



A Course of Translation

For

Fourth Year

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Preface

Highlighting Some of the Common Problems of Translation and the ways of Solving them

To assume that translation is a problem that can easily be solved by acquiring enough knowledge of different languages does not only mean to understate the problem but also to indicate a complete ignorance of its depths. A deeper insight into it comes out with the fact that it is very thorny. Unlike any activity we do in our life, translation is an interdisciplinary type of work that requires many various skills on the part of the translator. Its interrelation with language, culture, history, politics, philosophy and many other subjects makes it a multisided issue. To consider each of these ramifications of translation separately causes one to highly appreciate how so knotty is the core of the problem. This is simply because each of such branches of the subject harbors many problematic sub-branches. To highlight the factor of language, just as an example, one is not innovative to claim that it is a type of science, apart from its being described as an art by several scholars, which falls into a number of different but interrelated affiliates such as: grammar, syntax, semantics, phonetics, phonology, philology and morphology, each of which has its own entity and partially participates in the production of various forms of speech or writing. Despite the innumerable successive studies of languages around the world, all linguists have explicitly concluded that this science is still uncovered fully. This harks back to these most common poetic words on Arabic language: 'I'm the sea, in its depths are concealed pearls / Did they ask the diver about its shells?' If this one single ramification of translation sounds so complicated, how about other different ones? Doubtless the problem of translation is far more than can be fathomed by any approach travelling to it from any standing or angle, for all such affiliates of translation

are affected by the perpetual change of things in life, which makes it very hard, if not impossible, for anyone to produce a universal translation of a piece of speech or writing. It has been noticed within the last few years that even the old words and expressions are given new concepts as a mark of the development of language. To mention but one example, the word 'summary,' always known as: outline, abstract, synopsis, compendium, and abridgement or précis, but now it is used to mean 'immediate,' 'urgent' or 'rapid,' as in the example: He's given a summary judgment.

However, we are entitled here to refer the reader's attention to just the most common problems of translation, with a view to inviting other scholars concerned with it for trying to exert more efforts in digging the untouched dimensions deeply, and providing us with solutions to the new riddles they may encounter.

This book is built up of various parts, each has an approach to a particular problem of the issue under question. The first part outlines the difficulty of rendering literature from one language to another. Due to the murky nature of this subject, not just because of its being expressed by a wide variety of words and styles, but also owing to its rifling with unfamiliar images, emotional weights, rhythms and sound connotations as well as implied tones. It is thereby hardly surprising to discover that certain literary, old or modern, texts are not given uniformed interpretations, and consequently no uniformed translations. For instance, the various critical approaches to the Greek and Shakespearean works must have yielded diverse renderings of mostly the same texts. Indubitably, the deep mystery of such texts makes them always open for pliable elucidations. The wide discussion of this problem through representative examples from different literary works concludes with the notion that the dynamism of literature,

particularly poetry, should be met with dynamic translations. Inasmuch as this subject is a reflection of changing concepts, the problems of translation are surely going to resist any attempts to bring them to an end.

The enigma which the translator of literature always faces is not linked to the recreation of a text of the type in a target language entirely different from the source one, but also the preservation of all its aesthetic features. The accuracy of translation can be approached only when a target literary text and the source one are equivalent in meaning and have the capacity of evoking the same feeling and response. It is noteworthy that the translation of prosaic works may not be a conundrum for the erudite translator, but it is indeed a great challenge for whoever works in the translation of poetic works. Apart from possessing a linguistic prowess and creative writing skill, the translator should make internationally diverse poetic texts formally compatible, which is nearly impossible. For example the translation of an Arabic poem into English does not turn it into an English original script, but rather it still sounds an Arabic poem written in English, for both Arabic and English poetries do not have fully identical forms and traditions. This is why the translator is anticipated to experiences a huge pain in trying to adapt certain forms of the English verse to the Arabic ones, yet his/her aspiration to achieve a full correspondence of the two always comes to grief.

The second part draws attention to a further competition; that is, the translation of colloquial forms of speech or writing, which are mostly basic to the contexture of common expressions, proverbs and idioms. Practitioners of this type of translation are mostly brain-teased by the linguistic and cultural implicates dominating the content of these expressions, and to surpass the difficulty of translating them accurately, one is requested to be highly intellectual and subtly intuitive.

Definitely, there are lexical, stylistic, cultural and geographical barriers that need to be crossed for making a full correspondence – in relation to content, form and context – of source and target expressions. As translation is a sensitive study of language, the translator has to carefully check the surface and underlying – at different and distant levels – sense of a source script, and search in the target language for a most suitable context that can carry all features of the original. In so many a case, most common proverbs are observed to widely diverse from one place to the other due to the discrepancy of not just languages or cultures, but also of environments. The fabric of certain proverbs or expressions is, more likely than not, dependent upon the most familiar objects of nature in the place producing them. Even the same natural objects (plants, animals or others) of different countries are connotatively used in several proverbs, but with different senses and significances. In such case, the translator should demonstrate a special skill for grasping the true significance beyond using these objects in a foreign expression and transforming it to the native language with the same effect, but not necessarily with the same images, for concepts of nature vary from one country to the other. To give but one example, the most common Arabic expression "زاد الطين بلة" (*zad al-tiyn bilatan*) is mainly built of such two natural objects "*al-tiyn*" (a noun meaning 'mud') and "*balatan*" (an adjective meaning 'soaked with water'), which can properly met with the common English expression: "Add fuel to the fire" or "Add insult to the injury." Conspicuously, the Arabic and English expressions have different images, but the same meaning or significance. They are commonly used in the Arab world, particularly Egypt, and the English-speaking countries as a response to some mediators who try to worsen the matters, make matters worse, harden things or contribute to the worsening of the situation. It is certainly the translator's adequate cognition of both Arabic and English cultures which helps him/her reach such proper English alternative for the

Arabic origin. Although the English translation present images different from the Arabic original, it is passable in the light of the pragmatic theory of translation which commends the transformation of the essential sense of a culturally bound script, even if it were at the expense of the image or the form as a whole.

In certain cases, the forms of a colloquial language may look *untranslatable*. In one sense, the words and images of a source expression or proverb do not have equivalents in the target language. The only way to make them *translatable* is to try to paraphrase them, and then put into straight and familiar words of the target language, which can convey the exact or approximate meaning of the original inscription. Such adaptation of various foreign and local concepts would do no good, unless the translator has a creative writing skill, which is the focal point of the third article in this book. Apart from its disfiguring of the essence of a text, the literal translation deprives its owner of showing any mark of creativity. On the other side, the creative translator feels free to make certain changes with the original text, such as adding or cutting some words, insomuch as this would meet the prerequisites of the target language's conventions and culture, and deviate not from the source's core. Inasmuch as each reader has his own approach to a text, it is normal to find the interpretations of this text on the part of readers from the same country diverse widely. Accordingly, the translations of such text vary, as their degree of creativity do. The question that presents itself is: how does creativity surface in the process of translation? To the opposite of those who see that the translator, unlike the writer, is not creative on the grounds that s/he is restricted to the content of a text and that s/he can do is to rewrite it as it is in a different language, I can bravely say that there are many provinces of creativity in the process of converting various words and contexts from one language to another. If a

translator has the skill of reading between the lines, as they say, and diving so deeply beyond the surface meanings of words shaping a text that s/he discovers what others cannot - in relation to images, emotions, symbols, tones or viewpoints, s/he is thereby creative. Creativity is also at play if a translator succeeds to adapt certain linguistic and cultural matrices of foreign speeches or writings to the common local modes while remaining faithful to the essence of source language. Another and most common province of creativity is given rise when the translator manages to forge the content and form of a source text into a way that discerns him/her well from other translators of the same text, with the use of the same target language. To refer to just one illustrative example in this respect, the most common Arabic saying: لا تأتي الرياح بما تشتهي السفن (*la ta'aty al-reyaah bima tashtahy al-sufun*), which literally means in English: The wind does not come as the ships want (desire), can be done into such various creative ways as:

1. The wind does not blow as the vessels desire.
2. Things don't always go as they're planned.
3. You can't always get what you want (aspire to).
4. Things do not always work out as you might have intended.
5. Things do not work out the way you plan them.
6. Ill wind blows no good.
7. The wind gone from your sails.

There could be other translations of this same saying, which does not matter here; what indeed matters is the above renderings can be, easily and conspicuously, figured out to be widely diverse in construction, but all convey the same implied sense of the original Arabic saying. Of course, it is the translator's adequate information and dexterity which help him/her mould a crude material in a peculiar way, and make him/her be more creative than others working on the same

material, but have less artfulness. Compared to all above ones, the last translation seems to be the creative, for it retains the true sense and image of the Arabic saying, even though it uses words which do not have equivalents in the source context. However, if these words are reconsidered well, they will turn out to be most significant. For example, the first part ‘the wind gone,’ which breaks the rules of English grammar for the past participle ‘gone’ is not supported by any assistant verb, is indicative of missing a wind aspired to last for a long while; the word ‘sails’ is also a quite clear symbol of ‘ships.’ Thus, creativity here comes out to play through the translator’s use of words quite different from those of the original context, with an equal picturing and significance. Similarly, the highly creative translator does not render the colloquial Arabic saying: مفيش دُخان من غير نار (*mafeesh dukhaan min ghair naar*) word for word into: “There is no smoke without fire,” but rather dexterously into: “It takes two to tango.” Although this translation seems out of text in using words which have no relation to the Arabic words, they are actually within text. The word ‘tango,’ a common Western dance of Latin-American origin which is always done by two lovers, is used in the English context to symbolically refer to the fact that hot passion comes out when the lovers practice the tango dance together; if the smoke is yoked with the fire, why does not the tango do with the lovers?

The other parts of the book introduce the student to miscellaneous English and Arabic passages, some of which are done from one language to the other with a view to attracting attention to a number of strategies followed in the process of translation. There are also some other passages, each of which is entailed with alternatives from the target language for the difficult words used in the original passage so as to make sure that the student has acquired the ways of doing a text from one language to another, and has got the capacity of solving the problems he/she may encounter by himself (or herself). Finally,

with this sort of course one hopes it get to the objective behind it.

Part I

How to Translate Literature:

Dynamism of the Text and Dynamic Translation

The radical changes in literary criticism and theory in the second half of the 20th century, with the rise of 'mass culture,' have not only challenged the concept of 'the canonical literary tradition' but also necessitated much closer readings and interpretations of the literary text. In contrast to the critical principles set forth by I. A. Richards and F. R. Leavis within the first half of that century, which fundamentally "focused on the text to the exclusion of literary, cultural and historical context, or biographical detail about the author," the new critical approaches, dating from the 1960s onwards, have turned attention to 'the text-in-itself,' particularly the aesthetic and formal properties. John Crowe Ransom, Cleanth Brooks and Allen Tate have demonstrated a great interest in "the structural relationship and formal elements that gave a specific text its literariness" (Steve Padley 2006: 144). However, both critical trends, Leavisite and New Criticism, seem to concur that the "textual meaning could be determined through rigorous analysis of form and language, along with a general consensus about what literariness was, and in which texts it could be found" (Loc. Cit.).

Such critical disputes have been escalatingly aggravated by the successive change of "attitudes towards the function of criticism," which has given literary theory, which may be said to have emerged and grown in France within the 1960s and then found its large way into different parts of the world, "a more central role in critical practice" (Loc. Cit.). Several French critics and linguists have made prominent contributions to the subject:

In particular, the rise of structuralism and post-structuralism brought to the fore the work of French intellectuals, including Jacques Derrida, Roland Barthes and Michel Foucault; Jacques Lacan's crucial developments of psychoanalytic theory were taken up and revised by Luce Irigaray, Julia Kristeva and H  l  ne Cixous, while Louis Althusser and Pierre Macherey made vital contributions to advances in Marxist literary criticism and theory (Ibid., 145).

Both Barthes and Derrida, as leading figures in structuralism and poststructuralism, have called the centralism of the author-ship in the interpretation of a text into question. Their detection that texts are not independent entities but rather are "in a permanent negotiation and interaction with each other," which gave rise to the term 'intertextuality' at the end of the 1960s, has prompted them to convincingly demonstrate "the impossibility of any fixed textual interpretation" on the grounds that the text is a melting pot of widely varied meanings and formal ingredients (Ibid., 146). It was Barthes who, in his famous essay "The Death of the author" (published in 1968), minimized the role of the author in the textual interpretation and criticism.

By the end of the 20th century, the theories of Mikhail Bakhtin and Marxism have received a greater advertence. The translation of these theories into different languages in the 1980s has played a major part in this. Bakhtin has insisted on giving the literary text a further dimension through relating its language to "the social world it inhabits" (Loc. Cit.). He ascribes the multiplicity of meanings in a novel, which represented, for him, "the genre which most embodied dialogism," to the various voices in it that belong to different social and cultural habitats and produce its language (Ibid. 147). Since these voices are made in the text to "interact with and respond to each other,"

the textual meaning inevitably varies. Malcolm Hebron's consciousness of the multiple mechanics of composing a work of art and the difficulty of assessing them must have inspired him to regard both writing and reading processes as "arts" which "require the patience and discipline to take time pondering the way in which language works" (2004: 1). The complexity of the literary text's linguistic structure lies in its accommodation of types of words capable of expressing 'pejoration,' meaning that they "take on negative associations which become so strong that they drag the denotation with them," and 'amelioration,' in the opposite direction: lose their "negative senses and the positive meaning prevails" (Ibid. 140-1). This is also aggravated by many writers' utilization of a language "with the spoken voice in mind," and of some "elements of mimicry [particularly in drama] which we would be unlikely even to guess at today" (33). In order to properly and effectively communicate with such types of texts, the reader has to painstakingly search for the significance a writer intends to convey "behind the words on the page" (Loc. Cit.). This does not at all mean that all focus of readership should be on the element of language; the latter is interwoven with the text's form to form the general and intended meaning. Most interesting in this respect is Michael Ryan's representation of the orchestration of a literary work to a 'body,' whose "skeleton is crucial to how it works"; like the invisible skeleton of a body, the structural technique of a text hides behind it, and it is it "that allows the work to make sense or to function as a work of literature" (1999; rpt. 2007: 29).

The equivocal nature of language is not confined to just literature, but extends to philosophy. Most philosophically structured texts resist any full appreciation or translation by a reader who is not sensitive to the diverse forms of language employed to express their writers' ideologies, which are practically signed or coded. Michael Dummett's perceptively

claims that "the only proper method for analyzing thought consists in the analysis of language" (1978: 457; qt. in Horace L. Fairlamb 1994: 7). A long time before Dummett, Richard Rorty had elaborated on this same idea in *The Linguistic Turn: Recent Essays in Philosophical Method* (1967), to which he also returned in some other books he published later, such as *Philosophy and the Mirror of Nature* (1979), *Consequences of Pragmatism* (1982) and *Contingency, Irony, and Solidarity* (1989). His realization of the failure of science to get to the complex nature of philosophy had turned his attention to linguistics as a more successful method: "philosophical problems are problems which may be solved (or dissolved) either by reforming language, or by understanding more about the language we presently use" (1967: 3).

The dimensions of the text are furthered by Marxist, feminist and postcolonial theories, which have attached much vitality to political, historical and social contexture. The Marxists' emphasis on social and ideological factors in the composition of a text has manipulated them to "reveal unintentional and contradictory impulses within the text" (Michael Ryan 1999/2007: 29). Louis Althusser believes, as do many others, that 'literature' is reflective of the social and cultural modes available in the human world. Pierre Macherey adds that a literary text's unconscious reflection of a certain ideology is "as instructive as the text's conscious reflection of" it (Ibid. 148). Contrary to the earlier literary theories, the Russian formalists have "contended that form gives rise to the content" (Michael Ryan 2007: 2). This is also accommodated by the American "New Critics,' whose analysis of literature is oriented by the belief that form and content are "an organic unity" (Ibid. 3). New Historicism, which emerged in the 1980s, sides with Marxism in believing that any literary text is engendered, or at least inspired, by the historical period from which it grew.

It is noteworthy that the 'New Historicism' school differs from the traditional historical school in methodology which is primarily based, as Enani claims, on 'specific orientation.' That is, it makes use of 'donnees' borrowed from a fixed 'system of thought' that is not linked to the method of approach, handling, research or application, but to "preconceived ideas or ready-made concepts" (Enani 2008: 10-11). These notions or concepts have later come to provide the groundwork for Cultural Materialism, another school closely connected to New Historicism but divergent only in disregarding the dimension of time in dealing with history or history-based works. The propagators of this sub-school are British scholars who are indebted to Raymond Williams' thought and the notions of modernist Marxists in Britain, such as prominent scholar Terry Eagleton.

The relevance of the 'Cultural Materialism' school to the Marxist thought hardly means that it is a Marxist school, in the hackneyed sense; rather, it relies upon the modernist philosophers who have developed the ideologies of Marxism (e.g. the French Althusser, Macherey and Foucault) in many ways: they have modernized the old theories grounded on solely economic factors by broadening their province to include the conflict of power, and by giving power new definitions inspired by the dominance of a certain culture in a society and how the strongest can have political and social sway over thought in this society. In this way, thought and discourse are coloured by what the powerful elite dictate, and history becomes the mirror which projects the influence of cultural power centers (e.g. social classes, religious foundations and political systems) on ideological and literary movements and on people's acceptance or resistance of such movements. Hence, the investigator must consider all these elements together, without distancing the literary text from historical factors, in an

attempt to figure the cultural power which propels the motion of history.

Out of this brief account of the successive change of literary theories and critical principles, one can infer how difficult it is to adopt one specific approach to a text. The boundless multiplication of methodologies of interpreting a text, as above, does not validate "the traditional view that literary works contain a fixed and united core of meaning that can be deduced by rigorous explication of their linguistic and formal structures" (Ibid. 153). According to the advocates of deconstruction, the linguistic and formal contexts of a text are deceptive, in that their literal senses are entirely different from their intended, almost implied, senses. It is a complicated issue which challenges not only the reader or the critic but also the translator. Finding himself or herself before such texts, what can the translator do to accurately transform the true or intended meaning of the original into the target, almost different, language and form? Which method he or she should follow? And to what extent does the chosen method preserve his accuracy or faithfulness to the original writer?

It is this paper's goal to prove that dynamic texts necessarily require a kind of dynamic translation. But what does dynamism of the text and translation here mean? The term is used to refer to the instability of the text in relation to its language and form. Depending on the above summary of interpretative and critical methods as well as literary theories, one can assume that the literary text is *dynamic*, in the sense that its linguistic and formal structures cannot be guaranteed to have a firmly fixed sense, otherwise it would not afford widely divergent interpretations. There is no better evidence of this than the rendering of Greek and Shakespearean works countless times by persons from the same country; amazingly, such ancient writers still are subject to divergent critical and

translation practices in different countries. As for *dynamic* translation, the term is not used here in full compliance with the traditional definition. Commonly, the dynamism of translation is approached through the natural communication of the 'original's meaning.' The naturalness of this translation means that the total meaning of the source text is communicated in the target text in an equally effective way; that is, the reader of the target text gets the same meaning and effect the reader of the original does. Furthermore, this study tries to prove that *dynamic* translation is one which needs a well-honed critical sense in order to cope with the *dynamism* of the text, or the multiple ways of reading and interpreting it. E. Genzler's statement that the translator should show "competence as literary critic, historical scholar, linguistic technician, and creative artist" is in order (1993: 89; qt. in Dagmar Knittlova 2000: 12). Thus, to achieve conformity of dynamism between an original and a target text, the translator is entitled to follow certain strategies.

Accurate or reliable translation is certainly the optimum goal of any professional translator. But the question which insists itself is: how can accuracy or reliability be in action? The reliability of a translator is not, as some may think, at odds with his/her accuracy, since both features are (or should be) not just complementary but rather well integrated: the accurate translator is almost always reliable - a person who never reveals a bias towards personal or national objectives. Unlike, for example, the feminist-biased translator who may refine the language of a sexist text to avoid transferring its offensiveness to the reader, or the political activist who might do the same to beautify a distorted image of his/her own native culture in a text, the reliable translator is accurate in doing every part of the text into the target language. This is not to say that the translator is bound up by the literalness of words, sentences or general grammatical structures in a source text, but rather that one must adapt all these elements to the peculiar, almost

different, contexture of the target language and culture. In order to produce a target text with an accurately similar effectiveness of the source text, the reliable translator should be an actor – someone who is highly skilled at playing various roles at one time. Such a job may seem easy, but it is indeed very hard, if not impossible; neither such translator nor actor is predicted to be entirely perfect. Like the experienced actor, who mimics others in an enjoyable way, the reliable translator's work may be enjoyable but never perfect. The actor can never be the person whom he mimics, even though the similarity of both is accommodated by a large audience of spectators. Likewise, reliable translation is difficult to attain; nonetheless, the translator, like the actor, should have the cognitive background and the linguistic abilities with which to give authenticity to the target text that is, in this way, supposed to be an imitation of the source text. Douglas Robinson's definition of translation undergirds this vision: it "is a highly complicated process requiring rapid multilayered analyses of semantic fields, syntactic structures, the sociology of reader– or listener–response, and cultural difference" (1997/2001: 50). In *How Brains Think* (1996: 1-13) William H. Calvin describes the translation process as a sequential brainstorming. However, Robinson's reference to the process with the hackneyed adjective 'rapid' may be at odds with the tough task of analyzing mysterious literary texts – a task which, in addition to the translator's experience and intuition requires time to accomplish. Without doubt, Robinson does not mean to say that the process of translation takes no time, for he certainly understands that rapidity in this respect inevitably comes to grief; on the contrary, he must be quite sure that slower translation works are much more 'reliable' (Ibid., 49). What does he mean then? He may want to say that the translator generally needs to have a quick intuition, a characteristic which helps him/her do rapidly the familiar texts. In both cases,

rapidity and slowness, the professional translator is assumed by Mihaly Csikszentmihaly to enjoy his/her work (1990: 15-35).

Nevertheless, the above approach to translation does not seem to map a general ideal which the translators can follow to create successful target texts. This drives one to inquire into further translation studies in an attempt to solve the problem. Charles Sanders Peirce, an outstanding "American philosopher and founder of semiotics" (Robinson 1997/2001: 97; 100), hypothesizes a triadic concept (instinct/ experience/ habit) for the process of translation (figure 1), restated as: abduction/ induction/ deduction (figure 2), which contrasts with Karl Weick's circular model (figure 3):

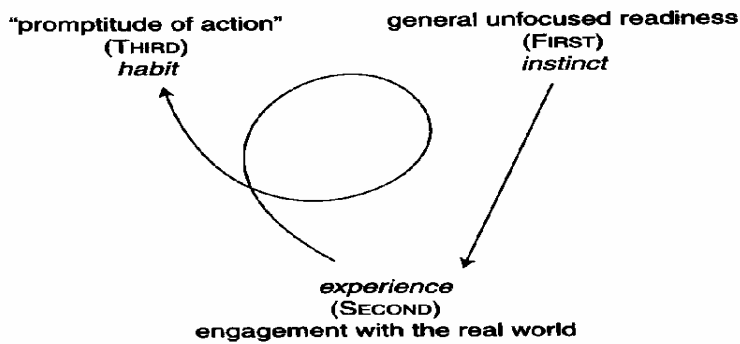


Figure 1 Peirce's instinct/ experience/ habit triad in translation

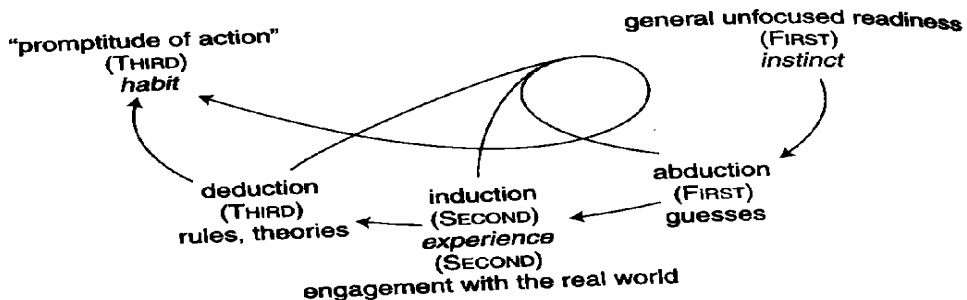


Figure 2 Peirce's instinct/ experience/ habit and abduction/ induction/ deduction triads in translation

Peirce's first step 'abduction,' which corresponds with Weick's 'enactment,' is simply restated as an 'abductive' (or intuitive) hopping through equivocal materials to acquire a mental image of such materials, how easy or difficult they are. On the other hand, Weick disagrees with Peirce's 'inductive' and 'deductive' steps. According to Griffin, Weick's second stage 'selection' is governed by the formula "respond now, plan later," meaning that the first impression about a text is interpreted randomly, without complying with certain rules, as Peirce suggests (Griffin 1994: 280; cited in Robinson 1997/2001: 100). This stage is oriented by both "rules and cycles" (Robinson 1997/2001: 101). Weick proposes that the selection of a rule or pattern for interpreting a definite situation is not fixed, as conceived by Peirce, because situations are most often variable; thereby they dictate the need to apply more than one rule. Furthermore, the selection process moves in a cyclic way: the interpreter always looks for a rule with which to solve the complexity of a certain situation, and then comes to apply it; if it does not work, s/he tries another rule. In this way the selection of rules goes forth and back in cycles until the interpreter makes sure that his/her selection of specific rules solves the encountered problem completely. This is why Weick feels skeptical about the 'rules' and 'habit' approaches hypothesized by Peirce on the grounds that the selection procedure is more 'chaotic' than being 'orderly'.

The cycle that matters most to the translator is "what Weick calls the act-response-adjustment," simply meaning that the act of an interpreter is always affected by consulting others about a definite problem or a complicated situation – a consultation that is anticipated to pass through a series of brainstorming before reaching a most appropriate solution. No doubt, the interpreter's interaction with many persons drives

him/her to correct some errors s/he may be unconscious of. Therefore, this stage is described as 'decision-making': the translator (or interpreter) should not make his/her decision about a difficulty in a text without discussing it with other persons interested in translation, otherwise his/her individual decision will more likely complicate the problem rather than settle it. Delineating the cycles of act-response-adjustment, Em Griffin writes: it is "like a full turn of the crank on an old-fashioned clothes wringer, each communication cycle squeezes equivocality out of the situation" (1994: 281).

As for Weick's third stage 'retention,' it applies, with just a little difference, to Peirce's idea of 'habit.' Unlike Peirce, Weick believes that 'retention' should not be the primary and stable end of any approach to a text. The flexibility of the text in relation to lexical structure and form forces the translator or reader to change his/her old concept of certain words and grammatical structures; if a translator refuses to change his/her concept, s/he will lose ground. For this reason, Weick commends the leading translators "to continually discredit much of what they think they know – to doubt, argue, contradict, disbelieve, counter, challenge, question, vacillate, and even act hypocritically" (Griffin 1994: 283).

Thus Peirce's model of translation is linear, while Weick's is circular. Weick's model, which is corrective of Peirce's, is performed through the motion of the intuitive approach towards selection and retention procedures, and the instability of the retention turns the whole process back once again to the selection and intuition steps. In other words, the process is based, as Robinson sees, on "an act-response-adjustment cycle, in which each adjustment becomes a new act, and each habit comes to seem like "instinct" "(1997/2001: 104). Consider the following graphic diagram of Weick's model:

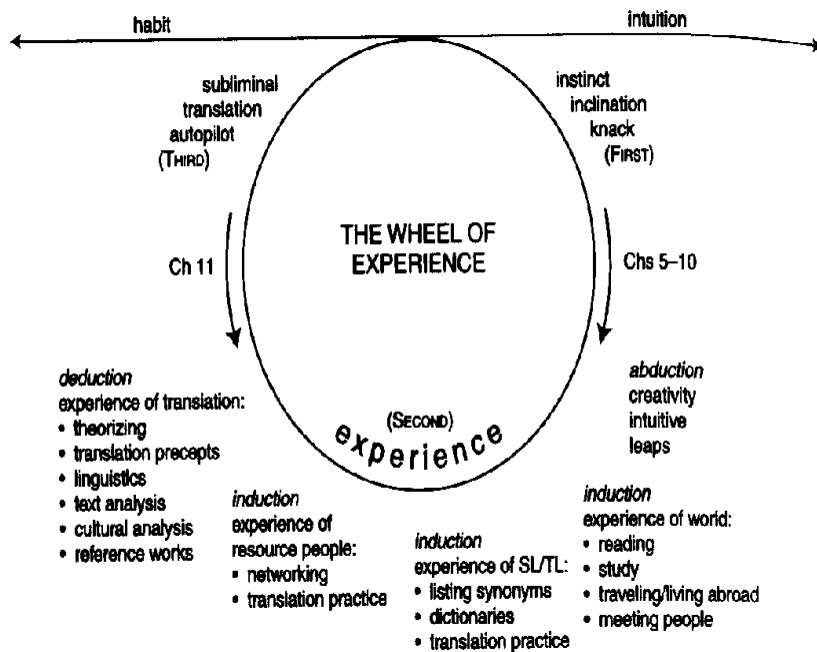


Figure 3 the wheel of experience

Weick's cycle of experience focuses on the idea that the more a person is in contact with the world around him/her (by reading about or meeting with others or chatting with them on the internet), the more knowledgeable s/he becomes. The growth of one's knowledge affects one's concept of the world that is reflected directly or indirectly in particularly literary texts. Because humans are affected by the continuous change of life, the retention of any concept is impossible. In this way, Weick's formulation of the process of translation not only contrasts with Peirce's but also is more appropriate and reliable. It is significant that Peirce's model, like Weick's, passes through cycles, yet, unlike Weick's, it ends at the 'habit' stage, where rules and theories are formulated for future applications. The mistake of Peirce's model does not seem to permit any change

in the cultural, social, political, and linguistic matrices in the world, which is incredible.

Applying his model to the practice of translation, Weick reformulates it into the following: "translate, edit, sublimate" (Robinson 1997/2001). In a word, Weick commends the translator to alert his/her work by translating a text intuitively, and then move to edit it by testing his/her first response to the text against his/her general knowledge in an attempt to sublimate or habitualize what s/he learned so as to apply it in future, but in a 'flexible' way, to other texts. That is, the translator must adjust his/her knowledge in accordance with the change of world concepts. This model will be regarded in the following study of two different works of translation, with a view to showing which one is more reliable.

Case Study 1:

This study tests the tragedy of *Richard II*, one of William Shakespeare's most celebrated plays, against its most recent rendering into Arabic by M. Enani, an Egyptian professor of English literature and connoisseur translator, hoping to prove that Enani's alertness to the multiple criticisms on the source text has enabled him, more than any other translator of this same text, to produce a valuable and most enjoyable target text. The selection of this Shakespearean text from among many translated texts is based on certain motives. Prior to all is that this play has all the components which can vindicate the premise of this paper: it has lately come at the heart of the New Historicist approaches to Shakespeare's drama, which, as Gary Waller (1991) mentions in his preface to *Shakespeare's Comedies*, have viewed it as a documentation of the cultural force dominating the English society in a definite period of time (see Enani 2008: 12-13). Another motive is that the translator has admittedly been influenced by the various traditional and

recent critical attitudes to the English source text. Much more important is his application of more than one model or method of translation in order to create a sort of target text which appeals to the Arab reader, mainly because of its literal transformation of an English culture of which a great deal is shared by monarchical Arab countries, and because of skillfully altering the old, almost vague and obsolete, Shakespearean English into an eloquent standard Arabic which seems to adequately satisfy the public taste of the erudite Arab audience.

The translator commences his work with an introduction of 63 pages, which may seem long but is rather essential to the comprehension of a culturally and linguistically opaque original. The motive behind this introduction, as Enani sees, is multilayered. In the first place, it is a substitution for the footnotes, a method of interpretation the translator has always followed in his doing of about six Shakespearean plays into Arabic, because of his realization that the Arab reader is not very attentive to such appendices to translation works. In the second place, it shows the translator's standing in the middle of two conflicting critical positions: one handles the play from a new historicist perspective, and the other from a cultural materialist's. Enani seems to admit the requisiteness of both perspectives, where he claims that the advocates of 'Cultural Materialism' can find in *Richard II* elements that link it to the time of its emergence and to the Elizabethan age by regarding the play as a seed for Britain's wrangling cultural forces. Similarly, New Historicists can point out some of the historical sources which give authenticity and authority to their look upon the play as a reflection of its time. Nevertheless, the translator believes that these two divergent approaches fail to adequately throw light on the kernel features of the play: these are the singular portrait of the main protagonist and the interweaving of the structure, which have attracted the attention of some

analysts and critics such as Walter Pater, W. P. Yeats, Mark Van Doren and Robert Ornstein (see Enani 2008: 41).

In so far as the characterization of Richard II is concerned, most 20th century criticisms of the play agree that Shakespeare depicts the king as intrinsically fragile and unqualified to rule the Britain of his time, known to be dominated by violent political disputes, not because of his coronation when he was a child of ten, but because of the fact that he was naturally a poet, a mark of tenderness and eloquence which shows in his speech throughout the play and in his sharp contrast with his cousin Bolingbrook, who possesses all the qualities of a 'real' king. A vindication of this is delivered by his wife, who declares that her husband is no longer Richard the lionheart as he suddenly comes to lose his physical and mental potentialities. It is true that a few critics (e.g. Moody E. Prior and Lois Patter) look upon him as an adequately qualified king. But the more credible vision is that Shakespeare deliberately sketched his hero as a clever actor, who can perform more than one role: as long as Richard appears in public, he wears the mask of the king, while in privacy he puts it off and reveals his poetic and weak nature.

Such critical divergence may hinder the reader's attempt to draw in mind a clear image of the king around whom the whole action of the play revolves, and thereby mystifies some deal of the tragedy's general meaning which is interrelated with the depiction of characters and the tone underlying their speech. Most of the words and images mentioned by the king are bewildering, for the reader cannot explain them in the light of being uttered by either an imaginative poet or a serious ruler. But this is hardly surprising, because King Richard himself is caught by countless linguists in the act of saying something contradictory to what he means. In Enani's opinion, Richard's words "negate themselves by themselves; in every uttering

there is a contradictory sense" (2008: 57). It seems a deliberate technique in the play, Enani maintains, to depend on 'speech acts' to destroy the meaning of the speech itself. To rephrase it, delivering a speech may affect us in a way that completely contrasts with its true meaning, a method of speech which Yeats has compared with acting; actors most often say certain things which they know to be untrue. Richard most likely disbelieves the divine right inherited by the monarchs; hence anything he mouths to reconfirm this right may be taken as a negation of the vision itself.

As for the structure of the play, it is largely debated to depend upon the unity of impression that includes 'polyphony,' ascribed to Bakhtin, and 'binary oppositions' to Roman Jakobson (see the latter's *Jakobson on Language*, ed. Linda R. Waugh and Monique Monville-Burston, Cambridge: Massachusetts and London, 1990, pp. 261-62; 320-21; 489-90).

The translator concludes his introduction with ensuring that Shakespeare's *Richard II* accommodates all the multiple critical approaches referred to so far – a statement which may appear to have settled the problematic method of interpreting this oblique text, but in fact it complicates it more by presenting the translator with many challenges. In order to reach a full absorption of the text, the translator has, as Enani admits, to be quite conscious of all these critical approaches and, more difficultly, test them against the contexture of the text. Despite all these plain riddles, Enani has managed to produce a kind of Arabic translation incomparable with any other Arabic translations of the text.

Enani's translation presents a real state of dynamism at work, not just because of taking advantage of the various analyses of and critical appraisals on the original, but because of some other essential factors. In general, the dynamism of the

translation rests on "the principle of equivalent effect" (Rieu and Philips 1954; qt. by E. Nida in Lawrence Venuti 2004: 156). That is, the translator cares not for 'matching' the source message with the target's, but with "the dynamic relationship," in the only sense that the target audience receives the message in the same way it is received by the original audience (Loc. Cit.). Thus, the primary goal of this type of translation is to achieve a "complete naturalness of expression," and seek for linking "the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural pattern of the source-language context in order to comprehend the message" (Loc. Cit.).

Nevertheless, one cannot hope to read a translated text without facing any problems. Differences of language and culture make it impossible for any translator to produce a target text that corresponds fully to the original. There are many linguistic and cultural signs or codes and idioms in the source text, which are anticipated to resist translation or have full equivalents in the target language and culture. This admitted by countless translation studies and theories. To give an instance, Belloc states: "Since there are, properly speaking, no such things as identical equivalents," the translator should try to "find the closest possible equivalent" (Loc. Cit.).

