



Translation Manual

For

First Year

By

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Part I

Introduction: Translation and Creativity

Translation and Creativity

By Ahmed Hussein Khalil

Approaches to translation go far back to ancient times, with Cicero and Horace “(first century BCE) and St Jerome (fourth century CE).” ⁽¹⁾ But in modern times there has been a greater rise of theories and schools or models which have so much developed the art of translation. Philological, linguistic, sociolinguistic, functional, semiotic, and communicative or manipulative methodologies have failed to meet at a united stand. It has been mentioned that “At one end of the debate, we have the idea that *nothing* is communicable or translatable; at the other extreme, we have the thought that *everything* is translatable into any language,” if we accept the fact that humanity shares certain characteristics. ⁽²⁾ Standing half way between these two extreme ends of the debate, Susan Bassnett, a prominent professor of comparative literature and cultural studies, comes to suggest that “Exact translation is impossible,” implying the translatability of untranslatable things but at certain degrees of approximation or sameness. ⁽³⁾ Such controversies have surely created dichotomy between theory and practice to which many renowned scholars have showed an alertness. In her essay “The field of translation studies: An introduction,” Kitty van Leuven-Zwart

“describes translation teachers’ fear that theory would take over from practical training, and literary translators’ view that translation was an art that could not be theorized.”⁽⁴⁾

If the translation process sounds unable to free itself from the shackles of theorization, so does the translator. When s/he happens to follow one of the theories, the other comes to fasten many clasps around his/her neck. There is no better evidence to cite here than the Brazilian translation-studies community’s description of the translator, particularly in post-colonial countries, as “cannibal,” with all significations of the word, and Derrida’s perception of the translation process as “the breaking of the hymen, the penetration or violation of the source text, which is thereby feminized in a distasteful sexist way...” (a faint echo, perhaps, of Steiner.⁽⁵⁾ Wole Soyinka has also seen cross-cultural translators as ‘racists’ claiming that they *civilize* (or change the ideology of) alien source texts in ways acceptable to their native cultures.⁽⁶⁾ And even those theorists and analysts who have shunned such offensive metaphors of the translator have fettered him/her by difficult responsibilities. E. Gentzler realizes that the translator is required to painstakingly reveal “competence as literary critic, historical scholar, linguistic technician, and creative artist.”⁽⁷⁾

The bewildering question is: if the translator is most often regarded as an artist, which is the

title of any good author, why is he denied the right of creativity? As a well versed Egyptian writer and translation practitioner, Enani, depending on other scholarly notions, contends that the translator, unlike the writer, “is deprived of the freedom of creativity or thought, because he is confined to a text whose author has happened to enjoy such right; he is committed to literally recording the original’s ideology from a language, which has got its own assets of culture and tradition as well as social norms, into another different language.”⁽⁸⁾ This vision seems to limit ‘creativity’ to the ability of creating new ideas or, in other words, to the content rather than the form of a text. If authors are thus looked upon as creative artists as being the inventors of genuine ideas, how about those ones who derive their ideas from other sources? Would they still be creative? If not, as implied by Enani, this is going to shake a well-established and wide-ranging creativity of innumerable authors in the world. On top of all comes W. Shakespeare, whose creativity, as a playwright or poet, is almost always based on reshaping historical, social or cultural sources in new ways. This kind of creativity is valid in the light of the term’s definition in medieval Europe as “the reliance upon various artistic devices of language (rhetoric, prosody and style) in transferring a familiar, but rather old theme to a new literary source in an appealing way.....”⁽⁹⁾ A modern

vision of the term may not go far from its orthodox context. According to psychologists, creativity is an intellectual capacity for invention.

It is this paper's main target to prove that translation is not an ordinary activity of everyday life, as has been claimed by many scholars, but rather a real field of creativity. Neglecting the narrow pedagogical function as well as the bad type of translation, ideally creative translation is defined as a rewriting process which meets three independent requirements: accuracy, naturalness and communication. The first is bound up with transmitting the overall meaning of the ST accurately, the second with applying suitable natural forms of TL to the ST, while the third with carrying the meaning and emotional force of the ST to the target reader, as much effectively as they are communicated to the ST readers. In this way, translation reproduces "the total dynamic character of the communication."⁽¹⁰⁾ Though this process gives room for the manifestation of great creativity, through adapting formal and linguistic parameters of the ST to different form and language dimensions and conventions, it should be governed by certain criteria. Dagmar Knittlova points out: "The text reads well but elegant creativity should not make the text sound better, more vivid than its original version, even if the translator is stylistically talented, gifted and inventive."⁽¹¹⁾

