



عدد خاص بمؤتمر ليبيا الدولي لدراسات الترجمة
01 أكتوبر 2022 إلى 07 أكتوبر 2022

مجلة كلية اللغات

Faculty of Languages Journal

مجلة علمية محكمة فصلية تصدر عن كلية اللغات جامعة طرابلس

**A Scientific Journal Issued by the Faculty of
Languages, University of Tripoli, Libya**

**Special issue
April 2023**

رقم الإيداع 167/ 2015 دار الكتب الوطنية بنغازي

ISSN : 2790-4016



T LICTS

مؤتمر ليبيا الدولي لدراسات الترجمة
Libya's International Conference on Translation Studies

01 October
2022

طرابلس - ليبيا / فندق المهاري (راديسون بلو)

الأهداف

- تشخيص واقع الترجمة الحالي في ليبيا ومقارنته بالتجارب الدولية بغية وضع استراتيجيات لإفادة الجامعات ومراكز التدريب من تلك التجارب في تدريس الترجمة وتدريب المترجمين واستخـدام تقنيات الترجمة الحديثة وتطوير أفضل الممارسات وتطبيق أحدث المعايير.
- الاستفادة من التجربة الدولية وتبادل الخبرات الفردية وتقييم سوق العمل لتطوير البرامج التعليمية والتدريبية التي تلبي احتياجات السوق.

مجاور المؤتمر

- واقع الترجمة المهنية في ليبيا
- تعليم الترجمة وتدريب المترجمين
- ترجمة الأدب الليبي
- معايير تقييم المترجمين والمترجمات
- تقنيات الترجمة الحديثة
- الترجمة والتواصل الثقافي بين الشعوب
- حركة الترجمة في الفضاء الافتراضي
- الترجمة وحركة الاقتصاد العالمي
- دور الترجمة في العلاقات الدولية
- تحديات المترجمين في زمن الحروب
- الترجمة والهجرة
- الترجمة والأزمات الاقتصادية والسياسية والأمنية

آخر موعد لاستلام الملخصات 30 أغسطس 2022

licts.2022@gmail.com



الكلمة الافتتاحية

بسم الله الرحمن الرحيم

والصلاة والسلام على أشرف الأنبياء والمرسلين

تحية طيبة وشكرا لكم على حضور مؤتمر ليبيا الدولي لدراسات الترجمة الذي تنظمه كلية اللغات بجامعة طرابلس وبالتعاون مع شركة ركيزة لتنظيم المؤتمرات. بهذه الكلمة نفتتح هذا المؤتمر والذي رأينا أن يصادف يوم تحتفي به أقسام ومراكز الترجمة وهو اليوم العالمي للترجمة.

وهو يوم تحتفل به جُل المؤسسات والجامعات التي تعنى بعلم الترجمة في العالم، ويصدر الاتحاد الدولي للمترجمين شعار يميز كل سنة عن السنوات التي قبلها، وشعار سنة 2021 هو **united in translation** (الترجمة تجمعنا) وأتى هذا الشعار ليعبر عن التباعد الذي سببته الكورونا خلال العام الماضي، حيث قرر الاتحاد الدولي للمترجمين اختيار شعار يرمز إلى الاجتماع (فالترجمة تجمعنا). أما شعار هذه السنة هو **A World without Barriers** (عالم بدون حواجز).

في عام 2017، كان هناك إنجازًا تاريخيًا لجميع المترجمين، حيث اعتمدت الدورة 71 للجمعية العامة للأمم المتحدة بالإجماع القرار A/RES/71/288، الذي أقر بدور الترجمة المهنية في ربط الدول وتعزيز السلام والتفاهم والتطوير. في القرار نفسه، أعلنت الجمعية العامة للأمم المتحدة يوم 30 سبتمبر ليكون اليوم الدولي للترجمة للأمم المتحدة، ويتم الاحتفال به عبر شبكة الأمم المتحدة بأكملها.

فأرحب باسمي وباسم قسم الترجمة بكل المترجمين الذين هم معنا اليوم وأقول لهم الترجمة هي الماضي وهي المستقبل. الترجمة هي الناقل التي تنقل الكلمات والعبارات والثقافات، الترجمة هي الرابط بين المجتمعات. الترجمة تفتح الأبواب لتعلم الثقافات،

الترجمة هي جسر للتواصل بين الشعوب، والمترجمون هم المهندسون والبناة لهذه الجسور. الترجمة فكر وأدب وسياسية، الترجمة فن وأبداع، الترجمة علم ودراسة.

الترجمة تتشابك وتتلاقح مع كثير من المجالات، فقد أصبحت جزء لا يتجزأ من علوم تقنية المعلومات، فتجد المترجم على سبيل المثال في شركات التقنية والمستشفيات والمحاكم والملاعب وفي دور النشر والمحطات الإعلامية، فلو كنت تريد لعمل ماء أن يخرج للعالمية، فلا غنى عن المترجم.

بعدما كانت الترجمة فرع من فروع علم اللسانيات وكانت معظم أبحاث الترجمة في علوم اللغة المقارن، الآن هي علم مستقل بذاته، له مجالاته وفروعه. فمجالات الترجمة تشمل الترجمة التحريرية والترجمة الفورية والترجمة السمعية البصرية والترجمة الآلية والأدوات المساعدة التقنية

الآن هناك أقسام مستقلة بداتها تقوم بتدريس علوم الترجمة في كثير من بلدان العالم وكذلك في بلادنا العربية، يوجد في ليبيا أقسام مستقلة تجيز شهادت في الترجمة ولدينا برامج ماجستير في الترجمة وما هذه الفعاليات التي نشهدها من حين الآخر إلا دليل على حيوية أنشطة ودراسات الترجمة.

بل أن الترجمة ذهبت أكثر من ذلك وأصبحت تطرق أبواب تخصصات وعلوم أخرى لتباحث معها بعض الظواهر، فدراسات الترجمة هو تخصص يتداخل مع كل العلوم اللغوية والإعلامية والاجتماعية والأنثروبولوجيا والتاريخ والعلوم السياسية والدبلوماسية والطبية وغيرها.

سيكون لدينا اليوم 30 مداخله باللغات العربية والإنجليزية والفرنسية والإيطالية من مختلف الجامعات الليبية وبعض الجامعات العربية والدولية وستركز على جوانب مهمة في مجالات الترجمة، مها اطلالات على وضع الترجمة في ليبيا ومنها مناقشات علمية حول

تدريس الترجمة ومنها مداخلات بحثية تناقش الترجمة الأدبية والإعلامية والترجمة الآلية وغيرها.

في الختام، أرحب بكم من جديد ونسأل الله لنا ولكم التوفيق والاستفادة من هذه المشاركات التي ستكون قيمة بعون الله.

اللجنة العلمية للمؤتمر

1. د. حمزة محمد الثلب - رئيس اللجنة العلمية
2. د. جمال محمد جابر - عضو
3. د. محمد جمعة زاقود - عضو
4. د. الحسين سليم محسن - عضو
5. أ.د. نوري احمد عبيريد - عضو
6. د. خديجة مسعود فشيكة - عضو
7. أ.فاتح المبروك خليفة صمود- عضو

الكلمة الختامية للمؤتمر

بسم الله الرحمن الرحيم

تم بحمد الله ورعايته أعمال (مؤتمر ليبيا الدولي لدراسات الترجمة)، تحت شعار "الترجمة ومتطلبات القرن الواحد والعشرين: تحديات الواقع وآفاق المستقبل" الذي نظّمته كلية اللغات بجامعة طرابلس، بالتعاون مع شركة ركيزة لتنظيم المؤتمرات، بتاريخ الأول من أكتوبر 2022 م بجامعة طرابلس، ليبيا.

وقد شارك في هذا المؤتمر 30 باحثا متخصصا في الترجمة، وباللغات العربية والإنجليزية والفرنسية والإيطالية، من ليبيا ومن 5 دول أخرى، وهي: المغرب وتركيا وماليزيا وإسبانيا والإمارات، وبحضور رئيس جامعة طرابلس وعدد من الوزراء وبعض عمداء الكليات، وشخصيات أكاديمية ومدراء مراكز بحثية.

وانعقد المؤتمر على مدار يوم واحد، ناقشت فيه أبحاث الأساتذة المشاركين، والتي أسهمت في إثراء البحث العلمي المشترك بين الجامعات الليبية والعربية والمراكز البحثية المتخصصة في مجالات الترجمة، كما أسهم في الإفادة والاستفادة من كل التجارب لتطوير وتفعيل البرامج التدريسية والأكاديمية بين الجامعات الليبية وبعض التجارب الدولية.

هذا وتركزت الأبحاث في محاور عديدة منها: التواصل الفعال عن طريق الترجمة، ودور المترجم في التعامل مع النصوص السياسية والإعلامية، ومكانة المترجم في المجتمع الإنساني. وقد ناقشت بعض البحوث الترجمة الأدبية والترجمة الدينية والترجمة والأزمات. ولم يقتصر الأمر على ذلك، بل سلطت بعض المداخلات الضوء على الترجمة الشفهية والترجمة الآلية والترجمة السمعية البصرية، وتفضل بعض الأساتذة الكرام

مناقشة صناعة الترجمة في ليبيا والبرامج التدريسية الخاصة بالترجمة في بعض الجامعات وغيرها من الكلمات في مجال الترجمة.

وقد انتهى المؤتمر إلى عدد من التوصيات، وأهمها ما يلي:

1. فتح باب التعاون بين الجامعات الليبية فيما يخص برامج الترجمة من أجل تطوير هذه البرامج وربطها بسوق العمل.
2. تكثيف البرامج التدريبية الخاصة بالترجمة لسد العجز في السوق الليبي وخاصة الترجمة الفورية.
3. إدخال برامج الترجمة الآلية والأدوات المساعدة في البرامج التدريسية.
4. العمل على تطوير وتقنين مهنة الترجمة في ليبيا والعمل على تأسيس نقابة عامة للمترجمين تكون مهمتها منح الإذن لمزاولة مهنة الترجمة.
5. التأكيد على تشجيع حركة الترجمة وذلك بجعل الأعمال المترجمة جزء من الناتج العلمي للأستاذ الجامعي المتخصص بالترجمة وتضمينه في الترقيات الأكاديمية وغيرها.
6. التأكيد على التعاون مع المنظمات الدولية وحث المترجمين الليبيين على عضويتها لتطوير حركة الترجمة بليبيا.
7. أن يكون مؤتمر الترجمة سنويا، وينعقد في جامعة طرابلس أو أي جامعة ليبية مستعدة لاستضافته

ولكم فائق الشكر.

والسلام عليكم ورحمة الله وبركاته.

حُرر في 2022 / 10 / 1 م، في مدينة طرابلس - ليبيا.

د. حمزة محمد الثلب - رئيس اللجنة العلمية

Cultural Obstacles in Literary Texts Translation: The Case of the Arabic Translation of Shakespeare's Hamlet

Salem, Mona M.M.

Department of English, Faculty of Human Sciences, Alasmarya Islamic University,
Zliten, Libya

ambitiousstar15@gmail.com

ABSTRACT

Literary translation may be one of the primary methods for communicating across cultures since literary works exhibit various linguistic qualities along with cultural and social characteristics of human existence. Translation is seen as a method of cultural transmission that entails more than just looking for semantic equivalence. Translators must thus analyze the linguistic and cultural characteristics of language along with discourse-related factors and be attentive to how these ideas are expressed in various cultural contexts. The translator is frequently conflicted between the aesthetic appeal and cultural elements of both the ST and the TT, since literature is typically seen as a cultural image of societies and a reflection of populations. The current research looks into literary translation from English to Arabic in order to better understand these obstacles. It makes an effort to pinpoint the fundamental difficulties that translators confront while concentrating on the various methods they employ to deal with these issues through the translation of "Hamlet" by William Shakespeare. This study compares the stylistic elements of an original text with those of its translation into a different language. This basically entails recognizing language and cultural distinctions as well as translation approaches to determining the methods the translator most usually employs.

المخلص

قد تكون الترجمة الأدبية إحدى الطرق الأساسية للتواصل عبر الحدود الثقافية حيث تُظهر الأعمال الأدبية صفات لغوية مختلفة إلى جانب الخصائص الثقافية والاجتماعية لوجود الإنسان. يُنظر إلى الترجمة على أنها طريقة لنقل الثقافة تنطوي على أكثر من مجرد البحث عن التكافؤ الدلالي. لذلك يجب على المترجمين تحليل الخصائص اللغوية والثقافية للغة جنبا إلى جنب مع العوامل المتعلقة بالخطاب وأن يكونوا منتبهين لكيفية التعبير عن هذه الأفكار في سياقات ثقافية مختلفة. غالبًا ما يتعارض المترجم بين الجاذبية الجمالية والعناصر الثقافية لكل من النص المصدر والنص الهدف، نظرًا

لأن الأدب يُنظر إليه عادةً على أنه صورة ثقافية للمجتمعات وانعكاس للسكان. يبحث البحث الحالي في الترجمة الأدبية من الإنجليزية إلى العربية من أجل فهم أفضل لهذه العقبات. حيث تحدد الصعوبات الأساسية التي يواجهها المترجمون مع التركيز على الأساليب المختلفة التي يستخدمونها للتعامل مع هذه القضايا من خلال ترجمة "هاملت" بقلم ويليام شكسبير. يقارن هذا المقال العناصر الأسلوبية لنص أصلي بعناصر ترجمته إلى لغة مختلفة، حيث يستلزم هذا أساساً إعادة النظر في اللغة والاختلافات الثقافية بالإضافة إلى أساليب الترجمة لتحديد الأساليب التي يستخدمها المترجم عادةً.

KEYWORDS: Culture, Literary texts, Literary translation, Obstacles, Translators.

Introduction

Translation has been shown to be a highly useful tool for effectively communicating, sharing cultures, and gaining information because of the variety of languages, the diversity of civilizations, and the importance of connections in human existence. Consequently, literary translation is crucial in enhancing cooperation between various cultures. Language and culture appear to be intertwined, and it is crucial to take both into account while translating. All translators strive to establish the proper equivalency between terms and notions in the origin and target languages, despite the fact that there is no set framework or effective technique regarding how a translation should be done. Due to cultural differences, finding the appropriate equivalence is a complex process that involves transferring meanings from one language to another and requires deep knowledge of the source and target cultures, as noted by Larson (1998). The most challenging part of this procedure is for the translator to bridge the cultural differences between the two languages. Finding analogues for culturally distinct phrases entails focusing on their varied cultural aspects or things. Yet, how must the translator go about doing that? And what are the suitable techniques that may facilitate a successful transition for him?

English to Arabic translation presents certain linguistic, morphological, and cultural challenges. Going back to the source's cultural and social roots is necessary to comprehend these issues. Consider the impact of English-language writings on the translation into Arabic procedure. It is also crucial to remember that among the VSO Non-Indo-European languages, Arabic has social and cultural standards that are significantly

different from those related to a language of the west. Numerous translators, linguists, logicians, poets, and semanticists have studied and addressed translational issues. The difficulties of translating between any two Indo-European languages, such as, have received a great deal of attention in the past, but this study is still in its infancy.

The purpose of this study is to explain the difficulties of literary translation by conveying cultural concepts between languages. The limitations and restrictions of translating culturally distinctive elements in literary works are also defined and examined. Its objective is to discover the culturally distinctive elements in William Shakespeare's English play Hamlet and to ascertain how they are translated while studying the techniques and methods the translator employed to gain a degree of audience acceptability in Arabic culture.

Literature Review

In contrast to ordinary translation, literary translation is a special kind of translation. Because of its unique characteristics, it has long been a topic of debate among translation academics. As a result, this type of translation is a means of intercultural communication in addition to being a translation of a text from one language into another.

Literary translation, which is recognized as an art form, must convey the author's inspirational, philosophical, and emotional writing. It is asserted, however, that a literary translation cannot be assumed to be excessively true or excessively free from the source. When a translation is too realistic, intelligibility and visual appeal degrade, but when it is too loose, it stops being a translation and transforms into an adaptation. A creative translation also preserves the integrity of the source material and avoids creating something that sounds unrecognizable in the language of the recipient.

A translation must be readable and acceptable to readers in the receptor language despite its diversity from the original. The basic objective of translation, according to contemporary literary theoretical approaches, is interaction, and every communication event must take language usage context into consideration. The ability to instigate supplementary, metaphorical, or aesthetic connotations rests with the context.

Characteristics of Literary Translation

Literary translation is recognized as one of the primary methods of cross-cultural interaction since literary written works exhibit a wide variety of language characteristics along with historical and cultural facets of human existence. It necessitates a number of qualities that the translator must be aware of in order to accurately express all ST literary traits, including sound effects, morphophonemic word choice, figures of speech, and style (Riffaterre, 1992: 204-205).

These characteristics are summed up by Belhaag (1997: 20) as being (emotive, non-literal, and symbolic; focused on both structure and content; subjective; permitting numerous interpretations; everlasting and universal; utilizing unique methods to 'heighten' communication impact; propensity to depart from language rules).

Cultural Concepts in Literary Translation.

The cultural component of a specific message cannot be ignored or overridden during translation since language is the medium through which culture is transmitted and mimics its characteristics. Because "culture is the core of the language and hence of translation," translating a language simply entails doing it in terms of its culture. (Bassnett, 1991).

Definitions of the word "culture" may be quite difficult. Newmark (1988: 94) asserts that culture is "the manner of living and its expressions that are special to a society that utilizes a certain language as its means of communication" acknowledging that each linguistic group has its own distinctive cultural characteristics.

When thinking about the consequences of translation, the concept of culture is crucial. As she discusses the issues with correspondence in translation, Nida gives equal weight to the sociocultural distinctions between the SL and the TL and draws the conclusion that "cultural distinctions may provide more serious challenges for the translator than linguistic distinctions" (Nida, 1964: 130). It is also noted that, despite major formal alterations in the translation, cultural similarities frequently help people comprehend one another.

er. Thus, lexical issues are just as important as the cultural consequences of translation.

As Bassnett (1991: 23) notes, “In order for the TL copy to match the SL copy, the translator must approach the SL material in this manner. To seek to enforce the system of values of the SL culture onto the TL culture is risky terrain” Therefore, when translating, it's vital to take into account how the lexical effect will affect the TL reader as well as how cultural factors may be interpreted, and then make judgments about the translation in line with those considerations. As a result, it is reasonable to assume that culture and language are closely connected, and that both must be taken into account while translating. This is why a key component of the translator's job is researching the local culture. According to Baker (1996: 11), “the study of culture has a remarkably long history that covers a variety of fields, including anthropology, sociology, and, more recently, cultural studies”.

Dimensions of Culture

Originally used to refer to the development of the spirit or intellect, the term “culture” now refers to social and material activities, organizations, and ideas as well as behaviors like courting and childrearing. (Vermeer, 1989) As a result, there are several categories available for these cultural elements. (Newmark, 1988), following Nida, categorizes foreign cultural terms into the following five groups and applies the idea of culture to the process of translation. Every subsequent literary work does, in fact, portray these cultural characteristics of the culture in which it was created.

- Ecology (plants, animals, weather, etc.).
- Object culture (nutrition, clothes, houses, cities, transportation).
- Social environment.
- Institutions, practices, rituals, policies, or ideas (which include artistic, religious, governmental, and organizational subgroups).
- Body language and routines.

Cultural Translation Challenges

The greatest challenges for translators throughout the translation process are cultural differences, which have also led to the greatest misunder-

standings among readers (Valdes, 1986: 123). According to Newmak (2001: 328) cultural differences are “the biggest barrier to translation, particularly in the pursuit of a precise and competent translation” Culture itself has restrictions on how well it can translate one language into another. Each community or individual group creates its own culture, which is revered, practiced, and confirmed along with its restrictions, depending on its early history, geographical conditions, and religion.

One of the distinctive characteristics of culture, which is not always enforced by the external world, is the restriction on translation. From one place to another, different behaviors will be considered appropriate. (Goodenough, 1964: 36) Various cultural standards in the original language and target language are today's biggest challenges for translators. It is the translator's duty to decide which criteria should be prioritized over others. Whether cultural standards from the SL, TL, or a mixture of both should be taken into account based on the translator's choice.

Methodologies and Techniques of Literary Translation

The techniques that lead to the best resolution of a translation challenge are typically referred to as translation techniques. There are a number of methods and approaches that have been proposed by various scholars, like Vinay and Dalbernet (1995) with their seven approaches, Nida (1964) and Newmark (1988), but what are the most effective ways to get beyond cultural barriers? So, a variety of tactics were suggested. They have drawn criticism since they sometimes look useless.

Newmark suggests that contextual analysis and transmission are two competing approaches that Newmark suggests (Newmark, 1988: 96). According to Newmark, transference preserves cultural terms and notions while adding “local color”. He asserts that, although emphasizing culture, which has importance for knowledgeable readers, this approach may be problematic for the mass audience and restrict their ability to comprehend some elements. As a result of the significance of translation in interaction, Newmark suggests contextual analysis, which he identifies as “the best precise translation process, which eliminates the culture and emphasizes the theme” (Newmark, 1988: 96). When thinking about cultural implications for translation, Nida's ideas of formal and dynamic equivalence (Nida, 1964: 129) could be taken into account.

When both form and content are replicated as accurately as feasible, Nida claims that a “gloss translation” primarily represents formal equivalency. The TL reader can “comprehend as much as he can about the norms, style of thought, and methods of expression” of the SL setting (Nida, 1964: 129). Dynamic equivalence, in contrast, does not need the receptor to comprehend the cultural norms of the origin context and is compared to “relate the receptor to forms of conduct related to the context of the one's culture”. The original's shape and content must be replicated as accurately and meaningfully as feasible, with as close of an equivalent as possible. The ability to relate to the person in the SL, understand their habits, ways of thinking, and various modes of communication are required.

In order to be effective, a translation must serve the same purpose in the target language as it did in the origin. Nida also considers the needs of the reader as well, stating that the translation must be described by “spontaneity of expression” and relevance to the “receptor's” culture. He is seen as supporting the “domestication” of translation because of this. In Nida's opinion, the translation must be accurate, communicate the original's essence and way while paying attention to its style, and should have the exact same impact on the target audience as the original did (Nida, 1964: 134). As far as he's concerned, the answer is a dynamic equivalency that strikes a balance between the two issues.

Despite being source-oriented, the equivalency must also adhere to and be understandable in the receptor language and culture. In great depth, Nida discusses the techniques the translator must employ to obtain the most accurate rendition of the SL, such as the use of footnotes to highlight cultural variances when exact renditions cannot be obtained. Glossing is the term used to describe this. He also discusses the difficulties of translating the original's emotional content and the necessity to communicate the sarcastic, humorous, playfulness, and sentimental components of meaning (Nida, 1964: 139-40). Since “that which connects people is bigger than that”, Nida's beliefs are founded on an inspirational notion of humanity as “an entity untouched by time and location Even when cultures and languages are highly different, there remains a baseline for interaction despite the equivalence ought to be source-oriented” (Nida, 1964: 24).

Additionally, he states that “since no two languages are similar in the meanings assigned to matched symbols, or in the ways in which such symbols are organized in words and sentences, it logically follows that there cannot be ultimate correlation between languages... no translation is entirely correct... the effect may be sensibly similar to the original, but no identity in depth” (Nida, 1964: 126). As a result, the translator's explanation must be applied in some capacity during the process of translation. According to Nida, in order to ensure correctness and compatibility, the message in the receptor language must relate as nearly as feasible to the various SL components.

Because it is constantly dealing with differences, the process of translation involves searching for connections between language and culture. It cannot and should not attempt to eliminate all of these differences. A translated literature should be the place where a new culture is shown, giving the reader a glimpse of the other and resistance of a particular society. By reminding the reader of the gains and losses in the translation process as well as the unbridgeable gaps between cultures, “a translation method focused on an aesthetic of discontinuity can best retain that difference, that otherness” (Venuti, 1995: 305). In a different argument, he makes the case that translations should incorporate imagery from other cultures. (Venuti, 1992: 104)

Additionally, other principles were developed to successfully transfer cultural ideas and words, such as replacement, generalization, explication, extension, overexpression, distribution, description, reduction, exclusion, adoption, foreignization and compensation, depending on the translating conditions that demand an accurate attitude. In order to achieve his task, the translator must sometimes choose between being liberal or true to the artistic and cultural aspects of the ST and the culture of the intended reader. So, how faithfully can the literary translation stay true to the author's goals while still maintaining the original text?

The Method

This paper compares the cultural elements of an original text (an English work) with those of its translation into a different language (Arabic). This basically entails recognizing language and cultural distinctions as well as translating tactics to ascertaining the methods the translator employs. The

researcher has used a variety of techniques, such as comparative analysis, to try to gain an understanding of how the translator dealt with the challenges posed by culture. The success of the approach depends on how accurately the social, religious, and cultural realisms of the original work are reflected in the translated version.

As a case study, the researcher selected William Shakespeare's famous play *Hamlet*. The Arabic translations of *Hamlet* from several well-known Arabic translators (Jabra's translation, Kiwan's translation, Mutran's translation, and Awad's translation) are analyzed and compared. These translations were carefully chosen from among the many Arabic translations of Shakespeare's *Hamlet* because they accurately depict Arabic culture and provide many researchers and artists who are unable to comprehend the original with a flavor of Shakespeare's ideas. These four versions, produced by prominent publication firms and translators, were chosen. The play was first read by the researcher in English, and then Arabic translations of it. The play's translation varies depending on how the play's text is clear to the translator. The translations were somewhat different. This paper seeks to clarify the distinctions between these translations as well as the primary methods used to translate the literary material.

Results and Discussion

Literary Translators' Techniques

"FRANCISCO: For this relief much thanks. 'Tis bitter cold, And I am sick at heart". (Shakespeare, 2012, Act I, Scene I 8).

Mutran's Translation

"فرنسيسكو: ألف حمد لك على هذه المنة،
البرد قارس، وقلبي في وحشة" (مطران،
2013: 25).

Jabra's Translation

"فرنسيسكو: شكرا المجهودك بديلا لي. البرد
قارس وفي صدري ضيق" (جبرا، 1979:
27).

The Arabic translations make it clear that Jabra and Mutran used distinct approaches to translate Shakespeare's *Hamlet*. Both Jabra's and Mutran's usage of modern Arabic and the classical Arabic they portray are simultaneously inspired by Islamic culture. There is no third option available; the translator should select either the domestication approach or the foreignization technique when translating any literary work.

In contrast to foreignization, which is defined as "an ethno-aberrant influence on those principles to enroll the linguistic and cultural variation of the foreign script, driving the reader abroad," domestication refers to "an ethnocentric decrease of the foreign script to target-language cultural norms, fetching the author back home" (Venuti, 1995: 20).

In general, translators are forced, consciously or subconsciously, to use one of these two translation techniques, or perhaps a mixture of both, due to language and cultural variations. In the case of the most recent Arabic translations of Hamlet, culture has a significant influence on the translators' decisions. The fundamental challenge that inhibited Jabra and Mutran in their translations, nonetheless, was the use of phrases that were culturally bound. In their discussion of this subject, Nida and Reyburn claim that "challenges emerging out of variations in culture are the most important obstacles for translators and have created the greatest misconceptions among readers" (Nida and Reyburn, 1981: 2).

Words Associated with Religion and Culture

"*HAMLET: For God's love, let me hear!*" (Shakespeare, 2012, Act I, Scene II 21).

Mutran's Translation

"هاملت: نأشذتك الله تكلم" (مطران، 2013: 34).

Jabra's Translation

"هاملت: بربك تكلم" (جبرا، 1979: 45).

One of the many terms in Hamlet that are linked by religion and culture is the excerpt above. The two Arabic sentences appear to have each used a different approach to translate the religious and culturally related terms at first impression (Culture Specific Terms). Regarding Jabra "For the love of God, let me hear!" He wrote it in Arabic as "بربك تكلم" in an attempt to give it an Islamic effect for target language (TL) listeners, though Jabra has been accused of employing the "foreignization" strategy in his translation. In this case, he uses the domestication technique to create the religious-culture-bound terms (C.S.I). The influence of religion on a society's culture and language cannot be overstated. The influence of Christianity on English terminology and society's way of life has been significant and crucial. The Qur'an has also had a significant influence on the lexicon of the Arabic language, in addition to its power in influencing the way of life of society's citizens (Aziz, 1982).

Mutran Khalil employs a spontaneous approach in his translating process as opposed to Jabra Ibrahim. As a result, Mutran chooses Arabi-

zation over translation. In his translation of Hamlet, he sticks to Qur'anic intertextuality in an effort to more closely resemble Arabic by adopting the traditional Arabic language. In contrast to Jabra, Mutran makes an effort to connect the Arab audience and readers to the original text. Mutran uses the approach of free translation to accomplish his goal. In his translation, Mutran is not constrained by any limitations. The concept of the original material coming in an alluring Arabic language appears to be what is worrying Mutran. By replacing the term from the English vow with a word from the Islamic vow, he attempts to compare the two and draw the reader's attention to the original text. By doing this, he manages to give the original text a certain level of spontaneity. Using the Islamic vow, he says, "ناشدتك الله تكلم".

Domestication, in general, is the kind of translation that employs a truthful bilingual style and is used to reduce the oddness of the translated text for target language readers, whereas foreignization refers to the production of a target text that intentionally breaks target norms by preserving some of the original's foreignness (Eisawy, 2014).

In contrast to the following translations:

"HAMLIT: Yes, by Saint Patrick, but there is, Horatio, and much offense, too" (Shakespeare, 2012, Act I, Scene V 37).

Kiwan's Translation

"بلى أقسم بالتقديس باترك" (كيوان، 2004: 59).

Jabra's Translation

"بلا والله إن فيها لإساءة" (جبرا، 1979: 65).

However, the two translators used various translation techniques and rendered this sentence differently in the target language. On the one hand, Jabra chose functional equivalence, employing the standard Arabic swearing word used to demonstrate assertions, specifically "والله" which translates to "(I swear) by Allah". When Muslims intend to swear, they typically utilize this term when swearing. This has to do with how religiously distinct Muslim and Christian civilizations are. From this angle, the Arab readership would find Jabra's translation of this profanity to be more acceptable and appropriate. Additionally, it might serve the original text's usage of the English curse word's practical purpose. But it's clear that the focus is on domesticating the language based on paying attention to the active rules and customs of the target culture.

On the other hand, Kiwan chose to translate literally, keeping all of the swear words that were there in the original language of “I swear by Saint Patrick”. Readers of the target text are now extremely close to the essence of the source material thanks to this interpretation. It is the sort of translation that accurately conveys the author's purpose of the original text. The reader of this work would benefit greatly by learning more about the societal beliefs of the source culture. More crucially, it might retain the verbal action of swearing's pragmatic purpose as it was meant in the original text. However, it indicates a preference for foreignization in an effort to adhere to the author's intentions while writing the source material.

Hamlet's Translation of Pun Words

There is no denying that language represents one of Shakespeare's dramas' most significant elements and a quality that sets him apart from other authors. Additionally, Hamlet contains several pun terms that the translators might use in the translation process. Shakespeare had two special abilities that nobody else could match: wordplay and the invention of new terms. One of the ways Hamlet pretended to be mad and hid from the palace and the King's entourage was by cleverly using pun phrases. To keep Polonius and the other characters from figuring out what Hamlet's true motivations are in the discussion that follows, he appears to be insane by utilising pun phrases. The excerpts of following table illustrate Hamlet's pun words.

“POLONIUS: What do you read, my lord? HAMLET: Words, words, words. POLONIUS: What is the matter, my lord? HAMLET: Between who? POLONIUS: I mean the matter that you read, my lord” (Shakespeare, 2012, Act II, Scene II 51).

Awad's Translation

"بولونيوس: ماذا تقرأ يا مولاي؟
هملت: ألفاظ. ألفاظ. ألفاظ.
بولونيوس: وما الموضوع يا مولاي؟
هملت: موضوع في أي مكان؟
بولونيوس: أعنى موضوع الكتاب الذي تطلعه
يا مولاي." (عوض، 2000: 60)

Jabra's Translation

"بولونيوس: ما الذي تقرأه، يا مولاي.
هاملت: كلمات، كلمات، كلمات.
بولونيوس: وما الذي فيها؟
هاملت: فيمن؟
بولونيوس: في الكلمات التي تقرأها يا
مولاي." (جبرا، 1979: 85).

Awad has translated the same passage more precisely and successfully. When Awad employs the Arabic term (الموضوع), which may imply a subject as a definite noun and at the same time relate to an indefinite noun (موضوع, subject), he correctly grasps the concept and accurately translates the pun. Awad plays around with language by using the Arabic term. His translation utilises word play and puns to draw readers into the original text while giving the translated language an air of spontaneity.

Contrarily, Mutran omitted the aforementioned conversation from the play's text while reproducing it. Numerous additional excerpts from Mutran's translation of the book were also completely erased. He condensed the second and third acts of the original text to create an altered third act. Additionally, he combined the fourth and fifth acts into the new fourth act. In order to retrieve the original text's essence, Mutran has, as was previously said, twisted the original text.

It is acceptable to argue that Mutran's adoption of domestication is a veiled allegory for the ST in his particular TT. He excused himself from the original text's restrictions and stuck to the desired ones. His goal was to direct the writer's attention toward the desired audience. However, Mutran occasionally went against his attempt to domesticate Hamlet and included foreignization in his translations without providing any rationale (Assi, 2018: 14-15).

“To Be or Not to Be, that is the Question”, from Hamlet's Fourth Soliloquy

One of the most famous expressions in all of English literature is "To be or not to be, that is the question." The play is summed up in Hamlet's fourth soliloquy. The fear, hesitancy, uncertainty, and loss of the power to select between life and death are all exposed. In his soliloquy, Hamlet doubts which is the proper attitude to take towards life: whether or not it is worth living at all. The conflict between action and reflection is evident in Hamlet's "To Be, or Not to Be", which appears to be the story of a suffering man. He predicts an impassable challenge: Being may continue after death. It's possible that the state of being after death will be much more unpleasant than the one he's in right now (Wilson, 2017: 349-350).

New to Arabic writing was the genre of play, and the soliloquy was peculiar. The fourth sentence of Shakespeare's Four Quartets was translated into Arabic, but Arab translators could not agree on its interpretation. What these phrases actually signify has been a contentious point of

contention among Arab translators and authors to this day. Shakespeare's works, in the opinion of some translators, need to be verse-translated into Arabic. Others claim it cannot be rendered as verse, thus they convert it to prose. Enani offers his opinion on why poets everywhere choose to convert Shakespeare's masterpieces into verse instead of prose. (Enani, 2016). Jabra and Murtan translated the fourth soliloquy as the following: *"Hamlet: To be or not to be—that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, or to take arms against a sea of troubles and, by opposing, end them. To die, to sleep— No more—and by a sleep to say we end The heartache and the thousand natural shocks That flesh is heir to—'tis a consummation Devoutly to be wished. To die, to sleep— To sleep, perchance to dream. Ay, there's the rub, for in that sleep of death what dreams May come, when we have shuffled off this mortal coil, must give us pause. There's the respect That makes calamity of so long life. For who would bear the whips and scorns of time, Th' oppressor's wrong, the proud man's contumely, (...)"*. (Shakespeare, 2012, Act III, Scene I 66 - 67).

Mutran's Translation

"هملت: أكون أو لا أكون؟ تلك هي المسألة، أيّ الحالتين أمثل بالنفس؟ أتحمّل الرجم بالمقاليع وتلقي سهام الحظ الأنيك. أم النهوض لمكافحة المصائب ولو كنت بحرا عجاجا وبعد جهد الصراع إقامة حد دونها، الموت، نوم، ثم لا شيء. نوم مستقر به من آلام القلب، وآلاف الخطوب التي وكلتها الفطرة بالأجسام، ونخشاه على انه حقيق بان نرجوه، الموت رقاد، رقاد وقد تكون به الأحلام، أما هذه عقيدة المسألة، إنما الخوف من تلك الأحلام التي قد تخلل رقاد الموت بعد النجاة من آفات الحياة، وهو الذي يقف دونه العزم، ثم هو الذي يسومنا عذاب العيش، وما أطول مداه، إذ لولا هذا الخوف، لما صبر احد على المذلات، والمشقات الراهنة، ولا على بغي الباغي، ولا على تطاول الرجل المتكبر، ولا على شقاء الحب المرذول، ولا على إبطاءات العدل، ولا على سلطة السلطة، ووقاحة القدرة، ولا على الكوارث التي يبتلى بها الحسب الصحيح،

Jabra's Translation

"هملت: أكون أم لا أكون؟ ذلك هو السؤال. أمن الأنبل للنفس أن يصبر المرء على مقاليع الدهر اللئيم وسهامه، أم يشهر السلاح على بحر من الهموم وبصدها ينهيه؟ نموت... ننام.. وما من شيء بعد... أنقول بهذه النومة ننهي لوعة القلب، وآلاف الصدمات التي من الطبيعة تعرض لهذا الجسد؟ تلك غاية ما أحر ما تشتهي. نموت..... ننام..... ننام-وإذا حلمنا؟ أجل لعمرى، هناك العقبة. فما قد نراه في سبات الموت من رؤى، وقد ألقينا بفانتيات التلايف هذه عنا يوقفنا للتروي." (جبرا، 1979: 106).

والمجد الصريح، بفعل الجهلة، وتهجم السفلة،
وفي وسع المرء أن يترخص في الابتعاد،
فيسلم من كل هذه الرزايا بطعنة واحدة؟ من
خنجر في يده. من الذي كان يرضى بالبقاء
رازحا تحت الحمل دائم الأئين، مستنزفا ماء
الجبهة من الإعياء؟" (مطران، 2013: 50-
51).

The translation provided by Jabra is exact and follows each word exactly. He uses the Arabic term that has the same meaning since he is so tied to the original language. He expresses "that is the question" in Arabic using the word "ذلك هو السؤال". Jabra explains why he made this decision in this instance. First of all, there is an issue that results from the various linguistic, syntactic, and cultural diversity between Arabic and English. The issue of the most popular Hamlet line, "To Be or Not to Be: That is the Question", being inaccurately translated stems from the fact that Arabic lacks the verb "to be".

Jabra uses a formal equivalency technique to produce an Arabic translation of Hamlet that is accurate yet unpolished. His capacity to translate the play into standard and idiomatic Arabic is constrained by his direct servility to the original text. Beyond that, the Arabic rendition is doubly removed from Arabic culture because both themes and references are portrayed outside of the cultural context and lexical meaning. The new product therefore appears to be an artificial transplant of a foreign work into the native Arabic environment. This issue is caused in part by the translator's initial decision to translate words to words rather than sentences to sentences or thoughts to thoughts, as well as in part by the sheer nature of Shakespeare's extremely complex cultural and linguistic references and the literary style of Hamlet (Al-Abdullah & Tajdin, 2005).

The usage of classical Arabic in Mutran's translation of the fourth soliloquy sets him apart from the other translators and sets it apart from Jabra's version in one key area. The most problematic part of the fourth phrase is the usage of the he-soliloquy that can be found in Hamlet's soliloquies, "هملت: أكون أو لا أكون؟ تلك هي المسألة", He uses "أكون؟ أو لا أكون", which is the correct equivalent for the verb "to be", to address the problem of there is not being a word "to be" in Arabic. His use of "المسألة" as

an equivalent for “that is the question” is so precise that TL readers feel the text is normal.

Additionally, it gets the reader ready to follow the subsequent events and come to a full comprehension of the overall goal of the soliloquy. Assi summarizes Mutran's attempts to domesticate or Arabize Hamlet by using Quranic intertextuality: “Mutran employs Quranic intertextuality [...]. Moving the intended reader to the original text weakens Mutran's translational goal” (Assi, 2018: 9).

Scene from The Nunnery

One of the play's primary foundations is the opening scene of Act III between Hamlet and Ophelia, which is also the setting for some of Hamlet's most well-known quotes. Hamlet is unaware of how much the King and the Old Chamber, who were spying on him, have conspired against him. The king's top priority was to find the true cause of Hamlet's lunacy. Shakespeare's language presented several difficulties and problems for the Arabic translators of Hamlet. This scenario was interpreted differently by Mutran and Jabra. The excerpts the following table demonstrate how these two translators approach translation differently.

“Hamlet: Ha, ha! are you honest? Ophelia: My lord! Hamlet: Are you fair? [...] Hamlet: That if you are honest and fair, your honesty should admit no discourse to your beauty. [...] Hamlet: Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it was better my mother had not borne me. I am very proud, revengeful, ambitious; with more offenses at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?” (Hamlet, 2005, Act. III. I). (Shakespeare, 2012, Act III, Scene I 68 - 69).

