

Retranslation of *Orientalism*: Reading Said in Arabic

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Abstract—Edward Said in his book *Culture and Imperialism* devotes the introduction to the Arabic translation. He claims that the fading echo of *Orientalism* in the Arab world is unlike the positive reflections of its counterpart elsewhere in the world. The probable reason behind his inquiry would be that the methodology Abu Deeb applied in translating Said's book contributed to the book having the limited impact which Said is referring to. The paper adds new insights to the body of theory and the effectiveness of the performance of translation from culture to culture. It presents a survey that can provide the reader with an overview of Said's *Orientalism* and the two Arabic translations of the book. It investigates some of the problems of translating cultural texts, more specifically translating features of Said's style.

Keywords—*Orientalism*, Retranslation, Arabic Language, Muhammad Enani, Kamal Abu Deeb, Edward Said.

I. INTRODUCTION

THE impact of Said is obvious in the considerable and prolonged discussions created by *Orientalism* (1978), *The Question of Palestine* (1980), *Covering Islam* (1981), *The World, The Text and Critique* (1983), *Culture and Imperialism* (1993), and many other works.

The success that Said's works received, in the Arab world, is evident in the large number of works dedicated to his ideas, such as Fakhry Salih's [In Defense of Edward Said], Mohamed Shahin's [Edward Said: A Story for Generations], Mazin sabbagh's [Edward Said: The Migrant Bird of Al-Quds], Mohamed Shahin's [Edward Said. Travels in the World of Culture], and Ali Badr's [The Lamps of Jerusalem: a novel on Edward Said]. Thus, we can say that Said's Arab presence equals his West presence. Many of his own works were rendered into Arabic; some were rendered twice, and some three times. His works also have been translated into many other languages.

Said's most controversial book, *Orientalism*, was published in 1978 and translated into Arabic twice, by Kamal Abu Deeb, in 1981, and by Mohammed Enani, in 2006. The book has caused serious arguments in the Arab world, and the debate sparked as it took place in book reviews, articles and books in which writers put forth their views regarding the theses advanced by Edward Said. His discussion of the relationship of knowledge and power, his study of orientalism as a discourse of power and his treatment of many other topics led to Said facing extensive critiques for a long period of more than twenty five years. The translation of *Orientalism* into Arabic by Kamal Abu Deeb in 1981 has elicited critical responses to the book. However, not all critics who received *Orientalism* in the Arab world used the Arabic translation.

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Competent in English, most of them read it in its original language.

In 1981, the first translation of *Orientalism* appeared, undertaken by Kamal Abu Deeb; it was very difficult and complex. In this respect, Sabry Hafez states that "Aside from obfuscating his brilliant argument, the translation had an enormous negative impact on his legacy and the perception or misperception of his work among Arab intellectuals [1]. Its thick verbosity, pretentious terminology, and confused vocabulary associated him with the type of sterile and problematic language that was the hallmark of the coterie of Adonis, a clique that clung to Said for some time and complicated the way he was perceived in Arab intellectual circles for years." He goes on to say that "though the message of Said's *Orientalism* was distorted in Arab intellectual circles and indeed among the wider public through the traditionalists' widely disseminated misrepresentation of his main thesis as a kind of identity politics, the book did spark wide debate on the issues it addressed."

Abu Deeb made a great effort to almost completely avoid using western expressions which already exist in Arabic. According to Edward Said:

I regret to say that the Arabic reception of *Orientalism*, despite Kamal Abu Deeb's remarkable translation, still managed to ignore that aspect of my book which diminished the nationalist fervour that some inferred from my critique of *Orientalism*, which I associated with those driven to domination and control, also to be found in imperialism. The main achievement of Abu Deeb's painstaking translation was an almost total avoidance of Arabized Western expressions; technical words like discourse, simulacrum, paradigm, or code were rendered from within the classical rhetoric of the Arab tradition. His idea was to place my work inside one fully formed tradition, as if it were addressing another from the perspective of cultural adequacy and equality [2].

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

analysis, the most ambiguous concepts in the discussion of what seems ordinary [3].

