

Conflicting Discourse of Foreignizing Informative Text: The Case of Kamal Abu Deeb's Translation of Orientalism

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ABSTRACT

As the title of this paper indicates, this work is concerned with the translation of Said's controversial book, *Orientalism*. It is a analytical study of extracts of *Orientalism*, as translated into Arabic by Kamal Abu Deeb (1995/1980), in relation to the difficulties that the translator encountered while dealing with this book. The reason that this translation is selected for discussion is that this translation concerned with one of the most controversial books in the world, which can be classified as a cultural (informative) text. The present study adds new insights to the body of theory and the effectiveness of the performance of translation from culture to culture. Therefore, it presents a survey that can provide the reader with an overview of Said's *Orientalism* and the Arabic translation of the book. It investigates some of the problems of translating cultural (informative) texts, more specifically translating features of Said's style. This will be done by exploring general cultural/linguistic dimensions through Venuti's model, "foreignization" and its affect the translational product, and by looking at particular source text problems. Moreover, it is hoped that the analysis provided in this paper will make a positive contribution to a better understanding of the translation of cultural (informative) texts and be thought-provoking in terms of Translation Studies. To this aim, this study depends on the concept of stylistics to examine forms of mediation through the style of translating informative text like the Arabic translation of Edward Said's *Orientalism*. The features explored consist of the components of certain parts of Abu Deeb's translation. Some discursive strategies within the actual translation are also discussed, where relevant, as framing devices.

INTRODUCTION

In the last few decades scholars have become interested in the cultural dimension. This move towards viewing translation from a cultural angle is known as the cultural turn. Leppihalme (1997:01) states that around 1980 a gradual shift in emphasis began to be perceived in translation studies. Leppihalme (ibid: 01) also states that "the new approach was interdisciplinary and culturally oriented". The neglect, total or partial, of the constructive cultural aspect of a text and the concentration on the linguistic form, according to Leppihalme, may be seen as one of the major failures

of any work of translation. Chesterman (2000:119) notes that the culture principle causes a sort of examining of the social and cultural conditions within which translations are produced, of the ideological and other values which helps a translator to make his/her decisions, and of the effect which these decisions will have on text, reader and cultures.

According to Nida and Taber (1969: 12), three basic components in the process of translation exist: analysis, transference, and restructuring. Firstly, the message code of the SL must be analysed and converted into its simplest and structurally clearest form by the translator, and then he/she transfers the

code at this level, finally restructuring it to the equivalent level in the receptor language. As with stylistic features, Nida in *Contexts in Translation* (2001: 69) mentions, “The major organizational features of most texts include time, space, class, connectivity, gradation, dialogue, and literary formulas, constructed out of frequently recurring formal structures”. Nida’s model may largely be seen as a cognitive, socio-cultural approach, sensitive to the effectiveness of message transfer and hence directed towards, and applicable to, communicative translation. Gentzler (2001: 52) confirms that Nida seems to be influenced by Chomsky’s (1957) transformational generative grammar. Nida’s model of translation requires that the original text be split into two separate levels: the surface structure and the deep structure. The surface structure deals with the way the elements of text are put together at the grammatical level, whereas the deep structure deals with the underlying meaning of the units in the surface structure, in terms of their logical relations and meaning.

Translation theory may help in approaching the appropriate methods for different kinds of texts. According to Newmark (1988b: 19), the choice begins by choosing a method of approach. When translating, four language levels need to be approached, comprising the SL text level of language, the referential level (of objects and events, whether real or imaginary), the cohesive level (grammatical), which investigates the stream of thoughts, feelings, and the positive or negative tone, and lastly, the level of ‘naturalness’ (the TT reproduction). Following Nida, Newmark (ibid: 13) distinguishes four types of texts, namely narration, description, discussion, and dialogue. Newmark (ibid: 39) also delineates language functions in this thesis, and also what he calls “authoritative statements”, simply referring to

“philosophical and ‘academic’ works written by acknowledged authorities”.

Newmark’s (1988) model focuses particularly upon polarity or the dichotomy between two extreme notions: on the one hand, literal translation of the original, and, on the other, the free translation approaches. The formal approach seems to lean heavily on the search for a faithful, or rather successful, representation of the original text. By nature, the translator approaching a text in this manner has only a limited amount of freedom in accounting for the contextual meaning of the text at hand. By contrast, the non-literal translation approach, such as that explicated in Nida’s model, prefers a more communicative approach to translation. The translator in this approach is able to operate with more freedom, placing more emphasis upon content than form. The translator is required to search for the meaning of the ‘message’ within the text. Within this approach, the original message is considered to be the essential component which conveys the meaning of the text. This occurs as an alternative to reliance upon the form of the text, which seems to be rather deceptive and difficult. Newmark (1988a: 45–46) clearly distinguishes between literal translation and communicative translation. For Newmark, literal translation respects contextual meaning and may introduce “cultural meaning”; words may be translated out of context, but the grammatical structure, as well as the word order, may change to their nearest equivalent.

However, by contrast, communicative translation (ibid: 39) can be called reader-centred translation (as it anticipates difficulties or obscurities in the TLT and TLC). This means that rendering the exact contextual meaning of the original text depends largely on both

its content, language, and even the TT ideal reader. According to Newmark (1988b: 46–47), the approaches to translation theory consist of word-for-word, literal, faithful, semantic, adaptation, free, idiomatic, and communicative translation.

For Newmark (1988b: 19), the procedure for the process of translating is operational. Therefore, it is instructive to show how to link the process of translating with translation theory. He argues that, when the text's main aim is to inform and convince the reader, the translator's text must reflect natural style. In a similar way, Nida (1964: 139) argues that the emotional tone must accurately reflect the point of view of the author. He (ibid: 140) recommends that the translator read the whole text two or three times, exploring the text's register and tone. Using this method the difficult and context-bound words must be marked as to be investigated in detail. Newmark also requires such analysis by saying that difficult words are critical where interpretation is concerned (see Newmark 1988b: 21).

Here, it is useful to highlight Newmark's two methods of approach: the first is intuition and the second is powers of analysis. Depending on one's intuition requires that a translator start translating sentence-by-sentence from the first paragraph or chapter until she/he feels the tone of the text. The intention, registers, and tone ought to be known before translating and this can be achieved only by reading the text, which in turn would enable the translator to mark the source of difficulty within the text under analysis. According to him, the selection of the first method of analysis may be used for a relatively easy text, whereas the second must be used for a harder one. It may be true that the ST investigated in this study is intended for 'an educated, middle-class readership'

and a 'text-reader' with some knowledge of the foreign cultural aspects implied. Newmark (ibid: 5) for example, requires the translator to have "a knowledge...", he also prescribes loyalty to the text and the production of an effect upon the reader of the TT, equivalent to that produced on the reader of the original. It could be said that almost every theorist necessitates the translator's loyalty to the original writer or text.