Now to the examination of certain parts from the translation. The original play opens with these lines:

ACT I: SCENE I
Windsor Castle

Enter KING RICHARD, JOHN OF GAUNT, with other Nobles and Attendants

Richard. Old John of Gaunt, time-honoured Lancaster,

Hast thou according to thy oath and band
Brought hither Henry Herford, thy bold son,
Here to make good the boist'rous late appeal,
Which then our leisure would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray?

Gaunt. I have, my liege.

which are done into Arabic in this way:

الفصل الأول

المشهد الأول:

(يدخل الملك ريتشارد، وبصحبه جون جونت وعدد آخر من الأشراف والأتباع) ريتشارد:
صديقي جون جونت! أهلا بك أيها الشيخ هنا!
أهلا بك يا أمير لانكستر الوقور! قل لي:
هل بررت بقسمك وأوفيت بعهدك؟
هل أحضرت ابنك الجسور هنري هيرفورد
حتى يثبت صحة التهمة الشنيعة التي رمى بها مؤخرًا
توماس موبراي، وهو دوق نورفوك؟
جونت: أحضرته يا مولاي

This is not a literal transformation of the English lines into Arabic, because the original lines are subjected to certain omissions and accretions. But this is hardly surprising due to the commonplace fact that the translation of (particularly) poetry into a different language can never be bound up with the literal transfer of the linguistic and formal structure of the original; there will be a call for twists in the original form to fit in the target form. However, this commonplace is problematic inasmuch as the form of a language is variable, as is the case with Arabic which is branched into archaic, standard, modern standard, and colloquial. In doing the Shakespearean lines into Arabic, the translator seems to have performed two acts at once: interpretative and linguistic. As do all pragmatics, he has

exercised a great effort over the meaning of the lines by checking their interpretations in various critical sources, which must have helped him to decipher their codes, before deciding the Arabic equivalent. Since "each code is inextricably embedded in a peculiar culture and indicative of it," as the translator himself pronounces in his books: *On Translating Arabic: A Cultural Approach* (2000: 36), this simply means that the linguistic structure of the lines in Arabic is inevitably going to be influenced by Arabic culture, which, to our surprise, Enani refuses to admit in his introduction to the translation of the play in question by trying to ensure that his transformation of the original terms is governed by the Arabic language, and not by the Arabic culture, equivalent. All translation theories and studies seem to agree that culture cannot be separated from any language, which once again, and surprisingly, Enani reconfirms in the above book and some others on translation such as *The Comparative Tone* (1995) and *Comparative Moments* (1996).

For all these reasons, it is hardly surprising to find the meaning of the lines here fully conveyed to the Arab reader, but in a way domesticated to the Arabic literary tradition and culture, known to be different from those of English, which, to some extent, may *foreignize* the target text. That is, according to Venuti's (1995) strategy of translation he allied with F. Schleiermacher (1813), it is a kind of translation which "leaves the reader in peace, as much as possible, and moves the author towards him" (Schleiermacher 1813/1992: 41-2; qt. in Jeremy Munday 2001: 146). But Enani's transparent method of translation minimizes the foreignness of the target text through preserving the source text from the complete domination of the values of the target-language culture. The reader of the opening scene in Arabic can easily feel the foreign atmosphere of the play, despite the fluency of the Arabic used in the translation, a style which cannot be equivalent to the obsolete

English of Shakespeare, through the transliteration of the English names of the characters in the scene, and of certain places. However, a few things in the translation may be questioned.

The translator, consciously or unconsciously, gives no rendering of the name of the setting (Windsor Castle) where the first scene in act one takes place. This may make the Arab reader, who has no idea about the English source text, unable to decide the location of the opening scene or draw in mind an image of the courtly atmosphere characterizing the king's castle in England of the time. Further, this also may affect his/her following of the sequence of the episodes, known not just in this play but in any dramatic or narrative work to be closely associated with their various landscapes or settings. Far from attempting to give the translator an excuse, his disregard of the name of the setting may be motivated by his understanding, as he repeatedly mentions in his introduction to the translation, that the whole play is familiar to the target audience of readers. Amazingly, in their English paraphrase of this poetic text, Raghukul Tilak and Anupam Gupta have changed the name of this setting from 'Windsor Castle' into 'London, King Richard's Palace' (1995: 157). In so far as this paraphrase may clear some of the confusion by determining the geographical location of the Windsor Castle, it complicates the issue. Their choice of 'Palace' for 'Castle' is unsuitable since the two words are not equal in meaning and image. To the student of linguistics and architecture, 'Castle' is a more military than civilian building.

The Arabic translation seems to domesticate the opening scene by adding to it certain Arabic words, which are common to Arabic culture but have no equivalents in the source text. For instance, the Arabic rendering of King Richard's interrogation to his uncle John of Gaunt, Duke of Lancaster, starts with صديقي (my friend), an expression of intimacy which has no verbal

equivalent in the original. It is perhaps Enani's grasping of the critical comments on the king's character which has driven him to add this mild but ironic word to the conversation. Many critics agree, as referred to so far, that King Richard's speech is almost contradictory. This is to say that his apparent or implied intimacy conceals a deep hostility to his uncle. Nevertheless, inasmuch as this accretion throws more light upon this round character, it drastically changes the linguistic and technical features of the original speech. Apart from putting on Richard's tongue some words that he never uttered or even intended, it alters the long-established norms of royal relations. Regardless of their age, Kings are not, and can never be, historically or socially, regarded as equals. The word 'friend,' an English equivalent to the Arabic word used in the translation, conveys the feeling that King Richard and his relative subject John of Gaunt are not just equal in age or rank, but are intimate friends, which does not apply to the original situation. A king like Richard is not expected to speak so mildly and warmly to one of his old Dukes as he is made to do in the translation.

Nonetheless, certain accretions in the Arabic translation of the English lines are acceptable. For example, the translated lines are not analogous in length, number and tempo to the original lines, but may be parallel in theme and tone: the six English lines correspond to seven Arabic lines in prose. In compliance with the Arabic language form and Arabic literary tradition, known to be quite different from the English, the translator dissects the first line in the original speech of King Richard: "Old John of Gaunt, time-honoured Lancaster" into two Arabic lines *صديقي جون جونت! أهلا بك أيها الشيخ هنا !/ أهلا بك يا أمير لانكستر الوقور ! قل لي :* The natural difference between Arabic and English structures shows palpably here. English is characterized by compactness and economy, while Arabic by repetition and redundancy. Like any intellectual Arabist, the translator cannot free himself and his pen from the influence

Arabic-language culture exercises over him all the time. It is a habit of all Arabs to repeat their welcoming of their relatives, acquaintances and guests with certain words or phrases on different occasions. As a mark of influence, Enani repeats أهلا بك (literally, welcome to you) at the beginning of the first two lines, although this welcome phrase does not have a verbal or non-verbal equivalent in the original text. Its use in the first line may be accepted on the grounds that the king's first words to John of Gaunt may so much bear a tone of welcome as of respect, as implied in calling him 'time-honoured.' On the other hand, the repetition of the same phrase in the second line may be needless. The second line also ends with a needless imperative: قل لي: (tell me), not just due to the absence of its verbal or nonverbal synonym in the original but to the fact that the line can do without it. Thus, the two Arabic lines can be reduced to one to become equivalent in length to the English line, as follows: أهلا بك جون جونت! أيها الشيخ الوقور، أمير لانكسترا! Once again, it is the influence of Arabic tradition which drives the translator to divide Richard's long interrogation, made up in five poetic lines, into two:

هل بررت بقسمك وأوفيت بعهدك ؟
 هل أحضرت ابنك الجسور هنري هيرفورد
 حتى يثبت صحة التهمة الشنيعة التي رمى بها مؤخرا
 توماس موبراي، وهو دوق نورفوك ؟

The Arabic question word هل (*Hal*), a literal equivalent to the English 'Hast,' is perhaps needlessly repeated to adapt the structure of the original interrogation to the Arabic tradition. However, conformity of the Arabic and English interrogative contexts is not achieved. Consider:

هل بررت بقسمك وأوفيت بعهدك
 بأن أحضرت ابنك الجسور هنري هيرفورد
 حتى يثبت صحة التهمة الشنيعة التي رمى بها مؤخرا

توماس موبراي، وهو دوق نورفوك؟

But it cannot be denied that the translator's deconstruction and reconstruction of the English lines succeeds in producing kinds of Arabic lines which not only cope with the Arabic tradition but also straighten out the round structure of the source lines, emanated by separating line four from line six, which are thematically connected, by this expository sub-clause: "Which then our leisure would not let us hear." It is this primary goal of creating logical and meaningful Arabic lines which has pushed the translator to put the Arabic equivalent of line five in the original at the end (number seven).

The Arabic rendering of another segment from the dialogue between Richard and Gaunt seems to proceed from the same critical approach, notably the decoding of the source lines and words and coding them into Standard Arabic. Naturally, certain twists of a few English words are made, which in so far as they serve the prerequisites of Arabic form, they alter the sense of this part of the play. A plain example of this is the transformation of the source tone of uncertainty, into a target tone of certainty. The king appears to be unsure, as literally mentioned in this part, whether the charge of Gaunt's son against Thomas Mobrai, Duke of Norfolk, is stimulated by an old grudge between them or is based on solid grounds, therefore he asks Gaunt: "Tell me, moreover, hast thou sounded him, / If he appeals the Duke on ancient malice, / Or worthily, as a good subject should, / On some known ground of treasury in him " (Shakespeare: 156). Consider the following Arabic rendering of these lines, which gives only an emphatic tone of the appropriateness of the charge of treason:

قل لي إذن ... هل تحققت أن دافعه على الاتهام
ليس حقدا قديما بينه وبين الدوق؟
وأنه يقيم اتهامه بالخيانة

على أسس من الوقائع المؤكدة؟
شأنه شأن الرعايا المخلصين لي؟

However, the translator's reversion of the original tone may be influenced by the critical view that Richard's speech almost negates itself – a view which is in its turn indebted to Derrida's deconstruction approach to Shakespeare's system of 'speech act' in *Romeo and Juliet*. This plainly means that Richard's tone of uncertainty about the honesty of Gaunt's son and the unfaithfulness of Thomas Mowbray conceals an opposite tone, a tone of certainty. It is thus more likely than not that the translator rendered the underlying, rather than the obvious, tone into Arabic. Another note is that the form of the Arabic lines does not conform to the English. The English four-line part is encountered with five Arabic lines, which indicates the translator's consistency in using the same method of translation he applied to the opening lines in the play. This may not be the point; the point is the division of a single but long English question into three Arabic interrogatives. Furthermore, the sequence of the English lines is not identical to their Arabic rendering: line three is moved in the Arabic to the end, which may affect the smooth flow of the meaning as created by Shakespeare. The change of form here may be mandatory on the grounds that each language has its own form, yet such domesticity may further the foreignness of the target text, making it much different from the source text.

Immediately after this part, Enani uses some Arabic alternatives for English words which are indeed worthy of investigation. No better example to sign here than the choice of *مولاي* (*mawlai*) as an equivalent to the phrase 'my liege,' a common title of the kings which Gaunt most always utters in response to Richard. It is really a shrewd rendering, although some denotations and connotations of this word may draw us far away from the intended meaning. It is noteworthy that this

Arabic word is most popular in the Arab world throughout ancient and modern times. In most literary, historical and religious films and television serials, it is commonly used, particularly in tribal or royal societies, as a title for 'masters,' 'chiefs' and 'lords.' In this context, it means that the holders of the title possess the lives, land and wills of their peoples. Further, other meanings of the word may be startling to the Arab reader who is not well acquainted with mystical communities. We almost always hear many persons in traditional and mystical Islamic countries, as in Egypt and some Arab nations, using this word to express their blind loyalty to the leaders of definite religious or mystical groups. Thus, the sense alters here from the previous contexts ('benefactor,' 'chief,' 'lord' and 'master') to a completely different context ('religious leader'), thereby those men who use it are not 'subjects' or 'servants,' in the most common sense of the words, but rather 'loyal advocates or disciples.' It is out of this belief that holy or blessed men and saints are called in these regions with *مولاي* (*Mawlai*, a singular form of the Arabic title) or *مولانا* (*Mawlana*, in the plural form). We are not here far away from the Egyptians who call, for example, Al-Hussein - a most famous Moslem sheikh and dead grandson of the Prophet Mohammed after whom the area at Cairo wherein he was buried is named - with the same title. Much more complicated and ambiguous is the reference with this title to God or Allah in prayers and religious songs or *terza rima*, with nearly the same connotations.

Testing all these various Arabic senses of the word against the etymological analyses of the English words 'liege' and 'king,' as delivered by many linguists and literary critics by whom Enani is most likely affected, one may come out with some indeed surprising relevance. Both English titles connote the supreme authority of kings or lieges over their subjects, a sense which, by contrast, means the full subordination and

obsequiousness of the subjects. All these associations, as Enani knows full well, turn out to be inherent in the Arabic alternative he carefully selected. No other Arabic synonym or near-synonym will convey the concerned connotations of the English terms. From his *etymological* analysis of the English terms 'King,' 'monarch' and 'royal,' we infer that the 'king' or 'liege' is some man who is not only a 'benefactor' or 'proprietor,' but also one who is elevated to the position of God, especially in ancient communities. It was on this basis that the English Church, before and during Shakespeare's time, regarded him as God's Caliph and the only guardian of religion. It is noteworthy here that these personal traits not only apply to Richard, but to all the kings Shakespeare employed in his dramatic works. The king's hereditary, divine right is publicly constituted by 'kinship' and 'heredity' - the derivative senses of the words 'King' and 'monarch, from the German 'Kunig/Kuning' and the Greek 'monarehos/ Movapxos' – Enani 2008: 19). Shakespeare's certainty of the popularity of such a concept of kings in the time of Richard II and Elizabeth must have saved his effort of trying to draw the reader's attention to the denotations and connotations of this key word or term in many of his plays.

In general, the Arabic translation in question betokens in many ways that behind it stands a person who is not just highly intellectual but well-informed about the multiple linguistic structures of both English and Arabic, with all their old and modern forms. Hence, it is not strange to descry that his language is smooth in motion and, more crucially, expressive of the Shakespearean methods of writing, known to be laden with a wide variety of rhythm, tone, sound, downrightness, and double entendre. An erudite Arab reader can easily feel that the target text sounds as if were written in Arabic. Evidentially, Richard's imperative tone and poetic nature are made, as they truly are, manifest through maintaining the original metaphors

and similes as well as patterns of sound and rhythm. In a part of his dialogue with Gaunt, Richard portrays Gaunt's son and Mobrai as follows: "High-stomached are they both, and full of ire, / In rage, deaf as sea, hasty as fire" (Shakespeare, 156). Obviously, these two lines have significant similes and are made rhythmical by the use of a couplet rime ('ire' and 'fire'). The Arabic translation secures, with just a little change, the figurative and rhythmical features of the English lines: إن كلا منهما شجاع ذو عزة، مفعم بالحنق، / يهدر كالبحر إذا ثار، ويحرق كالنار إذا فار (Enani 2008: 70). The Arabic lines differ only in end rime; the word بالحنق (*belhunq*, an Arabic alternative for 'ire') does not rhyme with فار (*fār*, an equivalent to the adjective 'hasty'), as fully does the English 'fire' with 'ire.' This may affect the rhythmical conformity of the Arabic and English lines. This is however compensated in the second Arabic line, which is, deliberately perhaps, made to fall into two parts with the same perfect end-rime: ثار (*thar*, meaning in English to become 'furious'), and فار (*fār*, to be 'hasty'). The change of the English nouns 'ire' and 'fire' into Arabic verbs فار (*fār*) and ثار (*thar*) is mandatory for the accommodation of the two intrinsically different languages. This shows the translator's diligent attentiveness to the differences in the contextualizations of English and Arabic – contextualizations which he tries to make to come together as closely as possible.

On the other hand, one cannot ignore the influence that Arabic culture exercises over the translator. His choice of some Arabic alternatives for definite English words used recurrently in the linguistic structure of the original may make the characters who utter these words look to us different from the way they do to the source audience. This is evidenced in the marking of the speech of certain characters with some signs which cause them to appear as if they are Moslems. 'God' is a key word in Shakespeare's text, which Enani persistently does into الله (*Allah*), meaning One and Only One God, conveying in this

context a religious belief and culture that sharply contrasts with the original's; we have been brought up to accept that 'God' always refers in English literature to the 'Deity.' This never means that the translator is unconscious of such wide divergence between the Christian and Islamic cultures that are closely associated with these English and Arabic signs, for such issue has always been at the center of many of his books on translation and literature, but emphasizes that he, like any one of us, is unable to completely free himself from the constraints of the culture of Arabic language. For instance, Enani professes in *On Translating Arabic: A Cultural Approach* (2000: 201) that the culture of Arabic language is "difficult to separate from the Qurān, which casts a giant shadow over our tradition." In response to Richard's command, Bolingbroke pronounces: "First – heaven be the record to my speech" (Shakespeare, 158) which Enani renders into: فليشهد الله أولا على ما أقول (fal yashhad *Allah* awalan ala ma aqoul); in another scene, Bolingbroke wonders: "O, God defend my soul from such deep sin!" (Ibid., 164), which is done into لا قدر الله أن أرتكب هذه الخطيئة الشنعاء; and in challenging Bolingbroke, Mobray intends to teach him "How God and good men hate so foul a liar" (Ibid., 160). The problem here becomes much more complex where the Arabic word is used in these examples as an equivalent to two different English words: 'God' and 'heaven.' The recurrence of this problematic word (e.g. 15 times in scene iii) may give more stress on the foreignness of certain parts in the translated text, in that the latter becomes more redolent of a religious culture alien to the original.

This also shows more vividly in Enani's use of many words from the Qurān. Here are just a few examples. The word نكث (nakatha) is selected from among many other Arabic synonyms (e.g. نَقَضَ *naqada*, اِنْتَهَكَ *intahaka*, خَالَفَ *khalafa*, خَانَ *khana*) as an equivalent to the English "A traitor to ..." (Shakespeare, 172) to convey the meaning 'breaking the word,

oath or faith.' This word reminds us of these words from a common Qurānic verse in Surat Al-Fat-h (48: 10): **ومن نكث فإنما ينكث على نفسه** (waman nakatha fainama yankuthu ala nafsih, meaning 'Then anyone who violates His oath, does so to the harm of his own Soul'). The Arabic noun **الطود** (altawd, 'mountain') is also borrowed from the Qurān as an alternative for the English 'tower' in "Strong as a tower in hope, I cry Amen (Shakespeare, 172; the translation, 90) instead of **البرج** (albourj); although these (Arabic and English) words share the same feature, namely 'standing up firmly,' they are not equivalent for each conveys a different meaning and image. Another but most common Qurānic word **يداهن** (yudahin), derived from the verb **يدهن** (yudhin), is preferred to the standard-Arabic words: **يتملق** (yatamalaq) and **يتزلف إلى** (yatazalaf ila) for the English 'flatter' or 'flatterest' (Act II, scene i) to remind us of a popular verse in the Qurān (Surat Al-Qalam: 68,9) **ودوا لو تدهن فيدهنون** (fatudhin wa yudhinoon, meaning in English 'Their desire is that Thou shouldst be pliant: So would they be pliant). In act III: scene iii (p. 232), "The King of heaven forbid" is done into **معاذ الله** (ma'aaz Allah, 'Allah forbid'), which is a notable phrase in the Qurānic (Surat Yussef or Joseph, 12: 23).

Since there are countless Qurānic words in the translation, this indicates that the translator is haunted by the language of the Qurān; hardly surprising, as he has memorized a great deal of this holy book and is primarily concerned with its English translation. What may sound surprising to some readers is that any suggestion of Arabic alternatives other than the ones Enani utilizes in this translation is not going to solve the problem. This is basically because any other alternatives will, if examined carefully, turn out to be either literally borrowed from the Qurān or derived from certain words in it. It deserves to be mentioned here that Enani is not the only Arab scholar who experiences this kind of linguistic pressure; all of us, Moslems and Christians, do due to the fact that Arabic

language, referred to so far as closely bound up with the Qurān, is the mother tongue of all Arab peoples. This conclusion furnishes a solid ground for the wide acceptance and appreciation of Enani's translation in the Arab world.

Another emblem of strength in Enani's translation is its maintenance of kernel technical features in the source text, such as the mystery cast over certain images and tonal structures. Further, his realization that this mystery may affect the Arab reader's full absorption of the original text must have egged him on to explain the real senses of definite Arabic alternatives for English words in the footnotes. It is a referential translation which is followed by countless renderings of most eminent literary works by Shakespeare, Eliot, Byron and Pushkin into various languages. To refer to just one example, in act II (sc. i), Gaunt's words to Richard: "Now he that made me knows I see thee ill" (Shakespeare, 190) are reproduced into Arabic with the same, almost intended, equivocalness: بل مريضا (bal mareedan arāka wa ya'alam zalik mann khalaqani) (Enani, 112). The translator does not retain the order of the line but rather reverses it, starting with the second part of the clause, "as an intuitive act of foregrounding," to borrow Enani words (2000: 201), required for producing a sensible and rhythmical Arabic line. The mystery here is created by the dual meaning of "I see thee ill"; the adjective 'ill' could modify the speaker (Gaunt) and the addressed (Richard). In this way it may get into the reader's mind that the speaker is sick but insists to see King Richard, or that he sees Richard as an ill man; the latter is more accurate on the grounds that it is a natural reaction to the King, who accuses him of being ill. The translator does not use an interpretative translation of the adjective which here may describe two different figures, but renders it literally into Arabic and explains its complexity in a footnote. The question that insists itself here is: what is the motive behind retaining the ambiguity in spite of the clarity of

the situation? It is most likely that the translator understands well, as do we, that the adjective fits to describe both characters, as can be figured out from the words of Gaunt: "O no, thou diest, though I the sicker be" (Shakespeare, 190). A similar genuine mystery is retained in the Arabic rendering of the word 'sons' in Gaunt's speech directed to the King: "Seen how his son's son should destroy his sons" into أبناءه, which could refer to the sons of King Edward (Gaunt and Gloucester) or to Richard's sons, whose inherited property is diminished and are afflicted with ruin, as Enani illustrates in the footnotes. Thus the translator sometimes does not interfere to clear away some of the linguistic ambiguity in the original to give his work the flavor of the original technique. Many linguistic theories and translation studies would not disagree.

Thus, Enani's work can be generally estimated as a 'covert translation' which, as defined by House, "enjoys the status of an original source text in the target culture" (House 1997: 69; cited in Munday 2001: 94). There can be no doubt that the translator exerted a Herculean effort in reproducing a type of target text that effectively works out "the function the original has in its linguacultural framework and discourse world" (House, 114). Such a representation is not only functional, equivalent to the original's form and function, but also filterable, "modifying cultural elements and thus giving the impression that TT is an original" (Munday, 94). This may dictate the need for specific changes in the language context and type of the original text, which Enani has made. Such an intercultural strategy is followed by numerous practitioners. An exemplary of these is Alexander Fraser Tytler, who regards a good translation as an operation of emanating "an equivalent effect that transcends the differences between languages and cultures" (Venuti 2004: 18). But this is not easy to do, because the translator has to perfect transfusing all the features of the source text into a different language, "as to be as distinctly

apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work" (Tytler 1978: 15; cited in Venuti 2004: 18). Tytler heaps scorn on Alexander Pope's rendering of Homer's epics "for deleting passages that" contain offensive "images and puerile allusions" (Ibid., 79; Venuti, 18).

Case Study 2:

This case study throws some light on an Arabic novel in English translation (*The Journey of Ibn Fattouma*) by the Nobel Prize winner Naguib Mahfouz, which was published in Arabic in 1983. Denys Johnson-Davies' translation was published in 1997 by the American University in Cairo Press. There can be no doubt that the novel is a masterpiece which, as ensured by the translator at the back of the book's title page, is set as a "parable in a mythical, timeless Middle East. It is presented as the journal of a wanderer known as Ibn Fattouma, whose boyhood tutor had extolled the virtues of travel as a way of finding the true meaning of life." It sets out with the traveler's journeying in a caravan from the homeland into various countries and ends with his destination in an enigmatic land called 'Al-Jabal' (or 'Gebel,' as the translator puts it, meaning 'mountain'). To his surprise, the countries he has visited turn out to be 'superior' to his Islamic country, albeit they are 'heathen.' His first landing in The Land of Al-Mashriq (or The Eastern Land) results in his marriage and having children. Due to the outbreak of a severe war between the owners of this land and another country and his brawl with a man, Ibn Fattouma is entitled to leave out for another land. There, he is kept in jail for 20 years with the charge of affronting the State. When a civil war breaks out, he manages to escape. He keeps moving from one place to another, whose political and social systems have captured him, till he comes to join a caravan heading to The Land of Al-Jabal, a place so remote and cryptic that "no one

has ever been known to reach it and return to tell the tale" (Loc. Cit.).

Quite unlike Enani's work, discussed in the first case study, Davies' English translation is not based on the strategy of interpretation, stimulated by certain critical works on the original text, but rather on the "formal equivalence" principle, which concentrates on communicating the original "message itself, in both form and content" (Eugene Nida 1945: 194; Venuti 2004: 156). In other words, it is less a pragmatic than an instrumental or literal sort of translation. This type of translation is encouraged by countless traditional practitioners, such as John Dryden, on the grounds that it sticks to all (linguistic, cultural and formal) parameters of the foreign original by transforming them literally into the target language. For Goethe, such a foreignism of the translation "issues from a Romantic transcendence in which the translator loses his national self through a strong identification with a cultural other" (Lawrence Venuti 2004: 20; see also Amos 1920, Berman 1992, Copeland 1991, Daniell 2003, Norton 1984, Renner 1989, Robinson 1991 and 1992, Venuti 1995).

However, Davies' strategy of translation may be questioned for many reasons. First and foremost, it ignores the linguistic and cultural boundaries between Arabic and English. The English vocabulary he selects as equivalent to the Arabic words conveys no more than the surface meaning and never go beyond to get to the intention of the writer Naguib Mahfouz. There is no doubt that the original's words are not chosen randomly, but rather very carefully in order to carry definite senses, feelings, ideas, tones, and concepts (social, cultural, political, historical, and religious), which may be quite unfamiliar to this American translator, despite his claim of being cognizant of Arabic language and culture. This is mainly because the linguistic knowledge is not enough for apprehending the cultural

mode that invariably lies beneath language. It is this inevitable connection of language and culture which must have evoked several linguists and translation theorists to commend that 'formal' (or literal) works of translation have "numerous footnotes in order to make the text fully comprehensible" (Venuti, 156). The objective of such referential or 'gloss translation,' as Belloc puts it, is to allow the target-text reader to "identify himself as fully as possible with a person in the source-language context, and to understand as much as he can of the customs, manner of thought, and means of expression" (Loc. Cit.). Since Davies' formal translation does not have any glossary, it is not expected to be fully comparable with the original, as one hopes to prove through the following discussion of representative examples.

From the very outset, the Arabic table of contents is transliterated to English without any explanation, which may make it be incomprehensible to the English reader. One may wonder: what do such names as 'Al-Mashriq,' 'Haira,' 'Halba,' 'Aman,' and 'Ghuroub' mean? They are not only insensible but also uncommon. Even the Arab reader, who knows English, cannot tell what some of these names refer to unless s/he looks them up in the original, an impossibility for the English reader who knows nothing of Arabic. The mystery here is mainly brought about by the absence of any definition of these words as names of certain, real or imaginative, places in the Middle East. It would be more appropriate if the translator could follow such *Anglicization* of Arabic nouns with a paraphrase, especially since each Arabic name has a meaning and an indication in the Arab world. 'Al-Mashriq' المشرق means 'the East,' 'Haira' الحيرة means 'puzzle,' 'Halba' الحلبة means 'the racetrack or ring,' 'Aman' الأمان means 'safety,' and 'Ghuroub' الغروب means 'the sunset.' What sounds strange in the English rendering is that the Arabic word دار (Dar), which precedes each of these words used as titles for the story's chapters, is

properly interpreted as 'The Land.' Thus, the first half of each title is done into English and the second half is oddly transliterated from Arabic. It would be much better if 'The Land of Haira,' the English equivalent given to the Arabic دار الحيرة could be rendered into 'Dar Al-Haira' (The Land of Puzzles); and 'The Land of Aman,' which could be wrongly taken by the English reader as a land owned or inhabited by only one man, into 'Dar Al-Âmân' (The Land of Safety). The appropriateness of this suggested translation may be vindicated in its close relevance to the details in each chapter in the original. Much more important is that this last rendering decodes the Arabic codes and enriches the English reader's linguistic background by providing him/her with an unfamiliar Arabic vocabulary.

It seems clearly from the beginning to the end that the translator is self-committed to a literal reproduction of an Arabic story consisting of seven chapters or parts, word for word and sentence for sentence. The Arabic story *Ibn Fattouma* (The Son of Fattouma) opens with various abstract images that are put in a long compound sentence, a long-established tradition in Arabic, as thus: الحياة والموت، الحلم واليقظة، محطات للروح الحائر، يقطعها: مرحلة بعد مرحلة، متلقيا من الأشياء إشارات وغمزات، متخبطا في بحر الظلمات، متشبثا (Mahfouz 2007: 7) which is done into: "Life and death, dreaming and wakefulness: stations for the perplexed soul. It traverses them stage by stage, taking signs and hints from things, groping about in the sea of darkness, clinging stubbornly to a hope that smilingly and mysteriously renews itself" (Mahfouz 1997: 1). Comparatively, these linguistically different sentences may seem to be fully correspondent. Every Arabic word is met with an English equivalent, which are used in an approximately similar syntactical context: the first two words (الحياة والموت) with which Mahfouz commences his narrative are encountered with the English (Life and death), which are amazingly put at the beginning of the English sentence. It seems that Davies did not

even try to reshuffle the original structure of the sentences. The only minor difference between the Arabic and English form of the sentence is that the Arabic comma after *الحلم واليقظة،* (al-helm wa al-yaqaza) is replaced with colon (dreaming and wakefulness:), and the long Arabic sentence is made to fall into two dependent sentences, with the same surface sense in Arabic, which may indicate the impossible equation of Arabic and English forms of writing. However, this can never be taken as a perfect analogy. The basic reason is that some of the English words used as equivalents to certain Arabic words do not express, not to say communicate, the presented intended meaning in the original. For instance, the Arabic word *غمزات* (ghamazat), a plural noun of *غمزة* (ghamzah) from the verb *غمز* (ghamaza), is taken by the translator as 'hints,' an identical English noun closer in meaning to the preceding word 'signs;' this random choice of an English alternative for the Arabic word, which harbors various meanings, not only fails to express the situation or the imagined abstract image, namely to show the bewildered soul's feeling or touching by living the moments of life and death or dreaming and wakefulness, but also cannot communicate the intended contextual meaning, namely the soul takes from the things certain *touches* and not 'hints,' as the translator says. Also, his employment of 'signs' for the Arabic word *إشارات* (esharat), which is synonymous to 'hints,' is problematic on the grounds that it confers upon the Arabic context the characteristic of repetition. On the other hand, the Arabic words *إشارات وغمزات* are coupled not for the purpose of repetition to lay an emphasis on a definite sense or idea, but rather for imparting two different meanings. The source text writer may try to communicate to us certain abstract rather than concrete images of the things the perplexed soul watches around. Such things are indicated to give the soul tokens or intimations, and not concrete hints and signs, of the phenomenon of life and death. It is an inmost link of something abstract (the soul) to something concrete (the things).

Therefore, the choice of *intimations* or *tokens* for this Arabic word may be more appropriate, simply because each expresses the deep feeling and touch of the soul towards life and death, symbolized by certain things or objects in the world. Thus, the danger of Davies' random or unconscious selection of English alternatives lies not just in altering the original meaning, but also in reversing the intended image; they change the presented images from an obvious context of abstraction to one of concreteness.

Instances of the incompetence of this English translation of Mahfouz by Davies are indeed far more than can be cited and discussed here. There can be no doubt that this incompetence affects the total (linguistic, cultural and formal) reception of the original story in the English-speaking countries. Consider, as another instance, this excerpt from the translation of the first chapter entitled "The Homeland":

You are taken over in your ecstasy by protective shades as skilled as any sorcerer – the mother, the teacher, the loved one, and the chamberlain – protective shades that do not withstand the winds of Time but whose names remain crowned with immortality. However much the place distances itself from me it will continue to let fall drops of affection, conferring memories that are never forgotten, and etching its mark, in the name of the homeland, in the very core of the heart. So long as I live I shall passionately love the effusions of perfume vendors; the minarets and the domes; the radiant face of a pretty girl illuminating the lane; the mules of the privileged and the feet of the barefooted; the songs of the deranged and the melodies of the rebab; the prancing steeds and the lablab trees; the cooing of pigeons and the plaintive call of doves.

which is a literal translation of

وتستأثر بوجدانك ظلال بارعة براعة الساحر مثل الأم والمعلم والحبيبة والحاجب، ظلال لا تصمد لرياح الزمن ولكن أسماءها تبقى مكلفة بالخلود. ومهما نبا بي المكان فسوف يظل يقطر ألفة، ويسدى ذكريات لا تنسى، ويحفر أثره في شغاف القلب باسم الوطن. سأعشق ما حبيت نفثات العطارين، والمآذن والقباب، والوجه الصبيح يضيئ الزقاق، وبغال الحكم وأقدام الحفاة، وأناشيد الممسوسين وأنغام الرباب، والجياد الراقصة وأشجار اللبلاب ونوح اليمام وهديل الحمام.

Conspicuously, it is not difficult to discover that the translation misses not only the true senses of some Arabic words and their associated images but also the writer's social and political attitude retained at a deep level beyond the passage's apparent linguistic contexture. The Arabic passage begins with *وتستأثر بوجدانك*, alternatively 'your emotion or heart is taken up,' a dramatic monologue which draws in mind a sensible image of the story's hero and narrator (Ibn Fattouma), whose feeling is seized by certain subtle shades. Such an abstract image is not just absent in Davies' rendering of the Arabic words into: "You are taken over in your ecstasy," but rather altered to a different, almost contradictory, image. This English context conveys the perception that the speaker is wholly, not just passionately, taken up by definite shades. Much more complicated is his use of 'ecstasy' as a substitution for the Arabic word *وجدان* (*wegdan*, alternatively 'heart' or emotion) – a substitution which presents a different image, albeit 'ecstasy' is an attribute of the 'heart' or 'emotion,' meaning in Arabic *نشوة* (*nashwah*), *جدل* (*gazal*) or *ابتهاج غامر* (*ibtehag ghamer*) – alternatively 'rapture,' 'elation,' 'exultation,' 'ravisment,' which all impart a feeling contradictory to the speaker's, as implied in the rest of the Arabic passage and indicated by the word 'shades,' a symbol of darkness. The appropriateness of this vision is stressed later in the story, during the journey to The Land of Haira (or The Land of Puzzles), where the hero admits

his frustration by the past memories: كما فارقت وطني منذ حوالي خمسة أعوام محبطا بخيانة الأم والحبيبة والولادة. (Mahfouz, 48), which, to our surprise, Davies does into English, with the same sense of frustration: "Just as I had left my homeland some five years before, frustrated by the betrayal of mother, of sweet-heart, and of those in power ..." (Davies, 51). It is a quite clear self-contradiction of which the translator may be unconscious: at first he takes the hero's shades or memories of the past as *ecstatic*, while here he comes to take them, as they are, as *frustrating*. Another mark of contradiction manifests in his view of these shades as 'protective.' Aside from the needlessness of this adjective, for it has no equivalent in the Arabic original, it adds to the shades a feature which sharply contrasts with their reality, depicted in the original as defenseless: "protective shades that do not withstand the winds of Time," as Davies puts it. How can the shades that cannot withstand the winds of Time be protective?

The Arabic metaphor ويحفر أثره في شغاف القلب باسم الوطن is given a further dimension by this rendering: "etching its mark, in the name of the homeland, in the very core of the heart," on the grounds that the original metaphor engraves the influence of the speaker's place on the *endocardium* of his heart, and not on 'the very core of the heart,' as Davies puts it. The 'endocardium,' we are informed by medical scientists, is the serous membrane that envelops the interior cavities of the heart, which cannot be equated to the 'core' (or internal shape) of the heart, as the translator falsely thinks. Much more problematic is the translator's insensitiveness to the source-text writer's, almost ironic, attitude to the governors of his time in delineating them as بغال الحكم (beghal al-hukm), which is literally done into 'the mules of the privileged.' This English rendering conveys the sense that the privileged persons have mules that are well discerned from the mules of other people in Ibn Fattouma's homeland, which is not just irrelevant to the true

sense of the Arabic words, but to the underlying tone also. The story writer feels ironic towards the rulers of his homeland, whom he contemptuously regards in this context as the mules, a symbol of foolishness, and not the mules themselves, as implied in the translation. In this way, it is perhaps much more appropriate to say: 'the mules in authority,' which, in other words, means 'the mule-like governors,' conveying in this context the writer's ironic underlying tone.