To show how creativity works in the translation process one may need to examine certain common theories of the subject on which practicing translators depend. The equivalence theory is followed by an endless list of translators, but not without problems. The conclusion that there are no two fully corresponding languages is inevitable, and that those words or signs (verbal or non-verbal) from different languages taken in translation as similar in meaning or even synonymous cannot solve the problem either: words and lexical structures have various associations and most likely no analogous images. As a very simple example, 'yes' in English is generally understood as an expression of agreement, meaning 'right' or 'all right,' whereas the Arabic equivalent نعم (Na'am) is interpreted differently, in relation to the situation. The creative translation is one adapted skillfully to any of such situations as: 'Here I am' (the reply to somebody's asking a group for someone whom he had not met or known before); what do you want? (the response to someone's demand that has not been properly heard); 'Come again?' (if somebody's feeling is hurt by another one's offensive words). It is noteworthy that the interpretation of the double use of this Arabic item (Na'am ... Na'am) depends upon tone, which, for example, may be an ironic response to someone's telling of

something (a religious notion or wise saying) as if were unfamiliar.

The question of equivalence gets much more complicated when specific words or structures of a language find no equivalent or even approximate meanings in another language. Catford, Popovic, Darbelnet and Vinay concur that “untranslatability,” of such kind falls into two categories: cultural and linguistic. ⁽¹²⁾ As an example, the common English expression: ‘Mother Nature is angry’ sounds obscure or senseless to an Arab Moslem listener who may know English well but is ignorant of the cultural and religious images behind it. However, the good translator tests his own background of Western culture and religions against the expression to adapt its meaning in a suitable cultural and linguistic context of the target audience. Being aware of the cultural and religious differences between the West and the East, the translator knows that ‘Mother Nature’ is used in many English-speaking countries to refer to ‘god’ or ‘goddess,’ images which have no existence in the Arab Moslem’s mind. The latter believes in One and Only One God, whose image is never likened to any male figure or referred to as female. No Moslem would be expected, normally, to say: ‘Nature is angry,’ but may say: ‘God is angry at me (or us), when s/he feels that none of his/her prayers is answered, but not to describe a day’s bad weather, as

Western non-Moslems do. On the contrary, Moslem Arabs always equate rainfall (but not a deluge) with the English expression, that is to say, as a clear sign of God's satisfaction with them, because rains are needed for the cultivation of their desert lands on which they mainly depend. Thus the creative translator may render the English expression into: ربنا غاضب (علينا) "Rabuna ghadib (Aleina)" which means in English: 'God (or Allah) must be furious (with us).'

Susan Bassnett is aware of such case of untranslatability, implying that only a creative mind can provide an appropriate translation. She presents many examples. The word 'bathroom' is explored by her as having different cultural contexts in English, Finnish and Japanese. In addition, one can claim that this word also has no existence in the Arabic language dictionaries, and is alien to ancient Arabic culture, even though it is used much in the modern Arab world. The creative rendering of this English word forges it into any of such Arabic norms as: بيت الراحة ، الغائط ، بيت الخلاء ، المراض ، محل الأدب. which in this way goes up well with the linguistic and cultural contexts of the target audience, and if the translator opts for الحمام he adapts the English word to the modern Arabic culture but at the expense of the lexical structure. A vindication of this exists in Nida's "dynamic equivalence" and the Prague school's functional equivalence' as

well Lotman's semiotic approaches to translation. The latter sees that language and culture are inseparable. The production of dynamic lexical features of a language (by adjusting them in such a way as to conform to other languages) should therefore be associated with culture's dynamism.
(13)

The pragmatic theory of translation also gives room for the emergence of creativity. In all its ramifications (coherence and the implicature principles), the theory defines translation as a process of making sense out of a given text in the target language. This task is not easy, as it requires the translator to be highly perceptive and knowledgeable. Mona Baker recognizes "that a reader's cultural and intellectual background determine[s] how much sense s/he gets out of a text."⁽¹⁴⁾ As the overall meaning of any text is formed by many interrelated factors, a good translator should master them all. For instance, the linguistic structures of certain types of texts may not suffice in creating coherent senses of what their authors want to say in the reader's mind. A creative translator looks therefore for them behind lexical structure levels and through surface as well as implied relations in the ST in order to originate an adequate pragmatic equivalence in the TL. The translator's creativity becomes greater when s/he makes sense out of a text that contains some exotic words without explanatory references. Examples

of this are innumerable. The translation of Greek works into English and other languages is just one.

Roman Jakobson's model of translation, which he categorizes into three types (intra-lingual, interlingual, and intersemiotic), may allow the good translator to get his creativity into practice. The 'intra-lingual' translation means "the interpretation of verbal signs by means of other signs in the same language." ⁽¹⁵⁾ Since this category depends on the synonym principle, the translation may look no more than an interpretation, for the translator seems to do nothing other than rewording the text. But creativity is still there, as long as we accept the fact that the linguistic units a translator uses to explain certain signs in a text cannot stand as perfect equivalents, because words of each unit have got their different associations. We are not so far here from Bassnett's statement: "Equivalence in translation ... should not be approached as a search for sameness, since sameness cannot ever exist between two TL versions of the same text." ⁽¹⁶⁾ The interpretative translation of several verbal signs in the Quran is a good example. The verse 17 in Al-A'raaf surah, speaking of the devil's persistent attempts to entice righteous people away from God's path: ⁽¹⁷⁾ *ثم لأتيناهم من بين أيديهم ومن خلفهم وعن أيمانهم وعن شمائلهم* has certain ambiguous words which need be interpreted before being rendered into any other language.