House's (1981) model of translation, as another cultural dimension, distinguishes between overt and covert translation. For covert translation, she (ibid: 189) explains the failure to represent the embedded cultural meaning of the 'ST' into the 'TT'. She states that "...the ST is tied in a specific way to the source language community culture". Unlike covert translation, the overt model is based on the pragmatic theories of language use. The important outcome of using this model would verify the need for particular objectives of evaluation. In this regard any text may require an overt translation, but the specific purpose of the translation is the determiner of whether a covert or an overt version should be produced in each case. House's (1981) lucid contribution in translation quality assessment may help in distinguishing between the evaluation of the translation product and the translation process in terms of two sets of standards. The first is based on the source text and culture, *i.e.* faithfulness to the original content, style, function, and intention. The second is related to the target language culture, in terms of the degree to which the translation faithfully imitates the norms of the target language and culture. The latter is assigned to evaluate the target language text as a certain sort of text (*e.g.* argumentative text-type) with a certain sort of function. Evaluating the translation process draws heavily on the target text, *i.e.* intentionality,

particularly on the degree of the stylistic and functional equivalent between the two.

Said's *Orientalism* (1978/2003) can be considered as what Katharine Reiss defines as a cultural (informative) type of text, summarizing the main characteristics of this text type as 'Plain communication of facts': information, knowledge, etc. The language dimension used to transmit the information is logical or referential, the content or 'topic' is the main focus of the communication, and the text type is informative (Reiss, 1977/89:108). Moreover, Reiss (1976: 20) suggests specific translation methods according to text type, thus the TT of cultural text should render the full referential or conceptual content of the ST. The translation should be in clear and simple prose, avoid boring repetition and if needed use explication. In the same sense, she said that the translation of an operative text should produce the desired response in the TT receiver. The TT should use the adaptive method to create an equivalent effect among TT readers. Munday (2001:75) also states that TT of an informative text should transmit the full referential or conceptual content of the ST. The translation should be in 'plain prose'.

In this respect, it can be argued that Said's *Orientalism* (1978/2003), being a cultural (informative) text according to Reiss, is recommended to be translated without redundancy and with the use of explication when required to transmit the full referential or conceptual content of the ST in the TT (Munday, 2001: 75).

The previous discussion presented a variety of major approaches to and theoretical views of translation. It aimed to provide readers with insight into the most common process used in translation. Such views

largely reflect modern linguistic theories of translation and hence emphasize different theories and strategies of translation. Yet, it appears that in the complexity of language, its meaning, its function and its various uses, translators have to be flexible in their choice of methods and to adapt their translations to the nature of the text to be translated.

Why Orientalism

Edward Said remained a little-known scholar both in the West and in the Arab World until the publication of his major work, *Orientalism*, in 1978. This proved a turning point in his academic career, bringing him recognition in the West and, somewhat later, in the Arab World.

In *Orientalism*, Said examines the array of different kinds of scholarship, institutions, approaches and styles of thought by which the Europeans formed their views and stereotypes about the Orient over a long period of time. The aim of *Orientalism*, argue Ashcroft and Ahluwalia (2002: 54), "is to reverse the 'gaze' of the discourse, to analyse it from the point of view of an 'Orient'", or as Said himself puts it (1978/2003: 25), "to inventory the traces upon me, the Oriental subject, of the culture whose domination has been so powerful a fact in the life of all Orientals". Furthermore, the relationship between knowledge and power is a main theme in *Orientalism*.

Features of Said's Style and *Orientalism* Translation

The importance of human agency in producing a literary text is intuitive; the text would not have come into existence without certain intentions, she claims. It is true that the writer has his/her particular stylistic/linguistic choices whether consciously or not; it is also true that the author is the producer of his/her

texts and has preferences and certain intentions in mind, so is it not true that he/she is the owner of his/her text which he/she directs to the reader? Moreover, some writers as they write a certain text may be intending one thing, but they may change their mind later on.

On the one hand, Edward Said had his own style which hardly anyone shared with him, as he always relied on literary texts as well as cultural texts, based on academic methods of research in literary criticism. His style was received with difficulty by the reader, even in English-speaking countries because of his many digressions, and being aware of the characteristics of academic writing in the humanities where it is difficult to generalize. Tom Paulin in his article "Writing to the moment" which was published in *The Guardian* (25 September 2004) says that "The cadences of Said's prose resist the consistency of plain style, as when he argues that the intellectual must choose "the method, the style, the texture" best suited for the purpose of saying the truth to power. The texture of his prose challenges that blurred, evasive, timid judiciousness which lies at the heart of much academic writing. His prose is pitched against what he calls "the academic flaccidity" of English Studies, the determination of its practitioners to show themselves "to be silent, perhaps incompetent" about the social and historical world."

Furthermore, Moustafa Bayoumi and Andrew Rubin, the editors of the book *Edward Said Reader*, refer to Noam Chomsky (2002:6) as describing Said's intellectual contribution as follows: "His scholarly work has been devoted to unravelling mythologies about ourselves and our interpretation of others, reshaping our perceptions of what the rest of the world is and what we are."

Finally, it is widely known that authors have their own personal intentions and stylistic choices. However, these intentions and choices are constructed in the author's mental, social, cultural and ideological environment, which might not apply to readers/translators who may have a completely different environment.