The inadequacy of the translation of certain Arabic words, sentences and images, which are misleading for the English reader, as discussed above, is evident nearly in every page. There is no another better instance to refer to here than the rendering of ينهل (ynhalu) into 'drink' in وراح ينهل من معين سعادته بقلب مليء بالثقة (Mahfouz, 8): "He went on drinking from the source of happiness with a heart full of confidence (Davies, 3), and in انغمسنا في ظلمة الفجر الرفيعة لا لأنهل من الشعر هذه المرة ولكن لأتلقى لطمات من ذكريات السجن... (Mahfouz, 70): "We plunged into the gentle darkness of dawn, not this time to drink of poetry but to relive the blows from the memories ..." (Davies, 79). It is perhaps a deliberate literal translation for maintaining the original image embedded in this word, yet it is not carrying the writer's intention, namely to satiate the speaker's self with poetry by reciting it in different situations.

The translation also invites further study and comment on certain technical aspects. Some of the grammatical or syntactical features in the original are misrepresented. In page eight, as an example, the possessive pronoun ها (ha) is connected with the hero's blood relation with his half-brothers in وسماني أباي "قنديل" ولكن إخوتي أطلقوا على "ابن فطومة" تبرؤا من قرابتي وتشكيكا فيها, but it is made by the translator related to the hero's mother, as it is rendered into: "My father called me Qindil, but my brothers gave me the name Ibn Fattouma, Son of Fattouma, washing their hands of any possible relationship with them

casting doubts upon my mother" (Denys, 3). A reading of this statement gains the idea that Ibn Fattouma's half-brothers regard his mother as a bad example of woman, as explained in "casting doubts upon my mother," which is entirely contradictory to the reality of this character. From her portrait in the original story we understand that she is a good mother. Thus, the problem of this translation lies not in just taking the reader far away from the true sense of the story, but in leading him to pass a wrong judgment upon some of its characters.

As far as the determination of the type of translation is vital for any translation study, Davies' work appears to be more an 'overt' than a 'covert' translation, whose primary aim is to achieve a full equivalence to the source text. This is not to claim that the translated text pretends to be the source text. Rather, the translator shows his confinement to the literal sense of Mahfouz's story – a confinement which does not allow him to go beyond this limit to get to other (cultural, historical and literary) parameters of the source text. In this way, it misses the most important feature of the original, its literariness, which is molded by certain symbols and techniques that may be invisible to the translator. Comparatively, the TT and ST cannot be regarded as functionally equivalent on the grounds that "the discourse worlds in which they operate are different" (Munday 2001: 93). But this seems to be the problem of not only Davies but also many other literal translators, a problem which House has tried to solve by purporting a "second-level functional equivalence;" that is, the target text should be made to function in a way that permits its "receivers to 'eavesdrop' on the ST" (Ibid. 93-4). In other words, the reader of the TT may enjoy the function of the ST in a different way. Since this feature is not available in Davies' translation, it is hardly surprising to find out that it is not fully communicative, especially to the English reader who is unfamiliar with Mahfouz's pattern of thought and the Arabic literary tradition. This is mainly due to the translator's

disregard for 'the lexical function,' which is discovered by Mona Baker, in her pragmatic analysis of different texts, to work at various levels: "at word, above word, grammar, thematic structure, cohesion and pragmatic levels" (1992: 217; Munday, 95). Baker's pragmatic approach to the literary text focuses on the "study of language in use. It is the study of meaning, not as generated by the linguistics system but as conveyed and manipulated by participants in a communicative situation" (Loc. Cit.). Also, Davies' translation pays scant attention to the 'semiotic function' of the original, proposed and defined by Hatim and Mason as a representation of a discourse through the writer's modes of writing and the manner of his characters' speaking and their attitude to definite 'sociocultural' practices (1997: 216, and 1990; Munday, 100).

Taken collectively, Davies' translation demonstrates, to a great extent, infidelity to the Arabic source text. It lacks the transparency of Enani's Arabic translation of Shakespeare's *Richard II*, wherein the source text writer and the target readers meet. The main reason of this is Davies' entire dependence upon his background of Arabic language, which he may have thought to be perfect. Everybody seems to agree that 'bilingualism' is not enough for the practice of translation into different languages, because it should be supported with 'biculturalism.' Besides, "perfect bilinguality," as Enani, depending upon many scholarly studies of translation (e. g. J. F. Hamers and M. H. A. Blanc, H. Baetens Beardsmore and S. H. Houston), proposes, is "an illusion" (2000: 112). This is basically because the mother tongue naturally dominates over any other acquired language. Therefore, it is most likely that Davies' influence by his English mother tongue is behind his failure to fully absorb the classic-Arabic original. Another reason could be that he did not read the Arabic analytical and critical works on Mahfouz before starting the translation.

In conclusion, the previous scrutiny of two different cases of translation draws our attention toward the remarkable contribution of literary criticism to the translation of literature, not just from Arabic into English, or vice versa, but rather into different languages. This contribution is caught not only in deciphering the various codes in a source text, but also in showing its accommodation of a multiple, rather than one single, interpretation, which, one can claim, is a real state of *dynamism* upon which the premise of this study is founded. Such an inevitable function of criticism drives one to try to prove, through examining the translation of two different literary works, that the *dynamic* nature of the literary text requires a dynamic translation, which allows the translator to apply more than one theory of translation instead of confining himself/herself to one, inevitably problematic, theory, in order to produce a TT equivalent in terms of content and form to the ST. It is Davies' disregard of this functional role of criticism which must have hindered him from emulating Enani, to create a dynamic translation comparable with the dynamic original text.

Part II

Problems of Translating the Idiomatic and Colloquial Language: Translating the Egyptian Proverbs (A Cultural Approach)

The notion that culture and language of any nation are bound up together is indeed prudent.⁽¹⁾ This is evident in particularly literary works and idioms as well as proverbs, the production of definite linguistic and cultural modes. As far as human cultures and languages are regarded as intrinsically idiosyncratic, it will become an intricate problem to come to translate these works from one language into another, because the translator has got to adapt the original text's culture to the target text's, which is not easy.⁽²⁾ All a translator can do in doing the culture-based texts and idioms or proverbs is to give their near, but never equivalent, meanings in the target language. It is therefore hardly surprising to find out that many translated texts or expressions of the kind missing the intended meaning and message behind the original text; this is one of the reasons that many translated texts are not welcomed by the target audience. To mention but one example, the English translation of this common Egyptian Arabic expression: عيشة طين (أو هباب) (*eesha teen or hebab*) into: "hell-like life" is not accurate because it misses the image that should be drawn in the receiver's mind. It is perhaps more accurate to do it into: "a mud or slant-like life," simply because 'mud' and 'hell' are not equivalent in significance and effect. Despite the fact that both suggest 'inconvenience' or 'blackness,' yet 'mud' is never as horrible as 'hell'; the former is also experienced in this life whereas the latter is not, as it is in the hereafter, even though it is figured in holy books as an extremely horrible fire. After all, the mud image contrasts sharply with the hellfire image, as represented by man (Adam) whom God created from mire, and the devil from fire (see *The Quran* 15: 26-28). Since it is hard to

move in muddy areas, the word 'mud' thus implies 'hardness' or 'filth,' while 'hell' signifies 'complete destruction.' It is on this ground that Enani's translation of عيشته يطين (*yutai'in eshatu*) into 'to give him a hard time' (or make it very hard for him) hits the mark (2000: 51). The realization that many colloquial Arabic expressions have peculiar associations has invited me to seriously inquire into some of the most common Egyptian proverbial sayings, hoping to prove that they are basically the product of a particular milieu, culture and language. And insofar as translation is my concern, this study also focuses on the challenging problems of translating such linguistic and cultural structures into English by following certain translation theories.

Before discussing and translating any of the proverbs, it is essentially important to briefly point out to the divergent nature of the Egyptian communities in relation to the accented language and particular culture, which is basic to understanding the proverbs. Though Southern and Northern Egyptians live in one country and speak one language (Arabic), each has a distinct tongue and social norms and beliefs. One may not exaggerate to claim that it is very difficult, and in a few situations impossible, for the Northerner to fully understand the accented speech of the Southerner, and otherwise. But this is no wonder, because communities of the North themselves do not fully understand each other, as communities of the South do, on account that they are almost ethnical. For instance, dwellers of the Western desert (the area between Alexandria and Libya) speak in a way almost untranslatable to their neighboring people of Alexandria; similarly, every village in Upper Egypt has its own dialect which distinguishes it from another, as is the case in Al-Delta and Swahili. Such variation in dialects of the Egyptians is interestingly reflected in their legacy of the idiomatic expressions and proverbial sayings, as it is going to be discussed in the following.

To refute an extremely shameful action or situation, Egyptian women, particularly the illiterate, sometimes say: يا عيب الشوم (*yaa eib eshoom!*), a common Upper Egyptian proverbial expression analogous to the Egyptian عيب كبير في حقك (*eib kabeer fi haqak*) and the standard Arabic يا للعار! (*yaa lil aar!*) (What a shame!). The literal translation of this dialectical expression is going to be misleading. The dictionary meaning of عيب (*eib*) is خطأ (*khata'*), which in English means 'wrong,' 'mistake' or 'defect,' as in عيبك الكذب (*eibak el-kezb*) (lying is your only defect, or lying is your mistake). And the Arabic word الشوم (*al-shoom*) may mean الهم أو الحزن الشديد (*al-ham au al-huzn al-shadeed*) (an extreme distress or sorrow), as is the case in the Arabic imperative: متكبرشى الشوم (*matkabarshi al-shoom*) (don't add more distress or pain). The classic form of this word is الشؤم (*al-shu'im*), with the same meaning, as in فال شؤم (*fa'al shu'im*) (an ill or distressing omen). Thus, the colloquial proverbial expression can be translated into: "What a distressing or painful shame!" It deserves to be mentioned here that this expression is most often associated with the common Egyptian proverbial wisdom إلی اختشوا ماتو (*illi ekhtashu maatu*) (literally: "Those who feel shy are dead"), but since the words are addressed to the living people, it is more appropriate to say: "No living person feels shy or shameful," or "This world has no shameful people." The second translation conveys the implied and target sense. However, considering the social background of the proverb may lead to the production of a completely different translation. It is rumored that the women who felt shy to run out of a public basin, which was set to fire, died. Hence, one can translate it into: "Those felt shy died." It is on this ground that the dialectical Arabic imperative اختشى (*ekhtishi*) could be done into: "You should be ashamed of yourself," which is equivalent to the Egyptian انكسف على دمك (*inkisef ala damak*) and مش مكسوف من نفسك (أو روحك) (*mesh maksoof min nafsak aw rawhak*), with the regard that the last form is a negative question (Aren't you ashamed of yourself?).

The agricultural nature of the Egyptian life must have imposed many of the lexis constituting people's daily conversations. Countless names of the Egyptian crops are discovered to have found their way into common proverbs and idiomatic expressions. Though these oral linguistic practices may seem bizarre and meaningless, they are truly pregnant with gem-like wisdom and moral values. The following are representative examples worthy of investigation.

We most often hear people in Egypt tell each other *حط في بطنك بطيخة صيفي* (*hut fi batnak batikha seifi*), which literally means: "Put a summer watermelon in your belly." Of course, it is crazy to tell somebody to swallow a complete summer, known to be big, watermelon. It is also more foolish to say 'summer watermelon,' which implies that there are 'winter watermelons,' because summer is the only season of this kind of fruit. Thus this proverbial expression can be regarded by a non-Egyptian listener, who is not familiar with such local expressions, as silly and nonsense. But, in fact, it is highly significant. "Putting a summer watermelon in one's belly" is surprisingly taken around Egypt as "a firmly assured kind of promise." During the summer time, when it is very hot in Egypt, people are known to enjoy much frozen watermelon, with which they lessen the high temperature of their bodies and can find some comfortable sleep during day or night, particularly in places which are not air-conditioned. In this way if enjoying watermelon in summer comforts the hot body, it is not unreasonable to use it in a saying with which to assure a worried (or, symbolically, *hot-bodied*) person not to worry. This cultural approach to the Arabic saying may help us give it an eligible English translation. Literally: "As though enjoying a

summer watermelon, you should care for nothing,” which still does not highlight the intended meaning so fully as this skopos-based translation: “Don’t give the matter another thought.”⁽³⁾ Nonetheless, this sort of cultural adaptation, made by the last translation, pays no attention to the imagery of the Arabic saying, which the English reader, who is not familiar with the Egyptian culture and language, is going to miss.

To stress the identity of two persons, almost a father and his son, people almost always say *فوله وانقسمت نصين* (*foolah winqasamat nussein*); literally: “A bean that’s split in two halves.” All an English reader can understand from this translation of an unfamiliar proverb is that the two halves of a split bean look almost identical, which has got nothing to do with the target meaning. The near-to-meaning translation could be: “They are almost identical twins.” But the regard in such translation to the target audience’s linguistic and cultural matrices is at the expense of the culture of the original text (or proverb), an image of which is in this way missing. Why should we make the English reader see us in his own eyes, rather than see us the way we are?, one may ask. Therefore, one suggests the translation be: “They are as identical as a bean split in two halves,” which conveys both the original image and meaning with the preservation of the Egyptian cultural identity. It is worth mentioning that this dialectical Arabic proverb is called in positive and negative cases of identity of two persons. The question which pauses itself is: Why is beans in particular used to mark the typicality of twins? In simple terms, this kind of vegetables, whether green or cooked, is a very popular and main meal in Egypt and the Arab world. The logic behind choosing the bean is that when it is split in two halves, it is difficult to discern one half from another, as is the case with the twins. According to the English culture, the similarity of a father and his son is represented in this old proverb: “Like father like

son,” which has the Arabic equivalence ما شابه أباه ما ظلم (*ma shaabaha abahu ma zalam*)

The typicality of a mother and her daughter also finds its way in the Egyptian proverbs. Once again, the Egyptian people’s much consumption of beans makes them print in mind the image of the metal or pottery pot (or القدره – “*al-qedrah*,” as so called in Arabic) used for its cooking. It is no wonder then that they metaphorically employ it in such proverbs as: “الكفي القدره على فمها تطلع البنت لأمها” (*ikfi el-qedrah ala fumaha tetla’ el-bent lumaha*), to carry a certain notion or social concept. Literally, it reads: “Turn a cooking-pot upside down, a daughter will take after her mother.” Though this translation is accurate in drawing the origin’s image, it is opaque in meaning for any reader who has no idea about the proverb’s cultural background. Apparently, there is no connection between the two sides of a pot and a daughter and her mother. However, a reconsideration of the object of comparison, the pot, may come out with some logic. Undoubtedly, the upside of the pot is a key part of it; and if it is turned down, what difference does it make? It is no more than a pot. Similarly, a daughter is genetically proved to be much more identical, in many things, to her mother than to her father. To do it in the simple English way, one can say: “Daughter is like mother.” On this ground, one can suggest that the affinity between the two concerned objects is metaphorically valid and significant: if a mother and her daughter look the same, so do both sides of the cooking-pot. Nevertheless, the proverb may afford another interpretation. According to the ancient Arab thought, woman’s intrinsically sexual vulnerability may lead her to hurt her family’s dignity, which matters most in the related community or ethnic group. Therefore, the Arab man is recommended to govern his wife strictly on account that she becomes well-behaved and makes her daughters follow her example. In this way, turning the pot upside down may be represented to pushing a mother down so

as to compel her to avoid doing dishonorable things. This implies that the woman who is not governed by man is expected to have loose daughters. Following the hermeneutic theory of translation, the proverb may thus be properly done into: "A girl will follow her mother's example." ⁽⁴⁾

There are many other nature-based Egyptian proverbs on woman. Man's thinking that woman is a trouble maker may have motivated him to resemble her to specific objects from the surrounding milieu with a view to underlining her merits and demerits. Although this Arabic proverb: "كل البصل حراق" (*kul el-basal haraq*) (All onions are pungent) does not overtly refer to woman, it is commonly taken as a true hint at her evil nature. Like beans, onions are of course largely used in Egypt, this is perhaps why they are worked in such example. Disregarding the inappropriateness of the proverb, in terms of generalization, it has an underlying irony; namely, there is no good woman, so the man who complains about his wife is advised by the proverb's tellers, men and women, not to seek another. It is an irony of fate that *evil* or *pungent* things cannot be shunned from this world: women, like onions or any other acrid objects, are essential to men's living. Unfortunately, even this explanation of the example does not help give a suitable translation of it. The translator who has a very good command of English may do it as follows: "A natural law has no exceptions." But this almost idiomatic translation may fail to impart the intended sense to the English reader as far as the image, which is missing here, is a clue to understanding the proverb's connotation. It is perhaps much clearer to say: "Women are acrid as all onions are." This does not sound strange when compared to such common English expressions as: "A banana nose" (a big nose) and "to look like a million box" (a great person). To our surprise the 'banana' and 'box' (dollar), which are common items in America, are unashamedly used by native speakers of English, even though they are informal English.

However, the successful type of woman is discerned from the abortive in this proverbial wisdom: "الغزالة تغزل برجل حمار و" (El-ghazalah teghzel berejl ehmar wa al-khaibah aizah kul youm najaar) or, to do it in literal English, "A clever spinster can spin even with a donkey's leg, a good-for-nothing will ask for a carpenter every day." Despite the implausibility of using a donkey's leg as a spindle, a most common tool in Egypt for hand-made wool works, the proverb really means that a clever spinster can spin with anything that looks like the spindle, when her own spindle breaks, whereas the abortive woman often breaks many spindles and waits for a carpenter to mend them for her. It is worth noting here that the choice of a donkey's leg in this example is not haphazard, because the donkey is not just a vital means of transportation for the Egyptian farmer, but it greatly resembles the spindle. However, the moral significance of the proverb lies in urging both women and men to work. Although the above literal translation of it is in context, another acceptable translation could be: "It is the man not the tool that works."

The hardship of life in Egypt, especially in the past era, must have an influence upon the young person's choice of his/her partner, as rich persons are much more marriageable than poor ones, irrespective of any consideration other than money. On the other hand, mindful persons care much more about the family and person of the partner than anything else. Such situation is behind the emergence of this interesting proverb: "يا واخذ القرد لماله يروح المال ويقعد القرد علي حاله" (yaa wakhed el-qerd lemaluh yerouh el-maal wi yuqed el-qerd ala haluh) (literally: If you marry a monkey-like person, the money could go, and the monkey will remain). The great value of the proverb lies in strongly resisting materialism which stands behind devastating this world wherein human beings have become hollow, as truly represented in many a great modern

literary works. ⁽⁵⁾ Since the monkey is looked upon by the Egyptians as a symbol of ugliness, it is in this way employed properly to serve the proverb's objective. To put it into English in this way: "Money is transient, beauty is forever," may look more polished than the former translation, yet it does not have the latter's peculiar colour and effect.

Women and money are every man's primary concern in this life, therefore they are represented at length in proverbs, but from different backgrounds. Some of the girls do not pay much attention, for one reason or another, to their dressing, which may hinder their marriage for some time, because men are always attracted to nice looking ones. But when the busy or poor girl, for example, is given the chance of dressing up beautifully, she will look like a bride. This realization must have manipulated the Egyptian to fabricate this invaluable proverb: "لبس البوصة تبقى عروسة" (*labis el-boosah tebqa aroosah*). Apart from other words of the proverb, the archaic Arabic word "بوصة" (*boosah*) needs to be considered separately because of its confusing meanings so as the translator cannot miss his way to the right translation of it. It could mean 'inch' or 'ditch reed,' a thin plant basically used in Egypt for feeding animals, building huts and making fire. However, without having a cultural approach to the proverb, the translator will face the problem of opting for one of these two meanings and knowing the intended meaning of the proverb as a whole. Actually, the intended meaning is the second. Literally: "If you put a fine dress on a ditch reed, it becomes a bride." Because this word is a metaphor of the skinny girl, the proverb can mean: "Even a girl as thin as a reed, can when dressed become a pretty bride." Following 'pragmatics,' the Arab translator can give survival to this translation: "External ornament can hide intrinsic ills." ⁽⁶⁾ This lexical context assorts the Egyptian proverb into other different cultures. The world knows well that appearance matters much, even though white or racist English cultures still

believe that fine dress can never change the blackness of the black person. Many Egyptian believe in the proverbial saying: *كل إلى يعجبك والبس إلى يعجب الناس (kul elli ye'ijebak welbes elli ye'ijeb enaas)*, which means in English: "Eat whatever you like and wear the cloth which people like." To the contrary, in Upper Egypt, women sometimes say *إيه تعمل الماشطة في وش الشوم؟ (eih te'mel el-mashta fi wesh eshoom?)* to describe ugly faces of some female characters. Literally, "What a female hairdresser can do to a woman's distressing (or ugly) face?" Because this Arabic proverb is put in form of the rhetorical question, which implies a negative answer, may be done into: "External ornament cannot change intrinsic ills."

Though both good physical appearance and spirit of the girl attract any young man, marriage is publicly regarded by Muslim Egyptians as a matter of luck. In one sense, countless men have got married to girls they have never thought of. This fact has given rise to a most common proverb, namely: "الجواز بطيخة مقفولة، محدش عارف تطلع حمرة أو تطلع قرعة" (*el-jawaaz batikhah maqfulah, mahadish arif tetla hamrah aw tetla qara'ah*) (ابراهيم). The key words of this proverbial saying are untranslatable for a twofold reason: some do not have even Arabic alternatives, and some others have various meanings that can be employed in more than a linguistic context. The hasty translator may face the problem of interpreting them and opting for the meaning which approximately relates to the whole context of the proverb. The Arabic noun *الجواز (el-jawaaz)* means: *السماح (al-samaah – admissibility)*, *الاحتمال (al-ihtemal – probability or/and potentiality)*, *الرخصة (al-rukhsah – license or/and authorization)*, *جواز المرور (jawaaz al-muroor – laissez-passer or/and pass)*, and *جواز سفر (jawaaz safar – passport)*. But none of these denotative meanings is linked to the meaning of the proverb; it is an archaic Arabic noun which is in use in especially Upper Egypt meaning *marriage*, a sense which can never cross the mind of a translator or interpreter

incognizant with it. *محدث* (*mahadish*) is not less complicated for it has no equivalence in any language, even Arabic; it is a spoken Arabic word which means: no one or nobody. The verb *تطلع* (*tetla*) means: *تظهر أو تشرق* (*tazhar or tushriq* - show up or rise), *تاق إلى* (*taaqa ela* – long for), *أمل في* (*amula fi* – hope for), *نظر إلى* (*nazar ela* – looked at). The first synonym is the only near to the general meaning of the saying, with regard to the original verb's reference to future rather than to present or past tenses, as the synonyms' semantic forms show. The key word *قرعة* (*qaraha* – bald-headed woman) is the feminine of *أقرع* (*aqra'* – bald-headed man) and *قرع* (*qara'*, an uncountable Arabic noun always referring to the plural masculine; pumpkin) and the singular form of *قرعات* (*qaraat* – knocks). However, the metaphorical intended meaning is *بيضاء* (*bai'daa* – white), the opposite of *حمراء* (*hamraa'* – red), which are the only two internal colours of watermelons. It turns clearly now how difficult to interpret or translate such colloquial and culture-based proverbs. This proverbial saying can be literally interpreted as: "Marriage is a firmly sealed watermelon, which nobody can tell whether it is going to be red or white." Although this metaphorical sense is necessary for carrying the cultural image of Arabic language, a translator can adapt it to English language in these ways: "Marriage is an unknown world," "Marriage is a firmly sealed secret," or "Marriage is a matter of luck." Though the last translation forms are based on the intended meaning of the built-in lexes of the proverb, they sacrifice with the specificity of the culture embedded in the metaphorical image.

The aforementioned proverb is almost always associated with *الجواز قسمة ونصيب* (*el-jawaaz qesmah wa naseeb*), another common proverb on the inevitability of fortune in marriage. The individual lexes of this proverb also dictate the need for interpretation before any, literal or idiomatic, translation. *قسمة* (*qesmah*) means *توزيع* (*tawzee'a*, distribution), *تقسيم* (*taqseem*,

division), نصيب (*naseeb*, share), and قدر (*qadar*, fate or destiny). The word نصيب (*naseeb*) is not different in meaning from the former one, except in that it has extra senses, like قدر (*qadr*, deal) or نسبة (*nesbah*, proportion), which does not matter because these are not needed for explaining or understanding the proverb's general context. The question is: which meaning a translator can opt for? To do it literally, one can say: "Marriage is share and fate," on the account that the last two words are used with different meanings, which sounds meaningless and ridiculous. These words also may seem to have the same meaning (destiny or fortune), which can be regarded as a repetition needed for emphasizing the idea of marriage as a matter of fortune. Such understanding produces this another but different translation: "Marriage is a matter of fortune," or marriage is a predestined matter." Any of these two forms of translation will do because the proverb does not use any metaphor related to the particularity of its language's culture, as is the case with the proverbs mentioned so far. But, the translation of this proverb is indeed problematic for it is based on different social backgrounds. It is worth mentioning that this proverb is called to enhance people's faith in destiny, that no one is going to marry other than the one God has predetermined for him/her; it is also mentioned to indicate the turning down of a marriage proposal. In one sense, to say: "Marriage is a predetermined matter," or "It is a matter of fortune" means: "Sorry, your proposal is not accepted," or turning down a marriage proposal. Thus, deciding the social background or the situation on which some proverbs are built is quintessential to translating them appropriately.

Disregarding the so many other proverbs on women and marriage issues, we may move to some other ones dealing with all aspects of everyday life in Egypt, with their advantages and disadvantages. In relation to the evaluation of man's deeds, people most always say: كل واحد بيصيف في مقطافه (*kul wahid*

baysai'if fi meqtaafuh), with the regard that the Arabic verb word *baisai'if* (بَيصِف) simply means in English "to spend the summer," but really it means *yajma'* (يَجْمَع) or collect); the word *meqtaaf* (مَقْطَاف) or *maqtaf* (مَقْطَاف) means *qufah* (قَفَّة) or frail). (511:2000 المعجم الوجيز *Al-Mu'jam Al-wajeez*) This literal translation of the saying: "Everyone spends the summer in his own frail" is very funny and meaningless. In this sense the saying is not only taken far away from its real sense but also thrown into the pale of nonsense. How can someone spend the summer time in a frail? The cultural background of the proverb may help for a much better translation. In Upper Egypt, the needy people are used, at the end of the harvest of especially wheat, barley and beans, to pick up what is left of such grains on the ground and put in their frails and take home for making bread or food. The collection of everyone depends on his/her effort; hardworking persons of course collect much more than the lazy ones. Depending on this background, one can render the proverb into: "No man gets more than his labour's fruit." This translation bears other associations of the Arabic text, which are mostly religious, such as: *وَأَنْ لَيْسَ لِلإِنْسَانِ إِلا مَا سَعَى* (*wa'an leisa lillinsani ela maasa'a*) or (That man can have nothing/ But what he strives for) (*The Quran:53: 39*); ⁽¹¹⁾ the proverb is also used to convey the meaning of this another verse from the Quran (53: 38): *أَلَا تَرَى أَلا تَزِرُ وَازِرَةٌ وِزْرَ أُخْرَى* (*al la' tazerou waziratan wezra ukhraa*) or (Namely, That no bearer/ Of burdens can bear/ The burden of another), which means that everybody is tied to his deed or labour, whether it bad or good; good deeds are of course rewarded, whereas bad ones are punished by God.

It cannot be ignored that some other common Egyptian baskets, which are made of rushes, fronds or any other material, are also employed in innumerable other proverbial sayings but with different meanings and associations. For example, *الواحد همه يشال في شنيف* (*El-wahid hamuh yeshal fi*

shaneef). Even the Arabic-speaking reader will not understand what this saying means, unless an educated Upper Egyptian explains it to him/her. The present verb يَشال (*yeshal*) or يَنْشال (*yenshal*, as some people pronounce it) means يوضع (*yuda'*, or set), يُحمل (*yuhmal*, or carried) or يتسع (*yatasea'*, fits); the Arabic noun شَنْيف (*shaneef*) is an alternate for شَوَال (*shewal*) or تَلِيس (*talees*), which in English means "bag" or "sac." Thus, the literal translation can be: "One's troubles could fill a bag!" Though this translation may do, since it has the metaphor of the Arabic text as well as the particularity of the language's culture, there can be another proper translation which adapts both culture and language of the Arabic proverb to the English language and culture. Consider this: "One has enough troubles as it is," which seems to lay much more focus on the proverb's implied sense than on its metaphor or cultural image.

It is most interesting to find out that the Arabs have found their way to logic through meditating on certain objects of the surrounding environment. The Bedouin can easily take hold of his missing or stray animals by following their trace and droppings. The Arab tracers' shrewdness has even gone further, as they can determine the identity of the passer (a thin or fat man, a pregnant woman or young girl etc.) through scrutinizing his/her footprint on the sand. This must have given rise to the proverb-based Arabic line of verse البعر يدل على البعير والأثر يدل على المسير (*el-ba'ar yadelu ala al-ba'eer wa al-a'thar yadelu ala al-maseer*), which is in fact adopted from this rhetorical question by a nomad woman: ألا يدل البعر على البعير والأثر يدل على المسير؟ (*ala yadelu al-ba'ar ala al-ba'eer wa al-a'thar yadelu ala al-maseer?*) Literally: "Doesn't the camel-droppings speak of camels, and footprints of travellers?" Though the Arabian image of camels and their droppings, as shown in the English translation, is unfamiliar to the English reader, it is not going to be difficult to understand the significance of it, namely, every doing has a doer. Depending on the functionalist

approach to the text, as explained by a number of translation studies, we can give the proverb another translation as such: "A deed must have an agent."⁽⁷⁾

The cow is vital for the peasantry life in Egypt; apart from its providing people with milk or meat, it is exploited in tilling and watering the farmland. It is not queer then to find it represented in the Egyptian proverbial sayings. In Upper Egypt, one most often hears people say *لما توقع البقرة تكثر سكاكينها* (*lama tooqa' el-baqarah tikter sakakeenha*) in certain situations, which in English means: "When the cow falls (or stumbles), lots of knives come to slaughter it," or "when the cow is down, many knives will be at it." If this literal translation makes sense, it is indeed far away from the intended one. The saying has got nothing to do with the cow but rather it is used to pin down a bad habit of humans, namely, gloating over each other's grief. This sense can however be related to the surface meaning of the proverb; if many people come at the down cow, so do many people at the down man, with the regard to the connotations of these two key words: *down* and *come*. Such clarification of the social situation on which the proverb is based helps us to produce another different translation: "When someone is down, many will dare attack him."

The tree is not less important than the cow in the countryside life, in that it gives people wood and shelter from the scorching sun during the summer time. The value of this object of nature is given way into some Egyptian proverbs on family ties and home belonging. There is no better example to mention here than *قطع الشجرة إلی ما ضلل علی أهلها* (*qutea' Eshajarah elli madallel ala ahlaha*) or *قطعها أولى الشجرة إلی ما ضلل علی أهلها* (*Eshajarah elli madallel ala ahlaha qateha aula*), as mentioned in Upper Egypt. The literal sense is: "If a tree does not give shade to its people (or owners) it is better felled." But the translator who is familiar with the intended message behind the

proverb, as symbolically referred to with the word *shade*, can present other forms of translation, such as: "A man should be charitable to his own kith and kin," or "Charity begins at home." Hence, such transition from the literal to the intended meaning cannot take place unless the English translator is quite conversant with the Egyptian culture and language.

When an Upper Egyptian comes to blame himself for caring much about an ungrateful person, he always says: أنا في همه بدادي وهو في قلع أوتادي (*ana fi hamu badadi wahua fi qalea' awtadi*). It is impossible to get to a right translation of this proverb before grasping its meaning. أوتادي (*awtadi*) is the plural noun form of وتد (*watad*), a most common wood device with which farmers tie their animals to the ground and fix the outlines of their lands, meaning "wedge;" بدادي (*badadi*) is a colloquial verb word which means يرعى أو يهتم ب (*yara' or yahtam bi*, to care about or take care of). Literally, "I care about his troubles, while he plucks me out from the roots" or "I always take care of him, while he pulls out my pillars (or wedges)." The last section of this translation is still unclear, therefore one may render the proverb into: "I take care of him, while he fights me." It is worth mentioning that the significance of this proverb is shared by other linguistically different proverbial sayings such as: خيراً تعمل شراً تلقى (*Khairan timel sharan telqa*), which literally means: "If you do good, it will turn evil onto you." Yet, it is more accurate to say: "Good is sometimes met with evil," even though it sharply contradicts the religious proverbial principle saying: "Do the good and throw into the river, it will turn back onto you," or as written in *The Bible* (Ecclesiastes 11: 1) "cast thy bead upon the waters: For thou shalt find it after many days," which implies the same meaning of the *Quranic* verse: "Then shall anyone who/ Has done an atom's weight/ Of good, see it" (*The Quran* 99: 7) Similarly, a boy or young man can be ungrateful to his parents and kin as well as kith, as stressed in قلبي على ولدي انفطر وقلب ولدي على حجر (*qalbi ala waladi in'fater wa*

qalb wal-di alaya hajar) which means: "My heart is broken over my son, while his is adamant over me." The implied and intended meaning is: "I always care about my son, but he never does."

Egypt owes the sun much more than anywhere else in the world, for it brilliantly shines around the year there. It is true then to call Egypt the gift of not only the Nile but also the sun, which had been taken by the Pharaohs as the gods of life and fertility. This is why they employ it in many of their daily figurative and proverbial expressions. To mention but one example, people in Upper Egypt sometimes describe someone's suffering in this life by saying: *تروح فين الشمس من ورا (أو) (terouh fein eshams min wara (or qafa el-hassad)*. Some of the lexes in this proverb need to be highlighted. The English synonym of *فين (fein)* is "where" and of *ورا أو قفا (wara or qafa)* is "behind, back or nape). As a whole, the proverb literally means: "Where should the sun go if not shine on the nape of the harvester?" Since the sun is known in Egypt to be very hot, the underlying meaning of the proverb suggests the harvester's painstaking. Based on this background, another translation can be: "Hard work involves a suffering" or "Hard work must have its reward." The change of the Arabic proverbial question into an English statement in the translation indicates the difference between the two languages. However, the proverb is sometimes employed to carry the sense that the person who makes it hard for some, almost poor, people, he will inevitably suffer in this life, as the harvester does from the scorching sun on a farmland. This may make us look for another form of translation; it is proper to say: "Where can evil persons go if not punished?" In this sense, the proverb is not far from the English saying: "He who sows the wind reaps the storm" (Enani 1996b: 118).

The communal way of living in Egypt has also brought many of those complicated words, expressions and proverbs into existence. Take, for example, the expression: حَيْنَظُنِي (haiynaqatni) or إنت حتنقطني؟ (inta hatnaqatni?) The meaning of this expression is indeed blurred by its affording of various alternatives which may be far away from the intended meaning of it. The Arabic stem يَنْقِطُ (yenaqit) can be used in certain contexts to mean: "drop down" (as in: the rain drops down), "to filter" (e.g. to filter water), or "to dot" (e.g. to dot on a board). The noun form نُقْطَة (nuqtah) is much more confusing, as it brings more different synonyms, such as "stop" (as is the case with "full stop"), "station" (e.g. police station), "point" (as in saying: "departure point" and "starting point," etc.). Which context one can opt for the translation of this expression? A beginning translator may say: "Will you dot on me?" or "Are you going to throw me down in drops?" This is senseless and ridiculous. The real sense of the expression will not be reached without grasping the expression's social background. It is a custom in Egypt that kith and kin help a couple to get married with some money, which they so-call نُقْطَة أو نُقُوط (nuqtah or naqoot), simply meaning "gift or gifts." Thus, the literal translation of the first colloquial Arabic expression can be: "He is going to give me gifts," and the second: "Are you offering me gifts?" But even this will not do, because it is not related at all to the real meaning, which is repaying in installment. Thus, one can say: "He is going to repay me in installment;" "Are you going to repay me by installments?" Furthermore, the first expression becomes much more knotted when its pronunciation changes a little, like saying حَيْنَظُنِي (haiyenqetni), which may be rendered into: "He turns me nuts (or makes me crazy)," which has an entirely different meaning. The under-consideration stem is also used in the most common expression: الغاوي يَنْقِط بِطَاقِيْتِه (el-Ghawi yenaqit bitaqituh). Disregarding other senses of the word (el-ghawi), it functions in this context as: "someone who is keen," and (yenaqit) as:

"sacrifice." Literally, it is: "Whoever is keen will give away even his headdress." It deserves to be mentioned here that the headdress matters most for especially the Upper Egyptian, as the moustache does; both are in fact regarded as symbols of true masculinity. It is thus hardly surprising to hear some of the Egyptians most of the time swear with their moustaches to confirm their self-confidence in coming to bet on something; for example, a father may challengingly tell his inactive son: *أحلق شنبى لو نجحت* (*ahliq shnabi lau najaht*); literally: "If you succeed, I will shave my moustache," which really means: "I challenge you to pass." In this sense, giving away one's own headdress for having something is looked upon as a big sacrifice. Therefore, the proverb can appropriately be translated into: "If you are keen enough, be prepared for a big sacrifice."