Using the linguistic equivalence of the signs: بين and عن (in English: 'between' and 'about' or 'of') distorts the actual sense of the verse. The creative interpreter opts for other but different units of signs capable of carrying the real meaning and images deep under the verse's lexical structure. Instead of من بين أيديهم ('between their hands,' which sounds nonsense), the translator uses من قبلهم (before them) or من أمامهم (in front of them) and من ناحية يمينهم (on their right hand) as a substitute for عن أيماهم. The real meaning of the verse is: ولسوف ألامهم في كل الالجاهات: ومن الاليمين ومن الاليسار (And I'll be before and behind them, on their right and left hands). Apart from A. J. Arberry's and M. M. Pickthall's versions of translating this verse, Abdullah Yusuf's ("Then will I assault them from before them and behind them, from their right and their left") is most accurate. ⁽¹⁸⁾

A greater degree of creativity may show up in following Jakobson's two other categories of translation. The 'interlingual' translation means the use of another language to explain the ST verbal signs, whereas the 'intersemiotic' translation (or transmutation) is the use of nonverbal signs for the interpretation of verbal signs in the ST." ⁽¹⁹⁾ Facing the problem of untranslatability of certain verbal signs in a ST, usually brought about by the close relation of their significances to unfamiliar cultural values, a translator seeking accuracy cannot omit or

ignore them, but rather should, Levy insists, have “a clear moral responsibility to the TL readers” and should also take the “responsibility of finding a solution to the most daunting of problems.”⁽²⁰⁾ Nida’s wide-ranging categorization of the semantic relationships for the simple word ‘spirit’ into eleven forms (e.g. demon, fairy, God, ghost, liveliness, ethics of group, part of personality etc)⁽²¹⁾ is a very good illustrative example of creativity at work, where the translator makes a semiotic transformation for reaching a readable translation of the context involving such word. On a different level, the intuitive translator considers these factors: the particular significance of each verbal sign used in a text so as to adapt them to nonverbal signs from a different language, the relationship between the signs and the overall linguistic structure of the text, and the cultural context out of which these signs came into existence. It becomes so complicated an issue for the translator when a ST is steeped in cultural conventions which cannot be replaced by equivalents from the culture of the TL. The creative translator, however, finds in the TL culture those near conventions which may carry their general purport. The kind of translation produced in such creative way applies the principle of the functional rendering that takes into account the sense and the style as well as the form of texts.

Enani's contention that any translation product is the inevitable result of intuitions, which he defines as "the positive power to reach into mysterious areas of experience and, in a flash, reveal an expected thing - an image, a thought, a truth" is good evidence of the translator's creativity in action.⁽²²⁾ With a peculiar mental power, a talented translator can have a deep positive insight into the allegorical content and structure of great poetry and, Enani maintains, a "deep-level sense of organization governing conflict in drama and narration in the novel."⁽²³⁾ This is far from suggesting that the intuitive translator can easily grasp a great poet's full intuition; no one, not even psychoanalyst, can. Otherwise, Shakespeare's poetic and dramatic works, as an example, would not have been differently interpreted throughout four long centuries. This surely means that there are still certain invisible things (images, ideas or tonalities) kept far under the surface of linguistic and technical features. It is no wonder that Shakespeare's works will be interpretable (or translatable) as long as they are the concern of peoples of different cultures and languages.

There are countless prime examples of the creative intuition in the translation of verse. It is worth mentioning that if the poet's intuition is difficult to measure or formalize, so is the translator's. Like all intuitive writers, translators have their own ways of moulding an intuited

sense from the ST into words of the TL. It is hardly surprising therefore to discover various versions of translation for one single source poem. The following three Arabic versions of an excerpt from T.S. Eliot's *The Waste Land* is just an example;

*The Chair she sat on, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupid on peeped out
(Another hid his eyes behind his wings)
Doubled the flames of seven-branched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic
perfumes, Unguent, powdered, or liquid – troubled,
confused
And drowned the sense in odours; stirred by the air
That freshened from the window these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper*

*Burned green and orange, framed by the coloured
stone;*

In which sad light a carved dolphin swam.