In 1981, the first translation of *Orientalism* appeared, undertaken by Kamal Abu Deeb; it was very difficult and complex. In this respect, Sabry Hafez (2004:82) states that "Aside from obfuscating his brilliant argument, the translation had an enormous negative impact on his legacy and the perception or misperception of his work among Arab intellectuals. Its thick verbosity, pretentious terminology, and confused vocabulary associated him with the type of sterile and problematic language that was the hallmark of the coterie of Adonis, a clique that clung to Said for some time and complicated the way he was perceived in Arab intellectual circles for years". He goes on to say that "though the message of Said's *Orientalism* was distorted in Arab intellectual circles and indeed among the wider public through the traditionalists' widely disseminated misrepresentation of his main thesis as a kind of identity politics, the book did spark wide debate on the issues it addressed". By the same token, Edward Said himself, in the last chapter of *Orientalism* which he added to the 1995 edition and which was published after the Arabic translation of Abu Deeb appeared, described Abu Deeb's translation as having differences and made many comments on it. Abu Deeb made a great effort to almost completely avoid using western expressions which already exist in Arabic language. According to Edward Said:

I regret to say that the Arabic reception of *Orientalism*, despite Kamal Abu Deeb's remarkable translation, still

managed to ignore that aspect of my book which diminished the nationalist fervour that some inferred from my critique of *Orientalism*, which I associated with those driven to domination and control, also to be found in imperialism. The main achievement of Abu Deeb's painstaking translation was an almost total avoidance of Arabized Western expressions; technical words like discourse, simulacrum, paradigm, or code were rendered from within the classical rhetoric of the Arab tradition. His idea was to place my work inside one fully formed tradition, as if it were addressing another from the perspective of cultural adequacy and equality. (Said 1978/2003:339)

Kamal Abu Deeb decided to restrict himself voluntarily to what he called representation of the translated text, which means representing the entire structure of the text, not an idea only. He started by alluding to the difficulty of Edward Said's book in both reading and translating. The sources of difficulty in the translation of *Orientalism* are not a single dimension, but multiple. The difficulty lies in *Orientalism* as much as in the development of the Arabic language. Edward Said is able to deal with language in all dimensions. In respect of such a thought, one's response is not determined in the context of easy and difficult, but in a different context and at a different level: the level of ability to use the most difficult level in analysis, the most ambiguous concepts in the discussion of what seems ordinary (see Abu Deeb 1981/1995:9).

In the coming discussion we will see how Abu Deeb's translation followed a new method of translation as a pretext to enrich Arabic literature and culture, and we will also see how the status of Said in the Arab world and the wide circulation of *Orientalism* may have motivated one of the major translators in the Arab

world to undertake retranslating the same text after a quarter of a century.

Abu Deeb and The Structuralist Approach

Kamal Abu Deeb, the Syrian intellectual, was the first to translate Edward Said's book, *Orientalism*, into Arabic. His translation was criticized intensively, because of more than one aspect. The most controversial reason is the new Arabic vocabularies that he invented and which did not have any history or Arabic background. Abu Deeb, in fact, tried to do something unique that would differentiate him from previous writer and translators.

The translation of Abu Deeb was criticized by a number of Arab writers who thought that his way of translating the book made the book rather difficult to understand. For example, Muhammad Al-Ahamari (2003), in his eulogy of Said in the article "Edward Said: If he was a Muslim, We would Seek Allah's Mercy for him" notes that *Orientalism* is not translated well and that Abu Deeb's translation is ambiguous and destroys the work of Said. In this respect, Al-Ahamari (2003) states that "I wish that the Arab reader had *Orientalism* in a new translation as the translator [Abu Deeb] foreignised and damaged his [Said's] writing. If you compare these translations [Abu Deeb's] and other translations [of Said's books] such as the translation of *Representations of the Intellectual* or the book [featuring] the long interview with him [i. e. Said] conducted by David Barsamian, you will see the difference between the two approaches."

The translation of *Orientalism* by Abu Deeb in (1981/1995) included as an introduction an analysis of his translation process by which he treated the transformations which exist in the translated text. Abu Deeb (1981/1995:10) believed that if this analysis was

able to be understood easily, then the process of translation would be much better. In a brief statement in the introductory part of his translation of *Orientalism* Abu Deeb (ibid: 10) has clearly shown that the translation process reproduces the rendered text in such a way that it assumes the necessity of recognizing its comprehensive structural features, in addition to reproducing the text in a language which is able to embody these features and the structural features to the maximum. By this he meant not only rendering an intellectual message from one language to another, but taking into account the structure and form (the morphological elements) of the sentence. Abu Deeb (1981/1995: 14) carries on to say that the objectives for his translation are “to embody, as much as possible, the structure of the thoughts that create an effective discourse and to contribute to extending the structure of the target language to accommodate this discourse”. According to the previous statement we may judge that Abu Deeb is attempting to apply the structuralist approach in translating texts.

Al-Herthani (2009: 117) notes that Abu Deeb's “commitment to revive the Arabic language may be a part of his extended project aiming to renew the studies of Arabic literary culture through structuralism”. This Abu Deeb sees not only as a way of reviving language, but as a fundamental [radical] revolutionization of thought, its relation with the world and its position within it (see Abu Deeb 1979: 7).

Structuralism does not change language or society as such, Abu Deeb argues, but it changes the way in which both language and social relations are perceived. Abu Deeb's espousal of Structuralism rests on his belief that it is able to change the thought that

conceptualises language, society and poetry (see Abu Deeb 1979: 7).

Abu Deeb's project, and in particular his support for structuralism, produced two different reactions among other scholars of Arabic literary criticism: the first group considered his work as an innovative conceptual narrative that provided a new method of research, a method that attempted to enrich Arab culture; while the other group believed Abu Deeb was a dissident who aimed to damage the Arab culture and encourage whatever was related to the West. Dr. Abdulaziz Al-Maqaleh (from Yemen) (2000:15) notes that Kamal Abu Deeb applied the principles of structuralism and that he was able to connect contemporary Arab literary criticism rooted in history. Dr. Al-Maqaleh presented a critical paper on the celebrated intellectual entitled “Laud of Friendship” at the Sana'a Forum for Young Poets when they held their Second Forum for Young Arab Poets on April 22-26 2009 at the cultural centre in Sana'a, in which he pointed out that Abu Deeb should be recognized precisely for the important change he made to the structure of modern Arab criticism. He added that Abu Deeb was one of the few Arabs who had experienced the West and recognized the dimension of its imperial project as an attempt to control the world culturally and politically. Al-Maqaleh noted that Kamal Abu Deeb and Edward Said were similar and worked together toward the same target which was to correct the ruined image of Arabs in the West. Both realized the value of modernism as an inevitable necessity in life, literature and the arts, and defending the numerous conventional styles in literary creation and criticism. He said that both men offered the West more than they gained from it.

