influenced Arabic literature in content and form. Writing has been as exciting, as innovative, and as challenging as any other literature. The political See Allen, The Arabic Novel 159; and Al-Mousa, "Bildungsroman" 224.turmoil of the region has been reflected in poetry, the novel, drama, the short story, and in non-fictional literature" (2).

In what follows, I will briefly touch on some of the major themes and stylistic features of the novel selected for this study. I will not be concerned in any plot presentation of the novel. I will also quote some critics' (Arab and non-Arab) views about the novels of that era.

Season of Migration to North (by al-Tayyib Salih) موسم الهجرة إلى الشمال Mawsim al-hijrah ila al-shamdl (1967), henceforth Mawsim, was translated into English by Denys Johnsons-Davies as Season of Migration to the North (1969), henceforth Season. Mawsim is considered Salih's best known novel. It is always classified under the postcolonial novel. In this respect, Edward Said maintains that "Salih's novel can bear extremely favorable comparison with V. S. Naipul's A Bend in the River, despite their common source in Conrad's Heart of Darkness, Salih's work is far less schematic and ideologically embittered, a novel of genuine postcolonial strength and passion" ("Embargoed" 280). M. Badawi, talking about Salih's themes in most of his works, says that "The theme is often the conflict between town and country, tradition and modernity, East and West, and at a deeper level between good and evil, heart and mind" (226). Badawi rightly adds that "Al-Tayyib Salih's world is entirely his own, it
is at once Sudanese, Arab, and African, described in a limpid style, rich in texture, poetic in its symbolism and suggestiveness and yet is of classical precision and economy" (226).

McDonald submits that "Salih's writing style has been commented on as notably Western" (21), adding that Season is organized by the framed narrative, a traditional method of storytelling employed in oral cultures. It is also used by Conrad in Heart of Darkness, in much of Faulkner, and in Salinger's Catcher in the Rye. . . . Salih like Gahli, constructs a non-linear time frame to organize the narrative, but elevates the narrative responsibility beyond the first-person protagonist, a feature prominent in literary Modernism. (22) The novel has also been compared to other works such as "Bronte's Wuthering Heights,..., Stendhal's Le Rouge et le noir, Camus's L'Etranger and Shakespeare's Othello with all of which it has much in common" (Homad 57). Mawsim (Season) has been widely studied from many different angles. It is a story within a story. It is the story of the narrator, but becomes the story of Mustafa Sa'eed. From its title, the novel sets the major theme, migration to the North, entailing a hidden direction, the opposite of the North, and, thus, centering this polarity North/South, at a vantage point to the novel. But the North and the South do not implicate directionality only; they represent two conflicting ideologies, two histories, two worlds, two struggles, two civilizations that interact within a (post)colonial context. Wai'l Hassan argues that Season dialogically pits against one another several contending discourses and ideologies - colonial (Orientalist and Africanist), Arab (traditionalist and secularist), patriarchal (Western and Arab) and reveals the limitations, convergences, inconsistencies, and potentials of their respective logics.

The novel is also ominous prognosis, on the eve of the terrible Setback of1967, of Arab reality and consciousness, beset as it was then by colonial hangover, heady pan-Arabism, and fateful obliviousness to the potentially catastrophic rifts within Arab society. (Tayeb Salih 82). Hassan, building on Bakhtin's concepts of "double-voicedness" and "stylization and parody," argues that (Season) "parodies, through double-voiced inter-textuality, previous European and Arabic texts that the metize the cross-cultural encounter between Europe on the one hand and Africa and the Arab world on the other" (Tayeb Salih 83). Among of the texts Hassan mentions are: "Shakespeare's Othello, Gerard de Nerval's Voyage en Orient, Joseph Conrad's Heart of Darkness, Tawfiq al-Hakim's 'Usfur min alsharq (A bird from the east), Yahya
Haqqi's Qindil Umm Hashim (The lamp of Umm Hashim), and Suhayl Idris's Al-hayy al-latini (The Latin quarter)" (Tayeb Salih 83).

However, Hassan notes that "rather than simply stylizing the discourses of any of those antecedent texts . . . Salih undermines the colonialist premises of the European texts and radically revises the Nahda assumptions at work in the Arabic novels" (Tayeb Salih 83-About Mawsim (Season), Badawi says:

It is a novel rich in themes, complex in structure, relying upon devices such as parallelism, juxtaposition, and contrast, sophisticated in narrative technique, with a brilliant use of stream of consciousness, a skillful handling of time, and cunningly mingling past and present and developing character most vividly through flashbacks. (227)

This, as far as translation is concerned, renders the novel a challenge for the translator.

Salih's style of accounting the events does not take place chronologically. The reader is given the facts in a fragmented manner, and without reading the novel, which even needs some close reading, the full pictures will not reach its fullness. This reminds us, even though different, Jabra's style of writing, through which the full picture of Walid cannot be formulated without putting together all the bits and pieces of all the accounts ,one can argue that Mawsim (Season) too ends with glimpses of hope and optimism. The narrator's rebirth, epiphany and awakening are hopeful signification of riddance of the imperial and colonial infections that would help terminate much of the conflicts, struggles and bitterness within the self and the Arab world at large.

2.7 Arabic literature in English

This section is a very brief and cursory review of related views posited by prominent scholars and specialists in the topic under discussion. The section is meant to emphasize the fact that Arabic literature is under-represented and depreciated in the West. It also touches on the translation poetics of the West in translating the Third World literatures (specifically Arabic literature). A few recent political events, social and cultural changes and developments in the Arab world have attracted the attention of many people to this part of the world. Scholars and lay people alike started seeking more knowledge and information about the history of the region, its dominant political ideologies, its socio-cultural background, and its religions. Consequently, more interest in Arabic literature has been relatively noticed.
However, despite this burgeoning interest, Arabic literature remains relatively unknown and unread in the West, for reasons that are unique, even remarkable, at a time when tastes here [the USA] for the non-European are more developed than ever before and, even more compelling, contemporary Arabic literature is at a particularly interesting juncture. (Said, "Embargoed" 279; interpolations added) Edward Said also says that "that Arabs and their language were somehow not respectable, and consequently dangerous, knowledge, unapproachable, was perfectly evident to me then and, alas, now" ("Embargoed" 279). Said's view, then, can be taken as one of the reasons that make Arabic literature less or even unrepresented in the West.

Naguib Mahfouz's winning of the Nobel Prize in literature in 1988, and the 9/11-attacks in 2001 were among the few major incidents that aroused the Western readers 'curiosity about the Arab world and its literature. Probably the second incident did not augment interest in literature as much as it did in history, politics, and Islam. However, for many, literature remains a rich medium of gaining knowledge about peoples' lives, cultures, beliefs, and political as well as religious orientations and attitudes. Though at a limited scale, this hesitantly growing interest has naturally necessitated the availability of some Arabic literary works in English. Nevertheless, Arabic literature in English translation is generally still unavailable. Roger Allen states that the general situation regarding the translation of Arabic literary works into English is probably the least satisfactory of all the European languages, the amount and variety of Arabic literature available in the target language, and the receptivity among the readership for translated works.

Edward Said states that "Mahfouz has more or less been dropped from discussion - without having provoked even the more venturesome literati into finding out which other writers in Arabic might be worth looking into" ("Embargoed" 278). Not only has Mahfouz, to use Said's words, "more or less been dropped from discussion," but also, according to Hosam Aboul-Ela, the Nobel prize awarded to Naguib Mahfouz "has been little more than an obstacle to younger Arab writers and their translators" (42); Aboul-Ela writes:

While the Nobel prizes awarded to Gabriel Garcia Marquez in 1982 and Wole Soyinka in 1987 created an opening for the literatures of Latin America and Africa respectively, the 1988 award to Naguib Mahfouz has been little more than an obstacle to younger Arab writers and their translators in their attempts to
get the attention of self-satisfied publishers, who prefer the Nobel laureate's "proven record" in US markets. In the face of this lack of progress, the Arabic translation community - translators and the editors, critics, reviewers and readers who support and promote their endeavors - has found itself unable to advance the cause of Arab writing. Aboul-Ela points out that "Arab translators do not receive any "encouragement or support from publishers" (42). He also argues that "only three percent of all books published in English are translated from foreign languages, and within this group translations from Arabic represents the weakest of the weak" (42). While Aboul-Ela believes that "the reasons [. . . behind] Arabic literature's lukewarm reception in US markets may be complex," he thinks that "the results of this reception are not" (42); Arabs, he continues to argue, are still seen (perhaps must be seen) as one-dimensional - a flowing traditional robe, a catchy tune or a subtitled movie about fundamentalism. For to gaze at the Middle East in all its complexity and diversity might require a complete re-evaluation of the way America interfaces with Arabs. (42)

Western publishing policies have a lion's share in not only the underrepresentation of Arabic literature but also in the misrepresentation of Arab people and culture. In this respect, Peter Clark notes that "[Western] literary agents, editors and for more about the image of Arabs see Said's Orientalism (esp. 286-7). Publishers . . . determine much that reaches the reader. There is an idea that there is no interest in Arabic literature. The publishing world is competitive and risks must be kept to a minimum" (2). Nowadays, "the American literary marketplace may be more disinterested in and ignorant of contemporary Arabic literature . . . than it was eleven years ago [i.e., the year when Mahfouz won the Noble prize]" (Aboul-Ela 42). This leads Aboul-Ela to conclude that Arabic literature in translation will not achieve a higher profile in the US through a Nobel Prize, a multiculturalism movement or the heroic efforts of understaffed and underfunded specialty presses. The conservative marketing strategies and general myopia of publishers and distributors - combined with the pervasive prejudices outlined by Said - cannot be overcome without a sustained and shrewd campaign. But such a campaign has not been forthcoming from the Arabic translation community. (43)

The result of all this, according to Peter Clark is that "Arabic literature remains largely known only to Middle East specialists. It has not yet become part of world literature" (3).
Clearly, there is a "longstanding prejudice against Arabs and Islam that remains entrenched in Western, and especially American, culture" (Said, "Embargoed" 278). This view of Said's can be viewed as one among the various reasons of the deprecation and under-representation of Arabic literature in the West. According to Edward Said, some "larger publishers" such as Penguin, Random, and some American university presses have recently published "some truly first-rate [Arabic] literary work" ("Embargoed"278). However, such work, according to Said, "has gone unnoticed and unreviewed, as if indifference and prejudice were a blockade designed to interdict any attention to texts that do not reiterate the usual clichés about "Islam," violence, sensuality and so forth"("Embargoed" 278-9; emphasis added). Said concludes:

There almost seems to be a deliberate policy of maintaining a kind of monolithic reductionism where the Arabs and Islam are concerned; in this, the Orientalism that distances and dehumanizes another culture is upheld, and the xenophobic fantasy of a pure "Western" identity elevated and strengthened. (Some of these reflections have been partially instigated by the truly disgraceful level of reporting on the Iraqi military aggression in Kuwait. Most of what has passed for journalistic and expert commentary in the United States media has been simply a repetition of appalling clichés, most of them ignorant, unhistorical, moralistic, self-righteous and hypocritical. All of them derive unquestioningly in one way or another from U.S. government policy, which has long considered the Arabs to be either terrorists, or mindless stooges to be milked for their money or abundant and expensive oil.) ("Embargoed" 278-9; emphasis added)The negative influence of the prevailing stereotypical images in the Western mind about the East is too powerful and pervasive to overlook. Any Arabic literary work, in order to be eligible for translation, has to meet certain criteria most of which are linked to ideological policies oriented toward enhancing such stereotypes about the East. On this, Said Faiq argues:

The choice of what to translate from Arabic, even with a Nobel Prize in Literature, is still prisoner of the old / new ideology of ethnocentric domestication of a familiar yet foreign culture. . . . !

Arabic texts chosen for translation, and those written by Arabs mainly in English or French, are normally well received in the West because they are full of nights with and images of the dead and ghosts; precisely what mainstream orientalist discourse maintains in its depiction of the Arabs and Islam. (10-11)Faiq's argument echoes
Aboul-Ela's remarks that the mainstream American publisher shows a strong preference for the more traditional face of Arabic literature. The text presented to the publisher may be an apolitical bit of social realism, a politically committed text or a novel that reinforces Western presuppositions about the misogynist Arab, but it cannot by any means engage in any sort of form alert or in any other experiment that alters the current perspective on Arabs in the US. (44) "For centuries," according to Faiq, Arabic language "has been made to conform to the prevailing stem at work in the West" (8). Despite all the changes in the West concerning tolerance, multilingualism as well as multiculturalism, writing in the West "has remained prisoner of the same discursive, poetical and ideological framework . . . The Arab world and Islam are still translated/represented through monolingual eyes" (Faiq 8). Such "representations of the Arab world, and Islam," Faiq continues to argue, have changed very little. The same discursive strategies still prevail. The representations of Arabs and Islam by and/or for the West are not just accounts of different places, cultures and societies, but more importantly, they are projections of the West's own fears and desires masqueraded as objective knowledge: consider for instance how the words jihad جهاد and fatwa فتوى have been injected with meanings that reinforce the centuries-old clichés. (9)

The results of such Western attitudes, views and policies concerning publishing and translating literature are devastating, not only have they caused a disinterest in and a depreciation of other peoples' literatures (mainly the Third World's), but also they have, as Venuti puts it, "been instrumental in producing readers who are aggressively monolingual and culturally parochial" (Rethinking 6). Such policies, according to Faiq, have led to what Edward Said called, in his book Covering Islam, "cultural antipathy" (Faiq 2-3). The result, Said Faiq explains, of this cultural antipathy towards the Arabs and Islam is manifest in the minuscule translations from Arabic except, of course, for those texts that further reinforce the privileged representations that have acquired the status of facts. The discursive strategies and transparencies, in translating all that is Arab and Islamic, tend to refer to static and timeless societies and peoples, which are turned into naturalized and de historicized images within master Western narratives. (12-13; emphasis added) Faiq's argument reminds us of Homi Bhabha's parlance that "[an] important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of otherness" (66). The Other remains confined in a framed fixed image and stays a prisoner of fixed stereotyping.
All the above views reveal the inherent, everlasting imperialistic powers and ideologies that predominate and determine the relations between the West and the Third World. Talal Asad argues:

because the languages of Third World societies . . . are "weaker" in relation to Western languages (and today, especially to English), they are more likely to submit to forcible transformation in the translation process than the other way around. The reason for this is, first, that in their political-economic relations with Third World countries, Western nations have the greater ability to manipulate the latter. And, second, Western languages produce and deploy desired knowledge more readily than Third World languages do. (The knowledge that Third World languages deploy more easily is not sought by Western societies in quite the same way, or for the same reason.) (157-8)

Asad here emphasizes the presence of a colonial transforming power exercised by Western nations on the cultures of the Third World. To illustrate his point, Asad gives the example of Arabic language. He argues that since the early nineteenth century there has been a considerable amount of translation activity from European languages into Arabic.

This translation activity covered almost all field of knowledge: science, social sciences and humanities. Due to this, Talal Asad argues, Arabic language has undergone "a transformation" at many levels: grammatical, lexical and semantic. "Such transformations," according to Talal Asad, "signal inequalities in the power (i.e., in the capacities) of the respective languages in relation to the dominant forms of discourse that have been and are still being translated" (157-8; emphasis in orig.).

Asad's postulation leads him to insightfully conclude:

[Industrial capitalism transforms not only modes of production but also kinds of knowledge and styles of life in the Third World. And with them, forms of language. The result of half-transformed styles of life will make for ambiguities, which an unskilful Western translator may simplify in the direction of his own "strong" language. (157-8)]

In a similar vein, Wail Hassan writes:

The study of Arabic literature in Britain and the United states has long been mediated by highly uneven translations. From the radically distinct nineteenth-century translations of The Thousand and One Nights by the eminent orientalists Edward William Lane and Richard Burton to widely circulated translations of Nawal al-Saadawi and Naguib Mahfouz today, the history of English translations of Arabic texts reveals the dynamics of power in the (post)colonial age. ("Agency" 753) In response to such "dynamics of power in the
(post)colonial age” (Hassan, “Agency” 753) that dominate English translations, Venuti offers a solution that might help in restraining what he calls "the ethnocentric violence of translation" (Invisibility 20). Venuti's solution lies in foreignizing translation. "Foreignizing translation in English," according to Venuti, "can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Invisibility 20). Foreignizing is, as he puts it, "a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others" (Invisibility 20).

I believe that foreignizing translation, besides the benefits mentioned above by Venuti and others can also be instrumental in maintaining the identity of the SL text. It can also give a more faithful translation, and can be used as an effective means of changing many of the stereotypes, mistaken images and misconceptions about the Arab world. Before I embark on the analysis of translation strategies later in this study, I will briefly show some of negative effects of domestication as well as the positive sides of foreignization in the coming parts of this thesis.

The depreciation and under-representation of Arabic literature in the West are not excused any more. Arabic literature, stylistically, thematically and aesthetically, is well qualified to be part of world literature. The influence of Arabic literature on the literatures and cultures of many other nations cannot be overlooked. In this regard, Abdullah Sindi writes:

Not only did the West learn from the Arabs the arts of making paper books... but also the typically beautiful Arab art of leather binding with its luxurious ornamentation in "gold tooling" and its flap that folds over to protect the front edges of a book. In addition to the thousands of Arabic words that entered the various Western languages, especially Spanish and Portuguese, the rich Arabic literature itself has left some of its general imprints upon Western literature. Sindi mentions many Arabic works that had a noticeable impact on the West; among many others he mentions ألف ليله وليله Thousand and One Night or The which includes "such famous legends as "Aladdin and the Magic Lamp" علاء الدين والمصباح السحري, "Ali Baba and the Forty Thieves على بابا والأربعين حرامي, and "The Voyages of Sindbad the Sailor مغامرات ألف ليله وليله". Sindi argues that ألف ليله وليله "was translated in the eighteenth century into many Western languages had "immediately introduced a distinct new element to Western fiction writing." For example, according to Sindi, "The Voyages of Sindbad the Sailor" was an inspiration for Jonathan Swift's Gulliver's Travels.
Sindi goes on to mention many names of European writers who were influenced and inspired by Arabic literature in a way or another; he mentions writes such as Voltaire (especially in his work Zadiq), Samuel Johnson (especially in Rasselas), George Gordon Byron, William Wordsworth, and the Argentinean poet Jorge Luis Borges. Moreover, "Arabic and Islamic influences and elements" can be found, according to Sindi, in the works of many recent European authors such as William Beckford's Vathek, Daniel Defoe's Robinson Crusoe which was based on "the beautiful Arab novel Hayy Ibn Yaqzan ("Living, Son of Awake") written by the great Arab Andalusia philosopher/physician Mohammad Ibn Tufayl (1109-85)," Johann Goethe's West-östlicher Divan, and in the works of the German writers August Platen and Friedrich Ruckert.

2.8 Translation in the 1970s and 1980s

This period is one of the very active periods in the history of translation theory due to the introduction of a proliferation of new scholarly studies and translation methods. Contributions from professional scholars from all over the world were abundant. These two decades witnessed the birth of the Poly systems Theory, the Descriptive Translation Studies, and the Manipulation School. All these were followed by what is called the Cultural Turn, through which translation became an actual interdisciplinary project. Translation is researched and studied from multifarious angles and in light of and within many other disciplines and fields. The theme of equivalence, which harks back to the 1950s and 1960s, became very dominating. It was "submitted to lexical, grammatical, and stylistic analysis" and was "established on the basis of text type and social function" (Venuti, Translation Studies 147). Lawrence Venuti mentions that equivalence was "'denotative,' depending on an 'invariance of content'; 'connotative,' depending on similarities of register, dialect, and style; 'text-normative,' based on 'usage norms' for particular text types; and 'pragmatic,' ensuring comprehensibility in the receiving culture" (Translation Studies 147). Moreover, during these decades, translation was viewed as "a process of communicating the foreign text by establishing a relationship of identity or analogy with it" (Venuti, Translation Studies 147).

In what follows I will highlight the relevant developments in the field of translation studies during these decades, focusing only on some views and approaches that have to do with the topic of this thesis.
Toury sees different kinds of norms operating at different stages of the translation process. Translators can subject themselves to the norms realized in the ST or to the norms of the TL. If it is towards the ST, then the TT will be adequate; if the target culture norms prevail, then the TT will be acceptable (Toury 57). The poles of adequacy and acceptability are on a continuum since no translation is ever totally adequate or totally acceptable. Shifts - obligatory and non-obligatory - are inevitable norm-governed and "a true universal of translation" (57). Toury also lists other, lower order, norms like: operational norms (which describe the presentation and linguistic matter of the TT); metrical norms (which relate to the completeness of the TT; these include omission or relocation of passages, textual segmentation, and addition of passages or footnotes); and textual-linguistic norms (which govern the selection of TT linguistic material: lexical items, phrases and stylistic).

The examination of the ST and TT should reveal shifts in the relations between the two that have taken place in translation. Relevant to this is what Itamar Even-Zohar postulates: "For the ST-TT relation, traditionally described in terms of correspondence/non-correspondence, the question "how and why TT features are relatable to ST features" (7) will replace the question "[why] in TT a certain ST feature is lacking" (7). Toury introduces the term 'translation equivalence' by which he means that equivalence is assumed between a TT and an ST. Toury hopes that the cumulative identification of norms in descriptive studies will enable the formulation of probabilistic "laws" of translation and then of "universals of translation."

Translation is a cluster concept; ideas about translation have varied widely across time, place, culture, and language. It is not possible to specify necessary and sufficient conditions that can be used to identify all instances of translation and that at the same time exclude all non-translations across time and space. Toury points to the nature of translation as a cluster concept in defining translation as a culturally bound practice that has an a posteriori nature, quoted above in principle. Because translation is an open practice and because new forms of translation can always be invented, translation is an open concept in terms of both its processes and its products. The nature of translation as a cluster concept is perhaps most clearly seen in the widely divergent conceptualizations of translation in the varied languages and cultures of the world and in the widely different documented histories of translation internationally.
These Theoretical Principles stated directly and simply as above, these basic theoretical principles of translation studies may seem to be a slender achievement for a field that is half a century old.

As with the principles of other established theories (such as the theory of gravity or germ theory), they may even seem obvious, each principle, however, has a broad and deep reach. Taken together these theoretical assertions provide an integrated framework that serves to explain the data associated with observed translation products and processes. In some cases they also have predictive power. Because translation is an open concept issuing in an open set of examples, however, translation theory cannot aspire to being primarily or infallibly predictive.

In the exposition of the principles above, there have been obvious crosscurrents, for example, the choices that translators must make in negotiating linguistic and cultural isomorphism and asymmetries are directly related to the metonymic aspect of translation and also to the ideological nature of translation as process and product. The metonymic aspect of a translation is also an entryway into understanding how a translation differs in meaning from the source text and how a translation can profitably be approached from the point of view of systems analysis. In turn it is a short jump to seeing that similarity is the relationship binding source texts and their translations, with translational equivalence being an a posteriori notion. Finally the metonymic nature of translation is also a primary reason that translation is a cluster concept.

These interlocking theoretical tenets also explain the vast divergence that many translations exhibit when compared with their source texts: choices about how to negotiate linguistic and cultural asymmetries, the construction of meanings in translation, the variant ways that different types of meaning can be privileged, and the nature of rewritings in general all contribute to significant types of divergence in a target text, such divergence is often notable, for example, in advertisements and media productions, and in interpreting.

The theoretical principles elaborated here explain the popularity of the new term localization that has emerged in response to challenges posed by translating for the new media, differentiating new concepts of translation from old Eurocentric stereotypes of translation being primarily a form of “carrying across”.
The crosscurrents indicate that the division of translation theory into a definitive number of principles is essentially arbitrary: one might choose to divide some of the foregoing principles (e.g., designating Benjamin’s proposition about the role of translation in the afterlife of texts as a separate principle rather than a corollary) or to join others. Such decisions about segmentation of the theory are essentially trivial; what is much more important is to see that the principles form a dense and consistent conceptual web.

The well-woven nature of these principles speaks to the strength of the theoretical framework that the field of translation studies has begun to develop, it is an integrated framework in which the various principles intermesh and mutually support each other. Together they facilitate investigation of data, in part by allowing the development of hypotheses that serve to interrogate translation processes and products consistently across a broad range of contexts. The framework is also flexible enough to accommodate discoveries associated with new data through reformulation or expansion of some of the principles of the theory. The principles are also amenable to being elaborated in greater delicacy in response to new data. Such expansion can be seen, for example, in the detailed investigations undertaken of the functional aspects of translation processes and products, discussed above.

Similarly detailed examinations of the role of norms in translation have been undertaken, thus extending the articulation of principles. Moreover, this repertory of theoretical principles is open, it is likely that additional theoretical principles will emerge in translation studies in the near future and that they will be able to be incorporated into the existing framework.

This is all to say that translation theory as it has been developed thus far sets a firm foundation for research on translation within the discipline of translation studies. It is comprehensive and adaptable enough to support the reciprocal relationships that bind theory, the development and testing of hypotheses, the definition and collection of data, the experimental methods of empirical research in general, and the recursive rethinking of theory required by the results of such research. The foundation seems broad enough, deep enough, and flexible enough to be durable as the discipline of translation studies continues to grow. Whatever major shifts in translation theory might be projected, most of the foundational theoretical principles about translation
discussed above will endure and be incorporated into future paradigms of translation theory.

Together these components of contemporary translation theory also have powerful implications, for example, if taken seriously, they make it impossible (or at least impracticable) to teach translation in a narrow, prescriptive manner or to inculcate rigid, automated behaviors in students, except when such prescriptions serve very local and limited norms. (Here it is necessary to distinguish the teaching of language competence from the teaching of translation) Indeed the theoretical framework that has emerged in translation studies indicates that translation pedagogy must be extraordinarily open so as to prepare students for the actual challenges of translating metonymically, responding to context and shifting norms as time and culture themselves change.

2.9 The Cultural Turn

In 1990 Susan Bassnett and Andre Lefevere, in their co-edited anthology Translation, History and Culture, announced a breakthrough in the field of translation studies. This was the introduction of what they called the "cultural turn" which called for incorporating culture in translation studies. The cultural turn was meant to expand the boundaries of translation studies through moving from 'translation as text' to 'translations culture and politics' (Bassnett and Lefevere, Translation, History and Culture, esp.4-8; and Edwin Gentzler, esp. 75 and 193). In the introduction to the above-mentioned anthology, Bassnett and Lefevere dismiss those linguistic theories of translation that, according to them, "have moved from word to text as a unit, but not beyond" (4). Such linguistic theories or linguistic-based translation thinking, according to Lefevere, "could never fully satisfy translators and translation scholars. Theories of linguistics deal with language as an abstract system, the Saussurean "langue," whereas translators and translation scholars are interested in language in concrete use, the Saussurean "parole"(Rewriting and Manipulation 7). Nida's concept of dynamic equivalence is, Lefevere argues, "much more controversial" (Rewriting and Manipulation 8). Nida's concept, Lefevere argues attempts to define translation as the closest natural equivalent to the original. The three key words - closest, natural, and equivalent – have given rise to unending controversy. Moreover, the concept of dynamic equivalence is mostly message-oriented (it was developed to ensure that, the message of the Bible would be "faithfully" translated into other cultures) and this is
less useful for literary translation, which concerns not just the message but also the ways in which that message is expressed.

2-10 Rewriting and Manipulation

Even though Lefevere acknowledges that text linguistics "adds a much-needed functional dimension to the analysis of the translation process and the analysis of translated texts [which] is of the utmost value for literary translation" (Rewriting and Manipulation 9), he censures text linguists because they have not altogether been able to free themselves of the normative mind-set that characterizes Western thinking about translation. Text linguists who study translation feel almost invariably called on to come up with some kind of typology of texts. These typologies are just as invariably more or less sophisticated variations of Karl Bühler's "arch typology" that distinguishes among "representational" texts (concentrating on what is said), and "expressive texts" (concentrating on the speaker), and "appellative" texts (concentrating on whoever is spoken to) Rewriting and Manipulation 10. Instead, Bassnett and Lefevere go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation, moving "on from a formalist approach and [turning] instead to the larger issues of context, history and convention" (Translation, History and Culture 11).

This move from translation as text to translation as culture and politics is what Mary Snell-Hornby, in her paper "Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany" - published in Bassnett and Lefevere's anthology Translation, History and Culture - calls "the cultural turn." One can claim that Bassnett and Lefevere's Translation, History and Culture set the scene for new tendencies in translation studies. The book includes studies of changing standards in translation overtime, translation and colonialism, culture as translation, feminist discourse and translation, translation as appropriation, among others.

In what follows, I will consider in brief some of these areas, namely translation and post colonialism, and later in this thesis foreignizing and domesticating.

2.11 Postcolonial Translation Theory

In general terms, postcolonial theory, in literature, deals with the literatures of the colonized countries or with those written in the colonizing countries that deal with colonization. It deals with how the language and culture of the colonized are misrepresented, subverted, and appropriated to fit the colonizer's views of the colonized.
It focuses on "the political impact of modes of representation, and upon the ways that Western hegemonic thought constructs images of non-Western cultures in which their alienness is oppressively depicted as a sign of their inferiority or even their danger" (Gregson 92). A thorough discussion of the postcolonial theory will definitely need volumes to cover as the literature that has been written on/about it so far is too vast. This claim is well expressed in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's introduction to their book The Post-colonial Studies Reader.

Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. None of these is 'essentially' post-colonial, but together they form the complex fabric of the field.

This wide scope resists a brief introduction and presentation of the field. From a translational perspective, the postcolonial approach of translation is mainly interested in how texts, especially those written by the colonized people and the Third World nations, are appropriated and subverted when translated into the language of the colonizer. From this perspective, translation gains a new definition. Anuradha Dingwaney offers an interesting one; she writes:

Translation is one of the primary means by which texts written in one or another indigenous language of the various countries arbitrarily grouped together under the "Third," or non-Western, World are made available in western, metropolitan languages. However, translation is not restricted to such linguistic transfers alone; translation is also the vehicle through which "Third World" cultures (are made to) travel – transported or "borne across" to and recuperated by audiences in the West. (4)Dingwaney points out that the translation of such cultures proceeds "in a predictable, even predetermined, direction: alien cultural forms or concepts or indigenous practices are recuperated (translated) via a process of familiarization (assimilation to culturally familiar forms or concepts or practices) whereby they are denuded of their "foreignness," even, perhaps, of their radical inaccessibility”.

2.12 Ethnocentric Theory:

Similarly these theoretical principles indicate that ethical questions are central to the task of the translator and the role of translation in cultures. The choices that translators must make in adjudicating cultural differences, the construction of meanings in target texts, the metonymic relationships between source and target texts,
the nature of rewriting, and the ideological aspects of translation all indicate that there is a powerful ethical aspect to translation. Translators are important shapers of cultures, both source cultures through their representations and target cultures as well. In the limiting case the ethical responsibilities of translators extend globally, far beyond loyalty to their employers.

This moral dimension to translation is seldom acknowledged in statements of professional ethics promulgated by professional associations of translators. The formulation of a durable translation theory has been impeded by a number of factors.

Most important has been lack of attention to a sufficiently broad base of data from which theoretical conclusions can be drawn. General theoretical principles must accommodate data from the broadest possible range of cultures, must include data about the past as well translation theory as the present, and must apply to any arbitrary pair of languages. Because the data base upon which translation theory is formulated is so large, it is difficult to find scholars or research groups who can muster a sufficiently broad perspective to formulate durable theoretical proposals. Particularly pernicious is the tendency of scholars who promulgate theoretical assertions based on contemporary professional translation practices in a single culture area and who even set aside what they consider to be marginal cases in their own cultures—for example, community interpreting or translation in oral cultures both past and present.

The question of incorporating a sufficiently broad base of data in formulating translation theory is but one aspect of a larger problem in translation studies, namely widespread scholarly lack of expertise in the methods and practices of empirical research. In a great deal of research and writing on translation, inadequate understandings about the relationship of theory and hypothesis, methods of collecting and analyzing data, and appropriate procedures related to sampling and reproducibility of research have constituted barriers to the development of durable translation theory.
2-13 Development of cultural translation:

The twenty—first century is the great age of translation. Millions more people are moving around the planet than at any time in history some displaced by wars, famine or persecution, some seeking better working opportunities and more economic stability, some simply taking advantage of cheap travel opportunities to explore other places. And as those millions move around, taking their own languages with them, they encounter other languages, other cultural frameworks and other belief systems, hence are compelled, whether consciously or not, to engage in some form of translation. Postcolonial Theorist Homi Bhabha has seen this mass movement of peoples as a new, emerging global reality, a new international space where great numbers of people have come to live in state of in—between's, endlessly negotiating between the familiar and the unfamiliar, the known and the other, translation today is an increasingly common human condition, and the rapid rise of electron media has also served to heighten awareness of the importance of communicating across cub ores, In an age that demands 24’ hour breaking news, an age of global anxiety about the ecological survival of the planet, an age of mounting fears of another nuclear arms race, it is surely more important than at any time in the past for there to be greater awareness of cultural differences and a greater need for intercultural understanding.