(T.S. Eliot, *The Waste Land*, II, 1-20)

Arabic versions of Eliot's cited lines:

(1)

علي الرخام لمع المقعد الذي عليه جلست
كأنه العرش الوضاء ، حيث ارتفعت المرأة
علي أعلام موشاة بالكرم ذي الأعناب ،
ومنها أطل كيويبيد ذهبي
(وأخفي آخر عينيه خلف جناحه)
فضاعفت المرأة شعلات الشمعدان
ذي الشعلات السبع .
وانعكس منها الضوء علي المائدة
لحظة أن انبثق بريق جواهرها للقياء
صاعدا من احقاق مبطنة بالدمقس ، متدفقا في فيض عظيم .
وفي قوارير من العاج والزجاج الملون بلا سداة ،
كمننت عطورها الغربية المركبة

بين زيت ومسحوق وسائل ،
فأزعجت الحواس وبلبلتها وأغرقتها في الروائح .
ولما حرك هواء النافذة الرطيب الروائح
صعدت ، في لهب الشموع المستعرض المستطيل
وقذفت بدخانها علي مربعات السقف الخشبية ،
فهزت المشق المنقوش
علي السقف المجوف كأنه الصندوق .
وفي السقف اشتعلت أخشاب البحر الجسيمة
المطعمة بالنحاس الأحمر ،
باللهب الأخضر وبلون البرتقال
ومن حولها إطار الحجر الملون
وفي هذا الضوء الحزين سبح درفيل منقوش.

By Lewis Awad (from: (في الأدب الإنجليزي الحديث

(2)

المقعد الذي استوت عليه مثل عرش متألق ،
توهج علي الرخام، حيث المرأة
المتبته علي قوائم قدت من عناقيد كروم
من خلالها اختلس كيوييد ذهبي نظرات
(وآخر أخفي عينيه خلف جناحه)
عكست لهيب الشمعدان بفروعه السبعة

والضياء علي المنضدة
في حين هرع وميض جواهرها للقائه ،
متدفقا عن علب الحرير الأطلسي في ثراء باذخ ،
ومن قوارير العاج والزجاج الملون
وقد فتحت أفواهها، توضع أريج عطورها الغربية ،
مرهميه ، مسحوقة أو سائلة – مشوشة ، حائرة
فأغرقت الحواس في عبقها المضطرب بين طيات الهواء
المتجددة من النافذة والصاعدة
لا طعام لهيب الشموع ذات العمر الممتد ،
فتكاثف دخانها بين أرجاء السقف المنحوت ،
لتدب الحياة في صوره المتجسدة
صوب أعشاب بحرية كثيفة مطعمة بنحاس أحمر
متوهجة بالخضرة ولون البرتقال، في إطار من الحجر الملون ،
حيث سبح درفيل منحوت في ضوءه الشجن.

By Nabeel Raaghib (from: أرض الضياع)

(3)

كان الكرسي الذي اقتعدته يحكي عرشا مصقولا
ويلمع علي الرخام ، وقد قامت المرأة
علي قوائم تطعمها العرائش المزدهرة
وأطل منها كيويبيد ذهبي صغير

(ووارى آخر عينيه خلف جناحه)
فضوعفت شعلات الشمعدان ذي السبعة أفرع
وراحت تعكس الضوء علي المائدة إذ
ارتفع يريق حليها للقياه ،
من علب الأطلسي التي سالت في فيض غني .
وقي قوارير العاج والزجاج الملون
الذي فضت سداداته كمنت عطورها الصناعية الغربية ،
ما بين أدهنه ومساحيق وسوائل فأثارت الحواس وبلبلتها
وأغرقتها في العطور ، ولما حركها الهواء
المتجدد من النافذة تصاعدت
لتزيد من لهب الشمعة المتناول
ونفثت دخانها علي السقف المزخرف ،
فحركت أنموذج السقف ذي الزخارف الغائرة
وقد راحت أخشاب البحر الكبيرة التي يطعمها النحاس الأحمر
تنهوج خضراء وبرتقالية إذ حفها الحجر الملون ،
(²⁴ وراح الدخس المنحوت يسبح في الضوء الحزين.)

(By M.S. Farid)

A careful consideration of the translations may come up with the fact that there is a wide-ranging divergence between one version and another. The first, unlike the other two, is different in terms of form from the original, as the English 20 lines are met with 24 Arabic lines. But this is not a problem because omissions and

accretions are allowed in the process of rendering linguistically different texts. Enani suggests that “a single line may be divided, deliberately, for the sake of rhythm or rhyme [or both] into two or three in the target language.”⁽²⁵⁾ The problem is indeed related to the needles change of the structure of certain lines in the ST, and to the use of Arabic equivalents associated with alien cultural or religious images. The first version begins with علي الرخام which is the end of the second line’s first part (on the marble), and moves back to the beginning of this same line to take the verb ‘Glowed’ لمع and then up to the first line to complete with المقعد الذي عليه جلست (The chair she sat on); the second Arabic line starts with the simile العرش الوضاء كأنه (like a burnished throne) which is the last part of the first line. Unlike the second and third versions, this one also divides the sixth line into two Arabic lines:
فضاعفت المرأة شعلات الشمعدان/ ذي الشعلات السبع.