Mutran's Translation

"[...] هاملت: إن كنت عفيفة وجميلة، فحذر أن يكون لعفافك أدنى اتصال بجمالك. أوفيليا: ولكن يا موالي أياكون للجمال رفيق أفضل من العفاف؟ هاملت: هذا حق ولكنه يتسنى للجمال أن يحول العفة إلى قوادة سافلة، أكثر مما

Jabra's Translation

"هاملت: ها. ها! أعفيفة أنت؟ أوفيليا: سيدي. هاملت: أجميلة أنت؟ هاملت: أعني ان كنت عفيفة وجميلة معاً، وجب على عفافك. أن يجعل الوصول إلى جمالك محرماً [...] أوفيليا: يقينا يا سيدي، لقد حملتني على اعتقاد

يتسنى للعفة أن تصور الجمال على مثالها. كأن ما تقولين من المغالطات المتقدمين، أما الآن فالزمن على غير ما تظنين، لقد أحببتك قبلاً. [...] أوفيليا: لقد زدنتي خيبة أمل. هاملت: اذهبي إلى دير، عالم تريدان أن تكوني والدته، ومرضعا لخاطئين؟ أنا على شيء من الاستقامة مع هذا أستطيع أن أذكر لك عن نفسي أشياء كان خيرا معها ألا تلدني أمي، تكاد الذنوب التي تحف بي تكون أكثر عددا نحن. مما عندي من الخواطر لإيوائها [...] جميعا مجرمون سفلة فال تصدقي أحدا منا، سيرى سيرك دراكا إلى دير، أين أبوك؟" (مطران، 2013: 51-52).

ذلك [...] أوفيليا: أذن فقد خدعت. هاملت " اذهبي إلى دير وترهبي. أتريدان أن تلدي الخطاة؟ أنا نفسي على قدر من العفة، ولكن بوسعي رغم ذلك أن اتهم نفسي بأمر هي من الإثم ما يجعل أمي تتمنى لو لم تكن ولدنتي [...] هاملت: إن كنت ستزوجين، أعطيتك أذهبي. وداعا. أذهبي. مهرا هذا الوباء [...] إلى دير وترهبي" (جبرا، 1979: 108-110).

Jabra effectively communicates the meaning and effect of the original material to the intended reader in these lines. Jabra Ibrahim's part in Shakespeare's use of pun words and optical illusions, as well as the addition of footnotes to explain them, are credited with Jabra's effectiveness in transmitting the meaningful message of the original text. His Arabic facial gestures seem to be rejecting Ophelia of being truthful in some way. In Arabic, the term "interrogative question" (الاستفهام الإنكاري) refers to asking a question with the intention of receiving a negative response. Readers in the target language may detect Jabra's fidelity in his translation and the accuracy of the terminology he employed. Footnotes assist with the Arabic readers' ability to fully understand the original material by gathering important information about the culturally specific vocabulary.

Following an interpretation of Mutran's nunnery scene translation, the following issues are made explicit: The reader and viewers of the text in the target language first have the impression that they are reading a work with an Arabic origin. The second issue is the usage of Classical Arabic, which at the time was the literary and cultural tongue. Thirdly, Mutran used a French version of Hamlet rather than an English one to translate it. He relied on the French version as a source material, despite the English version being referred to in the passage. He thereby deviates too much from the Shakespearean original in his translation. The author was taken to the target receptors using the free adaptation technique.

The Arabic idioms employed by Jabra, as opposed to Mutran, can indicate whether you are honest (honest) in Arabic and can be used as a proper noun for a female person. It may also be an adjective that signifies "honest" at the exact same time. Jabra cleverly used these word's key characteristics and turned it into a joke. Jabra's translation suggests that you are not being truthful since he addresses his speech in the interrogative form. But Mutran's translation only poses the question, "Are you Afifa (Honest)?" "أها. أها. أنت عفيفة،؟" which denotes the appropriate term for a female person. Given that it has only been used as a pun, it lacks the feeling of a pun in this instance. Shakespeare's original intent is too far removed from Mutran's translation. That may be the case because Mutran was more concerned with the message than the Arabic consistency.

As the arguments above demonstrate, each translator made an effort to translate faithfully, albeit from varied approaches. According to Jabra Ibrahim Jabra, fidelity means keeping the important theological and cultural elements of the Shakespearean text to the extent that they prevail over those of the ST. Jabra contrasts with specificity over the target language in terms of culture and religion. In an effort to reduce the influence of the source text on the receivers of the target language, Mutran Khalil Mutran keeps the religious and cultural aspects of the target language. He resorted to replacing the culturally and religiously distinct terminology (also known as "culturally bound words") with their Arabic and Islamic equivalents. As a consequence, the source text transformed in the crucible of the target text, yielding an adaptation of the original text that is unique from all previous translations. As a result of its radical departure from the original text, Mutran's trans adaptation stands apart among the other translations and rewrites of Shakespeare.

The findings showed that every translator employed many strategies, including "domestication", "foreignization", "functional equivalence", "deletion", "transliterate", and "culture replacement" to translate the meaning into TT.

However, the impact of Jabra's translation on the Arabic receiver is remarkably similar to that of the ST. By concentrating on Jabra's translation, an Arabic reader may completely comprehend what is happening in Shakespeare's Hamlet since Jabra utilizes translated versions of words and idioms that are appropriate for the intended reader. The translation of texts and cultural artifacts from an English version of a text into another

translated one is also highly valued by Jabra. Al-Abdullah and Tajdin also emphasize the same idea: “Jabra's Hamlet translation is an attempt to get attention. It has given Arab culture access to a version of the play that has allowed a large number of scholars and artists who are unable to read the original to experience Shakespeare in some measure. In general, translating literature may be challenging, especially for works of art like Shakespeare's. However, the researchers come to the conclusion that dynamic equivalence is a better method for translating literature into another language after studying this work of Jabra” (Al-Abdullah and Tajdin, 2005).

Conclusion

Every text is translated differently by each translator. The author makes the following recommendations for literary translators in his conclusion. Before beginning a translation, translators must first have a thorough understanding of the source material. Second, translators of literary works should be aware of the authors' language and cultural origins in addition to the texts. Third, translators need to be aware of significant historical developments that took place before the book was written.

The translator exercises extreme caution while using his trade to ensure that it is neither summarizing nor replacing because translation is considered to be a replica rather than a carbon copy or reflection. The translator needs to be an excellent writer who is familiar with both the source and target cultures and languages. As a result, a translator is charged with immense responsibility since in addition to defending the author's ideas or perspective, he must also appease the reader and the critic. Additionally, the translator must take into account not just the language's vocabulary and grammatical structures but also the cultural implications that are embedded in certain linguistic phrases in order to produce a truthful, cohesive, and aesthetic translation.

As a result, the translator might employ a variety of techniques to get around the challenges and issues that cultural factors present, some of which have been condemned for being ineffective. Furthermore, transferring is feasible since anything that can be stated in one language can also be conveyed in another, despite the fact that cultural variations may make translation difficult.

References

- جبرا، جبرا إبراهيم (1979). *مأساة هاملت أمير الدانمارك* (ترجمة للمؤلف: وليم شكسبير)، الطبعة الخامسة، المؤسسة العربية للدراسات والنشر، بيروت، لبنان.
- عوض، محمد محمد (2000). *هملت (أمير دانمركة)*، (ترجمة للمؤلف: ويليام شكسبير)، الطبعة الثالثة. دار المعارف، القاهرة، مصر.
- مطران، خليل (2013). *هملت* (ترجمة للمؤلف: ويليام شكسبير). مؤسسة هنداوي للتعليم والثقافة، القاهرة، مصر.
- Al-Abdullah, M. & Tajdin, M. (2005). The metamorphosis of Hamlet in Jabra Ibrahim Jabra's translation. In: *Terjemahan dan Pengglobalan Ilmu: Translation and Globalization of Knowledge*, 1st edition, Hassan A. and Kok L. (Ed.). Kuala Lumpur: PTS Professional.
- Assi, A.J.M. (2018). *Religious Culture in Mutran's and Jabra's Translation of Shakespeare's Hamlet*. Master of Applied Linguistics and Translation Thesis, Faculty of Graduate Studies, An-Najah National University, Nablus, Palestine.
- Aziz, Y.Y. (1982). Cultural Problems of English-Arabic Translation. *Babel: International Journal of Translation*, 28(1), 25-29.
- Baker, M. (1992). *A Course-book on Translation*. London and New York: Routledge.
- Bassnett, S., (1991). *Translation Studies*. London & New York: Routledge.
- Belhaag, A.E. (1997). Papers on Translation Theory and Practice. *Al- Lisan AlArabi*, 43, 3-32.
- Eisawy, B. (2014). The Translator's Religious Culture and its Impact on Translating into Arabic: William Shakespeare's Othello Translation as an Example. *المجلة العلمية بكلية الآداب*, 27, 538-574.
- Enani, M. (2016). On Translating Shakespeare's Sonnets into Arabic. *Critical Survey*, 28(3), 119-132.
- Goodenough, W. (1964). Cultural Anthropology and Linguistics. In: *Language in Culture and Society*, Hymes D. (Ed.). New York: Harper & Row.
- Larson, M. (1998). *Meaning-based translation: A Guide to cross equivalents*. Lanham: University Press of America.
- Newmark, P. (2001). *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P., (1988). *A Textbook on Translation*. New York: Prentice Hall.
- Nida E.A. and Reyburn, W.D. (1981). *Meaning Across Cultures: Communications, Media and Spirituality*. Maryknoll, New York: Orbis Books.
- Nida, E. (1964). *Toward a Science of Translating with Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: Brill Archive.

- Riffaterre, M. (1992). Transposing Presuppositions on the Semiotics of Literary Translation. In: *Theories of Translation: An Anthology of Essays from Dryden to Derrida Chicago and London*, Schulte R. and Biguenet J. (eds.). Chicago and London: The University of Chicago Press, 204-217.
- Shakespeare, W. (2012). *Hamlet*. Edited by: Mowat B. A. & Werstine P. New York: Simon and Schuster.
- Valdes, J.M. (1986). *Culture bound: Bridging the culture gap in language teaching*, (Vol. 25). Cambridge: Cambridge University Press.
- Venuti, L. (1992). *Introduction, Rethinking Translation: Discourse, Subjectivity, Ideology*. London & New York: Routledge.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.
- Vermeer, H. (1989). Skopos and Commission in Translational Activity. In: *The Translation Studies Reader*, Venuti, L. (Ed.). London & New York: Routledge.
- Vinay, J. P., & Darbelnet, J. (1995). *Comparative Stylistics of French and English: A Methodology for Translation*. Amsterdam/Philadelphia, PA: John Benjamins Publishing Company, 342.
- Wilson, J.R. (2018). To be, or not to be: Shakespeare Against Philosophy. *Shakespeare*, 14(4), 341-359.

Analyzing Postgraduate Student Commentaries on Literary English/Arabic Translation

Shagmani Abulgasem

Department of Translation, The Libyan Academy, Tripoli, Libya

Abulshgamani@gmail.com

ABSTRACT

Writing a translation commentary is one of the tools for teaching and learning about translation. It can serve as an aid for evaluation, an activity for raising the consciousness of the students, or a basis for planning further instruction. Writing a translation commentary in English on an Arabic translation of an English literary text is the most challenging for Libyan postgraduate students, especially as they have learnt English as a foreign language. Having said that, making students to write translation commentaries in the classroom, a common practice proved to be a fruitful one, in this case. This paper is an exercise on analysing 15 translation commentaries of English to Arabic translation of one text. The source text for translation is a literary commentary on a poem titled: The Farmer's Bride by the English poet: Charlotte Mew, first published in 1916. The paper will also describe the Translation Commentary as a tool to be used by postgraduate students for research on translation and understanding the process of translating English literary texts into Arabic. The paper concludes that writing a translation commentary is an interactive process, which involves the understanding not only the content and the connotations of the ST but also the other aspects including linguistic, phonetic and figurative characteristics that make it a literary creation.

الملخص

تعد كتابة تعليق على الترجمة إحدى أدوات التدريس والتعلم حول الترجمة. ويمكن أن يكون التعليق أداة مساعدة لتقييم الطلاب، أو نشاط لرفع وعي الطلاب حول ترجمة النصوص من لغة إلى أخرى. ويمكن أن يستعمله الأستاذ أو المدرس كأساس للتحضير لمزيد من دروس الترجمة. تعد كتابة تعليق ترجمة باللغة الإنجليزية على ترجمة عربية لنص أدبي

إنجليزي هو التحدي الأكبر بالنسبة لطلاب الدراسات العليا الليبيين، خاصة وأنهم تعلموا اللغة الإنجليزية كلغة أجنبية. وبناء على ما قلت سلفا قمت بتدريس الطلاب الترجمة باستعمال طريقة تعليق الترجمة. أثبتت هذه الممارسة بأنها مثمرة في هذه الحالة. هذه الورقة البحثية هي عبارة عن تحليل خمسة عشر تعليقا على ترجمة من الإنجليزية إلى العربية لترجمة نص واحد. النص المترجم هو تعليق أدبي على قصيدة بعنوان: عروس المزارع للشاعرة الإنجليزية: شارلوت ميو والتي نشرت لأول مرة عام 1916. وتصف الورقة البحثية أيضا تعليق الترجمة كأداة يستعملها طلاب الدراسات العليا للبحث في عملية ترجمة النصوص الأدبية العربية إلى الإنجليزية. وتخلص الورقة إلى أن كتابة تعليق على الترجمة هي عملية تفاعلية لا تتضمن فقط محتوى ودلالات النص المصدر ولكن تتعداه إلى الجوانب الأخرى للنص بما فيها الخصائص اللغوية والصوتية والتصويرية التي تجعلها إبداعا أدبيا .

KEYWORDS: Translation Commentary (TC), Target Text (TT), Source Text (ST), Literary Translation, Evaluation

Introduction

As an initial investigation, this research draws from 15 translation commentaries written by 15 MA students, translation major in Libya (spring 2022), 10 with above average level students, 5 average/below average students. Translation Commentaries (TCs) as an assessment/learning tools can be used with all levels of students. Students need to be trained to do TCs and they should improve as they keep writing them. Let's not forget that our students are foreign language learners, and writing their own TCs can be a big push to improve English language skills and of course Arabic language skills as students can be made to write Arabic commentaries on translating English texts into Arabic.

The students are at different stages of their MA programme. Some are in the 2nd semester, some in the 3rd semester, and some are doing their last taught courses and starting their dissertations soon. All of the students are girls, except one male student. Students worked in groups of 3/4 all the time to translate a text. When all the groups finish their tasks, they come back as a whole class for discussion/feedback of what problems/issues each group faced during the process of translating their text. This can be called an oral commentary and preparation/training for the written TCs. Then, the class moves to another cycle of the same. I only decided to go

for TCs business after the Midterm exam. I gave students three academic published papers on TCs writing that we read and discussed in the class. I, then, used TCs as an assessment tool in the final exam which you will see samples of later on in the paper. In the future, I will use less traditional assessment types: MCQs, EMCQs, T/F etc. and more of TCs.

2. Golden Rules of Translation

1. Be faithful to the source text (ST), it is a trust with you, so you keep the ST in good faith. Being honest is definitely a requirement for a translator/interpreter. A translator has to appear in front of a judge before getting licenced as a legal translator/interpreter.

2. To every speech, there is a context. Context can cover many things including the position of a word in a sentence, audience, setting, etc. Therefore, context must be considered and accounted for in translation.

3. There is always a room for improvement: i.e. improving the target text (TT). A text can be re-written several times to be improved as, of course, if time and other limitations allow. The more we read the ST the more we understand it. Go over your translation after you have finished it. Be flexible.

1. Be clear, no ambiguity allowed in translation. You do not want the reader of the TT to ask: What does this mean?
2. Be accurate, represent the ST accurately in terms of grammar, spelling, punctuation and paragraphing. These aspects are known as the mechanics of a text.
3. The translator must use cohesion and coherence to produce a consistent translated text.
4. The translator must create a truthful TT. He cannot camouflage or change what is written/said in the ST.
5. A translator should use any available technology.

There are free online websites: Google Translate, Almaany, Reverso and apps applications. There are also very expensive translation software, mostly used by international companies.

3. Theoretical framework

Give a Man a Fish, and You Feed Him for a Day. Teach a Man To Fish, and You Feed Him for a Lifetime.

This proverb says: Do not give a man a fish; but teach him how to fish.

Teaching a person, a useful skill can be more beneficial in the long run than filling a need for them temporarily, that's basically the meaning of this Chinese proverb.

In writing translation commentaries students are going through a learning experience of doing translation, applying principles, using strategies and reflection on their translation work. Hence, Kolb's experiential learning cycle can be used to underpin the creation of TCs. A TC (as an assessment tool) lends itself well to the theory of experiential learning cycle developed by Kolb. According to Kolb (2014: 51), "learning is the process whereby knowledge is created through the transformation of experience". Kolb's (2014: 31-49) experiential learning cycle is made of four phases, "concrete experience," "reflective observation," "abstract conceptualisation" and "active experimentation".

In other words, translation students learn by doing translation, reflecting on their translation, forming principles about translation, planning the next translation task and finally going full circle back to doing translation.

In Kelly's opinion (2005: 47), students may do the experiential learning cycles in different orders, so it is important to keep some form of flexibility in the curriculum design, so that different students' potential learning styles and cycles can be catered for. This flexibility is called "Differentiation" in language teaching.

She suggested the use of a translation portfolio as a type of flexible assessment method to facilitate this cycle. Interestingly, "commentaries on translation" was suggested by Kelly (2005: 139) to be an essential component of translation portfolios, even though she did not give much detail on this and she did not even define "commentaries on translation".

Nevertheless, what she said confirms the fact that a TC is commonly used as an assessment method attached to translating a piece of text.

When students are asked to write a TC or comment on their own translations, they are actually asked to learn translation not just by doing it, but by reflecting and possibly forming some insights about it so that they can improve their translation skills in the future.

1. **What is a translation commentary?**

One translation commentary definition by Chis Shei, 2005 is:

. . . a student composition required to accompany a translation task explaining the student's analysis of the text and the context, the problem-solving procedures, and other task-related thoughts.

Others call TCs:

“translation annotations” (Adab, 2000), or “translation diaries” (Fox, 2000, Martinez and Hurtado, 2001), which can serve as an instrument for evaluation, a student consciousness-raising activity, or a basis for further instruction.

As we can see from these definitions that a TC is an academic writing task created by students for learning and assessment purposes. We can also see some differences in terminology, so TCs are also called translation annotations, translation diaries, commented on translations, and translation reports.

A translation commentary is a form of a piece of critical writing informed by the student's own literary translation into Arabic. (Warwick University Prospectus, 2019, UK.)

Again, this definition is more or less as the same as the first definition.

Galán-Mañas and Hurtado Albir define it as follows:

... a document in which students can identify problematic fragments they have encountered when translating a text, explain the process they have followed to resolve problems, specify the sources they have consulted and the time they have spent on the task, etc. (2015: 71).

Sewell suggested eight aims for TCs as an assessment method.

- (1) to raise awareness of translation policy
- (2) to promote [the] ability to reflect upon procedures which are often taken for granted
- (3) to draw attention to the relationship between surface words and the underlying meaning
- (4) to raise the profile of cultural knowledge required by translators
- (5) to focus attention on patterns of differences between SL and TL using the techniques of comparative stylistics
- (6) to promote awareness of notions of textuality, such as cohesion and coherence
- (7) intertextuality, i.e. to begin to do justice to a 'gigantic network of cross-references, echoes and illusions'
- (8) to encourage reading of a theoretical nature to underpin the commentaries. (Sewell 2002: 17-23)

2. Student definitions of TCs

In her study the author: Yi-yi Shih C, (2018) University College London, asked a number of students to describe their experience of writing TCs. The following are several replies by the interviewees of what they think TCs are:

Translation commentary is a way for students to be assessed as to how they analyse ST by applying relevant theories and how they make relevant translation decisions.

Translation commentary is an opportunity for students to justify their translation product. They are given a chance to justify their translation. It does not matter whether their translation is good or bad, they are all given a chance to justify their translation.

Translation commentary is a way to distinguish between professional and unprofessional translators. Professional translators have to justify their decisions with the support of relevant theory. So, it is important for translators to equip themselves with theories in translation and to try to use these theories to inform their decisions and their practice.

Translation commentary is an essay about a piece of translation and about students' experience of translating this piece of work. One of the purposes is meant to be reflective. Students are reflecting on their process and gaining professional awareness.

. . . translation commentary should consist of two parts: The first part is about skopos, text types, background research and terminology research. The second part is about translation problems or challenges and their corresponding solutions. The first part is more theory-oriented and the second part is a kind of reflection.

Some key terms were frequently used by the interviewees to describe TCs in the above-mentioned study include: reflection, justification, choice, theory, translation product and process, translation problem and solution and being professional. A good TC should include all of these concepts.

A good translation commentary in general, should show that students have fully understood the theories used and can apply these theories when they are translating. Students should show awareness of their own strategies by being able to stand back and to accurately describe their own practice as if they are someone else who was observing. Students should be able to reflect on their translation and use the reflection to im-

prove their future translations. This will enable students to learn from their mistakes.

3. Student Translation Commentaries

Para 1	ST
	Language: “I chose a maid”- shows a system of patriarchy, men over women. This suggests she didn’t have any choice in the marriage and further shown in the title. She belongs to him.

Student Translation Commentaries (TC)

S 1	This poem is about patriarchy and we can find out what is about from its title ‘The Farmer’s Wife’ which made it clear that the man ‘farmer’ is superior than his wife.
S 2	No commentary
S 3	Cultural items translation: Patriarchy: الأبوية السلطة this term doesn’t have the same effect that it has on the ST reader The TT reader may understand it in a positive way even though is negative
S 4	Off topic answer
S 5	General comments rather than a cohesive argument commentary
S 6	The translator had to change many of Google wording like in the first line النظام الذكوري النظام was chosen instead of النظام الأبوي
S 7	Off topic
S 8	No commentary
S 9	General comment NO TC: The title of this poetry is the ‘farmer’s wife’ talking about a farmer and his wife and their relationship together. he treated her in bad way that he owns her wanting her to obey him by serving him the way he wants.
S 10	Even the begging of the the poet “I chose a maid.” represent the bad relationship that the husband and his wife have, as he make her in a image like a maid.”
S 11	General comment NO TC
S 12	General comment NO TC
S 13	General comment NO TC
S 14	General comment NO TC

Shagmani , Analyzing Postgraduate Student Commentaries

S 15	General comment NO TC
------	-----------------------

Para 2	ST
	“We chased her flying like a hare”: Hunting imagery suggests she is afraid and her terror

Student Translation Commentaries (TC)

S 1	‘Flying like a hare’ In Arabic people tend to use wolves “ذئاب” when it comes to a situation where a man is trying to ‘haunt’ a woman.
S 2	No TC
S 3	No TC
S 4	Off topic
S 5	There is also a simile ‘we chased he like flying hare but here the use of hare to meet the rhyme of scare because hare cannot fly.
S 6	However, the translator sticked to Google’s choice in the fourth line تطير وهي although it was literal but conveys the meaning of how much she suffers that she ran away ‘flying’.
S 7	Off topic
S 8	No TC
S 9	Translated as “جريا تسرع الأرنب مثل طار دناها” changing the order of words to make rhyme.
S 10	No TC
S 11	One of the challenges is how to translate ‘Flying like a hare’ which means بسرعة تهرب
S 12	No TC
S 13	No TC
S 14	No TC
S 15	No TC

Para 3	ST
	“All in a shiver and a scare”: Her fear is expressed physically like a hunted animal. “scare” rhymes with “hare” which emphasizes the comparison

Student Translation Commentaries (TC)

S 1	Same thing in the following verse where I choose to اوصالها ترتعش وترتعد to show how afraid is she while a replaced haunted animal with فريسة because he is her husband now and no longer chasing her, it means that she is within his complete reach so know she is a 'prey'.
S 2	No TC
S 3	Hare, scare are words that rhyme but the translation Do not rhyme as a way to compensate (والخوف الأرنب) Diacritical marks were added to reassemble the sound
S 4	Off topic
S 5	There is no rhyme خائفة أرنب so I have to made it transliteration.
S 6	No TC
S 7	Off topic
S 8	Translating poetry is no easy task by any means, so it did pose quite the challenge in making rhyming words in ST also rhyme in TT. I feel I was able to do that with most verses like "أرنب" and "خوف" where I made both end with the sound /i:/ as well as the passives "احتجرت" and "قفلت"
S 9	No TC
S 10	No TC
S 11	No TC
S 12	No TC
S 13	No Tc
S 14	No TC
S 15	No TC

Para 4	ST
	"Home at last, key upon her fast": Rhyming couplet shows decisive action of locking her away and makes it sound more sinister

Student Translation Commentaries (TC)

S 1	The next verse he made it as home a ward for her or more as a salvation that he offered he out of charity and she only has to be faithful to him and I add the word "فضاعة" to make it clear that situation was way more than bad
-----	---

Shagmani , Analyzing Postgraduate Student Commentaries

S 2	For example, the rhyme was not considered whrn translating this verse “Home at last, key upon her fast” as we shall see later on. The word (fast) was mistranslated. Google translate was like (في صيام) (صيامها على مفتاح النهاية في المنزل). Fast was translated as (صيام) which is of course wrong. And this is the issue of google translate, dealing with denotative meaning and not considering the connotative aspect of a word.
S 3	No TC
S 4	Off topic
S 5	No TC
S 6	No TC
S 7	Off topic
S 8	No TC
S 9	No TC
S 10	No TC
S 11	No TC
S 12	No TC
S 13	No TC
S 14	No TC
S 15	Some lines of poem are ambiguous that requires alot of time and search to get the right meaning to translate it such as (key upon her fast) I do my best to do best translation. but I think It has implied meaning.

Para 5	ST
	“Happy enough to chat to birds and rabbits” : She only talks to animals suggesting mental instability and depression

Student Translation Commentaries (TC)

S 1	The following verse I deleted “enough “were it won’t fit the Arabic translation and ruin it. Here the poet made a clever choiceto call her nuts without really saying it which made it difficult to transfer it with the same effect
S 2	No TC
S 3	No TC
S 4	Off topic

S 5	No TC
S 6	No TC
S 7	Off topic
S 8	No TC
S 9	No TC
S 10	he explained throughout the Allegory of ‘bird’ and rabbits’ as an example of animals that his wife prefer to talk more than her husband. No TC
S 11	No TC
S 12	No TC
S 13	The husband feels that he is better then his wife who loved the house birds and rabbits more than him.
S 14	No TC
S 15	No TC

Para 6	ST
	<p>“Beasts in stall, Look round like children at her call, I’ve hardly seen her speak at all” Powerful line suggests animals are willing to be looked after by her so the farmer is possibly jealous. He hasn’t heard her speak which shows how far apart they are. The way the “I’ve” is in italics show how he thinks of himself as more important and feels the need for his opinion to be spoken and heard above all. The rhyiming triplet emphasizes frustration.</p>

Student Translation Commentaries (TC)

S 1	<p>Beasts here refers to animals, I found it was out jealousy as it would be clear later, that’s why he chose to mention them as Beasts rather than animals. While I completely changed the following sentence for reasons and making it compitable with poem [look around like children in her call] نادت كلما نداءها تلبي</p> <p>Which presented the exact same meaning which is obedience. I had to write the word “I’ve” as it is then translate it to make it clear to the reader of the commentary because the translation alone won’t clarify it enough</p>
S 2, 3	No TC

Shagmani , Analyzing Postgraduate Student Commentaries

S 4	Off topic
S 5	No TC
S 6	Moreover, the translator had difficulties time translating the line 12, as “stall” has many meanings and Google Translate did not help in this. However, “stall” was render as “المربط”. Add to this, the third verse in this line was played with by the translator to be “الإطلاق على تحدثني لم وأنا”
S 7	Off topic
S 8	In in another case I used the possessive suffix “هم” to rhyme “beasts in stall, look round like children at her call” as إمرتهم وهي أطفال وكأنهم تتفقدهم إسطنبولهم في والحيوانات
S 9	She started a relationship and became friedly to animals more than her husband that’s when he started to jelouse and breaking down because of her refusal for him.
Ss 10, 11,12,	No TC
S 13	No TC
S 14	No TC
S 15	No TC

Para 7	ST
	“Shy as a leveret” shows she is still being hunted

Student Translation Commentaries (TC)

S 1	Shy as a levert – I was torn about between translating it as “خجولة” or “كالنرجس” or “كالأرنب وديعة” I chose the second one because of the commentary next to it to make sense.
S 2	No TC
S 3	“Shy as a levert” google translation did not translate this part. the translator had to find an equivalent of Leveret صغير ... الخرنق الأرنب
S 4	Off topic
S 5	No TC
S 6	No TC
S 7	Off topic
S 8	No TC

S 9	No TC
S 10	No TC
S 11	No TC
S 12	No TC
S 13	No TC
S 14	“The line Shy as a leveret” in google it is (كالرافعة خجولة) while leveret means (small hare).
S 15	No TC

Para 8	ST
	“S..Swift...Straight...Sweet...She” constant use of sibilance shows a link with nature. Irregularity in stanza shows frustration with his desire not being fulfilled.

Student Translation Commentaries (TC)

S 1	In this verse he started all the adjectives with S to fit the word She which starts with the same letter as well. It was impossible to find words that start with S in Arabic to describe her so I made the rhyming at the end “مربوطة تاء”. I faced a real problem with translating Sibilance which is like rhyming but it starts with the first letteres rather than the last and replaced “س” with “تاء” because it won’t make any sense when I words I chose doesn't have that letter.
S 2	The use of (Sibilance) indicates an important effect and impact, and it was lost when translating the sentence throughout google: S, swift . . . straight . . . sweet . . . She eas translated as هي حلوة، مستقيمة، سريعة، A part of the effect of the verse was lost, in my translation I tried to gather words of same letters الجمال سكرية سوية، سريعة،
S 3	No TC, S 4, S 7 Off topic
S 5	When I came across Sibilance “S . . swift, sweet, straight she if with translation the She at their end /S/ sound will have different letter in Arabic.
S 6	In line 20, there was a use of Sibilance in the ST; thus, the trans-

Shagmani , Analyzing Postgraduate Student Commentaries

	lator saw a need to render this figure of speech in the TL and so the word “سمة” was used as an equivalent to “sweet”.
S 8	Work out with one case, thus I had to use transliteration since it has a phonetic significance as well as including their meaning between brackets so as the reader wouldn't feel a complete loss of meaning.
S 9	Rhythm is related to the matching number of syllabus in each line and finding meaningful words that fit in terms of rhythm and rhyme is a problem facing translators such as in line “S. . . Swift . . . straight . . . sweet . . . she” translated “لطيف سمح سوي سريع” is much more appropriate but this line is about repeating the wisles of “S”
S 10,	S 11, S 12, S 15 No TC
S 13	<i>There is some problems in the poem translating. When I tried to render the line number “8” I could not found a way to translate it because the line's sibilance is with the letter 'S' and if I translated the words: swift, straight, and sweet, the first letters of the Arabic equivalences will not be 'S' 'حلو' , 'سريع' , 'مستقيم'</i>
S 14	<i>With comparing to google translation some words need to be translated (phonetically) literally because the writer mean the sound not the exact menaing like the line (S. . .</i>

Para 9	ST
	<p>“What’s Christmas time... Some other in the house than we!” Christmas is about the birth of a child but they have no kids because of her refusal</p>

Student Translation Commentaries (TC)

S 1	Next, he is complaining for not having kids.
S 2	No TC
S 3	No TC
S 4	Off topic
S 5	No TC
S 6	Off topic
S 7	No TC
S 8	No TC
S 9	Understanding the poetry alone was hard but after reading the

	commentary after it, it made it much more clear. Such as in “What’s christmas time . . . Some other in the house than we”
S 10	In the part “What christmas tim . . . “ the writer her used the conotation of imaging the kids that the writer mean, so the speech was not written but was able to understand that he talk about the number of family members “children”
S 11	. . . One of the ambuguise mesning of (christmas time) it is a metaphore of giving birth.
S 12	No TC
S 13	No TC
S 14	No TC
S 15	No TC

Para 10	ST
	“ her hair, her hair, her hair! ” constant repetition shows he’s breaking down

Student Translation Commentaries (TC)

S 1	The last verse was of him admiring her beauty an there are no better ways to translate than “رَبَاهْ، آه” to show his truly break down.
S 2	In the verse “her hair, her hair, her hair” I added the word (يا إلهي) to add more emphasis to his feelings.
S 3	No TC
S 4	Off topic
S 5	No TC
S 6	No TC
S 7	Off topic
S 8	No TC
S 9	No TC
S 10	No TC
S 11	No TC
S 12	No TC
S 13	No Tc

S 14	No TC
S 15	No TC

4. Student notes on Translation Commentaries

What are my students are saying on their experience of writing TCs?

S 5. Finally I enjoyed more with (the commentary than with poem because I'm not interested in literature and it was very challenging to translate rhythm

S 8. As far its commentary translation, it was pretty clear and direct, so there wasn't much difficulty encountered. The dictionary was used with individual words to select the most appropriate translation.

All in all, it was quite fun getting creative in this sort of poetry translation despite the challenges.

S 11. Generally, the text was easy to deal with and I really enjoyed translating it with its story meaning. To conclude, I was familiar with the most of the text, the only barriers are the poetic words.

S 12. In fact, Google helps me in translating only the meaning of the words, but what these words mean through the poem, this is belong to the translator's creativity.

I think it is a good experiment for me to translate it and hope Allah get me the good luck

S. 13 The poem is good it has a good objective which is respecting our women. my attempt to translate this poem's analysis is a pleasure, I really did enjoyed it.

S 15. Translating this text was full of benefits for me as a translator. I get a background about analysing poems and learnt about English literature.

As we can see, there is a wide range of opinions, and most importantly, students enjoyed writing commentaries where they have to make deci-

sions on what is the best equivalent to express the source text meaning and defending their decisions.

Yi-yi Shih C, (2018) provides the following assessment criteria:

Categories of marking criteria	Marking criteria
Essay related criteria	Clarity and consistency
	Critical analytic ability
	Acknowledgement of references
	Use of theories/reading
Translation commentary-specific criteria	Analysis on ST intention and TT readership
	Sensitivity of cultural transfer
	Ability to justify solutions to problems
	Awareness/consideration of problems
	Formation of overall translation strategy
	Specific translation strategy

Table 3: Summary of marking criteria, Yi-yi Shih C, (2018)

Personally, I have adapted the simpler IELTS criteria for assessing student TCs:

1. Translation task fulfilment

Students are expected to answer the question fully covering all aspects of translation related to a particular text: theoretical and practical. If they don't, they get an Off Topic note and zero mark.

2. Cohesion and coherence

Students must show that they understand and can use Arabic/English cohesive devices accurately and be coherent in their writing. Misuse of cohesion and coherence can lead to a bad TT.

3. Observing the mechanics of the TT

Students must make sure that TT is free from any spelling, grammatical, and punctuation errors.

4. Use a range of vocabulary

This will improve the quality of the TT by making it more interesting and less boring especially when translating literary works. It will make it an academic text and hence professionally written.

5. Conclusion

This study set out to investigate defining TCs, and their value as an assessment/learning tool at the Libyan Academy.

A TC is recognised as a reflective report where students have to make decisions and justify their translation choices for a particular translation task.

A TC is also recognised as an academic essay, where students are required to exercise critical reflection on the process of creating a piece of translation.

In terms of practice the term, translation commentary seems to be the preferred term among translation educators to describe this kind of assessment, when compared to "translation annotation".

It is very interesting to note that, despite the fact that a TC is an attachment to a piece of translation, it can also combine different kinds of assessments of understanding and skills that go beyond the translation itself. It can assess knowledge about translation scholarship and problem-

solving skills, background research skills, abilities to reflect, and awareness. A TC can work as a platform to combine all kinds of knowledge and skills. This shows that a TC is a truly valuable educational tool and explains why it is a common type of assessment method in many universities abroad as it provides trainee translators the scope to present their knowledge of translation theory and practice through reflection enabling them to become full-fledged professional translators.

This combining process sits right at the centre of Kolb's (2014) concept of experiential learning where learning occurs when experiences are transformed into knowledge. A TC as an assessment method is a flexible method that can be used in BA degrees, and as MA and PhD theses. The Journal of Specialised Translation Issue 30 – July 2018:309 is very important to emphasise here that a TC has two main characteristics: a good piece of academic writing and a selection of translation problems that really pose challenges to translators in a particular text.

The current research has looked into students produced TCs, further research can expand to look at translator educator perspectives and how TCs can be developed in the future to enhance translator training in Libya and in other countries. More research is also needed to investigate the link between assessment/marking criteria and the set aims of TCs in different educational contexts.

References

- Almanna, Ali (2016). *The Routledge Course in Translation Annotation: Arabic-English/Arabic*. London and New York: Routledge.
- Baker, M. (1992). *In other words: A course book on translation*. London & New York: Routledge
- Baker, M. and Saldanha, G., eds. 2011. *Routledge Encyclopaedia of Translation Studies*. 2nd ed. Abingdon: Routledge.

Kelly, Dorothy. (2005) A handbook of translation trainers. Manchester: St Jerome

Kolb, David, A. (1984) Experiential learning: Experience as the Source of learning & Development. Prentice Hall.

Sewell, Penelope, M. (2002) Translation commentary: The Art Revisited: A study of French Texts. Dublin: Philomel

Shei Chris, (2005). Translation commentary: A happy medium between translation and EAP. System.

Shuttleworth, M and Cowie, M., 1997. *Dictionary of Translation Studies*. Abingdon: Routledge.

Wales, K., 2011. *A Dictionary of Stylistics*. 3rd ed. Harlow: Longman.

Yi-yi Shih C, (2018) Translation commentary re-examined in the eyes of translator educators at British universities University College London

Espousing CAT Tools in Arabicization as a Smart Educational Technology in Translation Training Programs in Libyan Universities

Daw, Abduala

English department, Elmergib University, Elkhoms, Libya

amdaw@elmergib.edu.ly

ABSTRACT

This study is devoted to explore the role that CAT tools play in EFL classrooms as a focal element in training and empowering Libyan EFL university students to acquire translation competencies and skills that can make them more responsive to the changing needs for the labor market. The study rests on the analysis of the responses to a questionnaire administered to English teachers in Libyan universities targeted to obtain their perspectives on translation status in Libyan universities and how CAT tools can be adopted as a smart learning and teaching method. The study findings reveal that CAT tools have not been utilized in the classroom yet, due to unawareness of and unfamiliarity with translation technologies, lack of infrastructure and curriculum review, and ineffective educational policies. Besides, the Ministry of Higher Education in Libya is highly recommended to modernize Libyan universities through taking serious steps towards establishing CAT tools in their translation training programs and curricula..

KEYWORDS: CAT tools utilization, translation and Arabcization training, curricula reform

الملخص

تبنى استخدام الترجمة الحاسوبية (كات تولز) في التعريب من الإنجليزية إلى العربية كوسيلة ذكية في التعليم التقني لبرامج تدريب الترجمة في الجامعات الليبية. تهدف هذه الدراسة لاستكشاف الدور الذي تلعبه أدوات الترجمة بمساعدة

الحاسوب (كات تولز) في الفصل الدراسي للغة الإنجليزية - كلغة أجنبية - كعنصر محوري في تدريب وتمكين طلاب الترجمة في أقسام اللغة الإنجليزية بالجامعات الليبية لاكتساب كفاءات ومهارات الترجمة التي يمكن أن تجعلهم أكثر استجابة للاحتياجات المتغيرة بسوق العمل. تستند الدراسة على تحليل الردود على استبيان موجه لمدرسي اللغة الإنجليزية في الجامعات الليبية بهدف الحصول على وجهات نظرهم حول وضع الترجمة في الجامعات الليبية وكيف يمكن اعتماد (كات تولز) كوسيلة تعلم وتعليم ذكية في القاعات الدراسية. أظهرت نتائج الدراسة أن برامج (كات تولز) لم يتم استخدامها في الفصل الدراسي في ليبيا حتى الآن بسبب عدم الوعي بأهميتها ودورها لدى المسؤولين في الجامعات، وعدم الإلمام بتقنيات الترجمة الحديثة لدى المدرسين، وضعف البنية التحتية، وعدم مراجعة المناهج والسياسات التعليمية غير الفعالة. إلى جانب ذلك، توصي الدراسة بأن تقوم وزارة التعليم العالي في ليبيا بتحديث معامل أقسام اللغات الإنجليزية بالكلية الجامعية وتدريب المدرسين من خلال اتخاذ خطوات جادة نحو تأسيس مقررات (كات تولز) في برامجها ومناهجها التدريسية.

الكلمات المفتاحية: استخدام (كات تولز) في التدريب على الترجمة والتعريب- تطوير مناهج الترجمة.

Introduction

In the field of translation, the term CAT stands for Computer-Assisted Translation tools. CAT tools have recently been defined by the European Association of Machine Translation (n.d.) as “translation software packages which are designed primarily as an aid for the human translator in the production of translations” (para.3). In most cases, the term refers to a combination of Translation Memory (TM) tools, i.e., software that stores the user’s previous translations in the computer database, which the program draws on for suggestions when new texts are being translated (Hutchins, 1995).

The last 20 years has witnessed an increase in the amount of knowledge and information. In response, this has made it indispensable to introduce students to modern translation technologies to acquaint them with translation technologies to meet future labor market requirements and secure jobs. Because translation is an essential tool for transferring knowledge and achieving communication, there has been a rapid rise in the use of CAT tools as a pedagogical resource for training student translators and

developing their instrumental competencies. Consequently, translation technology has become an integral part of the translation process and has changed the nature of this process in quite important ways (Christensen et al., 2010; O'Brien, 2012).