In the light of this global phenomenon, it is hardly surprising that translation should have become and object study in several disciplines, and that since the late 1970s a new field of research translations studies, should have required so much important around the world. Major social and economic shifts are directly linked to major epistemological shifts, as this research will seek to demonstrate, the increasing and awareness of the complexities involved In translation provides a clear example of the impact of major cultural changes on translation deliverance, but simply, more people are moving between languages, hence translating more frequently than ever before, and it has become important to understand more about what translation really entails, around the world today there are translation bureaus that exist to provide translations on commission, translators are trained in colleges and universities; they are employed by International organizations such as the European Union, the United Nations, translators work in advertising and news agencies.
So, translation makes available material across a whole range of cultural activities that would otherwise be inaccessible to anyone who does not have access to other languages.

The layman’s view of translation is that it involves, a simple process of linguistic transfer, whereby whatever is written in, one language (known as the source in translation studies terminology) can be transferred unproblematic into another language (known as the target), bilingual dictionaries are there to assist in the translation process and it can be generally assumed that someone with good knowledge of two languages will be able to produce a competent translation.

The assumption that translation is a straightforward process has also meant the role played by the translator has been seen as relatively unimportant. If translation merely involves knowledge of two languages, then the task of the translators is one that can be carried out by anyone with a modicum of linguistics expertise and training.

2-14 literary translation: cultural issues:

Ngugi -the well-known Nigerian writer- recounts how he tried to shape his translation in a way that readers would be made aware of the existence of the African source language through his manipulation of English. Some years later he translated another of his own novels. Although this time his approach was quite different. He explains how he came to find himself writing and rewriting, translating and retranslating various drafts, so that he became engaged in a continuous dialogue between Gikuyu and English. This time, however, he did not want to highlight the presence of the source language in his translation:

My one determination was that I would not try to make the source language intrude overtly in the target Language I am no longer interested in trying to make readers feel they are reading a text that had been written in another language. If they wanted to authenticate the original language of its original copy, they could go to the Gikuyu original. (Ngugi)

Ngugi’s brief essay is important because not only does it provide a sketch of the dilemma faced by multilingual writers in a colonial context, but it also shows how far ‘he has moved in effectively decolonizing his own writing practice. Writers seeking to develop postcolonial strategies from the 1960s onwards had at first struggled with
different ways of highlighting multilingualism and rejecting the dominance of English, debates raged over how to signal the presence of a percussive orality in a written text, whether words in a minority language should be left in a European-language narrative with or without glosses or notes.

Whether writers should attempt to break into the international market through established English ‘language publishers, or whether this might be seen as surrendering to the power of global publishing and marketing systems, writers should deliberately seek subvert the colonial language and refashion it in new consciously postcolonial ways, Ngugi’s famous decolonizing the mind the politics of language in African literature was a kind of manifesto for African writers who wanted to break away from the European literary mainstream. The key lay in reasserting the power of African languages with their history of oral tradition, Language, lie argued, carries the values of a people, So that if a language is suppressed, it is the most potent symbol of wider oppression. Linguistic domination should therefore be resisted through a revolutionary language strategy, because failure to engage in resistance would ensure ‘the damnation of people’s language by the languages of the colonizing nations and that in turn world result in ‘the domination of the mental universe of the colonized. Those to reject the language of the colonizer English., opting instead to write in Gikuyu., but later recognizing that he needed also to be translated into English in order to reach a broader international community of readers . The distinction is significant for while at one stage Ngugi was explicitly rejecting English primary creative language, he later come to see translation into English as a way of asserting the primary status of Giknyu in his writing career.

Another strategy of resistance that following by the Ivory Coast writer Ahmadou Itadyo Kourounie, who use both French and Malinke, like Ngugi, Kourounie tries to integrate the two language in such a way as to break through what he perceives as stylistic rigidities in French in order to express the double linguistic consciousness in which he operates on a daily basis, he explains how he works, highlighting the various stages of creativity involved in the movement between language.

I thought in Malinke and wrote in French by taking what I considered a natural liberty with classical language. What had I done? Simply given free rein to my
temperament by distorting classical language Malinke into French by breaking the French in order to fine and restore an African rhythm, (Kourournie).

Kourourna’s use of Liberationist terminology is noteworthy here. He takes what he considers to be a natural liberty with the colonial language, in much the same way as Ngugi he says he tried in shaping his translation to expose signs of the original Gikuyu when translating his first Gikuyu novel into English later, however Ngugi explains how he changed his mind, because he had ceased he wanted to remind readers they are reading a text originally’ created in another language, and hence he no longer felt the need to adopt a Strategy of foreigniazation, This is a very Interesting development. A sign that there has been a major shift of perspective in postcolonial attitudes towards translation, Ngugi appears to be taking up the utopian notion of radical bilingualism, when called for a new literary space for bilingual postcolonial writers, a space when linguistic and cultural hierarchies could be subverted and is with no single would dominate.

There are some afro-Arab writers in Egypt, Sudan, Tunisia, Algeria, Libya and Morocco, who had their work been translated from Arabic into English or French bearing cultural variations, Altayeb Salih is one of those figures and his famous novel Mosim Alhijra Ila Alshimal Season of Migration to The North- which is the focus of this research- in addition to some other works by other writers, Salih who has died aged 80, was Sudan most illustrious literary figure, a critically acclaimed and popular writer in the Arab world. His later work was largely overshadowed by Season of Migration to the North, 1966, a slim, idiosyncratic novel that was immediately lauded and has subsequently been translated into more than 30 languages. It has spawned vast amounts of academic analysis.

It has stated cultural variation when it was translated in English, because of the huge difference between the societies, geography, believes, norms, values and religion, it tells the story of a man who returns to his village after years of study abroad, only to discover that another man, Mustafa Saaeed, has taken his place. A strange elliptical work, Season of Migration to the North reads like a series of theoretical monologues which map out the distance between the rural countryside of northern Sudan and cosmopolitan London of the 1920s. Colonial and sexual conquests complete across the east-west divide in one of the most remarkable encounters of its kind. In the form
of revenge for the colonial (taking) of his country, Saaeed devotes himself to seducing English women by posing as the fulfillment of their Orientalist fantasies.

Unlike most of his contemporaries Salih refused to settle for a simplistic denouncement of colonialism. In Salih’s world, everything remains uncomfortably ambiguous. It is this ability to evade all fixed labels that account for the novel longevity. Salih manages to put his finger on the root of our intertwined fates. The novel is also equally critical of parochialism and the hardship endured by women in traditional society. Edward Said described it as being among the six finest novels of modern Arabic literature. In 2001 it was declared the most important Arabic novel of the 20th century by the Arab literary Academy in Damascus.

Salih was quit courteous man. Respectful of traditions, yet not bound to it, he enjoyed intellectual discussion and always had time for younger writers. He played an active role in the world of letters, presiding over literary prizes and speaking at conferences throughout the region. A popular of his collected works in widely available in Arabic and reflect much more diverse range of writing than is obtaining in translation, spanning decades of fiction, literary criticism, travel writing and political commentary.

Born in Karmakol, near Aldeba, Salih moved to Khartoum as a young man to attend Gordon Memorial college (later University of Khartoum), in 1952 he travelled to London as part of the first generation of Sudanese educated in Britain in preparation for independent, which came in 1956.

Salih encounter with the west was to mark his fiction and his life, though his depiction of village life in northern Sudan formed the centerpiece of most of his fiction. Through a rendering that is both realistic and absurdist, he transformed that humble setting into a universal stage.

Salih was to remain abroad for most of his life. He joined the BBC Arabic service, becoming head of drama, followed by a period with the Ministry of Information in Qatar before he joined the UNESCO in Paris.

Britain was to provide a fixed point of reference on his errant course. His life, like his work, reflected the cadences and discord of bridging the gap between east and west. He married a Scottish woman, Julia Maclean, in 1965 and settled in south west
London, Season of Migration to the North, which is sexually very frank and depicts the drinking and bawdy language of the villagers, was banned briefly, though it did little harm to a book that was already a classic.

In one of Salih’s best-known short stories, a Handful of Dates, a young man comes to realize that the idyllic world he lives in ruled by tension of which he is unaware.

For the first time that he sees life is full of choices and obliged to face the fact that his beloved grandfather is not so innocent. It is the depiction of complicity and disgust that conscience can evoke that make Salih a writer of truly universal proportion, and one whose work will continue to resonate through coming generations.

He is survived by his wife, Julia and three daughters, Zainab, Sara and Samira. Altayeb Salih , born 12 July 1928, died 18 February 2009.

2.15 Violence of translation:

In the concept of translation theorists such as Lawrence Venuti Tejaswini Niranjana and Eric cheyfitz have all, in different ways, highlighted what is known as violence in translation, that inherent in the act of translation where one culture exerts dominance over another and Bassnett and Lefevere have argued that translation can never be innocent, since there are always hierarchies between languages and cultures.

Niranjana, in her book Siting translation: History Post-Structuralism and the colonial Context, proposed that translation was an effective instrument of complex political, part of the technological apparatus that ensured the establishment of complex political social, aesthetic and pedagogical systems in the colonized territories. This, is the same theme that Eric’ Cheyfitz took up in his study, The Poetics of imperialism translation and Colonization from the tempest to Tarzan (1991) Cheyfitz examines some of the ways in which European colonizers obtained hind rights through, dubious translation practices in his analysis of a seventeenth-century pamphlet. A true Declaration of Coloni in Verginie he explains how documentation was drawn up recognized that a local Algonqulan chief Paspehay, was considered to have ownership of land for which he was then given a cross in an scepter exchange. Through this nomination of Paspehay I’ king (a concept alien to the Algonquian) the acquires of the land that his people used but did not own (given that the terminology of land ownership did. not exist in Algonquian), were able to claim, that their acquisition had full legality.
Cheyfita points out that legal repercussions of this and similar actions have continued into our own times. The point he and Niranjana make so strongly is that a substantial part of the colonial enterprise involved translation.

Sabine Fenton and Paul Moon have analyzed one of the most well-known cases of exploitative translation, the 1840 Treaty of Waitangi between the British and more than 500 Maori chiefs in New Zealand. The treaty was regarded for some time as a model of cooperation between peoples, but dispute over the accuracy and viability of the translated document led to decades of bitterness and ultimately to legal challenges. The treaty was retranslated in 1869 and then in 1975 the Waitangi Tribunal was set up to deal with grievances arising from the original translated document, Fenton and Moon have examined the role played by Henry Williams, an Anglican missionary with a knowledge of Maori who produced the 1840 translation, concluding that Williams’ version reflected the fact that he was a product of his time, his religion and the prevailing ideology. As with the case cited by Cheyfitz, the Waitangi Treaty involved the translation of mutually incompatible systems of thought, hence the problems faced by Williams were cultural inequalities not merely the absence of linguistic equivalents. Fenton and Moon conclude that when the power disparities between cultures are too great.

The translation of the treaty of Waitangi from English, the dominate culture of which Homi Bhabha (1994) speaks is demonstrated here in its dramatic form: the merely semantic transfer resulting in the disempowerment of an indigenous nation. (Fenton and Moon).

Language, the heart in the body of culture, reflects and articulates the values of its culture, but when a translator makes assumptions about its universality, problems arise. The early twentieth century linguist Benjamin Lee Wharf in a manuscript wrote so in the 1930s compared Western and Hopi metaphysics and relationships to space and tone, protesting that lie found it gratuitous that his fellow Americans should ‘assume that their conceptualizing of time and space should be the only one universally accepted. Having spent years studying the Hopi language, he concluded that it contained on words grammatical forms, constructions or expressions that referred directly to time as the West conceives of it, with distinctions made between past, present and future, Annet, this absence did not affect the sophistication of Hopi
reasoning, for ‘the Hopi language is capable that accounting for and describing correctly, in a pragmatic or operational. sense, all observable phenomena at’ the universe’, Whorf recognized the absurdity of universal assumptions of meaning recognizing that in any translation process meaning would have to be negotiated, it is in that process of negotiation that the inequalities of power relationships between cultures conies to the fore.

The violence of translation resides in its very purpose and activity the reconstitution of the foreign test accordance with value, beliefs and representations that pre-exist it in target larger language, always configured hierarchies of dominance and marginality always determining the production. Identical form is impossible, a translator may create patterns that can resemble those of the original, an example being the mimetic hexameters used by Richmond Lattimore in his translation of Homer. Another translator may choose to try and reproduce the function of the original poem creating analogous forms far similar effect, or a translator may concentrate attention on transforming the content material into a new poetic structure, such as Ezra Pounds free verse translation of Homer in the first of his Cantos. Holmes also discusses what he calls “deviant forms” which he sees as occasions when a translator retains only minimal between source and target, something that will be discussed in the next chapters when we refer to translation of Sudanese folksongs, in Salih’s literary work known as duwbait in Arabic دوبيت on the boundaries of translation.

The drive to translate for one’s own time is not only fuelled by a wish to reach as many readers as possible but also to share a text is well-known by a desire to improve on previous translators efforts and to remedy what is often seen as outdated language or misinterpretation. This is notably the case with the translation of sacred texts, and the history of translations of the Bible is fraught with disagreements about interpretation that have at times led to open conflict and resulted in the persecution and even the death of the translator. The issue with Bible translation, of course, is that beyond the interpretative dimension in terms of both translation and readings.

There is no single source text but rather a palimpsest of versions in Hebrew, Aramaic and Greek, along with a vast quantity of commentaries and oilier religious writings, hence the high number of disputes about the authenticity of sources.
Nevertheless, translation of the Hebrew Scriptures into Greek began in the third century, and translation of the Hebrew Bible and the New Testament into Latin began entity in the Christian era. George Steiner summarizes the continual impulse behind translating the Bible, pointing out that a constant theme in Patristic literature and the lift of the early Church was the need to translate Christ’s message so that all human beings ought to be given an opportunity of salvation through an encounter with the Word of God. Translation in the Christian world was therefore essential to humanity’s spiritual progress, and changes in doctrine necessitated new translations;

Each impulse towards reformation from inside the Church brings with it a call for more authentic more readily intelligible versions of the holy word. There is a very real sense in which reformation be defined as a summons to fuller, more concrete translation of Christ’s teaching both into daily speech and into daily life. 

It is therefore not surprising that there should have been a surge of translations in the fifteenth and sixteenth centuries, the age that not only experienced the onset of the Reformation and the backlash of the Counter Reformation, but also a period that saw an astonishing development of literatures in vernacular languages across Europe, boosted by Bible translations that aided the process and came to acquire canonical status both as literary and religious texts. For example, the first printed Czech Bible came out in 1488, with translations into languages including Dutch. (1526), French (1530), Swedish (1541) Danish (1550) Polish (1561), Welsh (1588) and Hungarian (1590) among others, following one after the other. There were also translations of the New Testament, with Luther’s German version published in 1522, an Icelandic translation in 1540 and a Groat New Testament in 1563, to cite but three. The history of many of these translations is complex and troubled, but, powerful nevertheless, as is the history of Bible translation into English, in the sixteenth century were undertaken in a time of increasingly bitter debate between Catholic and Protestant, and the number of translations undertaken is an indication of the importance of doctrinal difference, articulated through language. Among the most notable Protestant translations are the Great Bible of 539-41, the Calvinist Geneva Bible of 1560, and the Bishops’ Bible of 156& Finally, in 1611 the Authorized Version was published, also known as the King James Bible, a rare example of a highly effective translation being made by a committee of sonic learned men rather than by a single, dedicated individual translator. It should be noted, however, that the 1611 version relied heavily
on an earlier translation by William Tyndale who had been forced to flee from England to escape the authorities, whose vernacular translation of the Old Testament had been publically burned, and whose New Testament was printed in Antwerp in 1534 and smuggled into England.

Tyndale’s capital offence was that he made the Word of God available to ordinary people; he was betrayed by an English spy and was burned at the stake in Flanders in 1538. For Catholics, the Rheims Douai Bible was published the year before the Authorized Version, in 1610.

Since the publication of the Authorized Version there have been countless other translations for use in different Christian churches. Richard, France, in his useful survey of the Bible in English, highlights some of the factors governing different translations, which include linguistic modernization, seeking a more inclusive language, taking account of changing trends in biblical scholarship and recognition of the fact that the texts being translated had been intended for oral delivery rather than for private rendering since they were produced in an age of widespread illiteracy (France, 2000). However, there is another aspect to Bible translation since the publication of the Authorized Version, which concerns its impact on literatures in English, for the King James Bible is almost certainly the most successful translation ever produced, not only in ecclesiastical circles but through centuries of writing in both prose and poetry. In short, it has become a canonical text.

In his course of Cambridge lectures given in 1913-14, Sir Arthur Quiller-Couch, otherwise known as Q, began his seventh lecture as follows:

If you would write good English, study the Authorized version of the Scriptures; to learn from it moreover, how by mastering rhythm, our prose overcome the capital difficulty of prose and attuned itself to its twin instrument, Verse; compassing almost equally with man’s thought however sublime, his emotion however profound.

As an example of the blending of prose with poetry and the importance of rhythm in both, Q provides three versions of Saint Paul’s First Epistle to the Corinthians, chapter 15, verses 51 - 7 This is one of the best-known passages in the Bible, where Paul expounds the Christian doctrine of the triumph of the Resurrection, which destroys the power of death, It is a passage frequently used.
In funeral services, and verse 55 – (O death where id thy sting? O grave where is thy victory?) - is one of the best-known and most cited passages in the Bible. Q gives the version by John Wycliffe from the late fourteenth century, followed by Tyndale’s and the Authorized Version, although he offers no comment on any of them, the three versions of verse 55 which he provides are:

Deeth , where is the victories ? deeth, where is the pricke ? (Wycliffe)

O Death, where is thy sting? Oh grave, where is thy victory? (Tyndale)

Death, where is thy sting? Oh grave, where is thy victory? (Authorized Version)

What is immediately obvious horn these three versions, apart from the spelling and the replacement of” the earlier word ‘pricke’ by the later more generally used. ‘Sting is the variations in elephants. Wycliffe twice addresses death, Tyndale addresses death and then hell, the Authorized Version addresses death, then the word ‘victory’ is highlighted by coming last; as it also appears in the 1611 version. A cursory comparison of later translations shows similar fluctuations, with twentieth-century versions most obviously changing the archaic ‘thy’ to ‘your’. One interesting variation is the New International Version of 1.984, which adds a new rhetorical flourish: ‘Where, 0 death, is your victory? Where,0 death, is your sting?’

Strictly regulated collection of poetic forms that involve a structured repetition and accentuation of consonants and requiring a specialized poetic vocabulary, or with classical Chinese lícwtic poetic composition , Barnstone notes: “The Chinese call the method of the great Tang poets of working imaginatively while being bound by strictures, “dancing in chains” , The translator has to learn to dance, while confined by the chains of the original, and this is the great paradox of much poetry translation. Eliot Weinberger, as we have seen, regards poetry as existing in a perpetual state of transformation that is, of translation and argues that

The transformations that take in print, that take the formal name of ‘translation ‘became their own beings set out on their own wanderings. Some live long, and some don’t Want kind of creatures are they? What happens a poem, once Chinese and still Chinese, becomes a piece of English, Spanish, French poetry?
To explore these wanderings, and Octavio Paz assembled 19 versions, referred to as ‘incarnations’ of a single poem by the Buddhist poet, painter and calligrapher Wang’s Wei (c.700-61 AD) in one slim volume, Nineteen ways of looking at Wang Wei. The book is structured with a version of the poem in the left, and commental wanderings on the facing page, and with a final essay by Paz that includes his own translation, wanderings starts out with a brief clarification.

The first of the 19 versions are the Chinese characters, although wanderings points out that the original poem, which was lost, Ranted part of a massive horizontal landscape scroll, The painting was copied for centuries, but the only surviving copy dates from the seventeenth century. He also points out that the Chinese text is read from left to right, and from top to bottom, and that some of the characters resist definitive interpretation. This means that the visual dimension of the original has vanished forever. However, formal properties remain the poem is written in four lines of five syllables, he second line rhyming with the fourth. The second version is a transliteration, although here too wanderings provides information that disconcerts, such as the statement that Chinese has the least number of sounds of any major language, and relies instead on shift of tone. ‘This means, he argues, that rhyme is inevitable and Western meter impossible. Version three is a character by character translation, and Weinberger notes that a single character may be noun, verb or adjective, and may even produce contradictory readings. He gives the example of character 2 in line 2 that can either be Jing (brightness) or Ying (shadow). He also notes that the absence of tenses in Chinese verbs is a particular problem for Western translators; Wanderings thus establish the difficulties facing any translator of Chinese into a western language and acknowledge that sonic aspects of Chinese will be resistant to translation.

As he comments on the translations, the first of which dates from 1919, Weinberger offers critical insights into what different translators have done with …

The word “bawn” is there form highly charged with historical significance in the Irish context. Here, for example. Is how Heaney introduces the word at a critical moment, when the mother of Grendel, the monster Beowulf has killed, comes to Herot seeking bloody revenge? There was uproar in Heorot, She had snatched their trophy, Grenfell's bloodied arm, it was a fresh blow to the affected bawn. Haney's use
of indigenous language might appear to be a deliberate foreignization device, but here the foreignization serves to accentuate the presence of the translator and his habit as, a reminder to readers that Heaney, the translator of what is regarded as the first great written epic in the English languages is not English but Irish. Heaney is not only translating an Anglo-Saxon poem, he’s been doing, so with an awareness of the history of the descendants of the Anglo-Saxons and of the relationship between the Irish and the English. His reference to Tennyson is telling for although Spenser as a great English Renaissance poet, he also wrote a View of the Present State of Ireland in 1596, urging the subjugation of the Irish. Heaney’s insistence on using a language that carries with it traces of history is a characteristic of his poems and carries with it traces of his own history is a characteristic of his poems and translations, as is the way that he so often says that the key to a parikul piece of writing came to him through sound. Describing how he found the right note for his translation of Antigone the Abbey Theatre in Dublin in 2003 after a period of difficulty, he writes “Then suddenly, as if from nowhere: I heard the note. Theme and tune coalesced, what came into my mind, or more precisely into my ear, were the opening lines of famous eighteenth-century Irish poem. The connection Heaney was able to make was between the Greek tragedies of a young woman forbidden to bury her dead brother. And ‘The Lament for Art O’Leary, a poem, by the widow of an Irishman murdered by a group of English soldiers in 1773 and left by the roadside. Both men’s bodies had been abandoned, and both the poem and the song revolve around the passionate grief of their outraged womenfolk. Significantly Heaney changed the title of his play to The Burial at the bodies to signal to a new audience what the central concern of the play is going to be.

2.16. Culture, pragmatics and translation.

This part scrutinizes instances of inadequate translation, focusing especially on excessively literal translations. To assess the appropriateness of these renderings and the effect they had on the case during the police investigation phase, I am going to analyze the pragmatic meaning of the original expressions and the underlying cultural knowledge as two essential components in text comprehension and, therefore, in the translation/interpreting process. Pragmatic meaning is the meaning of text or utterances in context: linguistic context (the grammatical rules of the language and the sequence of words and expressions accompanying a particular element), physical
context (the relevant setting where the interaction takes place), social context (the relationship between the participants) and epistemic context (the background knowledge shared by the interlocutors). In interpreted as well as in monolingual encounters, in casual as well as in formal institutional settings, meaning is constantly formulated, translated and built on for the interaction to keep developing. In interpreted encounters and translated communication, especially, meaning acquires additional significance because two languages are involved and two additional processes take place (comprehension and reformulation by the translator or interpreter).

In settings where real-life interests are at stake, such as police stations and courts, capturing meaning and reformulating it appropriately becomes a matter of paramount importance. González, Vázquez and Mikkelson, define court interpreting as “the transference of meaning from one language into another in a legal setting”. “Meaning”, however, is a controversial term in translation/interpreting in general and in judiciary contexts in particular. For judges and lawyers who are not conversant with the nature and complexity of interpreting and translation, meaning transference is often equated with verbatim rendering of the original text or discourse.

Literal translation is confused with accurate translation. More importantly, legal professionals conceive of ‘interpretation’ – understood as interpretation of the law – as an exclusive prerogative of lawyers. Consequently, they expect interpreters not to interpret but to translate, which, as they understand it, involves rendering the speaker’s words in a verbatim manner. The meaning of the word ‘interpreting’ in translation met language is not generally understood by these institutional representatives, for whom, an interpreter should interpret every single word, exactly as it is said, whether it makes sense or whether it is obviously nonsense, the interpreter should look upon himself rather as an electric transformer, whatever is fed into him is to be fed out again, duly transformed. However, if interpreters act upon the assumption that they are “a machine that robotically transforms words from one language into another, with no room for ‘interpretation’ or decision-making on their part, their renditions will very rarely be accurate”. For most researchers and interpreter and translator trainers, accurate translating or interpreting requires rendering the pragmatic/discursive meaning, the speaker’s intention and effect of the original text/speech. Hatim and Mason regard the transfer of semantic meaning
(propositional content) as insufficient, and contend that the pragmatic meaning
(illocutionary force) also needs to be conveyed. Hale, in a book exclusively dedicated
to court interpreting, adopts a similar stance and, following House (1977), sees
accuracy as “a pragmatic reconstruction of the source language into the target
language”. The same volume shows the importance of apparently insignificant
language elements (discourse markers such as ‘well’, ‘now’ and tag questions) for
court hearings. Hale’s research suggests that interpreters often fail to perceive the
pragmatic/discourse value of such elements and, by omitting them, tend to alter the
witnesses’ style “either to their benefit or to their detriment” . Accordingly, she
emphasizes that these discourse markers and style features should be interpreted
appropriately.

In a similar vein, albeit in reference to interpreting in police settings, Krouglov
stresses the importance of preserving the stylistic markers of the source text
(colloquialisms, hedges, etc.), as failure to do so many translation and interpreting
lead to misrepresentation of participants and/or loss of information in police
investigations. Seeking meaning at a pragmatic/discourse level is required because
language use is not a mere sequencing of words with static meaning and universal
equivalents; rather, it encapsulates a number of interpersonal and social relationships,
contextual clues and constraints, as well as cultural connotations.

In addition, when language is used interactively, as is the case for community
interpreting and many police and court settings, meaning is not a static entity but is
constantly subject to negotiation between the participants involved. Translation/interpreting scholars, in general, and court interpreting specialists, in
particular, have stressed the need for interpreters (and legal professionals involved in
bilingual court proceedings) to be bicultural or, at least, aware of cross-cultural
differences and the intricacies of intercultural communication.

This is not surprising given the fact that meaning is always culturally and
contextually encoded, and that cultures and social groups differ in their perception of
social and interpersonal relationships, in-group and out-group dynamics, linguistic
manifestations of politeness, and meaning of non-verbal behavior. As Vermeer (1994,
) puts it: Translation as a cultural product and translating as a culture sensitive
procedure widen the meaning of ‘translation’ and ‘translating’ beyond a mere
linguistic rendering of text into another language. As all our behavior is culture-specific, the ‘goings on’ around a translation are culture-specific, too. Intercultural issues usually arise in the courtroom when two or more parties to the institutional communication do not share the ‘same’ cultural background and, therefore, use or interpret language, gestures, discourse strategies and narrative structures differently, in the case of Taysir Alony (the famous Al Jazira’s correspondent) and his co-defendants, however, some of the most serious misinterpretations did not occur internationally during the hearings, but during the translation process of taped conversations that were later put forward as evidence against the defendants.

The translators and the police investigators were working on “static” recorded interaction between friends or acquaintances from (relatively) the same culture and speaking the same language (Arabic). Culture emerges, therefore, not as a result of cultural differences between the Arab defendants and the Spanish judiciary professionals, but rather as a result of the translators, for one reason or another, not taking the pragmatic and cultural components into consideration in the translation process.

That is to say, it is not a question of interactional intercultural misunderstanding but a question of translating discourse after stripping it of its cultural and pragmatic components, either because the translator/interpreter was unfamiliar with the epistemic context shared by the interlocutors or because he/she (un)voluntarily decided to adopt a verbatim mediation strategy, several terms and expressions were rendered infelicitously, thus paving the way for the investigation unit to incriminate the defendants and strive to construct a credible story of international terrorism. For example, one of the taped telephone conversations contains a reference to Al-Arbaeen An-Nawawiyya, (الربعين النوري) the title of a small book consisting of forty-two of Prophet Muhammad’s (peace be upon him) sayings أحاديث نبويه compiled by Islamic scholar Yahia Ibn Sharaful-Deen An-Nawawi (يحيى ابن شرف الدين النوري) (1234–1278). Bearing in mind this cultural or general knowledge, the title of the book could have been translated as ‘An-Nawawi’s Forty Hadiths’ or ‘An-Nawawi’s Forty Sayings of the Translation & Interpreting Vol 4, No 1 (2012) 84 Prophet’. Obviously, An-Nawawi (الامام النوري) the author’s surname, which means “a person from Nawa” (a Syrian village), would not be translated. Nonetheless, given, on the one hand, the fact that translators/interpreters/police investigators were working in the context of the
‘War on Terror’ and, on the other, the lack of the above cultural/general knowledge, the name of the scholar An-Nawawi was translated literally as “nuclear” (forty ways to make nuclear weapons). However, as mentioned above, the man died in 1278, centuries before humanity knew anything about nuclear weapons, and it is pure coincidence that his name is homonymous with the Modern Standard Arabic word for ‘nuclear’ (nawawi from nawaːt(ء) meaning ‘nucleus’). In another of the intercepted telephone conversations, Alony is addressed by his interlocutor as ‘abushabab’, أبض (الشباب) a phrase used in some Middle Eastern dialects as a form of address which could be functionally equivalent to ‘mate’, although literally abu means ‘father’ and shabab means ‘youth’, ‘people’, ‘friends’ or ‘guys’. This form of address was interpreted by the translator(s) as “leader of the group of youth” and whenever the word shabab appeared, it was understood as a reference to “a list of young people” being recruited to be sent to Chechnya, Afghanistan, or other countries. In fact, during Alony’s hearing, the Prosecutor asks him the following: Excerpt 1: ¿Recuerdas haber hablado con Barakat Yarkas sobre algo relativo a un organizarunalista de jóvenes, organizarunalista? (Track 20050516-115909-002) Do you remember having spoken with Barakat Yarkas about something related to organizing a list of young people, organizing a list? The same question is asked when examining other defendants. For example, Dr. Jamal Al-Hussain is asked the following question: Excerpt 2: ¿Usted había hablado con Yarkas después de unas conversaciones telefónicas donde había hablado de jóvenes? (Track 20050517-101303-002) You with Yarkas, did you later have telephone conversations where you spoke about young people?. What seems to indicate the framing of shabab in the context of the ‘War on Terror’ is that this defendant is later asked about the meaning of Jihad and Al-Qaeda(الجهاد و القاعدة): Excerpt 3: ¿Qué significa al-Qaeda para usted? What does Jihad mean for you? 7 Imad Eddin Barakat Yarkas, also known as Abu Dahdah, was the alleged leader of an Al-Qaeda cell in Spain. Translation & Interpreting Vol 4, No 1 (2012) 85 ¿Qué significa Al Qaeda? What does Al-Qaeda mean?. Furthermore, throughout the trial, questions keep recurring about an alleged terrorist group, Jóvenes de Granada (Youth of Granada), which shows the extent to which a simple mistranslation can lead to a whole line of investigation and to the construction of a case. Alony’s defence called upon Dr. Beatriz Molina, an expert on the Arab world and the Arabic language, to provide insight into such mistranslations in what is a good example of forensic linguistics, whereby an expert opinion on
language issues is sought for judicial purposes. Dr. Molina, with full knowledge of the linguistic and cultural background necessary to understand these examples, stated the following. Many terms and expressions are not translatable in a literal manner.

- To translate them accurately one does not only need to master the Arabic language but also to know the culture and customs.

- To show respect, it is common for Arabs to call a person Abu (literally ‘father’) or Umm (literally ‘mother’) followed by the name of one of their children (usually the elder one).

- This has no connection or equivalence to alias and no connotation pertaining to the realm of group leadership.

- In some Arabic dialects, the word shabab شباب is used to refer to one’s close social group (family or friends). However, it seems that not only in the above cases but also in many others the translation/’interpretation’ of the taped telephone conversations opted for the most incriminating versions, without any translator notes regarding ambiguity or translation problems. Further examples are the words bitaqa and jamaa. )Bitaqa is a polysemous Arabic lexical item which denotes ‘card’, ‘ID card’, ‘business card’ or ‘ticket’, among other meanings. In this instance, Alony was discussing his wife’s travel plans and speaking about her airline ticket, but the translator opted for the term ‘membership card’. The word jamaa meaning ‘people’, ‘group’, or ‘guys’ is interpreted as an organized (terrorist) group, regardless of the context in which it is uttered. Although lack of access to the taped conversations precludes a detailed reconstruction of the rationale that yielded such incriminating translations, these translation decisions may safely be accounted for in terms of four main causes:

1. The translators/interpreters were not from the same country as the suspects or were not familiar with their dialects. It should be borne in mind that in Spain, North African clients often have Middle Eastern interpreters and vice versa, although this often leads to miscommunication;
2. They had to interpret telephone conversations out of context, except for the general framework of the ‘War on Terror’ and the police investigation related to an alleged terrorist group; Translation & Interpreting Vol 4, No 1 (2012) 86.

3. They may have assumed the machine or conduit model 8 as a result of institutional norms and pressure to conform to what they believed — or were explicitly advised — was expected of them;

4. They may have provided alternative translations but the investigation unit adopted a selective approach. Although all the factors above are likely to have contributed to the mistranslation/misinterpretation, there are signs indicating some sort of ‘manipulation’ and situation management, as the following example and section illustrate.