What sounds strange is that such recombination of the original lines does not seem to serve the structure of the Arabic lines, nor does it make them look musical, which is a primary feature of verse; it rather breaks the grammar of Arabic language. Contrary to Arabic norms of structuring a sentence, the first version begins with the preposition علي and the second with the noun المقعد (as literally as the original does). But the third version follows the Arabic

rules by starting with the past verb كان even though it does not have an equivalent in the original's first line but is implied by the verbs "sat" and "Glowed" (which are in the past tense). This is an indication of the translator's awareness of Arabic norms, which he creatively adapts to the English structure. Actually, the first version departs from standard Arabic by tending much to begin most of the lines with a preposition (e.g. علي أعلام ، ومنها أطل ، وفي قوارير، بين زيت، علي السقف ، وفي السقف، باللهب الأخضر، ومن حولها ، وفي هذا). It is perhaps this reconstruction of the English lines into Arabic which has unconsciously made him overuse the conjunction "و" (in English 'and') in an attempt to make his lines look harmonious. But even this device further distances the Arabic text from the general poetic structure of the original.

More dangerous is these versions' choice of irrelevant Arabic alternatives which impose different images and meanings on the original. For example, the use of المقعد for "chair" refers to any seat, whereas the English word implies such a special chair that looks like the throne, which interestingly meets the religious implication of the Arabic rendering الكرسي (mentioned repeatedly in both the Bible and the Quran as a scene of luxury in paradise) in the third version.⁽²⁶⁾ But this is not the only problem. The first version's choice of الوضاء for the English adjective 'burnished,' rendered by the second version into متألق, is burdened with the Arabic connotations: ضوء / ضياء

(light) and وضوء (ablution). The last is a common image in Islamic religion which is indeed alien to the cultural background of the original text. Similarly, the Arabic alternative توهج used in the second version for 'Glowed' brings in problematic Arabic associations, such as التهب (flamed), اشتعل (burned) or استعر (blazed). All these Arabic images dim the initial English image confined to the shining chair like the finely polished throne,' to which the third translation كان الكرسي الذي اقتعدته corresponds interestingly. Much more important, this translation also creates richer and closer Arabic synecdoche by the use of اقتعدته instead of the common verb جلست (sat) and يحكي in place of مثل or كأنه (like) as well as الوضاء (burnished), all of which make the original image appear clearer, with the same effect, and supply the Arabic language with fresh images.

Contrary to the first two versions, the third is laden with evident examples of creativity which put the original into new but related-in-meaning forms of Arabic words. Most interesting is the rendering of 'Doubled the flames of seven-branched candelabra' into فضوعفت شعلات الشمعدان ذي السبعة أفرع which gives the original image of 'candelabra' a new Arabic form ذي السبعة أفرع (symbolically, with seven arms), a form which easily brings to the Arab reader's mind a clearer picture of the English image, as exactly as received by the English reader. Furthermore, the

translator opts for قوارير العاج (vials of ivory), والزجاج (and colored glass/ Unstoppered) لتزيد من لهيب الشمعة المتطاول (fattening the prolonged candle-flames, and وراح الدخس (In which sad light a carved dolphin swam). They all indicate that he has a very good command of both English and Arabic languages, which enables him to ideally produce a kind of translation that carries the general linguistic and cultural parameters of the source text. Therefore, it is not an exaggeration to claim that any attempt to echo this translation must come to grief.

The translator's creative intuition can also be found at work in another province of translating English verse into Arabic. When the translator tries to use a tone in Arabic comparable to that in an English poem, he in this way lets his intuition travel deeper behind the linguistic and technical features of verse. Consider the following lines for Robert Graves and their Arabic translation:

*Since now I dare not ask
Any gift from you, or gentle task,
Or lover's promise - not yet refuse
Whatever I can give and you can dare choose-
Have pity on us both: choose well*

On this sharp ridge dividing death from hell.

ما دمت لا أجرؤ أن اطلب منك الآن
هدية ولا مهمة رقيقة أو عهد حب
حتى ولا أن أحجب
ما أستطيعه مهما تجاسر اختيارك
فأشفقي علي كلينا... أحسنني اختيار مطالبك
ونحن فوق حافة دقيقة تفصل بين الموت والجحيم. (27)

Though the two texts have got the same number of lines, they cannot be regarded as fully corresponding. The Arabic version is less in number of words and different in rhyme. However, the linguistic and technical features of the Arabic translation are indeed made to come as close to those of the original as can be imagined. The reader does not need to have a look at the source text language in order to appreciate the painfully ironic situation of the poet, where he is portrayed as standing on a sharp ridge between 'death' and 'hell.' Nor does s/he need to search for the irony underlying the imperative: أحسنني اختيار مطالبك (choose well), as it is determined by the last line to be so much terrible as 'death' or 'hell.' (28) The translator's creative intuition is here caught in producing more than a functional translation - one which preserves most

of the technical features of the original (concerning rhythm or tempo, sequence of ideas, tone, and point of view) in a completely different linguistic and cultural matrix. It is this creativity which gives the Arabic text its genuineness, making it look as if were originally written in Arabic, despite confinement to the foreign original.