A. Study Aims

CAT tools have become a staple feature in the curricula of most translation departments throughout the world. Some researchers in the field of translation teaching emphasize the need for the curricula reform so that translators can adapt to modern labor market conditions (Alkhatnai, 2017; Alotaibi, 2014; Gough, 2011; Mahfouz, 2018). In accordance, this study attempts to explore the role of using CAT tools as a technology instrument for translation from English into Arabic and vice versa. The study endeavors to raise awareness among translation teachers and students about the significance and effectiveness of using CAT tools in both translating and teaching translation at Libyan universities.

B. Study Rationale

The study researcher has been teaching translation to undergraduate students at the College of Arts at El- Mergib University, for more than fifteen years. This experience has obliged him to contribute to the research field of translation and Arabicization - even if it is a little. In fact, this stems from the results of observations he has gained during that period, concluding that undergraduates often hold greater prospects of performance than what they can really do (Deeb, 2005).

Evidently, net-generation students fancy downloading and using technology applications on their smart mobile phones, I Pads or Lab tops. Therefore, there is a pressing need for translation students to keep pace with global developments through the implementation of modern educational applications such as Google Translate and CAT tools. More precisely, this study seeks to fill the knowledge gap in this regard, by investigating the situation in Libyan universities, sounding the opinion of key stakeholders, highlighting the essential reforms needed, and setting guidelines

for the necessary steps to be implemented in order to introduce CAT tools in translation training curricula.

C. Study Significance

The significance of study lies in the fact that it deals with a new trend that has attracted the attention of translation scholars in the world who express their views in support of the use of CAT tools in translation teaching. For example, Hakkani et al. (1998) point out to three factors in the translation teaching context which comprise: (i) the changing nature of the translation field, (ii) the novel requirements and performs in the translation field, and (iii) the changing perceptions of students who now exploit modern technology applications in numerous areas. Ultimately, teaching CAT tools in Libyan universities serves a good educational investment in, revolutionizes translation teaching and, consequently, boosts translation practices.

D. Study Objectives

This tries to achieve the following objectives:

1. To raise awareness among university management, and IT centers about the need for establishing CAT tools in Libyan universities.
2. To shed light on the significance of translation technology to be harnessed in the field of English- Arabic-English computer translation and in translation teaching.
3. To tackle the obstacles that led to the delay of implementing CAT tools in Libyan universities and to focus on the possible challenges that may encounter the users.
4. To pave the way, through ICTs, for the introduction of CAT tools in university classrooms.

E. Study Questions

The study tries to answer the following research questions:

1. Why are CAT tools needed? And how can they be used in the class-room?
2. Why should CAT tools be taught at Libyan universities? And what are their pedagogical benefits?
3. What are the impediments that control implementing CAT tools? And how to persuade translation specialists to introduce machine translation tools in the teaching of translation and in the training of student translators?

2. Review of related literature

A. Brief history of CAT tools

The first appearance of CAT tools was in 1984 when two companies TRADOS GmbH in Germany and STAR in Switzerland were founded. After that, in 1988, the Japanese ETOC (Easy To Consult) was established. In 1992, TRADOS launched its products globally (Breikaa, 2016.12). Over the past decades, there has been an exponential increase in studies on machine translation from a variety of perspectives including, the need, assessment, requirements, expectations, implications and applications, e.g. Melby 1994; Lockwood 1995; Rochlin 1997; Texin 2003, Alkhatnai 2017 and Alotaibi 2020, among others.

Concerning the contribution of Arab scholars to the literature on CAT tools, there have been a few studies focusing on the role, importance, and future of CAT tools and MT in translation in the Arab world. Studies (in Arabic) investigated machine translation and CAT tools from a variety of perspectives including the need for automated translation, assessment of MT output, and the significance and role of MT in the globalization era. Of these, we may mention Baraka (2012); Al-Maani M, 2000 and Murtada H, (2002) among others.

B. The gap in the existing literature

As attested by this review of the literature, the studies reviewed above do not relate to the Libyan context. Their findings are based on research

conducted mainly in Saudi Arabia and Egypt, or in other non-Arab countries. Although they discuss key issues about translation technology that are of much relevance to Libya, they do not investigate the situation in Libyan Translation Studies Departments. Therefore, there is a big knowledge gap that needs to be filled. It may be formulated, in view of the research questions, as follows:

1. Why CAT tools were ignored in Libyan translation departments' curricula? Why are they now still ignored?
2. Demand on utilizing CAT tools has been on the increase; so why is it that neither staff, nor academic institutions, have pushed for their introduction in the translation teaching programs?
3. Do Libyan teachers agree or disagree with some modern writers' views in favor of using CAT tools in teaching?
4. Why have CAT tools not been incorporated in the translation curricula in Libyan universities despite their effectiveness as a teaching and training resource?

The main advantage of this study over the previous ones is that it does not only pay a special attention to the significance of CAT tools to be implemented in the classroom but also suggest the possible type of CAT tools that can be utilized effectively.

3. Methodology

A. Instrument

The questionnaire questions were designed by the researcher – after he reviewed some related methods, then, they revised by the supervisor. The questions included five sections. Each section comprises some questions. For example, translation technology–use related questions that included a close-ended question concern on whether the teachers and their students use translation software in the classroom or not, and open-ended questions asking for the reasons behind not adopting translation technology in Libyan universities, and when and how it can be adopted are provided. The open-ended questions were supplemented by extra space for the re-

spondents to provide additional information and express their views. A close-ended question on teachers' agreement or disagreement with statements made by modern researchers and writers on the need to use translation software was put to the respondents.

B. Participants

The questionnaire was distributed to 60 randomly selected male and female faculty teaching English and Translation Studies teachers in different state and private institutions in Libya. Only 38 teaching staff members filled and returned the questionnaire. In terms of qualification, nine teachers hold PhD degrees and the rest hold MA degrees in teaching English or Linguistics, but only few hold a master's degree in Translation Studies. To analyze the responses, descriptive statistics of percentages was run.

4. Data Analysis

The questionnaire data was analyzed by using descriptive and inferential statistics with SPSS 17.0 and Microsoft Excel 2013. The surveys included Likert-scale, open-ended, checkbox-type and ordering questions, some of which were optional.

In view of Table 7, for instance, it is noticed that fully 97% of the participants surveyed said that CAT tools should be adopted in Libyan universities. Regarding the benefits of using CAT tools in the classroom, 84% of the participants stated that using CAT tools would enhance the reliability and accuracy of the translation process as conducted by translation graduates. Moreover, 87% of the responses said that using CAT tools would raise the confidence of users. In addition, 97% said that using technology in teaching would be useful and time-saving, and 89% said that using CAT tools would help increase productivity. Besides, 79% said that using CAT tools would increase competency by providing the appropriate strategies for effective translation, and 97% believe that CAT tools would help improve the quality of the translation. Finally, 87% mentioned that using CAT tools would raise the confidence of the users.

In general, the (Weighted Mean is 1.84) which indicates that the answers tended to the (True) answer, that is, Libyan universities hope envision to adopt using CAT tools in the classroom.

Furthermore, the questionnaire includes some comments and feedback provided by several participants in Libyan universities about their views and knowledge of the use of translation software in Libyan universities. These comments show that there is a total agreement about the benefits of CAT tools, but that the problem is how the use of CAT tools can be achieved.

It emerges from the participants' comments that: (1) it is important to conduct a needs assessment exercise as to equipping translation classrooms, properly qualifying teachers and providing all ancillary facilities; (2) there is awareness that machines propose but that it is humans who dispose; (3) the advantages of harnessing modern technology for translation teaching are obvious; (4) the market requires mastery over modern technology; and (5) there is a need to familiarize teachers with modern translation technologies. The main insight, here, is that, the benefits to be derived from adopting CAT tools require adequate facilities and properly trained teaching staff.

5. Discussion

A) Why Libyan universities are lagging behind in implementing translation technology?

Based on the preceding sections of this study, the delay in implementing translation technology in Libyan universities arises from several factors. These factors are as follows: a) lack of awareness among learners, teachers and stakeholders about the significance of CAT tools and their relevance to both training and professional work; b) lack of skilled trainers and of technical support from the IT departments in the faculties where translation courses are taught; c) lack of infrastructure for using CAT tools in the classroom; and d) lack of CAT tools software in the Libyan market, and even where it is, software packages need to comprise initial training and after-sale service. As we can see, the factor related to “awareness” ranks first. Indeed, any future reform needs to start there.

Also, as pointed out above, all other factors follow from this. Consequently, buy-in among all stakeholders is key, and this requires, first and foremost, significant advocacy work.

B) Challenges that obstacle implementing CAT tools in Libyan universities

It emerges from the participants' comments that there is awareness among translation teachers about the impediments to introducing translation software. These impediments are: (1) lack of pressure by translation teachers to persuade the oversight authority to take the necessary steps; (2) lack of equipment and labs; (3) poor infrastructure (internet connectivity, and even power outages), (4) proper teacher-training; (5) lack of awareness among decision-makers, and insecurity; (6) lack of a stable oversight authority and poor financial resources. While the responses reiterate infrastructure-related and teacher-training issues, they point out more fundamental problems pertaining to political stability which are beyond the control of academic institutions. This does not prevent, however, the existing institutions to incept reform actions to be deployed when the situation goes back to normal.

6. CONCLUSION

To sum up, in view of the results of the study, the delay in implementing translation technology in Libyan universities was due to certain factors and obstacles: (i) firstly, machine translation is not seen as essential course in translation studies curricula, (ii) secondly, there is a lack of skilled

trainers and technical support from the IT department, (iii) thirdly, there is no infrastructure for using CAT tools in the classroom; neither computers nor internet access are available in the classroom. To fill this, the findings suggest that some measures should be taken, some of which are of a methodological and pedagogical order, such as conducting diagnostic studies to assess how translation is taught and identify teacher and learner needs, while others are of an administrative and practical nature, such as espousing advanced technologies, providing the necessary

equipment and training faculty in this respect. It is hoped that these results will prompt students and teachers to take stock of the situation and engage in calling for the necessary reforms that are likely to introduce CAT tools in curricula and in the classroom.

Recommendations

1. This study hopes to initiate a healthy discussion on the challenges facing the implementation of CAT tools in Libyan universities.
2. The Ministry of Higher Education should plan and design pedagogical principles to suit the specific needs of students.

References

Al-Jarf, R. (2017). Technology Integration in Translator Training in Saudi Arabia. *International Journal of Research in Engineering and Social Sciences*, 7(3), 1-7.

Alkhatnai M, (2017). AWEJ for translation & Literary Studies Volume, 1, Number 4, October 2017 Pp.83 –94 DOI: <http://dx.doi.org/10.24093/awejtls/vol1no4.6>

Alotaibi, H. M. (2014). Teaching CAT Tools to Translation Students: an Examination of Their Expectations and Attitudes. *Arab World English Journal*, 3,65-74.AWEJ. Special Issue on Translation No.3 May, 2014

Al-Rumaih, L. A. (2021). The Integration of Computer-Aided Translation Tools in Translator-Training Programs in Saudi Universities: Toward a More Visible State. *Arab World English Journal for Translation & Literary Studies* 5 (1) 336 362. DOI: <http://dx.doi.org/10.24093/awejtls/vol5 no1.23>

Badia, T. y C. Colominas (2000) “Elementos curriculares en los planes de estudio de traducción: resultado de un proyecto” en C. Valero Garcés e I. de la Cruz Cabanillas (eds.), *Traducción y nuevas tecnologías: her-*

ramientas auxiliares del traductor. Encuentros en torno a la traducción IV. Alcalá de Henares: Universidad de Alcalá, 125-134.

Bashir, M. (2019), Technical Problems Encountered by Trainee Translators in Using CAT tools. The case of (SDL Trados Studio 2017). Journal of Faculty of Languages, issue: 19, March 2019 – University of Tripoli.

Breikaa, Y. (2016: 12). The Major Problems That Face English–Arabic Translators While Using CAT Tools. 2016. Available online: <https://www.academia.edu> (accessed on 5 May 2020).

Christensen, Tina Paulsen; Anne Schjoldager (2010): “Translation-Memory (TM) Research: What Do We Know and How Do We Know It?” *Hermes – The Journal of Language and Communication* [44]: 1-13 – http://pure.au.dk/portal/files/10113/Hermes-44paulsen_christensenschjoldager.pdf (10.11.2015)

Cocci, L. (2009, October). CAT Tools for Beginners. *Translation Journal*.

Deeb, Zakia A. (2005). *A Taxonomy of Translation Problems in Translating from English to Arabic*. Unpublished PhD thesis. Newcastle: Newcastle University.

Galán-Mañas, A. (2011). Translating authentic technical documents in specialised translation classes. *The Journal of Specialized Translation*, 16, 109-125.

Garant, M., et al. (ed.) (2014). Current Trends in Translation Teaching and AWEJ for translation & Literary Studies Volume, 1 Number 4, October 2017

Gouadec, Daniel (2007): *Translation as a Profession*. 2nded. 2010. Amsterdam/Philadelphia: Benjamins

Hakkani, Dilek Zeynep, Gökhan Tür, Kemal Oflazer, Teruko Mitamura, and Eric H. Nyberk. 1998. "An English-to-Turkish Interlingual MT System." In *Machine Translation and the Information Soup*, edited by David Farwell, Laurie Gerber and Eduard Hovy, 83-94. New York: Springer.

Hutchins WJ. 1995. Machine Translation: A Brief History. In Koerner EFK & Asher RE (eds.) *Concise history of the language sciences: From the Sumerians to the cognitivists*. Oxford: Programme on Press, pp 431–445

----- 1994, Research Methods and System Designs in Machine Translation: a ten-year review, 1984-1994.' In: *Machine Translation, Ten Years on*, 12-14 November 1994 Canfield University 16pp.

Lockwood, R; J. Leston y L.Lachal (1995) *Globalization. Creating New Markets with Translation Technology*. London: Ovum Reports

Mahfouz, I. Attitudes to CAT Tools: Application on Egyptian Translation Students and Professionals. *AWEJ* 2018, 4, 69–83. [CrossRef].

Mansouri, Mohamed (2015). *English-Arabic Bidirectional Translation*. Tunis, Tunisia: Centre de Publication Universitaire (CPU).

Mansouri, Mohamed. (2006) *Arabic –into English Translation: Student's Book & Instructors' Guide*. Tunis: Maître de Conférences, Université de Tunis

Mohammed, S, M, M., & Samad, S, S., and Mahdi, H, S (2020). The Attitudes of Professional Translators and Translation Students towards Computer-Assisted Translation Tools in Yemen. *Journal of Language and Linguistic Studies*, 16(2), 1084-1095.

O'Brien, Sharon; Minako O'Hagan, Marian Flanagan (2010): "Keeping an Eye on the UI Design of Translation Memory: How Do Translators Use the 'Concordance' Feature?" European Conference on Cognitive Ergonomics. Delft, 1-4 – http://doras.dcu.ie/16693/1/ECCE_2010.pdf (05.02.2016)

Pym, Anthony (2011): "What Technology Does to Translation." *The International Journal for Translation & Interpreting Research* 3 [1]: 1-9 – <http://trans-int.org/index.php/transint/article/viewFile/121/81> (10.11.2015)

Rochlin, G.I. (1997) *Trapped in the Net: The Unanticipated Consequences of Computerization*, Princeton: Princeton University Press. *Arab World English Journal for Translation & Literary Studies* eISSN: 2550-1542 www.awej-tls.org.

Sin-wai, C. (2015). *The Development of Translation Technology*. In C. Sin-wai, *The Routledge Encyclopedia of Translation Technology*. New York: Routledge.

The skills of the audiovisual translator as a cultural mediator in linguistic communication and dialogue between peoples

Touiza, Mustapha

Faculty of Philology and Translation, University of Vigo, Vigo, Spain

mustaphatouiza@uvigo.es & touizamustapha1@gmail.com

ABSTRACT

This article deals with the subject of the study of audiovisual translation, which has witnessed great interest by many academic researchers in recent years, considering it a newly emerging activity coinciding with the era of the birth of the cinematographic industry, as it witnessed a remarkable development in the field of cinema and television as well, thanks to the technological development of the media, communication and automated programs for translating the cultural production of audiovisual and cinematic production, and thus facilitating linguistic, cultural communication between peoples in all over the world. This research paper defines the field of audiovisual translation in its concept and theoretical meaning in its various types. In addition to the common cultural element between both fields of audiovisual translation and the cinematographic industry, on the other hand, the practice of this activity requires that the translator of the audiovisual content be familiar with the necessary knowledge and skills to provide it with linguistic versions in order to satisfy the viewing audience

المخلص

يتناول هذا المقال موضوع دراسة الترجمة السمعية البصرية التي حظيت باهتمام كبير من قبل العديد من الباحثين الأكاديميين في السنوات الأخيرة، معتبرين أنها نشاط حديث النشأة بحيث تزامن مع عصر ولادة الصناعة السينمائية، أين شهدت أيضاً تطوراً ملحوظاً في مجال السينما والتلفزيون، ذلك بفضل التطور التكنولوجي للإعلام والاتصال والبرامج الآلية لترجمة الإنتاج الثقافي الصادر عن الأعمال السمعية البصرية والسينمائية، وبالتالي تسهيل التواصل اللغوي والثقافي بين الشعوب في جميع أنحاء العالم. تحدد هذه الورقة البحثية مجال الترجمة السمعية البصرية بمفهومها ومعناها النظري بمختلف أنواعها. بالإضافة إلى العنصر الثقافي المشترك بين مجالي الترجمة السمعية البصرية والصناعة السينمائية، من ناحية أخرى، تتطلب ممارسة هذا النشاط أن يكون مترجم المحتوى السمعي البصري على دراية بمختلف المعارف

Keywords: audiovisual translation, audiovisual translator, cognitive basis, linguistic communication, cultural communication

Introduction

In our current era, the international community is witnessing a huge revolution in the means of communication, audiovisual media, technological development and digitalization, which resulted in electronic and virtual programs that have become accompanying people in their daily lives, facilitating their communication with others and between all peoples of the world, not to mention communication and cultural and civilizational exchange. Among nations, this is thanks to audiovisual and cinematic translation of all kinds, such as subtitling and dubbing of television programs and films. Its emergence since the birth of silent cinema and with the beginning of the codes of speaking cinema began to think about marketing cinematic products, tapes and short documentaries abroad and in different languages around the world.

The profession of the translator in the field of audiovisual and cinematography, as a linguistic and cultural mediator, requires a set of skills, skills, self-knowledge, and technology that requires him to be familiar with them in order to be prepared in advance to facilitate his tasks during the translation process, from the linguistic and cultural transmission of the audiovisual text in its original version to its conversion. A second copy dubbed with audio and video or subtitle technology.



Figure 1

The multiple naming of the term audiovisual translation

Audiovisual Translation (AVT)

Researchers have launched several names for audiovisual translation with different terms as follows:

- **Screen Translation** according to Mason (1989: 13-24)
- **Film translation**, according to Snell-Hornby, M (1988) and Díaz-Cintas (2003: 194)
- **Media Translation or (Multi)Media Translation** according to Gambier & Gotlieb, (2001: 298) and Mateo (1997: 23-26)

Definition and concept of audiovisual translation

It is "the translation of programs broadcast by the media and communication, which includes everything that is visual or audible. It also includes adapting films, editing bulletins and news briefings on radio and television channels, issued by newspapers, magazines, and all publications of news agencies and the press. Not to mention the services, goods and media that are marketed in video or audio clips on the Internet (by default) or recorded in the form of CDs (CD-ROM, DVD), in addition to translating cartoons or cartoon films, theater, opera, books and any kind of polysemantic thematic document" (Gambier, 2004: 1-11)

On the other hand, translation in the audiovisual and cinematic space is defined as: "a specialized translation related to the translation of texts intended for the cinema sector, television, videos and all media products" (Agost, 1999:15)

Based on the previous definitions, audiovisual translation can be defined as the transfer of discourse in the original language and culture to the target language and culture of the audiovisual discourse displayed on audiovisual means such as television screens, cinemas, televisions, smart phones, giant display screens installed above buildings and tall buildings. In some largest cities and even at the level of transport stations such as trains, trams and airports, the translator acts as a linguistic and cultural mediator to convey the various components of discourse in the audiovisual, non-verbal elements and verbal and non-verbal visual, as the researcher Díaz-Cintas (2019:177-199) indicates that "translation in the cinematic and audiovisual field is considered a self-contained academic division and branch and a professional activity based on the involvement and localization of contents on audiovisual means of various forms of types of translation." As the

same researcher points out, this article requires coordination and merging of two channels of communication as follows:

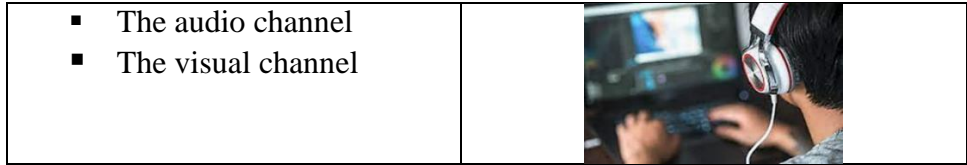


Figure 1

Stations in the history of audiovisual translation and the cinematographic industry

The history of audiovisual translation has witnessed codeificant stations since its emergence and coinciding with the birth of the cinematographic industry.

The era of silent cinema

Witnessed the birth of cinema, the use for the first time of the imaging device by the two brothers «Lumière» The era of talking cinema.

The era of talking cinema

The first films were shown in the cinema with sound, as “The Jazz Singer”.

The era of digital cinema

Translation in the media using automated programs “Software”, from which the types of audiovisual translation were, developed (Gambier, 2004)



Figure 1

The intertitle as an old type of audiovisual translation

The concept of “intertitle”

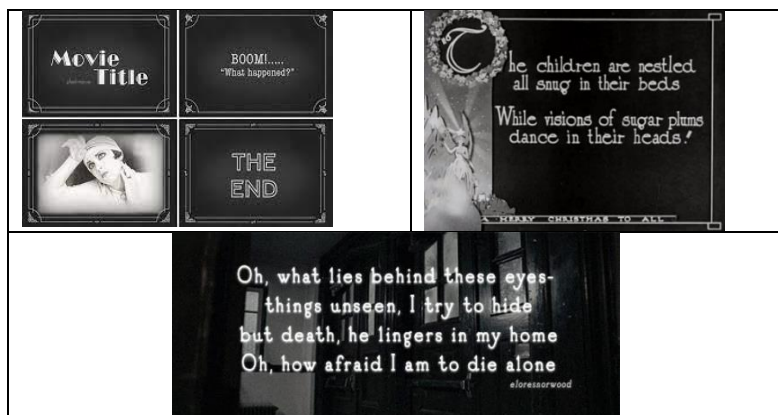


Figure 4

It is about “inserting or placing texts between movie scenes and clips during cinematography. This model was used in the old days to explain and interpret the meanings of cinematic scenes and to recount a summary of the conversation that takes place between actors and movie characters in order for the viewer to understand the movie’s story.”

Among the films that were also broadcast under the intertitle at the time was the movie *Le Cabinet du docteur Caligari* (Wiene, 1920)



The advantages of audiovisual translation

Among the advantages of audiovisual translation highlighted by the Spanish researcher Agost (1999: 15) such as:

Multiple and diverse subject areas, such as (diversity of audiovisual content)

Limitations and linguistic and technical constraints

The audiovisual discourse also organizes a set of linguistic and non-linguistic codes, as agreed upon by researcher Chaume (2004: 17-22) including:

The linguistic code, the semi-lingual code, the special codes, the sound-tuning code, the iconic code of cultural and personal representations, the image or photographic code, the planning code or “types of shots”, the movement code, the lines and diagrams codes, all these codes interact with each other and work to build The so-called audiovisual text or discourse.



The cinematic language

A special language called “**the language of cinema**” characterizes the cinematic space, and it includes the following:

- Several types of semantics pictures, noise, music, words and texts.
- Several types of codes such as indicators, icons and symbols (Cassetti & Di Chio, 2003: 71) cited in (Chávez Garcia, 1999:61)

On the other hand, among the constituent elements of the cinema language, we mention:

Among the cinematic language systems:

<ul style="list-style-type: none"> ▪ Space ▪ Internal space ▪ External space ▪ Time ▪ Rhythm ▪ Movement ▪ Voice and tone ▪ Installation or montage ▪ Lighting and colors ▪ The non-verbal system ▪ Ethnic system 		
---	--	---

<ul style="list-style-type: none"> ▪ Social class system ▪ The cultural system ▪ Dress code ▪ Color scheme ▪ Technologies 		
--	---	--

Figure 5

Types of audiovisual translation

Definition of subtitling

The term “*subtitling*” appeared for the first time in a French weekly magazine “*Le cinéma*” that was published in Paris in 1912 and is derived from the French language (*Le sous-titrage*), meaning a translation of the dialogue of characters and actors in films that is edited and generally placed in one or two lines below. On the screen, the subtitles are shown in real time, i.e. at the same time with the spoken dialogue, clips and synchronization with the lip movements of the actors. It should also be noted that the countries of the Maghreb have adopted the term “subtitling”, while in the Middle East they prefer the term “visual translation”. The UK and English-speaking countries are “subtitling” and in the USA it is known as “captioning”.



Figure 6

Definition of dubbing

The Oxford dictionary (2023) defines the term “*dub*” as a verb from the noun “*dubbing*”, or “*Le doublage*” in French language by:

“dub something (into something) to replace the original speech in a film or television program with words in another language”

The dubbing process is an oral translation of the words in the cinematic or audiovisual material, in which verbal synchronization takes place with the dialogues, lip movements, and physical movements of the characters appearing on the screen. Such as duplicating, something or replacing a character's voice clip with an actor dubbed into the target language.

In the same context, the dubbing process is an oral translation of the words in the cinematic or audiovisual material, in which verbal synchronization takes place with the dialogues, lip movements, and physical movements of the characters appearing on the screen.



The Dubbing studio
Figure 7

Types of audiovisual translation

It should be noted that the types of audiovisual translation are divided into two groups.

Types based on:

- Translation in the same language that it means **int(ra)lingual translation**

Types based on:

- **Int(er)lingual translation**, (Gambier & Serban, 2006)

The types of audiovisual translation are divided into subtypes, according to what was mentioned by the theorists Gambier (2004: 1-11) and Diaz-Cintas (2019: 177-199) agreed with him in this with the same division and their number is twelve 12, as follows:

Script Translation *La traduction de scénario*

The translation of the script is especially related to agreements with producers and film production companies, so that the films are translated,

Touiza, The skills of the audiovisual translator as a cultural

hidden, and not published. They are used later in preparing and directing film and television production projects.

VIDÉO	AUDIO	
Une salle de classe remplie d'élèves.	E. s. : Sonnerie de cloche.	Sofia se dirige a la severa y coge una cerveza mientras mira el correo.
Un PROFESSEUR entre dans la pièce.	PROFESSEUR: Ouvrez vos livres à la page 32.	SOFIA ¿Qué hay para cenar?
Les élèves s'agitent derrière leur bureau.	E. s. : Murmures de protestation de tous les élèves.	FRAN Pasta.
		SOFIA ¿Otra vez?
		FRAN Sí, otra vez... ¿Cómo te ha ido el día?
		SOFIA Bien. Hoy he tenido juicio.




Figure 1

The intralinguistic subtitling *Le sous-titrage intralinguistique*

It is a subtitle in the same language and has two functions and two goals:

- For people who are deaf and hard of hearing.
- Use in the pedagogical and educational field, through which languages are taught audiovisually.
- Karaoke: an entertainment method and a kind of subtitling in the same language in which people and artists perform songs and follow their words visually on a screen at a festival or an artistic evening.

The Open caption *Le sous-titrage interlinguistique*

In this type of audiovisual translation, spoken oral speech is transferred from one language to another; i.e. between languages. It is considered more used in subtitling types on television channels and cinemas. It is divided into two parts:

- Translate between languages: for listeners
- Subtitling for the deaf and the hard of hearing



- (SDH) or captioning

The live captioning *Le sous-titrage en direct*

Figure 1

It can be called direct subtitling and is employed for the purpose of translation:

- During interviews and press interviews
- Live broadcast of official speeches of personalities (political, economic, cultural, sports, etc.), while broadcasting a speech on television by a king, president of the republic, or prime minister.



Figure 1

The bilingual subtitling *Le sous-titrage bilingue*

It is a type of subtitling that works on producing and broadcasting two different subtitling on two lines at the top and bottom of the screen and in two different languages. Here, the translator takes into account the audiovisual space of the screen space (space) while respecting the technical standards of subtitling to avoid overcrowding. This type of subtitling is directed to a certain multilingual audience, where the first is done in the language of the region or the country, and the second subtitling language is broadcast in English as an international language for the foreign audience. Bilingual subtitling is also used in countries such as Finland, Belgium and Switzerland (Diaz-Cintas & Remael, 2007, p. 19).

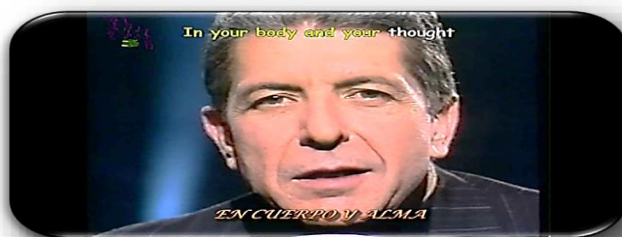


Figure 1

The dubbing *Le doublage*

It is an oral synchronization or lip-sync within a system between two languages that takes place during the appearance of the lip movements of the actors and actresses on the television screen in a close-up to the camera. On the screen, as researcher Gambier (2004:3) points out, this type of

audiovisual translation that is called, “*adaptation créatrice*” or [creative adaptation] (My translation).



Figure 1

The interlinguistic dubbing *Le doublage interlinguistique*

For dubbing within the same language or in the same geographical space, for example, as in the case of the literary and cinematic series such as Harry Potter (Bros, 2007) that was produced in the United States of America, based on and adapted from the literary work entitled “*Harry Potter and the Philosopher's Stone*” which was published in 1997 by the British author Joanne Rowling and the same thing happened in Italy also with dubbing in the same Italian language, that is, between two different local dialects of the same language, titled “*L'Amore molesto*” or love molested (my translation) was shown in southern Italy, and in the same country it was re-dubbed in the same language, but in a different dialect, and was presented to the viewers of northern Italy.

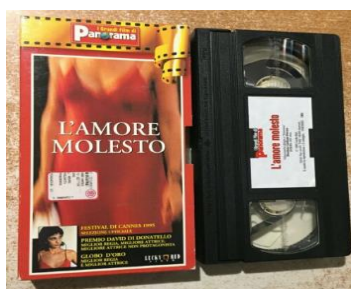


Figure 1

The interpretation *L'interprétation*

This type of translation is employed in translating speech directly, and we find it, for example, during film screenings in film festivals, such as the International Film Festival.

In translation techniques, audiovisual discourse is transferred from one language to another; this type of audiovisual translation is divided into three types of film translation, namely:

- Consecutive translation (during TV interviews)
- Brief translation (in a discussion of a radio session)
- Simultaneous interpretation (live) with a short time difference (during TV discussion sessions)



Figure 1

The Voice over ou *demi-doublage* (or the half dubbing)

It is a type of screen translation, in which the voice of the actor in the film is left in a low voice with the inclusion of the dubbed voice in a slightly louder voice, thus two voices are heard in two different languages. Generally, this type of dubbing is employed in translating documentaries on Polish TV channels and Russian and some Eastern European countries, as well as scientific and thematic channels such as National Geographic.



Figure 1

The free commentary *le Commentaire libre*

It is a type of cinematic subtitling, through which the translator translates the dialogue with an act and a kind of translational freedom, such as adding data, information, and some comments that are not included in the transcript of the original speech.

This is done through synchronization with pictures and audio tape with a variety of oral formulation.

Audio Description *L'Audiodescription*

This genre is known, as its name indicates, as a technical form of audiovisual translation, and its purpose is to facilitate access to audiovisual means, where the cinematic contents are adapted to blind and visually impaired people, as well as it is represented in the oral explanation of all visual, narrative and aesthetic elements during showing a movie on the cinema screen, in this case, the copy of the movie speech is deleted or completely muted or may be replaced by the copy of the speech with the audio description of the movie.

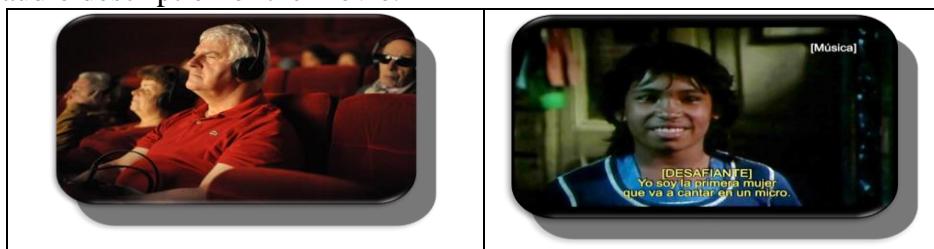


Figure 1

The sight translation *la traduction à vue*

This process is carried out through the help of the translator with a list of the dialogues of the original film version and sometimes a translation into a third language based on the subtitles, where the translator does the translation by looking visually and reading the content and translating it orally while holding a microphone, according to the same researcher Gambier (2004) this type can also be employed from the screen translations at film festivals.

The supertitling *Le surtitrage*

This type of translation is shown on a giant screen suspended above the scene during the presentation of a theatrical or lyrical performance, which is done simultaneously or in conjunction with the presentation of the theatrical artist or singer in the opera for his work, on the other hand, the researcher (Burton, 2009: 59) considers that this type from the tapes it is displayed and small screens are also installed behind the seating to enable the viewers present in the hall to follow the scene closely.



Figure 1

The multilingual production *La production multilingue*

It consists in subtitling a single cinematic work in several versions and in different languages, taking into account the cultural, ideological, and narrative aspects (each language has its own semantic, grammatical and lexical characteristics), as well as taking into account the target culture. In the United States, this type of subtitling is called “the remakes » (Gambier, 2004).

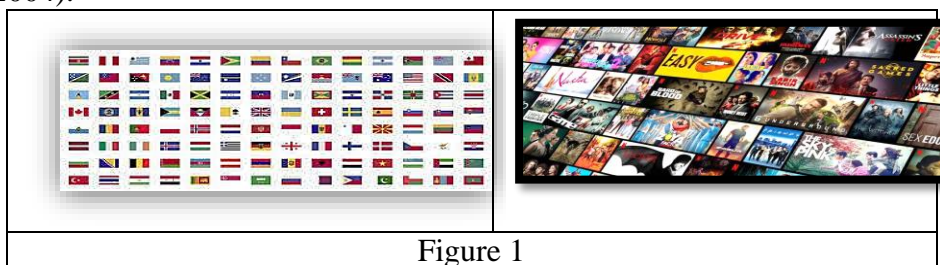


Figure 1

Recently, in the contemporary era, coinciding with the development of the technological and virtual world, means of communication and media, a group of types of audiovisual translation appeared, the so-called amateur translation, as a result of the development of automated and smart software, for example:

- Funsubbing
- Fundubbing

It should also be noted that this type of translation is unofficial, not subject to any restrictions, not censorship, and is generally characterized by common errors due to the lack of revision and proofreading, among errors (grammatical and semantic errors, literal translation, word for word, ambiguity in understanding the contents, etc.)

The skills and knowledge of the audiovisual translator

The field of research and study in the field of audiovisual translation has found solutions and modalities that enable translation and linguistic and cultural transfer of audiovisual products to be carried out. This comes from the need for the translator to be acquainted with the most basic and necessary knowledge to face various problems, as well as to take decisions, as highlighted by the Spanish researcher (Lachat-Leal, 2019: 167-188), in this context, the researcher urges the need for the translator to acquire knowledge in the audiovisual field, by what she calls the term “metacognition” including the following:

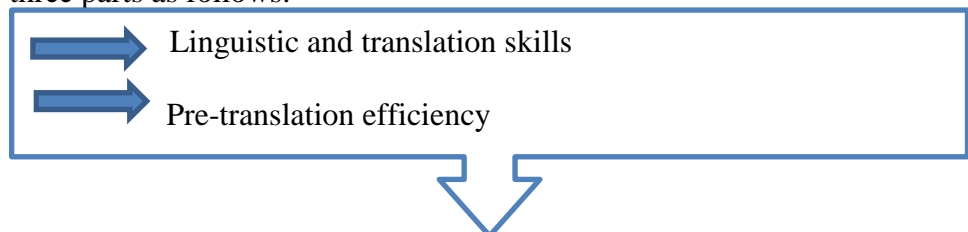
Producing knowledge above personal self-knowledge

There are four basic elements in the knowledge production process, including:

- Determine the translation problem
- Mental representation of translation
- Develop action steps and evaluate solutions
- Determine the type of translation through an in-depth study of the audiovisual text in its original version to be able to formulate it later in another language. (Lachat-Leal, 2019)
- Functional status and communication
- The coordination process between the dialogue of the characters and the movements of the actors and characters, and it has two basic functions:
 - Narrative function (telling the story of the film)
 - The linguistic function (the relationship between dialogue and images) according to Rodríguez de Fonseca, (2009)

On the other hand, conforming to the researcher Agost (1999), “it is also necessary for the audiovisual translator to control the thematic field, to abide by the linguistic and technical constraints required by the translation process in the various types of audiovisual translation. In the same context, the professional environment of the audiovisual translator needs conditions, including linguistic and cultural duality in both the source and target languages (Delisle, 1980: 254).

While, regarding to the skills of the audiovisual translator are divided into three parts as follows:



- Linguistic reinforcement
- The ability to compare languages
- Enhancing reception and production capabilities
- Enhance general knowledge

The technical skills in AVT are in the control of some automated programs as shown in the following table:

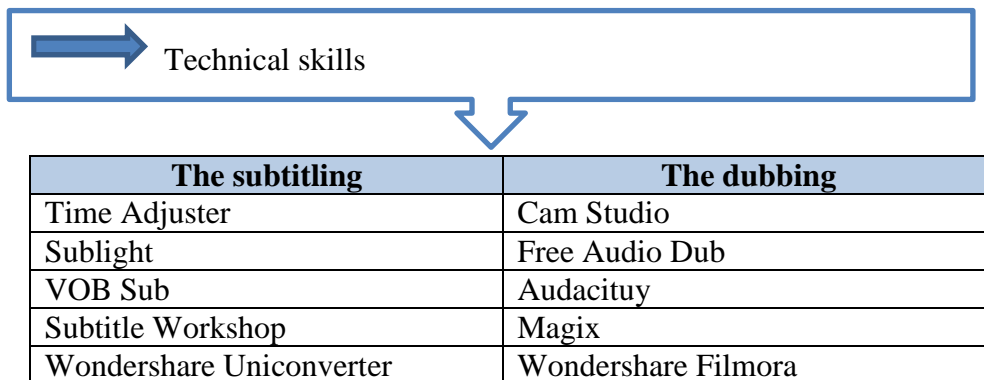


Figure1

The common cultural element between audiovisual translation and the film industry

Translators, whether Arab or Western, have long been interested in transferring the cultural and knowledge production and the various sciences and inventions of the Arabic language to the various languages of the world and vice versa. Highlighting the existence of cultural elements common to cinema, its audiovisual translation and its subsequent distribution. Furthermore, among these many interrelated elements, we mention literary genres, performing arts, customs, traditions, way of life, clothing, tangible and intangible cultural heritage, history and civilisation of peoples, values, cuisine, music, etc. and everything related to human life. It should be noted that the audiovisual translator and the cinematographer face obstacles in the exercise of their activity, as do film directors and producers, and are represented in the problem of film censorship (religious, political, ethic, etc.) on films, as confirmed by researcher (Clarembaux, 2002:179) ,and even self-censorship - in the

words of (Gambier, 2004:1-11) ,both fields share recourse to some methods and solutions such as omission and adaptation to the culture of the viewer who receives the product.

There are other complementary skills such as:

Theoretical skill, practical skill and experience in fields such as interpreting, daily development of socio-cultural skills, regular training in line with the needs of the audiovisual translation market, updating of information, especially with regard to more effective control of modern media and communication technologies, the ability to store information sufficiently in memory Audiovisual translator.

Conclusion

The translator's practice of his professional activity in the audiovisual and cinematographic field is not an easy matter. As a linguistic and cultural audiovisual translator, he must acquire the necessary knowledge and cognitive basis. He must also show cultural flexibility and respect the consistency of filmic discourse and the sequence of its events, in order to present a translated audiovisual product that satisfies the recipient viewer of all ages and all classes of society. In conclusion, we can only emphasize that the field of research in audiovisual translation remains open for enrichment, in-depth and future study.

