

Translation of Arabic Literary Works: Taha Hussein's Du'a AL-Karawan (The Call of the Curlew): A Case Study *

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0. Abstract:

Many share the view that to produce a good translation is perhaps more difficult than to create an original work, since the translator's creativity is fettered, vis-à-vis., the writer's liberty. Furthermore, a literary work of art is studded with a plethora of rhetorical devices pertaining to schemes and tropes that are not readily translatable into the target language. Arabic, in particular, is affluent in aesthophonic features and figurative expressions that constitute a challenge to the translator. In his preface to "The Call of the Curlew" the present researcher depicts the dilemma facing the translator as how to bring about an equilibrium whereby the original aesthetic flavour is transferred into English without hindering genuine comprehension or producing something that can be rejected as totally 'un-English'. Literary translation is, in essence, an act of aesthetic communication for the language of the literary text, be it original or translated, does not only inform, i.e., convey lexical meanings, but it also communicates and aesthetically affects. It is thus mandatory that the translator of Arabic works should adopt certain strategies to effect a literarily creative English rendition.

1.0. Introduction

It is perhaps conspicuously indisputable that literary translation, just like literary original composition, is not only informative, i.e., conveys lexical meanings, but also expressive or emotive. It performs a semantic and aesthetic binary function. In point of fact, information in literary texts is aesthetically framed, which distinguishes such texts from non-literary ones. Literary composition, be it original or translated, is a dynamic texture of vivid stylistic variations, it has no room for monotony, dullness and stagnation⁽¹⁾. It caters to arouse the receptor's suspense, please them and/or invite their interest. To this end, it employs a foregrounded structure, highly elevated style and literary diction.

Likewise, literary translation which should ideally be a work of literature is dynamic rather than static: it should be more like AN original rather than THE original work of art. Accordingly a dynamic translation must:⁽²⁾

- (1) Be dynamic rather than static;
- (2) Be creative and aesthetically informative/communicative
- (3) Comply with the target linguistic system;
- (4) Be appropriate, i.e., fit the context of the message;
- (5) Be natural and free from translationese;⁽³⁾
- (6) Be acceptable to the target audience or literary readership and;
- (7) Aspire to occupy a position in target literature as any other original works of art.⁽⁴⁾

Due to the above requirements, in addition to the intricate, hybrid and aesthetic nature of literary translation⁽⁵⁾, one may well concur with Adams

in asserting that literary works are harder to translate than they were to compose, “for the original composition is the art of choosing the exactly right word or expression, and includes the option of changing and modification as deemed appropriate whereas the art of literary/ belletristic translation is the art of choosing among a set of possible compromises.”⁽⁶⁾

It is the possible compromises that obliged the translator of Taha Hussein’s “**Du’a AL-Karawan**” to opt for “an approximation rather than a complete translation in order to present a natural, acceptable rendition”, through “an equilibrium whereby the original aesthetic flavour is transferred into English without hindering genuine comprehension”.⁽⁷⁾

In other words, the translator’s attention was not focused only on the accurate semantic transference, albeit its primary import, but also on the appropriate and aesthetically creativity-oriented, non-literal approach whereby Arabic words are not mechanically replaced by their English “equivalents”.⁽⁸⁾

This approach will be elucidated below through the translator’s diction, the treatment of lexical gaps and the use of idioms and figures of speech pertaining to schemes and tropes. Certain strategies have been employed as compensatory for the inevitable stylistic losses throughout the process of translation.

2.0. Translator's Diction:

Ostensibly, the translator may seem at odds with the original author in adopting a divergent strategy as regards the choice of words. One of the most salient features of Taha Hussein's style is the rhythmic repetitions of words, phrases and complete sentences. Paradoxically enough, the translator has chosen to employ a strategy of stylistic variation whereby different words or expressions have been selected as "equivalents", albeit "equivalence" is by and large illusory if it is taken in the sense of one to one and context free, based on absolute symmetry or sameness and bilingual synonymy, which can rarely, if ever, exist in languages, let alone Arabic and English.

The choice of "equivalent" words is therefore contextually determined or context-bound. Hence the translator has to, as Lehrer rightly maintains, "select the one word from among those in the semantic field which is most appropriate to the situation" ⁽⁹⁾. This may echo Nida's "dynamic equivalence" in contrast with formal equivalence", as the former aims at "the reproduction rather than the conservation of the form of the utterance" ⁽¹⁰⁾. Thus, instead of repeating in one page a word two times, three times and even five times, just as the original author does, the translator has used two, three and even five different words. Lehrer explicitly expounds this strategy by imperatively asserting: "Do not keep using the same word repeatedly; vary the lexical choices if possible" ⁽¹¹⁾. Needless to say that variation in English helps to drift away vagueness and to get rid of the monotonous atmosphere which is likely to flare up if repetition is conserved. Besides, using a single word repeatedly may make it too general a word.