In 2006 another translation of *Orientalism* appeared, by the writer and translator, Muhammad Enani. In the context, Muhammad Enani did not mention Kamal Abu Deeb by name, but he mentioned him indirectly when he talked about the chosen method of translation. He said that in his opinion the translator is an interpreter; one meaning of interpretation is to transform the idea into the language of the present time. Thus, interpretation is very close to the concept of explanation [4]. It is well known that Abu Deeb's translation is complex and the Arab reader is unable to navigate it or to understand the foreign translated text.

Muhammad Enani said that his task in the translation of *Orientalism* was confined to two things: the first was to convey Edward Said's ideas, whatever it took, by recomposing some structures related to the English language to make them familiar to the Arabic ear. The second thing was to maintain, within the norms of classical contemporary style, the hallmarks of Edward Said's method, to keep the writer's method known in Arabic as it is known in English. He saw these two things as inseparable.

Enani goes on to explain his method of translation by saying that his method of translation pushes the reader to the meaning. The aim is not to introduce an inverted image of the original text to be read from right to left instead of *vice versa*, but to introduce an accurate image of the ideas of the book in an Arabic style, i.e. it represents what the reader understands in this book, expressing it by using clear Arabic words.

II. ABU DEEB AND THE STRUCTURALIST APPROACH

The translation of *Orientalism* by Abu Deeb in (1981/1995) included as an introduction an analysis of his translation process by which he treated the transformations which exist in the translated text. Abu Deeb believed that if this analysis was able to be understood easily, then the process of translation would be much better [5]. In a brief statement in the introductory part of his translation of *Orientalism* Abu Deeb has clearly shown that the translation process reproduces the rendered text in such a way that it assumes the necessity of recognizing its comprehensive structural features, in addition to reproducing the text in a language which is able to embody these features and the structural features to the maximum [6]. By this he meant not only rendering an intellectual message from one language to another, but taking into account the structure and form (the morphological elements) of the sentence. Abu Deeb carries on saying that the objectives for his translation are "to embody, as much as possible, the structure of the thoughts that create an effective discourse and to contribute to extending the structure of the target language to accommodate this discourse" [7]. According to the previous statement we may judge that Abu Deeb is attempting to apply the structuralist approach in translating texts.

Al-Herthani notes that Abu Deeb's "commitment to revive the Arabic language may be a part of his extended project aiming to renew the studies of Arabic literary culture through structuralism" [8]. This Abu Deeb sees not only as a way of

reviving language, but as a fundamental [radical] revolutionization of thought, its relation with the world and its position within it [9].

Structuralism does not change language or society as such, Abu Deeb argues, but it changes the way in which both language and social relations are perceived. Abu Deeb's espousal of Structuralism rests on his belief that it is able to change the thought that conceptualises language, society and poetry [10].

Abu Deeb's project, and in particular his support for structuralism, produced two different reactions among other scholars of Arabic literary criticism: the first group considered his work as an innovative conceptual narrative that provided a new method of research, a method that attempted to enrich Arab culture; while the other group believed Abu Deeb was a dissident who aimed to damage the Arab culture and encourage whatever was related to the West. Dr. Abdulaziz Al-Maqaleh (from Yemen) notes that Kamal Abu Deeb applied the principles of structuralism and that he was able to connect contemporary Arab literary criticism rooted in history [11]. Dr. Al-Maqaleh presented a critical paper on the celebrated intellectual entitled "Laud of Friendship" at the Sana'a Forum for Young Poets when they held their Second Forum for Young Arab Poets on April 22-26 2009 at the cultural centre in Sana'a, in which he pointed out that Abu Deeb should be recognized precisely for the important change he made to the structure of modern Arab criticism. He added that Abu Deeb was one of the few Arabs who had experienced the West and recognized the dimension of its imperial project as an attempt to control the world culturally and politically. Al-Maqaleh noted that Kamal Abu Deeb and Edward Said were similar and worked together toward the same target which was to correct the ruined image of Arabs in the West. Both realized the value of modernism as an inevitable necessity in life, literature and the arts, and defending the numerous conventional styles in literary creation and criticism. He said that both men offered the West more than they gained from it.