The Egyptian, Salah Fadl, in the same context, supported Al-Maqaleh's point of view on Abu Deeb's

approach. He also expressed his admiration and congratulated Kamal Abu Deeb for his intellectual contributions to Structuralism theory in Arabic literature. In his article in *Al-Ahram Magazine* (2006) entitled "On Admiring Kamal Abu Deeb and his criticism", Salah Fadl declares that Abu Deeb worked very hard to structuralise the principles of Arabic poetics, and revolutionise critical discourse as a whole through his writings, though it could be said that an initial contribution had been inherent in the poetry of Arabic literature since Abū Nuwās, Abū Tammām (Habib ibn Aws Al-Ta'ī), even Adonis, whose contribution could be considered important in enriching Arabic poetry.

Jabir Asfur agrees with Fadl and Al-Maqaleh that Abu Deeb's approach was a great achievement in improving Arabic literature. Asfur (2007) states that he is fascinated by Abu Deeb's endeavour to apply structuralist criticism to Arabic poetry, describing it as a pioneering attempt that constitutes a truly innovative launching pad for a new concept of studying Arabic poetry. Asfur (2007) goes on to say that he read Abu Deeb's article "Towards a Structural Analysis of Pre-Islamic Poetry" three times, each time admiring his approach more and more.

On the other hand, there are some people who do not agree with Abu Deeb's approach, defending their disagreement with the notion that Abu Deeb was fascinated by the western style and merely wished to westernize Arab brains. Among these critics is Abdul Aziz Hammuda, who was the first to refute Abu Deeb's approach and the theory of modernism in general.

In his interview with *El-Madina* magazine, Hammuda (1998:18-19), states that "Abu Deeb's analysis of

'Mu'allaqat Imru'ul Qays' was a very long analysis which attempted to force the poem to give another meaning which does not exist in the poem, and this process of analysis led to more ambiguity."

Moreover, Hammuda described Abu Deeb as one of those who tried to stereotype the Arab intellectual, and Westernization by attempting to impose an analytical approach on Arabic literature.

Al Herthani mentions two scholars who are in an agreement with Hammuda; they are Sa'd Al-bāz'i and Mījān Al-rūwīli (2002). Al-Herthani (2009:117) described and summarised several reservations regarding Abu Deeb's conceptual approach expressed by the two, saying that Kamal Abu Deeb's writings are [described as] barely intelligible; indeed, he specifically sets out to write in an obscure style. Then they commented on Abu Deeb's repeated claim of methodological innovativeness as having no supporting evidence, and finally, they claim that Abu Deeb's writing is confused and gives evidence of misrepresenting the sources he draws upon.

Abu Deeb does not locate his strategies of translation within the frame of structuralism. Despite that, Al-Herthani (ibid: 119), notes that the effect of the structuralist narrative is obvious in the work of Abu Deeb as a translator, in the main texts of the translations of *Orientalism* and *Culture and Imperialism*.

According to Abdul Aziz Hammuda (1998:155) simplification, whether it affects the meaning or not, is a horrible crime against structuralism according to structuralists. Regarding this point, Abu Deeb's translation of *Orientalism* has been characterized by a number of Arabic critics and readers as obscurity of

expression (not adapting the style of simplification), and this ambiguity leads us to imagine that Edward Said's book is a book which contains a lot of information that is difficult to obtain. In this respect, Asa'ad Abukhalil insists that Abu Deeb's translation is not successful precisely because he invented his own terminology. Asa'ad Abukhalil (2003: 12) states that "Abu Deeb's translation was not successful at all; he translated according to his whim, coining phrases and terms of his own even where these differed in meaning from the source text."

The role played by Abu Deeb as a reader/translator of Said's text is crucial. Al-Herthani (2009:119) states that the reader's reading/interpreting of the text is given primary position since the text's author is regarded, metaphorically, as 'dead' once his/her text is completed. The reader is allowed to look at the text from any angle he wants; the text is free of the original author's intention, and the original text itself has no existence. The reader's reading becomes the only present activity in this new vacuum which accompanies the author's death and the absence of the text; thus the author in the structuralist perspective is dead and there is no place whatsoever for his intention (see Hammuda 1998).

Abu Deeb's Methodology of Translation

Matching word with word, structure with structure and sentence with sentence is Abu Deeb's approach to translation. He is able to deal with the original text without explaining or simplifying it. According to Abu Deeb (1981/1995:12) this needs courage, innovation and adventure to deal with the language as a continuous process of creating idioms and coining new terms and not to regard the language as a sacred issue.

When Abu Deeb began his translation of *Orientalism*, he gave the book a subtitle which could suggest some other subject other than the actual one which is contained within the book. The main Arabic title, الاستشراق, is the standard equivalent of the English word Orientalism. The choice of the subtitle in Arabic was controversial; while the original subtitle is *Western Conceptions of the Orient*; Abu Deeb in his rendered version decided to change it to المعرفة. السلطة. الإنشاء (Knowledge. Power. Discourse). This subtitle makes the reader concentrate on the broader issue of the relationship between power, knowledge and discourse that is arranged by Abu Deeb as a frame to understand the particular relationship of the West and the Orient (see Al-Herthani 2009). However, the full stop after each word could be an indication that each one is a topic on its own.

In Abu Deeb's Arabic version of the book *Orientalism*, he chose to write "Transferred into Arabic" نَقَّلَهُ إِلَى العربية rather than "Translated" تَرَجَّمَهُ, while he wrote on the Arabic version of *Culture and Imperialism* "Translated" تَرَجَّمَهُ instead of "Transferred into Arabic" نَقَّلَهُ إِلَى العربية. Al-Herthani (ibid: 123) explains that the latter choice of Abu Deeb "نَقَّلَهُ إِلَى العربية" hints at his own conceptual narrative of translation and what it includes and, to be precise, he explains Abu Deeb's usage of the word *naqalahu* (transferred) rather than *tarjamahu* (translated) by saying that the latter is not an Arabic word and as a result it has been badly used by translators. More essentially, Al-Herthani asked Abu Deeb and his answer was that he tried to transpose the text with its complex features, visible and invisible, from the source language to the target language. He did not just translate meaning.

In this respect, Abu Deeb (1981/1995:10) notes that "this imploding* will not take place unless we indulge

in a pioneering adventure, unless we dare to transfer not only ideas from the world but also boldly review the language, its deep and surface structures, its phonetic, morphological and syntactic components; this daring [adventure] ultimately aims at an essential achievement: expanding the language."