Below are some illustrative instances:

2.1. The past verb taraj'a تراجع rendered as step back and recoil:

<u>Source Text (ST)</u> ⁽¹²⁾	<u>Target Text (TT)</u>	<u>Translator's Justification</u>
فتراجع خطوات ص 9	He stepped back p.1	He was standing at the door then he walked few steps from the door.

ولكني تراجعت حتى لا تبغني.

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I recoiled to evade its touch.p.1 She drew herself back in fear or disgust.

2.1.1 The verb yurafiq يرافق repeated three times in one sentence

<u>ST</u>	<u>TT</u>	<u>Translator's Justifications</u>
وكنت أرافقها في اللعب على أن لا أَلعب معها، وأرافقها إلى الكُتاب على أن أتعلم معها، وأرافقها حين يأتي المعلم ليلقي عليها الدرس قبل الغروب على أن أتلقى الدرس معها... ص 18	I was to be with her in her play, but not play with her; to accompany her to the kuttab, but not learn with her; to be present with her when her private tutor came before sunset, but not to follow her lessons.p.10	The context determines the underlying meaning intended by the author

2.2 The adjective Thàqi:l ثقيل rendered as burdensome and painful.

<u>ST</u>	<u>TT</u>	<u>Translator's Justifications</u>
وانقضت أيام قليلة ولكنها <u>ثقيلة</u>	A few <u>burdensome</u> days passed, p. 10	The humiliation the three have suffered and the degradation they have lived in lingered the passage of time and made it long and difficult to bear.
وكانت خدمتي غريبة أول الأمر <u>ثقيلة</u> على نفسي.	At first, my service seemed odd and painful to me. P. 10	Her job seemed to have killed every hope in her and made her suffer much affliction

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2.3. The adjective ghurra غرة rendered as young, inexperienced and innocent.

<u>ST</u>	<u>TT</u>	<u>Translator's Justifications</u>
<p>وأى قلب لا یرحم فتاة غرة لم تكن تتجاوز الصبا... ص76 وأى قلب لا یعجب بهذه الفتاة الغرة التي لم تكذ تتجاوز الصبا... ص76 وأى قلب لا یخاف على فتاة غرة لم تتجاوز الصبا... ص77</p>	<p>How can any heart not have pity on a <u>young</u> girl... p. 60</p> <p>How can anyone not admire this inexperienced girl? P. 61</p> <p>Who would not tremble for an innocent girl... p. 61</p>	<p>A young girl like her may make people have a sinister look at her.</p> <p>She might be driven to evil as she lacks the knowledge that one gains by experiencing life.</p> <p>She is such a harmless girl who knows nothing of evil and does not have the ability to recognize it.</p>

2.4. Similarly the noun qalb قلب in.. وأى قلب in the above instances has been rendered as heart (lit: qalb قلب), anyone and Who as determined by the context to avoid mere repetition, and to accurately express the intended meaning.

2.5. The past verb dhakara ذكر rendered as recalled, recounted, brought to memory, thought over, and even relived.

<u>ST</u>	<u>TT</u>	<u>Translator's Justifications</u>
وذكرتُ ما أَلَمَ بها من البؤس... ص21	I recalled the long chain of unhappy events p.13	She could remember the sad events she had been experiencing This memory still haunts her mind
وذكرتُ ما حرق فؤادها من الغيرة... ص 21	I recounted the jealousy which had devoured her... p.13	She evinced the ability to give an account of the past sad days
ثم ذكرتُ ذلك الخطب الذي ألم بها... ص 21	Then I brought to memory the mishap which had utterly crushed heart. P.13	She called to her mind the mishap...
ثم ذكرتُ هذه الآلام التي لا حد لها... ص 21	Then she thought over the infinite sufferings	She reflected upon this sufferings
وذكرت هذا فلم أستطع أن أنكر ولا أجادل ... ص21	I relived these memories which did away with any possibility of refusal or discussion, I had to obey and be resigned. p. 13	Her reflection upon the past brought nothing but pain which made her unable to deny or discuss, but only to show submission

3.0 Lexical Gaps:

Due to discrepancies between cultures, translators always encounter arduous problems in translating terms and expressions pertaining to divergent social structures, institutions and nomenclature in general where many Arabic terms are non-existent in English. In dealing with such lexical gaps, three strategies have been adopted, namely, translation, both translation and transliteration and footnoting.