References

- Bros, W. (Writer), & Mark, D. (Director). (2007). *Harry Potter and the Order of the Phoenix* [Motion Picture]. Retrieved 06 24, 2002, from <https://www.netflix.com/dz-en/title/70058027>
- Cassetti, F., & Di Chio, F. (2003). *Cómo analizar un film*. (U. Eco, Ed., & C. Losilla, Trans.) Barcelona, Spain: Paidós Ibérica, S.A.
- Clarembaux, Michel. (2002). *Les films censurées*. Paris: Archipel.
- Delisle, Jean. (1980). *L'analyse du discours comme méthode de traduction*. Canada: Les Presses de l'Université d'Ottawa.
- Díaz-Cintas, J. (2003). Audiovisual Translation in the Third Millennium. In G. Anderman, & M. Rogers, *Translation Today, Trends and Perspectives* (pp. 192-204). Clevedon, United Kingdom.

- Diaz-Cintas, J., & Remael, A. (2007). *Audiovisual Translation : Subtitling*. New York, USA: Taylor & Francis Group.
- Dictionaries, O. L. (2023). *Oxford Learner's Dictionaries*. (O. U. Press, Editor) Retrieved february 10, 2022, from Oxford Learner's Dictionaries:
https://www.oxfordlearnersdictionaries.com/definition/english/dubbing_1?q=dubbing
- Gambier, Y. (2004, Avril). La Traduction audiovisuelle : un genre en expansion. *La Traduction audiovisuelle : un genre en expansion*, 49, pp. 1-11. (L. P. Montréal, Éd.) Montréal.
doi:<https://doi.org/10.7202/009015>adresse copiée une erreur s'est produite
- Lachat-Leal, C. (2019). Didactique de la traduction audiovisuelle : le rôle de la métacognition et des métaconnaissances dans les processus de résolution de problèmes et de prise de décision. (U. Oran1, Ed.) *Al-Mutargim*, 19(1), pp. 169-172.
- Mason, I. (1989). Speaker Meaning and Reader Meaning: Preserving coherence in. In H. Prais, R. Kölmel, & J. Payne, *The Cultural and Linguistic Barriers between Nations* (Babel ed., pp. 13-24). Aberdeen: Aberdeen University Press.
- Snell-Hornby, M. (1988). *Translation Studies. An integrated approach*. Amsterdam & Philadelphia: John Benjamins.
- Wiene, R. (Director). (1920). *Le Cabinet du docteur Caligari* [Motion Picture]. Retrieved mars 12, 2021, from <https://www.youtube.com/@lesclassiques3584>

Mediagraphy

- Wiene, R. (Director). (1920). *Le Cabinet du docteur Caligari* [Motion Picture]. Retrieved mars 12, 2021, from <https://www.youtube.com/@lesclassiques3584>

Exploring the concept of faithfulness in translation and discuss its applicability in translating political texts

Alshniet, Mohamed

Translation Department, University of Tripoli, Libya

M.Alshniet@uot.eud.ly

ABSTRACT

The purpose of this article is to shed light on the principle of faithfulness in translating political texts and to explain some misconceptions associated with it. This article argues that faithful translation of political language does not mean adhering to the source language wording and grammar, but it is the appropriate transferring of the author's intention(s) and the source text function(s) to the target language readership in an accessible manner.

المخلص

تهدف هذه المقالة إلى إلقاء الضوء على مبدأ الإخلاص للنص الأصلي في ترجمة النصوص السياسية، يسعى الباحث إلى توضيح بعض المفاهيم الخاطئة المرتبطة بمفهوم الإخلاص في الترجمة السياسية. يجادل هذا المقال بأن الترجمة الصادقة للغة السياسية لا تعني الالتزام بالصياغة الواردة في النص الأصلي وقواعده وطرق كتابته، ولكنها تعني النقل المناسب لنية (أو نوايا) المؤلف ووظيفة (وظائف) النص الأصلي إلى قراء اللغة الهدف بطريقة مفهومة وسلسة .

Keywords: Translation, political texts, faithfulness principle

Introduction

Translation is a human activity which seeks to transfer the message from one language into another. It is a unique human activity as no other species practice it (Savory, 1957). Faithful translation is a type of translation which transfers the meaning and effect smoothly without conflicting with the target language and its culture.

The purpose of this article is to shed light on the principle of faithfulness in translation in political texts and to explain some misconceptions associated with it. This article argues that faithful translation of political language does not mean adhering to the source language wording and grammar, but it is the appropriate transferring of the author's intention(s) and the source text function(s) to the target language readership in an accessible manner.

However, before embarking on the analysing the problems associate with the translation of political language; it will be useful to introduce what I mean by political discourse, its types and why it may cause issues for translators or interpreters.

Political discourse

Language and politics are closely interrelated. Linguists believe that language is a vital and indispensable tool for politics. In fact, politics is based on communication and without language political interaction would be unimaginable. Any sort of political text could be labelled as a political discourse; from a presidential speech to a 'friends and family' talk about a specific political issue.

Kampf (2015:1) argues that the definition of political discourse is a "slippery" issue. Similarly, Wilson (2015:788) maintains that defining political discourse "is not a straightforward matter". One reason for this is that the term draws from two disciplines: politics and linguistics. Kampf (2015:3) defines political discourse as "talk and text produced in regard to concrete political issues (language in politics) or through the actual language use of institutional political actors, even in discussions of non-political issues (language of politicians)". Chilton (2004:201) defines political discourse as a language that humans consider as political.

However, Wilson (2015) in his definition of political discourse, emphasises the functionality side; yet this is far from presenting exactly

what a political discourse is. My understanding of political discourse is that it is any linguistic activity directed at a specific audience (whatever the size of the targeted audience) to achieve political goals or to persuade the audience of a specific political idea. Another aspect that has been overlooked in previous definitions is that of collective and institutional political discourse, i.e. the discourse produced by political institutions such as NATO, the European Union and the African Union. It is noticeable that attention has been paid more to studying the discourse of professional political agents (presidents, kings and statesmen/women) than to political institutional discourse.

From a Translation Studies (TS) point of view, the major contributions to political discourse analysis were suggested by Christina Schäffner. She devoted several of her works (1996; 2004a; 2009; 2010; 2012) to studying the translation of political discourse. Schäffner defines political discourse as:

... a complex form of human activity. It is realized in a variety of discourse types (or genres), whose discourse organization and textual structure is determined by the respective discursive practices.... For political communication, some of these discursive practices operate within the internal domain of policy-making and have politicians as both text producers and addressees. Other discursive practices are aimed at the general public and communicate, explain, and justify political decisions. Text producers in such cases can be politicians, political scientists, civil servants, or journalists, with the mass media playing a decisive role in the circulation of the discourse (2010:255).

Schäffner's definition is a little broad in nature; however, it still proposes significant information about what political discourse is. This broadness in the definition could be ascribed to the fact that the discussion of political discourse analysis in TS, itself a relatively new independent field of knowledge, is still in early stages. Examining political texts in TS, researchers need to conduct a binary examination process for the source

and target texts. This could be metaphorically described as a dissection process that researchers conduct on both texts based on the objectives set for the research (whether to examine rhetorical, syntactical, semantic, pragmatic or ideological aspects in the text). The main literature surveyed about the translation of political discourse indicates that the focus was predominantly on revealing the ideological aspects for both the ST and the TT. Therefore, TS has developed “concepts with which it is possible to describe and explain target text profiles, the translation strategies used, the appropriateness of those strategies, the conditions under which the translator operated, and the effects a text has had in its receiving culture” (Schäffner, 2004a:132).

Features of Political Discourse

Political discourse is the product of the interaction of various elements. These elements or features that contribute in shaping political discourses are linguistic, semantic and pragmatic. The linguistic features include manner (formal and informal), lexis and grammar, whereas the semantic features include word and sentence meanings. Pragmatic aspects of the text include intentions of the speakers, the effects of an utterance on the audience and the knowledge and beliefs about the world upon which speakers and their audiences depend when they interact (Crystal, 2015:124). Furthermore, rhetorical devices are vitally important components of political discourse (Throne, 2008).

Vuković Stamatović (2017:281) argues that politicians use figurative language to “hide agency, disclaim responsibility and project themselves as saviours”. In addition, political agents, in some cases, intend to make their messages ambiguous. This can be used to send indirect messages to an intended audience and to avoid facing the implications if a political utterance is misunderstood or when political agents miss a point. An instance of political ambiguity is the use of pronoun ‘we’ by American presidents in domestic speeches. This pronoun could refer to the political

party that the politician belongs to, or to both political parties (Republicans and Democrats) or to the American people at large (Degani 2015:19). Such ambiguity in reference could be a translation issue. Although the discourse utterance has a direct meaning, unless the translator is aware of the political interactions of the SL and its culture, significant symbolic linguistic patterns will be lost in the TL. That said, the use of clichés and ambiguity are not desirable in certain political genres, such as international agreements or political negotiations, where clarity and straightforwardness is of the highest priority.

Types of political discourse

The term ‘political text’ is a general umbrella term for different types of texts (Schäffner 1997). The decision to label a text as a political text can be arrived at using various criteria (It is worth mentioning here that the word ‘text’ refers to any communicative piece of information that is written or spoken.) A text could be categorised based on the functions it performs (informative, discursive or persuasive), or the position of the political agent initiating it (president, queen, Prime Minister, Member of Parliament), or on institutional genres (the political language produced by national and international institutions, world parliaments and parallel legislative organisations).

Schäffner (1997) classifies political texts into three types based on the functions these texts perform. Firstly, diplomatic discourse communicated in multi-national institutions. Examples of this type are bilateral and multilateral treaties. Such texts show special conventions in terms of the vocabulary and syntax used to make them. The second type comprises of speeches and statements made by politicians. There are two kinds of such discourse: internal communications (directed within close circles of politicians) and external communications (targeted at wider audience groups). The third type encompasses politically relevant texts by non-politicians.

Although these typologies are useful attempts to determine the different characteristics that various political texts show, nevertheless, in our current time, they are not exclusive. The technological boom has yielded novel types of texts (digital media) that politicians heavily use to communicate their political messages. For instance, social media platforms nowadays are essential tools to send political messages. However, the categorisation of this new type of political text will not be a straightforward task (they could be formal or informal, internal or external). The translation of such new political texts could be a challenge. For instance, there are two prime issues translators may face in translating tweets. The first is that translators need to maintain the features of the original tweets (short, to the point and engaging), and the second is the technical restrictions imposed on translators, such as the limited number of characters or letters for each tweet.

It commences with a definition of the term translation, then the difficulties that translators face to produce faithful translation (linguistic, cultural and the text type issues). The article also exposes how political texts do not comply with the faithfulness principle as being defined by some scholars.

Translation has been defined by House (2018: 9) as “a process of replacing a text in one language by a text in another”. Jaber (2005:17) gives a more detailed definition when he suggests that “Translation is the rendering of the meaning of a text (source text) into another language (target language) in the same way that the writer intended the text”. In his definition Newmark (1991) stated that translation as an attempt to produce an approximate equivalence or (considered synonymy) between different languages in varying levels.

The state of semi concordance among the previous definitions that translation is merely a process of replacing or transferring from one language into another is not sufficient to describe the translation and the problems attached to it. Rabassa (2006: 22) refuted the common trend of

the reproduction and rendering of the source text into the target language as he states “Translation can never be reproduction, it is not a copy”. Indeed translation is more complicated than transferring the linguistic units from one language into another; otherwise dictionaries and translation machines can perform the job perfectly. For Larson (1998: 3) translation consists of studying and analysing the linguistics and paralinguistic features (communication situation- cultural context) of the source language to transfer these features properly into the target language and its culture. It is a mental process that entails conveying the message (written or spoken) into another language with all its inherent components into the target language preserving the aesthetic elements and the purpose of the source language text (Hannouna, 2010). Hence, it could be argued that the ultimate goal of any good translator or interpreter should be the production of a target text similar in the function, form and effect to the source language text. The issue arises here is how translators can achieve that.

Lahili and Abu Hatab (2014) suggest faithful translation as one of the translation methods. Faithful translation preserves a balance between the literal meaning of the source language word and the syntactic structures. This approach will be more sensible as it takes the context into consideration. However, Shuttleworth (1997) explained that faithful translation is being traditionally understood as that type of translation which endure a similarity between the source texts in terms of literal adherence to the source text meaning. According to Hatim and Mason (2004), the faithfulness principle is an option for the translator to render the text directly to produce a similar text in the target language. The translator translates every single word separately, then the structure being rearranged to fit the grammatical target language conventions. For instance, Example (1) shows that the verb to be in 3rd person singular is being omitted in Arabic for Arabic language conventions consideration.

1- Ahmed is a clever student

“أحمد طالب ذكي”

“Ahmed student.masc clever.masc”

Although the faithful translation method seems to be affective in achieving the intended meaning with short simple sentences, it is likely to have some drawbacks with complex sentences, as the meaning being embodied in the structure as a whole rather than the individual words of the structure. Example (2) explains the issue:

2- “Sexual violence destroys lives. It fuels conflict, forces people to flee their homes and is often perpetrated alongside other human rights abuses, including forced marriage, sexual slavery and human trafficking. It undermines reconciliation and traps survivors in conflict, poverty and insecurity.”

(1) العنف الجنسي يدمر حياة الناس إذ إنه يوجب الصراعات ويجبر الناس على الفرار من ديارهم وكثيرًا ما يُرتكب جنبًا إلى جنب مع غيره من انتهاكات حقوق الإنسان، بما في ذلك الزواج القسري، والرق الجنسي، والاتجار بالبشر (2) . إنه يقوض المصالحة ويوقع في الفخ الناجين من الصراعات والفقر وانعدام الأمن(3) .

Sexual violence destroys lives people. As it is fuelling the conflicts and force people on fleeing from homes their and a lot what commits side by side with others of violations human rights, including that marriage forced, and slavery sexual, and trade in human beings. It is undermines the reconciliation and (drop –fall) in the trap the survivors from the conflicts and poverty and insecurity.

In an attempt to be strictly faithful to the source text (English), the translator has failed in producing a coherent text in the target language (Arabic) and also mistranslated other parts of the text. The translator started with nominal sentence in Arabic although the relation in the sentence is cause and effect. It would be better if the sentence started with a verb (يُدمر) (destroy) in the target language to explain the severe effect of this course of action. Although the translation respected the source text

grammatical conventions, nevertheless the translation yielded inaccurate, ambiguous meaning in Arabic.

It may be argued that the main reason behind producing influent, awkward target text is the translator's perception that is to be faithful to the source language text, is to stick to the source language words and grammar. According to Savory (1957: 57) "the reason for the advocacy of faithfulness is that the translator has never allowed himself to forget that he is a translator. His job is to act as a bridge or channel between the mind of the author and the minds of his readers." Furthermore, many scholars (Halliday, 1964. Baker, 1992; Bassnett, 2014) suggest that languages are different; they describe their surroundings and the reality in various ways. A particular word in one language does not mean the same, or even exist in some other languages. Particular structure may be used for different functions in different languages although the words of this structure are translatable in both languages. For instance, the form and function of passive voice in English and Arabic is clear evidence. Agameya (2008: 558 cited in Al-Raba'a, 2013) defines the passive in Arabic as "a sentence structure in which the semantic subject or agent i.e. the performer of or person/thing responsible for an action, is suppressed and in, in fact, cannot be mentioned". Hence, the passive in Arabic is impersonal structure, while the grammatical category of voice in English either agentive or agentless, i.e. the prepositional (by) phrase is an optional component of the sentence.

In this case, English agentive passive construction should not be translated into an agentive passive in Arabic, for the sake of faithfulness. However, to be truly faithful the translator should recognize the function of retaining the agent in the source language structure and decide the possibilities available in the target language to convey the function intended by the author. The following Example (3) illustrates this point:

- 3- The president was killed by his own bodyguard.

. قُتِلَ الرئيس. قتله حارسه الشخصي

The president was (sing. masc-past-passive) killed (verb-past active). killed (verb-past) him bodyguard (sing-masc) his personal

In Example (3) the translator shifted the syntactic feature of the source language sentence. The English passive sentence changed into an active in Arabic. To retain the prominence of the event rather than the doer, the verb (kill) has been repeated in Arabic (Al-Raba'a, 2013). In fact, such linguistic variations can be solved in translation as every language has its own grammatical means to convey the meaning. However, it is the translator's responsibility to be versed in both languages to overcome such problems. Resorting to imitate the source language structures will not be considered as a faithful act, but a deficiency in the translator's competency.

Another area which may challenge the faithfulness aspect in translation is the cultural differences between the source language and target language. Translating is not merely a linguistic activity; it is also a cultural one. For House (2018: 11) it is "an act of communication across cultures". Newmark (1998: 94) defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Hence, culture is inseparable component of language and what translators translate is culture by the virtue of language.

One of the implications of rendering cultural elements in translation is that some translators do not grasp the process through which a particular society attaching meanings to particular concepts. Farghal (1993) suggested examples about how Arabic and English conceptualize and express the concept of fatalism differently. Farghal (ibid.) concluded that the contrasting views have noticeable linguistic bearings on Arabic and English users. The two Examples below will shed more light about this issue:

4- اعقلها وتوكل

Tie (verb-imperative) her and TWAKEL (verb –imperative)
(religious concept means trust)

Tie your camel and trust in Allah

The religious metaphorical saying in (4) refers to the people who just rely on Allah's will in achieving their aims (التوكل) (TWAKEL). The origin of this saying is that a man came to Prophet Mohamed (peace be upon him) asking: should I tie my camel and have TWAKEL, or should I leave it and have TWAKEL. The prophet replied to him that you should tie your camel and have TWAKEL. In Islamic perception, people should do their duty and trust in Allah to achieve the results.

Faithfulness to the original in terms of form with consideration to the context will not convey the intended meaning, because of the absence of the word TWAKEL in the target language. In other words, the faithfulness principle in such cultural-bound concepts should not be on the level of wording, but in reproducing the original effect with words familiar to the target language readership. In this case, the translator may resort to cultural substitution strategy or to use more neutral expression. Ghazala (2002) suggested the neutralization strategy to handle some culture-specific words such as: Kremlin – Westminster- catch 22- cans of worms.

Baker (1992), on the other hand, called such concepts as culture-specific terms. Culture-specific concepts express concepts which are totally unknown in the target culture. Baker (ibid,) suggested the cultural substitution strategy which is the replacing of a culture specific item or expression in the source language text with an item or expression which does not have the same denotative meaning, but is possibly to prompt the same effect on the target language readers. Accordingly, the English metaphorical expression "As white as snow" cannot be translated directly into Arabic proclaiming the faithfulness, but it can be rendered as "ابيض كالليب" (As white as milk), since Arabic culture is more familiar with milk than with snow. Therefore, to achieve highest proportions of faithfulness

translators should be aware of the denotative, connotative and the cultural associations of the meaning that can have an effect on the acceptability and readability of the message in the target language.

Apart from the linguistic and cultural factors that may hinder the principle of faithful translation, translators should also be aware of the text type they work on. Both Newmark (1988), Trosborg (1997) and Hatim and Munday (2004) refer to the significance of recognizing the text type and its specific features before starting the translation process. Taylor (1990: 154) stresses not only the importance of the recognizing the type of the text, but translators should also master the text internal-knowledge (context-context of situation) that to be able to reconstruct them in the target language. Text-type knowledge, then, plays a vital role in defining the intricacies and the specific features of the source language text; consequently transferring or compromises them in the target language text. However, the main practical concern is the lack of consensus on the criteria of the text typology (Trosborg, 1997).

Reiss (1971, cited in Hornby 1997: 277) suggested three types of texts; the informative texts such as scientific reports, expressive texts like literary works and operative texts as in the case of advertising texts. Reiss (ibid) argued that the translators should preserve the predominant function of the text. Hence, in the informative texts translators' main concern is to transfer the information, while in the expressive texts the aesthetic value of the text takes more priority, while in the operative texts the same extra-linguistic effect should be reserved in the target text even the translator sacrifices the form and content. Newmark (1998) similarly presented three types of texts. The expressive texts reflect the feelings of the author towards a particular concept. The informative texts should be fact-oriented texts, and the vocative texts which try to impress the reader as in advertising industry whereas Hatim (2000) distinguishes between three types of texts which are the exposition texts, argumentation texts and instructional texts. Reiss

(1971) and Hatim (1997) hold the same view that texts do not always precisely categorized and some texts may contain the characteristics of other texts. Advertising texts for instance contain an informative component to present the product and an expressive element to attract the readership.

Hatim and Munday (2004) describe the fact of multifunctionality of one text as hybridization. Translators of such texts should be able to identify the main and sub functions of the texts in addition to the intention of the source language author, and more importantly they should have the ability to re express them in the target language.

Another link of thought on the text typology and translation demonstrates that text construction is different from one language to another. Authors exploit linguistic-bound mechanism in their languages to create special effect. Baker (1992) indicated that manipulation in grammar has been used by poets as a method to trigger an impact on the readers. However, violations is not exclusive to literary works, there are other genres where the author violates the conventions of the language to achieve particular aim. Baker (ibid) suggested the following advertisement by a credit card company as an example of manipulation in grammar in non-literary contexts:

5- Does your does or does you don't take access?

7 millions outlets worldwide does.

هلا تقوم بما عليك القيام به الم تمتلك اكسيس بعد
سبعة ملايين متجر حول العالم يقومون بذلك

Does you (masc-neutral) do your duty, do you have Access yet
About seven millions shops doing that.

In the previous example, the translator's attempt to put in consideration the target language grammatical conventions did not succeed in producing a flow text in the target language. As the source text violated the grammatical conventions of the source language, the translator's concentration should be on the function of the text and the writer's intention rather than the form. Sager (1997) points out that the main privilege of human translation on the machine translation is the latter's ability to determine the original intention of the source language author.

A good example of multifunctionality of a text and the manipulation of the source language conventions is one of the characteristics of political language (Kruger and Rooy, 2012). George Orwell (1946, cited in (Jason and Stilwell Pecci, 2004: 36) stated that "in our language there is no keeping out of politics. All issues are political issues". Any political action should have been through a linguistic manufacturing process, from the very first stages of thinking about to the last stage of implementing a political action. This is due to the fact that politicians seek to gain power (Fairclough, 1991), and the best way to achieve this is through persuasion or manufacturing of consent (Jason and Stilwell Pecci, 2004). A far bigger challenge for translators is that not all political systems apply the same encoding linguistic processes to create a state of coercion among their receivers. Due to the fact that languages are different, translators should not decode the source text in same way that has been encoded; as the product will be only a distorted copy of the original. Consequently, the translator will be betray the source text instead of being faithful to it.

According to Saussure (as cited in Singh, 2004: 19) speakers of different languages realize the reality differently. Every language is unique system of representation that reflects and reinforces the world to its speakers. Thus, many different concepts (peace, war, prosperity, freedom...etc.) will be constructed differently in each language. Politicians use this characteristic to obtain their audiences emotive approval. This can be explained with reference to the word (جهاد) (Jihad) which has been

exploited from the Iranian revolutionary leaders according to their needs. At the outset and to gain more supporters they claimed that fighting against the ruler is Jihad, then a semantic shift has been conducted by Imam Khomeini on the term to call for Jihad construction, and a ministry established named as “Ministry of Jihad of Construction”. Hence the word (جهاد) (Jihad) gained another denotative meaning in this case which is striving (Sharifian, 2009). It should be noted that such highly charged political words are good reflection of how political language is a problematic for the principle of faithfulness in translating political texts. Words such as (Radical), (A Secularist State), (war on terror) (AlJabbari and ed al, 2011) should not be translated literally, as it may contain negative connotations in the target culture or do not carry the same denotative meaning at all. The main problem for the translators here is which conventions should they adhere to, the source language and culture conventions or the target ones (Trosborg, 1997). In this case, translators should show more flexibility in selecting the appropriate translation technique which serves the faithfulness principle; based on the text type and the purpose of translation.

Conclusion

In an attempt to explore the principle of faithfulness in translation, this paper has explained the notion of faithfulness in translation and the major reasons that can hinder it to be achieved. This article, however, has not showed all the problems related to the principle of faithfulness in translation. The article tried to expose the main issues (linguistic, cultural and text type) aspects and its effect on the translation product. Due to this limitation, the following tentative conclusions can be drawn.

Under the pretext of faithfulness, the famous Italian expression “translator is traitor” could be true; If the translator, consciously or unconsciously, tries to transfer the intrinsic elements of the source language into the target language without being adjusted to the new linguistic and cultural

environment. Unless the nature of the text states otherwise (as in the case of religious texts), the author's intention and the text function should be the priority of any translation act. One of the implications of the misuse of the faithful translation method could have critical consequences, especially in the case of political or diplomatic texts.

References

- Agameya, A. Passive (Syntax) In: Al-Rabaa, B. 2013. The Grammatical Influence of English on Arabic in the Passive Voice Translation. *International Journal of Linguistics*. 5 (1), pp.204–216.
- Al Jabbari, E. ed al, 2011. Cultural Gaps in Linguistics Communication with Reference to English and Arabic Language Communities. *Zarqa Journal for Research and Studies in Humanities* 11, pp.60–64.
- Baker, M., 1992. *In Other Words: A Coursebook on Translation*. London: Routledge.
- Bassnett, S. 2014. *Translation studies*. 4th ed. London: Routledge.
- Chilton, P. (2004). *Analysing Political Discourse: Theory and Practice*, London: Routledge.
- Crystal, D. (2015). *The Cambridge Encyclopaedia of Language*, Glasgow: Cambridge University Press.
- Degani, M. (2015). *Framing the Rhetoric of a Leader*. Basingstoke: Palgrave Macmillan.
- Fairclough, N. 1991. *Language and Power: Meeting Papers, 1989*. London: Centre for Information on Language Teaching & Research.
- Farghal, M. 1993. Arab Fatalism and Translation from Arabic into English. *Target* 5(1), 43–53.
- Ghazala, 2002. Translatability of Cultural Terms (English - Arabic): Translation Machine. *turjuman* 11(2), pp.67–90.
- Halliday, M. 1964. *The Linguistic Sciences and Language Teaching*. Longmans Green and Co.
- Hannouna, Y. 2010. Lexical Incongruity in Translations of American Political Speeches into Arabic: Between Presidents Bush and Obama. *Journal of Language & Translation*. 11(2), pp.71–148.
- Hatim, B., 2000. *English-Arabic/Arabic-English translation: a practical guide*. London: Saqi.

Alshniet, Exploring the concept of faithfulness in translation

- Hatim, B. Mason, I. 2004. Translation: an advanced resource book. London: Routledge applied linguistics.
- House, J. (2018). Translation: The Basics. New York: Routledge
- Jaber, J. 2005. A Textbook of Translation Concepts, Methods and Practice. Al-Alin: University Book House.
- Jason, J. Stilwell Pecci, J. 2004. Language and Politics, in: Linda Thomas. et al. Language, Society and Power. London. Routledge, pp. 36–54.
- Kruger, H. Rooy, B. 2012. Register and the features of translated language. Across Languages and Cultures. 13(1), pp.33–65.
- Lahlai, E. M. Abu Htab, W. 2014. Advanced English-Arabic translation: a practical guide. Edinburgh: Edinburgh University Press.
- Larson, M.L. 1998. Meaning-based translation: a guide to cross-language equivalence. 2nd ed. Lanham: University Press of America.
- Newmark, P.1991. About translation. Philadelphia: Multilingual Matters.
- Newmark, P. 1998. More paragraphs on translation. Multilingual Matters: Philadelphia.
- Newmark, P. 1988. Textbook of Translation. London: Prentice Hall International Limited.
- Rabassa, G. 2006. If this be treason: translation and its dsycontents. New York: New York Directions.
- Reiss, Katharina. 1971. Possibilities and Limits of Translation Criticism— Categories and Criteria for an Appropriate Evaluation of Translations. Munich: Max Hueber.
- Savory, T. 1957. The art of translation. London: Cape.

Schäffner, C. (1996). 'European Integration Through Translation?', Unpublished manuscript.

Schäffner, C. (2004a). 'Political discourse analysis from the point of view of translation studies'. *Journal of Language and Politics* 3, 117-150.

Schäffner, C. (2009). *Political Discourse, Media and Translation*, Cambridge Scholars Publishing.

Schäffner, C. (2010). 'Political communication mediated by translation'. In: OKULSKA, U. & CAP, P. (eds.) *Perspectives in Politics and Discourse*. Amsterdam/Philadelphia: John Benjamins. pp.255-278

Schäffner, C. (2012). 'Unknown agents in translated political discourse'. *Target*, 24, 103-125.

Sharifian, F., 2009. *Figurative Language in International Political Discourse*. *Journal of Language and Politics*. 8(3), 416–432.

Shuttleworth, M., Cowie, M., 1997. *Dictionary of Translation Studies*. Manchester, UK: Routledge.

Singh, I. 2004. *Language, thought and presentation*, in: Thomas, L. et al.(eds) *Language, Society and Power*. London. Routledge pp. 17–34.

Snell-Hornby, M., 1997. *Written to be spoken: The Audio-Medieval Text in Translation*, in: Trosborg, A. (ed). *Text Typology and Translation*. J. Benjamins, Amsterdam; Philadelphia, pp. 277–290.

Taylor, C. 1990. *Aspects of language and translation: contrastive approaches for Italian/English translators*, 2nd ed. Udine: Zeta università. Campanotto.

Throne, S. (2008). *Advanced English Language*, New York: Palgrave Macmillan

Trosborg, A., 1997. *Text Typology: Register, Genres and Text Type*, in: Thomas, L. et al.(eds). *Text Typology and Translation*. J. Benjamins, Amsterdam; Philadelphia, pp. 3–23.

Alshniet, Exploring the concept of faithfulness in translation

Vuković Stamatović, M. (2017). 'Metaphors of parliamentary budget debates in times of crisis: the case of the UK and the Montenegrin parliament'. *Pragmatics and Society*, 8, 281-311.

مراجعة تخصص الترجمة في الدراسات العليا في ليبيا

د. الحسين سليم محسن

الجامعة الأسمرية الإسلامية، كلية الآداب، قسم اللغة الإنجليزية

H.Mohsen@Asmarya.edu.ly

الملخص

الترجمة، كتخصص دراسي متقدم في ليبيا، تأسس ضمن قسم اللغة الإنجليزية بالأكاديمية الليبية لنيل درجة الماجستير سنة 2001/2000، واشتمل آنذاك على 16 مادة. تم تعديلها حالياً إلى 10 فقط، عبر مسار الرسالة. لاحقاً، أضيف مسار الامتحان الشامل. لكن تم العدول عنه إلى مسار الرسالة فقط. في 2002 أسست مدرسة العلوم الإنسانية وكانت تضم أقساماً منها قسم اللغة الإنجليزية. لاحقاً، تم تأسيس مدرسة اللغات، التي تضم حالياً أقسام اللغات: العربية والإنجليزية والفرنسية والإيطالية والترجمة. وقد تم افتتاح عدة فروع للأكاديمية، منها فرع الجبل الأخضر، بعد سنوات من إنشاء برنامج الترجمة بالأكاديمية، هناك عدة أقسام للترجمة بالجامعات الليبية، تمنح درجة الليسانس، لكن الكثير من طلاب الترجمة بالأكاديمية يأتون من أقسام اللغة الإنجليزية. تتوفر دراسة الترجمة في مستوى الدراسات العليا بكثير من الجامعات العربية بمواد مختلفة وهي تمنح درجة الماجستير، من خلال أحد مسارين: الرسالة أو الامتحان الشامل. توفر دراسة الترجمة فرص عمل عديدة لمنتسبيها، بدءاً بكونهم أعضاء هيئة تدريس بالجامعات إلى مترجمين وكذلك وظائف أخرى متعددة بالمؤسسات المختلفة. يعاني الطلاب بالأكاديمية بعض المشاكل، كعدم توفر المراجع والمصادر الضرورية وكذلك كون بعضهم موظفين أو بسبب مسؤولياتهم الاجتماعية. يوصي الباحث بضرورة تزويد الفروع بما يلزمها من المكتبات والمعامل والتواصل مع المكتبات الجامعية العالمية.

الكلمات المفتاحية: الأكاديمية، الترجمة، الماجستير، العلوم الإنسانية، مواد

ABSTRACT

Translation, as an advanced major in Libya, was launched in the Libyan Academy for the Master degree in 2000/2001. The number of courses was 16, but currently it is only 10. Then, the student has to write his own thesis. Later, a comprehensive exam was added in

parallel with thesis. In 2002, the School of Humanities was founded, and it included some departments among which is the English Language Department. After a while, the School of Languages was established including the departments of languages: Arabic, English, French, Italian and translation. Several branches of the academy have been founded in different cities of Libya. Now, many Libyan universities have departments of translation that grant the bachelor's degree in translation. Study translation is available at the postgraduate level in many Arab universities with different courses granting a master's degree, through one of two tracks; a thesis or a comprehensive exam. Studying translation provides many job opportunities. The students of the academy suffer from some problems, such as the lack of necessary references and resources. The researcher recommends providing the branches with the necessary libraries and laboratories and an access to international academic libraries.

1. مقدمة

الترجمة، ك تخصص دراسي متقدم في ليبيا، حديثة العهد، فقد بدأ أول برنامج لدراستها في الأكاديمية الليبية بطرابلس، في فصل الخريف 2001/2000، بمجموعة من الطلاب الحاصلين على الشهادة الجامعية (الليسانس) في اللغة الإنجليزية، بعد أن خضعوا لامتحان قبول ومقابلة شخصية، في بداية شهر سبتمبر 2000.

وكان البرنامج الدراسي آنذاك يشمل 16 مادة. في السنوات الماضية، تم تعديل البرنامج عدة مرات. في العام 2020، استقر عدد المواد عند 10 فقط. كان البرنامج ينتهي بإعداد رسالة Thesis لنيل درجة الماجستير في الترجمة. في السنوات اللاحقة تم تعديل البرنامج، وصار بإمكان الطالب الحصول على الدرجة العلمية دون عناء الرسالة، فقد حلت محلها بعض المقررات الدراسية ليدخل بعدها امتحانا شاملا Comprehensive examination. ساهم مسار الامتحان الشامل في تخريج أعداد هائلة يحملون درجة الماجستير. حاليا، تم تعديل البرنامج إلى سابق عهده وصار نيل الدرجة من خلال مسار الرسالة فقط.

تأسس برنامج الترجمة في البدء داخل قسم اللغة الإنجليزية. في 2002 تم تأسيس مدرسة العلوم الإنسانية وكانت تضم أقساما منها قسم اللغة الإنجليزية (دليل مدرسة اللغات، ص 5)، الذي تحول في سنوات لاحقة، إلى قسم بمدرسة اللغات، وقد تخرجت أعداد كبيرة من القسم يحملون درجة الماجستير، وتوزعوا على الجامعات المحلية كأعضاء في هيئات التدريس الجامعي. مع ازدياد الطلب على الدراسات العليا، وخاصة من لم يحصلوا على فرص للإيفاد الخارجي، أو الذين تمنعهم ظروفهم من السفر إلى الخارج لأجل ذلك، فقد تم إنشاء عدة فروع للأكاديمية في مدن مختلفة، من بينها فرع الجبل الأخضر بمدينة البيضاء، والذي يشمل قسما للترجمة يتبع نفس البرنامج الدراسي الذي في طرابلس.

وباعتبار أن الترجمة، كعملية، تتم بين لغتين، كالعربية والإنجليزية، إلا أن طالب الترجمة يكون قد درس الإنجليزية طيلة سنوات، بدءا بالمدرسة ثم الجامعة ثم في دراسته العليا بقسم الترجمة، وهي فترة طويلة، بينما يكون آخر درس له في اللغة العربية عندما يكون طالبا بالجامعة، يدرسها كمادة عامة، لا يهتم بها كثيرا، وواقع الأمر أنه يجب التركيز عليها على نحو خاص، فهو سيتعامل مع لغتين عليه معرفتهما على نحو كبير يتناسب مع حاجته لإنتاج نص دقيق مبني ومعنى في اللغة الهدف Target language. ومع أن اسم التخصص هو (الترجمة) دون إشارة مباشرة إلى أي لغة التي سيتعامل معها الطالب، فقد تكون الترجمة بين العربية والإيطالية أو الفرنسية، أو غيرهما، لكن الواقع أن الزوج اللغوي الوحيد المتاح حاليا هو الإنجليزية/العربية.

بعد سنوات من إنشاء برنامج الترجمة بالأكاديمية، تم افتتاح عدد من أقسام الترجمة بالجامعات الليبية، تمنح درجة الليسانس.

2. الهدف من الدراسة:

تهدف الدراسة إلى رصد تطور دراسة الترجمة في مستوى الدراسات العليا في ليبيا من حيث المقررات الدراسية وسبل الحصول على درجة الماجستير سواء عبر مسار الرسالة أو مسار الامتحان الشامل. كما تعقد الدراسة مقارنة للبرنامج الدراسي في الأكاديمية مع غيره في بعض الجامعات العربية. وقد تعرفت الدراسة إلى بعض المشاكل التي يعانيها الطلاب في هذا التخصص من خلال استبيان تم تقديمه إلى طلاب هذا التخصص في فرع الأكاديمية بالجبل الأخضر.

3. الدراسات العليا

3.1 تاريخ الدراسات العليا:

الدراسات العليا مصطلح عام يشمل المرحلة اللاحقة للدراسة الجامعية في مجالات مختلفة. الدراسات العليا "هي دراسة تبدأ من حيث انتهت الدراسة الجامعية الأولى (الليسانس أو البكالوريوس) فهي عُلوُّ على المستوى المعرفي من المهارة وتتجاوز معرفه العلوم الحديثة ومواكبة التقدم العلمي والتكنولوجيا العالمية" (جامعة طنطا، 2021).

لا يوجد تاريخ مؤكد لبداية الدراسات العليا في العالم، ولكن يمكن القول أنها قديمة قدم البحث عن المعرفة المنظمة، فالنهم للمعرفة لدى البعض لا يمكن إشباعه ولا حدود له، فقديمًا وحديثًا ما يزال طلاب العلم يسافرون إلى أصقاع بعيدة لأجل طلب المزيد من العلم والمعرفة على أيدي علماء معروفين أو في جامعات معينة دون غيرها.

وقد حفل التاريخ الإسلامي بقصص كثيرة لطلاب العلم الذين كانوا يرحلون مئات بل آلاف الكيلو مترات حتى يجتمعوا بعالم معين أو لأجل طلب علم محدد. وقد

اشتهرت كثير من الجامعات في التاريخ الإسلامي، كجامعة الأزهر، وجامعة القرويين وجامعة قرطبة، وغيرها. وقد كان ذلك في زمن، لم تكن التقنية العلمية كما هي عليه الآن.

3.2 تاريخ الدراسات العليا في ليبيا:

بدأ التعليم الجامعي في ليبيا منذ خمسينيات القرن الماضي بالجامعة الليبية في كل من بنغازي وطرابلس وبعض الكليات. وهناك بعض الطلاب ممن أوفدتهم عائلاتهم على حسابها الخاص لأجل دراساتهم الجامعية وخاصة لنيل درجة الليسانس أو البكالوريوس. لكن الدراسات العليا (الماجستير والدكتوراه) قبل السبعينيات لم تكن متاحة محليا. وبالرغم من أن بعض المؤلفين، قد كتبوا حول موضوع التعليم إجمالا، ومنهم الدكتور عمر محمد التومي الشيباني، باعتباره مؤلف كتاب (تاريخ الثقافة والتعليم في ليبيا) الصادر عن جامعة طرابلس، 2001، والواقع في 362 صفحة، إلا أنهم لم يأتوا على ذكر أي شيء متصل بهذا الأمر. وقد يكون عدم توفر الدراسات العليا آنذاك ذلك راجع إلى عدم توفر الإمكانيات البشرية من حيث الأساتذة أو أن الدولة آنذاك لم تكن ترى ضرورة لذلك.

في وقت لاحق، كانت هناك بعض المنح العلمية لبعض العناصر لأجل السفر إلى بعض الدول طلبا للعلم في بعض التخصصات، ومن ثم الحصول على درجة الماجستير أو الدكتوراه، أو كليهما. وغالبا ما كان الموفدون آنذاك هم المعيدون في أقسام الجامعة، بالإضافة إلى العناصر الطبية. في السبعينيات من القرن الماضي، بوشرت برامج الدراسات العليا في بعض التخصصات بالجامعات الليبية، حسب ما توفر لديها من إمكانيات (مرجين و الشركسي. دت).

3.3 أهمية الدراسات العليا:

يهتم العالم إجمالاً بالتعليم في كل مراحلها الأساسية والثانوية والتقني والجامعي بل حتى في مجال الدراسات العليا المؤدية إلى حصول الطالب على درجة الماجستير أو الدكتوراه في أحد التخصصات المتاحة. تتكفل الدول عموماً بتوفير التعليم ما قبل الثانوي وربما حتى الثانوي، لكن التعليم الجامعي، في بعض الدول، يعتمد على الطالب من حيث دفع الرسوم والتكاليف المختلفة. ومن المعروف أن التعليم الجامعي يمنح طيفاً واسعاً من الاختيارات من حيث التخصصات بما يتوافق مع رغبة الطالب و/أو حاجة السوق.

وفي حين أن التعليم الجامعي يمد الطالب بكم هائل من المعارف في تخصصه، إلا أن الدراسات العليا تعطيه فهماً عميقاً ليكون فيما بعد خبيراً فيه، فالدراسات العليا تضيف الكثير من المهارات في مجال تخصص الطالب وتمده بأدوات التفكير العلمي حيث يكون قريباً من مصادر المعلومات، أو على الأقل، يمكنه الوصول إلى مصادرها بسهولة ويسر ويعرف كيف يوازن بينها. ومن بين ما يمكنه تعلمه وتطويره كتابة البحوث والدراسات العلمية في تخصصه (Ebel, n.d.).