ولن يتم هذا التفجير، في تصوري، إلا بالمغامرة الرائدة، بالجرأة لا على نقل الفكر من العالم وحسب بل على اللغة أيضاً، على بناها العميقة والسطحية، على مكوناتها الصوتية، والمورفولوجية، والنظمية، جراً

Keeping this concept in mind we may conclude that Abu Deeb's approach is the total assimilation of the ST, at the same time retaining the structural features of the ST, because the text's message alone is not satisfactory. In the scales of translation procedures by Vinay and Darbelnet (1995) this definition of restrictions on translation was represented as being more inclined towards literal translation than free translation. Abu Deeb rejects the traditional techniques of translation which replace the structures of the ST with those of the TT and make the TT suit the source text's language structure. As a result Abu Deeb (1981/1995:14) announces the aims of his translation which are to represent the structure of the thoughts that help to make an effective discourse and to achieve the extension of the target language structure and thus give what is needed for this discourse.

Contextually, Abu Deeb (1981/1995:14) notes that he could write *Orientalism* in a way that is different from that of Said, but the resultant text will reflect my own style and my personal interact with the Arabic language. On the same subject, Al-Herthani (2009: 146) declares that Abu Deeb tries to show that he deserves the same importance and treatment that Said had already received, reminding us that he (Abu Deeb) is able to produce his personal discourse as well as generating his personal debates.

Abu Deeb's Strategy for Coining New Words

Kamal Abu Deeb tried to treat the incapability of the Arabic language through developing some new terms. For example, the word استبناء is a rendered Arabic word for the English one 'restructuring', containing two Arabic morphemes: the prefix است is in place of the English prefix 're' and the root بناء stands for 'constructing'. The most common Arabic equivalent for the prefix 're' is إعادة (a noun literally meaning "doing the action again", "repeating"). According to the previous explanation, the usual translation of the word 'restructuring' would be 'إعادة بناء'.

Another essential point that should also be noted is that Kamal Abu Deeb adds the syllable وية in Arabic to express the English meaning in a more formal way among words which contain extra syllables e.g. (scientific – humanistic). Before discussing examples, I should note here that Kamal Abu Deeb is the first translator to use this technique.

* The term تفجير would normally be translated as 'exploding', but in the context of Abu Deeb's project and based on his discussion, a more appropriate term to use as equivalent might be 'implode'. Unlike exploding, which takes place on the outside, imploding involves working from the inside. i. e. developing and expanding the deep and surface structures of the language rather than borrowing another language's lexis and structures. Abu Deeb explains how this 'imploding' might be achieved.

Science	علم	Scientific	علمية
Human	إنسان	Humanistic	إنسانية
Popular	شعبي	Populist	شعبوية

Technique	تقنية - تكنيك	Technology	تقنوية
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In addition, Abu Deeb comes up with a number of prefixes and makes new use of already existing prefixes for the sake of generating concise Arabic notions that are capable of conveying the essence of the English text in an equally succinct style. These include:

1. لـ (a contraction of ليس) to stand for 'a' in negated words such as 'ahistorical' (not historical), which he translated as ليتاريخي.
2. فوق (a contraction of فوق) to stand for 'over' or 'super', such as 'super-political' which he translated as فوسياسي.
3. الزيد (a contraction of زائف) to stand for 'pseudo', such as 'pseudo-scientific' which he translated as علمي-الزيد.
4. زا (a contraction of زائد - إضافي) to stand for 'extra', such as 'extra-academic' which he translated as زا-جامعي.

Moreover, Abu Deeb coined new words which did not previously exist in the Arabic language, like اجتصادي which is a rendered word for the English 'socioeconomic', and the word اجتماعسي for the English word 'sociopolitical'; these new vocabularies led to readers being confused, as the words are novel not only at the level of the meaning but also concerning their forms and pronunciation. Another point that should be noted here is that Abu Deeb rendered the English formula 1830s as [ا ت] [1830], which resembles a mathematical way of writings. Although it would be much simple to the readers if he had translated it as ثلاثينات القرن الثامن عشر.

Another new morphological item created by Abu Deeb is تحترضية which contains تحت (under) and أرض

(ground), standing for the English word 'underground'. Al-Herthani (2009: 135) notes that this term has a well-established political equivalent in Arabic, namely سري (secret). Abu Deeb uses another word استجابية to mean 'irrational fear and hatred of foreigners' as a translation of the word (xenophobia). The Arabic equivalent which he has used is not a standard expression and I would suggest the following translation: زهاب الأجنب or الخوف المرضي من الأجنب. The word استجابية is regarded as a model for the vocabulary of Kamal Abu Deeb that does not convey the meaning and has no equivalent in the mind of the Arabic reader. By the same token, I agree, as a reader before being a researcher, that the words listed in the index of terms that Abu Deeb included at the beginning of his book *Orientalism*, might be completely new to Arab readers and consequently could prevent them from the cognitive enjoyment of the book, as a result of the words having no cultural and memory echo (see Abu Deeb 1981-1995: 21-34).

Hashim Salih (1980) was one of the first Arab translators who attempted to translate the word 'discourse' into Arabic as الخطاب (speech). According to Al-Herthani (2009:136) the term الخطاب has become considered the most common Arabic equivalent of 'discourse'. Despite that, Abu Deeb made the decision not to use the equivalent established by Hashim and chose the term الإنشاء instead (*insha'* - composition) to translate the word "discourse" instead of the other common meaning of the word in Arabic which is الخطاب. Abu Deeb defends his point of view by saying that the word الإنشاء expresses the meaning better than الخطاب, because the word الإنشاء revives an old idiom, and easily accepts inflection, e.g. إنشائي 'discursive' could inflect the verb أنشأ 'compose' without confusion with any term that has problematic significations, which can occur when we use خطابي 'discursive' or the

verb *خاطب* 'to give a speech' (see Abu Deeb 1981/1995:17).

As has been previously stated Abu Deeb, for the sake of justifying his linguistic style in translation, stated that the Arabic language is not as sacred as the text of The Holy Quran, and it accepts development. But in the case of translating the title of the book *Culture and Imperialism* to *الثقافة والإمبريالية*, he did not change the word *الإمبريالية* to the word *الاستعمار*. Although he strives to avoid borrowing from English, Abu Deeb uses the Arabic loan word *الإمبريالية* as a substitute for the English "imperialism". Thus, this choice contradicts his intention of developing the Arabic language. Abu Deeb (1997:47) states that the English word is very common in Arabic and carries different significations that he was not able to express using one Arabic word. Thus, he was overwhelmed by the word 'imperialism', for months and tried to find an appropriate translation for it, but could not.