Here we can notice translation/interpreting and situation management In Alony’s case, there are several instances which suggest not only translation/interpreting errors but also some ‘situation management or ‘selective appropriation’ most probably carried out by the police investigators. De Beaugrande and Dressler (1981,) distinguish between situation monitoring, which consists of providing “a reasonably unmediated account of the situation model” and situation management, which involves guiding the situation “in a manner favorable to the text producer’s goals” or, in other words, “the use of texts in discourse to steer the situation toward the participants’ goals”. From a different theoretical framework, Baker proposes two interrelated strategies as analytical tools, namely “selective appropriation”, the act of privileging some narrative elements and excluding others in order to serve one’s objectives, and “causal employment”, the interpretation and weighting of situations and events through sequencing, temporal ordering, translation equivalents and so on.

One piece of evidence used against Alony was a receipt in which his son Osama (aged eleven at the time) claims Al-Jazeera owes him $1,000,000,000. According to Alony’s account during the hearing (track 20050516-164410-002), Osama was playing around at his father’s office when he jokingly claimed that Al-Jazeera should pay him for helping with his father’s work. Osama then took a form from his father’s receipt book and started writing his claim. As he knew his father’s approval was required, he asked him to fill in the line related to services. To this Alony jokingly reacted by adding the expressions “ruining Al-Jazeera’s work, messing around and
talking nonsense”, meaning that his son was hindering rather than helping. The original receipt is written in childish handwriting and contains scrawls by way of signatures. The date is written from left to right, characteristic of someone who has been educated in a Western country (as was Osama’s case). It was obvious that this was a joke and that it had nothing to do with Osama Bin Laden. However, it was construed by the translator/police investigators as being payment to Osama Bin Laden for sabotaging Al-Jazeera, or payment to someone to sabotage Al-Jazeera’s work. To make this interpretation credible, the document was translated only partially and the contextual clues (child’s handwriting, informal register and the ‘conduit metaphor’ probably has its origin in Reddy’s (1979) book chapter on language and meta-communication.

In interpreting the metaphor is used to refer to the commonly and wrongly held idea of the interpreter as a mere automatic code-switcher. Translation & Interpreting (jocular expressions) were omitted. The following is a translation from Arabic into English, Fragments enclosed in square brackets are clarificatory notes and bold type identifies handwritten text in the original document9 : Excerpt 4: 28867 [In Spanish] Document intercepted during home inspection [The rest in Arabic] Date: 5/9/2001 Al-Jazeera Satellite Channel Receipt I, the undersigned: Osama Have received claims from Al-Jazeera the amount of: $1000,000,000 For: sabotaging/ruining the work of Al-Jazeera, messing around and talking nonsense10 . Signature: OSAMA [signature] Accountant: [Signature] However, the translation included in the indictment reads as follows (translated from Spanish to English): Translation carried out by the Central Unit for Foreign Intelligence: Date: 5/9/2001 Al-Jazeera Channel Receipt I, the undersigned: Osama, the police translation includes a signature here, as did the original, but it is not the same signature]. In the translation of this document, conventions commonly, is used by accredited translators to reflect the form and content of the original. Thus, the comments included between square brackets are the translators’, not part of the original. Such comments provide valuable information: for example the fact that there is a heading in Spanish, the fact that there is a crossed-out word and a spelling error Mayoral Asensio, 2003, for the conventions of translating official documents). I have also opted for using bold type to indicate handwritten parts in the original document, as this information may be important (and, in fact, is in this case), for the very fact of typing the translation of a handwritten document gives a
different impression as to the formality of the original. It should be noted that the
document is written in Standard Arabic but the expressions talwees (تلويس) and
aklhawa (أكل هوا) are non-standard expressions used only in some Middle Eastern dialects.

Forming this paper with some Arabic native speakers and translators (my colleagues)
from the region were consulted who provided the following meanings: - Talwees:
messing around, fooling around, cheating, fake, doing a botch job, etc. - Aklhawa:
talking nonsense, babbling, being a chatterbox, copping it, etc. Independently of what
the writer of the original meant by these expressions, it is evident that such
expressions belong to a low register, which stands in sheer contrast to the rest of the
document and gives the whole message a jocular tone.

Translation & Interpreting Vol 4, No 1 (2012) 88 Claim from Al-Jazeera the amount
of: $ 1000,000,000 For: sabotaging the work of Al-Jazeera. Signature: OSAMA
[Signature included but different from original] Accountant: [Signature included but
different from original] of particular note is the flagrant omission of part of the
original (“messing around and talking nonsense”) in the Spanish translation. Although
the idea of claiming payment from a television channel in return for sabotaging its
work is in itself nonsensical, the expressions “messing around and talking nonsense”
clearly situate the document in the context of jocular behavior.

Rather than that of a serious transaction, however, these expressions were omitted,
probably in order to hide the fact that the text had been written in a jocular tone. This
interpretation gains more weight if we take into account the fact that the target
language text includes not only the translation of the words ‘accountant’ and
‘signature’, but also an attempt to reproduce the original signatures, which is an
unknown practice among professional translators. When rendering signatures,
accredited translators simply replace the actual signatures with the words ‘signature’
or ‘illegible signature' enclosed in square brackets. During the trial the translation of
this document was called into question by Alony’s defense, who pointed out that the
alleged receipt had been translated only partially and requested that the document be
shown to his client.

Alony, who had himself worked as a translator for the Spanish national press
agency AgenciaEfe’s Arabic service, provided a sight translation into Spanish, with
some additional description of the document, as follows: Excerpt 5: Alony: Aquí pone recibo, la fecha el 5 del 9 del 2001, la fechaeescrita de izquierda a derecha, pone como timbre canal Al Jazeera satélite. Abajo, yo el abajofirmante Osama, siguiente anda3i11 Al Jazeera me debe la cifra de mil millones de dólares, a cambio de sabotear el trabajo de Al Jazeera y hacerbobadas y tomarviento, siguiente el contableapareceuna firma a la izquierda firma pone alien letralatinainfantil, Osama y abajouna firma. (Track 20050516-164410-002) Here it says receipt, the date 5.9.2001, the date is written from left to right, the header says Al-Jazeera Satellite Channel, below, I the undersigned, Osama. Next, and AlJazeera owes me the amount of 1000 million dollars, in return for sabotaging the work of Al-Jazeera, being silly and getting lost.

Next, the accountant, there appears a signature on the left, a signature in Latin alphabet and in a child’s handwriting that reads Osama, and below [there is] a signature, Alony here repeated in Arabic the word for ‘claim’ because it was misspelled by his son. Translation & Interpreting Vol 4, No 1 (2012) 89 Alony’s defense requested a sight translation by the interpreter who was available in the courtroom in order to check the accuracy of the translation included in the indictment. The conversation that ensued between the interpreter and the presiding judge is shown in the following excerpt: Excerpt 6:Judge: Señorintérprete. Interpreter. Interpreter: Er... En la traducción estásmitidas las últimas dos palabras. Er... In the translation the last two words have been omitted. Judge: ¿Cuáles? Diga qué palabras. Which ones? Say which words. Interpreter: […]hacerbobadas y comer aire. Being silly and eating air. Judge: ¿Y comer aire? And eating air? Interpreter: Comer aire. Eating air. Judge: Haga usted una traducción de ese documento durante la sesión y luego lo entregará a la señora secretaria. Please do a translation of that document during the hearing and then submit it to the Secretary. From this short intervention by the interpreter it can be seen that once again, although the omission was confirmed, the omitted items were translated inconsistently.

While talwees was translated as ‘hacerbobadas’(being silly), thus taking into consideration the target text user, aklhawa was still literally translated as ‘comer aire’ (eating air), which is incomprehensible in Spanish. It is worth mentioning, though, that Alony’s sight translation of aklhawa is neither idiomatic nor accurate. For the Spanish expression is ‘¡A tomarviento!’ (to hell with all this!) or ‘¡Vete a
tomarviento!’ (get lost!), not just ‘tomarviento’. As the examples in this section suggest, the conduit model still dominating police and court translation and interpreting in Spain, on the one hand, and ideological selection and reframing of the ‘evidence’, on the other hand, have led to a narrative that presents apparently innocent conversations and texts in the frame of a democratic state based on the rule of law fighting a terrorist organization. Selective omission (appropriation), the reproduction of mock signatures and the conversion of handwriting into typed text bring about shifts in register and, consequently, in the reader’s perception of the text.

The case against Taysir Alony and his co-defendants is an eloquent reflection of the translation/interpreting standards and practices in Spanish police and legal settings. Instances have been detected in which the translators were not equipped with or did not take into consideration the necessary pragmatic and cultural background of the original text or discourse. The resulting mistranslations were then used to strengthen the Prosecution’s case and served to create a climate of guilt and suspicion, even though the evidence based on such mistranslations was so unsubstantial that it did not stand up in court. This was partially due to the fact that the defendant Alony had himself been a translator and could contest them. The case also shows that when there is a political or ideological conflict — and, to a greater or lesser extent, there almost always is — not only may mistranslations occur but also translation manipulation. The examples analyzed above demonstrate the extent to which selective omission of certain items in the original text and the inclusion of mock signatures, together with non-contextualized renderings, all contribute to changing the text type, register and function and, therefore, have certain implications for the proceedings. Thus, the lack of professionalized interpreting and translation services may contribute to unfair trials in numerous ways. Moreover, even a supposedly ‘impartial’ stance on the part of translators and interpreters may facilitate manipulation in favor of dominant discourse. This leads us to conclude that the work of translators and interpreters should be analyzed further: the translator’s role is not as simple and neutral as the conduit or verbatim model strives to present it; rather, it is closely related to power relations and dominant institutional structures. Translation is a partisan activity and the question of translator/interpreter ethics, together with the complexity of the task; need to be made visible so that the dangers of manipulation are fully understood.

Again cultural diversity emerges to show its importance, even in saving lives.
2.17 Previous studies

2.17.1 Alnajar Majed Flayih -1984 – title of the study:
Translation As correlative of meaning: cultural & linguistic transfer between Arabic & English.

2.17.2 Sameh Salah Mohamed Yousuf- 2005 – title of the study:
A socio-pragmatic evaluation of the English translation of culturally-bound expressions in "Midag Alley" and "The Sinners"

2.17.3 Abdelwahid Ayoub Mohamed Hamed elNeel-2013- title of the study:
Translated as opposed to original colloquial expressions in D.J.Davies translations of Tayeb Salih's stories with special focus on: The Wedding of Zein

2.17.4 Fawzi Younis Hamed-2014- title of the study:
Language tension, terminology policy in the Arabic-speaking North African Countries: An alternative approach to terminology practice.

2.17.5 Hanan Abaub 2017- Title of the study:
Translation-rewriting and text identity.
Chapter Three

Methodology

3.1 Introduction

Developing a model for empirical and theoretical study of the English translation process of Sudanese and some neighboring countries cultural concepts and expressions is needed. This dictates an assessment of theories about text understanding and text production, text/discourse types, and the applicability of translation theories to culturally-bound expressions.

However, creating a model or adapting an approach is a complicated process, as it needs a full understanding of all aspects of the translating process, which encompasses different elements ranging from word choices, to meaning postulates. There are different challenges a translator faces when handling a text, and in our context this shall be limited to handling a text with culturally bound expressions and concepts. Newmark (1988) puts it that one of the challenges the translator faces is when the cultural factor is as important as the message, then the translator reproduces the form and content of the original as literary as possible - with some transliterations - without regard for equivalent effect. Though this might be a solution, other theorists suggest that the whole universe of translation is communication.

Thus, restoring communication to its social framework is a formula on which many linguists and translators have been worked.


It is worthy to note that the translator and text writer may have different theories in meaning and different values. The theory, then, might color his interpretation of the text. A translator may look for symbolism where realism is intended, may set greater value than the original text meant, and so on. This can lead to the loss of cultural values, and it may be the result of the translator’s reading of the syntax, or due to adapting different values and different cultures and backgrounds.

Therefore, a model to guarantee correct and honest translation of culturally-bound expressions and concepts is needed, and this dissertation is a step on this road. The
models, their components and the way they work, are presented in this chapter along with some examples to clarify the processes. Before moving to discuss the models, their nature, how they can be formed, its benefits, the modeling process, etc, some light shall be shed on the theory in general and how a translator can benefit from it.

3.2. Descriptive Translation Studies (DTS)

The Founder of the DTS is Gideon Toury, who built his theory on Even-Zohar's poly system theory. In his book Descriptive Translation Studies - And Beyond, Toury calls for the development of a properly systematic descriptive branch of the discipline to replace isolated free-standing studies that are commonplace:

What we need, however, is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many of the existing studies certainly provide) but a systematic scientific branch, seen as an inherent component of an overall discipline of translation studies, based on clear assumptions and armed with a methodology and research techniques made as explicit as possible. Only a branch of this sort can ensure that the findings of individual case studies carried out within its framework will be both relevant and inter subjectively testable, and the studies themselves repeatable. (17-18; emphasis in orig.) Therefore, advocates of the DTS rely on scientific principles, scientific as opposed to prescriptive or normative. They reject the normative, prescriptive methods that dominated translation and translation theory for centuries. Toury emphasizes the importance of developing and introducing "a descriptive branch" in empirical disciplines. Without such a branch, he argues: "No empirical science can make a claim for completeness and (relative) autonomy" (16). The reason for this, he adds, is that an empirical discipline, in contradistinction to non-empirical sciences, is initially devised to study, describe and explain (to which certain philosophers of science would add: predict), in a systematic and controlled way, that segment of 'the real world' which it takes as its object. (16) Clearly, they opt for empirical research, rejecting all theoretical speculation. This means that they base their research on case studies of actual translations rather than on made up translation situations and problems, usually devised to reach specific ends and often tailored to meet the researcher's goals. For Toury, translations occupy a position in the social and literary systems of the target culture, and this position determines the translation strategies that are employed. He proposes the following three-phase methodology for
systematic DTS: (1) situate the text within the target culture system, looking at its significance or acceptability; (2) compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of ST and TT segments, and attempting generalizations about the underlying concept of translation; and (3) draw implications for decision-making in future translating. He says that phase (1) and (2) can be repeated for other pairs of similar texts in order to widen the corpus and to build up a descriptive profile of translations according to genre, period, author, etc. In this way, the norms pertaining to each kind of translation can be identified with the goal of setting laws of behavior for translation in general (see Toury 36-9). Toury considers translation an activity governed by norms and these norms "determine the equivalence manifested in actual translations" (61). For Toury, norms are "the translation of general values or ideas shared by a community - as to what is right or wrong, adequate or inadequate - into performance instructions appropriate for and applicable to particular situations" (55). These norms are socio-cultural constraints specific to a culture, society and time. His hypothesis is that the norms that have prevailed in the translation of a particular text can be reconstructed from two types of source, namely [1] from the examination of texts, the products of norm-governed activity. This will show up "regularities of behavior" (55) (i.e., trends of relationships and correspondences between ST and TT segments). It will point to the processes adopted by the translator and, hence, the norms that have been in operation; and [2] from the explicit statements made about norms by translators, publishers, reviewers and other participants in the translation act. However, he advises that these explicit statements be avoided given that they may be incomplete or biased in favor of the role played by the informants in the socio-cultural system (Toury 65). Toury sees different kinds of norms operating at different stages of the translation process. Translators can subject themselves to the norms realized in the ST or to the norms of the TL. If it is towards the ST, then the TT will be adequate; if the target culture norms prevail, then the TT will be acceptable (Toury 57). The poles of adequacy and acceptability are on a continuum since no translation is ever totally adequate or totally acceptable. Shifts-obligatory and non-obligatory - are inevitable, norm-governed and "a true universal of translation" (57). Toury also lists other, lower order, norms like: operational norms (which describe the presentation and linguistic matter of the TT); metrical norms (which relate to the completeness of the TT; these include omission or relocation of
passages, textual segmentation, and addition of passages or footnotes); and textual-linguistic norms (which govern the selection of TT linguistic material: lexical items, phrases and stylistic). The examination of the ST and TT should reveal shifts in the relations between the two that have taken place in translation. Relevant to this is what Itamar Even-Zohar postulates: "For the ST-TT relation, traditionally described in terms of correspondence/non-correspondece, the question "how and why TT features are relatable to ST features" (7) will replace the question "[why] in TT a certain ST feature is lacking" (7). Toury introduces the term 'translation equivalence' by which he means that equivalence is assumed between a TT and an ST. Toury hopes that the cumulative identification of norms in descriptive studies will enable the formulation of probabilistic "laws" of translation and then of "universals of translation."

3.3 Season of migration to the north cultural dimensions.

Season of Migration to the North is organized by the framed narrative, a traditional method of storytelling employed in oral cultures. It is also used by Conrad in Heart of Darkness, Salih like Gahli, constructs a non-linear time frame to organize the narrative, but elevates the narrative responsibility beyond the first-person protagonist, a feature prominent in literary Modernism. The novel has also been compared to other works such as "Bronte's Wuthering Heights, ..., Stendhal's Le Rouge et le noir, Camus's L'Etranger and Shakespeare's Othello with all of which it has much in common" (Homad 57). Season has been widely studied from many different angles. It is a story within a story. It is the story of the narrator, but becomes the story of Mustafa Sa'eed. From its title, the novel sets the major theme, migration to the North, entailing a hidden direction, the opposite of the North, and, thus, centering this polarity North/South, at a vantage point to the novel. But the North and the South do not implicate directionality only; they represent two conflicting ideologies, two histories, two worlds, two struggles, two civilizations that interact within a (post)colonial context. Wai’l Hassan argues that Season dialogically pits against one another several contending discourses and ideologies - colonial (Oreintalist and Africanist), Arab (traditionalist and secularist), patriarchal (Western and Arab) and reveals the limitations, convergences, inconsistencies, and potentials of their respective logics. The novel is also ominous prognosis, on the eve of the terrible Setback of 1967, of Arab reality and consciousness, beset as it was then by colonial hangover, heady pan-Arabism, and fateful obliviousness to the potentially
catastrophic rifts within Arab society. (Tayeb Salih 82) Hassan, building on Bakhtin's concepts of "double-voicedness" and "stylization and parody," argues that Mawsim (Season) "parodies, through double-voiced intertextuality, previous European and Arabic texts that thematize the cross-cultural encounter between Europe on the one hand and Africa and the Arab world on the other" (Tayeb Salih 83). Among of the texts Hassan mentions are: "Shakespeare's Othello, Gerard de Nerval's Voyage en Orient, Joseph Conrad's Heart of Darkness, Tawfiq al-Hakim's 'Usfur min alsharq (A bird from the east), Yahya Haqqi's Qindil Umm Hashim (The lamp of Umm Hashim), and Suhayl Idris's Al-hayy al-latini (The Latin Quarter)" (Tayeb Salih 83). However, Hassan notes that "rather than simply stylizing the discourses of any of those antecedent texts ... Salih undermines the colonialist premises of the European texts and radically revises the Nahda assumptions at work in the Arabic novels" (Tayeb Salih 83,About Mawsim (Season), Badawi says: It is a novel rich in themes, complex in structure, relying upon devices such as parallelism, juxtaposition, and contrast, sophisticated in narrative technique, with a brilliant use of stream of consciousness, a skillful handling of time, cunningly mingling past and present and developing character most vividly through flashbacks. This, as far as translation is concerned, renders the novel a challenge for the translator. Salih's style of accounting the events does not take place chronologically. The reader is given the facts in a fragmented manner, and without reading the novel, which even needs some close reading, the full pictures will not reach its fullness. One can argue that (Season) ends with glimpses of hope and optimism. The narrator's rebirth, epiphany and awakening are hopeful signification of riddance of the imperial and colonial infections that would help terminate much of the conflicts, struggles and bitterness within the self and the Arab world at large.

3.4 Domestication and foreignization.

As I stated earlier in this thesis, foreignizing translation strategies can help maintain the identity of the text, preserving its original culture. They can thus result in a more faithful translation. Foreignizing strategies introduce new ideas, images, and expressions, among others, to the TL. Consequently, the TL gets enriched and enhanced. The TL readers may gain knowledge about the SL culture and language. Not only will the TL readers be able to recognize that the translated text is a translation, but they might also be able to distinguish between works coming from
different cultures. An informed reader can, through a foreignized translation, recognize whether the original is Arabic, Spanish, German or French. Due to the use of domesticating translation strategies in the West - in English, in particular - all translations somehow look the same, as if they all belonged to the same language and culture. Regarding this, Basil Hatim and Jeremy Munday write: One cannot help but notice how, in some sense, the bulk of foreign literature translated into English and published in the west tends to sound the same, almost as though written by one writer and translated by one translator. This may indeed be explained in terms of translation 'universally' imposing its own constraints on the kind of language we use in translation (as opposed to original writing, for example). In power terms, however, this can also mean that somewhere, somehow, there is some exclusion of a reader (coerced to read in a particular way), an author (committed to oblivion) or a translator (doomed to be invisible). (93; emphasis in orig.)

What Hatim and Munday are in fact talking about is domesticating translation. In their quote above, they, though in a different terminology and phraseology, reiterate what was mentioned in the previous section about domesticating translation strategies that dominate the translation policies in the West. They also emphasize the power relations that hold between languages. Nonetheless, their remark about the fact that most works that are translated into English "sound the same, almost as though written by one writer and translated by one translator" (93) remains interesting.

Domesticating translation strategies, or "translation 'universally'," to use Hatim and Munday's phrase (mentioned above), or the "invisibility" and "transparency," to use Venuti's very frequently repeated terms, are obviously behind this problem. This is what Bassnett and Lefevere call the "'Holiday Inn Syndrome', where everything foreign and exotic is standardized, to a great extent" (Constructing Cultures 4). Translation becomes a 'melting pot,' too, where everything gets assimilated and acculturated. It has become clear by now that domesticating translation strategies denude culture and literature of their identity and content. They subvert the other, misrepresent reality and enhance and perpetuate stereotypes. Furthermore, they impose the Western thought and cultural values on other peoples' cultures and literatures. That is why domesticating translation is, according to Venuti, a form of violence; its violence, Venuti explains, "resides in its very purpose and activity: the reconstruction of the foreign text in accordance with values, beliefs, and
representations that pre-exist in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts" ("Translation as a Social Practice” 196). Venuti continues to argue:

Whatever difference the translation conveys is now imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies. The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, political. ("Translation as a Social Practice” 196).

I believe that a domesticated translation is always accompanied with and results in a loss of or a change in (a) particular part(s) and/or feature(s) of the SL text. In many cases, domestication leads to a distortion and/or a loss of very valuable information, let alone the subversion of the text's cultural identity and peculiarity. To exemplify, let us have a look at the following example from one of the source novel of this study:

"الدنيا تغيرت حقيقة هنا يصير المثلى وزيرا فى الحكومه واضاف وهو يضحك وذلك من رابع المستحيلات"

al-dunya tataghayyar haqiqatan hina yaslru amthalT wuzard'filhukiimah

". wa-adafa wa-huwa ma yazalu yadhak: "wa-hadha tabcan min rabfi al-mustahUat". (Mawsim 103)

'The world will really have changed when the likes of me become ministers in the government. And naturally that,' he added still laughing, 'is an out-and-out impossibility.' (Season 100) The bold typed part of the Arabic text is domesticated in the translation, and thus, only its surface meaning is presented; its underlying cultural and mythical meaning is completely lost. This is simply and obviously due to the translator's use of a domesticating translation method. The bold-printed part of the Arabic text, wa-hadha tabcan min rabf al-mustahilat can be literally translated into English as "and this of course is the fourth of the impossibilities." The translator, however, translates it as "And naturally t h a t . . . is an out-and-out impossibility." According to the Arabic text, Mahjoub's talk presupposes the existence of three impossibilities. By saying that "The world will really have changed when the likes of
me become ministers in the government” is tabcan min rabf al- mustahilat (i.e., "is of course the fourth of the impossibilities") he means that it is impossible for him to become a minister in the government and thus things will never change. But what are these three other impossibilities? For Arabs, there are three impossibilities in this world, namely, al-ghul ("the ghoul"), al-canqa’ ("the phoenix"), and al-khill al-wafiyy ("the real honest faithful friend"). When an Arab wants to say that something is impossible, s/he might describe it as min rabf al-mustahilat (i.e., "it is the fourth of the impossibilities," or "it is the fourth impossibility"). By naturalizing the phrase or domesticating it, the translator ignores the very significant cultural and mythical element presented in the Arabic phrase, depriving the TL reader of additional important information. What is wrong with a foreignized translation such as "And naturally that is the fourth impossibility"? Below are the translation given by Johnson- Davies and a translation I suggest:

[Johnson-Davies's Translation]

'The world will really have changed when the likes of me become ministers in the government. And naturally that,' he added still laughing, 'is an out-and-out impossibility.'

[Suggested Translation]

"The world will really change when my likes become ministers in the government." He added while still laughing: "and this is of course the fourth impossibility."

The suggested translation might look odd for any reader unfamiliar with the expression in boldface, but s/he might look for knowledge and information. The emphasized expression in the suggested translation may even be explained in a glossary or a footnote. This enriches both the TL text and the knowledge of the TL reader about the original culture to which the said expression belongs. In the same novel, around fifty-five pages after the above example, a reference is made to two of these 'impossibilities':

"نظرت الى لوحتي باعجاب وجه مستطيل لامرأة واسعة العينين حاجباها ينعقدان فوقهما ......هذه اذا هي العنقاء التي افترست الغول".

naiartu ila l-lawhati bi-fjab. wajhun mustatilun li-imra'atin wasfata lcaynayn
I looked admiringly at the picture. It was the long face of a woman with wide eyes and brows that joined up above them; . . . . Was this, then, the phoenix that had ravished the ghoul? (Season 154-5)

As I said, both "the phoenix" and "the ghoul," for Arabs, are impossible in the sense that they cannot be real; they are only mythical. Had the translator opted for a foreignizing translation in the previous text, the TL reader, when reaching the second text, will connect the phoenix and the ghoul with those impossibilities. The narrator by comparing Jean Morris to the phoenix and Mustafa Sa'eed to the ghoul, he not only refers to those impossibilities, he also mythologizes both characters. Note how much information and how many critical discussions and views can be induced from these hidden details and connections. Note how much loss is caused by the translator's opting for a domesticating translation method. Note how many details the TL reader is deprived of.

This brings to mind what Basil Hatim postulates: "Literary domesticators unlock texts and in so doing dismantle what at times has taken some cultures centuries to put together" (218). Indeed, Johnson-Davies in the above translation 'dismantles' what has been rooted in Arabic culture and mythology for centuries. The use of English idiomatic expression "out-and-out" as a modifier of "impossibility" causes the loss of a considerable amount of information. Again, what is really sought by the translator is the satisfaction of the TL reader. The translator wants to secure a readable and comprehensible reading experience for the TL reader at the expense of the original message.

For Anuradha Dingwaney, "The processes of translation involved in making another culture comprehensible entail varying degrees of violence, especially when the culture being translated is constituted as that of the "other" " (4). Clearly, Dingwaney raises the question of power relations between cultures, or what she refers to as "the asymmetrical relationships of power obtaining between the cultures being studied and those doing the studying" (4). Translations done on this premise, she believes, proceed, not surprisingly, in a predictable, even predetermined, direction:
alien cultural forms or concepts or indigenous practices are recuperated (translated) via a process of familiarization (assimilation to culturally familiar forms or concepts or practices) whereby they are denuded of their "foreignness," even, perhaps of their radical inaccessibility. (4-5) this is well illustrated in the translation of the above text where, as Dingwaney puts it above, "a process of familiarization (assimilation to culturally familiar forms or concepts or practices)" is at work. The Arabic text is "denuded" of its "foreignness" and its "radical inaccessibility."

To explain the foreign element or not is a decision left to the translator to make. In my view, the more important step is to present the foreign element in the translation. Indeed, it is better to find a way to help the TL reader. Somewhere else in this study, I say that reading can be a voyage of discovery. It can be a challenging experience, but it has to be a source of joy as well. Probably thorough explanations were more needed in the past.

For fear of being misunderstood, or of offering an incomprehensible translation, the translator may choose to delete a full paragraph. I cannot think of another reason behind the translator's option; in such cases is there any other reason that justifies the translator's option? Well, is it the publisher (or the editor) who is accountable for this deletion? The translator, obviously, thinks of the TL reader and gives priority to naturalness, readability and fluency of translation. This is a telling example of a subversive domesticating translation. Deletion for the sake of the TL readership, for the naturalness and fluency of the translation at the expense of the faithfulness and accuracy of the translation, and, moreover, at the expense of the informatively, emotiveness, and the many layers of meanings of the original text is definitely a form of violence. That is a deliberate distortion of the message. While the translator's dilemma is understandable in some cases, it is, in this one, not; at least for me. About this dilemma, Fowler submits, "To "naturalize" the foreign text and risk deceiving readers, or to make the text "strange" and risk alienating them: it is potentially a Catch situation" (116). Definitely, "deceiving readers" is not an ethical act. Lefevere says that "Translation involves trust," adding that "the audience, which does not know the original, trusts that the translation is a fair representation of it. The audience trusts the experts, and, by implication, those who check on the experts" ("Genealogy" 14-5).
Does not this mutilation of the original text cause harmful damages to the message intended to be conveyed? Is it not then a form of violence? The price of the readability and comprehensibility of the SL text was a loss of much needed information, indeed. Another example of domestication occurs in the translation of the following example:

"أرخيت أذنى للريح وذاك لعمرى صوت أعرفه له في بلدنا وشوشة مرحه صوت الريح وهي تمر بالخيل غيره وهي تمر بحقول القمح".

I listened intently to the wind: that indeed was a sound well known to me, a sound which in our village possessed a merry whispering - the sound of wind passing through palm trees is different from when it passes through fields of corn. (Season 1-2)

The translation does not seem to have any problems. It even sounds very close to the Arabic text, using a foreignizing approach. The translator represents a phenomenon typical to a particular geographical place and a specific people; a place that has palm trees and a people who can differentiate between different sounds of winds. However, the translator ends the translation of the Arabic text with a domesticating translation strategy.

He translates the boldfaced Arabic word al-qamh ("wheat") as "corn." Changing "wheat" into "corn" is a deviation from the original. Why did the translator do so? In the above translation, I can clearly see Nida’s argument about a similar translation situation. Nida argues that "many of the illustrations of the New Testament include the processes and plants of agriculture. In many places in the New World wheat is completely unknown among the aboriginal population. Accordingly, in most places the illustrations must be made applicable to maize wherever this is possible" ("Linguistics and Ethnology" 92).

This is what Nida refers to as "cultural equivalence" ("Linguistics and Ethnology" 92). In my point of view, changing "wheat" into "maize (or corn)" as illustrated in the translation of the Arabic text above is a distortion of the reality of things and a misrepresentation of the truth. It is clear from Nida’s argument that he is calling for a
TL-oriented translation strategy when dealing with such cultural terms. Hicham Semlali describes Nida's approach as a "clear instance . . . of a politically correct translation approach which is totally on the side of the ordinary target reader" (401). Thus, Nida supports domesticating translation strategies which, according to Venuti, as mentioned earlier, have "continued to dominate the theory and practice of English-language translation to this day" ("Translation as a Social Practice" 203). "Perhaps the clearest indication of this dominance," in Venuti's view, "is Eugene Nida's influential concept of "dynamic" or "functional equivalence" in translation" ("Translation as a Social Practice" 203-4). Venuti believes that Nida's approach leads to "an imperialist appropriation of a foreign text" rather than to "an exchange of information" ("Translation as a Social Practice" 204), adding that "Nida's theory of translation . . . does not adequately take into account the ethnocentric violence that is inherent in every translation process - but especially in one governed by dynamic equivalence" ("Translation as a Social Practice" 204; emphasis added).

It seems that the translator of the text in question was aware of Nida's recommendation in changing the Arabic word al-qamhقمح("wheat") into the English "corn" which is "a culturally appropriate equivalence" (Semlali 401) through which "the average target reader may possibly understand the function of the original staple diet" (Semlali 401). Thus, the translator gave priority to the target reader's understandability and to the fluency of the translation at the expense of the faithfulness to the source text. In his article "Translation: Its Genealogy in the West," Lefevere presents an example that can fit here at this point. He mentions:

Language is not the problem. Ideology and poetics are, as are cultural elements that are not immediately clear, or seen as completely 'misplaced' in what would be the target culture version of the text to be translated. One such element is the camel dung mentioned in Labid's qasida, which can hardly be expected to make a 'poetic' impression on Western readers. Carlyle, the English Victorian translator, leaves it out altogether; to him 'this was simply incomprehensible' . . . . German translators, on the other hand, try to find a cultural analogy, but with little success: the solution is worse than the problem: 'German scholars, familiar with the peasants of their own land, where the size of the dung heap is some indication of the prosperity of the farmer, merely transported to the desert the social values of Bavaria' . . . . (26)
Again, the translator of the above passage gives priority to translation fluency which leads to the original text's "difference to vanish by making it intelligible in an English language culture that values easy readability, transparent discourse, and the illusion of authorial presence" (Venuti, "Translation as a Social Practice" 201).