3.1 Translation Strategy:

According to this strategy, an institutionalized, functional/cultural equivalent is furnished, followed, whenever necessary, by a widely recurrent alternative, e.g.,

3.1.1.a: ST: 132 ص ولكن اسمه ألف ليلة وليلة... ص

3.1.1.b: TT: but is called A Thousand and One Nights (the Arabian Nights)

Below are three different equivalents for the Arabic word Shykh شيخ indicating three fine shades of meaning:

3.1.2.a. ST:16ص لجأت إلى شيخ البلدة أو شيخ العزبة، ... ص

3.1.2.b: TT: She had taken refuge in the house of a headman, maybe of the town, maybe of its surroundings... p.9

3.1.2.a: ST: وتوسطهم رجل شيخ لا تكاد العين تقع عليه

حتى تثق النفس بأنه عمدة القرية...، ص 23

3.1.2.b: TT: and in their midst was an old man upon whom one's gaze no sooner fell than it conveyed assurance to the soul that here indeed was the village headman. p. 15.

3.1.3.a: ST: لقد كان هذا الرجل شيخ الخفراء في القرية... ص 47.

3.1.3.b: TT: He was the chief of the village watchmen... p. 36.

3.1.4.a: ST:47ص فما راعه إلا شيخ الخفراء يبرق... ص

3.1.4.b: TT: He was astounded to see the head watchman's eyes like lightning... p. 36.

3.2. **Translation/Transliteration Strategy:** It is sometimes felt necessary to introduce the English equivalent together with the Arabic word, especially when introducing the term for the first time.

3.2.1.a: ST: 22 ص ذكرت أننا ننام عند مضيفنا العمدة... ص

3.2.1.b: TT: I remember that we were at the house of the headman, "Umdah"...p.14.

3.2.2.a: 40 فبحثت ثم بحثت ثم اختارت لنفسها رجلاً من الخفراء، ص

3.2.2.b: She searched and searched until she found herself a watchman, ghaffir... p. 30.

3.2.3.a: ST: وكيف لا وقد أصبح اسمها " بين الوركين" وما أسرع ما أصبح أهل القرية يستحيون من اسم قريتهم ويكرهون الانتساب إليها... ص 14

3.2.3.b: TT: How could it have been otherwise since it had now become Bayna'a al-Warkayn 'Between-the-two thighs'. Soon the people were ashamed of their village; they hated to be associated with it...p.7.

3.2.4.a. ST:16 ومنهم من يخدم في المركز، ومنهم من يخدم في المحكمة الأهلية الشرعية. ص

3.4.2.b. TT: others work in the markaz (sub-prefect) while others are employed in the native tribunal or in the religious court.p.9

3.2.5.a. ST:19 كانت تعمل في بيت موظف من موظفي الدائرة السنية... ص

3.2.5b. TT: She was serving in the house of a civil servant in the Da'ira as-saniya (The Khedival Domain Office).p.11.

3.2.6.a. ST: وهذا الهواء يضطرب ويضطرب معه صوت المؤذن...ص 59

3.2.6.a. TT: Then the air seemed to quiver and with it the call of the announcer of the prayer (mu'adhhdhin).p.47.

3.3. Footnoting Strategy:

Although footnotes may obstruct the flow of smooth reading of a narrative text, they are in certain cases indispensable for full comprehension. Below are two examples.

3.3.1.a: ST: 103 فلن يقرأ عليهم المولد هذا المغني المشهور... ص

3.3.2.b: TT: The mawlid* will be recited not by the famous singer .p.82.

Mawlid* refers here to the celebration of the birthday of Prophet Muhammad, peace be upon him, (mawlid an-nabi) on the 12th of Rabi' AL-Awal of Hijra calendar. One prominent characteristic of the celebrations is the recital of mawilds, i.e., panegyric poems of a

legendary character, which start with the birth of Muhammad (Peace be upon him) and praise his life and virtues in the most laudatory fashion. See A. R. Gibb and J.H Kramers, eds., Shorter Encyclopedia of Islam, Leiden: E.J. Brill, 1974, pp.365-367. For detailed description of the popular festival, see J.W. McPenerson, the Moulids of Egypt, Cairo, 1941.

3.3.2.a: ST:104 وفيهم البشوات والبكاوات، وفيهم العلماء من شيوخ الأزهر، ص

3.3.2.b: TT: Among them there will be the pashas, beys and 'ulama' of the Azhar. P.83.

Pasha: and bey refer to the bearers of titles of courtesy and honour such as governors and men of high rank or office. Ulama or alim are theologians and scholars who are professionally occupied with the elaboration and interpretation of Islam and its legal system from a study of its sources in the Qur'an and Prophetic Tradition, hadith. P. 83.