Through this approach, Abu Deeb is trying to inform the reader that the difficulty of finding proper equivalences should be dealt with by adopting a form of creativity and adventure on the side of the translator, and not by regarding language as a 'sacred entity' that cannot be touched or improved (see Abu Deeb 1981/1995:12).

Thus, Abu Deeb's standpoint is that language is not a sacred thing that cannot be changed in any way, but rather a continuous process of generating terminologies, and the development of civilization, which is based on the improvement of language that occurs when the linguistic dimension of the cultural development process appears all of a sudden as if it has imploded. However, this imploding is not going to take place without some daring exploration

concerning the language. Theoretically, Abu Deeb's declarations in his introduction (of *Orientalism*) were put into practice in his translation of *Orientalism*, and by this rendering, he tried to ensure that we have the ability to assimilate, and to remove the quality of sacredness from the language so that he (Abu Deeb) would be capable of preparing himself to create new Arabic terms that would correspond to the English ones. No doubt Abu Deeb might have paid attention to such terms and exerted a lot of effort. However, it would be helpful if these inventions were discussed before using them in translating an important book that had not been translated into Arabic before.

Structural and Lexical Comparison

Although English has lexical units for articles, for prepositions such as *to*, *in*, for personal pronouns, and for auxiliary verbs which mark tense and aspect, Arabic tends to incorporate these functions in nouns or verbs. Apart from structural differences, the difference in the number of words between the Arabic and the English translations seems to suggest the existence of more significant differences in the distribution of vocabulary which can be attributed to differences in the style of writing in the two languages.

By comparing the number of pages, starting with the Introduction and including Chapters One, Two and Three (The whole book), we see that the original text contained 328 pages, Abu Deeb's 299 pages*, which suggests that a narrative account of Abu Deeb's interventions within the text could prove highly enlightening.

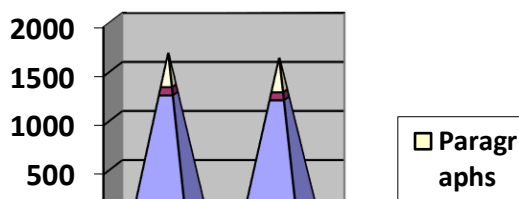
The following example clarify what we have discussed so far, and it is taken from Chapter One (*The Scope of Orientalism*). A comparison is made between the two books; Said's, Abu Deeb's, in order to calculate the

number of sentences, pages and paragraphs (figure 1). The following charts will illustrate the comparison more clearly:

Figure 1:

Chapter One	English	Abu Deeb
Sentences	1250	1201
Pages	80	77
Paragraphs	338	340

* It should be noted that the number of pages of Abu Deeb's and Enani's books are excluding their personal introductions.



By counting the number of pages and paragraphs, we see that Abu Deeb, English to Abu Deeb, is close to the ST as possible; for example, the number of paragraphs in the ST is 338, in Abu Deeb's text they are 340. This suggests that Abu Deeb preferred to use a different form of translation, rendering the ST with greater attention to the form of the ST, and ignoring TT features.

In this respect, Arabic texts clearly indicate the use of more co-ordinated sentences than the English texts which use more complex and mixed sentences. This is in accordance with the claim that coordination is a salient feature of Arabic style and the fact that the punctuation system is used in Arabic in a non-functional manner (Williams 1984; Koch 1982, etc.)

In comparing the number of sentences, once more we see that Abu Deeb was attempting to stick to the

original text, not only by maintaining a very close number of sentences, but also by maintaining the form and structure of the ST.

Foreignizing Words

This section explores the basic semantic issues and difficulties that translators encounter in handing cultural (informative) text. Before moving to the following discussion which will further clarify how Abu Deeb dealt with terms, it should be noted here that the provided terms are selections from the appendix, and they are selected on the basis that they are among the most controversial ones: the word محرق meaning "focus" is a regional word used in Syria, and is rarely understood in other parts of the Arab world which use بؤرة instead. The phrase جدارتها بالقبول "credibility" is given as مصدقية in *al-Mawrid* by Rawi El- Baa'labaki. And the word "pattern" is translated by Abu Deeb as نسق while it is usually translated into نمط in (*al-Mawrid*, 1995).

Abu Deeb translated the word "Validity" as سريانية, while it is generally translated into سلامة منطقية. The word "resources" was translated as مصادر while it is commonly translated as موارد; the word مصادر is reserved to "sources". The translation of "broadly speaking" as بصورة عريضة was an example among the excessively literal translations of Abu Deeb; it is commonly translated nowadays as بوجه عام.

Using common errors in relation to Classical Arabic is related to words or chunks of words: for example, "instance" is translated as مثل, the correct form in classical Arabic is مثال (مثل corresponds to proverb); "quantified" is translated as مقاسة which is morphologically incorrect, the correct form in classical Arabic is مقسبة from the verb قاس and not أقاس. "Available" was translated by Abu Deeb as متوفر, the

correct form is متوافر على; متوافر corresponds to "keen on" in English. الإجابة على was used for "answer to" by Abu Deeb while the correct form in classical Arabic is الإجابة عن. In classical Arabic we use وكان ما يضم هذا الملف and not وكان ما يضم هذا الملف إلى بعضه بعضاً and not إلى بعضه بعضاً as given by Abu Deeb. (For further details see the appendix.)

Moreover, two words or more of different meaning are given for the same word in the text. For example the word 'scrutiny' is mentioned four times, in the source text, having only one meaning, whereas Abu Deeb translated the same word into four different meanings, as follows: in the target text the word الاكتناه المتقسي is the first translation of the word 'scrutiny'. The second translation of the same word is التحليل المدقق, the third translation is التحليل المتقسي, and the last translation of the word is التمهيص والاكتناه. This criticism of his inconsistency does not call for using one and only one meaning when translating a certain word wherever it occurs; the point I am referring to is that in other similar contexts, the condition of using more than one meaning for a single word most of the time affects the style of the text and leads to ambiguity. (For further details see the appendix.)