The influence of Nida's translation approach when dealing with "religious culture" might be seen in the example discussed below. Nida believes that in cultures where spirits are considered evil, the expression "Holy Spirit" should be adjusted in translation in a way that suits such cultures. Adding "pure" or "clean" before "Holy Spirit," according to Nida, might be a good solution (Nida, "Linguistics and Ethnology" 94). This strategy might be considered good by some people. But others might see it as changing the word of God. For a devout Muslim, for instance, such a strategy is categorically refused in translating the Qur'an since God's words cannot be changed; they have to remain as they are.

3.5 Proverbs:

A few proverbs are used in the novel, I will discuss some in the following short passage comes from (Season). The problem with this proverb is that its meaning cannot be figured out and understood without knowing its cultural setting and the story behind it. Moreover, Salih, the author of (Season), makes some changes to the proverb in a way that suits what he intends to say. This makes the proverb an "anti-proverb," to use Mieder's term. The term "anti-proverb" was coined by Wolfgang Mieder for the "deliberate proverb innovations (alterations, parodies, transformations, variations, wisecracks, fractured proverbs)" (Litovkina and Mieder 5).

Anna Litovkina and Wolfgang Mieder argue that "some anti-proverbs negate the "truth" of the original piece of wisdom completely, the vast majority of them put the proverbial wisdom only partially into question, primarily by relating it to a particular context or thought in which the traditional wording does not fit" (5). The passage that contains the proverb under discussion is said by Mustafa Sa'eed, the protagonist of the novel:

ذاكرتي من الامثال لا تنفد البس لكل حالة لباسها حتى يلقى شنا طبق (موسم الهجرة إلى الشمال).

... my storehouse of hackneyed phrases is inexhaustible. For every occasion I possess the appropriate garb. (Season translation), Shana knows when to meet Tabaqah. (lit.
"Shana knows when to meet Tabaqah.") (Johnsons-Davies's translation: proverb completely deleted in the translation.) As I said above, the proverb in the way it is phrased in the novel is different from its original form. The original form of the proverb is:

وافق شنا طبقه. (lit. "Shana completely resembled Tabaqah.")

Again, for the reader to understand the proverb, the story that triggered it should be made known. That is why the proverb would not be understood even by Arabic native speakers without knowing its story. In brief, Shana is a man who was traveling in search for a good wife who is identical to him. He accidentally meets a man who has a daughter (Tabaqah) who later turns out to be identical to Shana in many traits such as eloquence, intelligence and wisdom. Being identical, the two get married and their story gives birth to the proverb. Salih uses this proverb in a very complicated way, building on the similarity between Shana and Tabaqah. He uses Shana and Tabaqah as symbols. The adapted form of the proverb comes right after Mustafa Sa'eed's saying, البس لكل حالة لباسها (lit. "I put on for every case its right dress") (translated by Johnsons-Davies as, "For every occasion I possess the appropriate garb"). That is, for every situation or occasion he has a proverb that applies since his "storehouse of hackneyed phrases is inexhaustible." To prove this, he gives a proverb and adjusts it in a way that serves his purpose. Thus, the proverb is used for two purposes; first, to show that he really knows a huge number of أمثال("proverbs" (translated as "hackneyed phrases")), and, second, to show his ability and creativity in dressing any occasion with "the appropriate garb," which he proves by adjusting the proverb to suit his purposes. In this way, Shana (or Tabaqah) stands for the occasion and Tabaqah (or Shana) stands for "the appropriate garb." The garb should identically suit the occasion, and the occasion should be identical with the garb just in the same way as Shana and Tabaqah are identical to each other. This creative use of the proverb that gives the proverb multi-faceted functions is a challenge for any translational attempt. In light of this argument, the complexity of the use of the proverb does not lie only in its resistance to easy understanding, conditioned by knowing its occasion, but also in the way it is integratively employed within the discourse. Moreover, Mustafa Sa'eed's deliberate change of the proverb is functional. Shana, according to the original story behind the
proverb, meets Tabaqah by accident, and by accident does he find that she is identical to him.

This is not the case with Mustafa Sa'eed who strongly asserts that "Shana knows when to meet Tabaqah." To put it differently, Mustafa Sa'eed knows his target, or "prey," well as he himself puts it {Season 36). The proverb itself, according to Mustafa Sa'eed's version, becomes part of a colonial discourse, a discourse of a colonial encounter. Tabaqah is no longer sought by Shana for marriage; rather she is sought as "a prey" for revenge. The relation between Shana and Tabaqah in the new version of the proverb is a reflection of the relation between Mustafa Sa'eed and the West. Figuratively, he wears deceptive garments to reach his goals. The Westernized personality he shows is nothing but a garment, a mask he uses to achieve his objectives. What I am trying to substantiate here is the proverb's multi-dimensional meanings and significance as well as its outstanding employability and functionality within the text. Probably, due to all this the translator, to save himself the trouble of going through lengthy and complicated details, deletes it completely.

The importance of some names and nicknames stems from their highly emotive overtones and associative meanings. Writers rhetorically utilize such names for purposes of moving the emotions of the audience. The emotive power of these items sometimes becomes an end in itself. On the face of it, translating them seems not to be of any sort of difficulty. However, there is usually a loss in the shades of meanings such names abound with. Moreover, some names have special cultural meanings that have developed over a specific historical period of time. The readily available 'modern' synonymous terminology does not serve in reflecting their historical, emotive and cultural imports. Let us take, for example, the Arabic term dayih (or ddyah, both spellings will be used interchangeably) which appears in Mawsim (Season) is translated as "midwife" as illustrated in the following:

مستشفى واحد فى مروى نسافر له ثلاث ايام النساء يمتن اثناء الولاده لا توجد دايه واحده متعلمه فه

One single hospital in Merawi, and it takes us three days to get there. The women die in childbirth - there's no single qualified midwife in this place. (Season 118)The Arabic دايه متعلمه (lit. "an educated ddyah") seems to be paradoxical. If the available "midwife" is not educated or qualified, then how she is considered as a "midwife" in
the first place? But this paradoxicality does not exist in the Arabic version as the term "midwife" is not used in the modern technical sense of the term. What Mahjoub says entails the existence of two different types: the "educated midwife" and the "uneducated ddyih." The translation somehow blurs the difference between the two by offering "qualified midwife" as a translation. The translation makes it seem that the educated midwife (midwives) they have is/are not qualified. Thus, the ddyih is not equally similar to the "midwife." In fact what is being talked about is an uneducated woman, i.e., one who did not study midwifery, with no schooling or a licensed degree in the field. Thus, the ddyih is a cultural concept that refers to usually an old woman who has no education but some experience in helping women during giving birth and delivery.

In fact, over the long period of time of practice, such older ladies acquire enough knowledge and experience to perform many of the tasks a real midwife is supposed to do. However, their knowledge is in most cases limited and sometimes oriented by social and cultural beliefs some of which are mistaken and medically wrong. This is not to say that they were not helpful; on the contrary, they played a very vital role and were of great assistance the society was in dire need of.

The ddyih had a very important position and a vital role in many Arab societies in the past. While she was often paid small amounts of money for her efforts, her role was of a more humanistic nature. At any time (day or night), she was always ready to leave her house to help in giving birth to a new baby. She took care of the expecting mother during the last days preceding delivery, aided her in delivering the baby without the aid of the complicated instruments and the new technological apparatuses available to today's midwives, and she continued to visit the mother and the baby for several days to check on them. Through her long experience, the dayih became aware of symptoms of some diseases and problems that might happen to the mother and/or the baby, and she was sometimes able to offer help by subscribing medicines, usually herbal ones.

She also had knowledge in different matters in regards of hygiene, nutrition, and even physical exercises that the mother should do. All these details are meant to show how deeply rooted this term is in Arabic culture; how emotive and expressive and how many historical and cultural details can be elicited from a term such as the one in
question. The translation offered for this term as "midwife" causes a loss of a cultural concept that has a long historical background and that had a vital role and prominent position during a certain historical period. The emotive part of the use of the term stems from the many images the concept strikes in the mind of the Arab reader. Its use also provokes all these details about this woman's role and position. Due to her aid in delivering most of the babies in the village, all boys and girls are usually later told about this woman's role in bringing them to life. Most people would consider her as their second mother and would always look at her with respect and would even visit her on feasts and occasions. All these feature and qualities are not part of 'semantic space of the term "midwife." In such a case, probably it would have been better if the term was transliterated and explained in a footnote or somewhere else in the novel.

It is worth mentioning that nowadays no one is expected to use this term in Arabic. With the presence of great numbers of qualified and licensed midwives, the dayah has become a memory of past history. No 'real' midwife would accept being called or addressed as dayah which has become, for those educated and qualified midwives, a vulgar term that carries negative connotations such as primitiveness, lack of education, backwardness, among others. The current Arabic term qabilah قابله is being used instead.
Chapter Four

Analysis and Discussion of Data

4.1. Relations and Modes of Address

4.1.1. Relations

How would, let's say, Americans know if they are relatives or not when even direct cousins, in many cases, do not share the same last name? A question like this is expected from an Arab person. Such a question does not come from a vacuum. In the Arab society, relatives would generally share names that show their belonging to each other. Consequently, the problem the question above raises is solved in most Arab communities since all people belonging to the same a'ilah, ashirah, or qabilah (usually translated variably as "family," "tribe," and/or "clan") shall have the same last name. To put it differently, all the people who have the same last name will, in most cases, be relatives. The parenthetical "in most cases" is meant to allow a very narrow margin of exceptionality. The exception would be when two different families have the same name, a coincidence that might happen.

The name of a person in the Arab world would consist of a series of names that follows a fixed systematic and systemic order. A person would naturally have his/her name (first name) that should be followed by that person's father's name (second name), then by the father's father's name (third name), and finally by the family name (last name). With this format, two direct cousins (on their fathers' side) will necessarily share the same grandfather's name and the family name. This is not only a customary order; it is required by the law and religion (Islam, in this case). Two important notes are worth mentioning here; the first, kinship ties are clear-cut and significantly important in building solidarity among people; second, terms referring to relationships between people are essential in that they define the structure of any given society. They also convey important information about the type of relationships that makes up the social fabric of the community. The translator should be aware about these facts that require some social and sociological knowledge. As the discussion will show, the Arab society is distinctive from, say, the American society when it comes to relations.
Being significant as such, these terms should therefore be given some special thought during the process of translating. Changing them or mistranslating them will give a different image about the social fabric of the society to which the work being/is translated belongs. The phenomenon of relationships is sensitive and complicated. This might be reflected in the language and the terms designated for such relations. Arabs differentiate between different types of relations that Western people, in general, do not.

Let us for example take the English word "uncle." In Arabic, this word has two designations: aam عم ("paternal uncle") and khal خال ("maternal uncle"). Thus, the word that refers to the paternal uncle (aam) is different from the one that refers to the maternal uncle (khal). By the same token, the English word "aunt" will be in Arabic aammah عمه ("paternal aunt") and khalah خاله ("maternal aunt"). A more complicated term is "cousin" which can refer to eight different references in Arabic:

ibn al-cam إبن العم: son of the paternal uncle; bint al-cam بنت العم: daughter of the paternal uncle; ibn al-"ammah إبن العمه: son of the paternal aunt; bint al-`amah بنت العمه: daughter of the paternal aunt; ibn al-khal إبن الخال: son of the maternal uncle; bint al-khal بنت الخال: daughter of the maternal uncle; ibn al-khalah إبن الخاله: son of the maternal aunt; bint al-khalah بنت الخاله: daughter of the maternal aunt.

In this regard, S. Thomas dismisses the hypothesis that "the words for emotions, moral concepts, names and titles and kinship terms. To substantiate this point, he points out:

To give one small example the English word for 'cousin' has eight realizations in Arabic, each Arabic word indicating the gender of the cousin, and that of the adult and whether the relationship is from the mother or the father, e.g. son of mother's brother or daughter of father's brother. In a largely patriarchal society where inheritance of land is an important issue women regularly marry cousins from their father's brothers. Because it is important to this society to specify such relationships they are encoded lexically in the language.

The Arabic culture and the Arab mentality do not tolerate vagueness when it comes to relations. Relations should be precisely set and specifically determined as the nature of the relation that holds between people would primarily be decided and
determined by such criterion. Blood relations (qardbah) are the strongest, followed by marriage relations (nasab or musaharah). In this context, Anne Fuller points out that:

"The blood bond is the significant kinship factor. The closer the blood ties, the greater the sense of identity between persons, since they partake most closely of the same essence" (527).

The family name, or what is commonly known in Arabic as ism al-ca'ïlah, is the last name of members of a group of people who are tied to each other with a kinship relation of some sort, near or distant. As hinted above, it is interesting to note that the family name of the person is the family name of his/her father, not the mother's. The mother does not give her family name to her children. These members form a group that is called ca'ïlah, cashirah, or qabilah. Generally all these terms refer to the same concept; ca'ïlah is most usually the official and legal term, aashirah and qabilah are the most frequently used and are commonly associated with rural and urban communities, and qabilah is more likely to be dominantly used in Bedouin societies. But all of them can be interchangeably used. These concepts are very emotive as they denote strong ties among people.

The following Arabic kinship-related terms are used in the above text:

al-casabiyyah al-qabaliyyah — translated as "tribal solidarity" al-qardbah — translated as "blood kinship" al-musaharah — translated as "ties of marriage" rawabit al-qardbah — translated as "blood relations" al-qarabah — translated as "kinship" al-dima' — translated as "blood".

As I mentioned above, all the people who belong to each other through a blood relation are form a ca'ilah, cashirah, or qabilah.

ولما جئتهم كانت لحظة عجيبة ان وجدتني حقيقة قائم بينهم فرحوا بي وتمعاوا حولى ولم يمضى وقتا طويلا حتى أحسست كأنني تلجا دبوع في داخلي طلعت على الشمس ذلك دفء العشيره فقدته زمنا في بلاد تموت من البرد حيتانها.

wa-lammajituhum kanat lahzatan cajibatan an wajadtuni haqiqatan qa'imman baynahum, farihu bi wa-dajju hawl, wa-lam yamdi waqtun tawilun hatta ahsastu ka'an na thaljan yadhubu fidakhilati, fa-ka'annarri maqrurun talacat calayhi l-shams.

xcii
They rejoiced at having me back and made a great fuss, and it was not long before I felt as though I were some frozen substance on which the sun had shown - that life warmth of the tribe which I had lost for a time in a land 'whose fishes die of the cold'. {Season 1}

The concept of al-cashirah, translated as "tribe," is a concept, exotic to the Western reader, charged with a huge bulk of signifiers and indications for an Arab person. Some pages later in {Season}, we read the following:

وهذه مدى رأسه وقال: "تلك القبيلة لا يبالون لم يزوجون بناتهم.

wa-hazza Jaddi ra'sahu wa-qal: "tilka l-qabitah. layubaluna liman yuzawwijun banatahum". {Mawsim 10}

Then he shook his head and said, 'That tribe doesn't mind to whom they marry their daughters.' {Season 6}

The word "tribe" is also given as a translation for al-qabilah. While the two Arabic words {al-cashirah and al-qabilah} share something in common, they still refer to different things. The word qabilah is more general than the word cashirah. The qabilah can embrace many cashirahs. Both words are charges with historical, social, political, and emotive nuances and overtones. People give much consideration to their cashirah and qabilah. Fuller notes that "A sense of pride and loyalty centers about the clan name, wherein the common pool of blood is identified with a common emotion" (528). The bigger the qabilah or cashirah the more power the people who belong to them would gain. This power is social, political and economic.

They get more respect from other smaller ones. They dominate the decisions of their villages and towns; they rule and are usually resorted to make decisions concerning issues that concern all the people inhabiting that town; they are resorted to support others, protect others, and even prevent and transgression of others. They intervene in fighting and quarrels that might take place between others; they impose even sanctions and punishments. The two concepts bear along catalog of meanings and indications. Still nowadays, one of the laws that work side by side with official police
laws in the many of the Arab world countries is what is known as al-Qanun al-
cashd'riyyة ("The Tribal Law"). This law is usually governed by
traditions and Islamic conventions and values. It is auxiliary to the official law that
governs any country, and works in favor of the people. The English word "tribe" does
not suggest all these issues; it does not show these nuances and the Western reader
might have a completely different perception of this word. The word "tribe," for the
Western reader, is usually related to backwardness, primitiveness, and, probably, to
the law of the wilderness.

As this concept is particularly important to the understanding of the Arab world,
then it should be underlined in a way in the translation. There is no one single word in
English that can reflect such meanings. The translator opts for a translation that is, for
me, an under-translation. It is a literal translation that strips both terms of all the
meanings mentioned above. In light of the lack of an English term, the use of the
words qabilah, and aashirah with a footnote or in a glossary might be the most ideal
solution.

These words can enter the English dictionary later on. These words might be used,
as I mentioned, in an italicized form to let the reader know that they are borrowed and
they mean something particular to the culture they represent.

The English word "tribe" has its particular, mostly stereotypical, meanings in the
mind of the Western reader, and this image might be a negative one. It is like
imposing the Western image and understanding on the Arab culture. This is what we
call domestication. The whole concept is put in the frame of the Western mindset
neglecting the historicity of the Arabic term.

These concepts also refer to many social structures and ideologies. They refer to
'blood relations' that bear a very high significance in tying people together. They are
unifying terms that bring people together. Patriarchy is a very important force that
belongs to this social system. People who are not part of the tribe are considered as
foreign, strangers. In this respect, Fuller maintains that "That a person should be
devoid of close kin ties is almost impossible for the peasant to imagine. To the orphan
or half orphan there is an attitude of pity, since such a child lacks the closest of kin
and therefore the background of family and kinship security". The narrator's
grandfather's statement 'That tribe doesn't mind to whom they marry their daughters'
is significant in this respect. He refers to Hasna's family marrying her to Mustafa Sa'eed, who is alien, strange and does not belong to the tribe. In another incident, the narrator himself considers Mustafa Sa'eed as a stranger:

انظر كيف يقول "نحن"ولا يشملني بها مع علمه بأن هذا البلد بلدى وهو لا أنا الغريب
unthur kayfa yaqul "nahnu " wa-la yashmalhl biha, met a l-cilmi bi 'anna lbalada baladi, wa-huwa - la ana - l-gharib. (Mawsim 13)

Look at the way he say 'we' and does not include me, though he knows that this is my village and that it is he - not I - who is the stranger. (Season 9)

In more than one case, Mustafa Sa'eed is considered by others as a stranger, an outsider.

وتقول بت بنت مجذوب انها قبلت الرجل الغريب لماذا لم تقبل ودالريس؟
Bint Majzoub says innaha qabilat al-rajul al-gharib, limadha lam taqbal Wad al-Rayyis? (Mawsim 130) (Translated as "She accepted the stranger- why didn't she accept Wad Rayyes?" (Season129)). What makes Mustafa Sa'eed a "stranger" is his unbelonging to the qabilah or cashTrah. Halim Barakat, in his book The Arab World:

4.2 Society, Culture, and State:

Village social organization is an intricate net of interrelationships of extended families. To be landless or detached from family is to be uprooted until death. To die is to return to the land like seeds, whose planting - that is, burial - begins the process of renewal and rebirth. Death, as clearly reflected in so many peasant folktales and legends, is defined by continuity in land cultivation. What may take precedence over notions of death and fertility is the linkage between femaleness and the land in peasant imaginations and collective memory.

Having no blood relatives means living with no support, protection or consideration. A person like this is described as maqtvt min shajarah (lit. "cut out of a tree") which means that this person is like a branch cut from its 'mother-tree.' Such a branch is dead without being part of its tree. To use Barakat's words in the quote above, to be "detached from family is to be uprooted until death." The person is truncated, marginalized, left alone, cast away, and ignored.
When a person is described as dhu hasab wa-nasab (one of a hasab and nasab), this means that he has great kinship and of a high social status. Barakat states that "nasab is the ascriptive, special social status a person or family enjoys as a result of belonging to or claiming, descent from a prominent family. It is both an outcome and a cause in the historical process of class formation" (The Arab World. These terms occur in (Season):

فقلت أسأل عنه جدى فهو عالم بانساب كل احد في البلد وانساب كل الذين ينتشرون قبلي وبحرى على النهر واسفله.

fa-qultu as'alu canhu jaddi, fa-huwa cahmun bi-hasabi kulli ahadinfilbaladi wa-nasabih, bal bi-ahsabin wa-ansabin mubactharah qibllwabri, acla l-nahri wa-asfalih. (Mawsim 10)

and said to myself that I'd ask my grandfather about him, for he was very knowledgeable about the genealogy of everyone in the village and even people scattered up and down the river. (Season 6) The Arabic concepts hasab and nasab are both translated as "genealogy" in English. Another term appears in the following segment:

الحياة في هذا البلد هينه خيره. الناس طيبون عشرون عشرتهم سهله.

al-hayatu fi hadha l-balad hayyinah khayyirah. al-nasu tayyibun Hshratuhum sahlah". (Mawsim 13)

'Life in this village is simple and gracious. The people are good and easy to get along with.' (Season 9)

The term I am concerned with here is aishrah. Lila Abu-Lughud maintains that the bond of living together or sharing a life is called 'ishra [aishrah]. Although marked with impermanence, it suggests the kinlike bonds of enduring sentiments of closeness, as well as a more or less temporary identification and the concomitant obligations or support and unity. The bond is symbolized by the notion of sharing food, which . . . signifies the absence of enmity. The expression used to describe a relationship based on proximity or a shared life, 'esh wmilh [ceish w-milh] (cereal and salt), applies to husbands and wives, past and present neighbors, and patron and client families alike. (63; interpolations added) This expression is more widely used as khubz wa-malh خيبر
وملح (or khubz w-malh) in many parts of the Arab world. The Arabic word esh, or variantly ceish actually means "bread." Thus, the English translation Abu Lughud gives is not adequate or accurate. It is simply a Europeanization or Americanization of the expression, as the word "cereal" is not widely used or known as it is the case in America, for example. I prefer to give "bread and salt" as a more equivalent translation. The terms aam and khal الرم وخلال The Arabic terms aam and khal are problematic in translation since both have one English term as a counterpart: "uncle." Moreover, both terms can be used in Arabic as address terms that do not have to do with kinship. This will be explained below when I give examples from the novels to show how these terms in different contexts are translated and what translation pitfalls are likely to happen. An Arabic term like aam, for instance, can be used to refer to a paternal uncle, a father-in-law, or as a respectful term of address used by a younger person to address an older one.

As the Arabic term refers to a specific cousin not to any cousin, or even to any cousin other than a direct one as the English term presumes and entails. The case of these proverbs seems to be the less problematic when compared with the culture-bound ones. Anne Fuller insightfully clarifies:

Through marriage of first paternal cousins, land and the working of land remain within a close group of persons bound to one another in allegiance. Through first paternal cousin marriage, furthermore, the stability of the marriage itself is better assured since it is reinforced by the security of close kin bonds and of lands derived from a common source.

The term ahl أهَل is a reference to close relatives belonging to the same family: grandparents, uncles, aunts, and cousins, in the main. This term is very emotive as it connotes closeness, intimacy, shared feelings of love and support, care and genuinely strong, faithful and sincere relations. The narrator of {Season) uses this term in the following excerpt:

المهم أنني عدت وبى شوق عظيم الى اهلى في تلك القرية الصغيرة عند منحنى النيل. {Mawsim 5)

al-muhimu annani cudtu wa-bi shawqun ca£imun ila ahllfi tilka l-qaryati l-saghlrati cinda munhana l-Nil. (Mawsim 5)
I returned with a great yearning for my people in that small village at the bend of the Nile. (Season 1) Even though the English "my people" has a great deal of emotiveness that can be sensed within the context of the above text, the Arabic ahl connotes more familial closeness and stronger emotions that the English translation lacks.

The Arabic term khalah ("maternal aunt") is used to refer to the mother's sister, and also as a respectful term of address to refer to and address other older women. In many cases it is also used to address the father's wife (recognized in English as "stepmother"), the wife of the paternal or maternal uncle, etc. The whole concept of a husband's taking another wife while married to one is so alien to Western culture that there is no linguistic term assigned to the "husband's other wife." The Arabic term does not refer to the second wife in particular. The second wife will be a durrahضرره for the first, and the first will be a durrah for the second; if there is a third wife, she will be a durrah for both as they are durrahs for her. The English text offers a paraphrase rather than a translation. This is due to the non-existence of a one-to-one corresponding English counterpart. Second, the English paraphrase is very neutral, i.e. it does not show the bitterness inherent in the meaning of the Arabic term. Etymologically, the term durrah is derived from the Arabic word durrضرر which can mean in English harm, damage, and/or injury. The husband's marrying another wife is considered an injury and a pain to the previous wife who in many cases would ask for divorce then. The presence of a previous wife in the life of the husband is also inconvenient for the new one. The relationship between these wives is never a peaceful one. In very uncommon rare cases would these wives get on well with each other and co-exist peacefully. The bitterness attached to the existence of a durrah is expressed in the following Arabic proverb: al-durrah murrah. This proverb can be literally translated into English as "the durrah is bitter."

4.3 Modes of Address

The way people address each other and the respectful, honorific titles they give to each other differ from one culture to another. What might be socially and communicatively necessary and taken as a sign of respect in one culture might not be thus, nor is it necessarily considered as a sign of respect, if at all accepted as a way of address, in another. Such terms and modes can be a problem in translation. The questions that arise vary from whether to maintain such expressions in the translation,
to if it is better to omit them or just replace them with the usual and natural modes of address the people of the target culture use and follow. As shown in the previous section, some Arabic kinship terms (such as aam, khal, khalah, for instance) are used as social terms of address to address non-relatives.

As shown in the previous section, some kinship terms are used outside their kinship context as social terms of address. Probably the terms abu I um . . أبو او ام. (father / mother of..., respectively) followed by the name of the eldest son of the person is one of the prominent ways of address in Arabic culture. As a way of respect, people would address a married person by using the name of his/her eldest son preceding it with abu (father of. . . ) or um (mother of. . . ). If the husband and wife do not have a son but have a daughter, people would use the name of the daughter instead, unless the couple has already specified a name for their future son who has not been born yet. The name of the daughter will usually continue to be used till the couple has a son whose name will automatically replace the daughter's name. These are customs of a culture that has its own particular hierarchies and structure. People even use the terms abu and um to address a newly married couple. If the couple have decided what the name of their son will be, people who know about that would use that name; another possibility is that people would use the name of the father of the husband as it was common, especially in the past but is still an existing ritual for some people nowadays, that a person would name his first born son after the name of his father. Another way of addressing a newly married couple in some societies, the Jordanian is one, is addressing the husband as abu jdid (lit. "father of new") and the wife um jdid (lit. "mother of new"). This use denotes that this couple is newly married and still does not have children. It seems that these customs are typical of the Arabic culture. The general trend that most translators follow is keeping the Arabic terms intact, i.e., using "Abu" and "Um" followed by the given name. It is important to clarify to the TL reader that "Abu" and/or "Um" are not the first names of the character as it might look for some readers to be so.

The Arabic terms akh ("brother") Axios and ukht ("sister") are also very commonly used as social terms of address. It is not uncommon, though, for these terms to be used in western culture in almost the same way. Fuller observes: Kinship terms are in the main descriptive, differentiating between paternal and maternal kin and indicating degrees of relationship. Kinship terms are used fictitiously. Men and
women, and especially growing boys and girls in the village, address each other as brother and sister, irrespective of relationship. For village men are expected to treat all village women as sisters, observing the proper sexual restraints. Women, in turn, should be able to look on all village men as brothers, with the same regard that they have for their true brothers.

Similarly, the Arabic term mawla is used in the following extract from (Season). Here, as I hinted above, it occurs in a context that echoes or parodies its use in Alflaylah wa-laylah (One Thousand and One Nights):


لبست عباءة وقطان وعقال وتمددت انا على السرير فجاءت ودلكت صدرى وساقاى ورقبتى وكتفى قلت لها بصوت امر:تعالى , فأجابتنى بصوت خفيض: سمعا وطاعة يا مولى

She put on an aba and head-dress, while I stretched out on the bed and she massaged my chest, legs, neck and shoulders. "Come here," I said to her imperiously. "To hear is to obey, O master!" she answered me in a subdued voice. (Season 146)

The English word "master" can be the best equivalent term that can be given to mawla (lit. "my mawla") in this context in particular. Admittedly, the Arabian Nights is one of the well-known Arabic works in the West. Its popularity has made its world and language common features a Western reader is likely very easily to recognize and discern. For a knowledgeable Western reader, the structure "To hear is to obey, O master!" is enough to conjure up in mind images from the Arabian Nights. The structure itself is alien enough in the English translation. It is worth commending the translator's creative and careful translation of the Arabic adverbial phrase bi-sawtin khafid in the above text. On the face of it, bi-sawtin khafid might seem to mean bi-sawtin munkhafid (lit. "in a low voice"). While "in a low voice" is still part of the meaning, Salih's use of the Arabic word khafid rather than munkhafid is very subtle and intelligent as the former has many semantic, emotive and sexual connotations and overtones that the latter term lacks. It entails submission, lustfulness and seductiveness. The use of the word "subdued" rather than "low" shows the translator's subtlety and awareness of the presence of a semantic web of relations...
and signification in the used Arabic term. Terms of address expressing formality and power relations are also used in some of the novels. It should be noted that the same expressions are sometimes used by close friends in a context where such terms lose their formal meanings and become terms of endearment rather than ones expressing power.

Unless the translator finds a way to make it clear for the target reader that the term, expression or sentence in question appears in English in the original text, there will be a loss.

4.4 The Arabic Title Shaykh (or Sheikh)

The complexity of this term in particular stems from its many uses and references. It is used to refer to old people, men or women in Bedouin societies and in the Arab states, the term sheikh is used to refer to the chieftain of the tribe, to the ruler or the Emir of the state, etc. Common use of it to refer to people of religion, specifically Muslim sheikhs the term is also used to refer to the person who writes the marriage contracts, the person who performs the Islamic rituals of funerals, to the mu'adhdhin ("the person who performs the call for Muslim prayers"), and to the teacher at the kuttab ("the Qur'an school"). The term is also used to refer to and address those people who practiced medicine and those who practiced witchcraft and magic. For an Arab reader, making distinction between these uses might not be an uneasy task. A Western reader or a non-Arab reader in general might be at loss especially if each occurrence of the title is transliterated into English. The term sheik / sheikh, from a Western perspective, has acquired negative connotations and stereotypical images to it. Generally speaking one or two of its uses are known to Westerners. Its major reference is, those oil Arab states wealthy, corrupt, uncivilized and uneducated sheikhs who live in affluent luxury, seeking pleasure of all types their huge riches can bring. To a lesser extent may also the term be associated with men of religion. And even those are subject to ridicule and given attributes ranging from being so traditional and conventional to being strict, fundamental and fanatic.

As mentioned above, this term is used to refer to the old. Below is an example on this use:
I looked at them: three old men and an old woman laughing a while as they stood at the grave's edge. (Season 85).

It is clear that the term sheikh has a feminine form sheikhah which is also used for giving the same meaning. Moreover, this term in this sense can be used to refer to any person, Muslim or Christian alike. This is not the case if the term is used in a religious context.

The translators of the above text give the meaning of the term in its translation rather than giving a transliteration of the term. A transliteration might be confusing for a non Arab reader as it might be understood as to mean something else. The translator, thus, paraphrases the term for purpose of disambiguation and explicitation.

4.5 The Term Waliyy

I discussed earlier the translation of the Arabic term mawla. Derived from the same stem the term mawla is derived is the term waliyy (male waliyy); the feminine form is waliyyah and the plural is awliya'. These terms are problematic in Arabic as there is no clear-cut, final definition that can be given to them. As will be shown bellow in examples, the term can be mainly used to refer to two groups of people, namely awliya' Allah (the awliya' of God) and those can be men or women, and the second group is restrictively women.

The first group, awliya' Allah, is believed to refer to those people who have reached a very advanced stage in their belief in Allah that they have become very close to Allah as in the Holy Quran (ولى ايا الله لا خوف عليهم ولا هم يحزنون). Due to their deep religiousness, piety and spirituality, they are sometimes given special features and abilities that other people do not have. Their prayers are accepted by God (Allah) who usually answers their requests, granting them whatever they ask for. Some people think that, some of those awliaa can heal the sick and help solve people's problems by asking Allah response Istijabah. These abilities are called karamat (plural of karamah) which are miraculous abilities given by Allah to a special
person. In most cases those people would desert people and renounce all the pleasures of life, devoting themselves completely to God. They spend their times in spiritual contemplation, praying and doing good for people. They usually lead a life of austerity abandoning material and physical pleasures for the sake of God. Some of them appear to people as lunatic and insane. In light of people's belief in the power those people have, they often try to visit them for help, always try to please them and very cautiously avoid angering them. After their death, many people would visit their graves as a way of getting help and pleasing God. It is important to point out here that all these actions are prohibited in Islam. A Muslim has to seek help from God directly not through visiting a grave of a dead person who was believed to be a waliyy or a waliyyah. In all the examples that refer to this group, the English term "saint" is given as a translation. I will argue that this translation is inaccurate.