3.4 الالتحاق بالدراسات العليا

تحقق الدراسات العليا هدفين، أحدهما للدولة التي منها الطالب والآخر للطالب نفسه؛ فالدولة تريد أن تسد حاجتها من حملة المؤهلات العليا في مجالات متنوعة، أما بالنسبة للطالب فهي تشجع رغبته في التحصيل العلمي في مجال تخصصه، والدراسات العليا تحقق عدة فوائد للطالب (T. 2021)، منها:

1. تعد الدراسات العليا استثمارا ربيعيا في الوقت، فالوقت (وهو عمر الإنسان) نافذٌ لا محالة، ولذلك من الأفضل إنفاقه من أجل تحقيق إنجاز ذي قيمة حقيقية.
 2. تتيح الفرصة للشخص أن يشارك، في السوق المحلي أو العالمي، حسب نوع المعرفة التي يكتسبها.
 3. المشاركة في توسيع دائرة المعارف الإنسانية ونقلها إلى الأجيال اللاحقة، فالعلوم والمعارف يتم تناقلها عبر الأجيال بالتعليم والتدريب.
 4. في العموم، يمكن للطلاب الالتحاق بالدراسات العليا في أي عمر يختاره، مالم تنص لوائحها على غير ذلك، بشرط أن تتوفر لديه المؤهلات العلمية المطلوبة لدى المؤسسة العلمية التي سيلتحق بها للدراسة، مع توفر الرغبة والاستعداد الكافيين لذلك.
- والتعليم، كما هو حاجة فردية فهو كذلك حاجة لعموم المجتمع، فلا حياة لمجتمع دون تعليم، وهو السبيل للتقدم العلمي والمعرفي للمجتمع، "التعليم العالي أو الجامعي... يتحول إلى ضرورة حياتية كلما تقدم المجتمع في سلم الرقي الحضاري وبالتالي أصبح سمة ومؤشرا للحكم على تقدم المجتمع" (اطلوبة، ص 5).
- 4. الأكاديمية الليبية للدراسات العليا**
- تعتبر هذه المؤسسة هي الرائدة في مجال الدراسات العليا من حيث أنها أتاحت الفرصة أمام كل من لديه الرغبة في الدخول إلى هذا المجال ولمن منعتهم ظروفهم من الالتحاق بالجامعات العالمية لأسباب مختلفة، وذلك دون شرط أن يكونوا معيدين بجامعاتهم. ربما تكون هذه الأكاديمية قد ساهمت في توطين الدراسات العليا في الداخل على نحو جلي وواضح.

وحسب موقع الأكاديمية على شبكة الإنترنت، فإنها قد تأسست سنة 1988 تحت مسمى: (معهد الدراسات العليا للعلوم الاقتصادية) بمدينة طرابلس. وقد بدأت نشاطها العلمي منذ فصل الخريف 1989 بثلاثة أقسام: المحاسبة، الإدارة والتنظيم، والاقتصاد. وفي العام 1995 م، صدر القرار رقم 996 الذي يتضمن تعديل الاسم إلى: أكاديمية الدراسات العليا، وأنها تمنح درجة الإجازة العالية (الماجستير)، والإجازة الدقيقة (الدكتوراه). في العام 2012، تم تعديل الاسم إلى (الأكاديمية الليبية)، حسب قرار مجلس الوزراء رقم (167). ويذكر موقع الأكاديمية أنها تسعى "إلى إعداد كفاءات مؤهلة وقادرة على تلبية حاجة المجتمع والى تطوير البحث العلمي ... وإثراء المعرفة الإنسانية".

4.1 التخصصات التي تشملها الأكاديمية:

في وقت لاحق، شملت الأكاديمية سبع (7) مدارس، تشمل تخصصات متنوعة، ومن ضمنها مدرسة اللغات التي تضم الأقسام التالية:

م	القسم
4	اللغة الإنجليزية
5	الترجمة

م	القسم
1	اللغة العربية
2	اللغة الفرنسية
3	اللغة الإيطالية

4.2 نشأة قسم الترجمة

في فصل الخريف من العام 2001/2000، برز إلى الوجود برنامج الترجمة ضمن قسم اللغة الإنجليزية. وبدأت الدراسة فيه بعدد من الطلاب الذين تم قبولهم حسب نتيجة امتحان المفاضلة الذي عقد في بداية سبتمبر من العام 2000 (الأكاديمية الليبية،

2022). وقد توسع القسم منذ ذاك الوقت حتى الآن 2022.

4.3 المقررات الدراسية في قسم الترجمة بالأكاديمية، طرابلس

عند تأسيس البرنامج، سنة 2001/2000، كان عدد المقررات الدراسية 16 مقرا، من بينها مقرر للغة العربية، ومقرر للكتابة العربية. يلي ذلك رسالة الماجستير. وقد كان مجموع الوحدات الدراسية للمواد 48 وحدة دراسية بواقع ساعة واحدة لكل وحدة. في السنوات التالية، ربما في 2010 أو قبلها، حدث تغيير في النظام الدراسي بالأكاديمية، حيث تم تعديل عدد المواد إلى 10 مواد فقط بمجموع 30 وحدة دراسية، وصار بإمكان الطالب، بعد أن ينتهي من دراسة المواد الأساسية، أن يدرس عددا معيناً من المواد الإضافية تكون بديلاً عن الرسالة، حيث يتقدم بعد ذلك إلى امتحان شامل فيها. ومن ضمن ما تم استحداثه قسمٌ مستقل للترجمة، بشعبتين إحداهما للترجمة التجارية Business translation والأخرى للترجمة الفورية Interpreting.

م	المادة	م	المادة
1	النحو العربي	9	دراسات الترجمة: نظريات وقضايا
2	مهارات الكتابة العربية	10	مناهج الترجمة
3	النحو الإنجليزي	11	الترجمة الشفهية: النظرية والمنهج
4	مهارات الكتابة الإنجليزية	12	ترجمة النصوص الإعلامية والأدبية
5	الإنجليزية المنطوقة	13	ترجمة النصوص القانونية والدينية
6	علم اللغة	14	ترجمة النصوص العلمية والتقنية
7	منهجية البحث العلمي	15	الترجمة الفورية التتابعية والآنية
8	دراسات في الترجمة	16	ترجمة النصوص السياسية والتجارية

4.3.1 المقررات المشتركة والخاصة بشعبي الترجمة التحريرية، والترجمة الإدارية والتجارية

يدرس الطلاب في هاتين الشعبتين بعض المواد المشتركة، إضافة إلى مواد تخصصية لكل منهما. وكانت المواد المشتركة كما يلي (دليل مدرسة اللغات، ص 40):

المادة	
علم اللغة	1
مقدمة في دراسات الترجمة	2
طرق الترجمة	3
مناهج البحث	4

أما المواد الخاصة بكل شعبة فهي كما وردت في دليل مدرسة اللغات (ص 41):
مقررات شعبة الترجمة التحريرية

المادة	م	المادة	م
ترجمة النصوص التقنية	4	ترجمة النصوص الصحفية	1
الترجمة الفورية (عربي / إنجليزي)	5	ترجمة النصوص التجارية	2
الترجمة الفورية (إنجليزي /عربي)	6	ترجمة النصوص القانونية	3

مقررات شعبة الترجمة الإدارية والتجارية

المادة	م	المادة	م
ترجمة مواد الدعاية والإعلام	4	مهارات الكتابة الإنجليزية في مجال الأعمال	1
ترجمة الوثائق الإدارية	5	ترجمة المراسلات في مجال الأعمال	2
ترجمة الوثائق القانونية في مجال الأعمال	6	ترجمة الوثائق التجارية والمالية	3

وقد تم تعديل هذه المقررات في العام 2019 / 2020، حيث تم إلغاء بعض المواد

مثل (النحو أو الصرف) أو إدماج مواد أخرى. وربما تم غض النظر لاحقا عن ثنائية التخصص على النحو المبين أعلاه، وصار ترجمة تحريرية Written Translation، و ترجمة فورية Interpreting. وصارت المواد كما يلي:

م	المادة	م	المادة
1	علم اللغة	6	ترجمة النصوص الصحفية
2	مقدمة في دراسات الترجمة	7	ترجمة النصوص التقنية
3	طرق الترجمة	8	ترجمة النصوص القانونية
4	مناهج البحث	9	الترجمة الفورية (عربي / إنجليزي)
5	ترجمة النصوص التجارية	10	الترجمة الفورية (إنجليزي /عربي)

4.3.2 مقارنة المواد التي كانت مقررة عند التأسيس بالمواد التي تم إقرارها لاحقا

يلاحظ من خلال مقارنة هذا الجدول بجدول المواد التي كانت تدرس عند التأسيس، فصل الخريف 2000 / 2001 مقدار الضغط الذي أزيل عن كاهل الطالب، بالرغم من أنه كان يدعم بعض القدرات للطالب ومنها اللغة العربية. وقد يكون الوضع آنذاك مختلفا عما تلاه، فقد كانت دراسة اللغة الإنجليزية في مدارس التعليم العام في حدها الأدنى وذلك بعد سنوات من إيقاف تدريسها بالمدارس منذ منتصف الثمانينيات.

يتضح من خلال استعراض قائمة المواد المقررة حاليا (في الفصل الحالي الخريف 2022 / 2023) بقسم الترجمة بالأكاديمية الليبية، طرابلس، حدوث تعديلات كبيرة في بنية المقررات التي يدرسها الطلاب، عند مقارنتها بالمواد التي كانت مقررة عند التأسيس (الخريف 2000 / 2001) يتبين أن المواد التالية قد تم إلغاؤها.

المادة	م	المادة	م
مهارات الكتابة الإنجليزية	4	النحو العربي	1
الإنجليزية المنطوقة	5	مهارات الكتابة العربية	2
الترجمة الشفهية: النظرية والمنهج	6	النحو الإنجليزي	3

بينما تم إبقاء المادتين التاليتين:

المادة	م
علم اللغة	1
منهجية البحث العلمي	2

وقد تم استبدال مادتين بمادة أخرى، كما هو مبين في الجدول التالي.

المادة البديلة	م	المادتان المستبدل بهما	م
مقدمة لدراسات الترجمة	1	دراسات في الترجمة	1
		دراسات الترجمة: نظريات وقضايا	2

أما المواد التطبيقية Practical courses فيمكن مقارنتها كما يلي:

الوضع الحالي	الوضع القديم	م
ترجمة النصوص القانونية	ترجمة النصوص القانونية والدينية	1
ترجمة النصوص التقنية	ترجمة النصوص العلمية والتقنية	2
ترجمة النصوص التجارية	ترجمة النصوص السياسية والتجارية	3
ترجمة النصوص الصحفية	ترجمة النصوص الإعلامية والأدبية	4
ترجمة النصوص الأدبية	-----	5

4.3.3 المواد المقررة بالأكاديمية، طرابلس سنة 2022:

يدرس الطلاب بقسم الترجمة بطرابلس المواد التالية (حسب جدول المواد لفصل

الخريف 2022 / 2023):

المادة	م	المادة	م
ترجمة النصوص الأدبية	6	علم اللغة	1
ترجمة النصوص التقنية	7	الكتابة الأكاديمية	2
ترجمة النصوص التجارية والقانونية	8	مناهج البحث	3
الترجمة الفورية (إنجليزي / عربي)	9	مقدمة الترجمة	4
الترجمة الفورية (عربي / إنجليزي)	10	منهجية الترجمة	5

4.3.4 المواد الدراسية حاليا في الأكاديمية الليبية (فرع الجبل الأخضر)

تم إجراء استبيان شارك فيه طلاب قسم الترجمة (فصل الربيع 2021 / 2022) من الأكاديمية الليبية فرع الجبل الأخضر بمدينة البيضاء. وبحسب المعلومات التي تم جمعها من إجابات الطلاب لهذا الاستبيان، تبين أن المواد التي تدرس حاليا في الفرع هي:

المادة	م	المادة	م
ترجمة النصوص الصحفية	6	علم اللغة	1
ترجمة النصوص القانونية	7	النحو	2
ترجمة النصوص التقنية	8	مناهج البحث	3
ترجمة النصوص الأدبية	9	مقدمة لدراسات الترجمة	4
ترجمة النصوص التجارية	10	منهجية الترجمة	5

5 مقررات الدراسات العليا في مجال الترجمة ببعض الجامعات العربية

نستعرض هنا بعض النماذج العربية من جامعات عربية، هي جامعة القاهرة وجامعة

الملك سعود والجامعة الأمريكية العربية، فلسطين.

5.1 جامعة القاهرة، كلية الآداب:

حسب دليل الكلية المنشور على الشبكة الإلكترونية (قسم اللغة الإنجليزية، دت)، يتضح أن المواد تنقسم إلى ثلاث مجموعات، هي: الإلجبارية Compulsory (مادتان)، والاختيارية Optional (مادة واحدة فقط)، والبينية Common (مادة واحدة فقط). وجميع المواد بواقع 3 وحدات دراسية فيكون مجموع الوحدات لكل فصل 12 وحدة دراسية. وكان عدد الساعات المعتمدة Credit hours للمواد: 24 ساعة، بينما عدد الساعات المعتمدة للرسالة: 16 ساعة، أي بإجمالي 40 ساعة.

الفصل الأول:

الإلجبارية	الاختيارية	البينية
مدخل إلى دراسات الترجمة	الترجمة الأدبية	تاريخ الفكر
ببليوجرافيا ومناهج البحث	الترجمة الإعلامية	مدخل إلى نظريات النقد
-----	الترجمة العلمية المتخصصة	الدراسات المقارنة
-----	-----	الترجمة ودراسات الجندر Gender

الفصل الثاني:

الإلجبارية	الاختيارية	البينية
مناهج البحث المتقدمة	الترجمة السمعية البصرية	أدب مترجم إلى اللغة العربية
سياسات الترجمة في العالم العربي	الترجمة الأكاديمية	أدب مترجم إلى اللغة الإنجليزية
-----	الترجمة الفورية	موضوع خاص في الترجمة
-----	-----	نظريات التواصل عبر الثقافات

5.2 جامعة الملك سعود، السعودية

يعرض دليل توصيف المقررات بهذه الجامعة المقررات التالية بعدد 13 مادة، وعند الانتهاء من دراسة المواد، ينبغي على الطالب تقديم مشروع بحثي Research

project لا يقل عدد كلماته عن 12000 كلمة. يلي ذلك، الرسالة (جامعة الملك فهد، قسم اللغة الإنجليزية والترجمة، 2018).

المادة	م
اللسانيات والترجمة	8
الترجمة والتقنية	9
تقييم جودة الترجمة	10
الترجمة السمعية والبصرية	11
موضوعات متقدمة في الترجمة	12
الترجمة في مجال العمل	13

المادة	م
دراسات الترجمة	1
منهجية البحث العلمي	2
الترجمة الإنسانية	3
المصطلحية والترجمة	4
الثقافة والترجمة	5
الترجمة التقنية والعلمية	6
الخطاب والترجمة	7

5.3 الجامعة الأمريكية العربية (رام الله، فلسطين)

هناك مساران للماجستير: مسار الرسالة، ومسار الامتحان الشامل (الجامعة العربية الأمريكية). وفي مسار الرسالة، يدرس الطالب 7 مواد فقط، كما يلي:

المادة	م
طرق البحث وتصميم مشروع	5
تحليل الخطاب النقدي	6
التواصل البيئي	7

المادة	م
نظرية الترجمة	1
الترجمة الإعلامية والسياسية	2
الترجمة القانونية والتجارية	3
قراءات في الثقافات الغربية	4

5.4 نظرة شاملة إلى المقررات الدراسية في جامعات عربية

1. جامعة القاهرة:

باستعراض المواد التي تدرس في فصلي مرحلة الدراسات العليا للترجمة، يتبين أن على الطالب دراسة 4 مواد إجبارية، وأن يدرس مادتين عمليتين فقط من مواد التطبيق العملي الذي يتيح طيفا واسعا من الاختيارات، كما على الطالب دراسة مادتين فقط من بين 6 من المواد الثقافية، مثل: تاريخ الفكر ومدخل إلى نظريات النقد، ونظريات التواصل عبر الثقافات. وربما تكون هذه المواد وسيلة لانفتاح الطالب على الفكر والثقافة في العالم.

2. جامعة الملك سعود

من بين 13 مادة يدرسها الطالب، هناك 5 مواد تخصصية في مجال الترجمة، (من بينها: دراسات الترجمة، وموضوعات متقدمة في الترجمة)، أو تجمع بين الدراسات اللغوية والترجمة، (مثل: المصطلحية والترجمة، واللسانيات والترجمة)، وهناك كذلك 4 مواد عملية.

3. الجامعة الأمريكية العربية، رام الله

يلاحظ عدم وجود مواد لغوية، كما يلاحظ أن عدد المواد التطبيقية (اثنان فقط) وأن هناك مادة تخصصية واحدة، هي (نظرية الترجمة). وهناك مواد ثقافية: قراءات في الثقافات الغربية، ومادة التواصل البيئي، ومادة مشتركة: (طرق البحث وتصميم مشروع).

6. مشاكل تواجه طلاب الترجمة بالأكاديمية الليبية، فرع الجبل الأخضر

تم إجراء هذا الاستبيان عبر البريد الإلكتروني، خلال فصل الربيع 2021 / 2022 وكان يستهدف طلاب قسم الترجمة بالأكاديمية الليبية، فرع الجبل الأخضر

بمدينة البيضاء. احتوى الاستبيان بعض الأسئلة، لسبر آراء الطلاب حول القضايا المتعلقة بالدراسة.

وقد تبين من التحليل الإحصائي لاستجابات الطلاب النقاط التالية:

1. ذكر 83.33% أن لديهم مشاكل منها صعوبة إدارة الوقت، بحكم عدم تفرغهم للدراسة تماما، وهذا ينعكس على مقدار الوقت المخصص للدراسة والمذاكرة.
2. تفاوتت سنوات تخرج الطلاب من الجامعة ما بين 1998 و2016، وهذا يعني أنهم قد أتوا من بيئات دراسية مختلفة، وخاصة بالمرحلة الثانوية، حيث كانت مقررات اللغة الإنجليزية في 1998 بسيطة وغير متعمقة وذلك بسبب إلغاء دراسة هذه المادة في 1986. وفي الفترة من 2002 وحتى سنوات لاحقة تم استحداث الثانويات المتخصصة ومنها ثانوية اللغات.
3. الاكتفاء الذاتي بدراسة الإنجليزية في الجامعة: ذكر 33.33% أنه ليس لديهم ثقة في أنفسهم، بينما 66.67% كانت إجابتهم (نعم)، وهذا يعني رضاهم، عن مقدار تحصيلهم في اللغة الإنجليزية في المرحلة الجامعية.
4. أما عن سؤالهم إذا ما كانوا قد درسوا بقسم الترجمة بالجامعة أم بقسم اللغة الإنجليزية، فقد أفاد 100% بأنهم قد درسوا بقسم الإنجليزية في المرحلة الجامعية، وليس الترجمة. وهذا ينعكس في إجابة أحد أسئلة الاستبيان حيث يفضل أكثرهم زيادة الساعات التطبيقية.
5. أما بخصوص دراسة مادة الترجمة بالجامعة، فإن 41.67% درسوا مادة الترجمة مرة واحدة فقط، بينما نفس النسبة (أي: 41.67%) ذكروا أنهم قد درسوها لمرتين، مقابل ذلك، فإن 16.36% لم يدرسوا الترجمة على الإطلاق بالجامعة.

6. 83.34% كانوا مهتمين بدراسة الترجمة لأسباب مختلفة.
7. 16.67% ذكروا أنهم التحقوا بالدراسات العليا بسبب وجود الفرصة بمدينة البيضاء، بغض النظر عن القسم؛ سواء كان ترجمة أم علم لغة، في حين ذكر 8.33% أن افتتاح قسم للترجمة بالمدينة هو السبب الرئيس في الالتحاق به.
8. 41.65% من المشاركين أن عدم وفرة المعاجم (الورقية) يمثل مشكلة أمام الطلاب، ولذلك فهم يتجهون نحو استعمال المعاجم الآلية التي قد لا تفي باحتياجاتهم عند البحث عن معاني الكلمات بإحدى اللغتين، العربية أو الإنجليزية.
9. وذكر 25% منهم أن عدم وجود مصادر يعد مشكلة حقيقية، وذلك بسبب عدم توفر مكتبة بفرع الأكاديمية، وهو ما يؤثر على أدائهم عند القيام بدراسات تعتمد على مصادر ومراجع غير متوفرة بالمكتبة.

7. التوصيات

بناء على ما تقدم من عرض تاريخي ولواقع الدراسات العليا للترجمة محليا وعربيا ومرورا بالمشاكل التي ذكرها الطلاب في ردودهم على الاستبيان، فإن الباحث يوصي الدراسة بما يلي:

1. التفاهم بين الجامعات العربية حول سياسات دراسية متقاربة، وكذلك وضع مقررات دراسية متماثلة تعزز قدرات الطلاب الدارسين دون تفاوت كبير بينهم، مما يساعدهم على الانخراط في برامج دراسات الدكتوراه بهذه الجامعات دون الحاجة إلى دراسة مقررات تعويضية أو استدرائية، كما تسمى أحيانا.

2. افتتاح فروع أو مراكز للدراسات العليا يوجب توفير المباني والقاعات والمعامل اللازمة.
3. توفير الأدوات اللازمة للدراسة: مكنتبات، كتب ومراجع ودوريات؛ معامل، وقاعات إنترنت.
4. تسهيل الاشتراك في المكتبات الجامعية العالمية عبر البريد الإلكتروني الذي تمنحه الأكاديمية لطلابها.

8. المراجع

8.1 - المراجع العربية

1. الأكاديمية الليبية للدراسات العليا (2022). زيارة الموقع: 2022.07.25، الرابط: <https://shorturl.at/cCFM9>
2. الجامعة العربية الأمريكية. (2022). الخطة الدراسية لبرنامج الماجستير في الترجمة - مسار الرسالة. زيارة الموقع: 2022.07.25، الرابط: <https://www.aaup.edu/ar/Academics/Graduate-Studies/Faculty-Graduate-Studies/Social-Sciences-Department/Master-Translation/Thesis-Track-Curriculum>
3. اطلوبة، عبداللطيف عيسى (2008). مخرجات الدراسات العليا في ليبيا بعد ثلاثين عاما: دراسة قياسية لتقدير فجوة الطلب والعرض. بحث مقدم إلى: مؤتمر تخطيط التعليم والتدريب بين الواقع واحتياجات سوق العمل، طرابلس 2008.07.28. زيارة الموقع: 2022.07.15، الرابط: <https://www.shorturl.at/mqDSX>
4. جامعة طنطا. (2021). قطاع الدراسات العليا والبحوث. زيارة الموقع: 2022.08.15، الرابط: <https://tanta.edu.eg/post/about.aspx>
5. دليل مدرسة اللغات (د ت) طرابلس: الأكاديمية الليبية.

6. قسم اللغة الإنجليزية وآدابها. (د ت) دليل كلية الآداب. جامعة القاهرة. زيارة الموقع: <http://edcu.edu.eg/uploads/Student-Guide-Arabic.pdf>
7. قسم اللغة الإنجليزية والترجمة. (1439 هـ / 2018). توصيف مقررات الماجستير في اللغة الإنجليزية والترجمة، ماجستير الآداب في الترجمة "اللغة الإنجليزية" خيار المقررات والرسالة/ المقررات الدراسية. جامعة الملك سعود: كلية اللغات والترجمة. زيارة الموقع: 2022.09.14
الرابط: https://colt.ksu.edu.sa/sites/colt.ksu.edu.sa/files/imce_images/twsyf_mqrrt_bnmj_mjstyr_llg_lnjlyzy_wltrjm.pdf
8. مرجين، حسين سالم؛ الشركسي، عادل محمد. (2012). التجربة الليبية في مجال تقييم الجودة والاعتماد في برامج الدراسات العليا. زيارة الموقع: 2022.08.20، الربط: <http://shorturl.at/hms15>

8.2 – المراجع الأجنبية

1. Ebel, John E. (n.d.) FAQ: Applying to Graduate School, Dept of Geology and Geophysics. Boston College. Accessed on 30.08.2022. URL: <https://www.bc.edu/content/dam/files/offices/careers/pdf/gradschool.pdf>
2. T., Laura. (2021.) 10 Good Reasons to Go to Grad School. Accessed on 30.08.2022. URL: <https://www.topuniversities.com/student-info/admissions-advice/10-good-reasons-go-grad-school>

مكانة المترجم في المجتمع الإنساني

لحسن الكيري

جامعة عبد الملك السعدي (المغرب). مدرسة الملك فهد العليا للترجمة. قسم الترجمة

(عربية – إسبانية – فرنسية)

lahcenelkiri@gmail.com

الملخص

تسعى هذه الورقة البحثية جاهدة إلى النيش في الثقافة الإنسانية عموماً للوقوف على المكانة التي حظي بها المترجم البشري في مختلف العصور، والبحث والتنقيب عن العوامل الاجتماعية والسياسية والتاريخية والنفسية التي تتدخل إما في الإعلاء من شأنه أو الحط منه. وبهذا المعنى فإن هذه الورقة البحثية تدخل في صميم ما يمكن أن نسميه بسوسولوجيا المترجمين. وقد دفعتنا عدة أسباب للخوض في هذا الموضوع لعل أبرزها؛ أولاً الضعف الذي لمسناه في التعاطي مع المنعطف السوسولوجي في دراسات الترجمة على المستوى الأكاديمي العربي بصفة خاصة بل حتى الغربي بصفة عامة إذا استثنينا محاولات معدودة على رؤوس الأصابع مثل محاولة جون دو ليل وجوديث وودزورث وتشيستيرمان وجريسي مانداي على سبيل التمثيل لا الحصر، وإحساسنا بالغبن الذي يطال المترجمين في الواقع الاجتماعي المعيش ثانياً، رغم كونهم خيول بريد التنوير على حد تعبير الشاعر الروسي ألان بوشكين، ثم رغبتنا الأكيدة ثالثاً في المكافحة والمنافحة والدود عن المترجمين من أجل التمكين الاجتماعي لهم عبر تحسين وضعهم الاعتباري وتحسينه ما داموا صناع التغيير في أي مجتمع، شرقاً وغرباً، شاء من شاء وأبى من أبى.

ABSTRACT

This research paper strives to dig into human culture in general to find out the status that the human translator has enjoyed in different eras, and to research and explore the social, political, historical and psychological factors that interfere either in elevating or degrading him. In this sense, this research paper is at the heart of what we might call the sociology of translators. Several reasons prompted us to delve into this topic, perhaps the most prominent of which are; First, the weakness that we saw in dealing with the sociological turn in translation studies at the Arab academic level in particular, but even the Western in general, if we exclude a few attempts on tiptoe, such as the attempt of John de Lille, Judith Woodsworth, Chesterman and Jeremy Mindy, to name but a few, and our sense of injustice that affects Secondly, translators in the lived social reality, despite their being the knights of the post of enlightenment in the words of the Russian poet Alan Pushkin, and our thirdly firm desire to fight, defend and defend translators for the sake of social empowerment for them by improving and fortifying their legal status

as long as they are change-makers in any society, east and west , He willed whomever he willed, and my father who I refuse.

الكلمات المفتاحية: مكانة المترجم - المجتمع الإنساني - الوضع الاعتباري للمترجم - دراسات الترجمة - التمكين الاجتماعي - صناعات التغيير - سوسولوجيا المترجمين - المترجم البشري - فرسان بريد التنوير.

تقديم

في الحقيقة، تعدُّ الترجمة فعلاً غائباً يؤدي مهمة التبادل المزدوج بين الثقافات ما دام هدفها الأسمى مد جسور التفاهم وتنمية شبكة العلاقات بين بني البشر عبر العالم المترامي الأبعاد. يتعلق الأمر بمبحث صعب المنال عسير الانقياد وعر المسالك متسع المجال. إنها نشاط إنساني رافق تطور المجتمعات منذ أقدم العهود؛ ذلك أن هذه المجتمعات لم تتطور بطريقة منعزلة بل خلاف ذلك هو الصحيح؛ إذ تداخلت العلاقات والروابط والاحتكاكات بينها سواء أعلق الأمر بالتجارة أم بالحرب أم بالدبلوماسية أم غيرها. وأمام التعدد اللغوي الحاصل بين هذه المجتمعات كان لا بد من حضور شخص لا غنى عنه في هذا المقام، يتعلق الأمر بالمترجم الذي من شأنه أن يؤمن التفاهم والتواصل بين الناس من هنا ومن هناك. ومع أنّ الترجمة نشاط إنساني قديم قدم البشرية نفسها إلا أنه كان يفتقد للمواكبة النظرية العلمية الدقيقة، فما نملكه من تراث مكتوب حول هذه القضية لا يعدو كونه عموماً آراء وتأملات ذاتية "ما قبل نظرية" هي نتيجة مُتمخّضة عن التجربة العملية للمترجمين أنفسهم. وقد كان لا بد علينا أن ننتظر حتى مجيء القرن العشرين كي ينشأ علم في الغرب يدرس فعل الترجمة ومُتعلقاتها أطلقت عليه تسميات كثيرة أبرزها تسمية "دراسات الترجمة".

وتجدر الإشارة إلى أنه رغم نشوء هذا العلم فإن الترجمة لا تزال تطرح مشكلات بل معضلات لغوية وثقافية جمّة تفرض بذل مزيد من الجهود من أجل حلّها. وإذا كانت الدول الغربية تعير اهتماما كبيرا للترجمة على مستوى الجامعات والمعاهد والمدارس المتخصصة وترصد لها اعتمادات ضخمة وتضرب لها المواعيد في الندوات والمؤتمرات المحلية والإقليمية والدولية، فإن رصيدنا نحن كدول عربية في هذا المجال يبقى ضعيفا إذ: "يكفي ها هنا أن نتأمل نسبة الكتب التي تترجم في العالم العربي في جميع المجالات سنويا ونقارنها بنسبتها عند دولة غربية هي إسبانيا مثلا ولنا أن نحكم"¹

، بل الأدهى من ذلك هو أن وضع الترجمة على المستوى الأكاديمي العربي غير سار عموما، وليس هذا مجال التفصيل في تجليات ذلك وأسبابه.

في إطار حب الترجمة والغيرة على وضعها غير السار في مراكزنا البحثية العربية يندرج بحثنا هذا الذي ارتأينا أن نسلط فيه أضواء كاشفة، قدر المستطاع، على قضية مركزية ألا وهي "مكانة المترجم في المجتمع الإنساني". فما الداعي للاحتفاء بالمترجمين والترجمة؟ وما طبيعة المكانة التي يحتلونها قديما وحديثا؟ وما مظاهرها وتجلياتها؟ وما السبيل إلى تحسينها وتحسينها يا ترى؟

أسباب ضرورة الاحتفاء بالمترجمين والترجمة

في الحقيقة، هناك أسباب كثيرة تدفعنا كي نحتفي بالمترجمين وفعل الترجمة لعل أبرزها: - اتساع دائرة الاتصال بين الشعوب؛ فكان منها الاتصالات الرسمية والعسكرية والسياحية والإعلامية والثقافية والتجارية والجمركية وغيرها والتي جعلت من الترجمة حاجة ماسة لا يمكن إغفالها؛

- قطع العالم لأشواط كبيرة في حقول العلوم والتكنولوجيا؛ الأمر الذي تمخّض عنه كمّ هائل من المعلومات التي لم يكن من الممكن سجنها ضمن الحدود الإقليمية الواحدة؛

- نمو نشاط المنظمات الدولية، وعليه ازدادت الحاجة بذلك لعدد أكبر من العاملين في مجال الترجمة لتأمين التواصل والتفاهم في عالم كان يسير بخطى حثيثة ليصبح قرية صغيرة. ولا يجب أن نتعجب من ذلك ما دام "هدف الترجمة الأسمى هو مد جسور التفاهم وتنمية شبكة العلاقات بين المتحدثين [...] باللغات"²؛

- الحاجة إلى مزيد من التواصل بين الأمم والشعوب وردم الهوة بينها وجعل المعرفة ملكا مشاعا بين بني البشر، وفي هذا نفع كبير لهم؛

- اعتبار الترجمة الوسيلة الوحيدة لتبادل ما عند الأمم من أفكار ومعارف وآراء في شتى الحقول الفكرية وذلك من: "(علم - أدب - طب - فن - موسيقى - سحر - تنجيم - زراعة - صناعة - تجارة - إدارة - سياسة - فلسفة)، ولنا على ذلك أكبر شاهد، الحركة التعريبية التي حدثت أيام الدولة العباسية بنوع خاص؛ إذ نقل علماء اللغة العربية عن اليونانية والفارسية والسريانية والهندية ... معلومات كثيرة لم تكن معروفة بعدُ عند العرب، أو كما حدث في مطلع النهضة الأدبية الحديثة، ويحدث في يومنا هذا، من تبادل معلومات ومعارف بين مختلف اللغات بواسطة الترجمة، وقد كان لهذا التبادل الفكري والتمازج الروحي فوائده الجمة، فالترجمة إذًا ما هي إلا تمازج أفكار وتلاقي عبقریات وتبادل معارف، وكيف يمكن أن يتم هذا العمل الجبار إن لم يستقص القائم به شوارد اللغتين، ويطلع على دقائقهما"³؛

- عدّ الترجمة نافذة فكرية ومدخلا حضاريا يضمن لهويتنا القومية المزيد من التواصل مع الآخر في كل مجالات إبداعه، ويقول بوشكين شاعر روسيا العظيم:

"المترجمون هم خيول بريد التنوير"⁴؛
 - إعتبار الترجمة فعلٌ تنوير لأن النص المترجم في لغته الجديدة ومكانه الآخر وبيئته المختلفة يقوم حتماً بدور رائد في وعي من يقرؤه؛
 - عدُّ الترجمة أداةً أساسية في التربية والتعليم والبحث العلمي؛
 - إعتبار الترجمة وسيلةً رئيسة لإغناء اللغة وتطويرها وعصرنتها؛ ذلك أن "الترجمة وسيلة لتطويع اللغة العصية لقبول المعاني الأجنبية قبولاً لا يظهر فيه شذوذ ولا نشوز"⁵. ولا نتعجب من ذلك ما دامت اللغة، أصلاً، شكلاً طيّباً قادراً على استغراق المعاني المطروحة في الطريق. بكلام آخر إن الترجمة تقحم الآخر في الذات وتفتح الثقافة واللغة على الخارج وتفتح النصوص على آفاق لم تكن لتتوقعها أو تتوخاها. وقد سبق لسيلفي دوراستنتي Sylvie Durastanti أن تنبّهت في مديحتها للترجمة إلى هذا الأمر عندما قالت إن "أي بلد، أي حضارة، أي ثقافة، أي لغة لا تمنح مكاناً للآخر فيها ستكون مندورة للاجترار والتكرار، فالضمور ثم الزوال"⁶. ويتضح إثره الترجمة للغة العربية من خلال الكم الهائل من الكلمات والمصطلحات العلمية والتعابير التي دخلت إليها منذ النهضة العربية الثانية في القرن التاسع عشر، على الأقل، إلى يومنا هذا. ونعت هذه النهضة بالثانية تمييزاً لها عن النهضة العربية الأولى في العصر العباسي بصفة خاصة التي تسيّدت فيها اللغة العربية العالم أدباً وفناً وفكراً وعلماً وثقافة وحضارة. وقبل أن نعطف عنان الحديث نحو الوقوف الفعلي على مكانة المترجمين في المجتمع الإنساني، نود أن نلفت الانتباه إلى أن مسألة تطوير الترجمة للغات الوطنية قد تنبه إليها مبكراً بيتر نيومارك Peter Newmark في ثمانينات القرن الماضي ودعا إلى البحث فيها لأنها كانت لا تزال في نظره موضوعاً مهجوراً⁷. كما حث عليها فالنتين غارثيا ييبرا⁸ Valentín García Yebra في خطاب ولوجه

للأكاديمية الإسبانية سنة 1985، هذا الخطاب الذي حمل عنوان: "الترجمة وإغناء لغة المترجم"، بالإضافة إلى مدحها من طرف جون كلود جيما *Jean-Claude Gémar* في تسعينات القرن الماضي من خلال مبحث شائق رائق هو الترجمة وإغناء الألسن" وارد في مقالته المطولة الموسومة بعنوان: "هل الترجمة ممدنة؟ وظائف الترجمة و درجات التمدن"⁹؛

- الانعطاف الكبرى التي حدثت في دراسات الترجمة في أواخر الألفية الثانية والمسماة بالمنعطف السوسولوجي بحيث بدأ التركيز على دراسة المترجمين البشر باعتبارهم ممثلين اجتماعيين في المجتمع وصناعا للتاريخ، والتخفيف من المغالاة في التعلق بالنظرية. ولعل أبرز دليل على ذلك هو كتاب "المترجمون عبر التاريخ"¹⁰ لمحرّره جون دوليل *Jean Delisle* وجوديث وودزورت *Judith Woodsworth*.

هذا من جهة أولى، أما من جهة ثانية فإنه عندما نتحدث عن مكانة المترجمين فهذا قد يحيل مباشرة على الجانب المشرق منها غير أنه إذا دققنا النظر نتبين جانبا آخر يوازيه هو الجانب السلبي. وعليه يصح أن نقول إن للمترجم مكانة سلبية أو دونية بالقدر الذي نقول إن له مكانة إيجابية أو عليا في المجتمع. وإذا أردنا أن نُجمع القول فإننا نقول إن مكانة المترجم أو لنقل وضعه الاعتباري عرف لحظات مد وجزر أو صعود وهبوط تبعا للعوامل السياسية والدينية والإيديولوجية التي أحاطت به في الأمم والشعوب التي مارس أو يمارس نشاطه الترجمي فيها على مر العصور. ولأننا سنسلط الضوء على الجانب المشرق من هذه المكانة لاحقا فإنه لا بأس من أن نفتح صفحة الجانب السلبي في هذه المكانة بالإشارة إلى الغبن الذي طال المترجمين قديما؛ فهذا الناقد والشاعر الإنجليزي جون درايدن *John Dryden* يكتب ذات مرة في مقدمة ترجمته لإلياذة فيرجيل *Virgil* في القرن السابع عشر الميلادي: "نظل عبيدا يعملون في

حقل إنسان آخر، نزرع العنب ولكن النبيذ لصاحب الأرض" وكأنا به يحس بنفسه مجرد تابع وعبد وضع لا قدر له بالمقارنة مع مؤلف العمل الأصلي، وذاك جون واكليف John Wycliffe تخرج جثته من القبر وتحرق سنة 1384م وهذان جون هاوس John Hus 1415 ووليام تندل William Tyndale 1538 يجرقان بدورهما تواليا في إنجلترا، وذاك إتيان دولي يحرق بدوره في فرنسا. والأمثلة على التنكيل ببعض المترجمين والتصييق عليهم خاصة في القديم أكثر من أن تحصى وتعد. والذي أدى إلى دموية الصراع بين المترجمين والساسة آنذاك هو كون عدد من هؤلاء المترجمين كانوا موسوعيين؛ فهم مترجمون وعلماء لاهوت وفلاسفة وأدباء؛ مما كان يعني سحب البساط من تحت رجال الدين ومن ورائهم الحكام من طرف أولئك المترجمين الذين فتحوا المعرفة الكنسية على فئات واسعة من الشعب بترجماتهم. ولعل ما فعله مارتن لوثر Martin Luther 1546م في هذا الباب خير مثال على ما نقول؛ فالأولوية في الترجمة حسبه تقريب النص من أذهان القراء وليس الحفاظ على دقة أسلوبه وكلماته - حتى وإن كان كلاما منزلا من الله). وعليه لم يجد لوثر رادعا من أن يستبدل بكثير من آيات الإنجيل أمثالا شعبية وجد أنها أقرب إلى قلوب الألمان من الأمثال القديمة الواردة في الإنجيل. يقول فيما معناه: "عليك أن تسعى إلى السيدة في منزلها والطفل في شارعها والرجل البسيط في الأسواق وتنصت إلى كلامهم، ثم أن تترجم الكلام إلى مثله، فحينها سوف يفهمونك ويُقرُّون بأنك تحدثهم بلسان ألماني". والآن نعطف عنان الحديث إلى مكانة المترجم بمحولتها المعيارية الإيجابية ما دمنا باحثين ومترجمين نكافح ونناجح عن الترجمة والمترجمين حيثما وجدوا.