From a cultural standpoint, we will find some specific cultural terms and words of foreign origin. In demonstrating such inaccuracies in translation we utilized various relevant references: English, Arabic, French, German, Hebrew, Italian dictionaries, encyclopaedias, etc. Examples of this problem include: "Morgenländische" (German word) was translated الأجنبية the correct translation is الشرقية; the proper noun "Amadis of Gaul", which was not translated or explained, is the name of a heroic Portuguese or Spanish novel; the French word "australes" was translated الاسترالية, the correct

meaning is الجنوبية. Also, the Orient "tout court" was translated الشرق كله, the correct meaning الشرق بلا زيادة (see [Souheil Idriss](#) 2000: 89). The German word "Mahometsgesang" was translated نهضة محمد, the correct meaning is تراتيل محمد. (for further details see the appendix)

Foreignizing Concepts

If the Arabic reader decides to read the translated copy of *Orientalism* by Kamal Abu Deeb, he/she will encounter problems with the lexical vocabulary, and the complex linguistic forms. In this respect, Sabry Hafez in his article "Edward Said's Intellectual Legacy in the Arab World" which was published in the *Journal of Palestine Studies* (2004: 81-82) notes that the translated version of *Orientalism* is complex, ambiguous and has a number of problems. He basically thinks that the critical issue is the transformation of a lucid and interesting book into a confusing text with incomprehensible terminology. Despite Said's brilliant discussion, the translation has a completely negative effect on his legacy and the intellectual's understanding or misunderstanding of his work. The heavy verbosity, and the created terminology, associate him with a problematic language.

By the same token, Abu Deeb's complexity, in other words, the totally novel terminology that he devised, do not contribute to making the text more clear and comprehensible; on the contrary, they seem to create complexity, as well as making the reader's task much more difficult and, as has already been mentioned above, although the new vocabulary is in his mother tongue, it is hard to interpret without great effort. The following examples clarify this point.

1	Euphemism	اللينة الاستبدالية
2	Satellite Relationship	(علاقة)التكوكبية
3	Grid	مشبك
4	Dynamics	فواعل الحيوية
5	Passion	شوب عاطفي
6	Demystification	سقوط السرية
7	Mediation	توسط

Despite the fact that Abu Deeb's book includes footnotes in which he provides explanations of the coined terms, these explanations do not help the reader with the process of interpreting the meanings of the above terms, such as:

1. تجنب تسمية شيء (Euphemism) الاستبدالية اللينة : باسمه المباشر لعوامل أخلاقية أو نفسية. الغاظة، مثلاً، لفظة Abu Deeb (1980:12) استبدالية لبقة.
2. علاقة (Satellite Relationship) علاقة(التكوكبية : Abu Deeb التبعية، كما يدور قمر صناعي حول الأرض مثلاً. Deeb (1980:24)
3. شبكة من القضبان المتصلبة. (Grid)مشبك Abu Deeb (1980:31)
4. العوامل التي تخلق (Dynamics)فواعل الحيوية : Abu Deeb (1980:29)الديناميكية.
5. انفعال طافح حاد (Passion)شوب عاطفي Abu Deeb (1980:27)
6. تعرية الشيء عن (Demystification)سقوط السرية : Abu Deeb (1980:26)الابهامية الجاذبة التي تلفه.

7. بالمعنى البنيوي التوسط بين طرفي (Mediation)توسط : Abu Deeb ثنائية ضدية لتخفيف التضاد بينهما. (1980:25)

Even if the reader, in a particular case, is able to understand the given explanation of a certain term, he would wonder why the translator is using that particular novel term instead of another term that is already well-known in the Arabic language. This a clue of how complex Abu Deeb's style is. From the above discussion we can see that the ambiguity of Abu Deeb's translation directly affected understanding the style of the book to a great extent, and this created an unpleasant impact on the reader.

Foreignizing Western Terms and the Stylistic Effects

Terms and expressions of some western concepts such as: imperialism, positivism, utopianism, historicism, Darwinism, Spenglerism, paradigm and Baconian, are rendered by Abu Deeb into new and unfamiliar Arabic equivalent terms. To clarify this point further, consider these examples:

Example (5):

“Orientalism has been subjected to imperialism, positivism, utopianism, historicism, Darwinism, racism, Freudianism, Marxism, Spenglersim. But Orientalism,	وأخضع الاستشراق” للالمبريالية، المنطقية، والطوباوية، والتاريخانية، والداروينية، والعرقية، والفرويدية، والماركسية، والاشبنغلرية. وغير أن الاستشراق، مثل كثير من العلوم الطبيعية والاجتماعية، كان قد أصبح له منطقات للبحث وجمعياته العلمية، () “ومؤسسته الخاصة كمال أبوديب: 1981/1995 - (74
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like many of the natural and social sciences, has had 'paradigms' of research, its own learned societies, its own Establishment” (Said, 1978/2003:43)

to orthodox orientalist authorities (in particular Ernest Renan and Constantin de Volney)” (Said 1978/2003:39)

In the above examples, Said uses terms to express western concepts such as: positivism, utopianism, historicism, and orthodox. The Arab reader (other than highly educated people and experts) is unfamiliar with these concepts and their labels. Abu Deeb translates them as: الوضعية المنطقية، والطوباوية، والتاريخانية، وسننيتين which are completely different from the ordinary terms used by ordinary educated Arab people: الفلسفة الواقعية - طوباوية - النزعة التاريخية - التعصبية.

Example (6):

“Two great themes dominate his remarks here and in what will follow: knowledge and power, the Baconian themes.” (Said 1978/2003:32)

يطغى على ملاحظات بلفور، هنا ” وفيما سيتلو، موضوعان عظيمان: المعرفة والقوة، الموضوعان كمال أبو ديب: () “البيكونيان 1981/1995 - (64

Comparing the translations listed above with those of Abu Deeb of the same terms, one can easily notice the difference in meanings, as Abu Deeb's renditions are new and different. For instance, he rendered the Christian religious term 'orthodox orientalist authorities' (أرثوذكسيين) مستشرقين ثقافات سننيتين. In this case, the western Christian word 'Orthodoxy' is translated as السُنِّيَّة which refers not only to the restricted meaning of the Islamic Sunni sect but also to the general attitude of conservatism too. Another example is the rendition of "paradigms" by the translator as منطلقات للبحث. None of the Arabic dictionaries furnish the Arabic meaning given by Abu Deeb as it is shown in the words listed in the index of terms that Abu Deeb added at the beginning of his book *Orientalism*. This shows that the translator has understood the following western terms both contextually and pragmatically: positivism, utopianism, historicism, orthodox and paradigm and

Example (7):

“Cromer's descriptions are of course based partly on direct observation, yet here and there he refers

ويقوم وصف كرومر، طبعاً على الملاحظة المباشرة ” جزئياً، غير أنه من حين لآخر يشير إلى أعمال وبشكل خاص () (أرثوذكسيين) مستشرقين ثقافات سننيتين “ تأييداً لأرائه (أرنست رينان وكونستانتان دوفولني 1981/1995 - (70) كمال أبو ديب: ()

consequently rendered them pragmatically rather than semantically. The Arabic rendition *الوضعية المنطقية* however, might not be easily understood by the normal Arab addressee, and the word "paradigms" is not easily understood by the normal Western reader. But, in my opinion, these terms will remain easy to understand by the Western reader rather than the Arab reader, for no reason, but because these terms are originated in the West.