The second group is women and naturally the feminine form of the term is used to refer to them: waliyyah (more often in its dialectical, colloquial form wliyyih). In this case, no religious meaning is usually involved. It is more of a social and cultural way of addressing women, especially a husband addressing his wife. The term is not used in All Arab countries; it is more used in Sudan Egypt, Syria and Lebanon. Its use is however in the decline. In many cases there is a derogatory intention attached to it. Thus, one can argue that it is generally not a respectful way of addressing a woman or a wife. An angry husband might use it to address his wife, or a man who wants to reprimand a woman might use it for that purpose. In Bedouin societies which are usually dominantly male oriented societies, a man might use it to address his wife as the term connotes the woman's inferiority, weakness and dependence on him, and his superiority.

One of the common terms used in address is the term hajjحاج (male) and hajj ahحاجة (female). The terms can be also pronounced in different ways according to the dialect used such as hajji (male) and hajjih (female); in Egypt, for instance, they are pronounced as hagحاج and haggahحاجة. The term is supposed to be used to address a person who performed the hajj ("pilgrimage to Makkah (Mecca)"). It has been common in translating these terms to keep them intact in translation as shown in the following example:

"وقال ودالريس على اليمين يا حاج احمد لو ذقت نساء الحبشة والفاطمة كنت رميت مسبحكك."
wa-qala Wad al-Rayyis: "calayy l-yamin ya haj Ahmad, law dhuqt nisei' al-Habash wa-l-Fulatah kunt rameit misbahtak. ..." (Mawsim 84)

'I swear to you, Hajj Ahmed,' said Wad Rayyes, 'that if you'd had a taste of the women of Abyssinia and Nigeria you'd throw away your string of prayer beads . . . .' (Season 81).

Let me end my discussion of this term by stating that there is a possibility that the TL reader would confuse the term hajj, like in "Hajj Ahmed" as being the first name of the character. This can be avoided by using italics in typing it.

The tone of the narrator is an important component of the narrative and any change in showing this tone is a loss in the general meaning of the whole work and leads, in some cases, to a loss at the stylistic and thematic level of the literary work. The translator should do his/her best in showing the tone of the narrator or any of the characters that seeps through the literary work as there is usually much built on the tonality on the text which contributes in presenting the text's identity and voice.

4.7 Animals, Food and Clothes

4.7.1. Animals

In Mawsim (Season), the narrator, talking about a driver, says, "He is singing to his car just as the poets of old sang to their camels" (Season 113).

Old poets' singing to their camels, the symbolic use of the owl and the crow, for optimism and pessimism and the use of animals in the manner shown in (season) can all be manifestations of an existing cultural gap between Arabic and English concerning the position of animals in each culture. Do people of different cultures perceive animals in discordant ways? What Freeman writes on this issue fits as an eloquent answer:

People in different societies relate with animals in often quite dissimilar ways. The diversity of natural species and the richness of human imagery have contributed to contrasting perspectives, in different cultural worlds and different ears. In addition to real relationships with animals as living sensate beings and exploitative relationships in which we harness and consume them for our benefit, we symbolically project supernatural fantasies onto animals derived from our inner world of subjective
meanings. Dissimilar cultural worldviews, developmental experiences, and environmental survival imperatives often result in quite different relationships between animal and human beings.

To illustrate, let us take the Arabic animal name bumah بومه ("owl"). Unlike its symbolic use in western culture, the owl, in Arabic, is a symbolic harbinger of bad omen and usually associated with bad luck and ill-fortune in the Sudanese proverb اليوم البعجبو الخراب it can be translated into English as owls that like to see people in bad situations (destruction). In western cultures, it is a symbol of wisdom, occupying, thus, a positive position. At the denotative level, the Arabic bumah and the English "owl" are identical and equivalent to one another, but at the symbolic level and connotative signification they are not. This evidently shows a disparity in the way people view and perceive animals in different cultures and societies. On this, Freeman argues that:

The ways in which animals are perceived, the roles they play in our cognitive and emotional lives, and the ways we relate to them often reflect our selective focusing on one or more of their specific characteristics. A striking characteristic may lead to an animal becoming the repository for similar projected positive idealizations or similar negative fantasies in the eyes of many otherwise different societies. ... The eerie sounds, staring eyes, and nocturnal habits of owls make them appear to be frightening and ghostlike for many people. On the other hand, in many instances different cultures may perceive the same animal from contrasting perspectives.

In other words, translating bumah as "owl" in a text where it is specifically used for its symbolic signification becomes misleading. Without being aware or informed of this discrepancy, a western reader will not capture the mismatching symbolic use of the animal. Would it, then, be better to replace bumah with another animal in English that may have a similar symbolic function? Or, is it better to translate bumah as "owl," leaving it to the reader to figure it out; or resort to either the former or the latter strategies, furnishing an explanation in a footnote or any other way? Such questions and the like can be answered by studying existing translations that deal with similar issues.

Arabic differentiates between different types of sheep; al-ghanam الغنم ("sheep") and al-mefīz الماعز ("goats"). The former refers to that type of sheep that are covered with wool, usually white in color. When still young, the one is called hemial حمل ("lamb");
when it becomes older, the male is called kabş ("ram") and the female is called ncfjah ("ewe"). The Arabic term al-mefiz ("goats"), on the other hand, refers to that type of sheep that are covered with hair, usually of black color. When still young, the one is called sakhlah; when it gets older, the female is called canzah ("female goat"), and the male is called teis ("male goat").

The first is usually more domesticated and more fleshy; the second is usually unruly and do not have as much flesh; they, thus, tend to be faster in motion, more stubborn, wild, not easy to control and tame, and can live in rough mountainous places as they can climb and jump, as well as homes with people in some areas. Due to their black color, unruly nature and lack of much flesh they are less desired and considered ugly, compared to the first type.

From a symbolic perspective, the Arabic word hemial ("lamb") is used as a symbol of cuteness and meekness, innocence and peace like what it is said in Arab world to show innocence كالحمل الوديع. In this it shares some of the symbolic meanings of the English word "lamb." The nacjah ("ewe") is used as a symbol of submissiveness and cowardice, in Sudanese dialect for instance, the say نعجة ساكت (say) is used to say as coward as an ewe whereas the canzah ("female goat") is a symbol of ugliness, unruliness, stubbornness and inability to learn like in Arab Gulf specially in Saudi Arabia they sayوجهها مثل وجه العنز to say her face like that of a goat; teis, تيس likewise, is a symbol of stupidity, hard-headedness, lack of tactfulness, rashness, un think-fullness and stubbornness it's commonly said in Arab countries to address some one by describing his un think- fullness يا تيس او انت تيس؟ and sometimes they say he is smelly like a he goat ريحته زي ريحة التيس.

As I mentioned above, the sakhlah is a younger little female goat, but the teis is an older male goat, both considered, as I mentioned above, ugly, wild, uncontrollable, unwell-domesticated, stubborn, difficult to tame and 'teach,' small and skinny. The Arabic word sakhlah is feminine while the word teis is masculine. However, they both belong to the same family. Semantically, they are hyponyms of the same super-ordinate term al-mctiz ("goats").

In the English text, sakhlah and teis are changed into "lamb" and "fox," respectively. The two animals given in the translation do not belong to each other like the ones mentioned in the Arabic text. It is true that they are opposite to each other since the
"lamb" symbolizes innocence, meekness, peace, and even beauty, while the "fox" symbolizes cunning, trickery, and dupery. However, they do not fit as symbols for the context of situation. The word "lamb" is very positive in both Arabic and English. Therefore, the negative description of the bride clashes with the use of "lamb." The reader would not expect the word "lamb" to refer to the bride. This might even lead the TL reader into thinking that the word "lamb" in Arabic is negative and is used as a symbol of ugliness. We have to remember that the word "lamb" in English has also very positive religious connotations. The translation, by presenting the "lamb" in Arabic as a negative symbol of ugliness, leads to a deeper misrepresentation at a religious level between Arabic and English. This is a subtle example of how mistranslation might cause ideological and religious misrepresentation. The relation between "lamb" and "fox," at one level, can be seen as antagonistic.

This relation is different from the relation between sakhlah and teis in the Arabic text. In other words, the Arabic text is built on overstatement whereas the English text is built on contradiction. Moreover, there is a sense of trickery and slyness embodied in the symbolic use of "fox" in the English text, which is unavailable in the Arabic counterpart. The shift from femaleness to maleness, shown in the Arabic text, is not available in English. The bride cannot be compared to a lamb as she lacks beauty and, probably, white skin. The fox is usually used to describe attitude and behavior not physical appearance. Accordingly, the Arabic word sakhlah is not equal to the English word "lamb"; they are in fact almost opposite to each other. The same can be said about the Arabic teis and the English "fox." The translator reads the Arabic text as a text based on antagonism and trickery, which, in fact, is not the case.

I mentioned earlier that when the sakhlah gets older, its name becomes canzah or mfzah the plural of which is metiz or mfza or even canz. The words canzah ("young female goat") and canz ("young goats") appear in Mawsim {Season) the translator uses the word "goat" as a translation for Al-canż.العنز ("goats"):

وقال بكرى: ود البشير الكحيان التعبان كانت العنز تاكل عشاه.
fa-qala Bakn: "Wad al-Bashir al-kahyan al-tacban? kanat al-canż ta'kul casha 'ahu ".
(Mawsim 79)
"Wad Basheer the dozy dope," said Bakri. "He was so slow a goat could make off with his supper." (Season 75) The translator of the above text succeeds in giving the appropriate rendition of the Arabic term.

Another example occurs in Mawsim (Season) where the Arabic word jawad is used.

... I didn't know which of my uncles had been cheated by the Bedouin till I heard the voice of my uncle Abdul Karim say, 'I swear I'll divorce if she isn't the most beautiful donkey in the whole place. She's more a thoroughbred mare than a donkey. If I wanted I could find somebody who'd pay me thirty pounds for her.' My uncle Abdurrahman laughs and says, 'if she's a mare, she's a barren one. There's no use at all in a donkey that doesn't foal.' (Season 63-4)

The Arabic jawad جواد is similar to the English "steed." Abdul Karim compares his donkey to a jawad, i.e., a thoroughbred horse, often male. This is why Abdurrahman says that if the donkey is a jawad then it is "a barren one." If it is really a jawad, i.e., a male horse, then it is a fact that it "doesn't foul."

Let me differentiate between some names related to horses in Arabic; the word khayl خيل[plural: khuyul] ("horse, horses") includes both male and female horses. For males, the words hisan حصان ("male horse") and, generally, jawad جواد ("male horse") are usually used. For a female horse, the words faras فرس ("female horse") and muhrah مهره ("young female horse") are used. Thus, Abdul Karim's choice of the word jawad, even though it refers to a male horse, is intended. He is so proud of his donkey that he compares it to a jawad which is, in Arabic, considered a fine, thoroughbred horse. This becomes a source of Abdurrahman's laughter since a donkey cannot be a jawad and that a jawad, being a male horse, would naturally be barren in the sense...
that it cannot be impregnated. In the translation, the Arabic jawad is translated as "mare" which is usually used to refer to a young female horse. It is not only that jawad is not equivalent to "mare" in this context, but also Abdurrahman's ironic comment loses its meaning: "if she's a mare, she's a barren one." Why would a mare be barren, when she is a female horse and can naturally produce and foal? The translator's choice of "mare" is, in this sense, inappropriate. A "steed" might be a better way of rendition.

The same example mentions another animal: al-bacir ("the camel"). It is interesting to mention that several names are used to refer to the camel in Arabic. The formal name is jamal (the plural is jimal). Even though this name is given to any camel (male or female), it is considered masculine. If a female camel is needed to be specified, the name naqah ("female camel") is used, in bedouin societies in particular. The Arabic metaphor safinat al-sahra (lit. "The ship of the desert") is given as a symbolic name for the camel as well.

4.7.2. Food

Food items can also be problematic as many of them are culture-specific and, therefore, have very emotive cultural value. Newmark notes that:

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. Various settings: menus - straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. Whilst commercial and prestige interests remain strong, the unnecessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige reasons (or simply to demonstrate that the chef is French, or that the recipe is French, or because a combination such as 'Foyot veal chops with Periguiex sauce' is clumsy). ... In principle, one can recommend translation for words with recognized one-to-one equivalents and transference, plus a neutral term, for the rest (e.g., 'the pasta dish' cannelloni) - for the general readership.

It is interesting to mention now that food items and eating habits can be a source of a lot of information about peoples and cultures. This will be shown later in the discussion.
Roland Barthes has a say in this regard; he postulates that food "is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations and behavior".

Generally, in Arabic-English translation, there is a lack of one-to-one correspondence and the only way to give the actual meaning of a food item is to give a detailed description of it; this can only be done in a footnote or a glossary. Due to their cultural specificity and to the fact that they are names of food items and dishes, I suggest that they are transliterated in the English translation and, if necessary, explained in a footnote or a glossary. In the following example, names of food items are used; note the use of French in the English translation, a point raised previously by Newmark: Names of daily meals show a minute difference between the Arab culture, in a general sense, and western culture. In most Arab societies, there are generally three main daily meals. Naturally, the first is al-futur ("breakfast") which is eaten early in the morning, usually before people head to their work and schools or after two-three hours of starting the day; the second is al-ghada’ ("lunch") which is eaten after people come back from their work, and this could be any time between 1:00 and 3:00-5:00 PM; and, finally, al-casha’ ("supper") which is very common to be between 7:00 and 9:00 PM. Times of meals might vary but will remain around the times I gave above in most cases. In this context, the American concept of "dinner" does not exist in the Arab culture in terms of the time it is served. In the Arab world, no regular meal is usually offered between, say, 5:00 and 6:00 PM. In the following example from Mawsim (Season) the Arabic al-casha’ ("supper") is replaced by the English term "dinner" which, for an American reader, has a different timing than that of the al-casha’ meal in Arabic:

ذهبت للعشاء فوجدت محجوب هناك والعمده وسعيد التاجر معي تعشينا دون ان يقول مصطفى شيئا يثير الاهتمام.

When I went to dinner, I found Mahjoub there, together with the Omda, Sa’eed the shopkeeper, and my father. We dined without Mustafa saying anything of interest. (Season 11)
This same term occurs again in Mawsim (Season) around sixty-four pages later; the translator, however, translates it differently by giving the English "supper":

وقال بكرى بود البشير الكحيان التعبان كانت العنز تأكل عشاه.

fa-qdla Bakri: "Wadal-Bashir l-kahyan l-tacban? kanat l-canz ta'kul casha'ahu ". (Mawsim 79) ' "Wad basher the dozy dope," said Bakri. "He was so slow a goat could make off with his supper." (Season 75)

There is some sort of undesirability on part of the translator regarding the translation of these two different meals in Arabic. The number of meals and their timing are distinctive features of cultures that can be a source of information needed for anthropological and cultural studies about peoples' eating customs, habits and values. Paula Atkinson points out that food and the activities of cooking and eating, furnishes concrete realizations for the expression of implicit 'messages'. Food, drink and their associations provide 'codes': that is, terms for the working out of 'myth logic', in which cultural oppositions, puzzles and paradoxes may be expressed, and may achieve a symbolic resolution. (10) In a similar vein, Carole Counihan states In examining the meaning of food, social scientists have studied cuisine, the food elements used and rules for their combination and preparation; etiquette and food rules, the customs governing what, with whom, when, and where one eats; taboo, the prohibitions and restrictions on the consumption of certain foods by certain people under certain conditions; and symbolism, the specific meanings attributed to foods in specific contexts.

It is common for people in the Arab world, for example, to specify a time for, say, meeting using the usual time of a meal. For instance, two friends might agree to meet waqt al-ghada' (i.e., "during lunch-time"). Without setting a specific time, each one of them would understand that their meeting together will be between 2:00 PM and 4:00 PM. In this case, the meal time is used pragmatically to specify a certain time. A completely different meaning and a different time will be given if this is translated into English in a form like this:

A: "What time do you like to meet?" B: "During dinner-time."

The time specified in the conversation above is different from the time specified by the use waqt al-ghada' mentioned earlier. This means that meals and their times too
require careful treatment by translators as they carry meanings and are used as
cultural indicators that imply a great deal of information about nations, cultures and
social customs. In the previous section, I touched briefly upon the importance and
significance of eating with people in the Arab world. Eating people's food is not only
a respectful sign; it is also a symbolic expression of both giving peace to the host and
eliciting peace from the host. Refusing to eat could lead to unfavorable and
unexpected results, the least of which is a lack of ease between the two parties or a
disruption of more communication between them. Sigmund Freud in his book Totem
and Taboo explains that "To eat and drink with someone was at the time a symbol and
a confirmation of social community and of the assumption of mutual obligations. If
the binomial is strange for the TL reader it can be simply typed in italics and defined
in a footnote or any other form the translator deems appropriate. In the following
excerpt, a number of Arabic binomials are used:

4.7.3 Binomials:

"I Jean Winifred Morris accept this man Mustafa Sa'eed Othman as my lawfully
wedded husband, for better and for worse, for richer or poorer, in sickness and in
health." (Season 158)

In the above text, the following three binomials are mentioned:

(A)

\text{في السراء والضراء (lit. "in happy occasions and sad occasions'')} —

> translated as "for better and for worse."

(B)

\text{في الفقر والغنى (lit. "in poverty and richness'')} —

> translated as "for richer or poorer."
In two of the above, the translator reverses the order of the Arabic binomials in translation; this is done in (B) and (C). In the Arabic version in (B), the negative part alfaqr ("poverty") is placed before the positive one al-ghina ("richness"). The translator reverses them, mentioning the positive member, "richer," before the negative one, "poorer." In contrast, the exact opposite takes place in (C) where the positive part alsihhah ("health") is mentioned before the negative one al-marad ("sickness") in Arabic while they are translated into English in a reversed order, placing the negative constituent "sickness" before the positive one "health."

Binomials or lexical couplets are an interesting area of study from a translational perspective. Such phrases are very frequently used by Arab writers and speakers alike.

Even though most of the binomials that will be mentioned below do not relate to the main discussion of this section, i.e., food, I would like to briefly highlight their importance as a linguistic phenomenon and the intricacy of their translation. To begin with, a binomial can be defined as "the sequence of two words pertaining to the same form-class, placed on an identical level of syntactic hierarchy, and ordinarily connected by some kind of lexical link" (Malkiel 113). In a more recent article about binomials in Iraqi and Jordanian Arabic, Dinha Gorgis and Yaser Al-Tamimi explain that binomials are composed of two lexical items having the same grammatical membership (with or without 'and' or infrequently 'or' between them). Order preferences, i.e. which occurs first and which second, has been claimed to be determined by a hierarchy of semantic preferences ..., by an interplay of phonological and semantic factors ..., by prosodic features ... and, additionally, by pragmatic factors ..., which partly relate to Cooper & Ross's ME-First Orientation Principle (MFOP).

The reasons behind the order of binomials were a subject that has been handled by some studies (Malkiel 1959; Bolinger 1962; Cooper & Ross 1975; Lambrecht 1984; FenkOczlon 1989; and more recently, Benor and Levy 2006). Gorgis and Al-Tamimi explain that Cooper & Ross's MFOP (ME-First Orientation Principle) was explored by George Lakoff & Mark Johnson in Metaphors We Live By. Gorgis and Al-Tamimi remark that in the above mentioned book, the issue was explored elegantly from a philosophical perspective such that 'up' precedes 'down' because Americans see
themselves more of 'up' than 'down', accounts for a world view, viz. western, which is assumed to be different from an eastern view where we to follow Sapir-Whorf hypothesis. If the Americans are conceptually grounded in this way, then the Arabs, unlike the English, are people who view themselves as taking more than giving.

But such an interpretation is counterfactual; for there is evidence in the literature on Arabs which highlight their generosity and hospitality. A further argument in Gorgis and Al-Tamimi follow a different method of transliteration; following the method used in this study, the same Arabic binomial will appear as: akhdh wa-cata. خذ وبات

favor of such preference may rest with frequency of occurrence and distribution and, hence, markedness has a word to say.... Abdul Sahib Ali adopts the term "couplings" to refer to binomials. He maintains that:

Despite their high frequency in Arabic (as well as in other languages), these couplings to the best of our knowledge, have not so far been subjected to a close examination. Nor have they been looked at from translational point of view.

Therefore, there seems to be a need of more research on this phenomenon from a translational perspective. It is beyond this study to deal with them very thoroughly. Even though I could count some different binomials in the source novel of this study, I will just give a very limited number of these for the sake of exemplification. My aim is to draw the attention of researchers towards this issue that still needs more investigation from different angles, especially a translative one. Let us look at these examples that contain binomial phrases derived from the source novels; the relation between the components of the binomials might be synonymity or near synonymity, antonymy, phonological, spatial/temporal nearness, chronologicality, among others (Malkiel). It should be noted that in the case of antonymous relation, Arabic generally has the tendency of mentioning the positive part before the negative part; however, there are exceptions. This tendency is also available in English in binomials such as "good and bad," "life and death," "light and dark," "love and hate," but "black and white," "war and peace," "old and new". This is clear in the following set of Arabic binomials:

For example, in the last chapter of Mawsim (Season), which is composed of three and a half pages, alone, there are no less than seventeen different Arabic binomials.
الفرح والترح — translated as "glad times and sad" (Mawsim 10; Season 7)
الخير والشر — translated as "all there for good or bad" (Mawsim 84; Season 81)

As clearly shown in the above examples, the positive element is placed before the negative element. The translator follows the order of the Arabic binomials. However, as I mentioned above, this generalization may in some cases be reversed, i.e., the negative element is placed before the positive.

In Arabic this binomial can be considered frozen, i.e., the order is fixed; the right is always located before the left; while in English, both orders are used. To this effect, Sarah Benor and Roger Levy state:

We found a few instances where purportedly frozen binomials appear in reverse: principal and interest also appears as interest and principal, and near and dear is also dear and near. There are also a number of binomials where both orders are frozen, such as left and right and right and left, off and on and on and off, and night and day and day and night.

The translator then violates the Arabic order in favor of the English order which itself tolerates a reversal of the order of its components. The translator however, maintains the Arabic order of the same binomial under discussion:

اقصى اليمين او اقصى اليسار — translated as "the extreme right or ... the extreme left" (Mawsim 62; Season 59)
الحل والترحال — translated as "my comings and goings" (Mawsim 65; Season 61)
الصعود وينزل — translated as "ascends and descends" (Mawsim 65; Season 61)
تقطع وترحل — translated as "encamps, and then proceeds on its way" (Mawsim 65; Season 61)
When translating some words and expressions from one language into another the translator should try to give the closest TL synonym of the original term in case there are more than one equivalent term in the TL. While synonyms share some semantic feature with each other, it remains a fact that some of them can be used in contexts that others cannot; also, some acquire new meanings in special contexts that others do not.

Synonyms thus are not synonymous in all contexts. This supports the view that there is no one-hundred per cent synonymity in any given language. The following example might not be a perfect example to represent this situation, but it can be used to shed some light on the point I am dealing with here:

" لن أتزوج غيرها ,ستقبلنى وانفها صاغر هل تظن انها ملكة او اميره ؟,الارامل فى هذه البلد أكثر من جوع البطن. تحمد الله انها وجدت زوجا مثلى."

Ian atazawwaj ghayrah. sataqbaluni wa-anfuha saghir. hal tazunnu annaha malikah aw arriirah? al-aramilfihadha l-baladakthar minjif lbatn. Tahmad Allah annaha wajadat zawjan mithli". (Mawsim 100)

'I shall marry no one but her,' he said. 'She'll accept me whether she likes it or not. Does she imagine she's some queen or princess? Widows in this village are more common than empty bellies. She should thank God she's found a husband like me.' (Season 97)

"more (common) than the hunger of the belly.") Johnson-Davies's translation: "more common than empty bellies.") The point is that "empty bellies" can be synonymous with the Arabic ju:f al-batn in certain contexts. In the context of the above text, the English phrase "empty bellies" may refer to something that original phrase does not. The Arabic text refers to the frequent unending need of the stomach for food as getting food is a vital need for any living organism to sustain life; this is a biological need all humans and animals share. It does not however refer to starving people who do not find food to eat and fill their bellies, which the translation entails. The translation draws a comparison between the numbers of widows in the village with a claimed huge number of the people who starve due to their lack of food. This is definitely not the case at all. While people of the village are economically poor, they
are farmers and own rich lands that produce them good quantities of food enough for them not to starve. In an overstatement, the Arabic text draws a comparison between the number of the widows and the number of times a stomach needs food, which is both highly frequent (repeated at least twice every day) and unending. The literal translation I provide above (in its current form or any other equivalent phraseology) gives the intended meaning of the Arabic phrase without any generalization or additional meanings that do not pertain to the original text.

4.7.4 Clothes

As a part of material culture clothes have their particularity within the culture to which they belong. It goes without saying that people belonging to different societies wear clothes that might not be commonly known or worn in other societies. These clothes differ in their shape, material, and symbolic meanings. Dress, According to Penny Storm, is one of the most powerful mediums of expression ever devised by humans. It serves as a frontier to the human body and as a determinant of the individual's inner consciousness. It is also one of the primary links among people. Our dress affects not only us, the wearers, but also our audience, the observers. It sends messages to every other sighted human being with whom we come into contact.

There are naturally many Arab dress items that do not have linguistic representations in English simply due to the fact that such items are not known, or, at least, not used in English cultures. This can cause problems in translation. In order to translate such items, the translator might replace them with items familiar in the TL culture; transfer them to the TL by transliterating their names, or by giving enough description as to relay a clear visual image of the items in question. Replacing them with items that belong to the TL culture obliterates their original cultural specificity and symbolic signification; giving a detailed description within the translation often has negative ramifications as many of these items require lengthy detailed descriptions which cannot be done within the translation. The best strategy is maintaining them in the translation, i.e., using transliteration. Peter Newmark points out that:

National costumes when distinctive are not translated, e.g., sari, kimono, yukala, dirndl, 'jeans' (which is an internationalism, and an American symbol like 'coke'), kaftan, jubbah. Clothes as cultural terms may be sufficiently explained for TL general readers if the generic
noun or classifier is added: e.g., 'shintigan trousers' or 'basque skirt', or again, if the particular
is of no interest, the generic word can simply replace it. However, it has to be borne in
mind that the function of the generic clothes terms is approximately constant,
indicating the part of the body that is covered, but the description varies depending on
climate and material used. I admit that giving descriptions of the clothes items that
occur in the examples below will demand detailed descriptions and, in many cases,
will fail to give a clear visual portrayal of the objects being described. Therefore, I
will generally avoid getting involved in such a tiring task. Descriptions, only when
necessitated, will be given in a very concise manner.

Let us consider the following example:

The translator of Mawsim (Season) uses transliteration (or more precisely, the
Arabic Englishized (or "Anglicized"?) term "aba") for translating the term عباءة caba'ah
(another form of the word cabah) as shown in the following text:

ولبست عباءة وعقال وتمددت انا على السرير فجاءت ودلكت صدرى وساقى ورقبتى وكتفى. (موس
م الهجره
148)

She put on an aba and head-dress, while I stretched out on the bed and she massaged
my chest, legs, neck and shoulders. (Season 146)

Again, the Arabic text mentions two items of attire: caba'ah wa-cuqal (translated as
"an aba and head-dress"). It is very probable that the translator was aware of the fact
that the word "aba" is available in many monolingual English dictionaries as he uses
the same spelling used in the recorded dictionary entries as shown above. However, it
escapes the translator that the Arabic term caba'ah or cabah is used in Arabic to refer
to another different garment. Besides the meaning discussed above, caba"ah also
refers to the headdress that is worn by some Arab men. This square piece of cloth is
usually fixed on the head with the aid of the cuqal which is mentioned in the above
text and wrongly translated as "head-dress." The head-dress is actually the caba'ah
("aba"), but the cuqal is the black, round cord that is placed on top of the caba'ah to
keep it on the head. The cuqal cannot be worn alone as it does not cover the head. It
has no function without the presence of the actual head-dress, i.e., the caba'ah which
is the main part of the two. This type of headdress is restrictively worn by men. Therefore, Ann Hammond, the English girl referred to in the above text, actually wears a man's clothes not a woman's. Only five pages before this occurrence of these terms, these two terms appear in the following text:

هذه ان هاموند بلا شك بالرغم من انها تلبس عباءة عربية وعقال.

This was clearly Ann Hammond, despite the fact she was wearing an Arab robe and head-dress. (Season 142)

Notice the syntactic structure: bi-l-raghmi min annaha talbasu caba'atan 'Arabiyyatan wa-cuqalan,.... {Mawsim 143

The translator here gives the English word "robe" as a translation of the Arabic word caba'ah and, again, wrongly translates the Arabic term cuqal as "head-dress." It is clear that the translator does not recognize what the cuqal is since he, at least twice, translates it as "head-dress"; nor is he actually aware of the fact that caba'ah in these contexts means "head-dress," not "Arab robe," or "aba" in the sense given by the dictionary entries mentioned earlier. Not only does the translator mistranslates the Arabic term cuqal, he also translates the term caba'ah differently; once as "aba" and once as "robe." It is also very important to notice that the fact that Ann Hammond is depicted wearing a man's clothes is not shown in the translation. This actually causes a great loss at the thematic level of the novel. Without going through details, cross-dressing and the appearance of a western female in an eastern male's dress in a postcolonial context is very significant in the novel; a theme that cannot be overlooked. The translation, however, drops the whole issue through its misrepresentation. These clothes items are nowadays subject to a lot of egregious stereotyping and stigmatization in Western cultures while they still somehow preserve their cultural values in most parts of the Arab world. Men's Arabic thob ثوب and head-dress, whether worn for traditional or religious purposes, are stereotypically attached, in the minds of many western people, to either Islamic fanaticism or the supposedly corrupt filthy wealthy oil sheikhs, an image propagated through the western media and film industry. Jack Shaheen bitterly states:
What is an Arab? In countless films, Hollywood alleges the answer: Arabs are brute murderers, sleazy rapists, religious fanatics, oil rich dimwits, and abusers of women. "They [the Arabs] all look alike to me," quips the American heroine in the movie The Sheik Steps Out (1937). "All Arabs look alike to me," admits the protagonist in Commando (1968). Decades later, nothing had changed. Quips the U.S. Ambassador in Hostage (1986), "I can't tell one [Arab] from another. Wrapped in those bed sheets they all look the same to me." In Hollywood's films, they certainly do. Pause and visualize the reel Arab. What do you see? Black beard, headdress, dark sunglasses. In the background - a limousine, harem maidens, oil wells, camels. Or perhaps he is brandishing an automatic weapon, crazy hate in his eyes and Allah on his lips. Can you see him? (172)

In the Gulf region in the Arab world, such attire is the national dress and a person belonging to this region is not expected to dress otherwise. These clothes, for many people, are a source of pride and a symbol of identity, tradition, history and manliness.