It is also a common habit of the Egyptian to use some of the pots or containers, which are used much in his daily life, in proverbial wisdom. To make sure of keeping something secret, one may tell an acquaintance or a relative *إكفى عالخبير ماجور* (*ikfi ala al-khabar majour*). It is useful to get to know that (*majour*) means a deep, circular pottery-pot for kneading the flour to be baked, which was essential to the Egyptian peasantry life in the past. However, this proverbial saying is still problematic, because its literal doing into English may be senseless and funny more than any of the above translated sayings. What does it mean to say: "Keep the matter under a kneading-pot?" But, if, for example, the English expressions: "to let the cat out of the bag," "to let under one's hat" and "to spill the beans" make sense, the Arabic proverbial saying will certainly do. Also, if the "cat" and "hat" mean much for the English citizen, so does the pot for the Egyptian. Once again, it is a matter of cultural difference which produces linguistically different idioms or proverbs. Nonetheless, the Arabic and English idiomatic expressions have the same meaning. The question which needs an answer is: why is the pot, not anything else, used to

keep the Egyptian man's secret? In her explanation of this same proverb, Wafaa S. El-Mancabadi accounts by saying: "Such a piece of pottery is usually so heavy that if it was turned [down], it would be too difficult for a person to lift up" (1999: 98). This vindication is not accurate. The idea that the pot is too heavy to turn up is not the motive behind the village people's keeping their secrets down it, for there are other much heavier items (e.g. hand mill) under which they can more safely keep their own secrets. Actually, the villagers are accustomed to keeping the yeast to use in next baking under the kneading-pot so as to prevent the air from rotting it. The kneading-pot functions well for this purpose, because it is heavier than any other item used for baking bread, and if it is turned down on the ground, there will be no passage for the air to go down it; it is heavy enough to resist the air's raging, not too heavy "for a person to lift up," as El-Mancabadi has suggested. In this way, the yeast remains secure, as the secret does, if it is kept under a kneading pot. Thus, the kneading-pot is rationally related to sealing out secrets: if a person wants someone else to keep a secret, he/she does not just require him/her to breathe no word about it, but rather to let even the air know nothing about it, as a woman refuses the air to touch her yeast by securing it under a kneading-pot. In Upper Egypt, when a person wants an acquaintance to help him do something in secret, he most often tells him: *مش عايز الهوا يحس بينا* (*mush aiz el-ha'wa yhes beena*); literally, "I don't want the air to feel us," but the real meaning is: "Don't let anybody else know about it (or what we intend to do). This illumination helps us find a right translation of the under-question proverb, as such: a) "Don't breathe a word about it"; b) "Mum's the word." The implied message behind this proverb drives us to refer to a popular proverbial wisdom saying *لسانك حصانك إن صنته صانك* (*lisanak husaanak in sentuh sanak*). The lexis selected to make up this proverb is a clear paradigm of the Egyptian's innate keenness; his intimate relationship with *الحصان* (*al-husaan*, or the horse) has made him aware of all its

features; apart from its being regarded as a symbol of chivalry, strength or nobility of descent, it is a paradigm of control, as shown in the slackening and holding back of its reins. Similarly, one can give full rein to his tongue or hold it back. Losing control over a horse may destroy its rider and others, so does a tongue.

The person who cannot keep a secret is described in the Arabic saying as ماتنبلش فى بوقه فوله (*matenbalish fi bukuh foolah*), which literally means: "A bean can never get wet in his mouth." This reads foolish for the native speaker of English, for it is meaningless and illogical; if somebody puts a bean in his/her mouth, what else can it get other than wet? However, it turns reasonable and significant, if this proverb is examined in light of its sociocultural background. In Egypt, beans are almost always soaked in water for some time before using them as any kind of food. And if they are not let to get wet, they will not be tasting well. This process may apply to the case of the person in the proverb. The man who gives no time for a bean to get wet in his mouth, he cannot easily digest it because it is too hard, so he may spill it out. Thus, the proverb may be translated into: "He keep no secret," or "He always spills the beans out," to depend upon idiomatic English (Enani 1996b: 114).

It cannot be ignored that the Egyptians have concocted kinds of proverbs which reflect their own experiences in this life. Since life has changed much in the modern time due to the dominance of materialism, which must have left its passive impact on social norms and moral values, the Egyptians have given rise to a great number of new proverbial sayings. To underline the difficulty of living in today's world, a man or woman almost always says أولاد الحرام ماخلوش! لولاد الحلال حاجة (*awlaad el-haraam makhaloush! lolaad el-halaal haajah!*). This saying seems to be untranslatable because its key words are mysteriously symbolic, therefore the translator, who has no

idea about what these words refer to, will not be able to reach an appropriate translation. أولاد الحرام (*awlaad el-haraam*), which literally means "illegal sons (or boys)," refers to "bad people," and أولاد الحلال (*awlaad el-halaa*), which is the opposite ("legal sons or boys)," to "good people," and the word حاجة (*haajah*), literally "need," or "thing." To do the whole proverb literally, one may say: "Bad people have left nothing to good people," which conveys no clear sense. The negation with "nothing" has an emphatically ironic tone, namely, good people are rare nowadays. To include the implied and intended meaning, one may give more than one translation, such as: "There are too many bad people, you will be hard put to it to find a good person," "Bad people have left good people no room in this world," or "It is difficult to find a good man in this wicked world."

It is a quite clear phenomenon in the Arab world that women's number excels men's. This complicated problem may have motivated some some men to ironically refer to it with أكثر من الهم على القلب (*aktar min el-ham ala el-qalb*). This proverbial saying is indeed untranslatable, and even its literal doing: "More than distress on the heart" is going to make sense. The accurate translator is thus obliged to look for the real significance of it. First and foremost, what is it that is more than distress/ The non-Egyptian person will never be able to know the object referred to impliedly in this proverb. Is it singular or plural? Female or male? The reference is actually to girls. Even this necessary illumination does not help one to give a right translation. Literally: "Girls are more than distress on (over or in) the heart," or "They are more than distress which fills up the heart." What does this mean? Whoever mentions this proverb implies: "Girls are more than the sorrowful heart can afford." By mentioning this proverbial saying, people then draw the attention to a truly intricate and unanswerable problem dominating today's world.

That has been presented so far is mere a snapshot of a wide variety of the Egyptian proverbs, which may be enough for vindicating the premise of this study. In a word, nature and culture as well as social background prove to have played an undeniably influential role in forming both lexes and ideology of the Egyptian proverbs. Thus, it is the particularity of the place which linguistically and culturally discerns one nation from another, regardless of any marks of similarity among them. African proverbs, for example, which basically depend upon specific objects from the African nature and folkloric culture, are completely different from the English or Arabic proverbs because of this very essential reason.

To conclude, today's world's unprecedented interest in translation is chiefly built on the common perception that it can bridge the wide gulf found among the tenets of human cultures. It is indubitably a good means to a noble end. But, does the form of translation, as produced by a long list of scholars around the world, work properly for achieving this goal? To the surprise of many scholars working in the field of translation, the answer is *no*. In order to establish a mutual understanding between two internationally different cultures, the native translator needs to identify the particularity of his/her nation's heritage through the language of the other (or alien) culture. That is, the English reader of, for example, an Arabic text translated into English should feel that the text has an alien cultural air which he/she has to accept as it is without any belittling or even critical look which may rise at the moment(s) of comparing the two cultures. Since the translator's influence by the native culture is unavoidable, why doesn't the target reader take it as road to understanding the alien culture? How is the mutual understanding going to happen, when we want others to explain themselves or cultural heritages in our own ways of talking and writing? For example, if an Arab comes to mention or write something to a native speaker of English,

he/she exerts a great effort to give it an English form, otherwise he/she is expected, to be misunderstood. Why doesn't the English person try to understand it in the Arabic way of saying or writing it, if mutual understanding is really looked for? There must be a reason then other than the language difference that may stand behind the difficulty of establishing mutual cultural understanding.

There is no doubt that languages can never be equivalent. The question is: why does the English audience want the Arabic texts to be translated into the linguistic and cultural context of their own? Why don't they let Arabic contextuality take its way into the English translation and vice versa? It is unquestionable that the adaptation of both Arabic language and culture to English linguistic and cultural pattern can easily take place, but at the expense of Arabs' cultural identity. In one sense, with the translation of both Arabic language and culture into English language and culture, the former inevitably lose the particularity of their own identity; on the other hand, the English language and culture preserve their own, because we are to know them in their own ways of expression, rather than in ours. One may oppose to this by suggesting that they are unfamiliar with our Arabic ways of oral and written expression. This is right, but why should we be familiar with theirs? Since Arabs always follow the English ways when coming to express their own cultural values or literary legacies, to the English audience of reading, rather than literally transform (or Arabicize) it, they may be looked upon as lower than the English people. In other words, the *followed* (or *imitated*) is almost always taken as higher than the *follower* (or *imitator*). Inasmuch as the translation of Arabic texts is required to go in the English tradition, it in this way sustains the English chauvinism.

How can we, as Arab translators, get rid of such kind of chauvinism? The only way is to transform our Arabic culture, as it is, without any adaptation to English. There is going to be the problem of absorbing those Arabic cultural aspects which have no existence in the English culture. But this is easy to solve; these can be explained in forms of glossary or referential works within the translation, as is the case with many culturally and linguistically different works of art or literature, which will in time be familiar to the English reader. Thus, the Arabic proverbs which have the particular taste of the environment producing them, as has been shown throughout this paper, will be accepted by the English-speaking audience. This suggested method of translation may be a window to a large cultural dialogue and exchange.

Notes

1-The intricate problem of cultural implication in the language of especially the literary text has recently been debated at large. H. Vermeer (1989: 222) states that "language is part of a culture." J. Lotman & Uspensky, B. (1978: 211-32, qt. in Kate James 2002) and Susan Bassnett (1992) go further by arguing that language and culture cannot exist separately; Bassnett's statement that the language is "the heart within the body of culture" is complementary and explanatory to Lotman's suggestion that no culture can survive without having "at its centre, the structure of natural language." On the other hand, P. Newmark (1988: 94-5) claims that any linguistic community manifest specific cultural domains, nevertheless it cannot be regarded "as a component of feature of culture." E. Nida (1964: 130) shows to be quite aware of the hurdles of translating socio-cultural texts. Nida's discussion of the vitality of both culture and language concludes that "distances between cultures may cause more severe complications for the translation than do differences in language structure. B. Hatim and I. Mason (1997: 27-31) see that the 'dynamic' types of texts, requiring no literal translation, are made liable to change by a conscious or unconscious misinterpretation of their socio-cultural backgrounds or use of improper lexical structures in the TT. For more details about the involvement of culture in language and the complications of translating the culture-based texts see C. Thriveni (2002); Alejandra Patricia Karamanian (2002); Kate James (2002); S. Hervey Higgins (1992); E. Sapir (1956); Jeremy Munday (2001); C. Nord (1988/ 91); C. Nord (1997); Mona Baker (1992); B. Hatim and I. Mason

(1990); J. House (1997); P. Fawcett (1997); S. Eggins (1994); M. M. Enani (1995); M. M. Enani (1996).

2-Douglas Robinson (1997) shows to be cognizant of the challenging problems which today's translators encounter in coming to do the kinds of texts comprising a wide variety of unfamiliar linguistic and cultural systems to which the progress of science has opened a window. Robinson feels that the professional translators are always "hungry for real-world experience..., through travel, living abroad for extended periods, learning foreign languages and cultures, and above all paying attention to how people use language" (27). Robinson's argument is based from the start of his book on the view of George Lozanov (1971/ 1992). According to Lozanov, the innumerable scholarly attempts of bridging the extremely broad gulf among nations and ethnic groups of the world have unfortunately come to nothing: "No way has yet been found to solve the problems in overcoming language barriers and of accelerated assimilation of scientific and technological achievements by either the traditional or modern methods of teaching" (1). It deserves to be mentioned that the hurdles of linguistic and cultural differences have been quite apparent to all times before the emergence of translation theories, starting from ancient Rome, through the renaissance and till now. For further information about such extended problems of language and culture consider Rita Copland (1991); Roger Ellis (ed.) (1989); Roger Ellis (ed.) (1991); Roger Ellis & Ruth Evans (eds.) (1994); Anthony Pym (1992a); Anthony Pym (1992b); Anthony Pym (1993); Anthony Pym (1995).

3- The Greek term 'Skopos' (purpose) is borrowed by Hans J. Vermeer, which he has employed as a theory of translation (skopostheorie) in an attempt to reach a strategy for "a general theory of translation." Jeremy Munday states that the

"Skopos theory focuses above all on the purpose of the translation, which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result [or the TT]" (2001: 79).

Among the rules of the skopos translation theory is the activation of 'interculturalism' and 'intertextuality,' which gives the translator a vital role or make him/her be, as Munday terms it, "the key player" (79). The transmission of the ST's material into the TT's different language in a way which conforms to the target audience's knowledge and situation thus becomes an area of acting, but not freely, for the translator.

However, the skopos theory has not escaped criticism on the account that the translator's primary focus on the ST's purpose makes him/her pay no much attention to its linguistic and cultural markers, whose decoding, recoding and encoding may lead to the employment of semantically and culturally different codes.

Unlike skopos principles, C. Nord's model incorporating such types of translation as "documentary" and "exoticizing" aims at preserving the cultural matrix of the ST so as the author is not dethroned, that is specific cultural lexis are taken literally, even though they may look strange to the TT recipient. Nord's another type of translation, which he terms "instrumental," recommends a full analysis and transferring of the ST so as to make the reader of the TT feel and understand it in the same way as the reader of the ST does (see Munday 81-82; Nord 1988/91: 73; Nord 1997:59-62; Katharina Reiss & H. J. Vermeer 1984; C. Schaffner 1997: 237-8; J. Hol-Manttari 1984; H. J. Vermeer 1989/2000).

- 4- The term 'hermeneutics' is originated by the 'German Romantics' (e.g. Schleiermacher), and then adopted in the twentieth century by G. Steiner, which he simply defines as "the act of elicitation and appropriative transfer of the [source text's] meaning..." (1975/ 98: 312, qt. in Jeremy Munday 2001: 163). Steiner sees that the hermeneutic translation is at play when the translator succeeds to understand the ST and transform its general meaning into a model in the TT language and culture.

- 5- The predicaments of modern man, because of a variety of reasons, are at length embodied in all the twentieth century literary works. Modern man's disembodiment is nowhere better illustrated than in T. S. Eliot's poetry and drama. His poem "The Hollow Men" (1925), which is regarded as an extension of his "The Waste Land," shows that the speaker protagonist to suffer the 'flaccidity' of his own spirit, as do all other hollow men in the poem, through his portrait as a 'scarecrow in a 'void field,' as well as the loss of love. Such image of modern men resembles much that in W. B. Yeats' "Sailing to Byzantium" (1927), where man is pictured as a "tattered coat upon a stick." This is much more profitably elaborated on in M. M. Enani's (1994) *Varieties of Irony*, where man's dehumanization is argued through the multi-sided ironic tone of a number of modernist poetic writings.

Most interesting is that such image of modern man is represented at large in modern narrative and dramatic works. Joseph Conrad's novel *Heart of Darkness* and T. S. Eliot's play *Murder in the Cathedral* are representative examples. For more information about this point see Grover Smith (1956); J. Hillis Miller (1965); David Spurr (1984); Robert Crawford (1987).

6- Mona Baker (1996: 217-60) discusses in detail the most notable pragmatic approaches to a given Text. To her, 'pragmatics' simply means "the study of language in use> It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" (217). To reword it, the translation of a text does not depend on the text's 'cohesion' (an integrated lexical system to convey an explicit meaning) but on 'coherence' (the implicit meaning underlying the lexical system). It cannot be ignored that the 'cohesion' principle for translation is not as intricate as the 'coherence' principle, because the surface meaning of a text is automatically known to the reader, while the implicit sense or associations' understanding depends upon the reader's ability of interpreting the whole text, and of his/her recognition of all the perceptions kept behind the linguistic system. M. Hoey (1991: 12) suggests that "cohesion is objective, capable in principle of automatic recognition, while 'coherence' is subjective and judgments concerning it may vary from reader to reader." However, N. E. Enkvist (1986b: 110- 11) argues, through representative examples, that the *cohesive* text is not necessarily *coherent*; there are many of the texts which may not make sense or have 'conceptual relations.' M. Charolles (1983: 95) goes further by suggesting that "No text is inherently coherent or incoherent. In the end, it all depends on the receiver, and on his ability to interpret the indications present in the discourse so that, finally, he manages to understand it in a way which seems coherent to him..." In this sense, the text's coherence becomes the 'property' of the reader or interpreter, as M. Snell-Hornby (1988: 42) puts it, which is strongly rejected by a number of scholars. S. Blum-Kulka (1986: 17) sees *coherence* as the text's property, even though it is only accessible through processes of interpretation. J. R. Firth (1964: 111) explains it more clearly

by mentioning that making sense of a text "is property of the mutually relevant people, things, events, in the situation..."

On studying translation, H. P. Grice (1975) has suggested the term 'implicature' to point to the intended meaning behind the linguistic structure of a given text. In this sense, 'implicature' should be taken as distinct from the 'idiomatic meaning.' Baker (223) explains that the idiomatic meaning is 'conventional,' its reach is based on grasping the lexical expressions as commonly used by a country or linguistic group and has nothing to do the implicit meaning.

M. A. K. Hilliday's (1976; 1978; 1994) 'discourse analysis model' of translation, followed and developed by a number of renowned scholarly works on translation, considers the type of language used to impart the intended meaning and sociocultural concepts to be above the lexical level of a text. The model rests on the notion that language is a complete system which works through an interdisciplinary system for mutual communication. More clearly, the grammatical structures and semantic markers, which work together within the general frame of a text, are actually determined by a definite 'sociocultural environment, which varies from one place or language to another (Munday 2001: 89-91).

Insofar as the implicit meaning matters for the translation, which may be caught through the interpretation process, the question of transferring the text's form into another language cannot be ignored. According to L. J. Loveday (1982b: 364), giving a near meaning to unfamiliar or untranslatable lexical forms, as is the case with poetry, may cause disfiguring of the associations of the ST. For further information about 'pragmatics,' see S. C. Levinson (1983); A. Lehrer (1974); G. Leech (1974/ 1981); L. J. Loveday (1982a); L. F. M. Scinto (1983); D. Sperber & D. Wilson (1986).

7- Katharina Reiss's approaches to the analysis and translation of a text seem to focus no much on its linguistic formation as on its whole function. Depending on Karl Buhler's 'functional approach,' Reiss sees the text to be typed into: 'informative' (conveying ideas or facts), 'expressive' (having a foregrounded message), 'operative' (using a specific form of language and textuality for receiving a certain response from the reader), and 'audiomedial' (audio and visual films and advertisements designed to serve specific functions) (1966/1989: 113-14). Reiss believes that the translation of an 'expressive' type of text, e.g. poems, requires transferring the semantic form of it, even though at the expense of the grammatical system (1971/2000: 69). Reiss's essay "Type, Kind and Individuality of Text: Decision Making in Translation" (1981/2000: 160-71) discusses the necessity of regarding in translation the individual strategy of a text used to convey, through the language function, a message, an idea or image.

However, Reiss's vision is met with many criticisms, a summary of which is presented by P. Fawcett (1997: 106-8). These critical views reject Reiss's confinement of the text to just three or four types or language functions, on the account that there are more. Christiane Nord (1997: 40), for example, suggests "phatic" as a text type whose language factors are employed to create communication between the writer and the reader. To Nord, Reiss's notion that images and/or metaphors are used only by the 'expressive' text is inaccurate, because these figures of speech often find their way into other types of text, such as 'business and financial texts'. C. Nord (1988/91) and H. Vermeer (1989/2000) also argue that the ST can be structured in a way to serve several purposes. After all, Reiss's categorization of the text is judged to ignore the influence of 'sociocultural' and 'linguistical' systems on the translator. Thus, the translation method is found to be

determined by more than three or four language factors or text types, depending on: the writer's intention, communication, setting and time, expression (spoken or written), motive, culture mode, language structure (dialectic, formal or idiomatic) etc. For further details about this issue, consider Sherry Blum Kulka (1986/ 2000); B. Hatim & I. Mason (1990; 1997); J. House (1997); S. Simon (1996).

Part III

English Passages Translated into Arabic

(1)

The American School

The founding father of this school, which appeared in the second half of the twentieth century, Henry Remak, states that "comparative literature should not be regarded as a discipline on its own but rather as a connecting link between subjects or 'subject areas.' A comparison thus can be made between two or more different literatures and between literature and other fields of cognition (music, painting, sculpture, architecture, philosophy, sociology, psychology, religion, chemistry, mathematics, physics, etc)." In this Remak leaves it all to the comparatist to lay the grounds for his or her study, which should not be involved in the problem of 'nationalism.' It is the 'depoliticization' of comparative study then which makes the American perspective on comparative literature different from the French one.

المدرسة الأمريكية

يصرح هنري ريماك المؤسس الأول لهذه المدرسة التي ظهرت في النصف الثاني من القرن العشرين "أنه لا ينبغي النظر إلى الأدب المقارن على أنه نظام مستقل بذاته بل يجب النظر إليه على أنه حلقة وصل بين الموضوعات أو المجالات الخاصة بموضوع واحد . لذا فإنه من الممكن عمل مقارنة بين اثنين أو أكثر من الآداب المختلفة وكذلك مقارنة الأدب بالمجالات الأخرى للمعرفة (كالموسيقى والرسم وفن النحت) والمعمار والفلسفة وعلم الاجتماع وعلم النفس والدين والكيمياء والرياضيات والطبيعة. وبهذا الشكل يترك ريماك الحرية للمقارن في وضع الأسس التي تستند عليها دراسته التي ينبغي أن تبتعد عن معضلة " التعصب القومي ". ويبدو إذن أن عزل الدراسة المقارنة عن السياسة هو مبدأ يميز المنظور الأمريكي للأدب المقارن عن المنظور الفرنسي.

(2)

Though some critics claim that it is an offshoot of modernist literary criticism, the American perspective is actually a formulation of earlier definitions of the subject. In the 1890s Charles Mills tried to draw a distinctive line of American comparative literature (not differing much from the line drawn by Matthew Arnold, H. Macaulay Posnett and Arthur Marsh) by assuming that the subject "should be seen as 'nothing more or less' than literature philology..., by insisting on the importance of psychology, anthropology, linguistics, social science, religion and art in the study of literature."

وعلى الرغم أن بعض النقاد يزعمون أن المنظور الأمريكي فرع من النقد الأدبي الحديث، إلا أنه في الحقيقة تنظير للتعريفات القديمة لموضوع الأدب المقارن. فقد حاول تشارلز ملز في التسعينيات من القرن التاسع عشر أن يرسم خطاً مميزاً للمفهوم الأمريكي للأدب المقارن - الذي لا يختلف كثيراً عن الخط الذي رسمه ماثيو أرنولد وهـ. ماكاولي بوسنت وآرثر رتشموند مارش - بزعمه " أنه لا ينبغي النظر إلى موضوع الأدب المقارن بأكثر أو أقل من كونه تاريخاً للأدب وبإصراره على أهمية علم النفس والأنثروبولوجي واللغويات وعلم الاجتماع والدين والفن في دراسة الأدب.

(3)

Putting aside all the distinctions used by the French School, the American comparatists fastened their attention on constructing a model of an 'interdisciplinary work.' The sole aim beyond this model is to do away with chauvinistic nationalism, mainly brought about by considering literature in the light of linguistic or 'political boundaries.' Despite difference in language and culture, all nations have certain things in common. Hence, as Bassnett sums it up, "the American

perspective on comparative literature was based from the start on ideas of interdisciplinarity and universalism." Furthermore, this perspective threw over another basic principle of the French School, namely binary study, in regarding that the study of affinities and differences between two international literatures was just one angle of the subject, and that, as Gayley proposed, "the study of a single literature may be just as scientifically comparative literature if it seeks the reason and law of the literature in the psychology of the race or of humanity."

وبطرحهم جانباً كل أوجه التمييز لدى المدرسة الفرنسية ، ركز المقارنون الأمريكيون كل انتباههم فى تكوين نموذج يشتمل على نوع من العمل البينى (المشترك بين التخصصات). الهدف الوحيد من وراء هذا النموذج هو التخلص من التعصب السياسى القومى، الذى يرجع سببه الرئيسى إلى النظر إلى الأدب فى ضوء الحدود اللغوية أو السياسية . فعلى الرغم من اختلاف الأمم فى اللغة والحضارة، إلا إنهم يشتركون فى أشياء عامة معينة. لذا، كما ذكرت باستت بإيجاز، فإن " المنظور الأمريكى للأدب المقارن كان يعتمد منذ البداية على فكرة العمل البينى وفكرة العالمية ". علاوة على ذلك استطاع المنظور الأمريكى التخلص من مبدأ آخر رئيسى من مبادئ المدرسة الفرنسية، وبالتحديد مبدأ الدراسة الثنائية، وذلك من خلال اعتبار أن الدراسة التى تدور حول أوجه الشبه والاختلاف بين اثنين من الآداب الدولية لم تكن سوى زاوية واحدة من زوايا موضوع الأدب المقارن وأن، كما اقترح جالبي، "دراسة الأدب الواحد ربما تعد أدباً مقارناً علمياً إذا ماكانت تسعى إلى التعرف على السبب والقانون الذى يدفع بالأدب فى دائرة الحالة النفسية لأحد السلالات البشرية أو البشرية جمعاء.

(4)

The attitude of early scholars towards comparative literature was quintessentially humanistic. Posnett, Galey's contemporary, linked the subject to "the social evolution, individual evolution, and the influence of the environment on the social and individual life of man." In this way, the influences between international literatures are ignored and an emphasis

is placed on humanity's collective achievements through time and place and across disciplinary lines - a view which seems to break down the barriers drawn by the French School between the interrelated elements of one single subject, which is literature. Arthur Richmond Marsh's definition of the subject was distinctive in relating it to pure literary criticism rather than to history.

Paying no attention to the influence principle in comparative literature and relating literature to science and art creates new fields of study different from those of the French School. Most significant among these are 'parallelism' and 'intertextuality.'

ولقد كانت نظرة الباحثين القدامى للأدب المقارن نظرة إنسانية بحتة. فعمل بوسنت أحد المعاصرين لجالبي ، على ربط موضوع الأدب المقارن " بالتطور الاجتماعي والتطور الفردي وكذلك بالأثر الذي تحدثه البيئة على الحياة الفردية والاجتماعية للإنسان ". وبهذا الشكل، فإنه لم يلتفت إلى علاقات التأثير والتأثر ما بين الآداب الدولية وتم التركيز على مجمل ما حققته البشرية من إنجازات عبر الزمان والمكان ومن خلال خطوط متناسقة؛ ويبدو أن هذه الرؤية تحطم كل الحواجز التي وضعتها المدرسة الفرنسية لتفصل ما بين العناصر المتجانسة لموضوع واحد، ألا وهو الأدب. وقد تميز تعريف آرثر رتشموند مارش لموضوع الأدب المقارن في ربطه له بالنقد الأدبي البحت بدلاً من التاريخ.

إن عدم الإهتمام بمبدأ التأثير في الأدب المقارن وربط الأدب بالعلم والفن يخلق مجالات جديدة من الدراسة التي تختلف عن مجالات المدرسة الفرنسية. ويعد التوازي والتناسل من ضمن أهم هذه المجالات.

(5)

The 'Parallelism' Theory:

The Egyptian-born American critic Ihab Hassan has severely criticized the comparative literary study based on the

principle of 'influence,' believing it to be inaccurate and ambiguous. He maintains that the impact of Rousseau or Byron, for instance, on the various Romantic attitudes in late 19th century Europe is in fact not based on the presumed idea of literary influence or imitation, but rather on more than one factor. Above all, the circumstances surrounding both the 'influencing' and 'influenced' writers were similar. In the second, there was an urgent need in different parts of the world for revolutionary reactions against the rigid, restrictive rules of Classicism in literature. There would be no room therefore for Goethe's story *Die Lieden des Jungen Werthers* or Fitzgerald's translation of the *Rubaiyat of Omar Khayyam*, as examples, in foreign countries, if people were not prepared (mentally or culturally) for absorbing all these works' ideas, philosophies or concepts. These factors have prompted Ihab Hassan, and other American critics, to suggest 'parallelism' as an alternative to the theory of 'influence' in comparative literature.

نظرية " التوازي " :

وجه إيهاب حسن ، الناقد الأمريكي والمصري المولد، نقداً شديداً لنوعية الدراسة من الأدب المقارن التي تقوم على مبدأ التأثير لأنها في اعتقاده ليست دقيقة وغامضة، ويؤكد إيهاب أن تأثير روسو أو بايرون، مثلاً، على الإتجاهات الرومانسية المتنوعة في أوربا خلال الفترة الأخيرة من القرن التاسع عشر هي في الواقع دراسة لا تقوم على فكرة التأثير الأدبي أو المحاكاة المزعومة ، بل إنها تعتمد على عدة عوامل في مقدمة هذه العوامل يأتي تشابه الظروف التي كانت تحيط بكل من الكاتب " المؤثر " والكاتب " المتأثر "، ثم يأتي بعد ذلك حاجة العالم الملحة في كثير من بقاعه المختلفة إلى تصديت ثورية لكل مالدي المدرسة الكلاسيكية في الأدب من قواعد صارمة ومقيدة . ولهذا فإن رواية جوتا آلام الشاب فرترز، أو ترجمة فينرجيرالد لرباعيات عمر الخيام، على سبيل المثال، لم تكن تجد لها مكاناً في البلاد الأجنبية لو لم يكن لدى الناس استعداد (عقائدي وحضاري) لتقبل ما تتضمنه هذه الأعمال من أفكار وفلسفات أو مفاهيم. دفعت كل هذه العوامل إيهاب حسن وغيره من النقاد الأمريكيين إلى إقتراح نظرية " التوازي " كبديل لنظرية " التأثير " في الأدب المقارن.

(6)

The 'Parallel' theory has been adopted by many comparatists in America and Eastern Europe. Konrad, a Russian comparatist, sees that this theory is derived from the idea of similarities in humanity's social and historical evolution, which means harmony in the process of literary development. Any study of parallelism claims that there are affinities between the literatures of different peoples whose social evolution is similar, regardless of whether or not there is any mutual influence or direct relation between them. To give an example, political and social relations during the feudal period resulted in similar patterns of thought, art and literature in different parts of the world. Beyond study, the comparatist seeks to determine the bases and premises which underline common features between literatures and writers, or the affiliation of a phenomenon with a specific pattern. Although this theory is opposed by some critics, on the account that literatures differ according to their discovering national and historical backgrounds, it is significant in the common properties of literary phenomena, whether related or not, and the national and historical attributes of each phenomenon.

تبنى كثير من المقارنين فى أمريكا وأوربا الشرقية نظرية " التوازي ". فيرى كونراد، أحد المقارنين الروسيين، أن هذه النظرية مأخوذة من فكرة التماثل فى التطور التاريخى والاجتماعى للبشرية، الأمر الذى يعنى أن هناك تجانساً فى عملية التطور الأدبى، فأى دراسة للتوازي تقوم على فرض أن هناك سمات مشتركة بين الآداب المختلفة للشعوب التى تتطور اجتماعياً بطريقة متماثلة، بغض النظر عن وجود أو عدم وجود تأثير متبادل أو اتصال مباشر فيما بينهم. فعلى سبيل المثال أسفرت العلاقات الاجتماعية والسياسية خلال فترة الإقطاع عن ظهور أنماط متشابهة من الفكر والفن والأدب فى أجزاء مختلفة بالعالم. يسعى المقارن من وراء دراسته إلى تحديد الأسس والاقتراحات التى تؤكد وجود سمات مشتركة بين الآداب والكتاب أو ارتباط ظاهرة من الظواهر بنمط ما، وعلى الرغم من اعتراض بعض النقاد على هذه النظرية بحجة أن الآداب تختلف طبقاً لاكتشاف خلفياتها القومية والتاريخية، بيد أنها ذات أهمية فيما يتعلق

بالسمات المشتركة للظواهر الأدبية وبالصفات القومية والتاريخية لكل ظاهرة من هذه الظواهر.

(7)

The 'Intertextuality' Theory:

'Intertextuality' simply means the reference of a text to another. But the term has been elaborated upon at length. M. Enani defines it as the relation between two or more texts at a level which affects the way or ways of reading the new text (the 'intertext,' allowing into its own contexture implications, echoes or influences of other texts). A deeper analysis shows the phenomenon to be a melting-pot into which designated components of the influencing text (or 'hypotext,' as Genette calls it) are intermixed with the content of the influenced text (hyper-text). This involves the phenomenon with what is so-called 'transtextuality', across textuality. Roland Barthes takes the same position in looking upon the text as a 'network'. In interpreting the text, the author is no longer 'the great originator' or 'the creative genius,' but as someone whose task is to put together in a certain literary form and structural pattern 'linguistic raw materials.' Literature in this way is no more or less than a reworking of frequently-dealt-with materials, with a certain amount of change. The story of *Oedipus*, the quest for the Holy Grail, *King Solomon's Mines*, *The Waste Land*, *Heart of Darkness*, *Don Quixote*, and several other stories and themes, are all indicative of "the ways in which a particular story or myth can be repeated in different ways." This view may be adopted from the idea that "a writing surface [is like] a wax tablet on which the original has been partially or wholly reworked, written over success-fully."⁽⁵⁸⁾

يعنى مصطلح " التناص " ببساطة إشارة نص ما إلى نص آخر. بيد أن المصطلح حظى بدراسات موسعة، فيعرفه محمد عنانى : بأنه العلاقة الكائنة بين اثنين أو أكثر من النصوص إلى حد يؤثر على أسلوب أو أساليب قراءة النص الجديد (أو النص المتداخل الذى يسمح بالدخول فى متنه إلى تضمينات وأصداء أو تأثيرات من نصوص أخرى). ويوضح تحليل أعمق للظاهرة بأنها بوتقة انصهار تمتزج بداخلها عناصر معينة من النص المؤثر أو كما تطلق عليه جينيت مع مكونات النص المتأثر. وهذا يجعل الظاهرة تختلط بما يسمى بعبر النص. يتخذ رونالد بارتيز نفس الموقف في رؤيته للنص على أنه شبكة عمل ، وعند تفسير النص فإنه لم يعد المؤلف يُرى على أنه " المنظم العظيم أو العبقرى الخلاق " بل يُنظر إليه كواحد ينحصر عمله فى وضع " المواد اللغوية فى صورتها الأولية " ، داخل إطار أدبى ونمط بنوي معين. ومن هذا المنطلق فإن الأدب لا يعنى أكثر أو أقل من كونه عملية يعاد فيها صياغة المواد التى سبق تناولها بصفة مستمرة، مع قدر معين من التغيير. فقصّة/أوديب، والبحث عن الكأس المقدس، وكنوز الملك سليمان، والأرض الخراب ، وقلب الظلام، ودون كيخوته، والعديد من القصص والموضوعات الأخرى تدل على " الأساليب التى بها يمكن تكرار قصة أو اسطورة معينة بأشكال مختلفة ". وقد تكون هذه الرؤية متبناة من فكرة " أن شكل الكتابة يشبه التابلو الشمعى الذى على سطحه يعاد تشكيل النموذج الأصلى أو أجزاء منه ، أى كتابته مرة ثانية وبنجاح " .

(8)

As critical appraisals of any phenomenon are (in)famous for yielding variant views, 'intertextuality,' too, is made to imply further meanings. Without referring directly to the phenomenon, Bakhtin has hinted at the overlapping of textual forms in the novel upon which both Julia Kristeva (who originated the term) and R. Barthes have relied in their approaches to 'intertextuality'. In the preamble of his book *Desire in Language* (trans. by Kristeva) Leon S. Roudiz refutes the idea of 'influence' between two writers and the sources of a literary work, and takes 'intertextuality' to be "a mutual exchange of the sign system between texts," which means the use of one stylistic system in lieu of another.