Many Arab writers and intellectuals, such as Asa'ad Abukhalil and Muhammad al- Ahamari, as I cited earlier, criticized Abu Deeb's attempt to "implode" the language for the sake of enhancing its ability to accommodate various developments.

Al-Herthani (2009:146) declares that Abu Deeb's intention was to empower the Arabic language and to make it capable of standing on an equal footing with other world languages. In some respects the changes he makes are reminiscent of the foreignizing strategy of Venuti, which are adopted in the context of "a theory and practice of translation that resists dominant target-language cultural values" (see Venuti 1995: 23). In order to disrupt the dominant language, Venuti espouses this method *i.e.* disrupting English, and stresses that it is "specific to certain European countries", and that it is used to challenge "ethnocentrism and racism, cultural narcissism and imperialism" (see Venuti 1995: 20).

Abu Deeb's method was not a success because it minimized the importance of Arabic; the Arabic language became unable to be understood by its speakers according to Mona Ibrahim (2004:1032). Immersed in his conceptual narrative of language and translation she noted that Abu Deeb failed to consider the modern Arab audience's needs and power relations that characterise the world today. Mona Ibrahim (*ibid*: 1032) states that his claim of invisibility is false given

the [obvious] signs of his dominating presence. The failure to consider the power relations that characterise the modern world is the major failing of this translation which leads to the assimilation of the Anglo-American mechanisms of cultural hegemony over the third world countries, and that Abu Deeb's translation is hardly resistant at all, if not submissive altogether.

CONCLUSION

As has already been discussed in this paper, Edward Said has his personal style which hardly can anyone share with him, because he relied most of the time on literary and cultural texts, based on academic methods of research in literary criticism. Thus, we can judge that his style is difficult not only for Arab readers but also in the English-speaking countries because of his wide digressions, and his awareness of the characteristics of the academic writings in the field of humanities in which it is difficult to generalize and to absolute sentencing.

In this respect, the complexity of the source text, *Orientalism*; its structure, content and form, language function and style lead to the other difficulties when deciding on the proper method for conveying various units of the ST in terms of the linguistic systems and cultural context. Accordingly, differences in the linguistic features of the two languages and cultures make the translation process quite complex and awkward with regard to certain expressions.

On the one hand, Abu Deeb's translation of *Orientalism* provided an opportunity for him to promote certain aspects about the Arabic language, about the role it plays in shaping or impeding discourses in the Arab world, the need to "implode" it, the desirability of "reviving" archaic vocabulary and

formulating neologisms as well as adopting new syntactic structures that depart from the well-established structures of Arabic. Abu Deeb's strategies proved highly controversial and his 'inventions' failed to take root in Arabic discourse, in spite of his status as a well-established literary critic and writer.

Abu Deeb's translation of *Orientalism* was framed in a way that influenced the reception of the book and its author in the Arabic-speaking world for a considerable number of years. His translational choices framed Said's writing as inaccessible and unduly difficult, requiring considerable intellectual effort on the part of the reader.

As mentioned earlier, this study concentrates on the factual investigation of the various translation processes and procedures implemented by the two translators, with the aim of exploring and identifying their translation strategies. The major findings here give additional weight and indication to the belief that translation is a very individual task: therefore, this study shows that each translator has his own framework, method and technique for finding the proper meaning and equivalence for the ST. However, it might be useful to begin with Abu Deeb's translation discussing and exploring the methodology used in his translation of *Orientalism*.

Abu Deeb is regarded as one of the translators who strongly support the approach of structuralism as it is clearly discussed in chapter six. Al-Herthani (2009: 119), notes that the effect of the structuralist narrative is obvious in the work of Abu Deeb as a translator, as it is the case of his translation of *Orientalism*. It is noticeable that the process of his translation has resulted from the following purpose which is to embody, as much as possible, the structure of the

thoughts that create an effective discourse which contributes to extending the structure of the target language to accommodate this discourse.

Abu Deeb (1981/1995:09) states that he would be simplifying the matter if he described Said's book as being difficult, for both reading and translating. He also regards Said's style as being very sophisticated, to the extent that he is able to deal with the English language at all levels. However, as we have seen in previous analyses attempted in the present paper, Abu Deeb's translation method can be said to be less effective, as he supports mechanical transference of structure, in addition to the obscurity and ambiguity as seen in the examples supplied in the present paper.

This analysis has suggested that Abu Deeb's method was foreignizing the informative text, because he calls for a mechanical transference of structure, thus rendering the TT not just "foreign" but obscure and ambiguous as seen in the examples analysed in the present paper. To sum up, Abu Deeb employs this technique to enrich Arabic literature and culture and he experiments with the Arabic language when he renders Said's texts, as a part of the his project. However, his translations of both *Orientalism* and *Culture and Imperialism* proved controversial in the Arab World.

The translation of *Orientalism* by Abu Deeb was certainly constructed in a way that would influence the reception of the book and its author in the Arab world for a considerable number of years. Abu Deeb's translation choices labeled Said's writing as inaccessible and complex and demanding an outstanding level of intelligence from the reader.

Through the insights of such linguists like Reiss (1976/89), the discussion has proved that using

foreignization in translating cultural (informative) texts is more difficult which is mainly comprised of long declarative sentences. To substantiate the argument, examples from the translations of Kamal Abu Deeb (1981/1995) of Edward Said's *Orientalism* (1978/2003) were structurally analysed. The analyses of Abu Deeb's translation have shown that despite the rare occasions that the Arabic translation made almost near choices, it has been verified that the surpasses the foreignization strategy adopted in Abu Deeb's work in the transference of the original structure as seen in crescendo sentences, passive forms, adjectives, parallelisms, negative patterns and cause-and-effect formula from English into Arabic.

Finally, translation is not only the transferring of words from one language to another, it is a dynamic process and a final consequence of the interactions of cultures. It is hoped that the current study sheds light on key factors in the translation process and that it raises key issues and argument that should be considered and investigated in future work.

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