Inasmuch as the intuitive translation contributes to the development of literary works through professed cases of intellectuality, it may distort the original texts. Hutchins *et al* rendering of some of the Egyptian N. Mahfouz's novels into English, which may have helped the novelist to win the Nobel Prize for literature, is indeed far behind the Egyptian cultural scene brought alive by certain colloquial Arabic words and expressions, which are fully misunderstood by the English translator. English-speaking Egyptian intellectuals, well acquainted with the Arabic novels, with their linguistic and cultural backgrounds, will feel mostly misled when they come to read the English translation. The following is just a brief example from the translation of قصر الشوق (Qasr Al-shoaq or: *Palace of Desire*):

...Amina replied, "May our Lord be gracious to us." She sighed and continued: "The whole world is a blazing pyre, especially the oven room. The roof terrace is the only place you can breathe in summer - once the sun has set." (29)

As a translation for the Arabic:

فقالت أمينة:

- ربنا يلطف بنا (ثم وهي تتنهد) الدنيا كلها كوم وحجرة
الفرن كوم! السطح هو الوحيد في الصيف بعد مغيب
الشمس. (30)

The translator's unfamiliarity with Arabic language and life of Arabs must have made him unable to give a faithful translation. His rendering of *الدنيا كلها كوم وحجرة الفرن كوم!* into: "The whole world is a blazing pyre, especially the oven room," goes far behind the real Arabic meaning (Compared to the whole world, the room with the oven is far more blazing). Also the Arabic word *المتنفس* done into 'breathe' indicates the translator's missing of a most common scene in the Egyptian life during summer (immediately after sunset, most people leave their own very hot rooms to sit and relax on the roofs of their houses. This is to say the Arabic *المتنفس* implies relaxation more than breathing.

From what has been discussed so far we may conclude that the translator, particularly of literary products, should be more creative than merely reproducing or interpreting. The creative translator uses his/her own intuition or talent to catch the true meaning and intended message, lying at different levels, behind the overall structure of a source text and put them adequately into a different language and form of the target text. To venture an old simile, like the

dressmaker, the translator uses certain strategies to put the source text in a new dress by changing certain parameters of its form and/or content – a job which invites us to admit that he shares creativity with the author. Nonetheless, this kind of creativity, unlike the author's, is limited. He may feel free to select from the target language all materials (linguistic, cultural or technical) which help him to create a new (target) text, although he may not be free to leave out the essential linguistic and technical features of the source text. Therefore, the kind of translation which exceeds these limits, by adding to or cutting from the essence of the source text, is judged as “unduly free.”⁽³¹⁾ However, the estimation of the translator's creativity, like the author's, is not based on specific grounds but rather on individualistic criteria, as each has his/her own linguistic and cultural background and mental ability. Such conclusion may attract more attention to the translator's job, which is discovered to be no less important than the author's. If there is no text without author, there is no life for any genius outside national borders without the translator.

Notes

- (1) Jeremy Munday (2001) *Introducing Translation Studies: Theories and Applications*, London and New York: Routledge, p. 7. For further information about the history of translation see M.T. Cicero (46 BCE/ 1960 CE) 'De optimo genere oratorum,' in Cicero 'De inventione, De optimo genere oratorum, topica, trans. H.M. Hubbell, Cambridge, MA: Harvard Univ. Press; London: Heinemann; Cicero (1978) 'Wright and Wrong,' in M. Grant (ed.) *Latin Literature*, Harmondsworth: Penguin Books; E.H. Jerome (395 CE/ 1997) 'De optime genere interpretandi' (letter 101, to Pammachius), in *Epistolae D. Hieronymi Stridonensis*, Rome; Aldi F.(1565), pp. 285-91, trans. P. Carroll as 'On the best kind of translator,' in D. Robinson (ed.) (1997) *Western Translation Theory from Herodotus to Nietzsche*, Manchester, pp. 22-30; P. Newmark (1981) *Approaches to Translation*, Oxford and New York: Pergamon, which refers to a number of early writings on translation, beginning with St Jerome through Luther (1530), Dryden (1684) Goethe (1813), and ending with Gasset (1937); Rainer Schulte and John Biguenet (eds,)) (1992) *Theories of Translation: An Anthology of Translation from Dryden to Derrida*, Chicago and London: The Univ. of Chicago Press.