مكانة المترجم في المجتمع الإنساني القديم

لعل من أبرز مظاهر الاحتفاء بالمترجمين والترجمة قديماً ما يلي:

- عناية الخلفاء المسلمين في العصر الأموي والعصر العباسي بصفة خاصة بالترجمة في مجال العلوم والفلسفة إلى درجة أن الخليفة العباسي هارون الرشيد أسس أكاديمية خاصة من أجل صناعة الترجمة أطلق عليها "بيت الحكم" وقد طورها الخليفة المأمون من بعده؛

- إكرام المترجمين والتفضل عليهم تشجيعاً لهم إلى درجة أن الخليفة العباسي المأمون كان يعطي للمترجم وزن الكتاب المترجم ذهباً¹¹. ومن أبرز هؤلاء المترجمين نذكر الكندي ويوحنا بن البطريق وعمر بن الفرخان الطبري وقسطا بن لوقا البعلبكي ويوحنا بن ماسويه وابن جرجيس الرهاوي وغيرهم ممن ذكر جمال الدين القفطي في "إخبار العلماء بأخبار الحكماء" وأبو العباس بن أبي أصيبعة في "عيون الأنباء في طبقات الأطباء"؛

- الاهتمام بالمترجمين والتمكين لهم وإدناؤهم من صانعي القرار ملوكاً وأباطرة كما فعل بطليموس في مصر القديمة مع المترجمين الذين كلفهم بترجمة الكتاب المقدس في إطار ما يعرف بالترجمة السبعينية؛

- توارث مهنة الترجمة وحمل لقب أمير من طرف المترجمين في مصر الفرعونية. وفي هذا السياق، يذكرنا عالم اللغة الفرنسي جورج موانان Georges Mounin بدور المترجم؛ أي هذا الفاعل الاجتماعي الذي كان يؤديه قائلاً: "وقد حفظ لنا التاريخ نص معاهدة معقودة منذ ثلاثة آلاف سنة بين المصريين والحِيثيين باللغتين المصرية والحِيثية. كما دلّنا على وجود مترجمين في بلاط الفراعنة كانوا يتوارثون هذا العمل ويحملون لقب أمير"¹²؛

- تشريف البابا داماسيوس للقديس جيروم بترجمة الكتاب المقدس إلى اللاتينية؛
 - التنافس بين الحماة والرعاة على جلب المترجمين مثلما حدث مع عائلة آل ميديشي
 Los Medici الإيطالية بين القرنين الخامس عشر والثامن عشر الميلاديين وبين
 ملوك فرنسا في ذلك الإبان إيماناً منهم بأن الترجمة وسيلة أسرع من غيرها من أجل
 اللحاق بركب الحضارة.

مكانة المترجم في المجتمع الإنساني الحديث

ويمكن أن نذكر من أبرز مظاهرها على سبيل المثال لا الحصر:
 - الاعتراف بدراسات الترجمة كحقل أكاديمي مستقل في الغرب أولاً وفي الشرق ثانياً
 وبصورة محتشمة، له أساتذته ومهنيوه وطلابه وزبناؤه؛
 - سن قوانين تحمي حقوق المترجمين في إطار ما يسمى بقانون الملكية الفكرية؛
 - تدوين أسماء المترجمين بخطوط بارزة في واجهة المؤلفات المترجمة تأسياً بأسماء
 مؤلفيها؛
 - خلق فرع خاص بالترجمة في جوائز الكتاب التي تمنح في جل الدول بشكل سنوي؛
 - إطلاق جوائز وطنية ودولية في الترجمة كجائزة جيراردو دي كريمونا وجائزة الشيخ
 زايد للكتاب وجائزة الشيخ حمد للترجمة والتفاهم الدولي وجائزة الملك عبد الله بن
 عبد العزيز الدولية للترجمة وجائزة ابن خلدون - سنغور وجائزة المركز القومي للترجمة
 وجائزة رفاة الطهطاوي للترجمة وجائزة بوكر الدولية وجائزة سيف غباش - بانيبال
 للترجمة الأدبية من العربية إلى الإنجليزية وجائزة الإندبنديننت لأدب الخيال الأجنبي
 وجائزة أركينساس للترجمة العربية وغيرها كثير؛

- تأسيس الجمعيات والاتحادات والمنظمات الناشطة في حقل الترجمة غربا وشرقا كالاتحاد الدولي للمترجمين والمنظمة العربية للترجمة وجمعية المترجمين العرب وما إلى ذلك؛

- إنشاء المجالات المتخصصة في الترجمات كمجلة بابل وميتا والمجلة العربية لعلم الترجمة والمجلة المغربية لدراسات الترجمة ومجلة معالم ومجلة جسور ومجلة اللغات والترجمة ومجلة كلية الألسن للترجمة، إلخ؛

- إطلاق مشاريع خاصة بالترجمة كمشروع كلمة ومشروع المركز القومي للترجمة مثلا؛

- عقد المؤتمرات والحلقات الدراسية غربيا وعربيا من أجل تدارس قضايا الترجمة ومسائلها.

نتائج البحث

يمكن أن نخرج من خلال هذا البحث بأربع نتائج واضحة نرتبها كالآتي:

- الترجمة فعل إنساني خلاق قديم قدم الإنسان نفسه؛

- استحالة تصور العالم من دون مترجمين؛

- آتسام منزلة المترجمين في المجتمع الإنساني بنوع من التذبذب عبر التاريخ إذ كانت تسمو أو تدنو بالنظر إلى الظروف السياسية والثقافية والاجتماعية المحيطة بهم؛

- ظهور بوادر التمكين للمترجمين اليوم أكثر من أي وقت مضى نظرا لتعاظم دورهم في عالم بات مجرد قرية صغيرة.

سبل تحسين مكانة المترجمين وتحسينها

يبدو أن الترجمة بدأت تجد لنفسها مكانة بين الحقول المعرفية الأكاديمية ولو بصورة محتشمة في العالم العربي كما بدأ المترجمون يشتغلون بنوع من الأريحية وفي ظروف مساعدة على إنجاز مهمتهم النبيلة. وما دام للمترجمين دور مهم وفعال في تاريخ

الإنسانية وفي حوار الأمم عبر بناء فكر منفتح يتجاوز أغلال الحقد والعصية فإننا نقدم الاقتراحات التالية للرفق أكثر بمكانة المترجمين والإعلاء من قدر الترجمة في الوطن العربي بصفة خاصة وذلك كما يلي:

- يجدر توسيع تخصص دراسات الترجمة في الكليات والجامعات العربية؛
- يجمل زيادة عدد المعاهد المتخصصة في الترجمة؛ فمعهد واحد أو مدرسة واحدة في الدولة الواحدة كالمغرب وتونس والجزائر نموذجاً غير كاف في نظرنا المتواضع؛
- لا بد من توظيف أساتذة متخصصين في دراسات الترجمة في الكليات والمعاهد ذات الصلة بدل الاعتماد على أساتذة لا علاقة لهم بالترجمة لا نظرياً ولا عملياً؛
- يحسن الاشتغال في الترجمة عبر مشاريع وطنية ودولية بدل التعويل على الجهود الفردية رغم قيمتها الكبيرة؛
- ضرورة التنسيق بين دور النشر والمنظمات والجمعيات الفاعلة في هذا الباب من أجل توحيد الجهود والتشاور وتنسيق خطط العمل تجنباً لهدر الزمن بإعادة ترجمة كتب مترجمة من ذي قبل ثم استعمال مصطلحات متفاوتة وأحياناً غريبة مما يعسر الفهم بالنسبة لجمهور المتلقين خاصة فيما يتصل بترجمة العلوم كاللسانيات وعلم الترجمة والنقد الأدبي؛
- لا بد من ترجمة المؤلفات والدراسات والبحوث ذات الصيت العالمي في لغات وثقافات أخرى إلى اللغة العربية فور صدورهما، كلما أمكن ذلك، فمن العيب والعار أن تترجم اليابان كتاب فيرناند دي سوسير Ferdinand de Saussure "محاضرات في اللسانيات العامة" بعد مرور 8 سنوات تقريباً ومنتظر نحن العرب ما يقارب 69 سنة لفعل ذلك، مع العلم أننا أصبحنا اليوم نعيش في زمن السرعة والمكننة والتواصل العابر للحدود بفضل الثورة الرقمية.

خلاصة

من خلال ما سبق، نستنتج أن الترجمة مبحث معرفي أكاديمي متشعب بحيث يتحافل مع تخصصات معرفية أخرى وهو صعب المنال حقيقة؛ إذ يتطلب جهداً صابراً للإيفاء بمتطلباته. وقد خلصنا إلى أن مكانة المترجم في المجتمع الإنساني عرفت مداً وجزراً حسب الظروف والملابسات التي أحاطت وتحيط بالمترجم وهو يؤدي عمله إلا أننا سلطنا الضوء على الجانب الإيجابي في هذه المكانة التي بها تم تقريب المترجمين من الحكام ملوكاً وأباطرة وتم تكليفهم وتشريفهم ومكافأتهم والأمثلة على ذلك تطول. ونظراً لمكانة المترجمين والترجمة ودورهم الريادي في فتح اللغة والثقافة، عموماً، على الآخر وتهذيبها وتشذيبها فإنه لا بد من إعادة الاعتبار لهم، والتمكين لهم وتحسين وضعهم الأكاديمي في الدول العربية خصوصاً؛ لأنه لا مكان اليوم للانغلاق والانعزال في عالم أضحى قرية صغيرة بفعل تداعيات العولمة وسرعة الاتصال والتدفق المعرفي الناتج عن الثورة التكنولوجية، كما سبق لإبراهيم أنيس أن نبّه إلى ذلك مؤكداً أنه: "لم يعد في العصر الحديث مجال لانعزال الشعوب أو انطوائها على نفسها (...)" ذلك لأن أوضح ما يتسم به العصر الحديث شدة الاتصال وسرعته والحاجة الملحة إليه¹³.

هوامش البحث:

¹ لحسن الكيري: دراسات في علم الترجمة، مقالات مترجمة من الفرنسية إلى العربية. دمشق، سوريا،

المركز العربي للتعريب والترجمة والتأليف والنشر، ط 1، 2017، ص 2.

² محمد كتسو: دراسات في نظرية الترجمة في ضوء الخبرات باللغة العربية، ترجمة جمال الدين سيد

محمد. القاهرة، مصر، المركز القومي للترجمة، ط 1، 2014، ص 11.

³ جان ديك: دليل الطالب في الترجمة، بيروت، لبنان، مكتبة حبيب، 1984، ص 5.

⁴ مصطفى العبد الله الكفري: التواصل بين الشعوب بوساطة الترجمة، تاريخ الاسترداد 30 - 09 -

2022، من الألوكة. نت:

<https://www.alukah.net/culture/0/62902/%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A8%D9%8A%D9%86->

⁵ عارف كرخي أبو خضير: أسلوب ترجمة النصوص الأدبية إلى اللغة العربية، تاريخ الاسترداد 29 -

09 - 2022، من أكاديميا:

https://www.academia.edu/20058815/%D8%A3%D8%B3%D9%84%D9%88%D8%A8_%D8%AA%D8%B1%D8%AC%D9%85%D8%A9_%D8%A7%D9%84%D9%86%D8%B5%D9%88

⁶ Delisle, J: Les traducteurs artisans de l'histoire, Barcelone, Espagne, Conférence inaugurale de l'année universitaire à la faculté de traduction et d'interprétation de l'Université Pompeu Fabra, p. 2.

⁷ إنعام بيوض: الأساليب التقنية في الترجمة، دراسة نقدية مقارنة لأساليب الترجمة من منظور فيني وداربيني (1977) وتطبيقاتها على ترجمات كتاب "النبي" لجبران خليل جبران، الجزائر، معهد الترجمة، جامعة الجزائر، 1992، ص 11.

⁸ Yebra, V. G.: Traducción y enriquecimiento de la lengua del traductor, Madrid, España, Gráficas Cándor, S. A. 1985, p. 13.

⁹ الكيري، المرجع السابق، ص 98.

¹⁰ Woodsworth, J. D.: les traducteurs dans l'histoire, Ottawa, Canada, presses universitaires et éditions UNESCO, 1995.

¹¹ أسماء عبد عون شياح: أبرز المترجمين في العصر العباسي الأول، مجلة كلية التربية، ع 39، ج 2، 2020، ص ص 171 - 181.

¹² جورج موانان: المسائل النظرية في الترجمة، ترجمة لطيف زيتوني. بيروت، لبنان، دار المنتخب العربي للدراسات والنشر والتوزيع، 1994، ط 1، ص 5.

¹³ إبراهيم أنيس: اللغة بين القومية والعالمية، القاهرة، مصر، دار المعارف، ص 9.

لائحة المصادر والمراجع:

أ - باللغة العربية:

1. أسماء عبد عون شيعان: أبرز المترجمين في العصر العباسي الأول، مجلة كلية التربية، ع 39، ج 2، 2020، ص ص 171 - 181.
2. إبراهيم أنيس: اللغة بين القومية والعالمية، القاهرة، مصر، دار المعارف، ص 9.
3. إنعام بيوض: الأساليب التقنية في الترجمة، دراسة نقدية مقارنة لأساليب الترجمة من منظور فيني وداربلني (1977) وتطبيقاتها على ترجمات كتاب "النبي" لجبران خليل جبران، الجزائر، معهد الترجمة، جامعة الجزائر، 1992، ص 11.
4. جان ديك: دليل الطالب في الترجمة، بيروت، لبنان، مكتبة حبيب، 1984، ص 5.
5. جورج موانان: المسائل النظرية في الترجمة، ترجمة لطيف زيتوني. بيروت، لبنان، دار المنتخب العربي للدراسات والنشر والتوزيع، 1994، ط 1، ص 5.
6. عارف كرخي أبو خضير: أسلوب ترجمة النصوص الأدبية إلى اللغة العربية، تاريخ الاسترداد 29 - 09 - 2022، من أكاديميا:

https://www.academia.edu/20058815/%D8%A3%D8%B3%D9%84%D9%88%D8%A8_%D8%AA%D8%B1%D8%AC%D9%85%D8%A9_%D8%A7%D9%84%D9%86%D8%B5%D9%88

7. لحسن الكيري: دراسات في علم الترجمة، مقالات مترجمة من الفرنسية إلى العربية. دمشق، سوريا، المركز العربي للتعريب والترجمة والتأليف والنشر، ط 1، 2017، ص 2.
8. محمد كتسو: دراسات في نظرية الترجمة في ضوء الخبرات باللغة العربية، ترجمة جمال الدين سيد محمد. القاهرة، مصر، المركز القومي للترجمة، ط 1، 2014، ص 11.
9. مصطفى العبد الله الكفري: التواصل بين الشعوب بوساطة الترجمة، تاريخ الاسترداد 30 - 09 - 2022، من الألوكة. نت:

<https://www.alukah.net/culture/0/62902/%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A8%D9%8A%D9%86->

ب - باللغات الأجنبية

1. Delisle, J: Les traducteurs artisans de l'histoire, Barcelone, Espagne, Conférence inaugurale de l'année universitaire à la faculté de traduction et d'interprétation de l'Université Pompeu Fabra, p. 2.
2. Woodsworth, J. D.: les traducteurs dans l'histoire, Ottawa, Canada, presses universitaires et éditions UNESCO, 1995.
3. Yebra, V. G.: Traducción y enriquecimiento de la lengua del traductor, Madrid, España, Gráficas Cándor, S. A. 1985, p. 13.

Translating Libyan-Tuareg Cultural Specific Items into English

Tashani, Nafa

Head of Translation and Arabicization Department, Faculty of Languages, University of Benghazi,
Benghazi, Libya

nafa.tashani@uob.edu.ly

ABSTRACT

This paper studies how Ibrahim Al-Koni's Cultural Specific Items (CSI) in his short story *al-lisan* that appeared in the short stories collection *Kharif al-darwish* (Autumn of the Dervish) (1994) are rendered into English. The Target Text is the English translation *Tongue* by Elliot Colla. The CSIs are identified and classified according to Eugene Nida's categorization of culture: (1) ecology, (2) material culture, (3) social culture, (4) religious culture and (5) linguistic culture. The translation procedures used are analyzed according to Jean-Paul Vinay and Jean Darbelnet's classification of translation strategies covering seven procedures, (i) direct translation, which covers borrowing, calque and literal translation and (ii) oblique translation which is transposition, modulation, equivalence and adaptation. The study aimed to find out how Libyan-Tuareg CSIs are handled in translation. The findings demonstrated that oblique translation strategies are used more frequently than direct translation strategies.

المخلص

يدرس هذا البحث كيفية تحويل العناصر المرتبطة بالثقافة في القصة القصيرة "اللسان" للكاتب الليبي إبراهيم الكوني التي ظهرت في مجموعة القصص القصيرة "خريف الدرويش" (1994) إلى اللغة الإنجليزية. النص المستهدف هو الترجمة الإنجليزية للقصة التي قام بها المترجم والباحث الأمريكي إليوت كولا. حددت العناصر المرتبطة بالثقافة وصنفت وفقاً للتصنيف الذي وضعه عالم الترجمة الأمريكي يوجين نيدا: (1) البيئة، (2) الثقافة المادية، (3) الثقافة الاجتماعية، (4) الثقافة الدينية و (5) الثقافة اللغوية. بينما حُلَّت إجراءات الترجمة المستخدمة بحسب تصنيف عالمي الترجمة الكنديين جان بول فيناي و جين داربلنت لاستراتيجيات الترجمة التي تضم سبعة إجراءات، (1) الترجمة المباشرة، والتي تغطي الاقتراض والترجمة الحرفية و (2) الترجمة غير المباشرة التي هي النقل والتعديل والتكافؤ والتصرّف. تهدف الدراسة إلى معرفة كيف تعامل المترجم الأمريكي مع العناصر المرتبطة بثقافة الطوارق الليبية خلال ترجمته لها إلى اللغة الإنجليزية. أظهرت النتائج أن استراتيجيات الترجمة غير المباشرة استخدمت أكثر من استراتيجيات الترجمة المباشرة.

KEYWORDS; CSIs, Translation, culture. Tuareg, Libya

Introduction

Various philosophers and scholars proposed different definitions of culture. Larson (1998:431) defines culture as "complex of beliefs, attitudes, values, and rules which a group of people share." Hofstede et al. (2010) add a psychological aspect to the concept referring to it as "the collective programming of the mind that distinguishes the members of one group or category of people from others." Katan defines culture as "a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour" (Katan, 1999: 17). From a translation studies point of view, Newmark (1988), defines culture as "a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Ibid, 1988: 94) Cultural aspects have now been widely identified by translation scholars as a prominent

obstacle of translation. This becomes vividly apparent when tackling texts of very different cultures as in our case Arabic and English.

Nida (1964 /2012: .130) is among the first to stress the vitality of the cultural aspects of the translation process to the point that "differences between cultures cause many more severe complications for the translator than do differences in language structure." Susan Bassnett and André Lefevere (1990:11) accentuate the interplay between translation and culture and on the way in which culture impacts and constrains translation and on "the larger issues of context, history and convention". This period was rightly termed the "cultural turn" of the 1980s by Snell-Hornby (2007:47) She (Snell-Hornby, 1988:46) herself sustains that the translator must not only be bilingual, but also bicultural. Since then, translation scholars as Bassent (1980/2002) Hatim and Mason (1990), Bell (1991), and Baker (1992/2011) highlight that failure to take into account cultural factors would leave the context in which texts are translated and received incomplete.

Literature Review

Types of culture

In his seminal article, 'Linguistics and Ethnology in Translation-Problems', Eugene Nida (1945), in his examination of problems in translating various aspects of culture, divides culture into 5 types, a taxonomy adopted in this study for reason of practicality, namely: (1) ecology, (2) material culture, (3) social culture, (4) religious culture, and (5) linguistic culture.. We shall here illustrate each type with example taken from the Source Text in this study, Ibrahim al-Koni's *al-lisan* (1994: 123-132).

According to Nida,(1945) ecological culture is concerned with the extremity of ecological variation from territory to territory, such in this study, the ecological features of the Libyan Desert territory of North Africa of climate e.g.. العجاج, sandstorm,, fauna e.g. المهرى, الحوار, young camel, and flora e.g. جذوع الطلح / الطلح, acacia wood/logs, رحيق تبنوشكان او تبيريمت, herbal tea, and geographical territories, e.g. الأدغال, jungle. These lexical items might cause considerable difficulty for the translator in finding their equivalence in the target culture.

For Nida, material culture.is the type of culture knowledge that involves cultural features connected with food, clothesm furnitures, etc. In the ST of this study, examples include: الثيام الزرقاء, litham, blue robes.(contrasted with الثياب البيضاء, white robes).

Social culture involves traditions, social norms, kinship relations, e.g. النبيل, noble, الساحر, witch doctor, عراف, fortune teller, المجلس, the council, العقلاء, wise men, الزعيم, chief, أمغار, the forefather, إيراكيتادم, rabble.

According to Nida, problems in translating items pertaining to religious culture are 'the most perplexing', particularly with the names for "deity" and words for "sanctity" and "holiness." In our case we can find examples such as words of الحمد, grace prayers, القصاص, retribution, and the most problematic الناموس, law.

Nida (Ibid:203) argues in the respect of linguistic culture that "language is part of culture, but translation from one language to another involves in addition to the other cultured problems, the special characteristic of the respective language." Our examples includes الهجاء, lampoon, the idiom ضيق الصدر, literally chest tightening.

Culture specific items (CSI)

Several scholars have suggested various terminologies of the concept: Aixela (1996) coined the term *culture-specific items* (CSIs) while Pedersen (2005) prefers to call them *culture-bound references*, Newmark (1988) refer to them as *cultural words*, Baker (1992) speaks of *culture-specific concepts*. Moreover, there are various definitions of CSIs. Baker (1992/2011:21) defines them as “source-language words [that] express concepts totally unknown in the target culture” whereas Persson (2015) defines them as “concepts that are specific for a certain culture”. For Aixela (1996: 85) CSIs are

“ [t]hose textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.”

For him CSIs only occur between a certain SL and a certain TL. In other words it is the lack or the absence of an expression in the TL of an existing SL lexical item. Aixela (1996: 57) maintains that “in translation, a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value”

Translating CSIs

As most translation theorists, such as Nida and Taber (1969) believe, translating CSIs is one of the key elements in order to translate literary texts while being one of the most difficult ones. According to Nida and Taber, cultural translation is “a translation in which the content message is changed to conform the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original.” (Nida and Taber 1969/1982:199). According to Larson, “translating CSIs in literary translations is seemingly one of the most challenging tasks to be carried out by a translator because it involves the difficulty of producing well-translated texts, along with being faithful to the message”. (Larson, 1998). CSIs result in the existence of an intercultural gap between ST and target language TL found where an item in the ST doesn’t exist in the TL culture, or the TL doesn’t have an exact word for it. Hervey and Higgins (1992) state that “in the process of translation proper or correct translation, that the translator bridges the cultural gap between monolingual speakers of different languages.” Cultural gaps are greatly found in literary translations and the most difficult problem in translating them is the difference between cultures. Larson notes that “Different cultures have different focuses.” (1998:95). In addition to Nida, Larson observes that all meaning is culturally conditioned and the response to a given text is also culturally conditioned. Therefore, each society will interpret a message in terms of its own culture: “The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind.” (Ibid 1998: 436-7) “When cultures are similar, there is less difficulty translating. This is because both languages will probably have terms that are more or less equivalent for the various aspects of the culture. When cultures are very different, it is often difficult to find equivalent lexical items.” (Ibid 1998:95-6).

Translation strategies

In their seminal work, *A Comparative Stylistics of French and English* Canadians Jean-Paul Vinay and Jean Darbelnet (1958/1995) illustrate a detailed and systematic model for the comparative and contrastive stylistics analysis ST–TT pair (in their case French and English texts). Their classification is described by Hatim, and Munday (2004:29) as “the most comprehensive taxonomy of

translation shifts”. The prominence of Vinay and Darbelnet’s classification in the discipline is attributable to “their insistence ... that language structures should be translated with respect to the communicative situation in which they occur.” (Snell-Hornby, 2007:25). Thus this model is adopted in this paper.

Vinay and Darbelnet’s identify two ‘strategies’, a general inclination of the translator (free vs. literal translation), encompassing seven ‘procedures’, a specific technique applied by the translator on a text (e.g. borrowing, addition, deletion,.. etc.). Their strategies are: (i.) direct translation, which comprises borrowing, calque and literal translation, and (ii.) oblique translation, which is transposition, modulation, equivalence and adaptation (Vinay and Darbelnet, 1995/2004: 128–37). These procedures are applied on three levels of language: “i. the lexicon ii. the grammatical structures and iii. the ‘message’, which is used to refer to the situational utterance and some of the higher text elements such as sentence and paragraphs,” (Hatim & Munday, 2004:31).

Aim of the study

This aims to examine the translation of Ibrahim al-Koni’s *al-lisan* into English to identify the procedures used by its the translator in rendering the CSIs. The paper will identify the CSIs in the short story, investigate the procedures applied by the translator in transferring the CSIs into English, classify which procedures were used more frequently by the translator, and see whether the translator employed direct translation or oblique translation strategies in rendering the CSIs in the short story.

Questions of the Study

To achieve the above mentioned aims, the study tries to answer the following questions with regard to translating Libyan-Tuareg CSIs:

1. What are the most used translation procedures in rendering Libyan-Tuareg CSIs into English ?
2. What are the most used translation strategies in rendering Libyan-Tuareg CSIs into English?

Methodology

CSIs, in Ibrahim al Koni’s *al-lisa*, in this study referred to as the Source Text (ST), are identified, classified and grouped according Nida’s 5 types of culture. Following a comparative-descriptive method, the English translation, *Tongue*, by Elliot Colla (al-Koni, 2010), in this study referred to as the Target Text (TT), is then compared with the original in order to investigate the decisions taken by the translator and the strategies followed to tackle CSIs.

Analysis

The CSIs in ST are identified and classified followed by a discussion of the translation procedures and used in translating them with following results.

1. Translation of CSIs of Ecology

The ST is rich in CSIs of ecology, geographical territories, fauna and flora and climate feature, appeared . With an abundance in CSI of camel names and adjectives, with 11 different items depicting aspects of the Tuareg environment, they are classified in table 1. below: .

Table 1. Translation of CSIs of Ecology

ST CSI	Literal / dictionary meaning	TT translation	Procedure
المهري	type of camel <i>mahri</i>	the Mahri	Borrowing
الجمل العديس	stout camel	fierce camel	Adaptation

الجمل الأبلق	piebald camel	piebald camel	Literal / direct
الناقة	she-camel	she-camel	Literal / direct
الحيران	young camel	newborn	Adaptation
الإبل	camels	flock / livestock /	Adaptation
الأدغال	jungles	southern jungles	Literal / direct
بحر الرمال العظيم	the Great Sand Sea	that great sea of sand	Transposition
رحيق	nectar	thick tea	Adaptation
تيفوشكان	Plant of the mosquito / Haplophyllum tuberculatum شجرة الريح	wild green herbs	Adaptation
تيريمت	lemongrass / Cymbopogon citratus الأذخر	wild green herbs	Adaptation

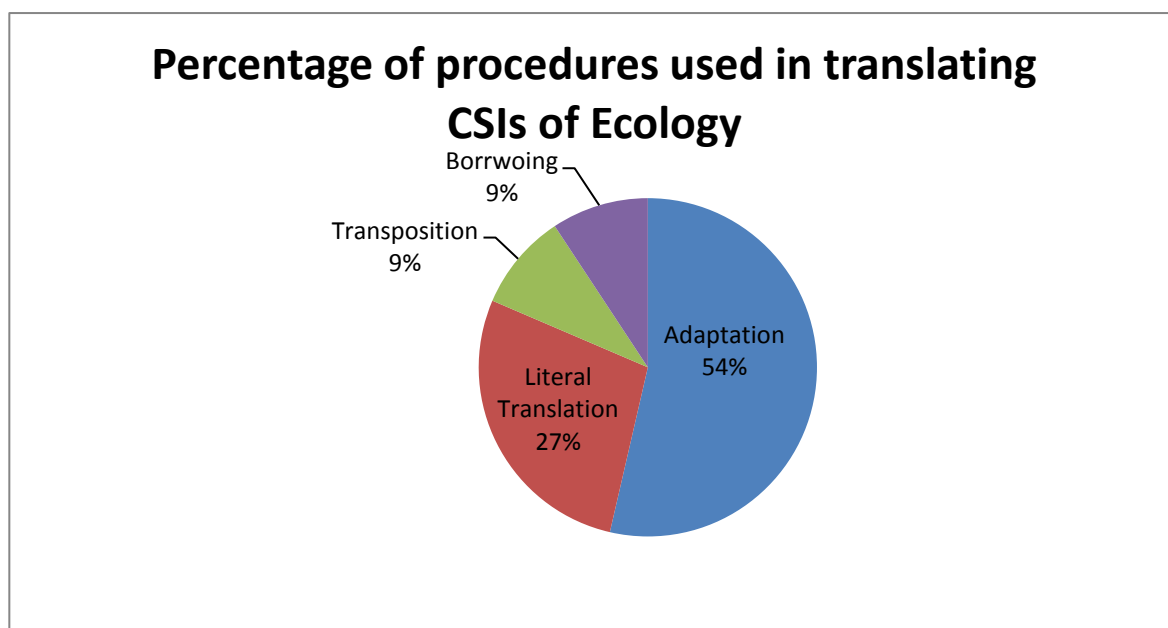


Figure 1. Percentage of procedures used in translating CSIs of Ecology

As seen above, references to ecology are heavily adapted into the TL culture, with adaptation procedure used 6 times which constitute more than 54 % of the times. The second most used procedure in translating ecology is literal translation, 3 times (27%), with transposition and borrowing used only once.

This abundance in CSI is evident in the number of lexical items the author uses to refer to the animal camel. Al-Koni takes complete advantage of the wealth of Arabic, and Libyan dialect, vocab-

ulary used to refer to camels and their types. He spared not a single one: الإبل , camels, الجمل, camel, الناقة, she-camel, الحيران, young camels, العديس, and the Libyan المهري, mahri. Of course, in this regard, English is no match for Arabic, putting the translator in dire situation to look for equivalents in TL that simply do not exist, prompting him to resort to the procedure of adaptation. Only الناقة, she-camel, is translated literally, while all other items are adapted using their superordinates. The plural form of the word “camel” which can be used in Arabic to refer to the entire species of camel, الإبل, is rendered as “flock” (two instances) and even “livestock”, making them entail sheep and cattle, which would sound preposterous to a Tuareg to include such inferior creatures on the same class with the sublime camels.

The CSI المهري, mahri is an interesting case. It appeared three times in the Arabic ST, near the end of the first paragraph of section 3, at the beginning of the next two paragraphs. The first instance is adapted with the whole last four sentences of the first paragraphs, along with the proper noun “Bobo”, the slave’s name, which was paraphrased by one sentence: .

وكاد يضيع في أرض المجهول . وكان يمكن ان يحتمل اي شيء إلا ان
يفقد المهري الأبلق . يستطيع ان يفقد انثاء ويحتمل . يستطيع ان يفقد
الخلآن ويحتمل . يستطيع ان يفقد حتى بوبو نفسه ويحتمل ، ولكن
كيف يستطيع الرجل الوحيد ، الفارس النبيل ، فقدان أحب الخلق :
جملة الابلق ، النبيل ؟

Figure2 Al-Koni 1994: 127

The above sentences are adapted as follows:

“They’d shared a loyalty he’d never known among those false creatures who called themselves friends.” (Wimmer, 2010: 148). This extreme adaptation might be motivated by the large number of consecutive CSI that, if translated literally, might hinder the smoothness of the TT. However, in the next paragraph, mahri appeared again, borrowed into English, but as proper noun, instead of common noun, with a capital, the Mahri. Perhaps the reason for attaining a flavor of the original is that it was not affordable to delete such a vital CSI without losing a prominent aspect of the ST culture This

Looking at the geographical features of الأدغال, jungles, and بحر الرمال العظيم, the Great Sand Sea, we find that the former was translated directly with an additional adjective that enhances the geographical locale of the story, while the latter lost its proper noun quality and became a noun phrase with “sea” as its head. It was transformed from a name of a geographical place in the Libyan desert into a common name to all deserts. Here the Libyan aspect of the ST is completely removed from the TT. Gone too are the two Tuareg names of local herbs, تيفوشكان, تيريمت where they are adapted into the superordinate “wild green herbs”, despite the distinct flavor they had in the ST. Buhala (2017) points out that al-Koni employs Berber and Tamahaq vocabulary to represent “aspects of the cultural Saharan life that are connected with the Libyan Tuareg” [my emphasis] (Ibid, 2017: 263). Deleting such

CSIs deprives the TT reader of a taste of the Libyan desert life, removing its distinctive characteristics.

2. Translation of Material CSIs

The ST contains reference to objects and items in the immediate environment of the Tuareg, i.e. their homes. There are 8 CSIs here, with five referring to items and parts of the tent and the rest depicting clothing items. They are classified as the following:

Table 2. Translation of Material CSIs

ST CSI	Literal / dictionary meaning	TT translation	Procedure
الخباء	tent	tent	Literal / direct
الركيزة	pillar	tent pole	Adaptation
العمود	pole	pole	Literal / direct
المدخل	entrance	entrance	Literal / direct
الموقد	fire pit	no translation	deleted
ثيابه الزرقاء	blue colthes	his blue robes	Adaptation
الثياب البيضاء	white clothes	white ones	Adaptation
الثام	litham	veil	Literal / Direct

Material CSI are translated using adaptation, 3 times, and direct translation, 4 times only, one item was deleted. The percentage of the procedures can be shown as follows:

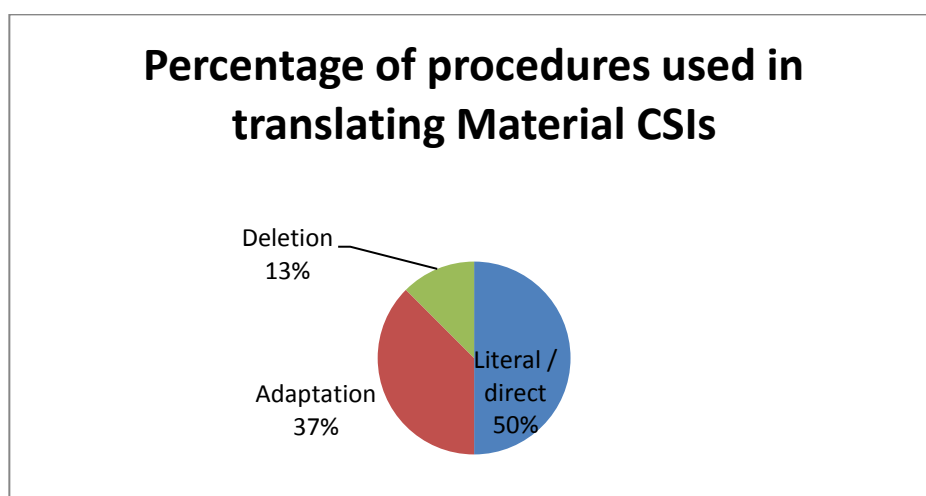


Figure 3. Percentage of procedures used in translating Material CSIs

The first five lexical items, الخباء, tent, الركيزة, pillar, العمود, pole, المدخل, entrance, are part of what a Tuareg or nomad people of the Sahara desert considers as elements of their home, the very roof over their heads. In his research, تمثيلات التراث الصحراوي الأمازيغي في قصة اللسان لإبراهيم الكوني, Representations of The Amazigh Desert Culture in Ibrahim al-Koni's *Tongue*, the Algerian researcher, Tariq Buhala (2017), considered them all to be symbols of the Tuareg's "generosity and hospitality," (Ibid, 2017: 264). Three of these words are translated literally with no apparent loss of their cultural significance. The problem seems to be noticed in the word الركيزة, which is a specific type of pole. *Rakiza* is the main pole in the tent, i.e. the base pole. The translation of the first occurrence of الركيزة, *rakiza*, attended to this aspect of meaning by rendering it as "tent pole", making it appear as the "only" pole in the tent. However, subsequent appearances of the item are rendered merely as "pole", losing the architectural and cultural substance of the reference. Buhala (2017) even observed the cultural significance of words like الموقد, fire pit, seeing it as some sort of "a cultural sign of the way of life of the Saharan peoples, particularly the Tuareg of its role in providing the Tuareg with an additional dimension of their existence through amicable chats and narrating news, stories, tales, legends and myths." (Ibid, 2017: 264). All of this was completely deleted from the TT losing along the richness of the cultural and sentimental value of the item.

Although the author used the superordinate ثياب, clothes to refer to the noble's garments, the translator rendered it by the hyponym, " robes" giving the TT reader a distinctive image of the 'blue men', the Tuareg. This representation of culture is soon abandoned with the symbol of Tuareg, اللثام, litham. This CSI is rendered as "veil" in the TT, where, in my opinion, the Arabic loan word "litham" would have retained more of the ST intended flavor than the bland "veil". "Litham" is identified by Merriam-Webster online dictionary as "a strip of cloth wound round the head covering all but the eyes and worn by Tuaregs of the Sahara desert." This CSI itself is the embodiment of the Tuareg culture, or as Buhala (2017) puts it "this attire is about the Tuareg identity, their material and aesthetic heritage." (Ibid, 2017: 264) In her article 'thaqafat al-rajul al-azraq', 'The Blue Man's Culture', Saida Darwish (2011) attributes the uniqueness of the Tuareg mainly to the way they dress, "when it comes to their identity and their perception of life, the Tuareg are unique, therefore it is not surprising that this exceptionality extends to their attire, as the Tuareg costume stands out in its colors, shape and secrets(Darwish, 2011:229 cited in Buhala, 2017:263).

3. Translation of Social CSIs

The Tuareg social structure is conveyed in ST through the use of social CSI. Except for, Bobo the slave, the the story's characters are only known by titles that reveal their social status and roles in this feudal society.

Table 3. Translation of Social CSIs

ST CSI	Literal / dictionary meaning	TT translation	Procedure
النبيل	noble	the nobleman	Adaptation
القبيلة	tripe	tripe	Literal / Direct
المجلس	council	the council	Literal / Direct

العقلاء	wise men	The wise old men of the tripe	Adaptation
الشيوخ	chiefs / leaders	sheikhs	Borrowing
الزعيم	chief	chief	Literal / Direct
بوبو	Bobo (proper noun, name of a person)	the slave / the servant	Adaptation
آمغار	father/ grandfather / chief	father / grandfather	Adaptation
إيركايتادم	riff raff	riff raff	Adaptation
الحكيم	Wiseman / doctor	doctor	Literal / Direct
الساحر	wizard	witch doctor	Adaptation
العين	envious eye	the evil eye	Adaptation
الحسد	envy	envy	Literal / Direct

In the ST there are 13 items of Social CSIs 7 (54%) of which are adapted while 5 (38%) are translated directly and one item was rendered by borrowing an Arabic loan word. The frequently and percentage are shown below

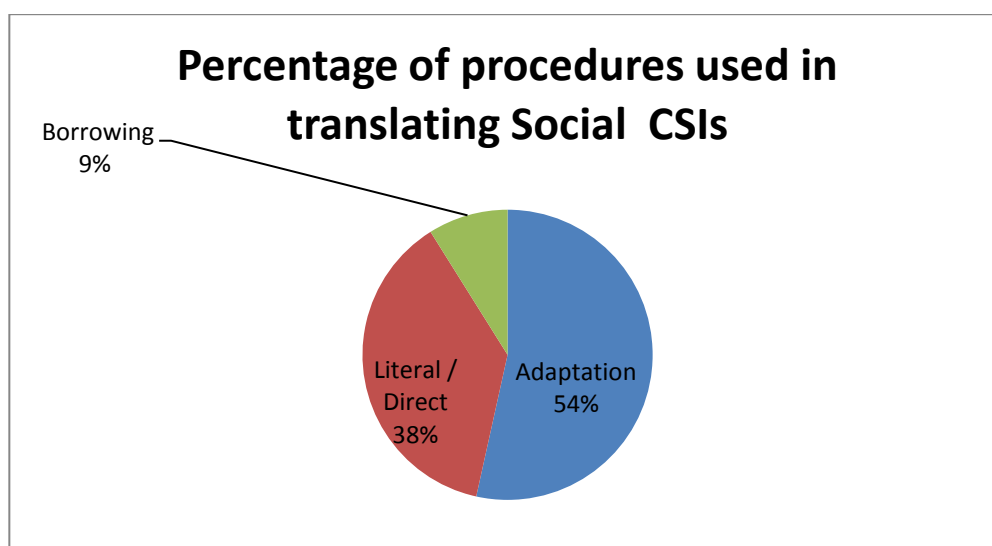


Figure 4. Percentage of procedures used in translating Social CSIs

The social structure of the Tuareg seems to be heavily assimilated with Western CSIs. The main character, النيبيل, noble, is given a distinctly European aspect by the use of “the nobleman” which call images of “gentleman”, “lord”, and “peer”. الزعيم, is translated literally as “chief” with no apparent harm done. However, the only case of using borrowing, is in the translation of شيوخ, into sheikhs, which added an edge missing in other parts of the story. This edge is even more apparent in the adaptation of العقلاء, wise men, into “The wise old men of the tripe.” Peculiarly, three CSIs are completely missing in the English TT. The first of which is the name of the slave بوبو, Bobo. The non-Arabic, name appeared 19 times in the Arabic ST while disappeared completely from the English TT. There is no mention of him by name, only by social role, either “the servant” or “the slave.” Deleting the name from the TT and replacing it with variants of the word “slave” is a clear indication of the “domestication” orientation of the translation, where references to foreign and exotic elements are diluted.

ed for the TT reader. Dickens (2012: 56 cited in Aljabri, 2020) claims that omission can be regarded as domesticating procedure.