The Egyptian, Salah Fadl, in the same context, supported Al-Maqaleh's point of view on Abu Deeb's approach. He also expressed his admiration and congratulated Kamal Abu Deeb for his intellectual contributions to Structuralism theory in Arabic literature. In his article in *Al-Ahram Magazine* (2006) entitled "On Admiring Kamal Abu Deeb and his criticism", Salah Fadl declares that Abu Deeb worked very hard to structuralise the principles of Arabic poetics, and revolutionise critical discourse as a whole through his writings, though it could be said that an initial contribution had been inherent in the poetry of Arabic literature since Abu Nuwas, Abu Tammam, even Adonis, whose contribution could be considered important in enriching Arabic poetry.

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

Hammuda states that "Abu Deeb's analysis of 'Mu'allaqat Imru'ul Qays' was a very long analysis which attempted to force the poem to give another meaning which does not exist in the poem, and this process of analysis led to more ambiguity" [12].

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

Abu Deeb does not locate his strategies of translation within the frame of structuralism. Despite that, Al-Herthani notes that the effect of the structuralist narrative is obvious in the work of Abu Deeb as a translator, in the main texts of the translations of *Orientalism* and *Culture and Imperialism* [13].

According to Abdul Aziz Hammuda simplification, whether it affects the meaning or not, is a horrible crime against structuralism according to structuralists [14]. Regarding this point, Abu Deeb's translation of *Orientalism* has been characterized by a number of Arabic critics and readers as obscurity of expression (not adapting the style of simplification), and this ambiguity leads us to imagine that Edward Said's book is a book which contains a lot of information that is difficult to obtain. In this respect, Asa'ad Abukhalil insists that Abu Deeb's translation is not successful precisely because he invented his own terminology. Asa'ad Abukhalil states that "Abu Deeb's translation was not successful at all; he translated according to his whim, coining phrases and terms of his own even where these differed in meaning from the source text" [15].

The role played by Abu Deeb as a reader/translator of Said's text is crucial. Al-Herthani states that the reader's reading/interpreting of the text is given primary position since the text's author is regarded, metaphorically, as 'dead' once his/her text is completed [16]. The reader is allowed to look at the text from any angle he wants; the text is free of the original author's intention, and the original text itself has no existence. The reader's reading becomes the only present activity in this new vacuum which accompanies the author's death and the absence of the text; thus the author in the structuralist perspective is dead and there is no place whatsoever for his intention [17].

When Abu Deeb began his translation of *Orientalism*, he gave the book a subtitle which could suggest some other subject other than the actual one which is contained within the book. The main Arabic title is the standard equivalent of the English word *Orientalism*. The choice of the subtitle in Arabic was controversial; while the original subtitle is *Western Conceptions of the Orient*; Abu Deeb in his rendered version decided to change it to (Knowledge. Power. Discourse.). This subtitle makes the reader concentrate on the broader issue of the relationship between power, knowledge and discourse that is arranged by Abu Deeb as a frame to understand the particular relationship of the West and the Orient [18]. However, the full stop after each word could be an indication that each one is a topic on its own.

In Abu Deeb's Arabic version of the book *Orientalism*, he chose to write "Transferred into Arabic" rather than

"Translated", while he wrote on the Arabic version of *Culture and Imperialism* "Translated" instead of "Transferred into Arabic". Al-Herthani explains that the latter choice of Abu Deeb hints at his own conceptual narrative of translation and what it includes and, to be precise, he explains Abu Deeb's usage of the word (transferred) rather than (translated) by saying that the latter is not an Arabic word and as a result it has been badly used by translators. More essentially, Al-Herthani asked Abu Deeb and his answer was that he tried to transpose the text with its complex features, visible and invisible, from the source language to the target language. He did not just translate meaning [19].