- (2) From the website: webmaster@completetranslation.com Copyright 2000-2004, Complete Translation Services, Inc., last modified: January 11, 2004.
- (3) Susan Bassnett (1980/ 1991) *Translation Studies*, London and New York: Routledge, p.22.
- (4) From K.M. van Leuven-Zwart (1991) 'The Field of Translation Studies: An introduction,' in K. van Leuven-Zwart and T. Naaijken (eds.) (1991) *Translation Studies: State of the Art*, Amsterdam: Rodopi, p, 6, in Jeremy Munday, p. 15.
- (5) The Brazilian cannibalist movement in translation is detailed in many books on translation, like Susan Bassnett's *Translation Studies*, the preface, and Jeremy Munday's *Introducing Translation Studies*, p. 136, where the metaphors used to describe translation and the translator are indicated "to stand the experience of colonization and translation: the colonizers and their language are devoured, their life force invigorating the devourers, but in a new purified and energized form that is appropriate to the needs of the native peoples." E. Vieira presents a summary of the movement and its debt to Haroldo de Campos brothers in her essay 'Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation,' in Susan Bassnett and Harish Trivedi (eds.) (1999) *Post-Colonial Translation: Theory and Practice*, London and New York: Pinter, pp.

95-113; George Steiner (1975) *After Babel: Aspects of Language and Translation*, London: Oxford Univ. Press.

(6) Wole Soyinka (1984) 'The Critic and Society: Barthes, Leftocracy and Other Mythologies,' in Henry Louis Gates Jr. (ed.) *Black Literature and Literary Theory*, London: Methuen, pp. 27-29.

(7) From E. Gentzler (1993) *Contemporary Translation Theories*, London and New York: Routledge, p. 89., in Dagmar Knittlova (2000) 'On the Degree of Translators' Creativity,' Published in *Acta Universitatis Palackianae Olomueensis, Philologica 73*, p. 12.

(8) محمد عنانى ، فن الترجمة ، الشركة المصرية العالمية للنشر- Basil Hatim and Ian Mason (1997) *The Translator as Communicator*, London and New York, p. 2, where the authors elaborate on the job of the translator as both receiver and producer, a position which they regard as a 'special category of communicator.' See also Mona Abousenna (ed.) (1993) *First Series on Creativity in Translation*, seminar papers, CDELT, Ain Shams Univ., where a number of renowned Egyptian scholars echo Hatim and Mason's view of the translator and the relation between translation and culture.

(9) مجدى وهبة ، الأدب المقارن ، الشركة المصرية العالمية للنشر - لونجمان ، 1991 ، ص 15-16.

- (10) From the website: Webmaster@completetranslation.com (2000-2004)
- (11) Dagmar Knittlova, p. 11. See also S. Hervey and I. Higgins (1992) *Thinking Translation*, London: Routledge.
- (12) Adapted by Susan Bassnett (1980, 1991: 32) from J.C. Catford (1965) *A Linguistic Theory of Translation*, London: Oxford University Press; Anton Popovic (1976), *Dictionary for the Analysis of Literary Translation* (Dept. of Comparative Literature, Univ. of Alberta; J.L. Darbelnet and J.P. Vinay (1958), *Stylistique Comparée du Français et de l'anglais*, Paris: Didier.
- (13) See Juri Lotman and B.A. Uspensky (1978) 'On the Semiotic Mechanism of Culture,' in *New Literary History*, 1X (2), pp. 211- 32; Eugene Nida and Charles Taber (1969). *The Theory and Practice of Translation*, Leiden: E.J. Brill, p. 484; Nida (1964, 2000), 'Principles of Correspondence,' in L.Venuti (ed.) (2000). *The Translation Studies Reader*, London and New York: Routledge; P. Newmark (1981). *Approaches to Translation*, Oxford and New York: Pergamon; C. Nord (1988/1991) *Text Analysis in Translation: Theory, Methodology and Didactic Application of a Model for Translation-oriented Text Analysis*, Amsterdam: Rodopi.
- (14) Mona Baker (1996) *In Other Words: A Course book on Translation*, London and New York: Routledge, p. 222. Baker's opinion is based on

M. Snell-Hornby's (1988) *Translation Studies: An Integrated Approach*, Amsterdam and Philadelphia; John Benjamins, p. 42.

(15) Roman Jakobson (1959) 'On Linguistic Aspects of Translation,' in R.A. Brower (ed.) *On Translation*, Cambridge, Mass.: Harvard Univ. Press, pp. 232-9, quoted by Susan Bassnett (1980, 1991), p. 14.

(16) Susan Bassnett (1980, 1991), p. 29.

(17)- القرآن الكريم ، صورة الأعراف ، الآية 17 .

(18) Abdulaah Yusuf Ali, Trans., *The Holy Quran*, Britain: Khalil Al-Rawaf. Arthur J. Arberry, *The Koran Interpreted*, London: Oxford Univ. Press, renders the same verse of Al-A'Raaf surah into: "And I shall come on them from before them and from behind them, from their right hands, and their left hands," whereas Mohamed Marmaduke Pickthall's *The meaning of the Glorious Koran*, USA: A Mentor Book renders it into: "Then I shall come upon them from before them and from behind them and from their right hands and from their left hands. It seems that Ali's full understanding of Arabic language, as an Arabic scholar, must have enabled him to give a more faithful English interpretation of the Quran than Pickthall's and Arberry's, who are English-speaking Moslems.