ونظراً لأنه من المعروف عن الدراسات النقدية في تقييم أى ظاهرة بأنها تفرز وجهات نظر متنوعة، فإن ظاهرة "التناص" أيضاً جعلت لتتضمن مزيداً من المعانى. فبدون أن يشير بشكل مباشر إلى الظاهرة، لمح باختين إلى تداخل الأشكال فى الرواية؛ وقد اعتمد كل من جوليا كرسنيفا، و رونالد بارتيز على هذا فى مدخلهما لظاهرة التناص. يرفض ليون إس. رودز فى مقدمة كتابه *الرغبة فى اللغة*، والذي ترجمته كرسنيفا، فكرة التأثير بين الكتاب وفكرة المصادر التي يعتمد عليها عمل أدبي؛ ثم ينظر لظاهرة التناص علي أنها تبادل النصوص لنظام الإشارة، والذي يعنى استخدام أحد الأنظمة الأسلوبية بدلاً من الآخر.

(9)

Despite variation, the approaches to the phenomenon may meet at an essential point, namely that all the literary ingredients ("Bits of codes, formulae, rhythmic models, fragments of social languages, etc.") drawn from other familiar works into a text are modulated in different ways to serve the writer's literary goal beyond it. A writer may try to blend another text into his own, yet the alignment between the two texts can never be entirely broken: there is always another text that strives to exist under the 'hypertext.' Noticing this, Enani urges "the reader or the writer (or both)... to refer strongly to the other text for an understanding of the new one ..." But this is exemplified at length: "Eliot published a set of explanatory notes with *The Waste Land* which locate it in frames of reference external to the text of the poem;" many critical discourses about Joyce's *Ulysses* have related the novel to the narrative works of which certain aspects are mixed with its content; and Anne Muller's "Flaubert's *Salammbô*: Exotic Text and Inter Text" is a study which reveals the exotic morphemes used in *Salammbô* to stand as variants for familiar ones in *Madame Bovary*. For example, the use of 'Zaimph' (an out of use word meaning 'gown') in the place of these frequent signifiers: 'voile,' 'manteau,' 'vêtement' or 'robe' "generates a

description in two codes, sacred and vest-mentary, motivated respectively by its metonymic relationship with the goddess – therefore sacred object – and its capacity as article of clothing."

رغم تنوع المداخل إلى هذه الظاهرة، إلا أنها تلتقى عند نقطة جوهرية، ألا وهي أن كل العناصر الأدبية (" مجموعته الشفرات والمعادلات والنماذج الإيقاعية وأقسام اللغات الاجتماعيه ، إلخ ") المأخوذة من الأعمال الأخرى المعروفة في نص ما يتم تشكيلها بأساليب مختلفة لتخدم الهدف الأدبي للكاتب من وراء هذا النص. ربما يحاول كاتب ما أن يمزج نصاً آخر بنصه، إلا أنه لا يمكن إزالة الخط الفاصل ما بين النصين: يوجد هناك دائماً نص آخر يصارع من أجل البقاء خلف " النص المتأثر ". ونظراً لملاحظته ذلك فإن عانى يحث القارئ أو الكاتب (أو كليهما).... بأن يشير بشدة إلى النص الآخر من أجل استيعاب النص الجديد... " ولكن توجد هناك أمثلة كثيرة على ذلك: فقد نشر إليوت مع قصيدة الأرض الخراب مجموعة من الملاحظات التوضيحية التي توضع في شكل إشارات خارجية إلى نص القصيدة؛ وتوجد هناك العديد من الدراسات النقدية التي تدور حول رواية للكاتب جويس التي وضحت علاقة الرواية بالأعمال الروائية التي امتزجت أوجه معينة منها بمحتوى الرواية؛ كما أن دراسة أن مولر بعنوان رواية سلامبو لفلاويير: النص القديم والنص تكشف عن الكلمات القديمة المستخدمة في سلامبو لتعمل كمتغيرات للكلمات المألوفة في رواية مدام بوفار، على سبيل المثال، فإن استخدام كلمة " zaimph " بدلاً من هذه الرموز المعروفة " voile " ، " vêtement " " manteau " أو " robe " يخلق نوعاً من الوصف له بعدان رمزيان: " الشئ المقدس " ، والذي يثار نسبياً من خلال العلاقة المجازية للكلمة بالآلهة - لذا فإنها تعنى الشئ المقدس " والمعطف " وذلك من خلال قدرة الكلمة على تمثيل نوع من الثياب " .

(10)

The ways of reading or interpreting the literary text expand the province of 'intertextuality': each critic or individual reader takes a certain position, which is of course associated with his or her culture, language and experience, from the text. Since literary forms and human experience are known for their recurring change throughout history, the text then becomes susceptible to various interpretations or readings. This is stressed in Antony Easthope's view that "the text has an

identity, but that identity is always relational." (64) In one sense, the text is traversed again and again by various readers or critics across time and place. Evidence of this is the innumerable different approaches to Shakespeare's *Hamlet*, from the moment it appeared till now.

Enani, as a well-versed translator of many English works into Arabic and vice versa, gives room for 'intertextuality' in the process of translation. In translating a text, the translator is often tempted to refer the idioms and expressions of the original text to their equivalents in the target culture. Inasmuch as this may 'violate' the original, it gives rise to a new text, still related to the original. Enani creates a professed case of 'intertextuality' in his *Comparative Moments* through a comparison between Shakespeare's *Anthony and Cleopatra* and *Romeo and Juliet* and Eliot's *The Waste Land* (by quoting certain parts from each one) and their literary translations by Lewis Awad. Nabil Raghieb and M. S. Farid. Though Eliot's poem has a dynamic intertextuality with Shakespeare's plays (as Eliot uses, for example, 'chair' in the place of 'barge' and 'marble' instead of 'water,' with regard to the connotation of words, to convey his idea of the loss of the glorious past and of love), Awad's translation of these two texts from English into Arabic creates a case of 'intertextuality' as well. Awad's choice of الكرسي (al-kursi) and الشراع (al-shira') for both 'chair' and 'barge' and العرش الوضاء (al-arsh el-wadda') for 'a burnished throne' (an image maintained in both the Qur'an and the Bible) gives the original image further 'religious implications', which proves in the meanwhile the existence of 'intertextuality'

إن أساليب قراءة أو تفسير النص الأدبي تفسح في مجال ظاهرة "التنصص": فكل ناقد أو قارئ بمفرده يتخذ موقفاً ما من النص، والذي يرتبط بالطبع بمالديه من حضارة ولغة وخبرة. ونظراً لأن الأشكال الأدبية والخبرات الإنسانية معروفة بالتغيير المستمر عبر التاريخ، فإن النص الأدبي إذن يتعرض لتفسيرات أو قراءات متنوعة. ويتأكد ذلك في رؤية أنتوني إيثوب للنص على أن له هوية، ولكن هذه الهوية دائماً ما تكون نسبية.

وهذا يعنى أن النص يتعرض للفحص أكثر من مرة من قبل نوعيات مختلفة من القراء أو النقاد عبر الزمان والمكان. والدليل على هذا هو وجود المداخل المختلفة إلى مسرحية هاملت لشكسبير منذ لحظة ظهورها وحتى الآن .

ويعطى عناني، بصفته مترجماً بارعاً لكثير من المؤلفات من الإنجليزية إلى العربية والعكس، مجالاً آخر لظاهرة التناسخ في عملية الترجمة، عند ترجمة نص ما، فإن المترجم غالباً ما يميل إلى جعل المصطلحات والتعبيرات الموجودة في النص الأصلي تشير إلى ما يعادل هذه المصطلحات والتعبيرات في الحضارة المستهدفة. ونظراً لأن هذا قد يشوه النص الأصلي، فإنه يترتب عليه ظهور نص جديد، حتى وإن كان مرتبطاً بالنص الأصلي. يخلق عناني في كتابه *لحظات مقارنة* حالة مؤكدة من حالات التناسخ وذلك من خلال إجراء مقارنة بين مسرحية *أنطونيو وكليوباترا* ومسرحية *روميو وجولييت* لشكسبير وقصيدة "الأرض الخراب" لإليوت (عن طريق اقتباس أجزاء معينة من كل واحدة منهم) وبين ترجماتهم الأدبية للويس عوض، ونبيل راغب، وماهر شفيق فريد، رغم أن قصيدة إليوت تتناص تناسخاً ديناميكياً مع مسرحيات شكسبير (حيث أن إليوت يستخدم على سبيل المثال كلمة كرسى بدلاً من كلمة "المركب"، وكلمه "الرخام" عوضاً عن كلمة "الماء" مع مراعاة مدلولات هذه الكلمات، بغرض توصيل فكرة فقدان الماضي المجيد وضياع الحب، بيد أن ترجمة عوض لهذين النصين من الإنجليزية إلى العربية تخلق أيضاً حالة من التناسخ؛ كما أن اختيار عوض لكلمتي "الكرسي" و "الشراع" لتشيران إلى كلمتي "chair" و "barge" وعبارة "العرش الوضاء" لتعنى *a burnished throne* وهي صورة مستخدمة في كل من القرآن والإنجيل) يعطى الصورة الأصلية مزيداً من الأبعاد الدينية المتضمنة، الأمر الذي يؤكد في نفس الوقت وجود حالة التناسخ.

Part IV

Arabic Passages Translated into English

(1)

وتصبح هذه الظاهرة أكثر تعقيداً عندما تأتي النصوص لتشير إلى الفنون (كالموسيقى والرسم والنحت)، والعلوم التطبيقية (كالرياضيات والهندسة)، والعلوم الطبيعية (كالطبيعة والكيمياء)، والدين والسينما وما إلى ذلك. يؤكد مايكل هولكوست أن تطور الأدب المقارن كنظام في القرن العشرين قد أثر على الأنظمة الأكاديمية الأخرى في معظم أوروبا. إن الأدب في أحد معانيه يشبه جسماً مائياً تنعكس على سطحه أشكال متنوعة من المعرفة. تقدم رسالة الدكتوراة لمشييل بلووم (اقتراحاً بأن الصفات الطبيعية لمادة الشمع تشكل إطاراً من المفاهيم المقيدة لقراءة القصص الشمعية، والنصوص الأخرى. يركز تعريف القصص الشمعية على فكرة التحلل مع الأخذ في الاعتبار ما يتعلق بالكلمة من معانٍ أخرى كالمعنى السيكولوجي (مثل الجنون)، أو المعنى المتعلق بالشكل الشاذ (كعدم التجانس القصصي). ونظراً لأن الشمع يمكنه التحول إلى مادة صلبة ومادة سائلة فإنه يقترح اتخاذ هذه العملية كمثال يمكن تطبيقه على "الحركات الأدبية في حقيقة ظهورها واندثارها". يوضح بلووم أن مسرحية *بيجماليون* لشو والتي تعتمد على إسطورة أوفيد في صنع مخلوقة من تمثال هي مجرد مثال للعديد من القصص الشمعية الحديثة مثل: قصة "الرجل ذو الوجوه الشمعية" لشمبفليري، وقصة "رائعة أدبية" لبالزك، وقصة *ي.ت هوفمان* بعنوان "رجل الرمال"، والعديد من هذه النوعية من القصص التي تتحول بها التماثل إلى مخلوقات تنبض بالحياة، تستخدم هذه الحالة للشمع في مجال السينما، مثل أفلام *الرعب* بهوليوود في فترة الثلاثينيات من القرن العشرين.

The phenomenon becomes more complex as literary texts come to refer to arts (music, painting, sculpture), applied sciences (mathematics, engineering), natural sciences (physics, chemistry), religion, cinema, and so on. Michael Holquist asserts that comparative literature's development as a discipline in the twentieth century has affected other academic disciplines in most of Europe. Literature, in a sense, resembles a body of water on whose surface are reflected various forms of knowledge. Michelle E. Bloom's dissertation hypothesizes that

"the physical properties of wax constitute a useful conceptual framework for reading wax fictions and other texts." The definition of 'wax fiction' centers on the idea of "dissolution," with regard to "several figurative senses, especially psychological (insanity) and discursive (narrative incoherence)." As 'wax' can be turned into solid and liquid, this process is suggested as a 'paradigm' for literary movements in fact of their rise and decline. Bloom shows that Shaw's *Pygmalion* (based on Ovid's myth of making a female creature out of a statue) is a paradigm of many modern wax fictions such as: Champfleury's "L' Homme aux Figures de Cire," Balzac's "Le Chef-d'oeuvre Inconnu," E.T. Hoffmann's "Der Sandmann" and many such narratives in which statues assume life. This wax case is also used in the cinema, such as in the "Hollywood horror films" of the 1930s.

(2)

وتخلص الرسالة إلى أنه على الرغم من أن التقدم التكنولوجي في العقود القليلة الأخيرة قد تسبب، على سبيل المثال، " في استبدال الشخصيات الشمعية بالروبوت ، إلا أنه لم يتم الاستغناء عن متاحف الفن الشمعي في تجسيد الرغبات الإنسانية والخيالية الفانتازية) ". تعرضت رواية الدكتور باسكال لزولا إلى الجدل الذي يربطها بنظرية الوراثة لداروين، كما يربط رواية عودة الهارب لهنري جيمز "بموجة الشعور أو الوعي" (علم النفس التجريبي). وعلى النقيض من ذلك فإن "ثيفيان كاسمير تتحدى في بحثها لرسالة الدكتوراة بعنوان: الأنماط الفكرية العامة كمجال حديث للاتصال: إيميل زولا وهنري جيمز في الرؤية المتعلقة بتأثير العلم على الأدب، والتي تستبدلها بعبارة "التبادل الحضاري" وذلك من خلال اقتراحها بأن الاتصال ما بين المجالين يتم من خلال مشاركتها استخدام أنماط فكرية عامة في خلق نماذج أو موضوعات أو أمثلة معينة. وهذا يحول عملية التناص بين العلم والأدب إلى ما يسمى بالمنطق الداخلي. وعلى هذا الأساس تم ربط رواية الدكتور باسكال (التي تجعل من الحياة مشكلة من خلال تماثلها مع التاريخ الطبيعي أو علم الحياة بينما ترتبط رواية (والتي تناقش موضوع الحقيقة كعملية مشاهدة) بالفلسفة " البراجماتية ".

The dissertation ends with stating that though the progress of technology in the last few decades has caused, for instance, 'robots' to supplant wax figures, the wax museums are still relied upon in substantiating "human desires and fantasies." Zola's *Le Docteur Pascal* is argued to be related to Darwin's "theory of heredity" and H. James' *The Turn of the Screw* to "the stream of consciousness (experimental psychology)." On the contrary, Viviane Casimir (in "Savoir as a New Space of Communication: Emile Zola and Henry James," a Ph. D. dissertation) challenges the view of the impact of science upon literature, rendering it to just a "cultural receptacle," by proposing that the two fields communicate in sharing "common modes of thinking" ('Savoir') to create particular models, themes or paradigms. This turns intertextuality between science and literature to "interdiscursivity." It is on this ground that *Le Docteur Pascal* (which "problematizes the "living" through the question of similarity)" is put in relation to "natural history/biology," while *The Turn of the Screw* (questioning "the truth as a process of seeing)" is related to "pragmatism."

(3)

والخلاصة هي أن المدرسة الأمريكية للأدب المقارن لم تفلت من النقد، رغم أنها لقيت ترحيباً كبيراً في أجزاء مختلفة من العالم. بادئ ذي بدء، أنها تخلط بين " الأدب المقارن " و " الأدب العام " على أساس أن الاثنان مرتبطان بدراسة موضوع واحد (وهو الأدب). كما أن تعيين حدود الأدب المقارن يتصف بالازدواجية في عملية ربط الأدب بالفنون والعلوم الأخرى، وهذه الإزدواجية أفسحت مجال الأدب المقارن كثيراً إلى درجة أن يصعب البحث فيه، والتوصل إلى نتائج دقيقة، والخطأ الأخير والفادح هو فشل المقارنيين الأمريكيين في تفادي التعصب القومي المسعور، والذي اتسمت به المدرسة الفرنسية، وسبق لهم معارضته بشدة، كما يتضح من نظرتهم إلى أدبهم على أنه يتفوق على سائر الأداب الأخرى.

أما في خارج نطاق المدارس الأوروبية-الأمريكية فلقد دارت حول الأدب المقارن مناقشات موسعة وترتب على ذلك ظهور مفاهيم أخرى اتسمت بمزيد من التطور والدقة وكذلك بعض المصطلحات الأخرى البديلة لمصطلح "الأدب المقارن". فلقد أظهر فيلسوفسكي، المؤسس الأول للأدب المقارن في روسيا، في دراساته الأكاديمية ميوله تجاه المدرسة الأمريكية من خلال تقديره لأواصر الصلة بين الآداب المختلفة كإحدى علامات التشابه في العملية العامة لحالة البشر النفسية. يتفق جيرمونسكي، المقارن المعروف، مع فيلسوفسكي في أنه لم يركز في عملية المقارنة فقط على عمليتي " التأثير " و " الاقتباس " بل ركز أيضا على أوجه التشابه والاختلاف بين الظواهر الأدبية وطريقة تحليلهم على أسس تاريخية، بيد أن كونراد لم يتفق معه على مبدأ التأثير لدى المدرسة الفرنسية، والذي رآه بمثابة واحد من أساليب وضع الآداب الأوروبية على قمة الآداب الأخرى. وبناء على ذلك اختار " العلاقة المتبادلة والتأثير " و " العلاقة الأدبية " كبديل لمصطلح "الأدب المقارن" ولكنها لم تستطع أن تحل محله بسبب رسوخه القوي في روسيا والعالم. وأثار بيركوف تساؤلاً حول الاستخدام الغامض لمصطلح "المقارنة"؛ فهل يعنى رصد نوع وكمية الاختلافات ما بين الآداب، وذلك لتوضيح من هو الأكبر حجماً أو الأفضل من الآخر؟

In conclusion, the American School of comparative literature, though largely welcomed in different parts of the world, has not escaped criticism. To start with, it confuses 'comparative' with 'general' literature on the ground that both are involved with studying one subject (literature). The determination of comparative literature's boundaries is marked by 'duality' in relating literature to other arts and sciences - a duality which makes the subject's province too vast to investigate and come up with accurate conclusions. The final and most serious fault is the failure of the American comparatists to avoid the problem of rabid nationalism, which has marked the French School and which they have intensely opposed, as they have shown in considering their literature superior to all others.

Outside the boundaries of the Euro-American Schools, comparative literature has been debated at length. Consequently, more elaborated concept and other alternatives

have appeared. The founding father of the subject in Russia, Veselovsky, has manifested in his academic studies an inclination towards the American School in judging the affinities between different literatures as a sign of resemblance in the general process of human psychology. ⁽⁷⁵⁾ Agreeing with Veselovsky, the prominent comparatist Zhirmunsky has placed emphasis in the comparison not only on the processes of 'influence' and 'borrowing,' but also on the similitudes and dissimilitudes between literary phenomena and their analysis on historical grounds. Nonetheless, Konrad has disagreed with him on the French School's principle of influence, seeing it as just a way of keeping European literatures on top of all others. Accordingly, he has opted for "mutual relation and influence" and "literary relation" as alternatives to "comparative literature," but they could not supplant it due to its firm establishment in Russia and the world. Perkov has wondered about the vague use of the term 'comparison': does it mean tracing the quality and quantity of differences between literatures, so as to show which is bigger or better?

(4)

في سلسلة من الندوات حول الأدب المقارن، والتي نظمها معهد الأدب العالمي بموسكو، هاجم بعض المقارنين الروسيين ما وصفوه " بالشكلية الغربية ". ففي بحث حول المناظير الغربية لمفهوم الأدب المقارن وجهت نوبوكوفا نقداً إلي أسلوب النقد الأمريكي لكونه لا يتسم بالعدالة في معالجة ايديولوجية النص من خلال النظر إلي النص ككيان مستقل. كما أنها وجهت نقداً لا يقل حدة عن الأول إلي المنظور الأمريكي للأدب المقارن في تغاضيه عن الحد اللغوي في الدراسات المقارنة والذي يتساوى مع التغاضي عن الحدود الجغرافية بين الآداب وكذا الخصوصية الثقافية .

ولقد شهدت الدراسات الأدبية المقارنة في شرق أوروبا خلال العقود الثلاثة الأخيرة من القرن العشرين تطوراً لموضوع الأدب المقارن؛ رغم الاختلافات في الرأي بين دراسة وأخرى. علي سبيل الذكر، أظهر الأكاديمي الروماني ديما ميوله تجاه

المدرسة الفرنسية في التركيز علي الحد اللغوي في الدراسات المقارنة وفي تفرقته بين الأدبيين " العام " و "المقارن". ومع هذا فإنه أنهى هذا القول باقتراحه أن هناك مجالاً للمقارنة بين الآداب الصادرة بلغة واحدة. وفي النهاية أظهر ديما أنه يتخذ موقفاً وسطاً بين المدرسة الفرنسية والمدرسة الأمريكية حيث أنه يؤكد ضرورة استقلال الأدب المقارن (الذي تتمثل أهدافه في التأثيرات المباشرة والاقتراس والروابط الطبولوجية) وكذلك الاتصال ما بين الدراسات النقدية والتاريخية والاجتماعية للظواهر الأدبية في مجال دراسة الأدب المقارن.

In a series of seminars on comparative literature, organized by the World Literature Institute in Moscow, some of the Russian comparatists have attacked what they have described as the 'formalism of the West.' In a paper on western perspectives on comparative literature, Neupokoeva has criticized the American method of criticism as being unfair in treating the text's ideology by regarding the text as an independent entity. She has also launched a no less severe criticism on the American perspective's disregard for the linguistic boundary in comparative studies, which is tantamount to ignoring geographical borders between literatures and cultural specificity.

Comparative literature studies in Eastern Europe in the last three decades of the twentieth century have seen the subject evolve, in spite of differences of opinion between one study and another. For example, the Roman academician Dima has exhibited his inclination towards the French School in reconfirming the boundary of language in comparative studies and in distinguishing between "general" and "comparative" literature. However, he has disavowed this statement in suggesting that there is an area of comparison between literatures of one language. Finally, he has shown to take a stance between the French and American school as he stresses the independence of "comparative literature" (whose aims are figured in direct influences, borrowing and topological affinities) and the interrelation between critical and historical

social studies of literary phenomena in comparative literature study.

(5)

أما في " تشيكوسلوفاكيا " فلقد لقي المفهوم الأمريكي تأييداً كبيراً، ويعد دورشن من بين المقارنين البارزين في تشيكوسلوفاكيا والذي أعلن أن " الأدب المقارن " و " تاريخ الأدب " و " نظرية الأدب " مرتبطون ارتباطاً وثيقاً في أى مقارنة أدبية موضوعية، حتى وإن كان لكل منهم سماته الخاصة، لقد نبذ " دورشن " الخلافات الحادة التي أثرت بلا داع حول تعريف مصطلح الادب المقارن والذي يرجع سببه إلى ربط موضوع الأدب المقارن بمبدأ التأثير. وفي محاولة لتفادي هذه المشكلة يوجه دورشن انتباه القارئ إلى اثنين من أبعاد الدراسة الادبية المقارنة وهما بالتحديد: " الوشائج الأدبية " و " التوازي " فيما بين الآداب، وهي أبعاد تمثل العلاقات الخارجية التي تختلف عن العلاقات الداخلية المتمثلة في رد فعل أحد النصوص للظواهر الأدبية المستمدة من النصوص الأخرى.

حاول العديد من النقاد في السبعينيات تخلص الدراسة الأدبية المقارنة من كل ما يعلق بها من أوجه معقدة (تاريخية أو سياسية أو منهجية). في مقاله " اسم وطبيعة الأدب المقارن " عام 1970، رأى "رينيه ويليك" أنه من المهم جداً للمقارن أن يقصر دراسته فقط على النص أو النصوص الأدبية ولا يلتفت إلى العوامل الخارجة عن النص أو النصوص. وأكد " ويليك " أن المقومات الثلاث " للدراسة الأدبية: التاريخ والنظرية والنقد تشترك مع بعضها البعض..." والإشارة إلى التاريخ في هذا الصدد ليس لها أى علاقة بالمصطلح بمفهومه الواسع ولكنها تتعلق بنوع معين من التاريخ، ألا وهو " التاريخ الحضاري ". وأدى هذا إلى ظهور حركة التأريخ الحديثة في النقد بشمال أمريكا خلال فترة السبعينيات والثمانينيات من القرن العشرين. فقد أسفرت المؤتمرات التي عقدها الجمعية الدولية للأدب المقارن بمدينة بلجراد في السبعينيات إلى تدوين تاريخ الأدب الأوربي على أساس اشتماله على عدة آداب تنتمي إلى قارة واحدة، وتشترك في تقاليد تاريخية وأدبية معينة؛ تلك مبادرة توقعها الجميع أن تُطبق على سائر الآداب الأخرى الآسيوية والأفريقية والأمريكية والهندية ... إلخ.

But in Czechoslovakia the American perspective has found a huge following. Most famous among Czech comparatists is Durshin, who has stated that "comparative

literature," "history of literature" and "theory of literature" are interwoven in any objective literary comparison, though each one has its own properties. Durshin has eschewed the heated polemics raised, needlessly, about definitions of the term "comparative literature," the reason for which he ascribes to the subject's confinement to the principle of influence. ⁽⁸¹⁾ In an avoidance of this problem Durshin refers the reader to two dimensions of the comparative literary study, namely: "literary relations" and "parallelism" between literatures – dimensions which represent external relations, different from the internal relations, represented in the reaction of a text to certain literary phenomena in other texts.

In the 1970s many critics attempted to rid the comparative literary study of all its problematic aspects (historical, political or methodological). In his essay "The Name and Nature of Comparative Literature" (published in *Discriminations* in 1970), Rene Wellek saw it essentially important for the comparatist to limit his study to the literary text or texts, disregarding external factors. He maintained that the three components of "literary study - history, theory and criticism - involve each other..." The reference to history in this respect is not related to the term in its broader sense but to a particular kind, namely "cultural history." This gave rise to "new Historicism in North American Criticism in the 1970s and 1980s." ⁽⁸⁴⁾ The conferences of the International Society of Comparative Literature in Belgrade in the 1970s led to the chronicling of European literature on the basis that it comprised 'sub-national' literatures sharing certain common historical and literary traditions - an enterprise which they anticipated could be applied to other literatures (Asian, African, American, Indian... etc.).

(6)

بيد أن الباحثين من خارج أوروبا اعتبروا مثل هذا التصنيف العام للآداب العالمية أمراً تعسفياً في حاجة إلى المناقشة. علي سبيل المثال، فإن النظرية التي تزعم ما يسمى بالآداب الأوربي والتي تعتمد علي إحدى الحركات الأدبية العامة النابعة من داخل الحدود الجغرافية لقارة أوروبا تعد نظرية غير صالحة لأن جذور هذا الأدب تُعزى إلي قدرات هومر الأدبية في قارة آسيا. بيد أن الأدب الأوربي والأسويى يختلف كثيراً عن نماذج الأدب الأسويى أو الأفريقي ليس فقط علي أساس الحدود الجغرافية بل أيضا بسبب خاصية أن الأدب الأوربي له ظروف اجتماعية وسمات حضارية وروحية متشابهة.

أما في المناطق التي استعمرتها أوروبا (مثل الهند وأفريقيا) فإنه تم الرفض نهائياً لمفهوم " الشكلية الأوربية " ومن ثم فإن الدراسة الأدبية تفصح عن تسييس الأدب. إن سوابان ماجومدار، وهو واحد من النقاد الهنود، يناهض بشدة الحركة الأوربية لتأريخ الآداب العالمية لعدة أسباب. فالأدب الهندي علي سبيل الذكر يتألف من مجموعة من الآداب التابعة لدولة الهند والتي لها سمات حضارية مختلفة، ومن ثم فإنه لا يمكن النظر إليها في صورة متجمعة كما يحدث مع الآداب الأوربية التي تربطها معا قيم حضارية مشتركة. وبناء علي هذه الأسس كما يرى ماجومدار، " فإنه لا ينبغي عقد المقارنة من خلال الحدود الفردية فقط بل يجب عقدها علي نطاق أوسع أيضا "؛ وهذا يعني أنه ليس من الصواب أن نقارن الأدب الهندي بواحد من الآداب الأوربية (الفرنسي أو الإيطالي أو الألماني) بل نقارنه بمفاهيم الآداب الأوربية التي تندرج تحت المسمى العام: الأدب الأوربي أو الغربي. فالأدب الأوربي أو الغربي بهذا الشكل يمهد الطريق إلي إعادة النظر بجديّة في النماذج القديمة التي وضعت الآداب القوية لدى التقليد الغربي في موقع السيادة الدولية.

But such a general categorization of world literatures was regarded by the non-European scholars as arbitrary and questionable. For instance, the theory claiming so-called 'European Literature' is based on a common literary movement that originated within the geographical boundaries of the continent of Europe, will not work, for the roots of this literature are traced back to Homer's literary abilities in Asia. It deserves to be mentioned that Homer is a famous ancient Greek poet who wrote *The Iliad* and *Odyssey*, two epics which some of their episodes take place in Asia. But European literature is

very different from Asian or African literature models not only on the basis of geographical boundaries, but also by virtue of possessing similar historical conditions, cultural and spiritual traits.

In the regions which were colonized by Europe (such as India and Africa) the European "formalist approach" is entirely rejected and comparative literary study highlights "the politicization of literature." Swapan Majumdar, an Indian critic, is rigorously against the European historicity of world literatures for several reasons. Indian literature, for example, is composed of ethnologically variable "sub-national literatures" that cannot be taken collectively, as is the case with European literatures which are bound together by a common ethos. It is on these grounds, Majumdar proposes, that "the comparison should take place not across individual boundaries, but on a larger scale altogether," that is, it is not right to compare Indian literature with an individual European literature (French, Italian, or German) but with the conception of all European literatures under the general heading "European" or "Western" literature. The latter, in this way, paves the way for a serious reconsideration of "the old models that placed component literatures of the Western tradition in a position of international superiority."

(7)

يرفض النقاد بالهند وإفريقيا وآسيا وكذلك أمريكا اللاتينية قبول الأدوات النقدية الأوربية في بلادهم لأنه يعد " أمراً غير منطقي وخطير أن نفرض مفاهيم أوربية علي رؤى غير أوربية بالعالم ". فلقد حط النقاد الأوربيون من قدر الآداب الهندية والأفريقية، علي سبيل المثال، بسبب أنها منتجات دول فقيرة قد سبق لأوربا استعمارها. وفي هذا كانت القوة هي الأساس المطلق الذي عليه تم تقييم الآداب. انطلاقاً من رفضه للمركزية الأوربية، يفترض سرى اوروبندو بأسلوب ساخر لو أن الهنود احتلوا أوربا لتأتي لهم إذن الحكم علي الأعمال الأدبية الأوربية (بداية من الإليادا والكوميديا

الألمهية مروراً بمسرحيات شكسبير والمؤلفات الأسبانية وحتى الشعر والقصص الفرنسية الحديثة) بأنها عبارة عن " مجموعة من القيم الأخلاقية السيئة وحالات الرعب الشديدة...وسلسلة من التدريبات البلاغية القبيحة... إنه لشئ مشين وغير أخلاقي ". ليس من المدهش بعد كل هذا أن نلاحظ أن المقارنين الهنود يركزون انتباههم حول إعادة فحص الثروات الأدبية الهندية علي مر الزمان والتاريخ ومناظرتها بالنماذج الأوربية بهدف رئيسي وهو استعادة الأصول الراسخة للحضارة والتقليد الأدبي القومي والتي وجدت طرقها المختلفة إلي داخل أوربا. توجه الدراسات الأدبية المقارنة في الهند (مثلما في آسيا وأفريقيا وأمريكا اللاتينية) نحو البدء بالحضارة الوطنية ومنها تنطلق إلي الخارج بدلاً من البدء بالنموذج الأوربي للامتياز الأدبي ومنه تتجه إلي الداخل. ولقد مهد هذا الاتجاه لظهور رابطة الأدب المقارن في الهند في عام 1981 والتي كان هدفها الرئيسي هو إثبات عظمة الموروث الأدبي والحضارى الهندي خلال الفترات التاريخية والزمنية، بنفس الدرجة من الاهتمام والحماس، تكاتف الباحثون الإفريقيون ضد ما يطلق عليه بالتأثير الأدبي والحضارى لأوربا علي إفريقيا، كما يتأكد ذلك في العديد من الدراسات الأدبية المقارنة، ويرى تشدى "أميوتا" أن عملية التأثير هذه هي " عبارة عن واحدة من الخدع الموجودة في سلة هؤلاء النقاد الذين ينظرون للحضارة الأوربية علي أنها كانت تؤثر تأثيراً حضارياً علي الكتابة البدائية الإفريقية ". ويتفق أميوتا أيضاً مع تشدنيوا اتشيببي في استخدامه لمصطلح "العالمية" عام 1975، والذي حاول النقاد الأوربيون نشره في أجزاء مختلفة في العالم خلال السنوات الأخيرة، علي أنه بديل للنظرة الأوربية الضيقة في خدمة ذاتها.

Indian, African, Asian as well as Latin American critics refuse to accept European "critical tools" in their countries, as "it is illogical and dangerous to obtrude European conceptions upon non-European visions of the world." European critics looked down on, for example, the Indian and African literatures because of their being products of lower nations, colonized by Europe. In this power was an absolute touchstone for evaluating literatures. Apropos of Euro-centrism, Sri Aurobindo ironically supposes that if the Indians colonized Europe, they would then gauge the European literary works (starting with the *Iliad* and *The Divine Comedy* through the plays of Shakespeare and the Spanish works up to the modern French poetry and fiction) as "a mass of bad ethics and violent horrors... a succession of bald and tawdry rhetorical exercises... a tainted and immoral thing." It is hardly surprising, after all this, to

observe the Indian comparatists focusing their attention on re-examining Indian literary fortunes across time and history and testing them against the European models, with the primary intention of regaining the solid bases of native culture and literary tradition, which found their various ways into Europe. Comparative literature study in India (as in Asia, Africa and Latin America) is directed "to start with the home culture and to look outwards, rather than to start with the European model of literary excellence and to look inwards." This trend prepared for the emergence of the Indian Comparative Literature Association in 1981, whose primary goal was to prove the grandeur of the Indian literary and cultural heritage in all times and histories. With equal interest and fervor, African scholars have taken up arms against the so-called literary and cultural influence of Europe on Africa, as stressed in many a comparative literary study. Chidi Amuta sees the latter as "one of the ruses in the trick bag of those critics who see European culture as having had a civilizing impact on 'primitive' African writing." Amuta also agrees with Chinua Achebe's 1975 term 'universalism,' which European critics have tried to disseminate in different parts of the world within the last few years, "as a synonym for the narrow, self-serving parochialism of Europe."

(8)

إن عملية إعادة فحص النماذج الأوروبية في بلاد الهند وإفريقيا في فترة ما بعد الاستيطان قد دعا الحاجة إلي ترجمة هذه النماذج. بيد أن الترجمة تواجه بشكل مباشر مشكلة " التداخل الحضاري" (والتي يعرفها عناني علي أنها عبارة عن اختيار المترجم " لكلمة أو نمط أو مصطلح يثد به انتباه القارئ تجاه التقليد الأدبي الخاص بالمترجم أو المترجمة والذي يصعب استيعاب معناه إلا من خلال الإشارة إلي مفهومه أو مفهومها الحضاري ") ولا سيما عندما تكون الترجمة غير دقيقة أو صادقة. لذا فإنه من المحتمل جداً أن يصبح النص المترجم عُرضه للعديد من القراءات والتفسيرات المتنوعة التي لا يمكن أن تؤدي إلى حكم دقيق علي النص الأصلي.

وكنوع من رد الفعل المحتمل ضد تضيق كثير من الوقت والجهد في الجدل حول المناهج العقيمة للأدب المقارن، اهتم المقارنون الغربيون بشغل أنفسهم بصفة رئيسة بدراسة وتطوير النظرية الأدب في التسعينيات، وترتب علي ذلك ظهور نموذج آخر خلاف النموذج الأوربي للأدب المقارن في أجزاء أخرى من العالم. يوصف هذا النموذج بأنه ديناميكي حيث أنه يمكن مقارنته بفاعلية بالإرهاصات الأولية لموضوع الأدب المقارن في أوربا الثورية خلال السنوات الأولى من القرن التاسع عشر. ويتغاضيه عن " نظريه التاريخ لدى المدرسة الأمريكية وعن المفهوم الخاص بالشكلية "، فإن النموذج الجديد للأدب المقارن يركز على عملية إعادة النظر فى الثروات الأدبية وكتب التاريخ (مثل الترجمة) بهدف تأكيد " الهوية القومية للأدب والحضارة".