In this respect, Abu Deeb notes that "this imploding¹ will not take place unless we indulge in a pioneering adventure, unless we dare to transfer not only ideas from the world but also boldly review the language, its deep and surface structures, its phonetic, morphological and syntactic components; this daring [adventure] ultimately aims at an essential achievement: expanding the language" [20].

Keeping this concept in mind we may conclude that Abu Deeb's approach is the total assimilation of the ST, at the same time retaining the structural features of the ST, because the text's message alone is not satisfactory. In the scales of translation procedures by Vinay and Darbelnet this definition of restrictions on translation was represented as being more inclined towards literal translation than free translation [21]. Abu Deeb rejects the traditional techniques of translation which replace the structures of the ST with those of the TT and make the TT suit the source text's language structure. As a result Abu Deeb announces the aims of his translation which are to represent the structure of the thoughts that help to make an effective discourse and to achieve the extension of the target language structure and thus give what is needed for this discourse [22].

Contextually, Abu Deeb (1981/1995:14) notes that he could write *Orientalism* in a way that is different from that of Said, but the resultant text will reflect my own style and my personal interact with the Arabic language [23]. On the same subject, Al-Herthani declares that Abu Deeb tries to show that he deserves the same importance and treatment that Said had already received, reminding us that he (Abu Deeb) is able to produce his personal discourse as well as generating his personal debates [24].

III. ENANI'S TRANSLATION OF *ORIENTALISM*

Enani's introductions are usually extensive; for instance, the introductions to his translations of Shakespeare's *King Lear* (1996) and *The Merchant of Venice* (2001) run to 50 pages and 60 pages, respectively. Enani also adds footnotes to his translations. His Arabic version of *The Merchant of Venice* (2001) contains 131 footnotes, many of which explain his

¹The term 'imploding' would normally be translated as 'exploding', but in the context of Abu Deeb's project and based on his discussion, a more appropriate term to use as equivalent might be 'implode'. Unlike exploding, which takes place on the outside, imploding involves working from the inside. i.e. developing and expanding the deep and surface structures of the language rather than borrowing another language's lexis and structures.

translational decisions. This suggests that Enani does not perceive or project himself as a mere translator, but rather as a full interlocutor whose intellectual skills and status allow him (or authorize him) to negotiate alternative interpretations or readings of the text he translates.

As for his translation of *Orientalism*, Enani states that "this translation is fairly clear though accurate ... If a complex meaning in the original cannot be offered in a very clear Arabic structure, I have chosen, for the sake of clarity, to adjust the structure for the intended meaning to be offered" [25].

Clarity is a key principle in Enani's translations and writings, and the emphasis on clarity in turn makes what he calls "interpretation" a priority, i.e. in order to be a good translator, one must be able to capture and convey the meaning in an accessible format. Interpretation according to Enani means to present the sense in a way that is understood by the reader at the moment of reading [26].

In this respect, Enani distinguishes between interpretation and commentary: the latter involves attaching notes to a concept or a specific word in an attempt to clarify its meaning. Enani's translations are replete with notes that may be understood as commentaries in this sense; they are commentaries written by Enani for the sake of clarity [27]. At any rate, distinctions of this type serve to give weight to Enani's claim, itself furthering his cultural capital and prestige, that translation is more difficult than writing.

Enani points out that "the translator is a writer" but with a more difficult job than the writer's, i.e. instead of writing his own ideas, the translator is asked to write others' ideas [28]. The translator is expected to produce a text that appears to be originally written in the target language, and he himself must therefore be a writer, with exceptional skills in the target language and solid knowledge of the contemporary sciences [29]. Thus, the translator must be aware of new linguistic and cultural developments such as the new meaning that a word in the target language may acquire due to temporal changes and/or due to the influence of translation.

The issue of temporal change receives considerable attention from Enani and informs his approach to both translation and retranslation. Thus, and within the context of the debate between the proponents of classical Arabic and the advocates of colloquial Arabic, Enani stresses the need for a language that can cope with contemporary advances at all levels. In order to translate modern science and literatures, we have to use what he calls "modern Arabic", because language changes over time and because "each generation has the right to translate in its own language, not in that of its predecessors" [30].