4. **Idiomacity:**

Idiomacity denotes the use of idioms and collocations as established linguistic formulas and generally refers to “the use of language that is typical of or natural to speakers of a particular language”⁽¹⁴⁾ and constitutes part of its literary heritage. Hence it is a basic feature of natural translation.⁽¹⁵⁾

Due to being more semantically opaque than transparent, idiomatic expressions pose a great challenge to translators. Nida and Taber (1974:106) touch upon the problem of idiomacity by stressing that “whereas one inevitably loses many idioms in the process of translation, one also stands to gain a number of idioms”⁽¹⁶⁾.

Idiomacity requires language sensitivity analogous to that native speakers seem to have for judging when and how an idiomatic expression

can be manipulated⁽¹⁷⁾. More over, it is one of the three requisites of “native language” which is “the ability to speak and write a language so fluently that the expression of thought is structurally, grammatically and idiomatically correct⁽¹⁸⁾”.

The introduction of idioms for the inevitable idiomatic loss is also emphasized by Nida and Taber (1974:106)who aver that⁽¹⁹⁾:

One of the difficulties is that too often translators are not sufficiently sensitive to the possibilities of idiomatic expressions, and hence the end result is a weakening of the figurative force of the translation, since they do not compensate for loss of certain idioms by the introduction of others.

The English version of Du’a al-Karawan is replete with idiomatic expressions introduced as a compensation for the inevitable stylistic/idiomatic loss and to effect naturalness. Here are some examples.

4.1.a. ST: فليأمر سيدي بما يريد. ص 9.

4.1.b. TT: I am at your service, master! P.3

(I am ready to do what you order me to do.)

at sb’s service = ready to help sb, OALD,⁽²⁰⁾:p.1156.

4.2.a. ST:9ص ثم انحدر إلى غرفته ومضيت في أثره..

4.2.b. TT: Then he slipped into his room, and I followed at his heels, p.3.

Slip into: go somewhere quietly and quickly, at/on sb’s heels: following closely after sb. OALD, , pp.1200, 581.

4.3.a. ST:12ص وأمشي في غرفتي لحظة غير قصيرة، أذهب فيها وأجئ..

4.3.b. TT: I walk around my room for a while. I take a few steps to and fro p.6; to and for: backwards and forwards, OALD,1348.

- 4.4.a. ST: علمت منذ أصبحت أن اليوم في القرية سوق يجتمع فيه الناس من أطراف الريف. ص34
- 4.4.b. TT: This morning, I learnt that there is a market today in the village; people will come from far and wide... p.24.
- 4.5.a. ST: والله يعلم إن كنت لمحزونة أشد الحزن مبتئسة أشد الابتئاس.. ص9
- 4.5.b. TT: God knows how sick at heart and how miserable I was! p.42.
- 4.6.a. ST: وأشد منهما صبيرا على الخطوب.. ص54
- 4.6.b. TT: stand up to problems (stand up to = withstand), OALD, p.1250
- 4.7.a. ST: أتغفل من حولي.. ص55
- 4.7.b. TT: to take advantage of a moment of inattention.. p.43.
- 4.8.a. ST: إن ذهولها ليمزق القلب وإن شحوب وجهها ليذيب النفس.. ص55
- 4.8.b. TT: The heart bleeds at her daze and the soul is tormented by the paleness of her face.. p. 43.
- 4.9.a. ST: إني أجري في أثر شيء أتمناه أشد التمني.. ص 71
- 4.9.b. TT: I am pursuing something I ardently desire at all costs. p.57. (at all costs: the supremely important consideration) OALD, p.268.
- 4.10.a. ST: لم يحفل بما قدّم من سوء.. ص 99
- 4.10.b. TT: paid no heed to the evil he had committed.. p.74 (pay no heed to = pay no attention to), OALD. 581.
- 4.11.a. ST: أغيرة هذه التي يغلي لها الدم في عروقي ويصعد لها اللهب في وجهي وتقذح لها عينايا بشيء كأنه الشرر.. ص99.
- 4.11.b. TT: Is it jealousy that boils the blood in my veins; is it because of this that my face glows red and my eyes become inflamed with something that looks like sparks.. p.79.
- 4.12.a. ST: وهي تلمح حيناً وتصرح حيناً آخر... ص 113
- 4.12.b. TT: made allusions, called a spade a spade... p. 90 (Call a spade a spade = speak plainly and frankly, OALD, 161.
- 4.13.a. ST: ها أنت ذي تقبلين.. ص 114

4.13.b. TT: There you are! p. 90.

4.14.a. ST: 112 ص ... ندم يذيب القلب ...

4.14.b. TT: What remorse it was, enough to break one's heart... p.97.

(break one's heart = make one feel very sad), OALD, 587.

4.15.a. ST : 124 ص ... وأنا أطوف بألوان الطعام وأقداح الماء ...

4.15.b. TT: As I was seeing to the table... p.98. see to sth = attend to, OALD, p. 1145.