**Medicine and Magic, Color Symbolism and Metaphorical Use of Body Organs:**

**4.8 Medicine and Magic**

Even though cultural medical terms (names of diseases or traditional ways of treating illnesses) and magic terms are not necessarily related to each other, there is some affinity between them. According to some beliefs in some Arab societies (as is the case in many other societies) magic can be both the cause of some diseases and some people believe in it as an effective remedy, the point I do not agree with. Therefore, in some of the examples that I will discuss, magic is, of course along with other methods, used for medical purposes. In fact, the connection between the two is as old as time immemorial. N. W. Thomas writes:

> Starting with the rough definition that magic is the outcome of an erroneous view of nature and causation, we class as magic the belief in sympathetic influence, in the efficacy of spells, in the personal power of a shaman to influence the course of nature, in the power of a wizard to constrain or persuade spirits to do his will, in the possibility of discovering the future by divination, and finally, and most erroneously, in the power of the savage leech to cure diseases by suggestion, the effect of which is heightened by a certain amount of humbug. (164) It is worth mentioning that most of the issues raised by the authors of the source novel of this study are not figments of imagination; many of them were practiced in
those societies; however, we have to note that some of these practices are mistaken and only ignorant people used, or still use, them. Many uneducated people believed in superstitions and sought the help of sorcerers and magicians who, according to those people's belief, had the power to solve problems, heal diseases, and, in some cases, cause harm to their enemies. Many, if not all, of these magicians were fake and deceitful and took advantage of people, in some cases asking for huge amounts of money for the services they offered. Also interesting to mention is that some of the methods that people used to heal illnesses have religious roots and sources. Karen Jolly remarks:

Magic is more a concept than a reality. The term is a way of categorizing a wide array of beliefs and practices, ranging from astrology and alchemy, charms and amulets, to sorcery and necromancy, trickery and entertainment, as practiced by both laity and clergy, by those of high and low social status, educated and uneducated, and found in diverse sources and contexts, including scientific and medical treatises, liturgical and other religious documents, and literary texts. (3) Thus, being deeply rooted in culture and sometimes based on religion, the terms in question can be an impediment in translation. Among the oldest methods of healing in Arab cultures are al-kayy and al-hijamah. In a footnote in her translation of Ibn Qayyim Al-Jawziyyah's Al-Tib al-Nabawi (translated as Medicine of the Prophet), Penelope John stone notes: "Cupping Qiijama) and cautery (kayy or kawy) are both practices of considerable antiquity, the use of which lasted in some places until the nineteenth century and can still be occasionally seen in the Middle East today" (37; emphasis in orig.). Cupping, according to Penelope, "consisted generally in heating a small vessel, usually of glass, which was placed over the skin of back or chest; the loss of heat and resultant vacuum would draw congestion to the surface". As for cautery, Penelope maintains:

The practice of cautery is clearly more dangerous. The standard process was the application of a red hot nail or other sharp piece of iron to specified areas of the body to relieve pain. Its use is still described for sciatica and for certain stomach pains. It is reported that Prophet Mohammad mentioned cautery "among medical means, because it is used where the unbalanced nature is stronger than the powers of the medicines, and where medicine taken by mouth is of no use" (Johnstone 37).
However, the Prophet's saying in one Hadith, "I forbid cautery to my community," and in another Hadith: 'I do not like to be cauterized,' are indications that one should postpone this form of treatment until compelled to it by necessity, and should never hasten to use it. For it will bring about great pain, in warding off a pain which might be less than that of the cautery itself. (Johnstone 37)

Based on this, it is usually believed that al-kayy should be the last resort after all other available remedies had failed. Let us consider some examples that mention one or both of the methods referred to above and observe how the translator deal with them:

Wad al-Basir, muhandisu l-qaryati alladhi lam yatacallam al-nijarata fi madrasah, kama kdna yasnac cajaldt l-sawdqi wa-halaqatihd, wa-aydan yajburi l-cizam, wa-yakwT wa-yaqhjim .... (Mawsim 74)

Wad Basheer, the village engineer who, though he had not even learnt carpentry at school, had yet made the wheels and rings of the waterwheels, had set bones, had cauterized people and bled with cupping glasses. (Season 70)

The emphasized words in the Arabic text yakwi wa-yaqhjim are the verb forms of kayy and hijdmah, respectively. The translator here uses "cauterized" for the first, and "bled with cupping glasses" for the second. Both terms are also mentioned in the following text:

"haddathani carraf wa-and shabb, annani idha jawaztu cumra Inubuwwah - yacni l-sittin -fa-innal sa-asilu l-mi 'ah ". (Mawsim 10)

'When I was a young man a fortune-teller told me that if I were to pass the age when the Prophet died - that's to say sixty - I'd reach a hundred.' (Season 6)

The Arabic term carraf "fortune-teller" is translated into English as "fortune-teller" which is given in previous example. Even though the word carraf and sahir ("magician") are frequently used interchangeably in Arabic, they are not the same; the
carraf is more related to the art of fortune-telling. Those people claim that they have the power of knowing the future and reading one's fortunes. This is usually their area and focus. They usually depend on tangible objects or real incidents not on the supernatural like magicians and sorcerers. They do not claim that they have the power of solving problems, healing diseases or changing things. Moreover, they do not give hijabs حجاب and ruqyahs رقية like the magicians mentioned earlier in this section. Therefore, giving translations that denote and connote fortune telling is the right thing to do. Let me end my discussion with the following citation by Charlotte Burne about the translation of terms of magic:

"It is advisable always to use the native terms if possible, On no account should the technical names of one area or culture be transplanted into another" (150). I take this opinion to heart and I believe it could be among the best translation methods regarding this domain.

4.9 Color Symbolism

Colors and their symbolic signification can be problematic when it comes to translation. While colors per se are a universal phenomenon, some of their symbolic uses and meanings might differ from one culture to another. The universalism I am referring to is the existence of colors as colors not as linguistic signs or symbolic manifestations.

We are surrounded by colors of all types. Some symbolic uses are universal, but there are cases peculiar to cultures in this regard as will be shown later. Red, for example, can be said to be a universal symbol of blood. Traffic light colors and their significations are the same in every traffic light at any place in the world. However, terms like "yellow wind," "blue wind," "white face," "black face," "red face," "red eye," "white eyes," etc. might not be available in all cultures or their meanings might differ from one culture to another if they happen to be part of that culture. Asim Ilyas maintains that color terms "constitutes another interesting area of cultural divergence among languages" (130). He, for example, mentions:

The color term «blue» is a favorable color in English, and carries positive connotations; but in French, it does not appeal much to the French because of its negative associations and overtones. In Arabic too, it is not much favorable as it has
some negative connotations; whereas the color term «green» is a favorable one in Arabic and carries positive connotations. (130)

Interestingly, unlike Arabic, the color green is very frequently associated with bad luck in North America. John Hutchings reports:

Belief that green is unlucky . . . has traveled to North America, no doubt imported by immigrants from Britain and Ireland. Hence, it is unlucky to marry in green in Texas, in the Midwest it ought not to be used for racing cars, and it is even bad luck to ride in any vehicle of that color in Arkansas. (59)

There are of course cases where Arabic and English use the same color expressions; take, for instance, expressions such as kidhbah bay da’ (lit. "a white lie"), laylah bayda’ (lit. "a white night"), yawm aswad (lit. "a black day"), al-du' al-akhdar hq. (lit. "the green light"), and the nowadays' very common term al-mintaqah al-khadr (lit. "The Green Zone") in Baghdad, Iraq. Yet, differences between the two languages are also many. Let us, for example, see what Hussein Abdul-Raof has to say about one of these differences:

While in English the noun (envy) collocates with the adjective (green), in Arabic, the same noun (envy - حقد (حقد حقد أسود - black) collocates with a different adjective [aswad] أسود - black) to get [hiqd aswad - 'black' jealousy) as in [wujuh mali’ah bi-l- hiqd al-aswad] وجه مليئه بالحقد الاسود 'green with envy.') Moreover, [(hiqd)] denotes a negative entailment in Arabic but in English it may denote a neutral entailment, as in (I really envy you. I wish I had an expensive car like yours.) (29; interpolations added)

While Abdul-Raof explains that "black" (not "green") is used to express "envy" in Arabic he does not explicitly mention the fact that this association is also related to the relative symbolic negativity of the color itself in Arabic. In Arabic, the color "green" (positive) cannot be used with envy (negative); an expression such as "green with envy" in Arabic would be a contradiction in terms. Strategies of translating color terms and expressions differ from one translator to another. Some translators opt for providing a different color from the TL that matches the symbolic overtones of the original color. Others might choose to give the communicative and pragmatic meaning of the expression that includes the color term, like, for example, giving a
paraphrastic description, thus sacrificing the mention of the color term. Others might resort to foreignizing by giving a literal translation of the expression. Some of those who employ the latter option might give an explanation in a footnote, in a glossary, or in their introductions to translations, while others might leave it unexplained, making it the reader's responsibility to figure it out.

The novels in question abound with color terminology, many of which are used symbolically or part of idiomatic expressions. I will select some examples from the focused novel that show the different strategies employed by the translator. Let us have a look at the following example from the holy Quran:

قال تعالى "يوم تبيض وجوه وتسود وجوه فَأَمَّا اللَّذين أسودت وجَهُوهُم أَكَفَرَتم بِعَالِمُ الْيَوْمِ الْأَخِرِ فَذُوقُوا صَارِخَةً لاَ إِخْرَاجٌ مَّا كَنْتُمْ تَكْفُرُونَ وَأَمَّا اللَّذين ابيضت وجوههم فِي رحمة الله هُم فيها خَالِدُونَ. "سورة ال عمران الآية 106

Let us look at three different translations of these verses:

(A)

106. On the Day when some faces will be (lit up with) white, and some faces will be (in the gloom of) black: to those whose faces will be black, (will be said): "Did you reject Faith after accepting it? Taste then the Penalty for rejecting Faith." 107. But those whose faces will be (lit with) white, - they will be in (the light of) Allah's mercy: therein to dwell (for ever). (Abdullah Ali 38)

(B)

106. On the da[y when (some) faces will be whitened and (some) faces will be blackened; and as for those whose faces have been blackened, it will be said unto them: Disbelieved ye after your (profession of) belief? Then taste the punishment for that ye disbelieved. 107. as for those whose faces have been whitened, lo! In the mercy of Allah they dwell forever. (Pickthall 63)

(C)
106. On the Day (i.e. the Day of Resurrection) when some faces will become white and some faces will become black; as for those whose faces will become black (to whom will be said): "Did you reject Faith after accepting it? Then taste the torment (in Hell) for rejecting Faith." 107. And for those whose faces will become white, they will be in Allah's Mercy (Paradise), therein they shall dwell forever. (Al-Hilali and Khan 134)

Clearly, all the translators of these Qur'anic verses keep the colors black and white intact in translation. While the language of religious texts remains a special case, this strategy that is used in translating these verses can yet be used when translating other texts that employ these colors.

Summing up, color terms and (idiomatic) expressions employing color terms might pose a problem in translation as some of them might be culture-specific in their meaning, symbolic signification, and meaning. These should be handled carefully by the translator. Being cultural markers that reflect the culture's view of the world in color and that show the linguistic peculiarity of the culture they belong to, such terms and expressions are probably best translated literally. The complexities of literal translation are well-known enough to be explicated. Thus, a translation strategy of explicitation might be needed in some of these cases. Addition or catering a footnote might be so essential in some of these cases.

4.10 Metaphoric Use of Body Organs

The use of body organs as part of metaphorical expressions is a common linguistic phenomenon, but is often culturally determined. Cultures differ in the way these organs are metaphorically used. Fuad Khuri maintains that Body symbolism in Arab-Islamic culture permeates every area of social intercourse, including faith and religion, social and cultural norms, patterns of behavior and various modes of communication. The condition of the body reflects the depth of a person's religious faith, his status, manners, morality, up-bringing and reputation in society. (16) According to Fuad Khuri: "Metaphorically there is an interesting correspondence between body and social gradation: those of high status are known as 'heads' (ru'us) [رُؤووس | رووس], 'faces' (wujaha) [(wujah)], 'eyes' (a'yan) [أعين | أعين], and 'bust' (sidr) [صد - صدر | صدر] - all refer to the upper parts of the body" (18; interpolations added). From a symbolic point of view, Fuad Khuri argues:
The body is a collection of categories that convey different meanings, with its own distinct language. Blood, hair, nails, toes or fingers are not simply physical organs; they signify a complex multitude of meanings that vary according to culture and situation. Take, for example, the meanings of hair in Arab culture. Hair in beard signifies dirt; in men's moustaches, honor and manliness; in men's beards, piety. On women's faces, on the other hand, it signifies negligence. (18)

The expressions I am discussing below show some interesting differences between Arabic and English in this domain. Translating them literally might look odd, may lead to confusion, and can result in misunderstanding. However, maintaining them in translation gives some cultural information about the language and culture the literary work represents. In what follows, I will give examples, each followed by the translation given by the translator of the novel; then I will analyze each example, giving a linear translation followed by a literal translation. I will then compare the literal translation with the translation given by the translator, discussing the differences between them as well as the strengths and weaknesses of each.

In Arabic al-anf (the nose) can be symbolically related to pride, conceitedness and arrogance. The Arabic collocation shamikh al-anf (lit. "(a person) with a turned up, lofty nose") refers to a very proud person (if intended to be positive) and/or to an arrogant, haughty person (if meant to be negative). Therefore, the Arabic collocation kasara anfahu / anfaha (lit. "broke his nose/her nose") means to humiliate the person. 'Breaking the nose' is equated then to 'destroying' one's self-pride. Another Arabic expression that means to humiliate and includes the word anf ("nose") is marragha anfahu / anfaha bi-liturab (lit. "rub someone's nose in the dust"). Fuad Khuri, discussing body language in Arab-Islamic cultures, points out that "The 'nose' is a symbol of self-esteem, the adjective of which (anuf) [anuf] refers to an assertive person. By contrast, the phrase 'they rubbed his nose on the floor' means they insulted or overwhelmed him" (95; interpolation added).

In the following two examples, from Mawsim (Season), two other Arabic expressions involving the use of anf ("nose") are used:

انها ستتزوجني رغم أنفك و أنفك ابوها قبل وأخوانها قبلو
She'll marry me whatever you or she says or does. Her father's agreed and so have her brothers. (Season 97-8)

These sentences are said in anger by Wad Rayyes to the narrator of the novel when Hosna Bint Mahmoud, the widow of Mustafa Sa'eed, refuses to marry him (Wad Rayyes). Wad Rayyes believes that her refusing his marriage proposal is due to her pride and arrogance. He even involves the narrator in his speech because he also believes that the narrator was encouraging her not to marry him. He angrily says to the narrator "she'll marry me raghma anfika wa-anfiha." This expression can be glossed and literally translated as follows: raghma anfika wa-anfiha despite your nose and her nose (lit. "Despite your nose and her nose.") (Johnson-Davies's translation: "whatever you or she says or does.")

As the linear and literal translations I gave above show, the Arabic word anf ("nose") is pivotal. The translator gives the communicative meaning of the Arabic expression, dropping the Arabic word anf. The Arabic phrase is stronger in effect and tone as it involves pride and will, implied by the use of "nose." It is also a very literary form of speech, hence the eloquence and emotiveness of the expression. Apparently, the English translation does not equal the original in light of these details.

The second expression in the following example connotes humiliation and submissiveness:

"Ian atazawwaqa ghayraha. sa-taqbaluni wa-anfuha sfighir. (Mawsim 100)"

'I shall marry no one but her,' he said. 'She'll accept me whether she likes it or not...

(Season 97)

Again, this segment is said by Wad Rayyes with a great deal of anger in response to the insistence of Hosna on refusing to accept him as a husband. He says "She'll accept me wa-anfuha safighir." The sentence that includes this expression can be glossed and literally translated as follows: sa-taqbaluni wa-anfuha safighir she will accept me and her nose submissive (lit. "She will accept me while her nose is submissive.")
(Johnson-Davies's translation: She'll accept me whether she likes it or not.) The translator uses the same strategy he uses in the previous example, i.e., giving a communicative equivalent. The Arabic phrase is similar to the previous phrase in its strength, literariness, and eloquence. These characteristics of the Arabic expression are lost in the translation.

Translators can evade criticism for giving literal or foreignized translation by letting the TL audience know (in a footnote, for instance) that a certain expression is a cultural expression that belongs to the original text and that it is said or used that way in the original. Its oddity and novelty are due to its belonging to another language and a different culture. Readers, if made aware of this fact, would usually appreciate the translator's method of translation. In fact, such ways of expression might be fascinating and might even enter the TL language and become part of the TL people's discourse. The following Arabic text gives an example that might provide us with some insight for dealing with similar issues:

الشمس هي العدو انها فى كبد السماء تماما كما يقول العرب يالها من كبد حارقه وستظل هكذا لساعات تتحرك او هكذا يخيل الى للكائنات الحيه حتى يئن الحجر ويبكى الشجر ويستغيث الحديد. {Mawsim 113-4)

The sun is the enemy. Now it is exactly in the liver of the sky, as the Arabs say. What a fiery liver! And thus it will remain for hours without moving - or so it will seem to living creatures when even the stones groan, the trees weep, and iron cries out for help. (Season 111)

Talking about the sun, Tayeb Salih mentions that "it is exactly in the liver of the sky, as Arabs say. Oh what a hot liver." This is a literal translation of the boldfaced part of the Arabic text above: innaha fi kabidi l-sama'i tamdman, _kama yaqiilu l-carab. yd la-l-kabidi l-harrig. This part is translated as "it is exactly in the liver of the sky, as the Arabs say. What a fiery liver!" Obviously, the translator offers a literal translation. What actually encourages the translator to do so is the fact that the original text offers the justification: "as Arabs say." This gives the translator the privilege of using the
literal translation strategy. This could pose a working translation strategy; translators may add to their translations a similar phrase referring to the culture or the nation that says a certain idiom or expression in a specific way to justify their literal foreignized translation of that idiom. The translator, by so doing, hits two birds with one stone, so to speak. First, he/she covers himself against any criticism that might be oriented towards his/her literal translation or use of foreignization; second, the cultural specificity would be kept intact.

We have also to remember that a foreignizing translation provides the target reader with some knowledge about how ideas are expressed in other languages and cultures.

4. 11 Religious Terms and Expressions

This part consists of four sections. In the first section I discuss the translation strategies of some terms related to three Pillars of Islam, namely the salat, the zakat, and the hajj. In section two, I address the problems and the techniques of translating some terms related to marriage and divorce in Islam. In section three, I handle the translation of these terms: jihad, fida', and shahid. The fourth section is a discussion of the translation of some other religion related terms and expressions.

Most of the terms which are discussed in this section are Islamic terms that are difficult to translate and that can be a real challenge for translators. The reason behind restricting myself to Islamic terminology is twofold; first, most (if not all) of the terms discussed here are used in the source novel of this study in an Islamic context; second, Arabic Christian terms do not seem to be problematic in translation as they have direct equivalent counterparts in English. Abdullah Shunnaq and Mohammed Farghal argue that:

"English Christian terms are more accommodated and used by native speakers of Arabic than Arabic Islamic terms by native speakers of English" (58). For them, this is due to the fact that Christianity was the predecessor of Islam and to the "ethno-historical fact [.. . that] English was not the source language of Christian texts but rather a later development that gave English a leading role in Christian thought in Britain and subsequently in the United States, among other nations" (58). In contrast with English, Arabic, they continue to argue, "was the source language of Islamic texts and was simultaneously akin, both culturally and linguistically, to Sanskrit and Aramic [sic], in which the Old Testament
was probably written" (58). They also point out that "the Christian discourse has never been alien to Arabic and its native speakers" (58) due to the fact that "many Arab tribes have maintained Christianity after the advent of Islam and until today" (58). Shunnaq and Farghal give some examples that illustrate their point:

Christian terms such as 'Baptism', 'The Easter', 'Good Friday', and 'The Holy Spirit' have their Arabic natural counterparts 'at-tctmid, التعميد, 'aj-jum a-l- adimah, جمع العظيمة', and 'ar-ruh-il-qudus, روح القدس, respectively; whereas, Islamic terms are either complete referential gaps ... where the Islamic concept is totally missing in Christian thought such 'as-sujud, السجود (Prostration during prayer by Muslims) and 'as-sahadatan, الشهاداتان (testifying to the oneness of Allah and the prophethood of Mohammed, which is the first and most important pillar of Islam), or partial referential gaps, where the Islamic concept is found in Christianity but with a drastically different content such as 'assawm, الصوم (fasting), 'al-wudu', الوضوء (making ablutions), and 'az-zakat, الزكاة (compulsory alms).

Accordingly, they conclude that "translating Arabic Islamic texts into English can be much more challenging than translating English Christian texts into Arabic as the former calls for more interpretation than the latter so as to make the translated versions more natural" (58). Some of the terms mentioned by Shunnaq and Farghal above are discussed in this part.

4.12.1 The Pillars of Islam

Islam has five pillars, or is built on five pillars. According to one of the authenticated Hadiths أحاديث of Prophet Mohammad: Islam has been built on five [pillars]: testifying that there is no god but Allah and that Muhammad is the Messenger of Allah, performing the prayers, paying the zakat, making the pilgrimage to the House, and fasting in Ramadan. (Ibrahim and Johnson-Davies 34) Of these five pillars, I will focus on three, namely the salat, الصلاة ("the prayer"), the zakat, الزكاة ("the zakat tax"), and the hajj, الحج ("the Muslim hajj pilgrimage to Mecca").

4.12.1.1. The Salat (prayer) and Other Related Terms

Every religion has its own unique concept of "praying." Undoubtedly, each religion has its own way of performing this religious duty; hence the different nomenclatures assigned by each religion to refer to this ritual. Thus, the name given becomes in itself a representation of this uniqueness. Worshipping "Allah" God in Islam takes place
through various ways and methods; these are called al-cibadat. Amongst the most important of these is the salat ("prayer") which is the second pillar of Islam. Muslims can pray at any time they wish. There are no restrictions on this matter. However, there are five main daily obligatory prayers that every Muslim should perform at specific times. These are called the al-salawat al-khams ("the five prayers") or the khamsat furud, ("the five obligations," or "the five obligatory prayers") أئمة الصلوات المكتوبه. Any other prayers beyond these are called nawafil. These prayers are not obligatory, but if a Muslim performs them s/he will be greatly rewarded and if s/he does not, s/he will not be punished.

There are also special types of prayers in Islam that are performed on special occasions or for special purposes. Again these are not obligatory, but, according to the Muslim belief, they are a source of great reward if performed. The daily fard prayers ("the obligatory prayers") are:


These prayers are mentioned in the source novel of this study. Let us consider the following cases:

[1] salat al-subh → translated as "the morning prayers" (Mawsim 52; Season 48) [2] salat al-cisha’ → translated as "the evening prayer" {Mawsim 79; Season 76} [3] adhan al-fajr → translated as "the call to prayers at dawn" (Mawsim 80; Season 76) [4] salat al-cisha’ → translated as "the night prayer" (Mawsim 99; Season 96)

Considering the English translations, one can count as many as four different prayers: (1) "the morning prayers"; (2) "the evening prayer"; (3) "the night prayer"; and (4) "the dawn prayers." For a non-Muslim or a Western reader, these lexical items may represent four different prayers. But this is not actually the case. In Arabic, only two prayers are mentioned not four: salat al-subh (or salat al-fajr) and salat al-cisha’. This means that there is a problem with the translation. Due to the fact that salat al-fajr can be called either salat al-fajr or salat al-subh, two different translations are given: "morning prayer", and "dawn prayer". As for salat al-cisha’, two different translations are also given: the "evening prayer" and the "night prayer." For a Western, non-
Muslim reader, each translation might stand for a different prayer. Such a reader might also think of the "morning prayer" and the "dawn prayer" as different prayers that are performed at different times. The translation of salat al-cisht as "evening prayers", and "night prayers" might be misleading and confusing. This is due to the fact that there is no exact time for when the evening starts and when it ends, or what the exact time the night starts. Thus, both the Maghreb ("the sunset prayer") and the cisha' prayers fall in the evening time; so both can be translated as "the evening prayers" or even "the night prayers." Therefore, the difference between these prayers is blurred in some translations. In my opinion, foreignization might be an active solution in this regard. Transliterating the name of each prayer and explaining it in a footnote or in a glossary will fix the problem. Prayers will not be confused with each other, and the cultural and religious identity of these prayers is preserved. In the following text, another problematic term that is related to praying occurs:

ووصلت عند بيت جدي فسمعته يتلو أوراده استعدادا لصلاة الصبح

wa-wasaltu cinda bayti jaddi fa-samftuhu yatlu awradih istfdddan lisalati l-subh. (Mawsim 52)

I reached the door of my grandfather's house and heard him reading his collects in preparation for the morning prayers. (Season 48)

In this example, the bold typed Arabic term awradih is translated as "his collects." This same term appears earlier in Mawsim (Season) in the following excerpt:

وجاءت امى تحمل الشاي وفرغ ابى من صلاته وورده فجاء وجات اختي وجاء اخوانى وجلسنا نشرب الشاي ونتحدث شأننا منذ تفتحت أعيننا على الحياة.

wa-ja 'at ummi tahmilu l-shay. wa-faragha abi min salatihi waawradihi fa-jd'. wa-ja'at ukhti, wa-ja'a akhaway, wa-jalasnd nashrabu lshdya wa-natahaddath, sha'nuna mundhu tafattahat cayndya cala l-haydh. (Mawsim 6)

My mother brought tea. My father, having finished his prayers and recitations from the Koran, came along. Then my sister and brothers came and we all sat down and drank tea and talked, as we have done ever since my eyes opened on life. (Season 2)
Here awrad is translated as "recitations from the Koran." Therefore, the translator gives two different English translations for the Arabic term awrad, namely "collects," and "recitations from the Koran." The translator is not consistent in dealing with this religious term. The word awrad in Arabic is not restricted to reciting Qur'an only; it may also include invocations and supplications that Muslims read and/or say before and after prayers, or even at different times of the day. Even though there is a set of awrads a person is advised to repeat after prayers, one is not obliged to adhere to them. A Muslim can just read them or say them, if he/she learns them by heart, in any way, form or order as long as they are said for the sake of God and to glorify and thank Him. In such awrads, Muslims ask God to help them, heal their diseases, help other Muslims, end wars, forgive them and their parents, prevent disasters and calamities, accept their good deeds, sustain them, help them financially, physically, endow them with good kids, give them rain, security, peace, etc. Within all these awrads, some Qur'anic verses are recited. Limiting the meaning of awrad to 'reciting Qur'an' is an under translation. The other translation that is given to the term awrad is "collects." The English term "collects" does not show the Islamic particularity of awrad. The American Heritage Dictionary defines the term "collect" as "A brief formal prayer used in various Western liturgies before the epistle at Mass and varying with the day." In a similar vein, Jordan Siverd clarifies that the "collect" is "a form of prayer unique to the Western Church (liturgically speaking, the Latin Rite and its offshoots)." Siverd gives the following collect as an example:

Almighty and everlasting God, who art always more ready to hear than we to pray, and art wont to give more than either we desire or deserve; Pour down upon us the abundance of thy mercy; forgiving us those things whereof our conscience is afraid, and giving us those good things which we are not worthy to ask, but through the merits and mediation of Jesus Christ, thy Son, our Lord. Amen. Siverd explains how and when collects are used and performed:

The earliest collects apparently functioned as a concluding prayer that the officiating minister would say at the beginning of the mass after having invited the assembled congregation to pray with the direction, "Oremus." The minister would then wait for a period of silent prayer and then sum up the prayers of the faithful with the collect. In this way, the silent prayers of the faithful are bound together and connected to the liturgical feast of the day (which the language of the collect typically
reflects). The people would then ratify the minister's conclusion with the corporate Amen.

Collects are composed of different parts; in this respect, Siverd points out that as the example collect quoted [...] above] illustrates, collects can usually be divided into five parts: (1) an address to God; (2) a relative or participle clause referring to some attribute of God, or to one of his saving acts; (3) the petition; (4) the reason for which we ask; (5) the conclusion.

Thus, the term "collect" is specifically Western and Christian, referring to a specific type of prayers in Christianity. The term awrad, as a religious term, is particular to Islam and is used to refer to a set of supplications, petitions, and invocations a Muslim says or reads before, during, and/or after performing prayers, or at any other time.

Therefore, I think transferring the term through transliteration might be a better translation strategy. A footnote or a glossary entry might be furnished for a brief definition.

4.12.1.2 The Zakat (الزكاة) and Other Related Terms

The zakat is the third pillar of Islam. Its form, conditions, and the way it is paid make it a particular aspect of Islam. Due to the complexity and the technicality of the term zakah, I will rely heavily on Abdulati’s argument on this issue. Abdulati writes:

Another exceptionally remarkable institution and major pillar of Islam is the Zakah. To the Qur'anic word Zakah and the meaning it conveys, there is no equivalent in any other language as far as we know. It is not just a form of charity or alms-giving or tax or tithe. Nor is it simply an expression of kindness; it is all of these combined and much more. It is not merely a deduction of a certain percentage from one's property, but an abundant enrichment and spiritual investment. It is not simply a voluntary contribution to someone or some cause, nor a government tax that a shrewd clever person can get away with. Rather, it is a duty enjoined by God and undertaken by Muslims in the interest of society as a whole. (95)

From the above discussion we can conclude that translating the term zakat as "charity," "alms," "tax," "alms levy," "poor-due," or "tithe" will be no more than an under translation as these English terms refer to different concepts and thus cannot convey the real whole meaning of the Arabic term. Abdulati continues to argue: "The Qur'anic word Zakah not only includes charity, alms, tithe, kindness, official tax,
voluntary contributions, etc., but it also combines with all these God-mindedness and spiritual as well as moral motives" (95). Consequently, according to Abdulati, "there can be no equivalent to the word Zakah because of the supreme originality of the Qur'an, the Divine Book of God" (95). Moreover, Abdulati states:

The literal and simple meaning of Zakah is purity. The technical meaning of the word designates the annual amount in kind or coin which a Muslim with means must distribute among the rightful beneficiaries. But the religious and spiritual significance of Zakah is much deeper and more lively. So is its humanitarian and sociopolitical value. (95)

What I am trying to emphasize through these citations is the fact that the concept of zakat in Islam is unique and matchless, and, thus, one can hardly find any linguistic designation in any other language that combines all these meanings and principles. I agree with Abdulati when he says that "there is no equivalent [to the term zakat] in any other language" (95). Even the translators of the Qur'an show inconsistency in their renditions of this term into English. Let us take, for example, this Qur'anic verse that includes the term zakat, and see how eight different translators of the Qur'an deal with it:

الذين يقيمون الصلاة ويؤتون الزكاة وهم بالاخرة هم يؤمنون" سورة النمل الايه 2

alladhina yuqimuna l-salata wa-yu'tuna l-zakata wa-hum bi-l-akhirati hum yiiqinurif

those who establish regular Prayers, and give regular Charity, and have (in their hearts) the assurance of the Hereafter. (Abdullah Ali 268) The Qur'anic phrase yu'tuna l-zakata ("pay the zakaf) is translated by those translators as follows:

(1) "pay the alms" (Arberry (vol. 2) 112) (2) "pay the zakat" (Ahmed Ali 348) (3) "give Zakat" (Al-HilalI and Khan 743) (4) "give zakah" (Saheeh International 567) (5) "render the alms levy" (Dawood 288) (6) "pay the poor-due" (Pickthall 292) (7) "give regular Charity" (Abdullah Y. Ali 268) (8) "give the alms" (Fakhry 412)

Three translators, among the above, give a transliteration of the term zakat: zakat (Ahmed Ali), Zakat (Al-Hilall and Khan), and zakah (the Saheeh International translation); two translate it as "alms" (Arberry and Fakhry); one as "alms levy" (Dawood); another as "poor-due" (Pickthall); and the last as "regular Charity" (Abdullah Ali). This shows that the term is problematic when it comes to translation into English. The term zakat is usually mixed with the term sadaqah صدقة.
The term sadaqah is probably less problematic as it refers to anything one voluntarily gives to the poor for help and support, of course, with the main purposes of helping them out and, more importantly, of pleasing God and seeking His forgiveness. Indeed, this act is among the best acts a Muslim can do to please God, get nearer to Him, and gain His forgiveness. Pleasing God and seeking His forgiveness through giving the sadaqah and zakat are a particularity that the English words "charity" or "alms-giving" do not necessarily contain. In Arabic and Islamic cultures, the sadaqah is given to the poor who need financial help and support; the money given should be 'clean' and 'legal' (halal، حلال in Arabic terminology), and the sole motive should be pleasing God; if it is given for showing-off, then it 'backfires,' i.e., it becomes an act of hypocrisy, a deed punishable in Islam. If done on this basis and for this purpose, God will not be pleased and will not accept it. It has to be done for God's sake and from money one earns through right, legal means. 

The zakat, on the other hand, is actually more problematic as it involves many particular conditions, rules, and circumstances that render the English terms given to it as translations an equivalent. The zakat is a whole system in Islam. It has its purposes, regulations, conditions and circumstances that are particular to it. That is why no term can relay its meanings but the term zakat itself. This is a point that justifies my position of recommending the use of transliteration (zakat) as a strategy of translation.

4.12.1.3 The Hajj ﷺ and Other Related Terms

The hajj ("the Muslim pilgrimage to Mecca") is the last among the pillars of Islam, but "one of the finest institutions of Islam" (Abdulati 99). It consists of a number of fixed rites and rituals without which it will be incomplete, and, hence, may become invalid. Most of these rituals have to be performed in a specific order at specific times.

These rituals are called manasik al-hajj (مناسك الحج"("the rituals of the hajj"). It is not my intention or purpose to discuss and analyze these rituals here. However, some knowledge about some of these rituals is necessary for understanding the texts that will be discussed below. It is important to note that many, if not most, of the hajj rituals are symbolic. While the physical and verbal acts bear extraordinary
significance and importance, it is the symbolism of these acts that gives them the real meaning. In this respect, Thomas W. Lippman writes:

"The rites of pilgrimage involve physical comings and goings, but these are a means, not an end. They enhance the spiritual purpose, which is to achieve a purity of the soul and a communion with God that will exalt the pilgrim for the rest of his days" (23). In addition to this, Lippman points out:

The events of the pilgrimage are a mass commemoration of the story of Abraham and of the lessons to be learned from it: Abraham's obedience to God's command to sacrifice his son Ishmael (not Isaac, as Jews and Christians believe), God's compassion in sparing Ishmael, the expulsion of both Hajar (Abraham's concubine and Ishmael's mother) and Ishmael from the community of the Hebrews because of the jealousy of Abraham's wife, Sarah, and God's mercy in caring for them in their exile. (23) Moreover, the "spiritual objective of the pilgrims," Lippman adds, "is to put off worldly concerns and things of the self, to commune with God, and contemplate His oneness" (23). Thus, for instance, the ritual of towaf/الطواف حول الكعبة ("circumambulation," i.e., walking round the Ka'bah) and that of the sal (i.e., the act of running between the Safa and the Marwah) are not meant to be acts of walking and running in themselves; what makes them relevant and significant is what they actually stand for. For example, the saci السعي between the Safa and the Marwah, as Muhammad Alkhuli puts it goes back to the incident when Hajar, Abraham's wife, ran between those two places several times looking for water for her son, Ishmael. The pilgrim is to run seven times between the same two points as a symbol of patience. Of course, when a Muslim turns round the Ka'ba or runs between these two places, he does not do this alone. He acts with thousands of Muslims moving in the same direction and wearing the same kind and color of cloth, الأحرام in an unparalleled demonstration of equality, unity, and submission to Allah. (62-3)

This means that the hajj as well as its rituals is a specific type of pilgrimage; it belongs to a specific religion, takes place in a specific place and at a specific time, and it has a specific number of rituals that render it unique and matchless. Translators use different translation methods to translate the term hajj and some other related terms into English. Let us have a look at the following example:
I remember that among his wives was a Dongola woman from ElKhandak, a Hadandawi woman from El-Gedaref, an Abyssinian he'd found employed as a servant by his eldest son in Khartoum, and a woman from Nigeria he'd brought back with him from his fourth pilgrimage. When asked how he had married her he said he's met her and her husband on the ship between Port Sudan and Jeddah and that he'd struck up a friendship with them. The man, however, had died in Mecca on the Day of Halting at Arafat and had said to him as he was dying, 'I ask you to look well after my wife.' He could think of no way of looking after her better than by marrying her, and she lived with him for three years which, for Wad Rayyes, was a long time. (Season 79)

First, the translator here opts for giving the English term "pilgrimage" as a translation of the Arabic word hajj, shown in the Arabic text as hijjatihi al-rabfah ("his fourth pilgrimage"). Second, the mention of yawm al-wuqfi calacArafat ("the Day of Halting at Arafat"); it is true that the translator uses a literal translation which can be taken as a foreignizing method, but the loss of the great deal of information is a defect in the translation. Such loss cannot be avoided without adding...
some explanatory information. Offering a brief footnote might be helpful for such purposes.