The main target in Enani's strategy of translation is to impose a sense of familiarity over thoughts. He expressed this target explicitly in his introduction to *Orientalism*. He says:

"My method in translation, then, is more "domestic" than "foreign", for the idea is not to produce a "reversed" picture of the original read from the right to the left, but to offer an honest rendering of the original

ideas ... What I really mean by "Domestication" is what the contemporary translator and researcher Lawrence Venuti explains as the familiarization of ideas and images to the reader of the translation with respect to the concepts and structural styles of his own language. On the other hand, "Foreignization" (using Venuti's term) is the preservation of the foreign flavor of the literary text so that it remains "foreign", not belonging to the literature of the target language and actually beyond its framework" [31].

Enani thus confirms that it is the translator's task to re-mould the thoughts in addressing the audience as the only difference between him and the author is that the thoughts are not his. In this case, his method is to impose a sense of familiarity over thoughts and metaphors to be accepted by the reader of the translation according to the concepts and rhetorical styles of his/her language.

Enani clarified that Venuti is against the conversion of every pattern of thought or feeling in any foreign culture to what is domestic in the Anglo-American culture. By the same token, Enani calls for a translation method that helps the reader to receive the message on the linguistic and cultural levels. However, "The reader ... should not think that Venuti calls for a literal translation that imitates the original in a blind manner" [32].

In this respect, Enani clarifies, "I think that if Venuti really calls for foreignization, then it should be attempted in translating the form or the topic of stories or poems not in the language used" [33]. In fact, Enani defines foreignization as a strategy that a translator adopts to assume the role of a "guide that offers the reader new information" and not to assume the role of an "author who depends on the reader's cultural background" [34].

As previously indicated, Enani's method is more domestic than foreign, in attempting to clarify the meaning to the reader. Enani states that "the authenticity achieved by domestication is what is really needed in translating such texts (Said's text) characterized by deep philosophical ideas which are difficult to be instantly understood by average-cultured readers even after several re-readings" [35].

IV. *ORIENTALISM* AND RETRANSLATION

When it comes to translating literature, most people agree that the translator should strive for equivalence between the original text and its translation. Yet the fact that translations are often retranslated several years later proves that equivalence can be accomplished in different ways according to different people. There are many more reasons for retranslating, but the fact that translations can be made in so many different ways is an important incentive for retranslation. When ten translators translate the same source text into the same language, the result will be ten unique translations. There are many factors that contribute to the variations, for example differences in experience and knowledge or personal preferences of the translators. The large number of influential factors makes it difficult to examine why any translation was made a certain way; not that

translation scientists have not tried to explain the processes of translation. Thinking-Aloud Protocols have often been used in attempts to study translation processes. But what goes on in the mind of the translator, or any mind at all for that matter, is still uncharted territory. What we can examine, however, is the end-product of the process: the translation. Even though we cannot see how decisions are made in the mind of a translator, we can examine the outcome and thus determine the translation norms of the translator in retrospect. However, not only translators have translation norms but also every other agent involved in the production and reception of translations. These norms are likely to be different for each agent as they may have different interests or opinions. The question is which norms the translator will and will not observe and more importantly to what degree.

The definition of retranslation according to Tahir-Gurcaglar is "the act of translating a work that has been previously translated into the same language or the result of such an act, i.e. the retranslated text itself" [36]. The act of undertaking a retranslation is attributed to a variety of motivations according to translation studies scholars. These motivations can be linguistic, temporal or institutional and related to the agendas of different social groupings. However, it is sometimes noticed that the first translation contains "some misunderstood parts" and "some wrong expressions" [37]. This may occur when the initial rendition is undertaken as soon as the source text has been published, and before a piece of critical literature has emerged to supply different, and more complicated interpretations of it, and this case is identified by Berman as "blind and hesitant" [38]. The focus here is on the linguistic performance of the first translation which is perceived as "erroneous, lacking linguistic correctness" [39]. The suggestion is that the first translation does not articulate the full meaning of the source text, thus requiring a retranslation that is able to make up for "the earlier textual deviations from the source text" [40].