The process of re-examining European literary models in India or Africa during the post-colonial period has created the need for translating these models. But translation comes face-to-face with the problem of "interculturality" (which Enani defines as the translator's opting for "a word, a construction, an idiom which must refer the reader to his or her own literary tradition, and whose significance cannot be grasped except through his or her own culture"), particularly when translation is not accurate or honest. It is most likely then that the translated text becomes open to various readings or interpretations, which cannot lead to any accurate judgment on the original text.

In a kind of reaction, perhaps, against spending too much time and effort on arguing about obsolete methods of comparative literature, Western comparatists have started to concern themselves primarily with studying and developing 'literary theory' in the 1990s. Consequently, a post-European model of comparative literature has come into being in other parts of the world. This model is described as "dynamic," in that it "can effectively be compared to the earliest appearance of the subject in revolutionary Europe in the early nineteenth century." Paying no attention to "the historicity of the American School and of the formalist approach," the new model is set on reconsidering literary fortunes and histories (like translation)

with a view to reconfirming "national literary and cultural identity."

(9)

لا تكتمل هذه المناقشة دون تنويه إلى كيف أن تفكك الاتحاد السوفيتي السابق كان له أثره في تطوير الأدب المقارن. في بريطانيا، على سبيل المثال، يبدو أن البندول يتأرجح مابين المدرسة الفرنسية والمدرسة الأمريكية، كل الدراسات المقارنة التي أجريت بأقسام اللغات الحديثة أظهرت ميولها نحو التقليد الفرنسي، بينما أظهرت الدراسات التي أجريت بأقسام اللغة الإنجليزية تفضيلها للمفهوم الأمريكي. ومع ذلك، فإن المقارنين البريطانيين زدوا موضوع الأدب المقارن بمنهج أصيل يسمى "المقابلة"، والذي يعرفه "سيجبيرت بروار" ببساطة على أنه وضع العديد من النصوص الأدبية أو الفنانين الأدبيين أو التقاليد الأدبية جنباً إلى جنب وذلك لمقارنتهم ببعض من أجل التوصل إلى فهم تام للحضارات المتنوعة. والمجال الخصب للأدب المقارن هو زيادة اعتمادنا على الترجمات الإنجليزية، ولاسيما للنصوص المكتوبة باللغات القديمة (اللاتيني أو الإغريقي) أو المكتوبة بلغات غير مألوفة. ونظراً لأن النصوص المترجمة قد ترتبط بالحضارة، فإن الأدب المقارن يتورط بشكل غير مباشر في مشكلة رئيسة قديمة ليس لها حل، ألا وهي تسييس الأدب.

This discussion would not be complete without a mention of how the dissolution of the ex-Soviet Union has affected the evolution of comparative literature. In Britain, for example, the pendulum seems to be swinging between the French and American school. All the comparative studies which have been made in the Modern Languages departments evinced their propensity for the French tradition, while the ones made in English departments have favored the American approach. However, British comparatists have provided the object with a "genuine" method called "placing," which Siegbert Praver simply defines as the placing "side by side" of many a literary text, artist or tradition, so as to compare them for reaching a full understanding of various cultures. A rich field for comparative literature is our increasing reliance upon the English translations, especially of texts written in classical languages

(Latin or Greek) or in unfamiliar ones. As translated texts are possibly made 'intercultural, 'comparative literature becomes indirectly involved with an old and unresolved key problem, which is the politicization of literature.

(10)

في الخاتمة، إن الرحلة الطويلة التي تتبعناها طوال البحث لكشف المجالات الغامضة بالأدب المقارن تظهر التطور الذي لحق بمنهج الموضوع أو نظريته، والتي يبدو أنها تسير في اتجاه مستقيم (بداية من مبدأ "التأثير" ومروراً بنظرية "التوازي" وحتى مبدأ "المقابلة ")، بيد أن هذه الرحلة تنتهي حيث بدأت. بمعنى، أن المسار المستقيم للأدب المقارن يتضح أنه مسار دائري. فقد فشلت المداخل الحديثة للموضوع، رغم العديد من المحاولات الجادة، في تخليصه من القيود القومية والسياسية التي كبلته بها المداخل الأولية. فليس من الغريب، بعد كل هذا، إذا ما نظرنا إلى الأدب المقارن على أنه لا يتعدى كونه نوعاً من أنواع الدراسة التي تسقط درجات الصراع التي لا يستطيع الزمن ولا تطور العلاقات الإنسانية محوها مابين الأمم والتي، بالطبع، ينتمي إليها المقارنون والمنظرون

In conclusion, the long journey pursued so far in exploring the murky areas of comparative literature demonstrates the evolution of the subject's methodology or theory, which seems to take a straightforward direction (from 'influence' through 'parallelism' to 'juxtaposition' principles). But this journey ends where it begins. That is, the linear movement of comparative literature turns out to be cyclic: recent approaches to the subject have failed, despite many serious attempts, to free it from the political and national shackles with which the earliest approaches began. Thus, we come back to the field of corroborating the national identity in literature, particularly in the post-colonial world, moving thereby far away from the desired 'universalism,' or that 'universalism' sought by those who were,

from the start, at variance with the concept and methodology of 'influence.'

(11)

التقى الدكتور مصطفى مدبولي، رئيس مجلس الوزراء اليوم الاثنين، وفد شركة "فولكس فاجن" الألمانية، والذي ضم مدير اللوجستيات، ومدير المشروعات الجديدة، ومدير السياسات الدولية، والمدير الإقليمي لمبيعات الشرق الأوسط وأفريقيا، وكريم نجار، رئيس مجلس إدارة مجموعة فولكس فاجن مصر.

وحضر اللقاء وزراء الإنتاج الحربي، والاستثمار والتعاون الدولي، والتجارة والصناعة، والنقل، ورئيس الهيئة العربية للتصنيع.

أعرب وفد "فولكس فاجن" عن تطلعهم للاستثمار في السوق المصري الواعد في صناعة السيارات، لا سيما في ضوء ما تتمتع به مصر من سوق محلية كبيرة، وقابلة للزيادة من خلال التصدير للدول والتجمعات الاقتصادية التي تربطها اتفاقيات تجارة حرة مع مصر.

Today - Monday, the Egyptian Premier Mustafa Madbuly has held talks with, the director of logistics, director of new projects, director of international policies, provincial director of sales for Africa and Middle East as well as Karim Al-Najar, head of the board of directors for Volkswagen Group in Egypt.

Ministers of the military production, international investment and cooperation, commerce and industry, transportations and chief of the Arab board for industrialization have also attended the meeting.

The German Volkswagen Company's delegates have expressed their hope for investments in the promising market for cars industry in Egypt, and which can be expanded through exports for the countries and economic groups (or business Associations) having free-trade pacts with Egypt.

(12)

وأضافوا أنهم يولون اهتماماً كبيراً بنسبة المكون المحلي، ومن ثم فإن المقترح الذي تقدمه الشركة يركز على زيادة نسبة المكون المحلي للمركبات التي سيتم إنتاجها في مصر، والتي ستعمل بالغاز الطبيعي.

من جانبه، رحب رئيس الوزراء بما تضمنه مقترح شركة "فولكس فاجن" من تفاصيل، سواء ما يخص نوع المركبات المقترح إنتاجها والتي تناسب الاحتياجات المصرية، أو ما يتعلق بمراحل التشغيل ونسب المكون المحلي، لا سيما في ضوء ما تتمتع به الشركة من سمعة عالمية في مجال إنتاج السيارات.

Furthermore, they have been concerned much with the local components, hence the company recommends focusing on raising the proportion of the local components of the cars that are going to be produced in Egypt and operating by natural gas.

On his part, the premier has welcomed the details of the recommendation the Volkswagen Company has offered in terms of the brand of the cars suggested for production and meeting Egyptian demands or operation stages and local components' proportions, especially in the light of the universal fame the company holds in the sphere of producing cars.

(13)

كما أكد مدبولي على ما يوليه الرئيس عبد الفتاح السيسي من اهتمام كبير بتوطين صناعة السيارات في مصر، وخاصة السيارات التي تعمل بالغاز الطبيعي والكهرباء، باعتبارها مستقبل صناعة السيارات في العالم.

ووجه رئيس الوزراء بقيام الوزراء المعنيين بمتابعة تفاصيل التعاون المقترح مع الشركة خلال الفترة القادمة، من أجل تدشين التعاون المقترح في أقرب وقت ممكن.

Madbuly has also stressed on the president Abd El-Fattah Al-Sisi's primary concern with establishing cars industry in Egypt, particularly the ones operating by natural gas and electricity, which are considered as the future of industrializing cars in the world.

The premier has referred the attention of the concerned ministers to study the details of such cooperation as suggested with the company in the coming few days so as to take into action as soon as possible.

Part V

Miscellaneous English Passages for Translation into Arabic

(1)

Banking

Banks are financial institutions that provide customers with a variety of valuable services, including the ability to wire money to a person or company, the ability to store money in a checking or savings account, the ability to collect interest on investments, the ability to receive loans, and much more.

Banks are most commonly used by customers who wish to store their money and access it as needed, with a debit card (a card that's simply attached to the funds in one's account), or checks (individually numbered paper slips that can be used to designate a transfer of funds). Checking and savings accounts are the primary means of storing money in a bank; a checking account is designed to house money that will be spent, while a savings account is designed to house money that will be saved. Banks usually pay a small amount of interest, or a payment in the form of a percentage of a customer's deposited balance, to customers. This is their way of showing support for clients who entrust them with their money.

These funds are then used by banks, along with their credit, to perform other functions and offer additional services. For example, many customers use banks to secure home mortgages, or multiyear loans through which ownership (or equity) of a home is achieved. Customers demonstrate that they're able to pay a mortgage back (usually by providing proof of income and investments, in addition to a down payment, or a

lump sum paid up front), and select a time period for this mortgage; short mortgage payment periods require larger monthly payments, but customers are charged less interest, while longer mortgage payment periods require smaller monthly payments, but customers are charged more interest.

Lastly, many banking customers request a personal loan. Personal loans are loans issued and approved by financial experts that are designed to be used by customers for specific purposes. For example, one may secure a personal loan for a business plan or an automobile. Personal loans, like home mortgages, are issued based upon a customer's ability to pay the borrowed sum back; banks also charge a small amount of interest, meaning in this case a percentage of the borrowed money extra, besides its core balance.

Banks are financial institutions that provide customers with a variety of valuable services, including the ability to wire money to a person or company, the ability to store money in a checking or savings account, the ability to collect interest on investments, the ability to receive loans, and much more.

Vocabulary

bank	منحدر، ضفة، كومة، صف، مقعد طويل، رُكام، يودع، بنك (هنا)
financial institutions	مالية مؤسسات
wire	سلك، هاتف، برقية، ساق رفيع، يرسل تلغرافياً أو هاتفياً (هنا)
most common	مشترك، عمومي، عادي، عام، مبتذل
customers	زبائن
store	يُخزن، مخزن، متجر، كمية متوفرة، يدخر (هنا)
collect interest	يحصل على الفائدة
investments	استثمارات
access	يحصل على أو يستغل
as needed	عند الحاجة أو حسب الطلب
simply	باختصار (هنا)، ببساطة، بوضوح

a debit card	بطاقة حساب الدائن
attached to	ملحق أو مُرفق بـ
the funds (هنا)	الذخائر، الموارد المالية، الصناديق، الودائع أو الأرصدة المالية (هنا)
account	حساب مصرفي
paper slips	قصاصات من الورق
designate	يحدد أو يشير إلى
a transfer of funds	تحويل الأرصدة أو الودائع المالية
saving account	حساب توفير
the primary means	الوسائل، الطرق أو الأساليب الرئيسية
designed	مُعدّ
to house	يشتمل على (هنا)
payment	نظام الدفع المالي
a percentage	نسبة مئوية
a deposited balance	الرصيد المُودع
clients	الزبائن
entrust	يثق في
along with	بجانب أو بالإضافة إلى
credit	رصيد الدائن
to secure	يُؤمّن أو يوفر
mortgages	الرهونات أو الحجوزات
multiyear loans	قروض أو سُلْف بنكية لعدة سنوات (طويلة الأجل)
ownership	ملكية
equity of a home	أسهم ملكية
demonstrate	يظهر
providing proof	تقديم الدليل
income	الدخل
a down payment	دفع جزء من المبلغ الكلي على مراحل
a lump sum	دفع مبلغ معين بالكامل
paid up front	يُدفع مقدّمًا
a time period	فترة زمنية معينة
charge less interest	يتقاضى فائدة قليلة
lastly	أخيرًا
a personal loan	قرض أو سلفة شخصية
issue	يُصدر أو يستخرج
financial experts	خبراء في الشؤون المالية

specific purposes
core balance

أغراض محددة
الرصيد الأساسي

(2)

Business Cycles

It might seem somewhat random when the economy encounters a downturn, companies struggle, and prices rise, but the process is actually the direct result of a number of specific factors, including business cycles. Business cycles refer to the periods of various success, struggle, and medium-quality profits encountered by companies in the normal course of the economy; these periods affect every individual. In other words, businesses may offer a service at an affordable price at one point in time and fail to become profitable, but may then see this same service bring in tons of cash at a later point; the difference isn't the business, but rather, is the economy.

When the economy is "good" - something that's characterized by low unemployment, low inflation, rising wages, and more - most businesses experience a boom, or an increase in profits and success.

There are once again a variety of factors that contribute to booms (some of which are uncontrollable), but the short explanation of the occurrences is that when people have more money to spend, businesses have more money to make.

Similarly, businesses experience a bust, or a decrease in profits and success, when the economy falters. For most people, a sagging economy means it might be hard to find work and pay bills; for businesses, a sagging economy means it might be difficult to stay in operation.

Business contractions, or normal periods of reduction in business after prolonged growth, occur regularly and vary in severity. Eventually, employers will require a smaller amount of help because consumers are purchasing less (after all, almost nobody buys new and expensive things all the time), unemployment will accordingly increase, wages will fall, and so on and so forth.

Recessions, or multi-month-long declines in wages, general economic activity, and most importantly, GDP, are more serious than business contractions. Recessions last longer than business contractions, can be more severe, and can signal larger problems in the economy.

Vocabulary

business cycles	حلقات أو دورات المشروعات التجارية
somewhat	إلى حد ما
random	عشوائي
encounters	يصادم، يلاقى، يصادف، صدام، مناوشة، يواجه (هنا)
downturn	انحدار أو تدهور
struggle	يكافح، يناضل، يقاوم، كفاح، صراع، يتقدم ببطء وجهد (هنا)، يشق طريقه بصعوبة
specific factors	عوامل معينة أو محددة
refer to	يلمح أو يشير إلى
medium-quality profits	فوائد أو أرباح متوسطة
in the normal course	في المسار أو الاتجاه الطبيعي
in other words	بأسلوب آخر
offer a service	تقدم خدمة ما
bring in	مفيد أو مريح

at an affordable price	بسعر معقول أو مقبول (يمكن تحمله)
at one point in time	في فترة من الزمن
profitable	مفيد أو مربح
ton	ألف كيلو جرام، وحدة وزن، طن، أناقة، الزى السائد، قدر كبير (هنا)
tons of cash	قدر كبير من النقود
at a later point	في فترة زمنية أخرى أو لاحقة
characterized by	تتسم أو تتصف بـ
low	منخفض، على نحو منخفض (هنا)، منبطح على الأرض، وضعيع، تخور البقرة، خوار البقرة
low unemployment	انخفاض نسبة أو معدل البطالة
inflation	انفخاخ، غرور، تضخم مالي (هنا)
rising wages	ارتفاع الأجور أو أجور مرتفعة (عالية)
experience a boom	يزدهر أو يمر بازدهار اقتصادي
profits	أرباح أو فوائد
once again	ثانية أو للمرة الثانية، على التوالي
a variety of factors	عوامل متنوعة أو مختلفة
contribute to booms	تساهم في أشكال الازدهار الاقتصادي
uncontrollable	مُتَعَبَج أو مُزْعَج
short explanation	توضيح، تفسير أو تبرير موجز (مختصر)
occurrences	وقائع، أحداث أو مناسبات
make money	يجمع نقود، يوفر نقود، يكون ثروة مالية
similarly	بالمثل، على نحو مماثل
bust	تمثال نصفى، صدر، لكمة، يلکم، يخفق، أزمة اقتصادية، إفلاس
experience a bust	يمر بأزمة اقتصادية، يعاني من الإفلاس (هنا)
falters	يترنح، يتلعثم، يتردد، تَرْنُج، تَلْعَثُم، تَرَدُّد، ينعثر أو لا يستقر (هنا)
a sagging economy	اقتصاد منخفض (متدهور أو ضعيف)
business contractions	تَقْلُصُ أو انخفاض في معدل المشروعات التجارية
normal periods of reduction	الفترات الطبيعية للانخفاض
prolonged growth	النمو الطويل أو الممتد لفترة طويلة
occur regularly	يحدث بانتظام (أو بشكل منتظم)
vary in severity	يتنوع أو يختلف في حدته (قسوته أو خطورته)
eventually	أخيراً، في آخر أو نهاية الأمر
require	يتطلب أو يحتاج إلى
consumers	المستهلكون
purchase less	يشترى بمعدل أو نسبة قليلة

accordingly	وهكذا، وفقاً لذلك، بناءً على ذلك، إذن
wages' fall	هبوط أو انخفاض الأجور
so on and so forth	إلخ، هلم جرا
recession	انحسار، انسحاب، استرداد، جزء مرتد، تراجع أو ركود (هنا)
multi-month-long declines	اشكال مختلفة أو متنوعة من التدهور طوال الشهر
general economic activity	نشاط اقتصادي عام
severe	حاد، قاسي أو خطير
signal	اشارة، لافتة، رائع، اشارى، يبلغ بالإشارة، يومئ، يشير إلى (هنا)
larger problems	قدر أكبر من المشاكل

(3)

Competition

Customers might not think about competition when they're walking through the grocery store or making an online purchase, but it happens to be a cornerstone of business and the free economy that impacts every single thing that's bought and sold. Technically, competition consists of the cumulative force of actions taken by companies that are designed to improve their market standing, sales, and ultimately, profits. But really, competition is simply what allows businesses to try and get ahead of each another, and consumers to get the best possible value.

Like many business ideas, competition is best explained through an example. Imagine that a company opens a profitable retail location and sells bread at an enormous profit. After another company notices all the profits that are being made through bread sales in this neighborhood, they may open a store of their own and undercut the competition, or sell similar items or services for lower prices. The first company may

respond by lowering their own prices (so they sell more bread to their former customers, who are presumably buying the cheaper bread), and the end result is much cheaper bread for consumers. In this way, businesses going head-to-head benefits customers.

Reverse competition, or the tendency of some businesses to purchase items that are being sold below market value (or the price that an item can reasonably be expected to sell for) and re-price them, is also a business practice that's worth considering. Imagine that a bread company, to limit the success of other businesses, sells their bread that's worth five dollars per loaf elsewhere for one dollar per loaf. Instead of being pushed out of the market, a competing business could recognize the discrepancy between the bread's value and its sale price, and then proceed to purchase all the first company's bread for one dollar and resell it for two dollars with their own label.

The effects of not having competition, in a particular professional sphere or entire economies, are devastating to consumers and the wellbeing of citizens generally. Consider the example of railroad companies in Europe and America a couple centuries back that owned a multitude of tracks and land; essentially no other companies existed to create competition (because the major railroad companies bought all the land and kept others from doing so), and they were able to charge whatever high prices they wanted. This described scenario is an example of a monopoly, or a situation when one company has complete control over an industry and its prices due to a lack of competition.

Lastly, an oligopoly is a style of competition wherein businesses are small in number and coordinate with each other to raise prices—thus making goods and services more

expensive for consumers. Modern-day examples of oligopolies are satellite television and internet services, which, although they cost companies very little to provide, are billed to consumers for sizable sums. Thus, something of a general understanding has been reached by leading internet and television companies, as they would make far less money if they competed rigorously.

Vocabulary

walking through competition	يمرون أو يتجولون في منافسة
the grocery store	محل أو دكان البقالة
make an online purchase	يقوم بعملية شراء عبر الهواء (اليكترونيًا)
a cornerstone	حجر الزاوية أو الركن الأساسي
free economy	الاقتصاد الحر
technically	بأسلوب فني أو تقني
cumulative force of actions	مجموعة قوى الأفعال
market standing	الموقف التسويقي أو الموقف في السوق
sales	المبيعات
ultimately	بصفة أساسية أو جوهرية
simply	بإيجاز
allows	يُجيز، يدع، يُقر، يسمح ب
get ahead of each another	يتقدم أحدهما الآخر
the best possible value	أفضل قيمة ممكنة
imagine	يتخيل أو يخمن
profitable retail location	موقع مربح للبيع بالتجزئة
an enormous profit	بفائدة ضخمة
neighborhood	المنطقة المجاورة أو الجيران
undercut	يعرض بأقل سعر
similar items or services	أشياء أو مواد وخدمات مماثلة
for lower prices	بأسعار منخفضة أو قليلة
respond	ترنيمة قصيرة، نصف عمود، ملزم بالدفع، يستجيب (هنا)

lowering	تخفيض، تقليل، تقليص
presumably	من المفترض أو المحتمل
businesses going head-to-head	المشروعات التجارية قدمًا في خدمة أو مصلحة المستهلكين
benefits customers	منافسة عكسية
reverse competition	ميل، نزعة أو هدف
tendency	بأقل من قيمة أو سعر السوق
below market value	بشكل منطقي
reasonably	سعر البيع المتوقع
be expected to sell for	يسعر من جديد أو يعيد تثمين أو تسعير
re-price	جديرة بالنظر أو الفحص
worth considering	تُحد من أو تقيد نجاح (تقدم)
limit the success	في مكان آخر
elsewhere	تعارض أو تناقض
discrepancy	يشرع أو يتقدم في
proceed	رقعة بالمحتويات، رقعة باسم المالك (هنا)، مادة مكتوبة للتعريف، لقب، طابع
label	بريد، يلصق رُقعة، يُصنف
effects	النتائج أو الآثار المترتبة
a particular professional sphere	مجال معين متخصص
devastate	يدمر أو يخرب
wellbeing	الرفاهية
a multitude of tracks and land	وفرة من الطرق والأراضي
keep from	تمنع أو تحول دون حدوث شيء ما
scenario	مخطط النص السينمائي، مخطط القصة، المخطط (هنا)
monopoly	السيطرة، التحكم أو الاحتكار، الشركة المحتكرة (هنا)
due to a lack of competition	بسبب غياب المنافسة
an oligopoly	احتكار
coordinate with each other	ينسقون مع بعضهم البعض
goods and services	السلع والخدمات
modern-day examples	أمثلة أو نماذج عصرية
satellite television	البث التلفزيوني عبر الأقمار الصناعية
internet services	خدمات النت (أو الشبكات الإلكترونية)
billed to consumers	تقدم في صورة فواتير للمستهلكين
for sizable sums	بمبالغ مالية كبيرة
make far less money	تجمع أموال قليلة للغاية

rigorously

بقوة كبيرة، بشكل قوي وصارم

(4)

Gross Domestic Product (GDP)

Gross Domestic Product (GDP), or the measure of all the products made, services offered, and business conducted in a country over a set period of time, is another one of those business terms that's frequently referenced but seldom understood. Once again, GDP is simply a calculation of the business that's taken place in a country annually. The United States, for example, has the largest GDP in the world, thanks to its free market and large population; other nations have solid GDPs as well, and the exact number usually corresponds to its country's economic system, development, natural resources, education, and more.

Similarly, the process of calculating GDP is simple and straightforward. GDP is comprised of "private consumption, total investments, government investments, government spending and the value of exports minus imports." In other words, gross domestic product, which is once again the measure of all the business that's taken place in a country over a period of time, is determined by adding together money spent on private consumption, personal investments, government investments, government spending, and the value of exports (minus imports, so that the total reflects the trade agreements that give money to the country at-hand).

Lastly, nominal GDP refers to a specific year's gross domestic product purely in terms of production, while real GDP accounts for inflation, and is typically consulted by economists attempting to contrast a country's current output with those of the past.

Vocabulary

Domestic	مكرس نفسه لخدمة المنزل، منزلي، بلدي، أليف، خادم، وطني أو محلي
Gross Domestic Product (GDP)	انتاج محلي ضخم
measure	يقيس، معيار أو مقياس
over a set period of time	خلال فترة زمنية معينة
terms	فصول دراسية، شروط، علاقات متبادلة، مصطلحات، أطراف، يسمي
business terms	فترات أو أوقات المشروعات التجارية
frequently referenced	تم الإشارة أو التلميح إليها باستمرار
seldom understood	ولم يتم استيعابها
a calculation of	حساب، رؤية، تقدير، حذر
annually	سنويًا
thanks to	بفضل، يرجع الفضل إلى
large population	نسبة كبيرة من السكان
solid GDPs	منتجات محلية محل ثقة
corresponds	يطابق أو يتفق مع
natural resources	الموارد أو المصادر الطبيعية
straightforward	معتدلة، صريحة وواضحة
comprised of	مكونة أو مؤلفة من
total investments	أجمالي الاستثمارات
government investments	الاستثمارات الحكومية أو القطاع العام
government spending	الإنفاق الحكومي
the value of exports	قيمة الصادرات
minus imports	مطروح من قيمة الواردات
trade agreements	الاتفاقيات التجارية
the country at-hand	البلد الذي يتم التعامل معه
nominal GDP	الانتاج المحلي الضئيل
purely in terms of production	فقط كل ما يتعلق بالإنتاج
accounts for	يعلل على
typically consulted	يتم الرجوع إليه بشكل نموذجي
to contrast	يقارن ضد
current	الحالي أو الجاري
output	المخرج، محصول، قدرة، السعة، الإنتاج (هنا)

(5)

Inflation

Anyone who has ever wondered why today's prices are so much higher than those of 100, 50, and even 25 years ago have actually considered the effects of inflation, or the decrease in value relative to overall quantity and production.

To explain this definition, let's consider why today's prices are higher than those of the past. As the world population has grown, central banks, or the institutions tasked with managing countries' economies, have responded to this growth by minting, or officially creating and releasing, more money. Their reasoning for this course of action is that not having enough money in circulation could lead to panics, or economic downturns that are usually accompanied by anxiety over currency.

So, to reduce the chances of a panic and assure that today's citizens have access to physical money, central banks release more dollar bills and coins regularly, based upon a pre-planned schedule. As additional currency has come into circulation, its value has decreased; this is the process of inflation.

To better understand the idea of inflation, consider the following example: if children that enjoy trading marbles implement a value system where red marbles are fairly common, grey marbles are rarer, and green marbles are the rarest, because there are more and of the first type, fewer of the second type, and fewer of the third type, the system will be stable until more marbles enter into circulation. Thus, by tripling the number of marbles in circulation, they will all become significantly less valuable.

What this means for consumers is that the money that they earn is worth less over time, and essentially, even though their wages might increase in amount, they will have a lesser purchasing power, or a measure of how many goods and/or services it can be exchanged for.

Lastly, deflation is the process of a currency becoming more valuable due to a tight production schedule. If there was less currency around today, each dollar would be worth more—just as was the case many years ago, when some products could be purchased for pennies!

Vocabulary

wondered why	تساءل عن السبب
the decrease in value	انخفاض في القيمة
relative to	مرتبط أو متعلق ب
overall quantity	الكمية الكلية
the world population	نسبة السكان في العالم
institutions	المؤسسات، المعاهد
tasked with	مُعهد أو مُوكل إليه بمهمة ما، مُكلف بعمل ما
managing	تسلط، إدارة
mint	نعناع، مصنع، مقدار كبير، يسك العملة، يخترع، جديد، دار سك العملة
minting	سك العملة
releasing	يطلق، يأذن بالنشر، يتخلى عن، اطلاق، اعفاء، بيان مُعد للنشر، إذن بالنشر، إصدار العملة والتصريح بتداولها (هنا)
reasoning for	الحجة أو السبب ل
course of action	in السلوك أو التصرف
circulation	lead مُنتشر، مُتداول
to panics	يؤدي إلى الإحساس بالقلق والخوف الشديد
accompanied	مصحوب أو مقترن ب
anxiety over	قلق على
currency	العملة المالية
reduce the chances	يقلل من فرص

have access to	حرية الوصول إلى أو استخدام شيء ما
physical money	الأموال المادية
dollar bills	سندات ورقية من الدولار
coin	زاوية، وتد، عملة معدنية (هنا)، يصوغ، يسك العملة، يبتكر، يكسب بسرعة
a pre-planned schedule	برنامج أو جدول أعمال مُعد مسبقًا
additional currency	عملة إضافية أو زائدة
come into circulation	ينشر للتداول، يُعمم
to better understand	يفهم بصورة أفضل، يُحسن فهم
enjoy trading marbles	يستمتع بتجارة الكور الرخامية أو الزجاجية
implement	ينفذ، يزود أو يمد ب
a value system	نظام قيم أو قيمى
fairly common	معروف بوضوح
rarer, the rarest	أقل كثافة أو ندرة، الأقل كثافة أو ندرة
stable	إسطبل، مجموعة خيل سباق لشخص واحد، يضع في إسطبل؛ مستقر، ثابت
tripling	متوازن (هنا)
significantly less valuable	أكبر بثلاث مرات
earn	أقل قيمة بشكلاذى أهمية
over time	يستزرق أو يكسب
a lesser purchasing power	على مر الزمن
exchange	قوى شرائية أقل
deflation	مقايضة، جولة، بورصة، صرف؛ يبدل، يبادل، يقايض (هنا)
due to	انكماش (قلة المال)
tight	يرجع سببه إلى
production schedule	مُحكم، صارم أو دقيق
pennies	برنامج الإنتاج
	بنسات، سنتات، دراهم، قطع نقدية صغيرة؛ مبالغ مالية صغيرة (هنا)

(5)

Utility

In today's quick-moving and information-driven learning settings, it's not difficult for students of business and economics to become experts on rather advanced terms and ideas, while

not fully understanding more basic matters; and when they try to learn these basics, students are often embarrassed because they aren't already familiar with them.

Utility, or the state of being beneficial and useful, falls under this category; many highly intelligent business students understand that market trends result directly from supply and demand, but other wonder why exactly there is demand in the first place.

The explanation is straightforward: demand, or the desire or need of consumers to own a certain product or receive a certain service, exists because these goods and services provide customers with advantages, pleasure, or other fulfillments. In short, demand exists because people naturally want to buy things that improve the quality of life! Demand has existed and will always exist; even if everyone gave up their hobbies, made their own food, and lived simply, they would still "demand" sharp axes to cut wood, and big stoves to cook with, and strong materials to build with, and so on.

In conclusion, demand exists because of the universal human desire to be comfortable, well-off, and content. This is the utility of goods and services, and this is why the overall business cycle will never be completely reinvented; its origin is rooted in human interest.

Vocabulary

utility	الفائدة أو المنفعة العامة
quick-moving	سريع الحركة أو النمو
information-driven learning settings	أوضاع التعلم على أساس من المعرفة
experts	خبراء

on advanced terms and ideas
basics
embarrassed
familiar with
beneficial
falls under
category
market trends
supply and demand
in the first place
to own
receive a certain service
advantages
pleasure
fulfillment
in short
give up
hobbies
sharp axes
big stoves
in conclusion
well-off
content
reinvented
rooted in
human interest

على أساس وفكر متطور
الأسس أو القواعد الأساسية
مرتبك
متعرف على
مفيد أو نافع
يندرج تحت
صنف، باب، فئة، طبقة
توجهات أو ميول السوق
العرض والطلب
في المقام الأول، منذ البداية
يملك أو يستحوذ على
يتلقى خدمة معينة
المزايا
المتعة، اللذة، السرور أو السعادة
تحقيق أو إنجاز
باختصار أو بإيجاز
يتخلى أو يقلع عن، يهجر
الهوايات
فؤوس حادة أو مسنونة
مواقد كبيرة الحجم
في النهاية، في الخاتمة، ختاماً
الهناء، السعادة، الرفاهية، الثراء
القناعة أو الرضى
يكشف من جديد
ثابت، مستقر أو متأصل في
مصلحة أو فائدة البشر

(6)

Supply and Demand

In the business world, it's common to hear and see references to supply and demand. With that said, few individuals possess a thorough understanding of the idea and its wide-ranging impact on markets, prices, and consumers. In short, supply and demand refer to the force of consumers (or how much customers want or need to buy something) in relation to the available supply (or how much of something companies are able to sell). Generally speaking, high demand results in limited supply and increased prices, and low demand results in an ample supply and decreased prices.

This latter phenomenon - the correlation between supply and demand and prices - might sound confusing at first, but it's actually rather simple. When there isn't enough of something available for sale to satisfy demand (or so that everyone who wants this "something" can simply purchase it), manufacturers, or businesses that produce a product or products, charge more; they are able to do so because they aren't faced with competition (as whatever they're selling is in demand and presumably not offered by many other businesses), and customers are willing to pay more to secure said product. Inversely, if something is available in abundance, companies will have to contend with competition, or actions taken by a company that are designed to improve its market standing, sales, and ultimately, profits.

An example will make the concept of supply and demand entirely clear. Imagine that a company creates a fantastic video game system that many customers want to buy. Demand will build both naturally and as the product isn't available to buy (this marketing technique is utilized by many companies today;

not being able to purchase something seems to create consumer buzz), and if the supply doesn't increase to give every willing customer a system, prices will rise. In other words, if customers have no other way to buy the system than through its manufacturer, and are having a hard time finding the system to buy, they'll be willing to pay more to buy it.

On the other side of the coin, a product that's not proprietary, is widely accessible, and can be sold by any company - pasta, for instance - will be manufactured, marketed, and sold by a number of businesses. One company might sell a box of pasta for \$10, and another company could respond to this price by selling their own pasta for six dollars, and another company could sell their pasta for four dollars, and so on and so forth until the price has been driven down to a very affordable rate. Demand won't be particularly high in this scenario, as there will be plenty of the product at-hand to go around. Moreover, demand comes before competition; if demand is relatively low because a supply is high, prices will fall and some degree of competition will occur.

Vocabulary

supply and demand

it's common

references

thorough understanding

wide-ranging impact

in relation to

available supply

generally speaking

ample

phenomenon

العرض والطلب

أمر معروف أو عادي

إشارات، تلميحات

فهم دقيق

تأثير كبير (أو على نطاق واسع)

فيما يتعلق بـ

العرض المتاح، التمويل المتوفر

بصفة عامة، الحديث العام

كبير أو واسع

ظاهرة، حادثة يمكن ملاحظتها

correlation	علاقة متبادلة، علاقة، رابطة
sound confusing	يبدو مشوشاً
manufacturers	أصحاب المصانع
to secure said product	توفير الانتاج المعلن عنه في السابق
inversely	عكسي، بشكل عكسي
in abundance	بوفرة
to contend	يقنع، يُرضي، يرضى
market standing	وضع أو موقف السوق
ultimately	بصفة رئيسية أو جوهرية
concept	مفهوم
fantastic	رائع، خيالي، غريب
marketing technique	الأسلوب الفني أو التقني للسوق
create consumer buzz	يحدث أو يسبب ضجيج المستهلك
willing customer	الزبون المقتدر مادياً
the other side of the coin	الوجه الآخر للعملة
proprietary	المالك، مجموعة الملاك
widely accessible	يمكن التوصل إليه أو استغلاله بشكل كبير
box of pasta	علبة معكرونة
for instance	على سبيل الذكر أو المثال
drive down to a very affordable rate	ينخفض إلى نسبة يمكن تحملها
to go around	ينتشر، يتم تداوله

(7)

Investing

Stocks, bonds, and other investments are ultra-useful financial tools that allow investors (or anyone who's willing to make educated, cash-backed financial decisions) to increase their worth and become part of today's fast-moving business landscape.

Stocks are pieces of ownership of publicly traded companies that clients purchase with the hopes of turning a

profit, and (ideally) after conducting much research as to a company's revenues, business model, and more. Stocks are purchased through the stock exchange, and specifically, through a stockbroker, brokerage firm, or licensed trading website.