4.12.3 Marriage, Divorce and Other Related Terms

The source novel of this study includes many terms that are related to marriage and divorce. Many of these terms show some problems in translation. The difficulties of translating terms pertaining to this domain are due to the somehow complex procedures of marriage and divorce in the Arab world, in general, and the Islamic world, in particular. Many factors play roles in the marriage institution in Arab and Muslim world.

Social customs, cultural values, and, most importantly, religious rules and conditions make the procedures of marriage and divorce of high complexity. Without enough knowledge about such factors, a Western and non-Muslim reader might face difficulty in understanding texts dealing with these issues. Readers are advised to refer to other sources for more information about marriage in the Arab world and Islam.

Discussing all the terms that occur in the source novel will require a separate study dedicated for this topic alone. Therefore, I will limit myself to a small number of these terms. Let us have a look at the following example:

The following is a part of a Qur'anic verse:

فأنكحو ما طاب لكم من النساء... fa-inkihu ma taba lakum mina l-nisa'i... Qur'an, Chapter 4, Verse 3)

"... Marry women of your choice ..."

Therefore, the word nikah simply means "marriage." This term is mentioned in the following example drawn from Season (Mawsim):

وقلت لود الريس ان القرآن لم يقل النسوان والبنون ولكن قال" المال والبنون". فقال مهما يكن لا تجد لحظة

أعظم من لحظة النكاح.

wa-qultu li-Wad al-Rayyis anna l-Qur'an lam yaqul "al-niswanu wa-l-banun" wa-lakinnahu qala "al-malu wa-l-banun". fa-qal: "mahma yakun, la tujadu ladhdhatun aciamu min ladhdhati l-nikah ". (Mawsim 82)
I said to Wad Rayyes that the Koran did not say 'Women and children' but 'Wealth and children'. He answered: 'In any case, there's no pleasure like that of fornication'. (Season 78)

This exchange goes between the narrator of Mawsim (Season) and Wad Rayyes. In the Arabic text Wad Rayyes literally says "there is no pleasure greater than the pleasure of al-nikah." Evidently, what Wad Rayyes means is 'the pleasure of marriage,' of which sex, for him, constitutes the main (if not the only) part. The translator gives the English word "fornication" as a translation for al-nikah. The term "fornication," in English, refers to sexual intercourse between partners who are no married. It is true that, in his talk, Wad Rayyes primarily refers to the sexual side of marriage, because sex is what concerns him most; but this is not an excuse for the translator to use the word "fornication" as a translation of nikah. The reader of Mawsim (Season) would easily figure out how essential sex is for Wad Rayyes. It almost plays the main role in his life. Not only is it his sole and most favorite topic of talk, but it is also the reason behind and the purpose of his numerous marriages. He keeps marrying a woman after another, and whenever he feels he is done with one, he simply divorces her and marries a new one. However, he seeks sex through marriage. This does not rank to adultery which can be a synonym of "fornication." The term "fornication," thus, misinforms the reader about the personality of Wad Rayyes. We know that, except for one case when Wad Rayyes was still so young, he is not a fornicator. In nowhere in the novel are we told that he is an adulterer. Ostensibly, if he desires a woman sexually he will simply go and marry her, rather than committing adultery, even if she is available for him. Based on this argument, "fornication," in its prominent suggestion of adultery, is by no means intended by Wad Rayyes.

Regarding this term, Sandrine Musso et al. maintain that "Islam distinguishes between nikah, which is sexuality made socially legitimate within the framework of marriage, and zinah, which is a synonym for 'disarray' and 'fornication' " (210). It is interesting to note, though, that the term nikah has recently acquired a new meaning especially in colloquial and slang Arabic in some Arab countries. It has come to mean "illicit sexual intercourse"; the verb nakaha is sometimes used to mean "to have sex with someone out of the wedlock." However, this is not the meaning intended by Wad Rayyes in the example under consideration.
We have to take into account that the novel depicts life during the second and third decades of the twentieth century when this term did not probably have this new meaning. The translator thus translates the term according to its newly acquired meaning in slang Arabic. The meaning given by the translator is an anachronism. In this respect, Allen Turner argues that many difficulties are raised for translators by archaic modes of thought implicit in the choice of individual words which occur in the source text, but even more importantly, those, which do not occur. Anachronisms come about because translators are not always aware of how words that appear to be used in an everyday sense actually embody a conceptualization of the world which has become commonplace more recently, but is at odds with the pre-modern thought of the text-world. (172) He also posits that "if a translator uses a word or expression which relates specifically to the modern world at a point where the author does not, this throws up, as it were, a slightly distorted mirror image against which [. . . the original writer's] use of language may be defined" (171). Therefore, I recommend that translators take into account the actual meaning and use of cultural terms during the historical period they are used, avoiding giving meanings that lie out of the historical context of their use.

Another important and obligatory condition in Islamic marriage is the husband's payment of al-mahr, المهر which is a sum of money or any other form of property given to the bride by the groom at the time of marriage. In English there are a number of terms that seem to be analogous to mahr; let us consider these three: "dower," "dowry," and "bride price." According to answers.com web site:

Bride price also known as bride wealth is an amount of money or property or wealth paid to the parents of a woman for the right to marry their daughter. (Compare dowry, which is paid to the groom, or used by the bride to help establish the new household, and dower, which is property settled on the bride herself by the groom at the time of marriage.) In the anthropological literature bride price has often been explained in market terms, as payment made in exchange for the bride's family's loss of her labor and fertility within her kin group.

This means that these terms are not the same; "dower" "is property settled on the bride herself by the groom at the time of marriage"; "dowry," on the other hand, according to the above reference, is "paid to the groom, or used by the bride to help
establish the new household"; while "bride price" is "an amount of money or property or wealth paid to the parents of a woman for the right to marry their daughter." As for "dower," Richard Freeland, in a footnote (footnote 10) in his article "The Islamic Institution of Mahr and American Law," posits: "Dower under the common law was a husband's contribution to the wife on marriage. However, as married women could not own property until the late nineteenth century it was only on her husband's death that she was entitled to any dower - usually a life interest in the husband's estate" (2).

In Islam, the mahr is given by the groom to the bride, not vice versa, like the case with "dowry"; it is also supposed to be given to her directly, not to her parents, like the case with "bride price." It is not only that the amount and nature of mahr is supposed to be decided by her, but what is paid is totally hers. According to the Qur'an, as Haifaa Jawad puts it, "The dowry (or Mahr, in Islamic terms) belongs to the wife; it is her exclusive right and it should not be given away, neither to her family nor to her relatives" (35). Besides the above differences, what makes the Arabic-Islamic mahr specific, in my view, is the fact that it is a religious obligation. The above English terms generally belong to social and cultural traditions.

One of the terms the Qur'an uses to refer to mahr is سداق . This is mentioned in the following verse:

\(^\text{wa-atil l-nisa'a saduqatihin nihlatan fa-in tibna lakum can shay'in minhu fa-kulhu haril'an man'a}\)

And give the women (on marriage) their dower as a free gift; but if they, of their own good pleasure, remit any part of it to you, take it and enjoy it with right good cheer. (Abdullah Ali 46)

The highlighted part of the above verse is translated as follows in the following Qur'an translations:

And give the women their dowries as a gift spontaneous (Arberry 100)

Give to women their dowries willingly (Ahmed Ali 73)
And give to the women (whom you marry) their Mahr (obligatory bridal-money given by the husband to his wife at the time of marriage) with a good heart (Al-Hilali and Khan 159)

And give the women [upon marriage] their [bridal] gifts graciously (Saheeh International 97)

Give women their dowry as a free gift (Dawood 60)

And give unto the women, (whom ye marry) free gift of their marriage portions (Pickthall 72)

And give the women (on marriage) their dower as a free gift and give women their dowries as a free gift (Fakhry 81)

The following English terms are used as different translations of the term mahr. "Dowry" (Arberry, Ahmed Ali, Dawood, and Fakhry); "dower" (Abdullah Y. Ali); "[bridal] gifts" (Saheeh International); "marriage portions" (Pickthall); and "Mahr" (Al-Hilali and Khan). Notice that Abdullah Y. Ali is the only translator who gives the term "dower"; also notice the Al-Hilali and Khan's use of transliteration followed by a definition within the text. Since it is by now clear that the Arabic-Islamic term mahr is specific in its meaning, form and purpose to Arabic-Islamic culture, I recommend the use of transliteration. In Islam, there are two types of mahr: al-mahr al-mucajjal الممؤخر or al-muqaddam المقدم ("the advanced mahr") and al-mahr al-mu'ajjal or al-mu 'akhkhar ("the delayed mahr"). These, according to Amira Sonbol, "are supposed to mean advanced dowry paid at the time of the marriage and a delayed dowry to be paid at the time of divorce or the husband's death" (163-4). These two types of mahr are mentioned in the following excerpt from as for divorce (talaq الطلاق in Arabic), it, like marriage, follows procedures that are set by the Shariah. Such procedures are meant to complicate the talaq الطلاق to limit its occurrence and make it the last reconciliatory action for solving problems between spouses.74 It has to be noted that the talaq is not desired in Islam and "is designated by the Prophet as the most repugnant, in the sight of God, of all lawful things; it is an act which shakes the throne of God, as it were" ('Abd al 'Atl 219-20). J. Anderson clarifies that divorce, although permitted, was stated (in a tradition attributed to the Prophet) to be the most hateful to God of all permitted things. Its rigors were therefore mitigated somewhat by the introduction of
the 'idda period, during which a divorced (or indeed widowed) woman was precluded from remarriage; for this was designed not only to avoid doubt as to the paternity of children but also to give the husband an opportunity to reconsider any hasty action and revoke the divorce at any time before the 'idda ended.

J. Anderson's argument gives rise to another important point; divorce in Islam can be revoked during the three months of ciddah ("waiting period"), which is, according to Anderson above, a period given for two main purposes; first, to make sure if the wife is pregnant or not; and second, as another chance for revoking the divorce, if the two parties settle their dispute and agree to continue their marriage. This divorce is called talaq rafiyy ("revocable divorce"). They can reunite at any time during this period. If this period expires before they reunite, actual divorce takes place. However, if they choose to, they can reunite but with a new marriage contract with all its requisites. If divorce occurs for the second time, there will be another ciddah, any time during which the talaq can be revoked. Again, if the ciddah expires without their reunion, they can reunite in marriage through a new marriage contract and a new mahr. This condition is not meant to make things more difficult for them to reunite; it is rather a way to make them think more wisely before they involve themselves in another divorce. This is called talaq ba'in baynunah sughra. But what if divorce happens for the third time and the ciddah expires without revoking the talaq) this is called in Arabic talaq ba 'in baynunah kubra, usually translated into English as "irrevocable divorce." About this divorce, 'Abd al 'Ati says:

At this point, it becomes clear that reconciliation is extremely remote, if not impossible. The thrice-divorced woman, whose final waiting period has expired, is free to marry whomever she wishes. But she is absolutely forbidden to her first husband unless she has remarried in a normally consummated union and, for some valid reasons, become divorced or widowed. Only then may she be lawful again to her first husband through a new full-fledged marriage contract. This is the form of tahlil or "remarriage legalization." (232-3)

The reason why I am mentioning these details will become clear when I move to discussing the oncoming text from Mawsim (Season). With this, it has become clear that divorce in Islam is not a very easy and simple process, as it is often thought to be. Before this, let me explain that divorce, in Islam, occurs verbally through uttering the talaq formula. The husband can simply say to his wife anti taliq, i.e., "You are
divorced." There is a misconception, even among some Muslims, that repeating this
formula three times will right away count as an "irrevocable divorce." The fact is,
even if the husband pronounces the said formula three times, the wife should go
through the ciddah period during which the husband can take his wife back if she
agrees, unless it is the third time, which requires the wife to marry another man, get
divorced or widowed before it is possible for them to remarry, as I explained earlier.

In Mawsim (Season), we come across the following passage:

ولما سمع الزوج هذا الكلام غضب غضبا شديدا وطلق زوجته فى الحين

When the husband heard these words he was so angry he divorced
his wife irrevocably on the spot. (Season 77)

The Arabic sentence wa-тallaqa zawjatu thalathan fi l-hin can literally be
translated as "and he divorced his wife thrice right away." We are not told in the novel
whether any previous divorce(s) happened between the man and the woman in
question. But it can be discerned from the novel that it has never happened. Then, it
can be discerned from the above text that the man, in fact, verbally repeated the
divorce formula three times; this is emphasized by the addition of fi l-hin, that is,
"right away," or "immediately." This cannot happen but in one session. From the
earlier discussion, we understand that this talaq is actually a talaq raji, i.e., a طلاق
رجعي "revocable divorce," not an "irrevocable "one, as the translation puts it.
Accordingly, the translation "divorced his wife irrevocably" is faulty. I mentioned
earlier that even some Muslims think that mentioning the talaq formula thrice means
an irrevocable divorce. But this is a misconception. What is the solution then? For a
more accurate translation, a literal rendition seems to offer one way of solving the
translation problem, i.e., giving a translation such as "and he divorced his wife thrice
on the spot (or right away)," or, more accurately, a translation like "he pronounced the
divorce formula thrice right away." Of course, such translations need some
explanation in a footnote or a glossary to briefly explain what is actually meant by
this type of divorce.
Let me explain why I have dwelled elaborately on this point. First, Salih’s novel, Mawsim (Season), is one of the very widely read novels in the West, and thus it might be used by many Western scholars and students as a document to prove ideas and practices attributed mistakenly to the Arab world and Islam. Those scholars and students will very likely depend on the translation not the original text of the novel. Any mistakes in the translation will naturally lead to mistaken arguments and inaccurate critical discussions. Second, my discussion of the translation problems in this study is not meant to be restricted to the translations of the source novel only. The questions and issues I raise in my study are targeted to all translators translating from Arabic into English regardless of the types of texts they are dealing with. This study will hopefully be a useful reference to all translators, practitioners and theorists alike.

I will end this section with a brief discussion of two more texts, from Mawsim (Season), dealing with talaq issues too. To begin with, because divorce is so sensitive and serious and it can be simply initiated verbally, the divorce formula is sometimes used as a vow by some men. To exemplify, a man might, instead of saying to a person, say to force him/her to eat more, "by God you will continue eating, or eat more," he might say, in what might be put in English, "I will divorce if you do not do so and so." The other person, hearing this vow, would most probably surrender and carry out what the vower asked him/her to do. S/He would be obligated to do that because s/he knows that if s/he does not, divorce might take place, and hence the vower will end up divorcing his wife. So, in order to prevent divorce from taking place, s/he would willingly or reluctantly do what s/he is asked to do, simply because no one likes to be responsible for or the cause of a divorce. It is worth mentioning that this type of vow is, first, not common any more nowadays. Probably uneducated people tend to use it more frequently. Then, Islam prohibits it since it might, according to some Muslim jurists and schools, really lead to divorce, and, more importantly, much vowing in Islam is disliked; if necessary, vowing by God is the only way permitted. A situation similar to this occurs many times in Mawsim (Season); a case in point is when Mahjoub hands a drink to Mustafa Sa'eed who, at first, refuses to take it, and later accepts it when Mahjoub utters the divorce vow. Mustafa takes the glass and sets it aside without drinking. Noticing this, Mahjoub vows again, forcing Mustafa to drink. Let us look at the text that depicts this incident:
دعاه محجوب للجلوس فأعتذر ولكن محجوب حلف عليه بالطلاق مرة أخرى لاحظت سحابة التبرم تنعق بين عينيه، لكنه جلس وعاد بسرعه الى هدوئه الطبيعى. وناوله محجوب كأس من الشراب فتردد برهة ثم امسك بها ووضعها إلى جانبة دون أن يشرب منها. ومرة أخرى أقسم محجوب فشرب مصطفى.

Mahjoub asked him to sit down, but he declined with apologies. When Mahjoub swore he would divorce if he did not, I once again saw the cloud of irritation wrinkle Mustafa's brows. However, he sat down and quickly regained his usual composure. Mahjoub passed him a glass, at which he hesitated an instant before he took it and placed it beside him without drinking. Again Mahjoub swore the same oath and Mustafa drank. (Season 13)

For a Western reader of the translation, a statement such as "When Mahjoub swore he would divorce if he [Mustafa] did not [drink]" might be very vague and confusing. It is unless the reader understands the circumstances, meanings and functions of such a vow that s/he will understand why such a statement is really mentioned. The translator opts for using a foreignizing translation strategy through giving a literal translation. It would have been a more successful translation had the translator offered some explanation in a footnote since the right to divorce is generally the man's, it is men who use the abovementioned vow. Accordingly, a woman cannot say the divorce vow; if she does, it would just sound awkward and odd, since it is not expected from a woman. But, as shown in the following example, Bint Majzoub does it, and she even repeats it many times, introducing her talk with it time and time again; here is one example out of the many that occur in the novel:

wa-nafadat Bint Majdhub ramada l-sijarati cala l-ardi biharakatin masrahiyatin bi-asabfiha wa-qalat: "calayy l-talaq, kana cindahu shay' mithl al-watad hina yudkhiluhufiahsha'Tla ajidu ardan tasacunl....". {Mawsim79)

Mahjoub an yajlisafa-ftadhar, wa-lakinna Mahjuban haiafa calayhi bi-l-talaq. marratan ukhra lahaitu sahbata l-tabarrumi tancaqidu bayna caynayh, wa-ldkinnahu jalas, wa-cdda bi-sufatin ild hu'du'hi Itabfiyy. wa-ndwalahu Mahjub ka 'san mina l-shardb, fa-taraddada burhatau thumma amsaka bihd wa-wadacahd ildjnibihi duna an yashraba minhd. wa-marratan ukhra aqsama Mahjub, fa-shariba Mustafa. (Mawsim 16-7)
"May I divorce," said Bint Majzoub, freeing the ash from her cigarette on to the ground with a theatrical movement of her fingers, "if his thing wasn't like a wedge he'd drive right into me so I could hardly contain myself..." {Season 75}

We are told that Bint Majzoub always acted like a man; the narrator tells us that Bint Majzoub "was famous in the village, and men and women alike were eager to listen to her conversation which was daring and uninhibited. She used to smoke, drink and swear on oath of divorce like a man" {Season 76}.

In fact, Bint Majzoub is a special case, and she does not definitely represent the Arab women, especially in Arab conservative societies. Acting like a man or talking like one is still considered close to a taboo in most Arab societies. She openly talks about sexuality, sits with men, drinks, and smokes, and, on top of that, entire she "swear[s] on oath of divorce like a man." What should be understood from the above text is that Bint Majzoub's behavior is ironic since she does not have the right to divorce, especially in a patriarchal, male-dominated and oriented society such as the one represented in the novel. More importantly, we know as well that she is not married any more, which makes her vow totally meaningless and nonsensical.

The translation of the text in question carries the risk that such an understanding might not be available for the Western reader, unless explained.

4.13 Back translation:

Before analyzing back translation that's been done by a number of my colleagues the staff members of faculty of Science and Arts – English Department - King Abdul-Aziz University- Rabigh. KSA, let me present in the following, the cultural impact on one of the readers of Salih English-translated novel (Season) and how those non Arab readers receive these cultural conceptions, just to show how the translator managed to render these conceptions, the sample is also one of my colleague a Canadian of Indian origin, Dr. Sharma Predeap, the following is his viewpoint:

The novel is a portrayal of the postcolonial Sudanese society. Colonialism seems to have divided the people of Sudan along secular/religious lines. The so-called
"progressive" people (including the unnamed narrator) have moved away from the traditional norms and ways of life, while the "conservative" people (Wad Rayyes, Mahjoub, Mahmoud) remain clutching at their old ways of life. And there is the third group that reflects the postcolonial cultural hybridity in Sudanese society who advocate for adopting the "progressive" values (mainly adopted from the West) for the betterment of the people with precaution since not everything is 'the best' out there. At the same time, they prefer making adjustments (sometimes discarding) in the old traditions which do not go with the changing times. Mustafa Sa'eed is the best example of this hybridization, though he resents this double identity. The culture of the land also doesn't favor hybridization, and as a consequence, Mustafa Sa'eed drowns himself in the Nile.

But, there is something more in the novel than the depiction of colonial influence on the lives of people. The novel draws the picture of a seemingly promiscuous culture in Sudan. Some women in Sudan, such as Bint Majzoub, can discuss sexual matters openly, especially with men close to them, recounting their sexual experiences with different men. Remembering one such man she says, “When he had his climax he’d shout like an ox being slaughtered, and always when moving from on top of me he would say, ‘Praise be to God, Bint Majzoub’” (p. 63). Bint Majzoub, who drinks and smokes like a man, may be an exception in an otherwise conservative society, yet the impression a reader without much knowledge of the Sudanese culture gets is that the Sudanese society may be more tolerant and more accommodating compared to other similar societies where Islam is the predominant religion. This is evident from yet another cultural fact too – men are found drinking without restrictions, though drinking is prohibited in Islam. From the debate on female circumcision between the narrator, Wad Rayyes, Bakri and Bint Majzoub, the reader gets to know that female circumcision is a predominant practice in the Sudanese society. The other cultural fact depicted in the novel is that women are left with no individual will, choice and life. Hosna, the widow of Mustafa Sa'eed, is forced to remarry Wad Rayyes, an old man edging towards his grave, against her will. She had refused the proposal, but her father beat her black and blue to force her into submission. She had to agree to the marriage, but then refused to consummate the marriage with the old man. When Wad Rayyes forced himself upon her biting and tearing at her body, in frustration she killed him as well as herself.
The villagers hushed up the murder since in this male dominated society murder of her husband by a frustrated woman is violation of the social order. Hosna is even denied funeral because she violated the social order where a woman has to concede to the will of her husband, whether it is for sex or for other social activities. Voicelessness and lack of agency for women is one of the predominant social issues highlighted in the novel as one of the characters says to the narrator, "You know how life is run here. Women belong to men, and a man's a man even if he is decrepit" (p. 83). Men are shown taking advantage of Islamic cultural practices sanctioned by the religion to practice polygamy, even against the wishes of women. There's no age of marriage for men; a man is always a man; a man never grows old, so a man can marry at the age of ninety, if he wishes so, to a girl of sixteen. Women are not allowed that privilege.

The novel also draws some positive aspects of the culture of the land, such as close family ties and bonding, informality in relationships in a rustic community, and freedom of choice for the individual, especially man. The narrator, a young man, is very friendly with his old grandfather. Informality of relationship between villagers is drawn out in an interesting manner as the narrator comments on Mustafa Sa'eed's formality with him: "Why doesn't he discard his formal politeness being as we are in a village where the men when roused to anger address one another as 'You son of a bitch'?’" (p. 8). Similarly, freedom of choice for the individual is obvious in Sa'eed's mother's comment on his decision to go to Egypt for higher education, "Do as you wish, depart or stay, it's up to you. It's your life and you're free to do with it as you will" (p. 23). Though Sa'eed was a mere boy of 12 at that time, yet his choice was respected.

The following are the selected segments from the source novel (Season), that written in Arabic:
كان الليل قد بقي أقله حين قمت من عند مصطفى سعيد، وخرجت وأنا اشعر بالتعب. ربما من طول الجلوس، ومع ذلك لم أرغب في النوم، فقضيت تسلك في شوارع البلد الضيقة المتعرجة، تلامس وجهى نسمات الليل الباردة التي تهب من الشمال محملة بالندى، محملة برائحة زهور الطحل وروث البهائم، محملة برائحة زهور الطلح وروث البهائم، كان البلد كعادته صامتا في تلك الساعه من الليل، الا من طقطقة مكينة، ونباح كلب من حين الي اخر.

وصبح ديك منفرد احس بالفجر قبل الوان، يجاوبه صياح ديك اخر ثم يفيض الصمت.

من بعيد تبدو المحطة. رصيف أبيض عليه طابور من شجر الجميز، تلمح على الشاطئين حركة واضحة. بعض الناس على الجسر وبعضهم على الاعمال، وقوارب وراكب تحرك من الشاطئ المقابل للمحطة. تدور البخارى حول نفسها لكي لا تكون المحركات في مجرى التيار، ويعود في استقبالها جمهور متوسط من الرجال، ونساء، انتى أراه عيني واعيهم حلاليهم نظيفة ولكن غير مكويه، شواربهم تتفاوت طولا وقصرا، سوادا وبياضا، بعضهم له لحيه، وذين ليست له لحي اهل حلاليها.

لذى=A"، بجنبها مشقة السفر.

من بعيد شعرت وأناشدهم ذاتها لارادتنا، وسطفر الفجر يحبسه، السواق الذي كان صامتا طوال اليوم ارتفعت عفريته بالغام، صوت عبد سببلا لا تحسب ان صوته يغنى لسببه، كأنه كان ينثر في الزمن القديم، يغفو:

وكرسكم مخرته وLOCKE علي بولاد
وغير ست النفور الليله مافي فرقد
وارتفاع صوت آخر يجاوبه:
ناورين السفر من دار كول والكمبر
هوتز رأسه فرحان بالسفر فيه
اليمين غرف عرقه تذبذب به
ضرب الفجاء وأصبح نارك تأكل الغينه
ثم صوت ثالث يجاوب الصوتين:
وا وحيد ووا وحيد قلبي
من صدة القلصاق الفترات كتبى
القاري المعلم من دينه بقلبي
والملائكة الحجار من دينه تلبي.

ثم تحلت في حلقه كبيره، ودخل بعض الفتيان وسط الحلقة وركضوا كما ترقص البنات، وصفقنا وضجينا، الأرض بارئنا، وعمتنا احترارا، واقتنا في قلب الصحراء فرحنا للاشي، وجاء أحد بمنباحه الترانزاستور، وضعنا وقت الدائرة ووصفنا وضجنا علينا غذاء، وخطبنا لأبي فكر نصف السواقين سيبتهم على هيئة دائر، وسرفر أوضواء على حلقه القلصاق، فانفتحت شعور nuestro على حلقه القلصاق.

وزعруд الرجال كما تزغرد النساء، وانطلقنا ابطال السماء وعينا في وقت واحد، وحبس الضوء وضجج البدو من شعاب النوبة وعوج الاتال المجاورة، رجاح ونساء قوم لاثارهم بالذوبان، اختبى تحت ضوء الشمس، آجمن خلق عظيم ودخلت الحلقة نساء حقيقات، أو رأيتيهم نهارا لما اعرته نظر، ولكنني جميلات في هذا الزمان والمكان.
Below are the selected segments from the English translated copy of the novel of the study (Season):

1- Only the lesser part of the night still remained when I had left Mustafa Sa’eed’s house. I left with a feeling of tiredness — perhaps due to having sat for so long. Yet having no desire to sleep, I wandered off into the narrow winding lanes of the village, my face touched by the cold night breezes that blow in heavy with dew from the north, heavy too with the scent of acacia blossom and animal dung, the scent of earth that has just been irrigated after the thirst of days, and the scent of half-ripe corn cobs and the aroma of lemon trees. The village was as usual silent at that hour of the night except for the puttering of the water pump on the bank, the occasional barking of a dog, and the crowing of a lone cock who prematurely sensed the arrival of the dawn and the answering crow of another. Then silence reigned…

2- From afar the stopping place comes into view: a white platform with a line of sycamore trees. On both banks there is activity: people on donkeys and others on foot, while out from the bank opposite the landing stage little boats and sailing ships set forth. The steamer turns round itself so the engines won’t be working against the current…. I see them with a matter-of-fact eye: their galabias clean but unironed, their turbans whiter than their galabias, their moustaches ranging between long and short, between black and white….

3- This time we shall be holding their circumcision ceremony and shall bring along professional singers and religious chanters to a celebration that will be a landmark in their childhood memories. He had told me to spare them the pangs of wanderlust……

4- This is the land of poetry and the possible. We shall pull down and we shall build, and we shall humble the sun itself to our will; and somehow we shall defeat poverty. The driver, who had kept silent the whole day, has now raised his voice in song: a sweet, rippling voice that you can’t imagine is his. He is singing to his car just as the poets of old sang to their camels:

*How shapely is your steering-wheel astride its metal stem.*

*No sleep or rest tonight we’ll have till Sitt Nafour is come.*

Another voice is raised in answer:
From the lands of Kawal and Kambu on a journey we are bent.
His head he tossed with noble pride, resigned to our intent
The sweat pours down his mighty neck and soaks his massive sides
And sparks around his feet do fly as to the sands he strides.
Then a third voice rose up in answer to the other two:
Woe to me, what pain does grip my breast
As does the quarry tire my dog in chase.
The man of God his very faith you’d wrest
And turn aside at Jeddah the pilgrim to Hejaz.

5- We formed ourselves into a large circle into which some of the younger men entered and danced in the manner of girls. We clapped, stamped on the ground, and hummed in unison, making a festival to nothingness in the heart of the desert. Then someone produced a transistor radio which we placed in the center of the circle and we clapped and danced to its music. Someone else got the idea of having the drivers line up their cars in a circle and train their headlights on to the ring of dancers so that there was a blaze of light the like of which I do not believe that place had ever seen before. The men imitated the loud trilling cries women utter at festivities and the horns of the cars all rang out together. The light and the clamor attracted the Bedouin from the neighboring wadi ravines and foothills, both men and women, people whom you would not see by day when it was just as if they melted away under the light of the sun. A vast concourse of people gathered. Actual women entered the circle; had you seen them by day you would not have given them a second glance, but at that time and place they were beautiful. A Bedouin man brought a sheep which he tied up and slaughtered and then roasted over a fire. One of the travelers produced two crates of beer which he distributed around as he called out, ‘To the good health of the Sudan. To the good health of the Sudan.’

The following are the translations of the staff members at King Abdul-Aziz University- Faculty of Science and Arts- English department- Rabigh:

1- Dr. Adel Aljendi, Canadian originally Tounisian:
لم يبق سوى جزء قليل من الليل عندما غادرت منزل مصطفى سعيد. تركت هوية و بي شعور من التعب - ربما بسبب جلوسني لفترة طويلة. ومع ذلك لم تكن لي رغبة في النوم، فتسكنت في الممرات الضيقة المتعرجة للقرية، و رائحة الأراضي التي تم ريها للتو بعد عطش أيام، و رائحة كؤوس الباردة ناضجة و رائحة أشجار الليمون. كانت القرية صامتة كالمعتاد في تلك الساعة من الليل باستثناء صوت مخالب المياه على ضفة النهر، و نباح كلب من حين إلى آخر، و صياح ديك تابع...

وصول الفجر قبل أوانه و رذيب آخرين عليه. ثم خيم الصمت...

و من بعيد مظهر المحطة: رضي مشاعلي خط من شجر الجميز. وعلى كلا الضفتين هناكحركة و نشاط:

هناك ناس على الحمير و آخرون على الأقدام، و في الضفة المقابلة، تدور الباخرة حول نفسها حتى لا تعمل المحركات ضد التيار ... أما أفراد الذين تنقلهم واقعية:

جلابياتهم نظيفة ولكنها غير مكوية، عماماتهم أكثر بياضا من جلابياتهم، و شواربهم تتفاوت في الطول و القصر، و في البدلة و البالا...

سوف نقوم بمراسم الختان هذه المرة، و سوف نحضر المغنيين و فرقة الإسلاسية إلى الاحتفال الذي سيكون ذكراً لا تنسى من ذكريات طفولتهم. قال لي أن اجنبهم مشقات السفر و التجوال. هذه هي أرض الشعر وممكان. و نحن نتجسدم الشمع دفعنا لبرنامجهم يمتازون الصمت يطرق...

طرقية، الساقط الذي كان صامداً طوال اليوم قد أثرق الأصوات باللغاء: صوت عذب متموج لا يمكنك أن تتخيل أنه صوته. هو يغني لسيارته تماماً كما غنى الشعراء قديماً...

ما أحب أن يعجل المليئة الخاصة بك في جذوعها المعدنية لا تنمو ولا راحة الليلة حتى تأتي ست نفور.

ارتفع صوت آخر في الإجابة:

عازم على رحلة من أراضي كوال وكامبو.

رأسه الذي حركه بفرح نبيل، مسلماً لنايانا يتصب العرق على عنقه العظيم و يغوص جنبه الضخمة...