In order to ensure a positive, mass reception of a text or a body of ideas that are entering the target culture for the first time, mediators of a first translation may be inclined to give priority to the needs of the target readership, which are assumed to respond more positively to readable, accessible versions of imported material. This is often not the case in subsequent translations, however. Bensimon notes that while the first translator may be inclined to domesticate the source text, the retranslator may opt for foreignization on the assumption that "after a reasonably long period following the initial translation, the reader is finally able to receive and perceive the work in its irreducible foreignness and 'exotism'" [41]. Nevertheless, at times, the opposite may occur, i.e. the first translation may be foreignizing and the retranslation domesticating. *Orientalism* is a case in point. This particular issue is not discussed in the literature, with the exception of a brief mention in Susam-Sarajeva who states that a retranslation may appear as a kind of 'adaptation' of the source text, "succeeding the initial literal translation" [42]. Either way, both a first translation and subsequent translations of any text are inevitably embedded in time, and in this sense a

retranslation can always be seen as a commentary on, or in dialogue with, earlier translations (provided these are known to the retranslator, of course).

The translation of *Orientalism* was the third experience for Enani dealing with Said's texts, as he had previously translated *Representations of the Intellectual and Covering Islam*. Enani considers this translation (*Orientalism*) as a practical experience to probe thoroughly the depth of the difficult style of Said, who is known for his digressions and the extensive use of idiomatic and polysemous expressions in his texts in general [43].

Enani opened his translation of *Orientalism* with an extensive introduction which contained 25 pages, in which he tried to clarify the characteristics and vocabulary of Said's style. This clearly implied that the introduction itself attempts to pave the way for the techniques of Enani's simplification used to Arabize this text. In addition, Enani regards the role of the translator as that of an interpreter, i.e. "to transfer the thought to the language of the age" [44].

Enani is an accomplished mediator whose name can enhance the circulation of the book, besides being a visible translator. The sales figures for the international book fair that was held in Cairo in February 2007 show that the publisher's plan has been successful, as Enani's retranslation of *Orientalism* was amongst the best selling books at this event, and his name was highlighted and focused on in the relevant reports of that event. The sales figures of Enani's retranslation of *Orientalism* are comparable with and rival those of Nagib Mahfouz's 'Awlad Haritna [The Children of our Alley], which is one of the most acclaimed books to have been published in Arabic, according to Saad Al-Kursh's article which was published in Okaz Magazine "While Naguib Mahfouz's *Awlad Haritna* is still able to compete with other important works, several years after it was first published, an Egyptian translation of *Orientalism* by Edward Said (1935-2003) is at the top of Dar al-Ru'ya's sales list, despite the fact that a translation of the book by Kamal Abu Deeb the Syrian, was published a quarter of a century ago. It was said by Rida Awad, Director of Dar al-Ru'ya that the first printing of the Egyptian Muhammad Enani's translation is already out of stock. Enani referred in his preface to retranslation, that the edition he rendered is unlike that used for the earlier translation, and adding that the original author, Edward Said, had added a new chapter after the publishing of the Syrian translation, which means that Abu Deeb missed a whole chapter" [45].

In his introduction, Enani puts a question to be answered by himself: Why did I retranslate *Orientalism*, when we have a famous translation of the book a quarter of a century ago done by the Syrian translator Kamal Abu Deeb? Enani's answer was that he has retranslated the second edition of *Orientalism* 1995, to which Edward Said had added a full chapter. It should be noted here that as the translation of Enani appeared in 2006, thus logically, it should be a translation of the newest edition of *Orientalism* which was published in 2003, i.e. including the preface which Said added to the 2003 edition.

Said in his new chapter discussed the impact of *Orientalism* in the West and East, re-considered some issues that he thought needed to be reviewed, and also wrote this chapter as a response to some of his critics.