4.16.a. TT: The library would be at my disposal for several hours, it was possible for me to get hold of the book... p. 105 (At one's disposal= to use as one wishes; to get hold of sth= to take sth in the hand) OALD, pp. 347, 599.

ولكنه يراني أنظر في كتاب، وفي كتاب لم يتعود أن يراه... ص 133. وأكثر من هذا وذلك.. ص 144
But he catches me reading, and to crown it all, reading a book which he has not been accustomed to seeing... pp.105–116.

(to crown it all = as the final event in a series of fortunate or unfortunate events, OALD, p. 287.

4.17.a. ST: 136 ص ... قضيت الليل كله مؤرقة ...

4.17.b. TT: I had not slept a wink... p. 108.

(not sleep a wink = not sleep at all, OALD, 1465.

4.18.a. ST: ولقد قضيت ليلة لم أذق فيها النوم، وهذه الليلة الثانية

قد انقضت أكثرها، وكادت توالي نجمها تتغور.. ص 142.

4.18.b. TT: I had already spent one sleepless night, the second one was well under way, and drawing to a close... p.113. (under way = having started and making progress, drawing to a close, coming to an end), OALD, pp. 1443, 214.

4.19.a. ST: لا ينبغي أن يظهر عليّ وينتصر عليّ خصم عنيد... ص 150,

4.19.b. TT: He was not trying to gain the upper hand over me or to triumph over an obstinate adversary... p. 120.

4.20.a. ST:159 أي قضاء؟ ألم يأن لك أن تفصحى... ص

4.20.b. TT: What destiny? Is it not time that you brought the thing into the open? P. 129. (bring sth into the open = make (esp. secret plans, ideas, etc) known publicly). OALD, p.865.

5.0 Rhetorical /Figurative Target Language.

It is perhaps axiomatic to say that literature externalizes itself through a language artistically used so as to aesthetically give pleasure. In point of fact, language is quite literally the material of the literary artist, original writer and literary translator alike, just as the stone or bronze of sculpture, oil colours of painting and sounds of music⁽²¹⁾. The literary translator may have to exercise a creative power congruous with that of the original writer -creating for instance classical, literary diction and introducing idiomatic expressions and rhetorical devices non-existent in the original to compensate for inevitable stylistic losses. Otherwise, a literary work of art will be rendered lifeless, tasteless, prosaic and lacking aesthetic pleasure, which might explicate why some prominent men of letters and translation critics such as Harry de Forest Smith deem a rendition of this sort as “tasteless as a stewed strawberry”⁽²²⁾. Fitzgerald even goes so far as to rebuff it, averring “alive sparrow is better than a stuffed eagle.”⁽²³⁾

Explicitly, the absence or scarcity of rhetorical /figurative language may produce banality, may weaken or ruin the original figurative force and may generally have a deadening effect on the target text. Thus the present translator endeavored not only to salvage as far as possible but also to newly introduce figures of aesthophonic values such as alliteration, assonance, antithesis and parallelism which a blind author like Taha

Hussein has given them a top priority and to utilize figures pertaining to clarity, liveliness and inventiveness such as simile and metaphor. Needless to say that both kinds of figures have also appeared in the exemplification of idiomaticity, (see, for instance 4.11.b).

5.1.a. ST: ما زالت ساهرة أرقب مقدمك وانتظر نداءك. ص 10

5.1.b. TT: I am still awake, watching for your arrival, and waiting for your call... p.3-4. (aesthophonic devices: alliteration, assonance and parallelism).

5.2.a. TT: وأسمع مني وتحدث إلي، وهلم نذكر تلك المأساة التي شهدناها معاً، وعجزنا عن أن ندفعها أو نصرف شرها عن تلك النفس الزكية التي أزهقت، وعن هذا الدم البريء الذي سفك... ص 10

5.2.b. ST: Listen to me, speak to me, so that together we may evoke the tragedy to which we were witnesses, which we could not prevent happening and whose evil we could not keep away from that pure soul which was extinguished, and that blood which was shed. p.4.

5.3.a. ST: هذه الأشجار النائمة، وهذه الأزهار المتأرجحة، وهذه الأطيوار التي تحلم في ثنايا الغصون... ص 13.

5.3.b. TT: The slumber of the trees, the perfume of flowers and the dreams of the birds in the branch cradles. p.6.

5.4.a. ST: أستطيع أن أعبث به إن شئت، ومتى شئت وكيف شئت... ص 13.

5.4.b. TT: I can dispose of them, if I will, whenever I will and as I will. p.6.