و الشرارات تطير على الرمال عندما يضرب بقدميه.

ثم ارتفع صوت ثالث مجيباً على الصوتين الآخرين:

ولي من القبض صدرك كما تفعل الطريق عندما تعب كلي.

تجلد رجل الدين في إيمانه...

وأخذ جنباً الحج من جدة إلى الحرام.

وشركتنا أنفسنا في دائرة كبيرة داخل فيها بعض الشبان و رقصوا بطريقة الفتيات. ثم صفنا، و ضربنا الأرض بارجالنا، و ححملنا بسناجس، ميمنين احتفالاً شيء في قلب الصحراء، ثم جلب أحدهم راديو الترانزستور الذي وضعناه في وسط الدائرة و صحننا قصصناها له، و أصغناها في داراي و مشاهدها ما خطى من الضوء حيث كان هناك بريق من الضوء. و زرغ الرجال مثليهم، و عثر النساء في الحفلات تفتخراً بسياراتهم...

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كلها معاً. و جذب النور والصخب البدو من وديان الوادي وسافوح التلال، رجال ونساء لا تراهم في النهار كما لو أنهم يذوبون تحت ضوء الشمس. تجمع حشداً كبيراً من الناس. و دخلت النساء حققيات إلى الحلفة، ولو أنها شيء لأتهمني النهار لأن نلفتتي، ولكن في هذا الوقت والمكان كن جميلات. و جلب بدو خروفاً فيه وذبحه ثم شوهد على النار. و جلب أحد المسافرين صندوقين من البيرة و وزعها وهو يقول بصوت عالٍ، "في صحة السودان. ".

Dr. Aallaldin Ahmed British originally from Sudan:

1- مضى الليل و تبقى فقط ثلثة الأخير عندما غادرت بيت مصطنع سعدي و كنت أحس بالأعمال. رمبا لطول القعدة ورغم ذلك لم تكن لي رغبة في النوم فهربت بنجي إلى زيارة القرية الضحلة و وجدت فيها أشياء من العائلة التي كنت مشاهداً بالظلم الآتي من الشمال ومنطقة أيضاً. وبعض نسمات الضربة التي كانت شبيهة بالظلم الآتي من الشمال والمنطقة أيضاً. ما يزال روحك بالبركة.

2- يطل من بعيد منظر المحطة وهو عبارة عن رصيف أبيض محاط بأشجار الجميز. كانت الحركة تدب على ضفتي النهر من أناس على ظهور الحمير و أخرون على الأرجل بينما في قبيلة المشرع أجرت القوارب الصغيرة والبوابيك بعيداً عن الشاطئ. أساعدت البخارات حول نفسها حتى لا تعمل محركاتها عكس الطريق. كنت أراه بين الواقع: جلابياتهم نظيفة ولكنها غير مكوية و عماماتهم أنصع بياضاً من جلابياتهم و شوارتهم تتزامن ما بين القصيرة والطويلة السدراء والبيضاء.

3- هذه المرة سنحتفل بختانهم وسيأتي أكبر المغنيين والمُدّاحين لإحتفال يؤرخ طفولتهم. وقد أوصاني بتجنبيهم حب السفر والترحال.

4- هذه أرض الشعر والإمكان. سندهم و سنطنفو الشمس نفسها لإرتدادا. و سنهمز الفقر بطريقة أو أخري. والسائق الذي ظل صامتاً طوال اليوم رفع صوته عالياً الآن بالغناء. كان صوتنا مموجا لا تستطيع أن تصدق أنه صوت السائق. كان يغني لعريته كما كان الشعراء القدماء يغنيون لجمهورهم:

ما أجمل دركسونك حديدو محوّل
والجريكس مشبوه بين ضلعو محكر
ما فشارة مافيش نومصيرك تسهر
رآخ الليل أكيدست النفر راح تظهر
يرد عليه صوتاً آخر:
من أرض الكولوالكمبو
شاقق بينا ما أخرنا ما أتدهرنا
مرفوعءموع علي جبينو بي عزَّن
ا حقق بي خضوع أماننا كل رغبتنا
ساب عرفو واصل لي رقبو الماكنة
غرق حتى جبناتو وصفحتو الماكنة
الخلي الرمال توفد جهنم ساخنة
يطوي مسافتو في مشوارنا رحلتو آمنة
وينيري صوت ثالث ليرد على من سبقوه:
آه من غلبي من ألمي المزمل صدري
حت كلب الفقيدصخارت قواه من بدر
تزع في عقدة المؤمن المستيري
لي أرض الحجاز ناوي ومقبل بحري

5- شكلنا حلقة كبيرة وواسعة جعل الصبيان يدخلونها ويقلدون رقص البنات.

صفقنا وعرضنا الأرض بارجلنا وترمنا بانسجام وأفنا مهراجاً للفراح العريض في قلب الصحراء. واستخرج أحدهم منصباً وضعناه في منتصف الحلقة وصفقنا ورقصنا على أنغام الموسيقى المنبعثة منه. وخطّرت فكرة لأحدهم بأن يشكل السائقون بساحناتهم دائرة حول حلبة الرقص ويتم توجيه كل المصايف الأمامية للسيارات الداخلة ليشكل وشاحاً من الضوء لم ترى تلك البقعة من الأرض مثيلها أبدا. وقام الرجال بتقليد زغاريد النساء في الأفراح وانطلقت مزامير وأبرق الشاحنات معاً حتى أثارت الأضواء والضجيج فضول بدو الصحراء من الوادي المجاور وسروح الجبال فجاءوا رجالا ونساءاً وهو نوع من الناس يختفون عن الأنظار خلال النهار كأنهم ينوبون ويتلاشون في وح الشمسم. وتجمع جمهور كبير من الناس ودخل الناس وسط حلبة الرقص، لو رأيتهم في النهار لن تعره نظرة واحدة ولكن في عبقرية ذلك المكان والزمان كن جماليات. وجاء بدوي يحمل شاة فربطها وذبحها وشواها على النار. وجلب أحد المسافرين صندوقين من البيرة ووزع المحتوى على الحضور وهو يقول "أشوروا نخب السودان" "في صحة السودان"

Ridhah Lamochi Tunisian
لم يبق سوى الجزء الأقل من الليل عندما غادرت منزل مصطفى سعيد. لقد غادرت المنزل و أنا أشعر بالتعب.

ربما لأنني بقيت هناك لوقت طويل. لكن بما أنني لم أكن لدي رغبة في النوم، رحت أجول في أزقة القرية الصغيرة والمزدحمة، مسافرة رحى صبيحة منزل مصطفى سعيد، وأعودت إلى ذلك المنزل.

لقد كتبت هذه القصص في كتابي الأول من تأسيسية، إلى جانب بعض القصص الأخرى...

تجولت من ضيق و جامد، وانتقلت إلى القريات الصغيرة، واتخذت فيها رحلات قصيرة، وفي بعضها أخرى.

ومن بعيد تراء مكان التوقف: منصة بيضاء بها صف من أشجار الجميز. و على الجانبين هناك نشاط:

انطلق الحمير، و أناس متجردون، في حين توجد خارج الضفة قبالة الرصيف الهبوط، وأشجار النخيل، و أشجار اللبان. كانت القرية صامتة كالمتتاد في تلك الساعة من الليل، إلا من أصوات مضخات المياه على الضفة ونباح كلب متقطع، و صياح ديك وحيد استشعر قدم الفجر قبل أوانه، و صياح ديك آخر يجاوب الأول. ثم يخيم الصمت...

و من بعيد تراء مكان التوقف: منصة بيضاء بها صف من أشجار الجميز. و على الجانبين هناك نشاط:

كونه أكثر بياضًا من جلابياتهم، و شواربهم تتراوح بين الطويلة والقصيرة، و بين السوداء و البيضاء.

سنحتفل هذه المرة برسوم ختانهما، ونستقدم مغنين محترفين و منشدين دينيين إلى احتفال يكون حدثا بارزا...

في ذكريات طفولتيها، قال: جنبهما علاء السفر ...

من أراضي داركول والكامبو في رحلة عليها عزمنا.

هزلية. و ه هو هذا الساق الذي التزم الصمت كامل اليوم قد رفع الآن صوته بالغناء: صوت حلو، تموج لا تخيل، للمعبّر، للمعبّر، للمعبّر.

ثم يرتفع صوت آخر بالغناء يجابه:

و يحي من وجع أحكم قبضته على قلبي

كم تتهك مطاردة الفرسة كلبي
من الورعقد تنتزع إيمانه وتعيض
و الحاج من جدة إلى الحجازيفيض.

- شكلنا أنفسنا في دائرة كبيرة دخل فيها بعض الشباب ورقصوا رقص الصبايا. صفتنا، وضربنا الأرض قادماً، وطنا في النسج، مقيمين يرجمان مومٍ في قلب الصحراء. ثم جاء أحد، نسي عرافياً راديوب وضعه في وسط الدائرة صفتنا ورقصنا على موسيقاه. وخطرت بالشخص آخر فكرة، فصففت الشواق عرابينهم على شكل دائرة، وسلمو أضواءهم الابتسام على حلقته الرافضين. كانت هالة من الضوء لا أعتقد أن شهد هذا المكان مثلها من قبل. قد الرجل زغرب纳斯ه العالية وصاحبه التي تطلقت خلال الاحتفالات، تتعالى أصوات منبهات السيارات معًا في أن واحد. لقد جذب التور والطفل البدين وسّع النبض، ورجل ونساء على حد سواء، أتاه للاحتفال بالنهاير تماماً كما لو أنهما ذاهبان تحت أشعة الشمس. تجمع تجمع كبير من الناس. ودخل الدائرتين توقيعات، ثم أدرك رأيتهم في النهاير ما نظرت إليهم تأهية، وذهب إلى ذلك الزمان في المكانيات. وقد جل أحد المسافرين صدوقين من الجعة وزعها على الحاضرين وهو يهتف: "من أجل عافية السودان. من أجل عافية السودان."

Dr. Sami chatty Tunisian:

1- لم يبق من الليل سوى الظهيرة الأخيرة لما غادرت منزل مصطفى سعيد. كان جسدي منهكًا من طول الجلسة. ورغم ذلك اعتناق الأرغ، ما دفعني إلى الخروج للتمتع في أزقة القرية الصغيرة. كان نسيم الليل باردًا يربت على وجهي الشاحب، وتلامس وتجيء نفاذات الندى التي تحملها رياح الشمال، وتلامس وتفاوت شجر البلوط وروب البهائم وطين الطين وشروق الليل. كانت القرية في مثل تلك اللحظات، حيث لا تشعر بها أحد. كان المبكي مبطناً على الرقبة في مثل تلك الساعات من الليل ما عدا صوت المردك وهي تضع أضواءه في الماء، ونوبات الكلاب المتقطع الذي يكرر رائحة الصمت، وأصبح بعض الديكين المبكر التي استعرت قدم الفجر. ثم ما يلبث أن يلف الصمت المكان من جديد.

2- كانت المحطة تبدو من بعيد: منصة بيضاء ترقصها أشجار الجزم وينشنع على جانبها حشد من الناس. بعضهم يحمل في يده الصويا الحمر وبعضهم يركض على قلوبه. فيما كانت القوارب والسفن في الخارج تستعد للإبحار نحو المدن المجاورة. كانت تدور حول نفسها حتى لا تعمل المحركات عكس التيار. كنت أنظر إلى البحيرة بتمعن: تابعهم رئة، فتطغى عامئة في النور الذي يضيء لهم الطريق، ويبل بعو شوارعهم التي تنتفاوت في الطول والكثافة والدكاك.

3- سحتل هذه المرة برماس الختان، ونحضر المغنيين والمنشدين ونقيم احتفالًا يبقى ذكرى خالدة من ذكريات الطفولة. لقد طلب مني أن أكتبهم مشهورًا.

4- هذه أرض الشعر والأمل. علينا أن نحرر ونبني ونتخضع الشمس لإرادتنا، فنزع القرق. حينها، رفع الساق صوته بإلهام قلعته صمته الطويل. كان صوتي حلوًا دافئًا لا يمت إلى مظهره بشيء. كان يغني لسيارته على عهد سابق الشعراء الذين يلهجون بمديح جمالهم وهو يضرب في الصحاري الممتدة.
تجمعنا في شكل دائرة واسعة وانبري بعض الشبان إلى الرقص على طريقة الفتيات. كنا نصف وايدينا وترقص بأيدينا تنسف الحياة فيهذا الكدس من العدم. ثم جلب أحدنا راديو صغير ووضعاه بيننا لنصفق وترقص على أ/terms موسيقية. بينما أشار آخر للسابقين بالاصطفاف بسياراتهم دائريا وتثبيت أضواءهم لإدارة حلقة الرقص. لقد كان مشهدًا مثيرًا. لم أشهده في حياتي من قبل. وسرعان ما أختلط صوت أبواق السيارات الصاخبة الصاخبة بزغاريد الرجال الماجن في مزيج ببجي.

جذب الهرج والمرح البدو القاطنين الفلل والتلال المجاورة. قدموا رجالًا ونساءًا لا نراهم في ضوء النهار كما لو أنهم ذبحوا تحت وقع الشمس، وانضموا إلى المجال وغزت نساءهم حلقة الرقص. كانت أجسادا جملية تتماثل برشاقة لا تلحظها أثناء النهار، لكن سحر الليل وروعة المكان أكسبها جمالًا لا يقاوم. جلب أحدهم خروفًا وذبحه ونصب شواء للحاضرين. فيما وزع آخر قوارير البيرة لتعبث بعقول الساهرين. وشرب الجم "في صحة السودان".

Analysis of back translation:

The aim of asking Dr. Sharma from Canada to provide his feedback about the novel is to see how the translated copy managed to reflect the cultural markers, he started with noting that postcolonial society in Sudan was divided into two categories progressive and conservative, he then presents the society of at that time and the status of women taking bint Mjzoub and Husna as example the first as a woman acted like men drinking smoking and swearing by divorce unlike women in Sudan or in the other Islamic or Arab countries, the latter is a representation of the inferiority of women, they according to him are left with no individual will Hosna for example couldn't stop her father and her brother when they insist on pushing her to marry Wad Rayyes, then he writes about female circumcision and it's wide spread in Sudan, finally he writes about the ties that connect people with each other and the relations between members of families.

If we look at the first selected segment of the back translation, we find some variety when dealing with words and expressions:

Dr Adel for instant translate the "narrow winding lanes" into ممرات ضيقة and animal dung as روث الحيوانات he translates "corn cobs" as كؤوس الذره.

Mr. Allaaldin translates " only the lesser part of the night " as لتته الاحلى and sat for long as من طول القعده.
by the cold night breezes" as "ووجهى تلطفه نسمات الفجر" and "just been irrigated" as "سقيت" by Dr. Ridhah.

Dr. Ridhah translates "wondered" into "رحت اتجول" and "corn cobs" into "كيزان الذره" and "answering crow" of another as "اخر يجاوب".

Dr. Sami chatti translates "the lesser part of the night" into "الهزع الاخير" and "my face touched by cold night breezes" as "تلامس وحنى قطرات الندى" and "puttering of water pups" as "صوت المحركات وهي تضخ".

Moving to segment number two we can also find variations in translation between the four volunteers:

Dr. Adel translates "a line of sycamore trees" into "خط من شجر الجميز" and galabias into "جلابياتهم".

Dr. Allaaldin translates "with a line of sycamore trees" into "محفوذ بشجر الجميز" and "there is activities" into "تدب بالحركه" and "from the bank opposite to the landing stage" into "قباله المشرع".

Dr. Ridhah translates "white platform with a line of sycamore trees" into "منصة بيضاء بها صف من شجر الجميز" and "on donkeys" into "يمتطون الحمير"landing stage" into "رصيف الهبوط".

Dr. Sami translates "a white platform with a line of sycamore trees" into "رصيف أبيض مرصع بشجر الجميز" he translates "on donkeys" into "يستطيعون صهوة الحمير".

In segment three we can also see some variations in rendering religious chanters:

Dr. Adel translates "religious chanters" into "فرق اسلاميه".

Dr. Allaaldin translates "religious chanters" into "مباح".

Dr. Ridhah translates "religious chanters" into "منشدين دينيين".

Dr. Sami translates "religious chanters" into "منشدين".

Segment number four also has the same variations between the four translators:

Dr. Adel translates "how shapely is your steering-wheel" "ما اجمل عجلة القيادة خاصتك" and sitt nafour is come "حتى تأتي سنت النفور" and "the sweat pours down his mighty neck and soaks" into "يتصيب بالعرق على عنقه العظيم ويغرق جانبيه الضخمة" he translates "woe to me, what pain".
does grip my breast
and "as does the quarry tire my dog in chase." Into

Dr. Alaaldin translates "singing to his car" into

Dr. Ridhah translates "how shapely is your steering-wheel" into

Dr. Sami didn't translate the folksong, when I asked him why, he said he couldn't understand the verses so he didn't translate.

Segment five keeps the same variations:

Dr. Adel translates "We clapped, stamped on the ground, and hummed in unison" into

Dr. Allaaldin translates "We clapped, stamped on the ground, and hummed in unison" into
Dr. Ridhah translates "We clapped, stamped on the ground, and hummed in unison" into "صنفنا وضربنا الأرض بأقدامنا وطننا في تناسق" and "the ring of dancers" into "حلقة الراقصين" and "a vast concourse of people gathered" into "تجمهر جمع كبير من الناس".

Dr. Sami translates "We clapped, stamped on the ground, and hummed in unison" into "كناننصف بأيدينا ونرفس بأرجلنا فنبعث الحياة في هذا الكدس من العدم" and "The light and the clamor attracted the Bedouin from the neighboring wadi ravines and foothills," into "جذب الهرج والمرح البدو القاطنين الفلال والتلال المجاورة".

Referring to all the above it is crystal clear that the cultural background greatly affects the translator deliverance, although all the translators are Arab but their translations are vary from one another they use different words and expressions, some are close to the origin and some are far from it, there is also an important point should be pointed out, actually Salih when used the Arabic phrase "رصيف أبيض "white platform" he doesn't mean a manmade platform, since there is no manmade platform in the past or in the present, so I believe Salih means "white" because of the color of the sand in that place and along both banks of the river Nile and should have Dennis used "anchorage or harbor" would be better because these two words are closer to what Salih means.

We can see that Dr. Allaaldin who’s originally Sudanese provided close translation to the origin especially for the translation of the folksong, known as "دوبيت"in Sudanese Arabic where Dr. Sami couldn't do it because he didn't understand it as he told me.

There are many different Arabic words used for example

قناديل الذره, كؤوس الذره الهزاز الاخير, علق من شجر الجميز, رصيف الهبوط, روث الحيوانات, روث البهائم, وذبحه, وذبحه, حلقة الراقصين, حلقة الراقصين, حلقة الراقصين.

These entire examples represent the impact of cultural diversity on the translator's deliverance.
5.1. A Recapitulation

The present study has investigated the problems involved in translating cultural variations from Arabic into English. These cultural variations were drawn from some Arabic novels that were translated into English by different translators focusing on Salih's season of migration to the north. The study has explored the various translation methods adopted by the translator when translating such elements. The text segments I chose from Salih's novel (Season) represent some cultural, linguistic, and religious issues that might be vexing and perplexing when it comes to translation. The study has shown that translating such variations and elements is problematic and challenging, especially if translation takes place between two distant (linguistically and culturally) languages such as Arabic and English. Cultural terms, expressions and references are rooted in their native cultures. Their power of signification and referential values stem from their intrinsic position in the cultures they are part of.

Problems of translation are discussed and analyzed from various angles and perspectives. For this purpose, I relied on such fields as semantics, pragmatics, sociolinguistics, cultural studies, anthropology, and literary theory, among others. The reasons leading to such problems are thoroughly explicated and discussed. The differences between the original texts and their translations are scrutinized. The influence of the translators' strategies on the original texts and meaning are carefully considered and highlighted. Therefore, both the translated texts and the original texts were, first, described contextually, semantically, communicatively and aesthetically, before being compared and evaluated. Then both texts were compared and contrasted in an attempt to find out whether they match each other. The aim of this comparative procedure is not limited to showing how the cultural elements of the SL are realized in the TL.

Dissimilarities (positive or negative), mismatches, and errors, are pointed out and thoroughly studied. The various potential reasons leading to such differences or in congruencies are analyzed from different angles. In short, through 'thick description,'
deep analysis and multi-dimensional exploration, the different types of strategies used by the translator(s) and the effect(s) of such strategies on the quality of translations were reviewed and evaluated. The study showed how domesticating translation strategies lead to significant loss of information, to distortion of facts and truths, misrepresentation of the cultural values, social and religious beliefs, and political views that are presented in the source texts. As mentioned earlier, the Arabic novel is usually a medium through which Arab writers deal with themes that are directly and intimately related to the life of the Arab individual, society and the Arab nation at large.

Therefore, the Arabic novel is generally a representation of the Arab cultural values and traditions, religious beliefs, social problems, political issues, intellectualism, and history. The novel selected for this study is no exception. It deals with significant turning points in the history of the Arab world; it depicts cultural conflicts, radical social, economic and cultural changes and problems. The novel is also highly artistic, intellectual, and thus, in many cases, problematic to translator. It heavily hinge on the use of literary devices, imagery, unique language and style, emotive overtones and connotations, presenting ideas, customs and beliefs deeply rooted in the Arab culture. Hence, impaired translation and domesticating translation strategies lead to distortion of facts and truths about the whole culture and its people.

The cultural variations that have been explored in this study constitute a main part of the Arab (Sudanese in particular) identity and Arabic language and literature. Such elements are always part of the Arabic literature: proverbs, artistic and folkloric terminology, symbolic use of colors and body organs, social customs of marriage, and, more importantly, religious terms and expressions, to mention a few variations, are all 'rich points' that need careful analysis and interpretation, and, thus, faithful translation. They are also a proof of the richness of the Arabic language and its depth and beauty. As shown in the study, many of these variations were a source of many problems in translation. Translator opted for different methods and strategies to translate them. This is evident in the translator' use of various methods such as paraphrasing, elaboration, literal translation, deletion, transfer, among others. Many of the strategies used by the translators are domesticating ones that caused serious losses at many levels. It has to be recapitulated that the foreignization suggested in this study leans more toward achieving a hybridized text that retains the identity of the original
text and, at the same time, can be a dependable and reliable source of information and knowledge for the target language reader. Cultural items that are not conceptualized in the target language, that do not have linguistic and lexical representations in the target culture, and that are not part of the linguistic, cultural and cognitive system of the target language should be foreignized. Foreignization, in this respect, becomes an enriching translation strategy. It helps overcome the problems of finding equivalents for such untranslatable cultural items; it preserves the identity of the original text; it makes the translation visible; it also leads to a more faithful translation; it widens the knowledge of the TL reader; and it enriches the linguistic and cultural repertoire of the target language. This is ideally the ultimate goal of any translation, or is supposed to be so.

In my opinion, a translation should be read as a translation. The reader should be made aware of the fact that the text s/he is reading is actually a translation, that it has a pre-text that belongs to and represents another culture and another geographic area. This can be done through using foreignizing translation strategies that may include, among others, foreignized terminologies and expressions, literalisms, neologisms, transliterated items, explanatory footnotes, and/or introductions that pave the way for the target reader to have a better, understandable and enjoyable reading.

Translation has to be looked at as a trans-cultural activity, a zone where different worlds meet and influence one another, change each other, open new doors and horizons for one another rather than a zone of racial, linguistic, ideological and intellectual conflict and wars. It is a fertilizing space that lies 'in-between' two spaces with the intent of drawing both sides to each other rather than severing them from one another. A translated text is a 'no-man's land' that belongs to each side. The fact that the translation is based on an original text that belongs to another language and culture and the fact that it is written in the language of another culture make the translated text belong to both. Thus, it is indeed in between. It should contain elements that belong to both sides of the equation. In other words, it should be a hybridized text. It was shown that studying and exploring the strategies adopted by translators and the way translators deal with texts are of paramount importance. Such strategies are, first, responsible of many problems that may occur in translation; second, they reveal much of what goes on during the translation process. Not only do they influence the translation quality, they also disclose facts about the translators'
purposes and objectives. In many cases, they betray the real incentives and motives behind the translator's options. They also reveal the translator's ideas about what translation is, how he/she looks at the source language and culture, whether there are ideological goals and agendas he/she tries to achieve, among others. It has been shown, through the analysis of many examples, how domesticating translation strategies lead to a loss of meaning and to a distortion of the message. Let me remind of the text where the Arabic word قمح ("wheat") is changed into "corn" in the English text.

The aim was to obtain a similar effect on the target reader. In my opinion, this is a domesticating strategy that distorts the message of the original text. The image presented in the text belongs to the original culture. Subjecting it to the target culture's values and preferences makes a huge difference. A faithful translation aims, after all, at presenting realities and facts that can be used as reliable sources of knowledge in other fields and disciplines. The said translation is simply a misrepresentation of the source culture and text. It deprives the target reader of some information about the reality of things in the source culture. The foreignness, otherness and peculiarity of the original text are sacrificed for the sake of the target language reader. This is not an under-estimation of the target reader's rights; on the contrary, the target reader should not be beguiled and under-informed.

Readers want to enjoy what they read, but they also want to learn about other people, about other cultures, languages and ways of life. Hybridizing texts might be an effective means for pressing the fact that all languages are equal and that no language is better than others. It challenges the hegemony of one language or one culture over another. It defies the 'ethnocentric' and the Eurocentric translation strategies. There are a few 'givens' that have to be always borne in mind. First, no matter how languages and cultures get in contact, differences will always exist. These differences give each culture its identity, Otherness and peculiarity. Such foreign (or 'exotic'?!) elements should be maintained in the translation. Second, languages and cultures are equal and powerful. Moustapha Safouan maintains that "whatever one's education and affiliation, they are, no reason to favor one language over another, whether we consider that language from the point of view of the people who speak it or from the point of view of its inner structure" (58). Thus, the specificity and peculiarity of each language and culture should be respected and faithfully represented in translation.
Third, full equivalence between the source language and the target language is a wrong hypothesis and a very idealistic postulation. Indeed, there are always ways to get close to that point. Fourth, giving the same effect is an unreachable goal. There are cases where this can be attained, but, generally speaking, this is near to impossible. Thus, domesticating the translation with the aim of giving a similar effect is almost an allusion and a fallacy. It is hoped that this study will participate in filling in a gap in the field of Translation Studies between Arabic and English. As pointed out earlier, this field still suffers from a scarcity of empirical research and has not been yet introduced to the new developments in the field of Translation Studies and the comparative methods used by both the Descriptive Translation Studies and the Cultural Studies. It is also hoped that this study will be particularly significant to readers and researchers who do not speak Arabic and who are not familiar with Arabic language, literature, and culture. I hope that those who will have the chance to look at this study will get a clearer image and a better appreciation of the aesthetic values of Arabic literature, and will learn more about the beliefs, attitudes, and the ways of thinking of Arab people.

5.2. Brief Notes on Translation Strategies and Recommendations

As shown in the discussion in Chapters three and four, a plethora of translation strategies were used by the translator of the source novel of this study. Translation is never a unified task; no one can claim that translators depend on one single translation strategy through the whole translation. This also indicates that translation is a problem-solving process. If one strategy does not work in solving a certain problem, another strategy can be used. However, there are translators who seek naturalization as much as they can. Their main orientation is directed toward the TL readership. Regarding cultural variations, mainly, naturalization, in many cases, does more harm than benefit. It denudes the SL text of its cultural background and identity; it causes a loss of very important information on which the text depends to relay meaning; and it deprives the TL reader of much knowledge he/she is supposed to get through the reading activity. Reading, even if it is for fun, is supposed to add to our knowledge repertoire. Writers employ cultural markers to show their own cultures, and to give an idea about the social, religious, philosophical beliefs of their societies and cultures; they show their traditions, histories, thinking patterns and intellectualism through incorporating such cultural items in their writings. There is usually a political purpose
behind using such style in writing. Domesticating translation strategies cause the loss of many of these benefits and objectives. Following are a number of general recommendations translators should take into consideration when dealing with cultural variations: 1. Translators should be equipped with enough knowledge about the culture and the language of the original work in order to translate adequately and correctly. Translations that are edited by a native speaker of the SL text are usually more faithful and successful.

2. Cultural terms are deeply grounded in their cultures and oftentimes have a long history. Therefore, they are part of the identity of the source culture which should be faithfully represented. The peculiarity and foreignness of these variations should be marked in the translation.

3. These cultural markers, in most cases, do not have relevant counterparts in the TL. Using TL terms that may share with them some partial similarity as equivalent translations, will not result in a faithful, adequate translation. I, like Venuti, consider deletion or substituting an SL cultural term with a TL one as a form of violence and misrepresentation. It is also against the ethics of faithful translating.

4. Translators should deal with these variations as part of the context they are used in, not as isolated, out-of-context lexical items. Many cultural terms are part of idiomatic expressions and proverbs and, thus, within those contexts, they acquire additional meanings that are important to the message. It should be noted that depending on dictionaries for the definition of terms is not enough to understand the meanings and functions of these cultural items.

5. A translation should read as a translation. It cannot replace the original. Therefore, the foreignness of the SL text should appear in the translation. This can be shown through using foreignizing strategies - transliteration, introductions and prefaces, footnotes or endnotes, or glossaries that explain the foreign cultural items.

6. Meaning of lexical items change through time. Translators should be aware of this fact. If a lexical item is used in its old sense (which was the actual meaning when the work was first written) the translator should consider that meaning even if the term in question has a different meaning at the time the translation is done.
7. Lexical items have also different meanings depending on the contexts in which they are used or on whether they are used colloquially or formally. As shown earlier, for example, in formal standard Arabic the term nikah (نکاح) means "marriage" not "fornication." In some colloquial dialects, it may be used to refer to "fornication." The translator of Mawsim (Season) translates it as "fornication" following the dialectical use, while Salih, the author of the novel, meant to use it in its standard meaning, i.e., "marriage." Translators have to be aware of these nuances and changes in the meanings of the lexical items.

8. Many lexical items have more than one meaning and, therefore, translators should be careful in figuring out which is the intended meaning in the text. There are cases where writers use pun and word-play, which means that more than one meaning is intended. In such cases, choosing one meaning rather than the other will cause a loss. Translators should try to find ways to compensate for such a loss or find ways to relay all the meanings intended by the author.

9. Religious terms are very sensitive and should be handled in a very careful manner. Religious terms differ in their meanings depending on the religion they belong to. For example, as shown in the discussion, at the linguistic level, the Arabic Muslim term zakat (الزکاة) and the English Christian "alms" might look similar. However, when it comes to their religious meanings, they are different and thus cannot be equivalent translations as each one of them has a different form, different functions and purposes in their respective religions.

10. Proverbs are the sum of a long history of experiences of nations and they represent long histories, beliefs and traditions. And, in most cases, they reveal many aspects of the society to which they belong. Many historical, social, philosophical details can be obtained from proverbs and, thus, it may be better if they are foreignized through, for instance, using literal translation. A case in point is the Arabic "The cat has seven souls" which has the English formal equivalent "A cat has nine lives." The use of seven in Arabic instead of nine is significant and thus should be shown in the translation. By the same token, the use of the term soul instead of life might have some philosophical and religious significance that should be maintained in the translation. Lexical items have emotive overtones and connotative associations that are part of the general meaning of the text. Some writers tend to mention one word to
relay a huge bulk of information that is hidden and implied in the use of that word. Even though what is written on the page is one word, the message is usually larger. Translators have to take this into account and should find ways to cater for the losses that might result at this level.

They should be creative in finding a compensation strategy. Foreignization which includes footnoting and glossing can be a compensatory strategy in many cases.

12. Grammar, syntax and punctuation are also effective tools in adding further meanings to the texts. These unsaid meanings, so to speak, are present and part of the message. Translators have to be careful in this regard. This does not mean that I am recommending a strict observance of the SL syntax and word order as this will may result in seriously unsuccessful translations. However, if following the syntax and the word order of the SL text is acceptable in the TL or result in giving a better and more functional translation then the SL syntax and word order should be observed.

13. The symbolic and metaphoric use of lexical items, objects and names should receive a special attention by translators. Cultures, as noted in the discussion, differ in their employing symbols. I showed how the symbolic use of some animals, colors and body organs in Arabic is different from that in English. The "owl" in Arabic is a symbol of bad luck and bad omen and it cannot symbolize, like in English, wisdom. However, this is not a justification for the translator to replace the Arabic owl with another animal that symbolizes bad omen in translation. The TL reader will be deprived of a lot of knowledge about the culture he/she is reading about if such a replacement is performed. More importantly, such a replacement is an unauthentic and unfaithful translation act.

5.3. A Final Note

It will not escape me to note that my pursuance of the translators' translation strategies through which some mistakes were found is by no means intended to underestimate and depreciate the translators' great work. His acceptance of the challenge of translating such difficult novel is enough to give him a great amount of credit. Regardless of some of the losses and mistakes that, in some cases, led to serious problems in some cases, the translation is able to give the TL reader a taste of (Sudanese) Arabic literature. The translator has to be lauded and thanked for his role
in presenting some great Arabic literary work to the English audience. Furthermore, I am fully aware of the fact that translating is different from theorizing. Theorizing, in many cases, looks for the ideal which is, as I mentioned earlier, Utopian and not always easy to attain.
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