The other two items are words borrowed by the author from his mother tongue to accentuate the identity of his native people. Being so eloquent in Arabic, al-Koni was surely in no loss of Arabic words when he chose to use these two Tamahq words. The translator went to a great length to avoid using the former *أمغار*, to the point of replacing it with a whole sentence to try to capture some of its connotations, “Have you forgotten my father’s instructions, which were the instructions of his father and grandfather before him?”, while the latter *إيركايتادم*, is translated through its Arabic literal translation. In his analysis of the short story in its Arabic version, Buhala (2017) explains that *أمغار*, is a Berber word widely used by the entire Amazigh population of Africa, whereas *إيركايتادم* is a specifically Tuareg word. This peculiarity, the Amazigh dimension of the ST language, is completely lost to the Western TT reader.

4. Translation of Religious CSIs

Religious CSI are very few in number in the ST, they three in all

Table 4. Translation of Religious CSIs

ST CSI	Literal / dictionary meaning	TT translation	Procedure
الحمد	praise	grace prayers	Adaptation
القصاص	retribution	retribution	Literal / Direct
الناموس	law	no translation	deletion

As can be seen from the above, religious CSI can be either adapted or directly translated. However, here again we find a CSI that has been repeatedly omitted from the TT. The lexical item, *الناموس*, law, appeared twice in the TT, in both instances it was deleted from the TT. This concurs with Nida’s quoted earlier assertion that items pertaining to religious culture case ‘the most perplexing problems’.

5. Translation of linguistic CSIs

In the ST two Arabic expressions were translated idiomatically as shown below:

ST CSI	Literal / dictionary meaning	TT translation	Procedure
ضاق صدره	his chest was tight	a blow to his heart	idiomatic translation
أصاب رأسه الدوار	his head was infected by a headach	made his head spin.	idiomatic translation

These two constitute the only two cases of idiomatic translation in rendering the short story.

Conclusion

In this study CSIs, classified and grouped according Eugene Nida's (1945) 5 types of culture: (1) Ecology, (2.) Material, (3.) Social, (4.) Religious and (5.) Linguistic culture, in Ibrahim al Koni's , are identified and then, following a comparative-descriptive method compared with the English translation, *Tongue*, by Elliot Colla (al-Koni, 2010). method, to investigate the procedures followed by the translator in accordance with Jean-Paul Vinay and Jean Darbelnet's, (1995/2004) strategies covering 7 procedures (i.) direct translation, which comprises borrowing, calque and literal translation, and (ii.) oblique translation, which is transposition, modulation, equivalence and adaptation.

Results show that the total number of CSIs in the ST are 37 items. The most frequently used procedures are Adaptation, 17 times , which constitute 46% of the total procedures used, and literal / direct translation 15 (40%) . The lesser used procedures are borrowing 2 (5%), idiomatic translation 2 (5%), transposition 1(3%) with calque and modulation procedures never used in translating the ST of the study. Regarding the two strategies, oblique translation strategies are used almost 60% of the times indicating a clear preference for the strategy. If we add incidents of deletion we then find a clear inclination towards oblique translation as seen in the following figures.

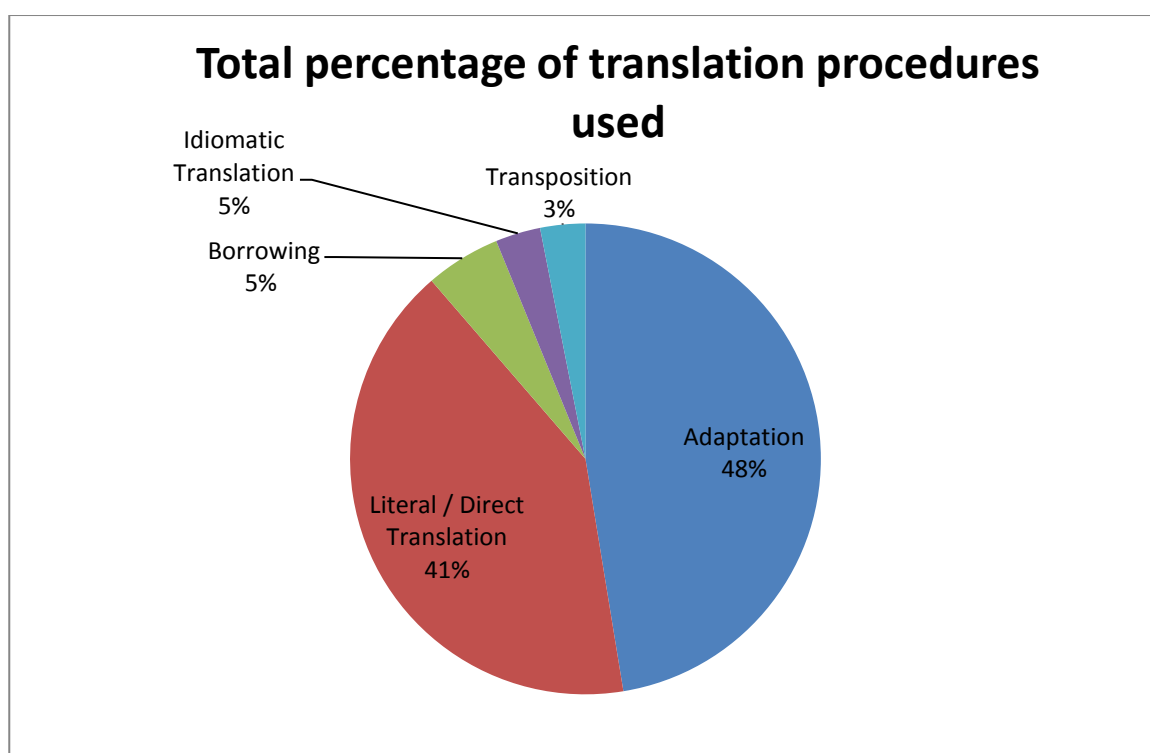


Figure 5: Total percentage of translation procedures used

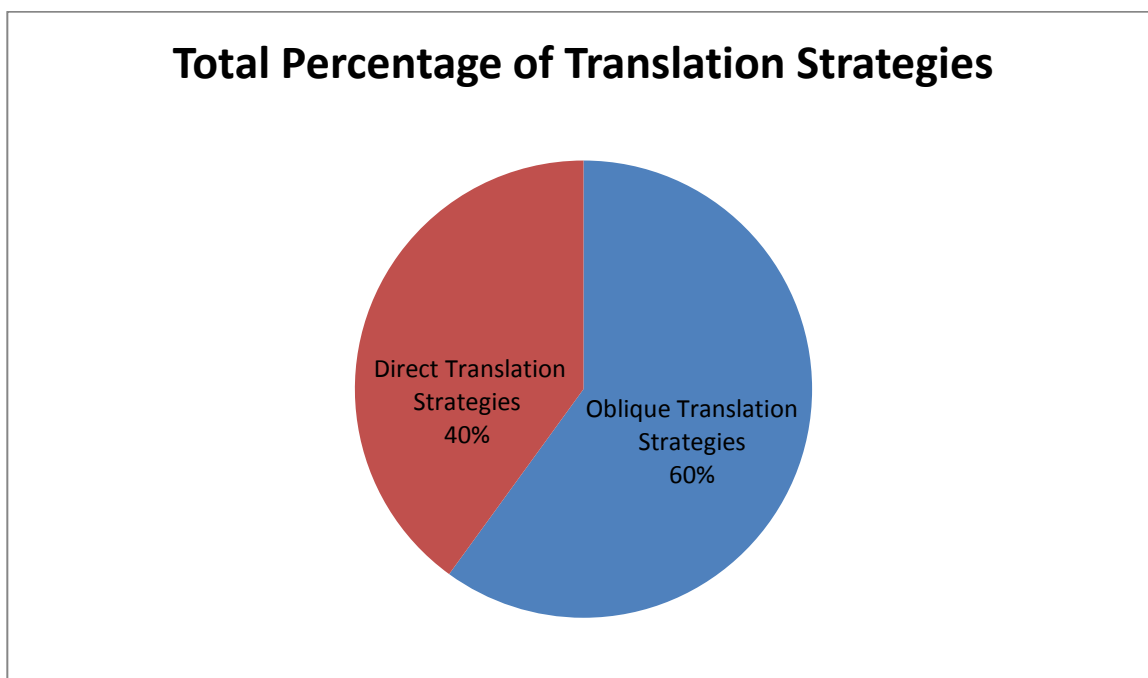


Figure 6: Total Percentage of Translation Strategies

Bibliography

- Abrams, M. H. (2011). *A Glossary Of Literary Terms*, Boston: Heinle & Heinle
- Aixela, J. F. 1996. 'Culture-specific Items in Translation'. In Álvarez, R. & M. Vidal, M.C. (eds) *Translation, Power, Subversion*. Clevedon: Multilingual Matters Ltd, 1996, pp. 52-78.
- Aljabri, S. (2020) 'Translation of Culture-Specific Items from English into Arabic in Ernest Hemingway's *The Old Man and the Sea*'. In SKASE Journal of Translation and Interpretation [online]. 2020, vol. 13, no. 2 [cit. 2020- 07-11]. Available online at http://www.skase.sk/Volumes/JTI19/pdf_doc/01.pdf. ISSN 1336- 7811.
- Al_Koni, I (2010) "Tongue" , translated by Elliott Colla in Wimmer, N. Yang J. (eds) (2010), *Some Kind of Beautiful Signal* .Center for the Art of Translation. Retrieved from: <https://static.squarespace.com/static/52dc0cc7e4b0e34b862ece81/t/52f62b14e4b0a5a45c18056a/1391864596145/Tongue-Two%20Lines.pdf>
- Al-Koni, I. (2002) *The Bleeding of the Stone*, translated by May Jayyusi and Christopher Tingley. Northampton, MA: Interlink, pp. 73–74.
- Al-Koni, I. (1994) .*Kharif al-darwish*. Beirut: Al-Mu'assasat al-'Arabiyya li-l-Dirasat wa-l-Nashr,
- Alqunaibet, S.I. (2018). *An Application of Vinay and Darbelnet's Translation Model to the English Translation of Ghassan Kanafani's Novel Men in the Sun: A Descriptive Analytical Study*. Al-Imam Mohammad Ibn Saud Islamic University, College of Languages and Translation, Saudi Arabia. (Master Thesis). Retrieved from Arab World English Journal (ID Number: 234. June, 2019, 1-90. DOI: <https://dx.doi.org/10.24093/awej/th.234>
- Bell, R. (1991) *Translation and Translating: Theory and Practice*, London and New York: Longman
- Bahumaid, S. (2017). Culture-bound terms in Arabic-English translation: difficulties and implications.
- Baker, M. (1992/2011) *In Other Words: A Coursebook on Translation*, 2nd edition, London and New York: Routledge.
- Bassnett, S. (1980/1991/2002) *Translation Studies 3rd Edition*. London and New York: Routledge.
- Buhala, T. (2017) تمثيلات التراث الصحراوي الأمازيغي في قصة اللسان لإبراهيم الكوني 'tamthilat al-turath al-Sahrawi al-Amazighi fi qissat al-lisan li-Ibrahim al-Koni' "Representations of The Amazigh Saharan Culture in Ibrahim al-Koni's "Tongue"", in *Ishkalat Journal*. Institute of Arts and Languages at the University of Tamanghassete, Vol 11:February 2017.
- Bell, R. (1991) *Translation and Translating: Theory and Practice*, London and New York: Longman
- Colla, E. (2008). *Translator's Afterword*'. Ibrahim al-Koni, *Gold Dust*, translated by Elliott Colla, New York: American University in Cairo Press, 169.
- (2009) 'Ibrahim al-Koni's Atlas of the Sahara', in *Bridges Across the Sahara: Social, Economic, and Cultural Impact of the Trans-Sahara Trade during the 19th and 20th Centuries*,

edited by Ali Abdullatif Ahmida . Newcastle-upon-Tyne: Cambridge Scholars Press, , pp. 187–196 .

- Daghoughi, S & Hashemian, M. (2016). Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad's by the Pen. *English Language Teaching*. 9. 171. 10.5539/elt.v9n4p171.
- Darwish, S. (2011) ثقافة الرجل الأزرق ' *thaqafat al-rajul al-azraq* ' 'The Blue Man's Culture' Al Wahat Journal of Research and Studies, University of Ghardaia, Vol 15 cited in Buhala, 2017:263
- Dickins, J., Hervey, S., & Higgins, I. (2016). *Thinking Arabic Translation: A Course In Translation Method: Arabic To English*. Routledge.
- Dickens, J. 2012. *The Translation of Culturally Specific Items*. In Little John, A.Mehtagu, S.R. *Language Studies: Stretching the Boundaries*. Cambridge: Cambridge Scholars Publishing, 2012, pp.43-60 (cited in Aljabri, S., 2020)
- Elkateb, S. (2016). English Vs. Arabic Culture-Specific Concepts (CSCs). *University Bulletin*, 18(1), 226-247.
- Hatim, B. and I. Mason (1990) *Discourse and the Translator*, London and New York: Longman.
- Hatim, B & Munday, J. (2004) *Translation: An advanced resource book*, London and New York: Routledge
- Hervey, S.GJ. and Higgins, I. (1 992) *Thinking Translation: A Course in Translation Method: French to English*. London: Routledge
- Hofstede, G., Hofstede, G. J. & Minkov, M. (2010). *Cultures and Organizations: Software of the Mind* (Rev. 3 rd ed.). New York: McGraw-Hill.
- Hussain, A. E., & Khuddro, A. (2016). English Arabic Cultural Effect In Translation: A Relevance Theory Perspective.
- Jayyusi, S. K. (Ed.). (2005). *Modern Arabic Fiction: An Anthology*. Columbia University Press.
- Kolehmainen, L., Penttilä, E., & Van Poucke, P. (2016). Introduction: Literary Texts and their Translations as an Object of Research. *International Journal of Literary Linguistics*, 5(3).
- Larson, M. L. (1998) *Meaning-Based Translation: A Guide to Cross-Language Equivalence, 2nd edition*, Lanham, New York and London: University Press of America
- Maher, H (2013). Investigating the Translation of the Culture- Specific Items in the Arabic Literary- Texts Translated into English : the Context of "The Lamp of Umm Hashim"
- May, C. (2013). *The short story: the reality of artifice*. Routledge.
- Mohammed, H (2016). Translating Arabic/English Individual Cultural References: Strategies and Parameters. 1. 1-24
- Munday, J. (2016) *Introducing Translation Studies: Theories and applications, Fourth Edition*, London and New York: Routledge

- McHugh, S. (2012). "Hybrid Species and Literatures: Ibrahim al-Koni's 'Composite Apparition'". English Faculty Publications. Paper 1. http://dune.une.edu/eng_facpubs/1
- Narváez, I. C., & Zambrana, J. M. V. (2014). How To Translate Culture-Specific Items: a Case Study of Tourist Promotion Campaign by Turespaña. *The Journal of Specialised Translation*, 21, 71-112.
- Newmark, P. (1988). *A Textbook of Translation*, New York: Prentice hall.
- Nida, E. A. (1945) 'Linguistics and Ethnology in Translation-Problems', *Word*, 1:2, 194-208, Published online: 04 Dec 2015, DOI: [10.1080/00437956.1945.11659254](https://doi.org/10.1080/00437956.1945.11659254).
- Nida, E. A. (1964a) *Toward a Science of Translating*, Leiden: E. J. Brill.
- (1964b/2012) 'Principles of correspondence', in L. Venuti (ed.) (2012), pp. 141–55.
- (2002) *Contexts in Translating*, Amsterdam and Philadelphia: John Benjamins.
- Nida, E. A. and C. R. Taber (1969) *The Theory and Practice of Translation*, Leiden: E. J. Brill.
- Pedersen, J. 2005. How is culture rendered in subtitles? In *MuTra Conference Proceedings*. Available at https://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf
- Quinn, E. (2006). *A Dictionary Of Literary And Thematic Terms*. Facts On File, Inc.
- Rosenheim, S. (1989). "The King of 'Secret Readers'": Edgar Poe, Cryptography, and the Origins of the Detective Story. *ELH*, 56(2), 375-400.
- Rubel, P. G., & Rosman, A. (2003). *Translating Cultures*. Bloomsbury Publishing.
- Science Fiction and Fantasy Writers of America (2019) <https://nebulas.sfwaw.org/about-the-nebulas/nebula-rules/>
- Snell-Hornby, M. (2007) *The Turns of Translation Studies New paradigms or shifting viewpoints?* Amsterdam/Philadelphia. John Benjamins.
- . 1988/1995. *Translation Studies. An Integrated Approach*. Amsterdam/Philadelphia: John Benjamins.
- Syed, Sarwar & Hussain, Syed. (2018). *Translating a Literary Text: Enigma or Enterprise*.
- Venuti, L. (ed.) (2000) *The Translation Studies Reader*, London and New York: Routledge.
- Vinay, J.-P. and J. Darbelnet (1958/1995) *Comparative Stylistics of French and English: A Methodology for Translation*, translated and edited by Juan Sager and Marie-Jo Hamel, Amsterdam and Philadelphia: John Benjamins. Original French published 1958 as *Stylistique comparée du français et de l'anglais: Méthode de traduction*, Paris: Didier.
- (1995/2004) 'A methodology for translation', in L. Venuti (ed.) (2004), pp. 128–37
- Wimmer, N. Yang J. (eds) (2010), *Some Kind of Beautiful Signal* Center for the Art of Translation
- Zare-Behtash, E., & Firoozkoobi, S. (2010). Culture-specific items in literary translations. *Translation journal*.

Online sources:

Fauna and Flora

[https://uses.plantnetproject.org/en/Haplophyllum_tuberculatum_\(PROTA\)](https://uses.plantnetproject.org/en/Haplophyllum_tuberculatum_(PROTA))

Les métaphores en langue amazighe rifaine au Maroc et la question de traduction: Cas de la poétesse *Hayat BOUTERFES*

Farisi, Mohammed

Département des études françaises, Université Sultan Moulay Slimane,
Maroc

Département de traductologie, Université Sorbonne Nouvelle, Paris-
France

Farisi.mohammed.phd@usms.ac.ma

Résumé

Le présent article se donne pour objectif de mettre la lumière autour de la métaphore en langue amazighe rifaine afin de connaître son statut et son travail dans une espace linguistique minoritaire. En fait, la remarque la plus attirée notre attention, elle s'agit que la métaphore en amazighe prenne deux formes. La première est sous la forme une mini-métaphore. Il contient des outils ou des morphèmes sont une fonction sémantique. La deuxième est une métaphore complète, ne porte aucun morphème ou outil. Quant à la traduction, nous avons essayé d'appliquer les procédés de l'approche stylistique comparée, qu'elle nous donne un mode de traduire tenir en compte les deux côtés que la linguistique et la sémantique. Puis, nous avons posé quelques réflexions concernant d'autres procédés tels que (l'ajout), qui peuvent-ils devenir une solution pour les cas ambiguïté ou de l'intraduisible.

المخلص

يهدف هذا المقال إلى تسليط الضوء على الاستعارة في اللغة الأمازيغية -الفرع الريفي منها- بالمغرب، قصد معرفة أشكالها وطرق اشتغالها في مجال لغوي، لم ينتقل بعد لصف اللغات العاملة. ولعل أهم ما يثير الانتباه، أن الاستعارة في الأدب الأمازيغي الريفي، تأخذ شكلين. الأول منها، تعد استعارة مصغرة، حيث تحتوي على أدوات وحروف جر تساعد على نقل المعنى المراد به. أما الثانية، فتتميز بغياب أي أداة مهما كانت، ويطلق عليها الاستعارة الكاملة أو الخالصة، حيث تشمل الدال والمدلول فقط. أما فيما يخص ترجمة الاستعارة، فإننا حاولنا أن نستند للعمليات التي اقترحتها المقاربة الأسلوبية

المقارنة ، لما لها من القدرة الترجمية التي توفق بين الحرفية والمعنوية في آن واحد، بالإضافة لمحاولتنا أن نطرح إحدى العمليات التي من المجدير أن يستند إليها المترجم كإضافة ، التي تهدف لتجنب الغموض وصقل التعبير ليكون مقبولا ومستساغا.

Mots clés: Métaphore amazighe, traduction de métaphore, littérature amazighe rifaine, stylistique comparée.

Introduction

En fait, le débat de figures de style dans le champ de la langue et littérature amazighe rifaine ne commence pas encore. Cela, qui représente du manque et de l'absence des études détaillées qui intéressent cette problématique¹. De ce fait, nous croyons que la tâche essentielle à faire en ce moment, elle s'agit d'essayer de mettre en évidence les formes de la métaphore tenir en compte la spécificité de la langue amazighe. Alors, les pistes qui ont possible à nous guider afin de connaître la métaphore amazighe sont nombreuses. Pour cela, nous voyons que la porte d'entrée à notre problématique, s'agit d'analyser cette figure d'une manière syntaxico-sémantique, qui peut nous clarifier son statut linguistique et sémantique.

En se basant du patrimoine poétique amazigh rifain tel que les distiques *Izlan*, nous les trouvons que se caractérisent d'utilisation de figure de la comparaison, par contre la métaphore qui a émergé énormément dans les nouvelles écritures poétiques, ou en moment de commencement du mouvement de la transcription en amazighe. En ce sens, le fait de répondre à la question de la manière de détermination formelle de la

¹On peut indiquer à l'étude de Banhakeia : La littérature rifaine : de la tradition orale à aujourd'hui (2019). Où il parle autour de la métaphore à travers d'observer la différence entre la comparaison et la métaphore. C'est-à-dire que la première figure liée à la poésie traditionnelle et le deuxième type lié à la poésie « nouvelle ».

métaphore amazighe, doit-il se baser d'une phénoménologie² amazighe pure. Autrement dit, il faut éviter l'application de la perception de métaphore des autres langues sur la langue amazighe, parce que, peut-être, nous pourrions rencontrer une autre spécificité qui n'existe pas dans d'autres langues du monde. Néanmoins, cela, n'indique pas de ne pas bénéficier des perceptions de la métaphore des autres langues.

Concernant la question de traduire une métaphore liée à un espace linguistique minoritaire vers une espace linguistique majoritaire pose certaines questions, s'agit, en premier lieu, de comment peut-on créer la même image métaphorique dans la langue cible ? En revanche, dans le processus de traduire la métaphore, la question de la fidélité se pose sur plusieurs niveaux tels que la linguistique et la culture. En d'autres termes, est-ce que l'expression métaphorique restera lui-même linguistiquement ou bien changera-t-elle ? Également, est-ce que pouvons-nous insister à la fois sur la charge culturelle et de même sur la structure linguistique du texte source ? Afin de répondre à ces questions, nous allons baser l'une des démarches traductologiques qui s'agit de l'approche stylistique comparée comme un modèle traductionnel, peut-être aider le processus de la transposition du texte syntaxiquement et sémantiquement. Pour ceci, nous allons baser un corpus qu'il s'agit d'un recueil poétique de Hayat Bouterfes³ publiée en 2021.

À propos de la définition de la métaphore

La métaphore est considérée comme une comparaison elliptique, mais sans outil de la comparaison : Tel, tel que, ainsi que, etc. Elle est destinée

²On peut dire que l'étude de cette problématique, doit-elle baser d'une phénoménologie de la langue étudiée (La langue amazighe). Cette idée due à Paul Ricoeur qui a insisté énormément dans son ouvrage : la métaphore vive (1975) qu'il faut d'analyser la métaphore au sein de la langue et ce n'est pas de dépendre d'autres perceptions des autres langues.

³Hayat BOUTERFES est une poétesse marocaine amazighe moderne, une enseignante. Le recueil de *Azuyyet/le désir*, est considéré sa première publication en 2021.

à mettre en lumière les éléments communs au comparé et au comparant. Son usage, elle est généralement employée dans un contexte littéraire ou poétique, afin de donner un sens plus profond ou une description plus abstraite à l'élément comparé. Dans le même contexte, Morier a posé une définition précise, à savoir que la métaphore elle opère une confrontation de deux objets ou réalités plus ou moins apparentées, en omettant le signe explicite de la comparaison... Ses termes dénoncent un travail logique et suivi de la pensée, ils sont réservés à des figures moins rapides, la comparaison proprement dite, les parallèles ou simulés... La métaphore comme un procédé de style qui confronte sans recourir à aucun signe comparatif explicite (Morier, 1961 : 676).

Morier, nous adonné une définition applicable et générale de la métaphore, par contre, Aristote qui a posé une définition se base la rhétorique et la poétique, c'est-à-dire que la métaphore est un transport de ressemblance soit entre le signifiant et le signifié d'un signe, soit entre deux signes, dont l'un désigne l'autre. En d'autres sens, est considérée un transport (*epiphora*) à une chose d'un nom qui en désigne une autre, transport du genre à l'espèce ou de l'espèce au genre, ou de l'espèce à l'espèce ou d'après le rapport d'analogie (Aristote, 2022).

En revanche, Derrida a précisé le rapport entre la langue philosophique et la langue dite naturelle, ou bien il veut dire qu'il semble engagé en sa totalité l'usage de la langue philosophique, rien de moins que l'usage de la langue dite naturelle dans le discours philosophique, voire de la langue naturelle comme la langue philosophique (Derrida, 1971 :249).

Sémiotiquement, Eco a posé un autre point de vue autour du débat de la métaphore. Il a considéré que la racine d'une métaphore est constituée par les contenus des expressions. Et le fait de comprendre les mécanismes de travail de la métaphore, s'agit de notre vision spécifique. Autrement dit, elle n'insinue pas un rapport de similitude entre les référents, mais d'identité sémique entre les contenus des expressions, et ce n'est que médiatement qu'elle peut concerner la façon dont nous considérons les référents (Eco, 1992 :124).

Selon Les théoriciens Lakoff et Johnson, ils estiment que tout emploi de la langue est métaphorique. Ils prétendent que la métaphore est partout et pas seulement dans la langue, mais aussi dans les pensées et les actions des gens. Cela fait que l'homme perçoit le monde fondé sur une structure d'ordre métaphorique, qui est basée sur des ressemblances. Ils disent

que nous n'avons pas conscience de notre système conceptuel et une observation attentive de notre langage permet de voir que les métaphores structurent nos concepts. De manière générale, selon Lakoff et Johnson, les concepts au moyen desquels nous appréhendons la réalité sont métaphoriques (Lakoff, Johnson, 1985 : 118). C'est-à-dire que cette idiosyncrasie donne à la langue une activité pour interagir facilement avec d'autres langues, elle donne, également, une énergie pour l'intégration dans la circulation interculturelle.

À travers ce qui précède, nous constatons que les définitions mentionnées, sont que des explications descriptives de travail de la métaphore dans différents niveaux linguistiques, mais la question qui se pose concernant de la langue amazighe, est-ce que ceci, nous aident afin d'élaborer une perception de la métaphore amazighe qui se caractérise d'une spécificité ? Nous ne croyons que la vision philosophique de la métaphore inséparable d'une langue à l'autre. Pour cela, nous nous demandons, est ce que l'analyse syntaxico-sémantique est une piste afin de traiter les formes de métaphore en amazighe rifaine ?

Les métaphores chez la poétesse Hayat Bouterfes

En fait, le texte de cette poétesse se caractérise par deux types d'écriture. En premier lieu, nous trouvons une écriture poétique traditionnelle, c'est-à-dire que les traces d'oralité paraissent sur la surface du texte. En second lieu, nous constatons une nouvelle écriture poétique, l'on peut la considérer moderne, surtout au niveau d'utilisation des expressions métaphoriques. Plus précise, nous allons mettre le doigt sur les expressions métaphoriques utilisées dans ce texte afin de connaître ces formes et types.

Métaphore par préposition (*deg*)

Ddarey deg ifassen nec. (Bouterfes, 2021: 03)

Je vis à tes mains

La préposition (*deg*) est considérée l'une des propositions, qui exprime, syntaxiquement, la spatialité d'une manière logique et réelle. Mais

concernant notre exemple, la préposition (*deg*) exprime une spatialité non réelle, autant qu'une spatialité imaginaire ou métaphorique. Parce qu'il est illogique de vivre dans des mains de quelqu'un, autant que d'expression veut dire : vivre à côté de quelqu'un. Pour cette raison, la préposition ne porte pas seulement une fonction syntaxique, mais elle a une autre dimension sémantique. D'ailleurs, si nous allons traiter cette expression syntaxico-sémantiquement, nous constatons les suivants :

- La position syntaxique de la préposition est avant du signifié (*ifassen*-les mains), et le signifiant (quelqu'un) qui paraît indirectement, sous forme du pronom affixe complément déterminatif de singulier (*nnec*-toi).
- Syntaxico-sémantiquement, la préposition (*deg*) porte une fonction de présentation le signifié et le signifiant dans l'expression.
- L'existence de la préposition (*deg*) dans l'expression métaphorique est nécessairement afin de compléter l'image métaphorique.
- La préposition (*deg*) est envisagé une unité de base, elle est irremplaçable dans la création de l'image métaphorique.

Métaphore par particule (*d*)

Tidet nnec d araji (Ibid. 06).

Ta vérité est une attendre.

Le morphème (*d*) en amazighe a certaines fonctions syntaxiques : particule d'orientation (de rapprochement) — satellite du verbe, clitique de proximité (modalité nominale / déterminant nominal), pronom démonstratif de proximité, particule prédicative, particule de focalisation, particule d'aoriste, particule de souhait, complémentiseur, préposition (et conjonction de coordination), particule de pluriel déféctueux, et particule de présentation.

En fait, le morphème (*d*) peut prendre une autre fonction métaphorique. Selon notre exemple, il porte une fonction syntaxico-sémantique, s'agit de présenter le signifié. De plus, la particule *d*, poétiquement, sert à

produire un impact plus grand sur l'auditoire (Banhakeia 2021 : 129). Mais, nous constatons que cette particule a d'autres fonctions, à savoir :

- La fonction de coordination du signifie et le signifiant. Autrement dit, c'est un élément syntaxique essentiel comme le morphème (*deg*), dans le processus de la construction de l'image métaphorique.
- Sémantiquement, c'est un morphème qui donne à l'expression et leur signification un effet plus profondeur.

En général, la fonction syntaxico-sémantique de la particule (*d*) inséparable de la fonction de morphème (*deg*). Les deux sont des outils de la création d'expression d'image métaphorique.

Métaphore par particule (*n*)

Di tmura n wul nnec ikessi (Ibid. 04)

Sur la terre de ton cœur, il porte.

Le morphème (*n*), il a certaines fonctions telles que l'appartenance, et la détermination. Concernant la fonction sémantique prend la même fonction des morphèmes qui on a déjà mentionnée. Sauf qu'il a d'autres fonctions et spécificité exceptionnelles, à savoir :

- Il porte une fonction de la liaison entre le signifie et le signifiant d'une manière syntaxique et sémantique.
- Lorsque le morphème (*n*) présent dans une expression métaphorique, les deux composants : le signifie et le signifiant, sont existés et non pas absentes comme dans les autres cas mentionnés.

Métaphore par prépositions (*Jar*)

Ad cekk necsi jar teymas (Ibid. 14)

Nous te porterons entre les dents.

La préposition (*jar*) exprime la spatialité. Cette fonction ne change pas dans son usage métaphorique, sauf utilisée pour exprimer

sémantiquement une spatialité imaginaire non réelle. Parce que les dents (*Tiyms*) ce n'est un lieu réel autant qu'un lieu métaphorique. Elle est considérée, également, un présentateur du signifiant.

Métaphore sans morphème

Buħbel inu ittaw(Ibid. 01)

Mon âme s'envole.

Cette métaphore ne contient aucun morphème pour présenter le signifiant ou de coordonner le signifie et le signifiant, mais, être juste sous la forme d'une phrase verbal ou nominal. Pour ceci, selon la définition déjà mentionnée de Morier, l'on peut dire que ce type est considérée une métaphore sans aucun élément ou outil syntaxique supplémentaire.

À travers ce qui précède, nous constatons que la métaphore en amazighe rifaine est deux types. Le premier est une métaphore en morphème tels que (*deg, d, n, jar*). La deuxième est une métaphore sans morphème. Concernant le premier type, l'on peut considérer comme une mini-métaphore, ou il contient des morphèmes considèrent comme des ponts afin de compléter l'image poétique ou bien l'expression métaphorique. Cela, n'il s'éloigne pas ce qu'il a dit Banhakeia (2021) quand parlait autour du morphème n qu'un élément qui prépare la métaphore. C'est-à-dire que sa forme, n'est pas évoluer à une unité métaphorique complètement. Quant au deuxième type, la métaphore contient les deux composants : signifier et signifiant. Autrement dit que, cette métaphore se construite l'image métaphorique par des référents différente et contradictoires, elle a -l'image métaphorique- une relation à l'environnement de l'être humain amazighe.

En revanche, ces types de métaphore expriment un écarte de la poésie traditionnelle. Cela se représente de l'absence de l'utilisation de figure de la comparaison qui était la figure plus fonctionnée dans la versification des distiques. Également, l'on peut dire que la mini-métaphore est envisagée comme une trace de la transposition de l'espace d'oralité à l'espace de la transcription, ou l'influence du background de l'oralité qui est existée encore dans les travaux littéraires.

Stylistique comparée au service de traduire la métaphore

En fait, la conception traductionnelle chez Vinay et Darbelnet porte deux stratégies (Vinay, Darbelnet, 1958) : la traduction direct/littérale et la traduction oblique. La première stratégie est considérée comme une traduction de mot-à-mot, c'est-à-dire que nous prendrons en considération l'emprunt et le calque d'expression et de structure, et la traduction littérale. Par contre, la deuxième stratégie se base sur la traduction du sens. Nous utilisons la transposition obligatoire ou le facultative, la modulation libre ou figée, et l'équivalence ou l'adaptation. En ce sens, si nous appliquons ces stratégies sur l'expression métaphorique, nous pourrions remarquer des changements au niveau de la langue à laquelle nous allons traduire. Pour cela, nous nous demandons, est ce que l'expression métaphorique demeure lui-même au niveau linguistique ou bien changera-t-il ? Si nous allons traduire par des procédés de la traduction oblique, est-ce que nous insisterons sur la charge culturelle, et même sur la structure linguistique dans le texte source ? D'ailleurs dans cette analyse, nous allons observer de plus près certaines métaphores en amazighe dans le texte étudié, et les problèmes que nous allons rencontrer en les traduisant en français en utilisant les stratégies de traduction de stylistique comparée.

Exemple 1 :

Texte source :

Buħbel inu iħħaw d yar umelqi akidec, Arrimet tedwel d ict, tfessi di rxezrat nnec. (Bouterfes, 2021 : 01)

Traduction :

Mon âme s'envole pour ta rencontre,
Mon corps, devenu une masse, dans tes yeux se noie.

Ceci est un exemple d'une traduction oblique et littérale sans grandes difficultés mais avec quelques modulations. Pour l'expression : *Buħbel inu iħħaw d yar umelqi akidec*/Mon âme vole pour ta rencontre. Nous avons la traduit littéralement, parce qu'il signifie culturellement le même sens. Par contre, la deuxième expression : *Arrimet tedwel d ict, tfessi di rxezrat nnec*/ Mon corps, devenu une masse, dans tes yeux se noie. Nous

avons appliqué la modulation. Autrement dit, nous n'avons pas traduit littéralement, mais nous avons changé totalement l'expression : *tfessi di lxezrat nnec*, qui signifie littéralement (Fondre dans tes regards) par (dans tes yeux se noie). De plus, la modulation dans cette expression, nous donne un même rythme comme nous le trouvons dans le texte source.

Dans le même contexte, nous constatons qu'aussi pour l'expression : *Arrimet tedwel d ict*. Qui signifie littéralement : (Mon corps est devenu un) par (Mon corps devenu une masse). En réalité, la première traduction est prosaïque, c'est-à-dire que le plaisir littéraire est absent. Pour cette raison, nous avons modulé cette expression par l'ajout de (masse), afin de compléter le sens général. En revanche, cette image poétique, nous la trouvons chez plusieurs poètes français tel Georges Orfila dans le poème : Dans tes yeux (Georges Orfila, 2022).

Laisse-moi me noyer dans tes yeux,
Y lire tes pensées et tes secrets intimes,
Découvrir ton caractère malicieux,
Dont je veux bien être l'innocente victime.

De plus, notre choix se base, essentiellement, sur l'esthétique de l'expression, ou bien sur l'effet littéraire. Néanmoins, nous remarquons que la préposition (D) demeure dans le texte cible sous forme (Dans). En ce sens, nous pouvons dire d'une manière générale que le procédé de la modulation est essentiel dans la traduction de métaphore.

Exemple 2 :

Texte source :

Tayri tellaf ayi, tarra yi d myar yarec!
Asefru war idwil inu... Ma itlee akidec? (Ibid. 01)

Traduction :

L'amour s'éloigne de moi, puis, me ramené à toi !
Ma poésie n'est plus à moi, m'a-t-elle quitté avec toi ?

Concernant de cette expression, nous avons appliqué deux procédés : la modulation et la transposition. D'ailleurs, la poétesse a utilisé le verbe (divorcer), pour exprimer sa situation amoureuse. Si nous allons traduit

littéralement le premier vers (L'amour m'a divorcé), nous constatons qu'elle est faible au niveau du plaisir littéraire et inacceptable. Pour cela, nous avons choisi une autre expression qui se caractérise du degré littéraire fort et acceptable (L'amour s'éloigne de moi).

Étant donné qu'on s'est basé sur le procédé de la transposition, nous avons changé la structure linguistique par l'ajout pour expliciter l'expression. Si nous retournons au texte source, nous trouverons que la poétesse a utilisé la ponctuation virgule et puis, elle a complété l'expression, ceci est acceptable au niveau de la réception amazighe par contre de française.

Exemple 3 :

Texte source :

Xdem di temzi, ad tafed i tewsar. (Ibid. 11)

Texte cible :

Qui ne travaille jeune, doit travailler vieux/L'arbre se redresse quand il est jeune.

En fait, cette expression est un proverbe. Pour cela, il faut chercher une équivalence dans la langue cible. En tant que la traduction littérale est acceptée mais l'expression dans le texte source est un proverbe, et pour une circulation interculturel efficace, nous avons traduit par l'équivalence (Qui ne travaille jeune, doit travailler vieux) ou (L'arbre se redresse quand il est jeune).

Conclusion

En guise de conclusion, nous pouvons dire que la métaphore en littérature amazighe rifaine porte deux types. Le premier est une métaphore complète ne contient pas des morphèmes ou d'outils. Le deuxième, on peut le considérer une mini-métaphore se caractérise des particules et des prépositions qui prennent de fonctions sémantiques. Pour cette raison, l'on peut dire que les morphèmes mentionnées (*deg, d, n, jar*), ils ont certains fonction syntaxico-sémantique telles que la fonction métaphorique, nous pouvons les poser comme suivant :

- Les prépositions et les particules ont une fonction de présentation le signifié et le signifiant dans l'expression.
- Leur existence dans l'expression métaphorique est une nécessité afin de compléter l'image métaphorique.
- Ils ont envisagé comme une unité de base, ils ont irremplaçable dans la création de l'image métaphorique.
- Ils sont des coordinations du signifie et le signifiant.
- Ils sont des morphèmes qui donne à l'expression et leur signification un effet plus profondeur.
- Ils ont porté une fonction de la liaison entre le signifie et le signifiant d'une manière syntaxique et sémantique.

Concernant de la traduction de cette figure de style d'une langue minoritaire telle que l'amazighe vers une langue majoritaire telle que le français, doit-elle se baser sur certains procédés pour transmettre même image métaphorique et sens de la langue source avec sa charge culturelle et son esthétique poétique. Alors, le choix de se baser l'approche stylistique comparée, nous pouvons le considérer une solution efficace pour traduire d'un texte littéraire d'une langue minoritaire.

De manière générale, la question de métaphore en langue amazighe a besoin nombreuse études afin de savoir ses formes linguistiques et sémantique. Pour cette raison, nous nous demandons, est-ce que l'on peut classifier, seulement, les types de métaphore en amazighe rifaine en ordre syntaxico-sémantique ? Ou bien, nous allons rechercher d'autres pistes épistémologiques ?