5.5.a. ST: حتى إذا تقدم الليل أغرقنا في نوم هادئ لذيد، فإذا كان الصباح تفرقنا إلى حيث نعمل في بيوت التجار والموظفين... ص 17

5.5. B. TT: Late in the night we surrendered to a peaceful pleasant sleep, then in the morning we separated to take up our work in the houses of the merchants and civil servants. p.10.

5.6.a. ST: وكنت أحسن الثلاث حظاً وأيمنهن طالعاً، فقد قدر
لي أن أخدم في بيت مأمور المركز. ص 18

5.6.b. TT: I was the most fortunate and happiest of the three of us, fate had favoured me to serve in the house of the Ma'mur (sub-prefect) of the district. p.10.

5.7.a. ST:20 وخيل إليّ إنني أرى دموعاً تضررب في عينيّ أمانة ولا تستطيع أن تتحدر. ص

5.7.b. TT: Tears seemed to be welling up in my mother's eyes but were unable to flow. p.12.

5.8.a. ST: والخطوب تنتقل بهن من قرية إلى قرية، ومن ضيعة إلى ضيعة،
يلقين بعض اللين هنا، ويلقين بعض الشدة هناك... ص 16

5.8.b. TT: Mishaps tossed them from village to village, from one district to another, here they would find tenderness, and there bitterness. p.8.

5.9.a. ST: وذكرْتُ كيف انتهينا إلى هذه القرية مجهودات مكدودات آخر النهار، نجلس إلى
بشيء، شجرات من التوت ساعة وبعض ساعة نستريح، لا تكاد واحدة منا تتحدث إلى صاحبتيها
حتى إذا طال علينا الصمت، وشقت علينا الراحة، وثقل علينا التفكير، قالت أمانة. ص 23

5.9.b. TT: I recalled how, weary and exhausted, we had arrived in this village at the close of the day; we had sat beneath some mulberry trees to rest for an hour or so. We scarcely spoke to one another. But as the silence had lasted too long, our inactivity became fretful and thinking was too oppressive, our mother said... pp. 14-15.

5.10.a. ST: وتجلف كالخائفة، ثم تأمن وتسكن حين تسمع صوتي وأنا أقول:
لها: ما وقوفك الآن ماثلة ذاهبة النفس، كأنك الصنم؟ ص 25

5.10.b. TT: and started as though she were panic-stricken, then she became calm and placid when she recognized my voice: why are you standing

there, distracted and stock–still like a statue? P.17 (panic-stricken = in a state of panic; terrified. stock-still = motionless, OALD, pp. 893, 1264)5

5.11.a. ST: ثم انهمرت دموعها انهماراً، ثم احتبس صوتها فإذا هي تضطرب

اضطراباً عنيفاً، وتسفح دمعاً غزيراً وترسل أنفاساً عنيفة متقطعة... ص 26

5.11.b. TT: Then, her tears flowed freely; her voice faltered as she was still shaking convulsively, shedding copious tears tears. She sobbed violently and brokenly. p.17 (falter, of the voice, waver: OALD, p.437).

5.12.a. ST: فقد عرفت أن همأً ثقيلاً ألم بنا، وأن حزناً ممضاً يمزق

قلبك وقلب أمانا، وأن يأساً مهلكاً قد استأثر بنفسك استثناءً... ص 27

5.12.b. TT: I have come to know that a heavy distress possesses us, that a terrible sadness reigns in the hearts of you and our mother, and that a fatal despair overcomes your soul. p.18.

5.13.a. ST: هذا الوجه الهادئ النظر جمال للعين، وفتنة للعقل ومنتعة للقلب... ص 29

5.13.b. TT: This face, calm and fresh, was a feast for the eyes, a treat for the mind, a joy for the heart.p.19.

5.14. a. ST: دعاء لصاحب الدار أن يوثق الله حزامه، ويعلي مقامه،

ويصرف عنه الداء، وينصره على الأعداء... ص 35

5.14.b. TT: ... invocation for the master of the house: may God gird his flank and exalt his rank; may He spare his woes and let him triumph over his foes. p.25.

5.15.a. ST: أين أجد القدرة على أن أدفع يدي مع هذه الأيدي وأحرك فمي مع هذه الأفواه!

إنما أنا جالسة بين هؤلاء النساء أنظر إليهن ضيقة بهن وأتلهى عن

الجوع بهذا الخبز الرقيق. ص 36

5.15.b. TT: Where could I find the strength to put out my hand amidst these hands or make my jaws labour like those other jaws? All I could do was sit among those women, glancing at them, irritated by them, cheating my hunger with wafers. p.62.