Enani's argument was very weak, because this chapter, which Said added has been translated many times. Subhi Hadidi, for example, translated this chapter in 1996, entitled [Comments on *Orientalism*], and published by the Institute for Arab Research, Beirut. At the same time, this book contains four articles written by Said responding to the criticism of *Orientalism*. Said also revisited many of the ideas of *Orientalism* in an article written to celebrate the 25th anniversary of the publication of *Orientalism*.

The other argument which Enani used to justify the retranslation of *Orientalism* is that the language of contemporary Arabic is a living and sophisticated language. In terms of temporal motivations, a retranslation is sometimes undertaken when the initial translation is perceived as 'ageing' while the source text remains 'young' [46]. There is a clear overlap here with linguistic motivations, since 'ageing' means that the language of the first translation is seen to be 'outdated' and no longer able to fulfill "the linguistic and aesthetic expectations of readers other than its first audience" [47]. This is particularly evident when the target language is changing dramatically, as in the case of Turkish after Atatürk's reforms in the 1920s, for instance [48]. Sameh Fekry Hanna nevertheless argues that 'ageing' is not in itself a sufficient motivation for retranslation [49]. This is particularly evident when more than one translation of the same foreign text is produced within a short period of time. Susam- Sarajeva, for example, observes that Roland Barthes' works were translated and retranslated into Turkish within a short period [50], between 1975 and 1990. The measurement of time is a problematic issue that requires further examination. Susam-Sarajeva argues that a period of fifteen years is not enough for a translation to be designated as old and for a retranslation to be initiated on the basis that the first translation is outdated.

Hence, like Sameh Fekry-Hanna, she does not consider 'ageing' as a sufficient motivation. Enani's retranslation of *Orientalism* appeared 25 years after Abu Deeb's. Here, the issue of 'ageing' may or may not be considered an important element of the motivation for retranslation. But, as explained above, Enani himself seems to consider it important. In the introduction to his retranslation, he argues that changes in the Arabic language over the last 25 years are comparable to the changes it experienced over an entire century:

In reality, the contemporary Arabic language into which we translate foreign books is a living, developing language that keeps changing. Over the last quarter of a century, it witnessed much more change than it witnessed in the last century, or even more than it witnessed since the time of A_mad Faris al-Shidyaq, editor of al-Jawa'ib, the journal he published in the last half of the nineteenth century and in which he introduced new translations of modern terms [51].

On the whole, this specific example of retranslation that is the retranslation of *Orientalism*, exemplifies many of the motivations for retranslation discussed in literature. Sameh

Fekry Hanna states that "Abu Deeb's translation can be labeled as 'blind', 'ageing' and containing 'outdated' language that fails to meet the linguistic and aesthetic expectations of readers other than its first audience" [52].

Moreover, it can be argued that it is the contest between two rivals that ultimately arouses the motivation for a second rendering of such a seminal piece of work. What is obvious, however, is that Enani's major focus on the 'ageing' argument in trying to clarify the motivations for particular choices in translation and retranslation, is restrictive and fails to illuminate the extended context of any translation, and specifically the retranslation project.

V.LEXICAL COMPARISON

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

By comparing the number of pages, starting with the Introduction and including Chapters One, Two and Three (The whole book), we see that the original text contained 328 pages, Abu Deeb's 299 pages, and Enani's 510 pages, which suggests that a narrative account of Enani's interventions within the text could prove highly enlightening.

The following example clarify what we have discussed so far, and it is taken from Chapter One (The Scope of *Orientalism*). A comparison is made between the three books; Said's, Abu Deeb's, and Enani's, in order to calculate the number of words, nouns and adjectives (Fig. 1), then the number of pages and paragraphs (Fig. 2), and lastly, the number of sentences (Fig. 3). The following charts will illustrate the comparison more clearly:

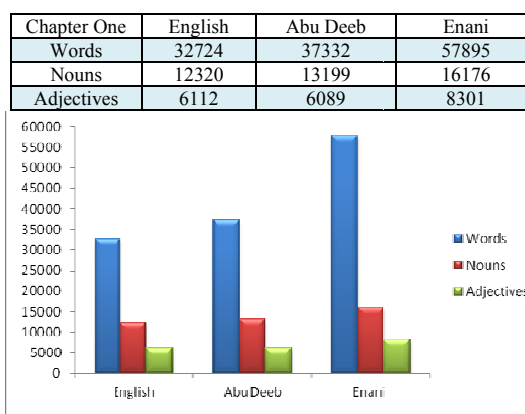


Fig. 1 Comparison of the Number of Words, Nouns, and Adjectives

Fig. 1 shows clearly that the length of Abu Deeb's version is very close to Said's; unlike Enani whose version is may be

assumed to be lengthy. For example, the number of adjectives in the source text is 6112, in Abu Deeb's text is 6089, and Enani's text contains 8301. Although it is a translated text, Enani did not limit the extent of additions to achieve his intended aim, which is to demystify the ST. Abu Deeb's closeness, on the other hand, is not beneficial for the readership, as his attempt is very complex and obscure that it increased the intensity of the original version.

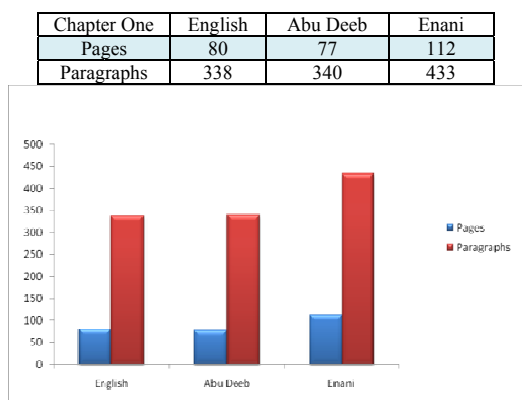


Fig. 2 Comparison of the Number of Pages and Paragraphs

By counting the number of pages and paragraphs, again we see that Enani is the highest among the three texts. Enani's process tended to increase the text's length during translation into another linguistic system as well as providing an interpretation of it, and in such cases, the translation may lose too much of the original flavor so that the readers might forget that what they are reading is a translated text. Abu Deeb, on the other hand, intended to be as close to the ST as possible; for example, the number of paragraphs in the ST is 338, in Abu Deeb's text they are 340, and in Enani's text they are 433. This suggests that Abu Deeb preferred to use a different form of translation, rendering the ST with greater attention to the form of the ST, and ignoring TT features.

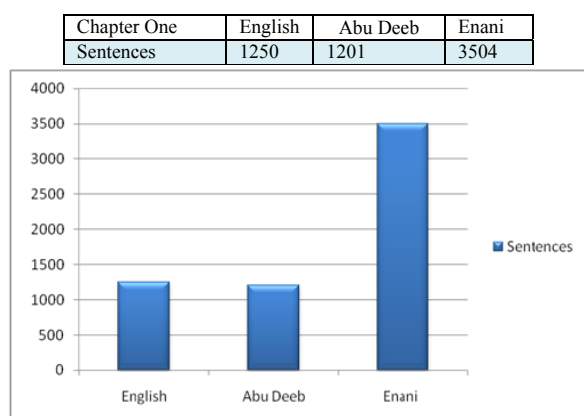


Fig. 3 Comparison of the Number of Sentences

Arabic texts clearly indicate the use of more coordinated sentences than the English texts which use more complex and

mixed sentences. This is in accordance with the claim that coordination is a salient feature of Arabic style and the fact that the punctuation system is used in Arabic in a non-functional manner.

VI. CONCLUSION

This study argues why *Orientalism* has a fading echo in the Arab world unlike the positive reflection of its counterpart elsewhere in the world. The study therefore offers an attempt to answer Said's question why *Orientalism* has a limited impact in the Arab world. His inquiry has been made clear by analysing the methodology that Abu Deeb applied in translating the book which contributed to the book having that fading echo. It should be noted that if Enani's translation had appeared at the same time with Abu Deeb's translation or even after one or two years of the publication of Abu Deeb's book, it would have affected Said's opinion concerning the limited impact that his book had. But, unfortunately Enani's translation appeared after twenty seven years of *Orientalism*'s first publication.

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