Shares of a company are always being bought and sold by individuals, and accordingly, there's never any delay in processing a transaction. A company's stock price will conceivably rise following positive reports and profit data, and as a result, individuals who purchased a stock at a lower price will benefit from this price increase (as the shares they bought will each be worth more). Some stocks also pay dividends, or small, scheduled payments, to clients.

Bonds are essentially pieces of debt purchased by clients in exchange for interest. Government bonds can be bought for set prices, and after they've matured, investors can claim more money than they input initially; their benefit is obvious, and for the government, the perk of having liquid cash is significant. Corporate (company-issued) and municipal (state or local-government-issued) bonds similarly provide short-term cash for the issuers and long-term boosts for investors. As was indicated, however, many bonds cannot be freely backed out of (as stocks can), and investors who sell before maturation will be subjected to penalties of varying severity.

Investing smartly in stocks and bonds is a great way to increase one's worth, plan for retirement, and play an active role in the financial landscape.

Vocabulary

stocks

أسهم شركات

bonds	سندات ملكية
ultra-useful	مرحلة أو مفيدة لأبعد الحدود
financial tools	أدوات أو وسائل مالية
investors	المستثمرون
cash-backed financial decisions	قرارات مالية محصنة نقدًا
fast-moving business landscape	المشهد التجاري المتطور بشكل سريع
ownership	ملكية خاصة
publicly traded companies	الشركات التجارية المشهورة
with the hopes of	على أمل
ideally	بشكل مثالي أو نموذجي
conducting much research	a يجري كثير من الأبحاث
company's revenues	مصادر دخل شركة من الشركات
business model	نموذج تجاري
the stock exchange	تبادل الأسهم في الشركات
a stockbroker	سمسار البورصة
brokerage firm	شركة سمسرة
licensed trading website	موقع إلكتروني حاصل على رخصة تجارية
shares of a company	أسهم شركا ما
delay in processing a transaction	تأخر في إتمام المعاملة أو لصفقة
conceivably	على نحو يمكن تصوره أو تخيله
pay dividends	دفع أرباح أو إيرادات السهم المالي
scheduled payments	المدفوعات المحددة بجدول الأعمال
set prices	يحدد الأسعار، الأسعار المحددة
input initially	المُدخل الأولي أو الابتدائي
the perk of having liquid cash	نشاط أو منهج الحصول على نقدية سائلة
corporate (company-issued)	سندات الملكية المشتركة (صادرة من الشركة)
municipal	بلدية أو محاية
short-term	قصيرة الأجل
the issuers	الأشخاص أو الشركات التي تصدر الأسهم
long-term boosts	زيادات طويلة الأجل
indicate	تدل على أو تشير إلى، توضح، تبين
freely backed out of	تُسحب تلقائيًا من
maturation	الاكتمال، أو النضج
will be subjected to	تكون عرضة ل، تتعرض ل
penalties of varying severity	عقوبات تختلف في شدتها أو حدته

smartly
plan for retirement
play an active role
the financial landscape

ببراعة، بذكاء
يخطط للتقاعد
يلعب دورًا فعالاً
المشهد المالي

(8)

The Stock Market

In conversation, media, and the news, it's common to hear talk of "the market," short for the stock market. And while most everyone knows about the stock market, once again, few actually know what it is, how it functions, and what purposes it serves.

The stock market is the platform through which shares — or pieces of ownership of a company — are bought and sold by investors; investors who own shares of a company are referred to as shareholders. Thus, the stock exchange allows investors to potentially improve their worth (provided the stock price of their investments increases, or provided they receive dividends, or small, pre-planned payments from a company paid to shareholders), and companies to have the benefit of being publically operated, and also, for company founders to cash-in on stock (by selling their shares of the company once it goes public).

Trading shares is a relatively straightforward process. Through a licensed stockbroker, brokerage firm, or trading website, one simply places an order for the desired number of stock in a designated company; a small fee is usually paid to the party responsible for performing the trade (be it a person, firm, or website). There is always another individual looking to sell or buy a particular stock, given the magnitude of the

exchange, and there are therefore almost never delays in the process. There are also a number of other, more complex stock purchase and sale types for buyers and sellers to choose from.

Anyone who owns stock in a company owns a piece of its assets relative to their share count. For example, a company with a stock limit (which is determined during an IPO, or initial public offering, wherein a company's initial price and stock count are set before it debuts on the exchange), of 100 (hypothetically speaking, of course) would be 25% owned by an individual who possessed 25 shares.

Vocabulary

Stock Market	سوق الأوراق المالية، البورصة
conversation	الحوار، المحادثة
Media	وسائل الإعلام (المختلفة)
the news	الأخبار، النشرات الإخبارية
function	يؤدي وظيفة، يعمل، وظيفة
the platform	منصة، خطة، برنامج (هنا)؛ رصيف السكة الحديد، سلم المبنى
shareholders	أصحاب الأسهم، المساهمين
to potentially improve	يحسن كثيرًا
company founders	مؤسسو الشركة
to cash-in on stock	يُفادى أو يُبدل الأسهم بمبالغ نقدية
goes public	يشتهر
trading shares	الأسهم التجارية
relatively	نسبيًا
relative to	متصل أو مرتبط بـ
a designated company	شركة معينة أو خاصة
a small fee	رسم مالي صغير أو قليل
perform	ينفذ، يؤدي عمل ما، ينجز
magnitude	مقدار، قدر، كمية، حجم، كِبَر
assets	الأصول (الخاصة بالأسهم أو السندات المالية المالية)

share count
initial public offering (IPO)
wherein
debuts on
hypothetically speaking

حساب السهم المالي
العرض أو الطرح العام الأولي للأسهم
حيث، الذي من خلاله
تظهر أو تُطرح لأول مرة
افتراضياً،

(9)

Unemployment

Nobody - including business professionals and those who want to be employed - enjoys talking about unemployment, or the state of being out of work for those who are fit to hold a job, but it's an important consideration of the financial industry. The unemployment rate, or the official percentage of work-eligible persons who aren't currently hired, is often used to gauge the health of an area's economy generally; broadly speaking, a high unemployment rate indicates a poorly performing economy, while a low unemployment rate indicates a solid economy.

With that said, an unemployment rate of zero percent, meaning that every single eligible individual in an area is employed, is entirely unrealistic, and will never be seen. Full employment refers to an unemployment rate wherein almost every eligible employee is working, and a rate wherein few additional individuals can be expected to work. The common reasons for these persons not working could include their coming into an abundance of wealth but temporarily deciding against retirement, and their choosing for personal reasons (such as caring for a family member) not to seek employment. Generally, an unemployment rate of just five percent or so is indicative of full employment. Accordingly, when the national or statewide unemployment rate is somewhere in the ballpark of

five percent, it means that few individuals are unable to find work.

Vocabulary

business professionals	الحرفيين أو المتخصصين في مجال الأعمال التجارية
out of work	عاطل
fit to hold a job	مُهيأ للحصول على وظيفة ما
financial industry	صناعة أو عمل الأموال
unemployment rate	معدل البطالة
official percentage	النسبة المئوية الرسمية
work-eligible persons	الأشخاص المؤهلين للعمل
currently hired	المُؤجرين (للعمل) حاليًا
to gauge	يقيس، يُقدِّر، مقدار، معيار
broadly speaking	بصراحة، بوضوح تام
a poorly performing economy	الأداء أو الإنجاز الاقتصادي السيئ
a solid economy	اقتصاد قوى وثابت أو جدير بالثقة
employee	موظف
common reasons	الأسباب العامة
coming into an abundance of wealth	يدخل في نطاق الثروة الطائلة أو الكبيرة، يصادف ثروة مالية وفيرة
temporarily	بشكل مؤقت، مؤقتًا
decide against	يقرر في مواجهة
retirement	التقاعد عن العمل
national or statewide unemployment rate	معدل البطالة على مستوى الوطن أو الدولة
the ballpark of five percent	نسبة بطالة 5% تقريبًا، نسبة قليلة من العاطلين

(10)

The Science of Morality (An interview with Naguib Mahfouz)

My hopes for the New Year emanate from faith in God's infinite bounty, for the dimensions of life affected by human intervention do not offer much scope for optimism. Of course, scientific progress may well open up new horizons for a better life, eliminating starvation and disease, increasing and improving production. Even in a sad year like the one through which we live, God may inspire scientists yet.

What we want from science, of course, is the good of humanity, even though it can bring about just as much evil. If we seek good, however, we must abide by moral paradigms and principles, for only they guarantee the rectitude of scientific progress. History is full of precedents that show us how science can, and does, go terribly wrong. Many of the inventors responsible for the evils of science have attempted to make up for their misdeeds. The example of Alfred Nobel, who invented dynamite, is only too obvious. Why not avoid evil inventions in the first place?

Science, as I have said directly and indirectly through my fiction, must be regulated by morality. Yet, as the case of *Awlad Haretna* (Children of Gebalawi) demonstrates, others seem to disagree with me. And I say it again in my old age: 'If it fails to benefit humanity, science must be abandoned. The only way to guarantee that it will help and not harm is to make it subject to moral principles.'

Vocabulary

morality
an interview with
my hopes for
emanate from
faith in
infinite
bounty
the dimensions of life
affected by
human intervention
do not offer much scope for
optimism
scientific progress
may well open up
new horizons
a better life
eliminating
starvation
improving production
even in a sad year
may inspire
yet
good of
humanity
even though it can bring about
much evil
if we seek
we must abide by
moral paradigms
principles
guarantee the rectitude of
precedents
go terribly wrong
the inventors

الأخلاق
مقابلة، لقاء شخصي مع
تطلعاتي أو آمالي ل
تتبع من
الإيمان ب
بلا حدود
سخاء، عطاء أو كرم
أبعاد الحياة
متأثرة ب
التدخل البشري
لا يقدم مجالاً كبيراً ل
التفاؤل
التقدم أو التطور العلمي
قد يفتح في فتح
أفاقاً جديدة
حياة أفضل
التخلص من
المجاعة
تطوير أو تحسين الإنتاج
حتى في العام السيئ
قد يحث على أو يلهم
the يظل، يتبقى
صالح، خير أو منفعة
البشرية
حتى وإن كان يسبب
شر أو أذى كبير
إذا كنا نسعى إلى
يجب أن نتمسك أو نتحلى ب
النماذج الأخلاقية
مبادئ
تضمن صحة أو سلامة التطور العلمي
السابقين، النماذج السابقة
يخطأ أو يسوء بشكل فظيع
المخترعون

make up for their misdeeds
the example of
dynamite
avoid
evil inventions
in the first place
fiction
regulated
as the case of
demonstrates
I say it again
in my old age
abandoned
the only way
subject to
moral principles

يصلحون أخطائهم، يكفرون عن ذنوبهم
مثال، نموذج
الديناميت
يتفادى أو يتحاشى
المخترعات الضارة
في المقام الأول، من البداية أو في الأصل
الخيال، القصص (هنا)
تُنظَّم
كحالة، مثل حالة
يُظْهِر، يوضح
ها أنذا أكرر حديثي
في شيخوختي
هجر، ترك، تخلى عن
الأسلوب أو الحل الوحيد
يخضع ل
المبادئ الأخلاقية

(11)

The Factors of Production

Factors of production are the human and material resources used in the creation of wealth. Wealth may be described as the goods and services created for the satisfaction of those human wants for which people are willing to pay. We may thus express the basic concept of production as the creation of wealth to satisfy human demands by the price mechanism and the market processes of exchange, by the application of the human factor Labour on natural resources (Land), with the aid of previously created and not yet consumed Capital (e.g. spades, seeds and machinery).

Whilst traditionally Labour, Land, and Capital have been considered the main group of factors of production, it is now

accepted that Management should be treated as a separate factor in its own right, since it is the one which causes all the others to be combined in productive activity.

The factor Labour constitutes the exertions of Man, such as services by hand or brain. Its quantity and quality are influenced by such things as the size, age, sex and geographical distribution of the population, the quality of its education and training, habits and customs, etc.

The factor Land embraces not only physical territory but also all natural resources and forces, such as water, sun and wind. It includes all such resources in their natural state, and they may be scarce or plentiful and easy or difficult to utilize, extract or harness.

The factor Capital consists of the goods and equipment, created by the application of Labour on natural resources (Land), and not yet consumed. Examples are stocks of raw materials and goods (e.g. clothes), equipment (e.g. spades and tractors) and factory buildings. Before conversion by Man they were cotton plants, sheep, iron ore, trees, clay and gravel. Stocks are termed "circulating" or "working" capital. Equipment and buildings are termed "producers' goods". All have one thing in common: they represent accumulated wealth, whose retention involves the sacrifice of satisfaction or utility now, in order to provide utility in the future, either when consumed or when they have helped to create more goods and services for consumption.

Vocabulary

factors

عوامل، عناصر

production

الإنتاج

the human and material resources

المصادر أو الموارد البشرية والمادية

the creation of wealth	خلق أو تكوين الثروة
may be described as the goods and services created for the satisfaction of human wants	ربما توصف ب (او كا) السلع (أو البضائع) والخدمات تُصنع لسد حاجة الاحتياجات البشرية
willing to thus	مستعد ل، قادر على بذلك، بهذا الشكل، على هذا النحو
express the basic concept of to satisfy human demands	تفسر المفهوم الرئيسي أو الأساسي يسد احتياجات البشر
the price mechanism	آلية تحديد الأسعار
the market processes of exchange	عمليات التبادل التجاري
the application of labour	تطبيق العمل
natural resources	المصادر أو الموارد الطبيعية
with the aid of	بمساعدة أو مساندة
previously created and not yet consumed	مُصنَّعة في السابق ولم يتم استهلاكها بعد
capital	رأس المال
spades	المجاريف
seeds	البذور
machinery	الآلات
whilst	أثناء، بينما
traditionally	بأسلوب أو شكل تقليدي
considered	تُعدّ، تُعتبر، تُفحص أو تختبر، تُقدَّر
management	الإدارة
treated as a separate factor	تُعامَل كعامل أو عنصر مستقل
in its own right	بذاتها
all the others	كل العوامل الأخرى
combined in	مشتركة أو مُتضمنة في
productive activity	النشاط المثمر (أو الإنتاجي)
constitutes	يتكون من أو يشتمل على
the exertions of	الجهود، بذل الجهد
services by hand or brain	الخدمات اليدوية أو الفكرية

quantity and quality	الكم والكيف
age and sex	السن والجنس
geographical distribution of	التوزيع الجغرافي
training	التدريب
habits and customs	العادات والتقاليد
embraces	تضم، تشمل
physical territory	المنطقة الطبيعية
all natural resources and forces	كل الطاقات والموارد الطبيعية
natural state	الوضع أو الحالة لطبيعية
scarce	نادر أو قليل
plentiful	متوفر أو وفير
utilize	يستخدم أو يستغل
extract	يُستخلص، يُنقى
harness	يستخدم، يوظف
equipment	المعدات
stock	المخزون، المواد الاحتياطية
raw materials	المواد الخام
tractors	الجرارات
factory buildings	أبنية أو بنايات لمصنع
before conversion by Man	قبل تحولها أو تغييرها على يد الإنسان
cotton plants	مزارع أو مصانع القطن
iron ore	سبائك أو معادن الحديد، معدن الحديد
clay	الطيني أو الطين
gravel	يفرش بالحصي، الحصى
are termed	تُسَمَّى أو يطلق عليها
circulating	الدائر، المنتشر، المتداول
working capital	رأس المال العامل أو الموظف
producers	المنتجون (هنا)، المخرجون السينمائيون
have one thing in common	تتفق أو تشترك جميعها في سمة أو شيء ما
all accumulated wealth	رأس المال المتجمع أو المتراكم
retention	الاحتفاظ به أو الحفاظ عليه
Involves	يتضمن أو يشتمل على
all sacrifice of	التضحية ب أو التخلي عن
satisfaction	إرضاء، سد حاجة أو تلبية طلب (هنا)
utility	الفائدة أو المنفعة

consumed
help to create more
for consumption

المستهلك (ة)
تساهم في خلق أو عمل المزيد من
للاستهلاك أو بغرض الاستهلاك

(12)

The Factor Management

Comprehensive Economics

By B.V. Marshall:

The factor Management may at first sight appear to be simply a specialized form of Labour, in that it performs the functions of control. These include planning, organizing and supervising the combination of all other factors in the correct proportion; hiring and dismissing personnel; delegating authority to personnel; the efficient conduct of research; purchasing and sales. However, the most vital function of Management, which could not be considered to fall within the scope of specialized Labour, is the "entrepreneurial" or enterprise function. This may be considered into two parts: (a) the taking of risks; (b) the bearing of uncertainty. The distinction arises because risks constitute all those dangers which may be statistically predicted and thus insured against (e.g. fire, theft, damage, accidents, etc.) whilst uncertainty constitutes those dangers involved in the anticipation of demand, which are completely unpredictable. Uncertainty, in fact, is the real essence of the entrepreneurial element in functions of Management and it may be described as "speculative decision-taking." At one time, the entrepreneur was the one-man proprietor who both managed and bore the burden of speculative uncertainty. With the rise of huge public companies, however, there has tended to be a separation of functions between paid functionaries (directors and specialist managers), who control, and the shareholders, who speculate with their

shareholdings and therefore bear uncertainty. The former may be considered as a specialized form of Labour and the latter as the entrepreneur. Both, together performing the original functions of the entrepreneur, may be classed as the factor Management.

Vocabulary

From B.V. Marshall	مقتبس من ب.ف. مارشال
<i>Comprehensive Economics</i>	الاقتصاد الشامل
may at first sight	ربما من أول وهلة (نظرة)
appear to be	تبدو
simply	ببساطة، بإيجاز، باختصار
a specialized	مُعين أو خاص
form	شكل أو نموذج (هنا)، عرف، قالب، مقعد خشبي، استثمار
in that	في إنها (أو إنه)
the functions of	وظائف أو فوائد
control	يتحكم، يحكم، يسيطر على، التحكم السيطرة، السيادة
planning	التخطيط أو الترتيب (هنا)، التأمر، المؤامرة
organizing	تنظيم، ترتيب
supervising	الإشراف على
the combination of	تجمع أو تآلف
the correct proportion	النسبة الصحيحة (السليمة أو الدقيقة)
hiring	تأجير
dismissing	طرد، فصل، رقت (من العمل أو لوظيفة)
personnel	طاقم الموظفين أو العاملين
delegating	مفوض أو موكل
authority	the السلطة (هنا)، مستند، مرجع، ثقة، وزن
efficient	الكافي أو لفعال
conduct	سلوك أو فعل، تصرف
purchasing	الشراء، عمليات الشراء
sales	المبيعات، عمليات البيع
the most vital	الأهم، الأكثر أهمية
fall within	تقع أو تندرج ضمن
scope	مجال

the entrepreneurial or enterprise function	الوظيفة التجارية الجزافية، الوظيفة الاستثمارية
considered into two parts	the يتم النظر إليه أ فحصه من خلال جزأين
taking of risks	the تحمل المخاطر
bearing of	تحمل أثر أو تأثير شيء
uncertainty	الأشياء أو الأحداث المجهولة (أو غير المتوقعة)
the distinction	التمييز أو التفرقة
arises	يحدث أو ينشأ
constitute	يضم، يشمل، يتكون من، يحوى
statistically	احصائيًا
predict	يتنبأ ب أو يتوقع
insure against	يؤمن ضد
fire	الحريق
theft	السرقة أو السطو
damage	الضرر، الأذى، الخسارة
accidents	الحوادث
the anticipation	توقع، تنبؤ ب
demand	الطلب
unpredictable	غير متوقع، لا يمكن التنبؤ به
the real essence of	الماهية الحقيقية أو الفعلية ل
speculative	تأملي، تخميني، محاط بالمخاطر
decision-taking	at اتخاذ القرار
one time	the في مرة واحدة، في مرة من المرات
entrepreneur	the المقاول، المستثمر
one-man proprietor	المالك الوحيد
managed	أدار، تمكن من فعل شيء، نجح في فعل شيء
bore	تحمل
the burden	عبء، حمل، مسؤولية كبيرة
with the rise of	مع ظهور
there has tended to	كان هناك ميول أو توجه نحو، كان يميل إلى
separation	عزل أو فصل
paid functionaries	الموظفون بالأجر، المستأجرون
directors	المديرون، المدراء
specialist mangers	المديرون (المدراء) المتخصصون
speculate with	يتأمل أو يخمن مع

shareholders
shareholding
the former
the latter
may be classed

أصحاب أو ملاك الأسهم التجارية
ملكية الأسهم
السابق
الأخير أو اللاحق
قد تُصنَّف

(13)

Science and Technology

There is a difference between science and technology. Science is a method of answering theoretical questions; technology is a method of solving practical problems. Science has to do with discovering the facts and relationships between observable phenomena in nature and with establishing theories that serve to organize these facts and relationships; technology has to do with tools, techniques, and procedures for implementing the findings of science. Another distinction between science and technology has to do with the progress of each.

Vocabulary

science
technology
difference
between
a method of
answering
theoretical
questions
solving
practical
has to do with
discovering

العلم
التكنولوجيا
فرق / اختلاف
بين / وسط
منهج / أسلوب
حل
نظري
أسئلة / مشكلات
حل
عملي
مرتبط ب
اكتشاف

the facts
relationships
observable
phenomena
nature
establishing
theories
Serve
to organize
tools
techniques
procedures
for
implementing
the findings
distinction
the progress
each

الحقائق / الوقائع
علاقات
يمكن ملاحظته
ظواهر
الطبيعة
وضع / تأسيس / تثبيت
النظريات
يخدم
ينظم
أدوات
تقنيات
إجراءات
من أجل
تنفيذ / تطبيق
نتائج / مكتشفات
تميز
تقدم
كل على حدا

(14)

The Media

As a result of technological progress, many people in the world already have, or will soon have, access to many more TV channels than in the past.

Most of the TV channels in the world operate in the traditional way: national, public or commercial TV stations use transmitters to send UHF (ultra-high frequency) signals round the country. The aerials on our roofs receive these signals and pas them to our TV sets. Simple and very similar to the way radio broadcasts work.

Some international TV channels use satellites in space. Programmes are transmitted up to the satellite, which then re-transmits them to a wide geographical area. If you have a special satellite dish aerial on your roof, you can receive these signals – though usually you have to pay for a signal-decoder. In this way, people can watch TV programmes transmitted on the other side of the hemisphere.

Vocabulary

Media	أجهزة الإعلام
as a result of	نتيجة/ ثمرة
Technological	تكنولوجي
Progress	تقدم
many people	كثير من الناس
soon	في القريب العاجل
have access to	TV يستطيع الوصول إلى/ أو مشاهدة
channels	in قنوات تلفزيونية
the past	في الماضي/ السابق
most of	معظم/ غالبية
operate	تعمل
traditional	تقليدي
way	طريقة/ أسلوب
national	قومي/ وطني
public	عام
commercial	تجاري
TV stations	محطات التلفزيون
use	تستخدم/ تستغل
transmitters	أجهزة بث
UHF (ultra-high frequency)	ذات تردد فائق الارتفاع
signals	إشارات
round	حول
the country	القطر/ البلد
the aerial	هوائي/ إيريال

roofs
receive
pass
sets
simple
very similar to
radio broadcasts
work
International
satellites
in space
programmes
transmitted
up to
re-transmits
wide
geographical
area
special
dish
usually
pay
a signal-decoder
the other side of
the hemisphere

الأسطح العليا للمنازل
تستقبل
TV تمر / يمر ر
أجهزة التلفزيون
بسيط / سهل
مماثلة بدرجة كبيرة ل
البرامج الإذاعية
تعمل / عمل
دولي
أقمار صناعية (اصطناعية)
في الفضاء
برامج
تم بثها
عاليا حتى
يبث من جديد
عريض / واسع
جغرافية / جغرافي
مساحة / منطقة
خاص
طبق هوائي خاص بالقمر الصناعي
عادة / باستمرار
يدفع ثمن
جهاز فك الشفرة
الجانب الآخر من
نصف الكرة الأرضية

(15)

Women and Society

Money is by no means the only reason women go out to work. Bringing up a young family and looking after a home are often full-time jobs. But as the children get older, the work of the household becomes less demanding, and the housewife

finds herself with less and less to do. The work that she has enjoyed doing as a young wife and mother becomes routine and boring. Taking on a job outside of the home offers stimulation and interest. It gives her a chance to meet new people and keep in touch with outside events and interests.

It may also enable a woman to take advantage of qualifications and training that she has been unable to use while her family was growing up. All too often, a highly qualified woman is only able to work for a few years before the demands of looking after a young family remove her from employment. The tendency of professional women to return to work after starting a family means that an important reserve of skill is thereby made available once again. The resulting interest in the number of working women is bound to have a profound effect on the nation's economy.

Vocabulary

by no means	على الإطلاق
the only reason	السبب الوحيد
go out	تخرج
bringing up	تربية / تنشئة
full-time	طول الوقت/ تفرغ تام
get older	يكبر
household	شؤون المنزل والأسرة
demanding	يتطلب جهداً
housewife	ربة المنزل
less and less to do	أعمال تقل تدريجياً
young wife	زوجة شابة
routine	عادي/ رتيب
boring	ممل/ مضجر
taking on	الحصول على/ الالتحاق ب
offers	يمنح/ يعطى

stimulation
interest
keep in touch with
events
enable
to take advantage
qualifications
unable
while
growing up
all too often
highly qualified
the demands
remove
employment
the tendency of
professional women
starting a family
reserve
skill
thereby
available
the resulting
working women
is bound to
profound
effect on

تحفيز الطاقة الجسدية
اهتمام
على اتصال ب
الأحداث
يُمْكِنُ
ينتفع ب
مؤهلات
عاجز عن
أثناء
تنمو/ تكبر
كثيرًا ما يحدث
ذات مؤهلات عالية
متطلبات/ مسؤوليات
يبعد عن
التوظيف
ميول نحو
المهنيات/الحرفيات
تكوين أسرة
رصيد احتياطي
مهارة
بهذه الوسيلة
متاح/ موجود/متوفر
النواتج/ المكتشف
النساء العاملات
لا بد أن
عميق/ شديد/كبير
تأثير على

(16)

Egypt 2000

Approaching the new century with a great desire for novelty and innovation, Egypt 2000 will however sustain its loyalty to its own original cultural heritage. Egypt will not be a mere replica of the West in the New World Order or the present global civilization. Passing by the superficial symbols of the Western civilization – Coke, jeans, junk food, leisure, rock music, pop heroes, malls – Egypt will pay more attention to its more positive aspects such as democracy, human rights and respect for law. Egyptians will attempt to promote international interaction and further the idea of the unity of the human race in the interest of world peace irrespective of race, color, gender or language.

Though competing with other nations in the great race of science and technology, Egypt 2000 will retain its faith.

Faith will save Egyptians from the negative consequences of material such as rising divorce rates, drug abuse, suicides, violence and the revelations of satanic rituals. Statistics reveal to us that over one year a million teenagers attempt suicide in the United States. A story with the title "Killing of Women soars towards 10-year record" in The Sunday Times, 29 September, 1991 announced that "Alan Davis was charged with the murder this month of two girl students at the University of Florida, the scene last August of five similar slayings.

Although Egypt 2000 will much care for the individual and personal prosperity, it will still care more for the integrity of society and the family status. Compassion and care for the less

privileged, the aged, the underclass, the criminals must not be forgotten in the New Egypt. Ensuring the rights and dignity of women, children and minorities will be also stressed.

Vocabulary

approaching	تصل إلى/تقترب من
century	قرن من الزمن
novelty	التجديد/ التحديث
innovation	اختراع/ ابتكار
sustain	تساند/ تدعم
loyalty	إخلاص/ ولاء
original	أصلي/ أولى
cultural	ثقافي
heritage	موروث
mere	مجرد
replica	نسخة من
New World Order	النظام العالمي الجديد
present	الحالي
global	عالمي
civilization	حضارة
passing by	مرورا ب
superficial	مصطنع/ مزيف
symbols	رموز
Coke	كوكايين
jeans	ملابس "جينز"
junk food	الغذاء الرخيص
leisure	تنعم/ ترف
rock music	موسيقى راقصة
pop	مشهور/ شعبي
heroes	أبطال
more attention	تعطى مزيد من الاهتمام
positive	إيجابي
aspects	أوجه/أساليب

democracy
human rights
respect for
Law
to promote
interaction
further
human race
in the interest of
world peace
irrespective of
race
color
gender
competing with
the great race of
retain
faith
save
negative
consequences of
material
rising
divorce
rates
drug abuse
suicides
violence
revelations
satanic
rituals
Statistics
reveal
over
teenagers

الديمقراطية
الحقوق الإنسانية
احترام/ تقدير/ مراعاة
القانون
يرفع/
التعاون المتبادل
أبعد من/ علاوة على
السباق أو التنافس البشرى
لمصلحة/ لإفادة
السلام العالمي
بغض النظر عن
السلالة البشرية
لون الجلد أو البشرة
النوع البشرى
in تتنافس مع
السباق الكبير
تحفظ ب
إيمان/ عقيدة
ينقذ
سلبى
نتائج/ تبعيات
مادى
مرتفع
الطلاق
معدلات
سوء استخدام العقاقير (المخدرات)
حالات الانتحار
العنف
اكتشافات/ حالات ظهور
شيطاني
طقوس
الإحصاء/ دراسة إحصائية
تكشف
ما يزيد عن
الأشخاص تحت العشرين عام

the title
soars
record
The Sunday Times
announced
Alan Davis
charged with
murder
girl students
Florida
the scene
last August
similar
slayings
care for
individual
personal
prosperity
integrity
family status
compassion
the less
privileged
the aged
the underclass
criminals
ensuring
the rights
dignity
minorities
stressed

عنوان
ترتفع
سجل/يسجل
جريدة "السان دي تايمز"
أعلنت
ألن ديفيز
أُتهم ب
قتل/ اغتيال
طالبات
ولاية فلوريدا
المشهد/ المنظر
أغسطس الأخير
شبيهه / مشابه
جرائم قتل (ذبح)
يعبأ (يهتم) ب
فردى/فرد
شخصي (خاص)
ثراء
تضامن/ تماسك
موقف (شؤون) الأسرة
الرحمة / العطف
الأقل
تميز
المسن
الصغار
المجرمون
تأكيد
الحقوق
الكرامة
الأقلية
أكد

Part VI

Arabic Passages for Translation into English

من بوابة الأهرام – 2019

(1)

قال محمد فريد ، رئيس البورصة المصرية ، اليوم الثلاثاء، إن أسواق رأس المال لاعب رئيسي في تحقيق النمو الاحتوائي عبر مساهمته في توسيع قاعدة ملكية الشركات واعتداد أعداد أكبر من المواطنين بسوق المال كآلية للادخار والاستثمار التراكمي طويل الأجل، وهو الأمر الذي من شأنه أن يساعد في استفادة عدد أكبر من المواطنين من النمو التي تحققه الشركات المقيدة بمختلف القطاعات الاقتصادية.

أضاف فريد ، في بيان للبورصة اليوم الثلاثاء، أن البورصات تساعد الكيانات الاقتصادية بمختلف القطاعات الإنتاجية في عملية الحصول على التمويل وما يستتبع ذلك من توسيع أعمالهم وتكبير نشاطهم على نحو يسهم في زيادة معدلات التشغيل وإتاحة المزيد من السلع في الأسواق المنظمة.

أشار رئيس البورصة، خلال كلمته في فعاليات مؤتمر قمة مصر الاقتصادية الأولى، إلى أن الحكومة المصرية تتبنى برنامج إصلاح اقتصادي جريئاً وغير مسبوق، أسهم بشكل كبير في تحقيق استقرار لمؤشرات الاقتصاد الكلي وتصدى لعدد من الاختلالات الهيكلية على كافة الأصعدة المالية والنقدية والتشريعية، وعزز من معدلات النمو الاقتصادي ومهد الطريق أمام جذب المزيد من استثمارات القطاع الخاص، وهو الأمر الذي من شأنه أن يسهم في زيادة معدلات الإنتاجية والصادرات.

وذكر رئيس البورصة أن عملية تعزيز الشمول المالي تساعد العديد من الشركات الصغيرة والمتوسطة في الوصول الى الخدمات والمنتجات التمويلية المختلفة ومن ثم تحقيق نمو أكبر في حجم أعمالهم وإيراداتهم .

وقال إن الإصلاحات الاقتصادية أدت إلى ارتفاع صافي تعاملات غير المصريين في السوق المالي المصري لتصل إلى نحو 20-21 مليار جنيه، وذلك مقارنة بحوالي 1.5 مليار – 2 مليار جنيه من صافي تعاملات الأجانب قبل شهر نوفمبر 2016، وهو ما

يعكس زيادة ثقة المستثمر الأجنبي في الاستثمار في مصر والانتفاع من التطورات والتسهيلات التي يوفر الإصلاح الاقتصادي في مصر.

Vocabulary

Egyptian stock-market	البورصة المصرية
reserve capital	رأس المال
role plays an essential	لاعب رئيسي
inclusive development	النمو الاحتوائي
by contributing in	عبر مساهمته في
expanding the groundwork of companies proprietorship	توسيع قاعدة ملكية الشركات
money market	سوق المال
a machinery of saving	آلية للادخار
accumulative investment	الاستثمار التراكمي
long-term	طويل الأجل
registered companies	الشركات المقيدة
economic sectors	القطاعات الاقتصادية
a report to the stock market	بيان للبورصة
economic entities (structures)	الكيانات الاقتصادية
production sectors	القطاعات الإنتاجية
finance (supply)	التمويل
expanding their works	توسيع أعمالهم
expanding their activities	وتكبير نشاطهم
in a way that participates in raising the employment rate	على نحو يسهم في زيادة معدلات التشغيل
providing the ordered markets with more goods	إتاحة المزيد من السلع في الأسواق المنظمة
performances (proceedings) of Egypt's first economic summit conference (forum)	فعاليات مؤتمر قمة مصر الاقتصادية الأولى
adopt (follow) a program of economic reformation	برنامج إصلاح اقتصادي

brave and unprecedented stability	جريئاً وغير مسبوق استقرار
indexes (indicators) of the entire economy	مؤشرات الاقتصاد الكلي
a number of structural disorder faced	تصدى لعدد من الاختلالات الهيكلية
All levels (spheres)	كافة الأصعدة
Monetary and legislative advance the averages of economic development	المالية والنقدية والتشريعية عزز من معدلات النمو الاقتصادي
paved the way for	مهد الطريق أمام
Drawing (attracting) more investments of the private sector	جذب المزيد من استثمارات القطاع الخاص
averages of production and exports	معدلات الإنتاج والصادرات
Financial comprehensiveness (general fund)	الشمول المالي
small and medium companies	الشركات الصغيرة والمتوسطة
various services and financial products	الخدمات والمنتجات التمويلية المختلفة
their revenues	ايراداتهم
economic amendments	الإصلاحات الاقتصادية
net dealings	صافي تعاملات
Non-Egyptians	غير المصريين
compared to	مقارنة بـ
foreigners transactions	تعاملات الأجانب
reflects the scaling up of the foreign investor's trust investment in Egypt	يعكس زيادة ثقة المستثمر الأجنبي الاستثمار في مصر
take advantages of developments and facilities	الانتفاع من التطورات والتسهيلات

(2)

قال الدكتور خالد حنفي، أمين عام اتحاد الغرف العربية، إن مصر أقامت بنية تحتية قوية، وأحدثت ثورة تشريعية حديثة في كل المجالات، خاصة مناخ الأعمال بالإضافة إلى توفير عوامل الأمن والأمان والاستقرار وهذا ما أدى إلى جذب الاستثمارات المحلية والخارجية وقيام الرئيس عبدالفتاح السيسي بإقامة المشروعات القومية الكبرى والاهتمام بالشباب، ما جعل مصر تبرز تقدما في مجال الثورة الصناعية الرابعة.

جاء ذلك خلال افتتاح المؤتمر العالمي للاستثمار في ريادة الأعمال المقام في مملكة البحرين تحت شعار: "الثورة الصناعية الرابعة - بناء المستقبل - الريادة والابتكار في الاقتصاد الرقمي" والمقام تحت رعاية الملك حمد بن عيسى آل خليفة عاهل البحرين، وينظمه اتحاد الغرف العربية، وجامعة الدول العربية، بالتعاون مع غرفة تجارة وصناعة البحرين، ومنظمة الأمم المتحدة للتنمية الصناعية في البحرين، ويشترك فيه الدكتور عمرو عزت سلامة وزير التعليم العالي السابق، والدكتورة عبلة عبد اللطيف مستشار عضو المجلس الاستشاري لرئيس الجمهورية، والمهندس إبراهيم العربي رئيس اتحاد الغرف التجارية المصرية وعدد من شخصيات اقتصادية عربية ودولية بارزة.