- 5.16.a. ST: ثم أرسلت ضحكة.. وانتشر معها في الجو
استخفاف واستهتار ودعابة ودعاء إلى المجون
- 5.16.b. TT: Then she let out a laugh ... and it filled the atmosphere with a spirit of joy, jest, levity and lewdness...p.26.
- 5.17.a. ST: وما إيثاركن للصمت؟! ... ص 37
- 5.17.b. TT: Why are your lips sealed? (Literary idiom)
- 5.18.a. ST: تمتص به أموال الفقراء والمعدمين... ص 40
- 5.18.b. TT: to suck in the money of the poor and destitute.p.30.
- 5.19.a. ST: ويتنافسن فيها... ص 41
- 5.19.b. TT: They vie with one another...
vie with = compete keenly with: OALD, p.1420.
- 5.20.a. ST: انهض لكل ما أحس حولي من حركة وضجيج وعجيج واضطراب.. ص 46
- 5.20.b. TT: I get up to find myself amidst clamour, commotion, hustle and bustle,p.35.
- 5.21.a. ST: انظري إلى هذا النور الذي يغمرنا ويغمر السهل من حولنا.. ص 60
- 5.21.b. TT: Look at this illumination that floods us and the plain around us...p.48.
- 5.22.a. ST: فإذا ابتسم الصبح وأشرق الضحى واستيقظت الحياة ذابت كل هذه المروعيات وانجابت مع الظلام، فلم يبق أثر في نفس ولا سلطان على قلب... ص 61
- 5.22.b. TT: But as soon as dawn smiles, morning shines, and life awakens, all these horrors fade away and disappear with the darkness, leaving no trace in the soul and losing their power on the heart...pp. 48-49.
- 5.23.a. ST: وإذا ينباع الحزن تنفجر في قلبي وإذا جسمي كله نار مضطربة ولوعة محرقة، وإذا دموعي تنهمر على خدي، وإذا أنا مضطرة إلى أن أنتبذ ناحية من الطريق لأبكي على مهل على غير مرأى من الناس... ص 80.
- 5.23.b. TT: Springs of sorrow gush out in my heart, my body becomes a burning fire with a most gnawing torment; tears flow abundantly down my

cheeks; I have to go off the road to give vent to my tears far from indiscreet eyes.p.64.

5.24.a. ST: ثم يعود فيدعوني إلى ما مكان يدعوني إليه في هذا الإلحاح المتصل،
المضحك المحزن، الذي يفسد على الرجل أمره ويظهره قوياً كأنه الليث
وضعيفاً كأنه الفأر، عزيزاً كأنه السيد وذليلاً كأنه العبد... ص143.

5.24.b. TT: As soon as he came back he renewed his propositions repeatedly, in a comic yet sad way that could destroy a man's manhood, making him seem strong as a lion, yet weak as a mouse, respected like a lord and humiliated like a slave.p.114.

5.25.a. ST: ألقى سيدي باسمه ويلقاني باسماء، ثم لا يتصل اللقاء بيننا حتى يستحيل
الابتسام إلى عبوس، والرضا إلى سخط. وإذا هو يدعوني فأبي، ويلح في
الدعاء فألح في الإباء، ويغري فارتفع عن الإغراء، وينذر فاستخف بالندير
ويستعطف فأقسو على الاستعطاف. ص145-146.

5.25.b.TT: We greet each other with a smile, but the smile turns to frowning, contentment becomes discontent. He calls me, I refuse; he insists, I persist; he entices, I escape his enticement; he threatens, I disdain his threats; he implores my pity, I become heartless.pp.116-117.

6. Conclusion:

Translation of literary works, particularly from Arabic into English, poses a challenge to translator due to discrepant structures and widely divergent cultures. To be a work of literature, such translation should be aesthetically informative/communicative, dynamic, emotive and idiomatic. It should also endeavor to rid itself from any form of translationese so as to be as natural as possible albeit retaining some of the transferable original flavour. The inevitable stylistic losses had prompted the translator of Taha

Hussein.s Du'a al-Karawan (The Call of the Curlew) to employ certain compensatory strategies like the strategy of diction variation instead of repetition to drift away any potential vagueness and to get rid of the monotonous atmosphere which might otherwise flare up. Likewise, in dealing with lexical gaps, three strategies had been adopted in rendering words and expressions pertaining to institutions and nomenclature, namely, the strategy of translation, both translation and transliteration and footnoting. As regards idiomaticity, many idiomatic expressions in which English is affluent were brought forth. By the same token, numerous rhetorical figures serving as asthophonic features such as alliteration, assonance and parallelism or contributing to clarity, liveliness and effectiveness had either been rendered or newly introduced as they are requisite for any language of literary art.