Bibliographie

Aristote. (2002). *La poétique, texte établi et traduit par J. Hardy, Les belles Lettres, Paris I*

Banhakeia, H. (2019). *La littérature rifaine*, éd. L'Harmattan, Paris

Bouterfes, H. (2021). *Azuyyet*, éd. Master littérature et traduction, Faculté pluridisciplinaire Nador, Maroc

- Derrida, J. (1971). *La mythologie blanche : la métaphore dans le texte philosophique*, Seuil
- Eco, E. (1992). *Les limites de l'interprétation*, Essai, éd. Grasset, Fasquelle, pour la traduction français, traduit par : Myriem Bouzaher
- EL Yandouzi, A. (2020). *Tala Iffuden*, éd. Association Ayt Said pour la culture et développement, Maroc
- Lakoff, G., Johnson, M. (1961). *Les métaphores dans la vie quotidienne*, Les Editions de Minuit
- Morier, H. (1961). *Dictionnaire de phonétique et de rhétorique* de Presses Universitaire De France
- Papas, C. (2007). *Les La traduction des métaphores au regard de la psychologie cognitive*. *Meta*, volume 52, numéro 1, Mars
- Ricœur, P. (1975). *La métaphore vive*, Paris, Seuil
- Vinay, D. J. & J. (2023). *Bibliothèque De Stylistique Comparée I: Stylistique Comparée du Français et de l'Anglais – Méthode de traduction*. *Didier*
- Visscher Luce, F.-D. (1979). *Métaphore et référence dans la poétique de Jakobson*. In : *Revue Philosophique de Louvain*, Quatrième série, tome 77, n°36

Références électroniques

https://www.bonjourpoesie.fr/vospoemes/Poemes/georges_orfila/la_riviere (Consulter en 04/01/2023)

The Impact of Freelance Translators' Ideology on Mediating Libyan Political News Headlines

Maaly O. Labez

Department of Department of Translation, Faculty of Languages and Translation,

University of Misrata, Libya

Maalyomarmostafa@gmail.com

ABSTRACT

News translation plays a significant role in a variety of news production and it is recently gaining increasing interest in translation Studies. This field of research has also begun to receive more attention, although it remains less frequent concerning Arabic translation. The complication of translating political news headlines relies on the fact that they are filled with ideological shifts. The current study is meant to investigate the impact of ideology on mediating political news headlines from English into Arabic. This study draws on Hatim and Mason's (1997) distinction of the influence of ideology on translation and how it changes according to freelance translators. For this study, the researcher selected seven political news headlines from the two famous English webpages BBC and RT about the events that occurred in Libya's capital (Tripoli). The news headlines were analyzed by using textual analysis and given as a translation test to ten freelance translators from different parts of Libya to detect the degree of ideology mediation. The result of the study shows that news headlines have been ideologically mediated, mostly minimal mediation, which manifested as evident that the freelance translators are faithful to the source text.

الملخص

تلعب ترجمة الأخبار دورًا مهمًا مؤخرًا في مجموعة متنوعة من الأخبار، وقد اكتسبت اهتمامًا متزايدًا بدراسات الترجمة. بدأ هذا المجال البحثي أيضًا يحظى باهتمام أكبر، على الرغم من أنه لا يزال أقل تواترًا فيما يتعلق بالترجمة العربية. تعقيد ترجمة عناوين الأخبار السياسية يعتمد على حقيقة أنها مليئة بالتحويلات الأيديولوجية. تهدف الدراسة الحالية إلى التحقيق في تأثير الأيديولوجيا على التوسط في عناوين الأخبار السياسية من الإنجليزية إلى العربية. تستند هذه الدراسة إلى تمييز حاتم وماسون (1997) لتأثير الأيديولوجيا على الترجمة وكيف تتغير وفقًا للمترجمين المستقلين. من أجل هذه الدراسة، اختارت الباحثة سبعة عناوين حول الأحداث التي وقعت في العاصمة الليبية (طرابلس). تم تحليل عناوين RT و BBC إخبارية سياسية من صفحتي الإنترنت الإنجليزيتين المشهورتين الأخبار وتقديمها كاختبار ترجمة لعشرة مترجمين مستقلين من أجزاء مختلفة من ليبيا للكشف عن درجة الوساطة الأيديولوجية. تظهر نتيجة الدراسة أن عناوين الأخبار قد تم توسطها أيديولوجيًا، ومعظمها توسط بسيط، وهو ما يتجلى بوضوح أن المترجمين المستقلين مخلصون للنص المصدر.

KEYWORDS: Ideology, freelance translators, headlines

Introduction

The conflicts have been on and off in Libya ever since the Arab spring uprising in 2011. In 2019 and 2020, there was a battle for Tripoli – Libya's capital city - between the two administrations. The dispute over Tripoli raged among the Libyan National Army (LNA) forces who captured most parts of the province of Barqa in the east - particularly oil fields and ports in the oil crescent - and the forces of the Government of National Accords (GNA), which captured the coastal cities stretching from Ras al-Hadid crossing on the border with Tunisia to the city of Sirte. These conflicts led to civil strife and ideological differences between the western and eastern Libyan citizens, and conse-

quently supposedly led to a change in the translators' ideology – whether personal or social, which is vital in the output of the translation process, especially in media.

Media is one of the ways through which people around the world are connected. Besides, technology helped in making media a key instrument for broadcasting around the world and acquainting people with news from other nations and cultures. In this respect, Aslani and Salmani (2015, p. 81) claim that "media have a powerful capacity to encourage global awareness thereby promoting cross-cultural understanding, tolerance, and acceptance of ethnic, cultural, religious and gender differences in communities across the globe". Translation comes to the surface in order to achieve cross-cultural understanding when broadcasting different media resources through modern technologies such as the internet. Akbar (2012) claims that mass media transmits news from various sources which need to be translated to meet the demands of the audience. In consequence, media translation is essential in the mass media.

The translation of headlines, as an essential special text type, has particularly attracted translation scholars and researchers (Nord 1995; Rasul 2015; Sidiropoulou 1995; Valdeón 2007; Zhang 2013). The features attributed to headlines are also applicable to translated headlines. Therefore, journalist translators need to produce news headlines that are concise and appealing to target language readership. Since what is deemed appealing to source text readers may not necessarily be attractive to target text readers, news headlines need to undergo rewording, modifications, or even complete replacement. In other words, translated news headlines are to meet the expectations of the target language readers linguistically, ideologically, culturally, etc. In doing so, translators have to painstakingly employ multiple translation procedures. Translators are consistently surrounded by various ideologies affecting their choices such as the source author's ideology, the target readers' ideological preferences and expectations, and their own worldview. Each of these ideologies exerts a different level of pressure on the translator and may, in turn, lead them to adopt certain translation strategies (Al-Shehari, 2007, p. 3). That is often the case for freelance translators who live in inherently ideological environments. The works concerning ideology and translation will show an explicit link between the ideology of the freelance translator and the translation product. Furthermore, Robinson (1997, p.49) emphasized that "the translator lets their knowledge govern their behaviour and that knowledge is ideological". Throughout the news translation process, equivalence relations are sometimes totally lost. Hence, one may find it difficult to realize if the target text in question is the translation of a single source text, or whether it consists of a set of information derived from different sources (Al-Shehari, 2007, p. 3).

News agencies have their own ideology, which is usually evident in their translations of news obtained from other sources. They are usually in favour of one side or the other and hardly ever neutral. Behind every news formation act there is an ideology that is based on the culture of the target society (Shojaei and Fardin 2012, p. 1). Even when translators working for such organizations produce faithful translations, editors normally intervene to change the translations either slightly or considerably to match the firm's orientation.

However, freelance translators have their own ideological, political, and religious orientations as well, but they also have ethics to abide by. The impact of ideology on translation has been widely explored in relation to news agencies. However, when it comes to freelance translators' ideological impact on translation, this research area seems to be under-researched.

The proposed study aims to investigate the freelance translators' degree of mediation, to detect any changes that occur in translating political news headlines from English into Arabic, and to analyse

Labez, The Impact of Freelance Translators' Translators' Ideology on Mediating Libyan

them according to Hatim and Mason's (1997) distinction of ideology. In order to achieve the aim of this study, this paper is designed to answer the following specific questions:

- 1- To what extent could the ideology of the freelance translator impact the translation of political news headlines?
- 2- What techniques or strategies are used in translating the headlines? and Based on Hatim and Mason's three categories of mediation when translating news headlines, which is the most used one by freelance translators?

Journalistic Translation

Bielsa and Bassnett (2009, p. 68) have divided the journalistic texts into "informative, interpretative and argumentative genres", where "Informative genres ... typically offer the maximum space for intervention and alteration ..." The most frequent modifications when it comes to translating news items are: "Change of title and lead, ... elimination of unnecessary information, ... addition of important background information, ... change in the order of paragraphs, ... and summarizing information ..." (p. 64). In contrast, Fairclough (1991, P.61) believed that "these procedures are clearly linked with production or editing techniques rather than with translational strategies". Bell (1991, pp.70-74.), on the other hand, divided media text transformations into three categories and termed the "information deletions ... lexical substitutions ... and syntactic editing rules ...".

News Headlines

In constructing a news story, the headline is the first item to be read by the audience. However, it is the last item to be written, usually not by the news story writer, but the news editor (Bell, 1999). It enables news publishers to express their ideological preferences directly through it. The headline is always shorter than the article because of the space limit. Certain words are abbreviated, deleted, and short common words are used in place of longer ones. Therefore, understanding the organization of the headlines will make the readers better understand what the news articles are about. The specific characteristics of news headlines are described in the following section.

Ideology and News Translation

Theoretically speaking, the translator's task is to faithfully convey the meaning of the ST without expressing feelings or opinions, and to be as objective as possible. However, the process of translation is a way of "decoding and recoding, or analysis and restructuring, during which the translator tries to understand the author's ideas before putting them into words" (Al-Mohannadi, 2006, p. 529). Therefore, the translator's ideology may impact the translation process consciously or unconsciously. The author's personal or cultural ideologies are not reflected in the translated text (Al-Muhannadi, 2006). In other words, the translator should be responsible for any word he or she suggests - in the Target Text (henceforth TT) because the ideology of the translator does not mirror the ST writer's ideology. That is why the translator's job is considered one of the hardest jobs.

Textuality in Discourse Analysis

Hatim and Mason (1997. p. 143.) imply that discourse practices might "maintain, reinforce or challenge a particular ideology". Munday (2007) argues that the translator's ideological mediation is specifically relevant to textual analysis. This connection between ideology and critical linguistics – subsequently became critical discourse analysis – has been developed in studies carried out by Kress and Hodge (1993), Fowler et al (1979), and Fairclough (1989). These studies sought to clarify the relationship between language and ideology, as well as the ways in which ideology is expressed via language. The role of critical discourse analysis is to uncover the underlying ideologies that reside in texts, especially media (news) texts through the use of textual tools. Some of these tools are summarized by Munday (2007) as follows:

domain-specific lexis and patterns of transitivity (nominalization, passivization, etc.), linked to the experiential representation of reality;

modality markers (attitudinal epithets and adverbs, conditionals of all kinds, negation, etc.), that show evaluation and other devices (such as pronouns) that express writer-reader relationship and are linked to the interpersonal function of language; and

thematic and information structures (concerning the order and organization of elements in a sentence) and patterns of cohesion (repetition, or variety of semantic fields, substitution, ellipsis, etc.), which contribute to producing textual coherence (p.198).

Hatim and Mason (1997) distinguish between the translation of ideology and the ideology of translating. In terms of the translation of ideology, they shed light on "the degree of mediation, that is, the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text" (p. 147). In other words, translators as text processors, in this case study, filter and interpret news texts based on their beliefs or ideologies, resulting in an entirely different version than the original. There are three methods of mediation used by translators to mediate a text as per their ideologies. These are maximal mediation, partial mediation, and minimal mediation. While in minimal mediation ST characteristics are not fully changed, no much addition, deletion, or substitutions of lexical elements, these characteristics appear to be completely substituted in maximal mediation. The TT is heavily influenced by the text processor's ideology in the case of maximal mediation, which brings in socio-textual practices embodied in lexical selection and transitivity. On the other hand, partial mediation occurs where the translators maintain the main characteristics with shifting in style. It is a neutral type of mediation that falls somewhere between the aforementioned two types of mediation.

The majority of the reviewed literature is conducted in a setting that is very similar to the current study, which gives a clue to the present researcher that such tool might be applicable in the researcher's locale. By reviewing a considerable number of studies at Misurata University, Tripoli University, and research papers on Google scholar website, countless scholars have done researches, wrote articles, and books about the role of ideology in translation, and how difficult and challenging it is to be a translator between different discourse worlds, cultures, values, and ideologies (e.g. Djedei 2014; El Haj Ahmed 2019; Ethelb 2016; Javid 2019; Rasul 2018 Hatim & Mason 1997; Mundy 2007). However, so far, less/no researchers have talked about the role of the freelance translators' ideology in mediating Libyan political news headlines.

Methodology

The researcher of this study followed the mixed-method design to investigate the impact of freelance translators' ideology on mediating Libyan political news that addressed the incidents that occurred between LNA forces and the GNA forces in 2019/2020. Mixed-method refers to the methodology of research that triangulated both qualitative data and quantitative data. According to Creswell "mixed method researchers look to many approaches of collecting and analyzing data rather than subscribing to only one way. Furthermore, using both quantitative and qualitative data in order to provide the best understanding of a research problem" (as cited in Fox & Bayat, 2007, p. 45). Additionally, the mixed study is significant in order to collect data, to test the research hypothesis, and to answer the questions of the study. This study utilized a mixed-method data gathering methodology that included textual analysis and a translation test. The first section was concerned with qualitative data. The qualitative data were collected by means of textual analysis since it is integral to analyze the data provided by the translation test. In the second part of the results and discussion, the translation test was used, which was presented on Google forms in order to provide the researcher with the quantitative data and to investigate the freelance translators' degree of mediation in translating Libyan political news headlines. The researcher has designed a translation test that is mainly based on Hatim and Mason's (1997) three categories of ideological mediation in translation. The researcher has also added a literal translation of the English ST to clarify the sense of change that occurred to the research readers.

The participants involved in this study were ten freelance translators from different parts of Libya (Tripoli, Misrata, Benghazi, and Ajdabiya). Punch (2003) defines a sample as a smaller group taken from a larger group. The sample is either randomly or purposively selected, depending on the nature and needs of the research. Therefore, the participants of this study were carefully selected to be representative of the whole population. The informants are all translation specialists with varied years of experience in their profession. Some of the respondents are also academics in some Libyan universities. It is vital to take ethical issues into account in any kind of research (Miller et al., 2012). The participation of the freelance translators was voluntary. They were assured that they were free to withdraw at any time if they felt uncomfortable. They could, also, refuse to answer particular questions, without giving any reason, if they considered them to be sensitive. They were informed that their names will be kept confidential.

Results and Discussion

As highlighted earlier, the researcher gathered a number of headlines that are somehow politically challenging when translated by Libyan translators into Arabic. Hatim & Mason (1997) in this regard state that translating is not a natural activity. It is not a reproduction of the original copy.

Below are several headlines extracted from various news sources, 'sensitive political texts' (BBC and RT), and then classified as per the extent of mediation offered by translators of such sensitive texts. What is meant by the term mediation is the extent to which the translators intervene in the process of rendering the meaning and translation. The target headlines are hereby classified into three levels of mediation based on the model presented by Hatem & Mason.

References to news headlines used in this paper are made as follows: BBC items were coded as BBC + a number, for example (BBC1), whereas RT as RT + a number such as (RT1). All the news

items in question are illustrated and exemplified in the sections to follow. The literal translation of the Arabic TT has been made available to provide readers with a sense of change happening on these headlines.

Table 1

Maximal Ideological Mediation

The TT is highly influenced by the ideology of the text processor, who brings in socio-textual practices embodied in lexical selection and transitivity.

	ST	TT	Literal translation
RT1	Turkey demands apology from France for warship incident amid heated dispute over Libya embargo violations.	وزير الخارجية التركي يطالب فرنسا بالاعتذار بلا شروط الحظر "انتهاكات" عن مزاعمها الباطلة حول ما اسمته على ليبيا	تركيا تطالب فرنسا باعتذار عن حادث سفينة حربية وسط نزاع محدث حول انتهاكات الحظر المفروض على ليبيا
BBC2	US says Russia sent jets to Libya 'mercenaries'	الجيش المريكسي يكشف عن استمرار روسيا في ارسال مقاتلات لدعم مرتزقتها الروس في ليبيا	الولايات المتحدة تقول إن روسيا أرسلت طائرات إلى "مرتزقة" ليبيا
RT3	Tripoli forces push on to take Sirte, despite Egypt's offer for truce in Libya.	تواصل ميليشيات طرابلس محاولتها السقاط سرت متجاهلة مساعي مصر الشقيقة لهدنة لثنائية في ليبيا	قوات طرابلس تضغط للسيطرة على سرت رغم عرض مصر هدنة في ليبيا
BBC4	Libya's Gen Haftar frees Italy fishermen held for months	رجل شرق ليبيا القوي المشير خليفة بلقاسم حفر كبادرة حسن نية يعفو عن صيادي سمك غير شرعيين	الجنرال الليبي حفر يطلق سراح صيادين إطالين محتجزين منذ شهور
RT5	Italy, US, and Germany seek ceasefire in Libya after Egypt threatens to intervene if turkey-backed forces attack	جهود إيطاليا وأمريكا والمانيا لوقف اطلاق النار بعد تلويح مصر بالتدخل في حال هجوم المجموعات الرهائية المدعومة من تركيا على سرت	تسعى إيطاليا و الولايات المتحدة و المانيا لوقف اطلاق النار في ليبيا بعد تهديدات مصر بالتدخل في حال شنت تركيا هجوم على سرت
BBC6	The self-styled Libyan national army has lunched airstrikes on Tripoli	الجيش الوطني الليبي المزعوم تشن غارات جوية عنيفة على العاصمة الليبية طرابلس	شن الجيش الوطني الليبي الذي نصب نفسه غارات جوية على طرابلس
BBC7	Minister Libya crisis: Prime vows to Faye al-Serraj defend Tripoli	رئيس الحكومة المغلوب على امرها يتعهد: المستنقع الليبي بمحاية السيرة طرابلس	رئيس الوزراء فايز السراج يتعهد بالدفاع عن: الأزمة الليبية طرابلس

The produced translations show how news segments are subjected to a great degree of alteration, resulting in fundamental lexical transformations compared to the ST. The below translations are patterns of ideologically-loaded translational shifts that either tend to reflect the anti/pro-attitudes with heavily charged overtones. As notices, this type of mediation has led to distortions of the original headline.

As noticed in Table 1, the examples reveal a great deal of lexical substitution, where the translations are heavily influenced by personal political attitudes and ideological perceptions. The translations in

Labez, The Impact of Freelance Translators' Translators' Ideology on Mediating Libyan

this type of mediation are overloaded with connotative messages that expressively represent the translator's political orientation; either with or against. The strategies adopted are substitution, addition, and depersonalizing the names of persons and entities, where most expressions are substituted by another term or much more elaborated. The translator opts for more explicit and emphatic forms and substitutes verbal structures with nominal ones. The following are examples:

(بالاعتذار بلا شروط عن مزاعمها الباطلة حول ما اسمته...) / متجاهلة مساعي مصر الشقيقة / المجموعات الإرهابية/ رئيس الحكومة المغلوب على امرها / السيرة طرابلس / ميليشيات طرابلس / (رجل شرق ليبيا القوي المشير خليفة بلقاسم حفتر كبادرة حسن نية يعفو...).

The above alterations and lexical shifts represent an extreme departure from the ST to the TT and demonstrate the maximum degree of the translator's intervention in the content of the ST and extreme translators' incline towards certain ideological positions. Such shifts are produced by fully conscious choices of the TT producer. It is notable that lexis and syntax are powerful tools in the hands of translators and might hold serious ideological consequences.

Table 2

Partial Ideological Mediation

ST features are not entirely changed, not much addition, deletion, or substitutions of lexical elements occur.

	ST	TT	Literal translation
RT1	Turkey demands apology from France for warship incident amid heated dispute over Libya embargo violations	تركيا تطالب فرنسا بالاعتذار عن حادثة السفينة الحربية في خضم خالفاتهما المندمة حول انتهاكات الحظر التسليح المفروض على ليبيا	تركيا تطالب فرنسا باعتذار عن حادث سفينة حربية وسط نزاع محتدم حول انتهاكات الحظر لفروض على ليبيا
BBC2	US <u>says</u> Russia sent jets to Libya 'mercenaries'	الولايات المتحدة تتهم روسيا بإرسال ليبيا طائرات مقاتلة نفائة إلى مرتزقة	الولايات المتحدة تقول إن روسيا أرسلت طائرات ليبيا "مرتزقة" إلى
RT3	<u>Tripoli forces</u> push on to take Sirte, despite Egypt's offer for truce in Libya	قوات حكومة الوفاق تسير باتجاه تحرير سرت رغم عرض الهدنة التي تطرحها مصر	قوات طرابلس تضغط للسيطرة على سرت رغم عرض مصر هدنة في ليبيا
BBC4	Libya's Gen Haftar frees Italy <u>fishermen</u> held for months	رجل شرق ليبيا القوي المشير خليفة بلقاسم حفتر كبادرة حسن نية يعفو عن صيادي سمك غير شرعيين	الجنرال الليبي حفتر يطلق سراح صيادين إيطاليين محتجزين منذ شهور
RT5	<u>Italy, US, and Germany seek</u> ceasefire in Libya after Egypt threatens to intervene if turkey-backed forces attack	مساع دولية لوقف إطلاق النار بعد تهديدات مصرية بالتدخل العسكري في حال شن الهجوم على سرت من قبل القوات المدعومة من تركيا	تسعى إيطاليا و الولايات المتحدة و ألمانيا لوقف إطلاق النار في ليبيا بعد تهديدات مصر بالتدخل في حال شنت تركيا هجوم على سرت
BBC6	<u>The self-styled</u> Libyan national army has lunched airstrikes on Tripoli	ما يعرف بالجيش الوطني الليبي يقوم بتنفيذ ضربات جوية على طرابلس	شن الجيش الوطني الليبي الذي نصب نفسه غارات جوية على طرابلس

BBC7	Libya crisis: Prime Minister <u>Fayez al-Serraj</u> vows to defend Tripoli	الأزمة الليبية: رئيس حكومة الوفاق الوطني يتعهد بالدفاع على طرابلس	رئيس الوزراء فايز السراج يتعهد: الأزمة الليبية بالدفاع عن طرابلس
-------------	--	---	--

The translations in Table 2 reveal a limited degree of alterations performed. A minimal number of lexical elements are changed or even deleted with no apparent ideological point of view. The changes are merely syntactic or lexical and carry no embedded ideological connotations. As noticed above, the translator performed a limited degree of deletions,

substitutions, and additions, such as: Tripoli forces = قوات حكومة الوفاق

Italy, US, and Germany = مساع دولية , The self-styled Libyan national army = ما يعرف بالجيش الوطني الليبي
رئيس حكومة الوفاق الوطني = Fayez al-Serraj الليبي

Table 3

Minimal Ideological Mediation

The translators, in this type of translation, maintain the main features with shifts in style (neutral).

	ST	TT	Literal translation
RT1	Turkey demands apology from France for warship incident amid heated dispute over Libya embargo violations	تركيا تطالب فرنسا بالاعتذار عن حادث وسط نزع احتدام حول انتهاكات الحظر على ليبيا	تركيا تطالب فرنسا باعتذار عن حادث سفينة حربية وسط نزع محتدم حول انتهاكات الحظر المفروض على ليبيا
BBC2	US says Russia sent jets to <u>Libya</u> 'mercenaries'	تقول الولايات المتحدة إن روسيا أرسلت طائرات نفائة إلى ما اسمته "مرتزقة" ليبيا	الولايات المتحدة تقول إن روسيا أرسلت طائرات إلى "مرتزقة" ليبيا
RT3	Tripoli forces push on to take Sirte, despite Egypt's offer for truce in Libya	تضغط قوات طرابلس باتجاه الحصول على سرت، على الرغم من عرض مصر الهدنة في ليبيا	قوات طرابلس تضغط للسيطرة على سرت رغم عرض مصر هدنة في ليبيا
BBC4	Libya's <u>Gen Haftar</u> frees Italy fishermen held for months	خفر السواحل الليبي يفرج عن بحارة إيطاليين المحتجزهم منذ عدة أشهر	الجنرال الليبي حفتر يطلق سراح صيادين إيطاليين محتجزين منذ شهور
RT5	Italy, US, and Germany seek ceasefire in Libya after Egypt threatens to intervene if turkey-backed forces attack Sirt	سعي إيطاليا والولايات المتحدة وألمانيا لوقف إطلاق النار في ليبيا بعد تهديد مصر بالتدخل إذا هاجمت القوات المدعومة من تركيا سرت	تسعى إيطاليا و الولايات المتحدة و ألمانيا لوقف إطلاق النار في ليبيا بعد تهديدات مصر بالتدخل في حال شنت تركيا هجوم على سرت
BBC6	The self-styled Libyan national army has lunched airstrikes on <u>Tripoli</u>	لجيش الوطني الليبي المشكل ذاتيا يقوم بأداء ضربات جوية على عاصمه ليبيا طرابلس	ثن الجيش الوطني الليبي الذي نصب نفسه غارات جوية على طرابلس

Labez, The Impact of Freelance Translators' Translators' Ideology on Mediating Libyan

BBC7	Libya crisis: Prime Minister Fayeze al-Serraj vows to defend Tripoli	الزمة الليبية: رئيس الوزراء فايز السراج يتعهد بالدفاع عن طرابلس	الزمة الليبية: رئيس الوزراء فايز السراج يتعهد بالدفاع عن طرابلس
------	--	---	---

As shown in Table 3 the translations are almost literal translations of the ST. The translator's involvement can be described in terms of minimal mediation. Below, none of the TTs appear to be promoting the ideology and are found to be at variance with that of the ST. For instance: Libya's Gen Haftar = خفر السواحل الليبي, Tripoli = عاصمة ليبيا طرابلس. The neutral item (ما أسمته) is rendered the TT, giving it a distinctly explicit shift of the original.

Results:

The lexical choices and the syntactic structures employed in the TTs might involve extreme changes in the ideological content of the STs and could be charged with the projected point of view of the translator. In other cases, the ST might remain unchanged in the translation process, or the translator's intervention is found to be minimal. Substantial proportion of the translated texts fall under the category of partial mediation, where the shifting in style is somehow neutral.

Translation Test Data Analysis:

The test consisted of seven items of political news headlines in English followed by three different translations to Arabic. The closed options varied in terms of ideological orientations. Hence, what a participant might think is an accurate translation is, in fact, related to his or her personal dogma (their beliefs). The options are gradient starting from maximal ideological mediation, partial ideological mediation, and finally minimal mediation. This classification is based on Hatim and Mason's (1997) framework of ideological distinction.

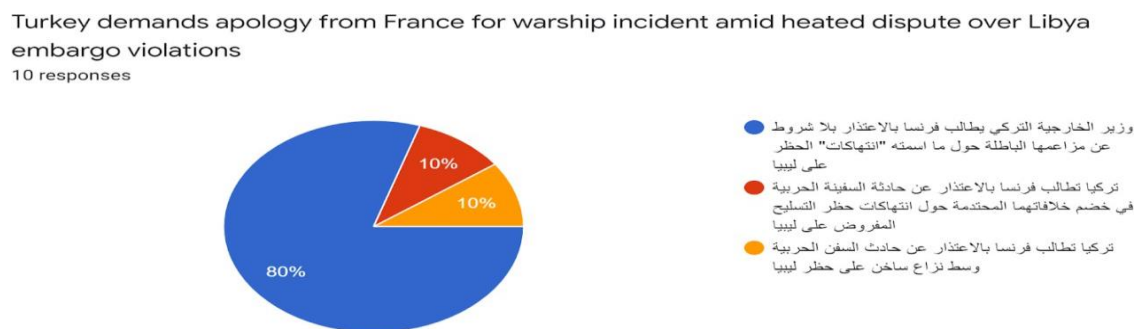


Figure 1

In the pie chart above, it is apparent that a considerable number of respondents 80% chose maximal mediation, and only 10% chose partial mediation, and 10% chose minimal mediation. This demonstrates an extreme case of the translator's intervention.

Libya's Gen Haftar frees Italy fishermen held for months
10 responses



Figure 2

As it can be seen in Figure 2, 10% of freelance translators chose maximal mediation. On the other side, 50% chose partial mediation, and only 40% chose minimal mediation. Thus, it is obvious that freelance translators provided the researcher with different ideological choices. Nevertheless, the majority chose partial translation.

US says Russia sent jets to Libya 'mercenaries'
10 responses



Figure 3

As it can be seen in Figure 3, only 10% of the participants chose partial mediation and 90% of them chose minimal mediation. However, 0% chose maximal mediation. From the outcomes showed by the figure, it appears the majority of the freelance translators were faithful to the ST.

Tripoli forces push on to take Sirte, despite Egypt's offer for truce in Libya
10 responses



Figure 4

Labez, The Impact of Freelance Translators' Translators' Ideology on Mediating Libyan

Figure 4 demonstrates that only 10% of freelance translators chose maximal mediation, and 30% of them chose partial mediation. Meanwhile, 60% chose minimal translation. From the outcomes presented by Figure 4, it appears that the majority of the freelance translators chose minimal translation.

Italy, US, and Germany seek ceasefire in Libya after Egypt threatens to intervene if turkey-backed forces attack Sirte

10 responses



Figure 5

Figure 5 illustrates that 30 % of participants selected partial mediation, and 70% chose minimal mediation. On the contrary, none of the freelance translators chose maximal mediation which indicates the fact that freelance translators' ideology did not affect their translation choices.

The self-styled Libyan national army has launched airstrikes on Tripoli

10 responses



Figure 6

Figure 6 demonstrates that only 10% of freelance translators selected maximal mediation, and 10% of them selected partial mediation. While 80% selected minimal mediation. From the outcomes shown by this figure, it appears that the majority of the freelance translators selected minimal translation.

Libya crisis: Prime Minister Fayez al-Serraj vows to defend Tripoli

10 responses

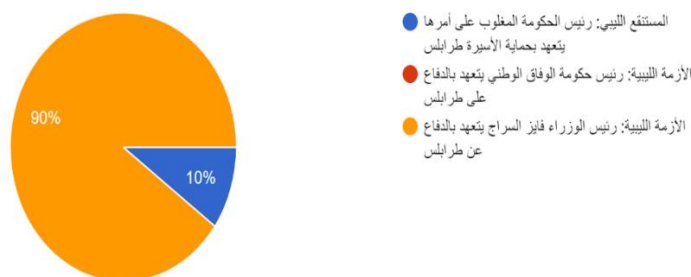


Figure 7

Figure 7 demonstrates that only 10% of the freelance translators selected maximal mediation. However, 90% of them selected minimal mediation which means that they were faithful to the ST. Whereas, 0% selected partial mediation.

Strategies Used in Translating the Headlines

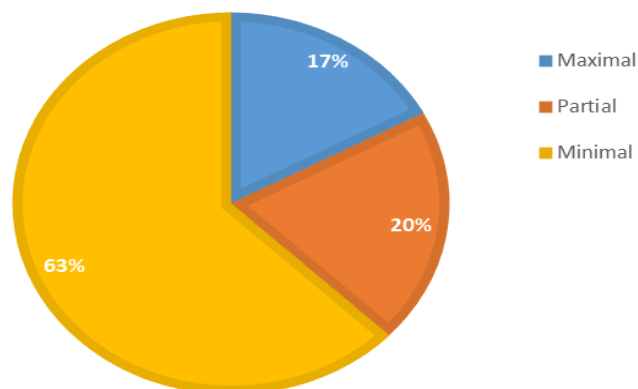


Figure 8

Figure 8, shows the results of the previous charts. Hence, the findings revealed that among the strategies used in translating the headlines, the majority of the freelance translators resorted to the use of minimal mediation headlines. Therefore, this demonstrates that most of the freelance translators are faithful to the ST.

The Degree of Mediation	Percentage
Maximal	17.14%
Partial	20%
Minimal	62.857%

Conclusion

According to the collected data and analyses, this research concluded that the ideology of the freelance translator can lead to mostly minimal changes in the TT, which transfer the intended meaning of the original headlines. As a result of the analysis of the translation strategies and techniques used in translating the political headlines, it is evident that the strategies used most were addition, omission (of words, phrases, articles, and propositions), modulation of sentences or in some cases a whole headline, and substitution of words and phrases.

After classifying the seven political news headlines based on Hatim and Mason's method of mediation and analysing them according to each method, the study concluded that the majority of the freelance translators selected minimal mediation, to be specific 62.857% of the headlines were minimally mediated. As for the rest of the selected headlines, 20% were partially mediated, and 17.4% were maximally mediated.

References

- Al-Shehari, K. (2007). Semiotics and the translation of news headlines: Making an image of the other. *Translation Studies in the New Millennium*, 5, 1-16. <https://rb.gy/ozwwrb>
- Aslani, M., & Salmani, B. (2015). Ideology and translation: A critical discourse analysis approach towards the representation of political news in translation. *International Journal of Applied Linguistics and English Literature*, 4(3), 80-88. <http://dx.doi.org/10.7575/aiac.ijalel.v.4n.3p.80>
- Bassnett, S., & Bielsa, E. (2009). *Translation in global news*. New York NY: Routledge. <https://rb.gy/kxqktv>
- Bell, R. T. (1991). *Translation and translating* (Vol. 56). London: Longman. <https://rb.gy/5ewaf9>
- Djedei, A. (2014). Ideology in translating political discourse. Academic Master, Kasdi Merbah Ouargla University Faculty of Letters And Foreign Languages Department of English Language. <https://rb.gy/3kpexy>
- El Haj Ahmed, M. (2019). "Uncovering Political Ideology in the Translation of News Headlines in Relation to Palestinian-Israeli Conflict". *International Journal on Studies in English Language and Literature*. <http://dx.doi.org/10.20431/2347-3134.0702003>
- Ethelb, H. (2016). Mediating ideology in news headlines: A case study of Post-Revolution Egypt. *Arab World English Journal (AWEJ) No, 5*, 108-123. <https://rb.gy/z8n6li>
- Fairclough, N. (1991). Language and ideology. *Trabalhos em Linguistica Aplicada*, 17.
- Fairclough, N. (1992). Discourse and text: Linguistic and intertextual analysis within discourse analysis. *Discourse & society*, 3(2), 193-217. <https://doi.org/10.1177%2F0957926592003002004>
- Fowler, R., & Hodge, B. K. (1979). G. & Trew, T. *Language and control*. Routledge and Kegan Paul.
- Fox, W., Bayat, S., & Ferreira, N. (Eds.). (2007). *A guide to managing public policy*. Juta and Company Ltd. <https://rb.gy/mlygbx>
- Hodge, R., & Kress, G. R. (1993). *Language as ideology* (Vol. 2). London: Routledge. <https://rb.gy/6npeqc>
- Munday, J. (2007). Translation and ideology: A textual approach. *The translator*, 13(2), 195-217. <https://rb.gy/y6migh>
- Munday, J. (2007). Translation and ideology: A textual approach. *The translator*, 13(2), 195-217. <https://rb.gy/y6migh>
- Nord, C. (1995). Text-functions in translation: Titles and headings as a case in point. *Target. International Journal of Translation Studies*, 7(2), 261-284. <https://doi.org/10.1075/target.7.2.05nor>
- Rasul, S. H. (2015). *Procedures and strategies in English-Kurdish translation of written media discourse* (Doctoral dissertation, University of Leeds). <https://etheses.whiterose.ac.uk/9628/>
- Robinson, D. (1997). *What is translation?: centrifugal theories, critical interventions* (No. 4). Kent State University Press. <http://digitalcommons.kent.edu/translation/1>

- Sidiropoulou, M. (1995). Headlining in translation: English vs. Greek press. *Target. International Journal of Translation Studies*, 7(2), 285-304. <https://doi.org/10.1075/target.7.2.06sid>
- Shojaei, A., & Laheghi, F. (2012). A critical discourse analysis of political ideology and control factors in news translation. *Theory and practice in language studies*, 2(12), 2535-2540.
- Valdeón, R. A. (2007). Political and sexist bias in news translation: Two case studies. *Trans. Revista de Traductología*, (11), 231-243. <https://doi.org/10.24310/TRANS.2007.v0i11.3110>
- Zhang, M. (2013). Stance and mediation in transediting news headlines as paratexts. *Perspectives*, 21(3), 396-411. <https://doi.org/gj66z7>

Appendix A

News Headlines by BBC and Literal Translation of the Arabic Version

English news headlines (BBC)	Arabic news headlines (BBC) + Literal translation
26 May, 2020	
US says Russia sent jets to Libya 'mercenaries'	ليبيا "مرتزقة" الولايات المتحدة تقول إن روسيا أرسلت طائرات إلى
7 April, 2019	
Libya's Gen Haftar frees Italy fishermen held for months	الجنرال الليبي حفتر يطلق سراح صيادين إيطاليين محتجزين منذ شهور
29 April, 2019	
The self-styled Libyan national army has launched airstrikes on Tripoli	شن الجيش الوطني الليبي الذي نصب نفسه غارات جوية على طرابلس
18 April, 2019	
Libya crisis: Prime Minister Fayez al-Serraj vows to defend Tripoli	رئيس الوزراء فايز السراج يتعهد بالدفاع عن طرابلس: الأزمة الليبية

Appendix B

News Headlines by RT and Literal Translation of the Arabic Version

English news headlines	Arabic news headlines (RT) + Literal translation
02 Jul, 2020	
Turkey demands apology from France for warship incident amid heated dispute over Libya embargo violations	طالب فرنسا باعتذار عن حادث سفينة حربية وسط نزاع محتدم حول انتهاكات الحظر المفروض على ليبيا
08 June, 2020	
Tripoli forces push on to take Sirte, despite Egypt's offer for truce in Libya	قوات طرابلس تضغط للسيطرة على سرت رغم عرض مصر هدنة في ليبيا
22 Jun, 2020	
Italy, US, and Germany seek ceasefire in Libya after Egypt threatens to intervene if	تركيا تطالب فرنسا باعتذار عن حادث سفينة حربية وسط نزاع محتدم حول انتهاكات الحظر المفروض على ليبيا

turkey-backed forces attack Sirt	
----------------------------------	--

Appendix C

Translation Test

kindly choose the suitable translation for the following headlines:

- Turkey demands apology from France for warship incident amid heated dispute over Libya embargo violations.
- وزير الخارجية التركي يطالب فرنسا بالاعتذار بلا شروط عن مزاعمها الباطلة حول ما اسمته "انتهاكات" الحظر على ليبيا
- تركيا تطالب فرنسا بالاعتذار عن حادثة السفينة الحربية في خضم خلافاتهما المحتدمة حول انتهاكات حظر التسليح المفروض على ليبيا
- تركيا تطالب فرنسا بالاعتذار عن حادث السفن الحربية وسط نزاع ساخن على حظر ليبيا
- US says Russia sent jets to Libya 'mercenaries'
- الجيش الأمريكي يكشف عن استمرار روسيا في إرسال مقاتلات لدعم مرتزقتها الروس في ليبيا
- الولايات المتحدة تتهم روسيا بإرسال طائرات مقاتلة نفاثة إلى مرتزقة ليبيا
- صرحت الولايات المتحدة بأن روسيا أرسلت طائرات نفاثة إلى ما اسمته "مرتزقة" ليبيا
- Tripoli forces push on to take Sirte, despite Egypt's offer for truce in Libya.
- تواصل ميليشيات طرابلس محاولات إسقاطها مدينة سرت متجاهلة مساعي مصر الشقيقة لهدنة إنسانية في ليبيا
- قوات حكومة الوفاق تسير باتجاه تحرير سرت رغم عرض الهدنة التي تطرحها مصر
- تضغط قوات طرابلس باتجاه الحصول على سرت ، على الرغم من عرض مصر الهدنة في ليبيا
- Libya's Gen Haftar frees Italy fishermen held for months
- رجل شرق ليبيا القوي المشير خليفة بلقاسم حفتر كبادرة حسن نية يعفو عن صيادي سمك غير شرعيين
- الجنرال حفتر يطلق سراح صيادي الأسماك لإيطاليين و المحتجزين منذ أشهر
- خفر السواحل الليبي يفرج عن بحارة إيطاليين لاحتجازهم منذ عدة أشهر
- Italy, US, and Germany seek ceasefire in Libya after Egypt threatens to intervene if turkey-backed forces attack
- مساع دولية لوقف إطلاق النار بعد تهديدات مصرية بالتدخل العسكري في حال شن الهجوم على سرت من قبل القوات المدعومة من تركيا
- مساع دولية لوقف إطلاق النار بعد تهديدات مصرية بالتدخل العسكري في حال شن الهجوم على سرت من قبل القوات المدعومة من تركيا
- سعي إيطاليا والولايات المتحدة وألمانيا لوقف إطلاق النار في ليبيا بعد تهديد مصر بالتدخل إذا هاجمت القوات المدعومة من تركيا سرت
- The self-styled Libyan national army has lunched airstrikes on Tripoli
- الجيش الوطني الليبي المزعوم يشن غارات جوية عنيفة على العاصمة الليبية طرابلس
- ما يعرف بالجيش الوطني الليبي يقوم بتنفيذ ضربات جوية على طرابلس

- الجيش الوطني الليبي المشكل ذاتيا يقوم بأداء ضربات جوية على طرابلس
- Libya crisis: Prime Minister Fayez al-Serraj vows to defend Tripoli
- المستنقع الليبي: رئيس الحكومة المغلوب على أمرها يتعهد بحماية الأسيرة طرابلس
- الأزمة الليبية: رئيس حكومة الوفاق الوطني يتعهد بالدفاع على طرابلس
- الأزمة الليبية: رئيس الوزراء فايز السراج يتعهد بالدفاع عن طرابلس