وأضاف الدكتور خالد حنفي أن هناك عددا من الدول العربية أيضا تواكب الثورة الصناعية الرابعة وتقدم كل الدعم لشبابها لتبني أفكارهم والمساندة لتصبح مشروعاتهم قابلة للتطبيق لأنهم عنصر هام في التنمية.

مشيرا إلى أن تسليط الضوء على فرص وتحديات الثورة الصناعية الرابعة في القطاعين العام والخاص في الوطن العربي هو السبيل للمستقبل، وأن ريادة الأعمال والابتكار في الثورة الرقمية في العالم العربي، وتعزيز التعاون التنظيمي بين الدول العربية في هذا المجال، والتأكيد على الحاجة لتبني الابتكارات التقنية كوسيلة لدعم مجالات ريادة الأعمال وتعزيز مستويات الإنتاجية يؤدي إلى مواكبة التطورات العالمية والابتكارات النوعية التي تدعم تحقيق الإنجازات الواعدة في مختلف القطاعات.

Vocabulary

Secretary-general	أمين عام
Union of Arab chambers of commerce	اتحاد الغرف العربية
infrastructure	بنية تحتية
modern revolution of laws	ثورة تشريعية حديثة

sphere of business	مناخ الأعمال
factors of security, safety and stability	عوامل الأمن والأمان والاستقرار
national and foreign investments	الاستثمارات المحلية والخارجية
big national projects (enterprises)	المشروعات القومية الكبرى
youth	الشباب
the fourth industrial revolution	الثورة الصناعية الرابعة
inauguration of the international forum for investment	افتتاح المؤتمر العالمي للاستثمار
under the title (or catchword)	تحت شعار
future building up	بناء المستقبل
pioneering and invention	الريادة والابتكار
digital economy	الاقتصاد الرقمي
held under the wing (or auspices of)	المقام تحت رعاية
Sovereign (monarch or king)	عاهل
League of Arab States	جامعة الدول العربية
in cooperation (association) with	بالتعاون مع
chamber of commerce and industry	غرفة تجارة وصناعة
United Nations Organization for Industrial Development	منظمة الأمم المتحدة للتنمية الصناعية
Ex-Minister of higher education	وزير التعليم العالي السابق
counselor (consultant, advisor)	مستشار
member of the Board of counselors for the President of the Republic	عضو المجلس الاستشاري لرئيس الجمهورية
give any (every) support	تقدم كل الدعم

Arab and international economic (business) personages	شخصيات اقتصادية عربية ودولية
go along (up) with the industrial revolution	تواكب الثورة الصناعية
take up their thoughts can be applied (applicable)	تتبني أفكارهم قابلة للتطبيق
an important factor of development	عنصر هام في التنمية
throw the light on	تسليط الضوء على
the lead to future	السييل للمستقبل
invention (innovation)	الابتكار
enhancing the regulative cooperation among Arab nations	تعزيز التعاون التنظيمي بين الدول العربية
Laying stress on the necessity of taking up technological innovations	التأكيد على الحاجة لتبني الابتكارات التقنية
sphere of pioneering works	وسيلة لدعم مجالات ريادة الأعمال
going along with world developments	مواكبة التطورات العالمية
quality inventions	الابتكارات النوعية
encouraging the implementation of	تدعم تحقيق
promising achievements (implementations)	الإنجازات الواعدة
various sectors	مختلف القطاعات

(3)

دعا محمد أبو العينين رئيس مجلس الأعمال المصري الأوروبي، لعقد مؤتمر اقتصادي دولي كبير في العاصمة الإدارية تنظمه الحكومة المصرية، وتوجه دعوات لأهم 300 شركة عالمية في كافة القطاعات الاقتصادية المختلفة بهدف جذب مستثمرين جدد.

وأشار خلال قمة مصر الاقتصادية، إلى أن الترويج للاستثمار لا بد أن نخصص برامج تسويقية للاستثمار، مثلما نعمل في السياحة والآثار، مضيفاً "إذا نجحنا فعليا في الترويج للاستثمار والاستفادة من الطفرات التي يشهدها الاقتصاد الوطني، فإن الوضع سيتغير تماما وسنشهد توفير آلاف من فرص العمل".

وتابع رئيس مجلس الأعمال المصري الأوروبي، أنه لا بد من وضع "تارجيت" لجذب الاستثمارات الأجنبية بشكل سنوي، ونعمل في سبيل ذلك عبر كافة الجهات والوزارات ذات الصلة بملف الاستثمار مشيراً إلى أن تسليط الضوء على فرص وتحديات الثورة الصناعية الرابعة في القطاعين العام والخاص في الوطن العربي هو السبيل للمستقبل، وأن ريادة الأعمال والابتكار في الثورة الرقمية في العالم العربي، وتعزيز التعاون التنظيمي بين الدول العربية في هذا المجال، والتأكيد على الحاجة لتبني الابتكارات التقنية كوسيلة لدعم مجالات ريادة الأعمال وتعزيز مستويات الإنتاجية يؤدي إلى مواكبة التطورات العالمية والابتكارات النوعية التي تدعم تحقيق الإنجازات الواعدة في مختلف القطاعات.

Vocabulary

chief of the board of enterprise (business) counselors	رئيس مجلس الأعمال
Euro-Egyptian	المصري الأوروبي
call for an international economic conference	يدعو لعقد مؤتمر اقتصادي دولي
administrative capital (metropolis)	العاصمة الإدارية
send invitations to	يوجه دعوات إلى
tourism and antiquities	السياحة والآثار
with a view to attracting new	بههدف جذب مستثمرين جدد

investors	
to push for investment (or promote investment)	الترويج للاستثمار
dedicate marketing programs for investmen	يخصص برامج تسويقية للاستثماري
taking the advantage of heydays (or upturns)	الاستفادة من الطفرات
witness	يشهد
national economy	لاقتصاد الوطني
work chances	فرص العمل
set a target	وضع "تارجيت"
yearly	بشكل سنوي
related to the investment portfolio	ذات الصلة بملف الاستثمار

(4)

انتهت قمة مصر الاقتصادية التي تم تنظيمها اليوم بحضور أكثر من 40 خبيراً ومسؤولاً بالقطاع الحكومي والخاص، بهدف رسم طريق المستقبل والوصول بمصر، لمكانة اقتصادية أفضل.

وجاءت توصيات جلسة الصناعة كالتالي:

1. ضرورة التعاون بين الأجهزة المعنية لتوفير مزيد من المشروعات التي توفر العمالة لأهل الصعيد.
2. ضرورة استمرار عمل الجهات التشريعية عن كثب مع المستثمرين للوقوف على العقبات والتحديات التي تواجههم وخاصة المستثمر الأجنبي.
3. ضرورة العمل على ترويج المنتجات الالكترونية المصنعة محلياً.
4. أهمية توفير قطع أراضي صناعية مرفقة للمستثمرين.
5. مخاطبة الحكومة لضرورة طرح حزمة جديدة من الحوافز للمستثمرين.
6. ضرورة تحديد أولويات احتياجات الدولة والسوق المصرية في مجالات المشروعات الصغيرة والمتناهية الصغر.

7. زيادة حملات التوعية والتسويق لمنتجات المشروعات الصغيرة والمتناهية الصغر.
8. حل مشاكل طرح الأراضي الصناعية بأسعار عادلة وقيام البنوك بتمويل الأراضي الممنوحة بحق الانتفاع.
9. حل المشاكل التمويلية وعلى رأسها ارتفاع سعر الفائدة البنكية، لتمويل المشروعات الصناعية.
10. تفعيل دور المراكز اللوجستية والتجارية في الدول الأفريقية خاصة تلك التي ترتبط مع مصر باتفاقيات تجارية.
11. العمل على إيجاد وسائل فعالة لدمج القطاع غير الرسمي داخل المنظومة الرسمية للدولة.
12. التأكيد على أهمية دور التمثيل التجاري كمسوق للصادرات المصرية في الأسواق الخارجية.
13. التأكيد على أهمية تعميق التصنيع المحلي.
14. البدء في إعداد ملفات ترويجية ومخاطبة الشركات العالمية الكبرى، لترغيبها في الاستثمار في مصر.

ومن أهم توصيات جلسة الاتصالات:

1. التنسيق بين مؤسسات الدولة والقطاع المصرفي وشركات الاتصالات لتطبيق التحول الرقمي.
2. تكاتف الشركة المصرية للاتصالات وشركات الاتصالات لتطوير البنية التحتية للاتصالات.
3. العمل على تهيئة المدن الجديدة انشائياً لتطبيق التحول الرقمي وتقديم الخدمات الاليكترونية.
4. ضرورة توعية المواطنين وتعريفهم بمفهوم التحول الرقمي والخدمات الاليكترونية المختلفة.
5. ضرورة تكامل قواعد البيانات القومية في إطار التوجه للتحول الرقمي للوصول للترابط لمعرفي.
6. أهمية خلق بيئة جاذبة للاستثمار لتنفيذ المشروعات وتصدير الصناعات الرقمية ودعم التصنيع للتصدير.
7. تنمية صناعة المعلومات والبيانات كمحور جديد للأعمال.
8. تحديد وتفعيل منظور التعليم والتدريب لدعم جميع محاور الصناعات الرقمية.

وأوصت جلسة البنوك بـ:

1. البدء في التحول الرقمي وتفعيل التعاملات البنكية عبر الانترنت وتطبيق الشمول المالي.

2. إطلاق البورصة السلعية بالتعاون مع وزارة التضامن الاجتماعي.
3. إطلاق المنصة الزراعية بالتعاون مع شركة إي فاينانس.
4. الاستثمار في العنصر البشري والشباب وتبني تنمية نظام الحاضنات مع الجامعات.
5. ضرورة اهتمام القطاع المصرفي أهمية واولوية للمشروعات الصغيرة والمتوسطة.
6. البدء في التحول الرقمي للخدمات البنكية والتوسع في انشاء فروع للبنوك المصرية في القارة الافريقية.
7. ضرورة التعامل مع القطاع غير المنظم (الذي ينقصه بعض التراخيص والتصريحات) والقطاع غير الرسمي.
8. أهمية نشر ثقافة العمل الحر وريادة الأعمال بما يساعد على خلق مزيد من فرص العمل.

ومن توصيات جلسة الاستثمار:

1. ضرورة العمل على تغيير الثقافة الاستثمارية من شركات تعتمد على الأصول الي شركات تعتمد على الابتكار
2. تدريب العمالة وتقديم شهادات عالمية ومعترف بها دولياً
3. ضرورة تبني القطاع الخاص للمشروعات والصناعات الصغيرة ورواد الأعمال من أجل تحسين جودة منتجات هذه المنصات
4. ضرورة تطبيق النماذج التي نجحت في مشروعات استثمارية في الخارج
5. تحويل مصر الي مركزاً للاستثمار من خلال خلق نماذج تصنيعية تسير وفقاً للمعايير العالمية
6. فتح المزيد من المراكز التجارية ومنافذ بيع التجزئة بما يسهم في ضبط منظومة الأسعار في السوق
7. وضع حلول عاجلة لارتفاع تكلفة التشغيل من طاقة ونقل ورسوم الطرق.
8. توفير الأراضي الصناعية بأسعار مناسبة؛ لتشجيع المستثمرين على ضخ استثمارات إضافية في قطاع التصنيع.
9. تحديث القوانين الاقتصادية لمواكبة التطور التكنولوجي في الصناعة بالعالم.
10. المساواة في المعاملة بين القطاعين الخاص والحكومي؛ لأن عدم المساواة يعد عائقاً حقيقياً أمام كل المستثمرين سواء داخلياً أو خارجياً.
11. تكثيف التدريب وتأهيل العاملين في الجهاز الإداري للدولة على حل مشاكل المستثمرين وعدم عرقلتها.

Vocabulary

presence (or attendance)	حضور
experts and officers	خبير ومسؤول
drawing the future map	رسم طريق المستقبل
promoting Egypt to a better economic situation	الوصول بمصر لمكانة اقتصادية أفضل
recommendations of the industry session	توصيات جلسة الصناعة
the concerned systems	الأجهزة المعنية
providing Upper Egyptians with more employments	توفر العمالة لأهل الصعيد
closely	عن كثب
knowing obstacles and challenges	للوقوف على العقبات والتحديات
home-made electronic products	المنتجات الالكترونية المصنعة محليا
industrial pieces of land with public utilities for investors	قطع أراضي صناعية مُرَفَّقة للمستثمرين
it is necessary to offer a new package	ضرورة طرح حزمة جديدة
incentives	الحوافز
determining the State's urgent demands	تحديد أولويات احتياجات الدولة
small and extremely small projects	المشروعات الصغيرة والمتناهية الصغر
organizing more enlightenment and marketing campaigns	زيادة حملات التوعية والتسويق
solving the problem of inviting	حل مشاكل طرح الأراضي الصناعية

tenders for the industrial pieces of lands	
fair prices	أسعار عادلة
the banks finance the lands granted by usufruct right	قيام البنوك بتمويل الأراضي الممنوحة بحق الانتفاع
solving the financial problems on top of all (or coming first)	حل المشاكل التمويلية على رأس
the rise of the bank interest	ارتفاع سعر الفائدة البنكية
activating the role of logistic and commercial centers	تفعيل دور المراكز اللوجستية والتجارية
committed to commercial treaties with Egypt	ترتبط مع مصر باتفاقيات تجارية
creating effective means	إيجاد وسائل فعالة
incorporating the non-governmental sector in the State's official system	دمج القطاع غير الرسمي داخل المنظومة الرسمية للدولة
emphasizing the importance of	التأكيد على أهمية
the role of the commercial representation	دور التمثيل التجاري
marketing of exports	مسوق للصادرات
foreign markets	الأسواق الخارجية
intensifying the local industrialization	تعميق التصنيع المحلي
preparing propaganda portfolios	إعداد ملفات ترويجية
addressing all big international companies	الترغيب في الاستثمار
awakening the desire for investment	مخاطبة الشركات العالمية الكبرى
mass-media session	جلسة الاتصالات

coordination of the State's establishments and banking sectors	التنسيق بين مؤسسات الدولة والقطاع المصرفي
collaboration (or unity) of putting the digital turning into effect	تكاتف تطبيق التحول الرقمي
Egyptian mass-media company	الشركة المصرية للاتصالات
developing mass-media infrastructure	تطوير البنية التحتية للاتصالات
working hard towards making new cities structurally ready	العمل على تهيئة المدن الجديدة انشائيا
electronic services	الخدمات الاليكترونية
the necessity of enlightening the citizens	ضرورة توعية المواطنين
identifying them with the concept of digital turning	تعريفهم بمفهوم التحول الرقمي
the necessity of the integration of national data base	ضرورة تكامل قواعد البيانات القومية
in the framework of orientation towards	في إطار التوجه
correlation of knowledge (or cognition)	الترابط المعرفي
creating a sphere of drawing investments	خلق بيئة جاذبة للاستثمار
implementing all projects	تنفيذ المشروعات
exporting digital industries	تصدير الصناعات الرقمية
reinforcing industries for exportation	دعم التصنيع للتصدير
developing the industry of data	تنمية صناعة المعلومات والبيانات

a new pivot of work	محور جديد للأعمال
determining and activating the perspective of education	تحديد وتفعيل منظور التعليم
rehearsing how to reinforce all pivots	التدريب لدعم جميع محاور
banks session	جلسة البنوك
bank dealings on the internet	التعاملات البنكية عبر الانترنت
implementing the monetary comprehensiveness	تطبيق الشمول المالي
stock markets of goods	البورصة السلعية
ministry of social integration	وزارة التضامن الاجتماعي
the agriculture platform	المنصة الزراعية
investments in man	الاستثمار في العنصر البشري
developing the system of conservatoires	تنمية نظام الحاضنات
building more branches of Egyptian banks	التوسع في انشاء فروع للبنوك المصرية
the African continent	القارة الافريقية
the ill-ordered sector	القطاع غير المنظم
short of some licenses and permissions	ينقصه بعض التراخيص والتصاريحات
unofficial sectors	القطاع غير الرسمي
the importance of circulating the culture of freestyle works	أهمية نشر ثقافة العمل الحر
assets	الأصول
submitting internationally credential (or approved) certificates	تقديم شهادات عالمية ومعترف بها دولياً
improving the quality	تحسين جودة
this platform's products	منتجات هذه المنصات
examples of industrialization	نماذج تصنيعية
following world criteria (or measurements)	تفسير وفقاً للمعايير العالمية

opening more commercial centers	فتح المزيد من المراكز التجارية
windows for retail sales	منافذ بيع التجزئة
regulating the system of prices	ضبط منظومة الأسعار في السوق
setting immediate settlements	وضع حلول عاجلة
the rise of working costs	ارتفاع تكلفة التشغيل
power, transportation, and road fees	طاقة ونقل ورسوم الطرق
pushing for (or pumping) more investments	ضخ استثمارات إضافية
industrialization sector	قطاع التصنيع
renewing (updating) the economic laws	تحديث القوانين الاقتصادية
technological progress	التطور التكنولوجي
in industries around the world	في الصناعة بالعالم
treat (or deal with) equally	المساواة في المعاملة
a real obstacle before	عائقاً حقيقياً أمام
intensifying (or increasing) training	تكثيف التدريب
qualifying (or habilitating) the laborers	تأهيل العاملين
the State's administrative machinery (or system)	الجهاز الإداري للدولة
settling the problems facing the investors	حل مشاكل المستثمرين
hindering	عرقلة

(5)

ارتفع الدولار مقابل الين والفرنك السويسري يوم الثلاثاء، في الوقت الذي زاد فيه تفاؤل المتعاملين قبيل كلمة للرئيس الأمريكي دونالد ترامب من المتوقع أن يجدد خلالها إرجاء فرص رسوم جمركية على السيارات التي ينتجها الاتحاد الأوروبي.

ومن المتوقع أن تحرك كلمة الرئيس ترامب في نادي نيويورك الاقتصادي السوق إذ من المقرر أن يبحث السياسة التجارية للولايات المتحدة. كما سيتقرب المتعاملون سماع تلميحات بشأن الحرب التجارية الممتدة منذ فترة طويلة لإدارة ترامب مع الصين وأي تقدم صوب إبرام اتفاق "المرحلة واحد" التجاري.

وارتفع مؤشر الدولار، الذي يتتبع أداء العملة الأمريكية مقابل سلة من ست عملات، 0.1 بالمئة. وتقدم الدولار مقابل عملات الملاذ الآمن، إذ صعد 0.2 بالمئة مقابل الين الياباني والفرنك السويسري في التعاملات المبكرة بلندن.

وانخفض اليورو 0.1 بالمئة مقابل الدولار إلى 1.10225 دولار قرب أدنى مستوى في أربعة أسابيع عند 1.10165 دولار الذي نزل إليه الأسبوع الماضي.

وتراجع الدولار النيوزيلندي 0.5 بالمئة إلى 0.6335 مقابل الدولار الأمريكي، ليتعافى قليلاً فحسب من المستوى المنخفض البالغ 0.6323 دولار الذي بلغه الأسبوع الماضي.

واستقر اليوان الصيني في التعاملات الخارجية مقابل الدولار عند نحو سبعة يوانات للدولار، وهو المستوى الذي تخطته العملة الصينية للمرة الأولى في أغسطس آب. وتراجع اليوان بفعل الاضطراب السياسي في هونج كونج وكذلك بسبب بيانات اقتصادية ضعيفة من الصين.

وتلقى الدولار الدعم الأسبوع الماضي حين جرى تفسير تصريحات من وزارة التجارة الصينية باعتبارها مؤشراً على إحراز تقدم في إلغاء رسوم جمركية أمريكية وصينية مما تسبب في تخلي المتعاملين عن عملات الملاذ الآمن مثل الين.

Vocabulary

the rise of the yen against the

ارتفاع الدولار مقابل الين

dollar	
the Swiss franc	الفرنك السويسري
when the laborers became more optimistic	في الوقت الذي زاد فيه تفاؤل المتعاملين
the suspension of imposing customs tariffs on cars	إرجاء فرض رسوم جمركية على السيارات
European Union	الاتحاد الأوروبي
it is expected	ومن المتوقع
actuate (work up or activate more)	يُحَرِّك
New York's economic forum (club)	نادي نيويورك الاقتصادي
certainly	من المقرر
the clients look forward to	سيترقب المتعاملون
hearing insinuations (indirect references)	سماع تلميحات
in relation to the long-lasting commercial war	بشأن الحرب التجارية الممتدة
any progress	أي تقدم
towards ratifying	صوب إبرام
the commercial pact: stage 1	اتفاق "المرحلة واحد" التجاري
safe resorts' money	عملات الملاذ الآمن
early dealings in London	التعاملات المبكرة بلندن
drop of the Euro	انخفاض اليورو
close to the lowest value within four weeks	قرب أدنى مستوى في أربعة أسابيع
the New Zealand dollar fell back (got lower)	ترجع الدولار النيوزيلندي
rises just a little bit	يتعافى قليلا فحسب
the low average	المستوى المنخفض
was stable (didn't shake)	استقر
the Chinese Yuan	اليوان الصيني
foreign dealings	التعاملات الخارجية
the average beyond which the	المستوى الذي تخطته العملة الصينية للمرة

Chinese got for the first time	الأولى
because of the political unrest	بفعل الاضطراب السياسي
poor economic data	بيانات اقتصادية ضعيفة
the dollar was promoted	وتلقى الدولار الدعم
Yen	الين

(6)

انطلق أمس الاثنين فعاليات الدورة 18 من مؤتمر أصحاب الأعمال والمستثمرين العرب والدورة الثالثة من المنتدى العالمي لرواد الأعمال والاستثمار، تحت شعار: «الثورة الصناعية الرابعة- بناء المستقبل- الريادة والابتكار في الاقتصاد الرقمي»، وينظمه اتحاد الغرف العربية وجامعة الدول العربية بالتعاون مع غرفة تجارة وصناعة البحرين ومنظمة الامم المتحدة للتنمية الصناعية في البحرين. تحت رعاية الملك حمد بن عيسى آل خليفة عاهل البحرين ويستمر لمدة 3 أيام، صرح بذلك الدكتور خالد حنفي أمين عام اتحاد الغرف العربية، مشيراً إلى أنه سوف يشارك فيه السفير أحمد أبو الغيط أمين عام جامعة الدول العربية والمهندس إبراهيم العربي رئيس اتحاد الغرف المصرية وكرم كردى ممثلاً عن غرفة تجارة الإسكندرية ووفد مصري، وأضاف أنه سيتم بحث الاستثمار في ريادة الأعمال والابتكار في الثورة الرقمية في العالم العربي، وتعزيز التعاون التنظيمي بين الدول العربية في هذا المجال، وتسليط الضوء على فرص وتحديات الثورة الصناعية الرابعة في القطاعين العام والخاص، والتأكيد على أهمية مواكبة التطورات العالمية والابتكارات النوعية التي تدعم تحقيق الإنجازات الواعدة في مختلف القطاعات، بالإضافة إلى التأكيد على الحاجة لتبني الابتكارات التقنية كوسيلة لدعم مجالات ريادة الأعمال وتعزيز مستويات الإنتاجية.

وأكد أنه سيتم على هامش المؤتمر اختيار الفرق الفائزة بالمراتب الثلاث الأولى لجائزة «رالي العرب لريادة الأعمال» التي أطلقها اتحاد الغرف العربية، بالتعاون مع الأكاديمية العربية للعلوم والتكنولوجيا والنقل البحري، ومكتب اليونيدو لتكنولوجيا الاستثمار والترويج في البحرين، وغرفة التجارة والصناعة في البحرين، وتهدف الى تنمية روح الابتكار والريادة لدى الشباب العربي وفتح مساحة واسعة لمشاركة جميع الشباب بالدول العربية وربطهم باحتياجات سوق العمل وخلق المزيد من فرص العمل تمهيداً للمساهمة في التنمية المستدامة بالمنطقة العربية ويشارك فيها 750 فريقاً من شباب 19 دولة عربية، منهم 389 فريقاً مصرياً من شباب الجامعات والخريجين.

Vocabulary

Started (or broke out)	انطلق
proceedings of round (cycle) 18	فعاليات الدورة 18
entrepreneurs (employers)	أصحاب الأعمال
Arab investors	المستثمرين العرب
world business and investment pioneers forum	المنتدى العالمي لرواد الأعمال والاستثمار
secretary-general	أمين عام
Arab Commerce Chambers	اتحاد الغرف العربية
ambassador	السفير
an agent (representative) of Alexandria commerce chamber	ممثلاً عن غرفة تجارة الإسكندرية
An Egyptian delegation (deputation)	وفد مصري
by conference	على هامش المؤتمر
winning groups	الفرق الفائزة
the first three ranks	المراتب الثلاث الأولى
Arab rallies of business pioneers award	جائزة «رالي العرب لريادة الأعمال»
Arab Academy of Science and Technology	الأكاديمية العربية للعلوم والتكنولوجيا
sea transportations	النقل البحري
creating ample chances for the participation of all young people	فتح مساحة واسعة لمشاركة جميع الشباب
continuous development (growth)	التنمية المستدامة
university students and graduates	شباب الجامعات والخريجين

(7)

توقع أوبوكر الديب، الكاتب الصحفي المتخصص في الشأن الاقتصادي، أن يخفض البنك المركزي أسعار الفائدة، خلال اجتماع لجنة السياسة النقدية بعد غد الخميس: قائلا إن الوقت مناسب جدا لذلك.

قال الديب في تصريحات لقناة العربية: إنه توجد 9 أسباب تدفع البنك المركزي لخفض الفائدة أهمها التراجع الكبير لمعدلات التضخم، وهدوء الحرب التجارية بين أكبر اقتصاديين بالعالم "أمريكا والصين"، والشهادات الدولية المتلاحقة والتي تشيد بنجاح برنامج الإصلاح الاقتصادي المصري، والتحسين الملحوظ في المؤشرات المالية والاقتصادية.

أوضح أنه من الأسباب أيضا، أن الوضع الاقتصادي يشجع على سياسة تيسير نقدي أسرع، ما ينشأ عنها نمو في القروض، لكن بصافي هوامش فائدة أقل، والتطورات الأخيرة في أجواء التيسير النقدي العالمي على مستوى البلدان المتقدمة والناشئة على حد سواء، وهو ما يمهد الطريق أمام البنك المركزي لاستئناف دورة التيسير النقدي، إضافة إلى أن الأسعار الحالية للبترو، والتي تدور حول 60 دولارا للبرميل، فهي متناسبة بشكل كبير مع مستهدفات الموازنة، ولا تحمل تهديدا بضغط تضخمية محلية، والحاجة إلى تشجيع استثمارات القطاع الخاص للحفاظ على معدل نمو مرتفع.

أضاف أنه من الأسباب أيضا ارتفاع قيمة الجنيه مقابل الدولار، ما يزيد من اشارات اتجاه البنك المركزي لخفض أسعار الفائدة في اجتماع الخميس المقبل للمرة الرابعة هذا العام، بنسبة تتراوح بين 0.5 و1.5 نقطة مئوية، على إثر تراجع معدلات التضخم إلى أدنى مستوى لها منذ سبتمبر 2010.

أوضح أن العالم يشهد حاليا تطبيق سياسات التيسير النقدي، حيث قام البنك الفيدرالي الأمريكي بخفض الفائدة بـ 25 "نقطة أساس" بنهاية شهر أكتوبر الماضي، لتصل بذلك إلى نطاق 1.75% - 1.5% كما اتجه عدد من البنوك المركزية بالدول العربية، عقب قرار خفض أسعار الفائدة بأمريكا، لخفض تكاليف الاقتراض للمرة الثالثة هذا العام.

Vocabulary

the specialist journalist	الكاتب الصحفي المتخصص
the economic (business) affair	الشأن الاقتصادي

monetary policy committee	لجنة السياسة النقدية
in a report to Al-Arabiya TV channel	في تصريحات لقناة العربية
big decrease (or fallback) of inflation rates	التراجع الكبير لمعدلات التضخم
successive international testimonies	الشهادات الدولية المتلاحقة
give credit to the success of the remarkable progress	تشيد بنجاح التحسن الملحوظ
the policy of a quicker money processing	سياسة تيسير نقدي أسرع
the increase of loans	نمو في القروض
with lesser net profits	بصافي هوامش فائدة أقل
all over growing and progressive countries	على مستوى البلدان المتقدمة والناشئة
Equally (or similarly)	على حدٍ سواء
today's oil prices	الأسعار الحالية للبترو
one dollar per a barrel	دولارا للبرميل
budget (or balance) targets	مستهدفات الموازنة
do not show to threaten national inflation pressures	لا تحمل تهديدا ضغوط تضخمية محلية
a high rate of growth	معدل نمو مرتفع
the rise of the (Egyptian) pound against the (American) dollar	ارتفاع قيمة الجنيه مقابل الدولار
with an average of ½ and 1½%	بنسبة تتراوح بين 0.5 و 1.5 نقطة مئوية
as a result of	على إثر
the fallback of inflation rates	تراجع معدلات التضخم
its lowest possible rate since September 2010	أدنى مستوى لها منذ سبتمبر 2010
the American Federal Bank	البنك الفيدرالي الأمريكي
lowering (decreasing, dropping or bringing down)	خفض

(8)

شهدت الدكتورة سحر نصر وزيرة الاستثمار والتعاون الدولي، اليوم إطلاق برنامج "Boost with Facebook" في إطار شراكة بين شركة فيسبوك وشركة "رايز أب"، والذي يعد برنامج تدريبي عالمي تم وضعه من أجل مساعدة المشروعات الصغيرة على النمو ونقل المهارات الرقمية لدى المزيد من الأشخاص للمنافسة في مجال الاقتصاد الرقمي.

وأكدت الوزيرة، أن الوزارة حريصة على دعم رواد الأعمال والمشروعات الصغيرة والمتوسطة، وكافة مشروعات التحول الرقمي، مشيرة إلى أن القطاع الخاص يقوم بدور كبير في خلق فرص عمل للشباب والمرأة.

ودعت الوزيرة، شركة فيس بوك وشركة رايز اب للمشاركة في منتدى افريقيا 2019 والذي يعقد تحت رعاية الرئيس عبد الفتاح السيسي، خلال الفترة من 22 إلى 23 نوفمبر الجاري بالعاصمة الإدارية الجديدة، ويضم جلسات عن رواد الاعمال والاستثمار في رأس المال البشري.

من جانبه، قال رامز شحادة المدير التنفيذي لشركة فيسبوك بمنطقة الشرق الأوسط وشمال أفريقيا: "يعدّ السوق المصري أحد أسواق التجارة الإلكترونية الأسرع نموًا في المنطقة بفضل بيئة الأعمال الديناميكية التي تضم العديد من المشروعات الصغيرة والمتوسطة والناشئة والتي يسرنا دعمها من أجل تحقيق النجاحات المنشودة ولأننا ندرك جيدًا مدى أهمية الإلمام بالمهارات الرقمية لدى المتقدمين للحصول على وظيفة في الشركات الصغيرة والمتوسطة، نحن نسعى لإتاحة الموارد اللازمة للقوة العاملة في مصر من أجل اكتساب تلك المهارات كما نأمل توفير ما تحتاج إليه الشركات من موارد تساعدنا على النمو".

Vocabulary

witnessed	شهد
minister of investment and	وزيرة الاستثمار والتعاون الدولي

international collaboration	
implementing the program	إطلاق برنامج
skills burnishing (or polishing)	صقل المهارات
competition	المنافسة
The Ministry is primarily concerned with	الوزارة حريصة على
supporting the pioneers of work	دعم رواد الأعمال
ask to participate	يدعو للمشاركة في
human reserve	رأس المال البشري
on his part (or side)	من جانبه
under the wing (protection or auspices of)	تحت رعاية
by virtue of dynamic works climate	بفضل بيئة الأعمال الديناميكية
realizing long-sought successes	تحقيق النجاحات المنشودة
the vitality of becoming familiar with digital skills	أهمية الإلمام بالمهارات الرقمية
securing the necessary resources for the working force	إتاحة الموارد اللازمة للقوة العاملة

(9)

من جانبه، قال عبد الحميد شرارة رئيس شركة رايز أب: "تمثل هذه الشراكة مع فيسبوك علامة فارقة في مسيرة رايز أب؛ فمنذ انطلاق أعمالنا في السوق المصري منذ 6 سنوات، دأبت الشركة على دعم نهوض رواد الأعمال عبر عقد شراكات عدة سواء مع الحكومة أو شركات أخرى، وقد نجحنا بالفعل في ترسيخ دعائم الثقة بين أوساط الشباب المصري والوصول إلى نسبة كبيرة منهم مما يساعدنا على النجاح في تقديم برنامج "Boost with Facebook" وهو البرنامج التدريبي الأول من نوعه في الشرق الأوسط وشمال أفريقيا".

ويهدف برنامج "Boost with Facebook" إلى تدريب 2000 من أصحاب المشروعات الصغيرة والمتوسطة على مدار ستة أشهر في عدة أنحاء من جمهورية مصر العربية تشمل القاهرة والصعيد والدلتا. وسيركز البرنامج في مراحله الأولى على الصناعات اليدوية والتي تتضمن صناعات النسيج والتطريز بالإضافة إلى الصناعات الغذائية وخدمات المواطنين والرعاية الصحية والزراعة والاستيراد والتصدير والأعمال الهندسية، وجميعها تساهم بشكل رئيسي في الاقتصاد المصري، وفي إطار هذا البرنامج، سيقدم متخصصون بفيديوك دورات "تدريب المدربين" لتمكين المشاركين من نقل معرفتهم وخبرتهم بفعالية وضمان امتداد أثر البرنامج ليشمل أعدادًا متزايدة.

Vocabulary

a distinguishing feature in the course of	علامة فارقة في مسيرة
the company persisted on reinforcing the upgrading of	دأبت الشركة على دعم نهوض
making many partnerships	عقد شراكات عدة
stabilizing the components of trust among the Egyptian youth	ترسيخ دعائم الثقة بين أوساط الشباب المصري
throughout six months	على مدار ستة أشهر
in many parts of the Arab Republic of Egypt	في عدة أنحاء من جمهورية مصر العربية
hand-made manufactures	الصناعات اليدوية
food industries	الصناعات الغذائية
Medicare	الرعاية الصحية
transmitting their knowledge and experiences effectively	نقل معرفتهم وخبرتهم بفعالية
engineering works	أعمال هندسية
making sure of (or guaranteeing) the program's wide influence	ضمان امتداد أثر البرنامج
have increasing (or growing) numbers	يشمل أعدادًا متزايدة

(10)

وبحسب الإحصاءات، فإن 71% من المصريين متصلون بوحدة على الأقل من المشروعات الصغيرة أو المتوسطة على الإنترنت وتواصل هذه النسبة صعودها يوماً بعد يوم، وتمنح مهارات التسويق الإلكتروني والتجارة الإلكترونية لأصحاب الأعمال ميزة مهمة في اقتصاد اليوم المتسم بسرعة الحركة والتطور، خصوصاً بعد وصول عدد مستخدمي تطبيق فيسبوك إلى 23 مليون مصري عبر هواتفهم المحمولة يومياً، وتوفّر فيسبوك ضمن عروضها التعليمية للشركات الصغيرة والمتوسطة منصة "Blueprint" للتعليم الإلكتروني للراغبين في تحسين مهارات استخدام أدوات التسويق الرقمية، وتحتوي هذه المنصة على عشرات الدورات التدريبية المجانية – بدءاً من أبسط المهارات كشرح المبادئ الأساسية لإنشاء إعلانات جذابة مخصصة للهواتف المحمولة وصولاً إلى دورات أكثر تقدماً عن التخطيط الاستراتيجي ووضع الميزانية للحملات الإعلانية، وتتوفر جميع المعلومات عن هذه البرامج التدريبية بالإضافة إلى قصص نجاح عدد من رواد الأعمال باستخدام تلك الأدوات في أنشطتهم اليومية على الرابط التالي:

<https://www.facebook.com/boost>

Vocabulary

statistically	بحسب الإحصاءات
Facebook applications users	مستخدمي تطبيق فيسبوك
strategic planning	التخطيط الاستراتيجي
basic principles of attractive adverts	المبادئ الأساسية لإنشاء إعلانات جذابة
characterized by quick movement and growth	متسم بسرعة الحركة والتطور
setting the budget for adverts campaign	وضع الميزانية للحملات الإعلانية
all forms of information are available	تتوفر جميع المعلومات تتوفر جميع المعلومات
training programs	البرامج التدريبية
in addition to so many stories of success	بالإضافة إلى قصص نجاح
tools of their daily activities	الأدوات في أنشطتهم اليومية
website	الرابط

Part I

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