Notes &References

- (1) As-Safi, A.B. (1994). "The Dynamic vs. Static Translation of Literary Texts from English into Arabic. **Turjman** (Tanger: Morocco) Vol. III. No.1, pp. 57-79.
- (2) Ibid.
- (3) For elaboration, see: As-Safi, A.B. and ASH-Sharifi, In'am Sahib. (1997) "Naturalness in Literary Translation". **Babel**. (Amsterdam), Vol. 43, No,1, pp. 60-75.
- (4) This aspiration is evinced in the reviews of published translations. Following the publication of Taha Hussein: **The Call of the Curlew** (Leiden: E.J. Brill, 1980), some reviews appeared. To cite but few available instances, John A. Haywood (University of Sussex, England),

in **Die Welt des Islams**, (Vol. XX, No. 3-4, pp, 249-250), “congratulated” the translator “on the success he has achieved, in fact the reviewer was rarely troubled by awkwardness. The translation seems natural and effortless, on the whole, which is surely great tribute to it... It must be admitted that translation is difficult and often thankless task, and Dr. AL-Safi has acquitted himself extremely well”, Haywood concludes his review. Similarly, James Kritzeck, professor of Arabic and Islamic Studies at the University of Utah, USA in **The Middle East Journal** (Summer, 1981, p. 420) “Beyond question, one of Hussein’s most polished works from his finest period, **Du’a AL-Karawan** (Cairo, 1934) is now presented in a marvelous English translation by A. B. As-Safi. “The Translation, he maintains, deserves special commendation for having accomplished an especially challenging task”. The novel “stands out in the translation as a masterpiece of carefully husbanded and limpid prose, to be sure”. On the other hand, Francis X Paz, of State University of New York, critically propounds in **Journal of the American Oriental Society** (Vol. 102. No, 4, 1982, pp. 670-671) that “the laudable aims of the translator are not achieved. The language is stilted, as it is in original in my opinion... If rendered literally into English, it would often read like free verse. “ He refers to critics who consider the novel “untranslatable”. Thus one can see the difficulties facing the translator of such prose” as Hussein’s. But he seems to agree with the translator’s approach in saying: “As-Safi chooses an approximate English version rather than an exact translation, thus hoping to bring something of the original aesthetic flavour as well as clear comprehension to the reader”. Two reviews also appeared in French and German, the first by N.

Tomiche in **Arabica**, Tome XXX, Fascicule 2, pp. 210-211; the second by Bespr von. W. Walther in **Orientalistische Literaturzeitung** 79, Jahrgang 1984 Nr.1, pp. 55-56.

- (5) For elaboration, see As-Safi, A. B. (1996). "Toward an Objective Assessment of Literary/Belletristic Translation" **Translatio** (Sintamandsberg, Belgium), Vol XV, No.1, pp, 5-20.
- (6) Adams, Robert M. (1973). **Proteus: His Lies, His Truth: Discussions of Literary Translation**. New York: North Company Inc., p.11.
- (7) Taha Hussein. **The Call of the Curlew**. Translated by A.B. As-Safi. Leiden: E.J. Brill, (1980), the preface, p. iii.
- (8) As-Safi, A.B "Lexicalization and Modalization of Prepositions in English-Arabic Translation". In **IJAES: International Journal of Arabic- English Studies**, Vol.2, Nos.1&2 June 2001, p. 158.
- (9) Lehrer, Adrienns. (1974). **Semantic Fields and Lexical Structures**. Amsterdam & London: North –Holland Publishing Co. p.87.
- (10) Nida, Eugene A. (1964) **Toward a Science of Translating**. Leiden. Brill, p. 162.
- (11) Lehrer, **OP. Cit.**, p. 88.
- (12) Hussein, Taha. (1934,1974). **Du'a AL-Karawan**. Cairo: dar AL-Ma'arif.
- (13) Translator's justification for choice has heavily relied on an unpublished paper entitled "A Study of Some points of Excellence in the Translation of Taha Hussein's **Du'a AL-Karawan** by Iman Hussein Mikhlif, of Basrah University, Iraq.
- (14) **Oxford Advanced Learner's Dictionary**. Oxford: Oxford University Press, 1991, p, 616.

- (15) As-Safi, A. B, and Ash-Sharifi, I. (1997) "Naturalness in Literary Translation". **Babel**. Vol. 43, No.1. p.62.
- (16) Baker, Mona. (1992).**In Other Words: a Course on Translation**. London: Routledge, p.64.
- (17) Ibid.,65.
- (18) Ibid
- (19) Nida, E.A and Taber, C. R. (1969,1974). **The Theory and Practice of Translation**. Leiden: E. J. Brill, p. 106.
- (20) OALD refers to Oxford Advanced Learner's Dictionary.
- (21) Wellek, Renè and Warren, Austin (1914,1973). **Theory of literature**. London. Penguin, pp.20-28.
- (22) Nida, Eugene A. (1964). **Toward a Science of Translating**. **Leiden**: E.J. Brill, pp. 1-2, 182.
- (23) Ibid