(19) Susan Bassnett (1980, 1991), p. 14.

(20)From Jiri Levy (1969) *Die Literarische Übersetzung: Theorie einer Kunstgattung*, trans., Walter Schamschula, Frankfurt am Main: Athenaion, in Susan Bassnett (22; 23).

(21)Susan Bassnett (20).

(22)M.M. Enani (2000) *On Translating Arabic: A cultural Approach*, GEBO, p. 118, and his *The Comparative Impulse: Essays in Modern Literature*, GEBO, 2001.

(23)M.M. Enani (2000) *On Translating Arabic* (119).

(24)From T.S. Eliot (1973) *The Waste Land*, II, London: Edward Arnold, pp. 1-20;

لويس عوض (1952) *في الأدب الإنجليزي الحديث* ، مكتبة الأنجلو المصرية؛ نبيل راغب (1982) *أرض الضياع* ، الهيئة المصرية العامة للكتاب ؛ ماهر شفيق فريد (1995) *مختارات من شعرت بس*. *البيوت ، المجلس الأعلى للثقافة*.

In his discussion of 'intertextuality' Enani (1996), quotes the Arabic parts in his book: *Comparative Moments: Essays in Comparative Literature*, GEBO (State Publishing House), pp. 53- 56.

(25)M.M. Enani (2000) *On Translating Arabic*, p. 156.

(26)M.M. Enani (1996) *Comparative Moments*, p. 26.

(27)From M.S. Farid (1999) 'The Love Poetry of Robert Graves' in *Cairo Studies in English*, p.

118. The English Excerpt from this article and its different Arabic translations are used by Enani in his *On Translating Arabic* (pp. 151- 52) for discussing the Arabic interpretation of English rhythm.

- (28) See Enani's *On Translating Arabic*, pp. 152-53.
- (29) Naguib Mahfouz (1991) *Palace of Desire*, trans. Hutchins *et al*, Cairo: The American Univ. in Cairo Press, p.2.
- (29) Naguib Mahfouz (1991) *Palace of Desire*, trans. Hutchins *et al*, Cairo: The American Univ. in Cairo Press, p.2.
- (29) Naguib Mahfouz (1991) *Palace of Desire*, trans. Hutchins *et al*, Cairo: The American Univ. in Cairo Press, p.2.
- (29) Naguib Mahfouz (1991) *Palace of Desire*, trans. Hutchins *et al*, Cairo: The American Univ. in Cairo Press, p.2.
- (29) Naguib Mahfouz (1991) *Palace of Desire*, trans. Hutchins *et al*, Cairo: The American Univ. in Cairo Press, p.2.
- (30) نجيب محفوظ (1987 /1957) *قصر الشوق* ، دار مصر للطباعة ، ص 6.
- (31) See the Website: Webmaster@completetranslation.com(January, 2004).

Part II

English Passages Translated into Arabic

(1)

My sister, when she was eighteen, married in this way. She had spent all her life in the West and was hardly distinguishable from a Western teenager. The man she chose from among the suitors presented to her lived in Europe, yet he, like my sister, went home for a marriage partner. Both found it natural and comfortable to go through the traditional steps just as a Western couple find dating natural and comfortable. Both were more than happy to leave the negotiations about their future to their parents, and within three months they became engaged and were married.

عندما كانت أختي في الثامنة عشر من عمرها تزوجت بهذه الطريقة: لقد قضت حياتها في الغرب، ولم تتميز عن الفتاة الغربية التي في سنها، وكان الرجل الذي اختارته من بين من تقدموا لخطبتها يعيش في الغرب، بيد أنه، مثل أختي، سافر إلى وطنه لإتمام اختيار شريكته في الزواج، وأكتشف الإثنان أنه من الطبيعي، ومن المعقول المرور بالخطوات التقليدية في هذا الشأن، وكأي زوج من الغرب اكتشفا أن التواعد أمرًا طبيعيًا ومريحًا، وكانا أكثر من سعيدين في أن يتركا أمر التفاوض حول مستقبلهما لوالديهما، وسارا الإثنان مخطوبين، ومنتزحين في خلال ثلاثة شهور.

(2)

Although Egypt 2000 will much care for the individual and his 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 also be stressed.

رغم أن مصر ستهتم كثيرًا بالفرد وثرائه الشخصي في عام ألفين، إلا أنها ستولى اهتمامًا أكثر بتماسك المجتمع ومكانة الأسرة، وأيضًا لن يكون هناك تجاهلاً لمسألة التعاطف مع، والعناية بالأفراد الأقل تميزًا في المجتمع، والمسنين، والدارسين الصغار، والمجرمين، وسيكون هناك تأكيدًا على حصول المرأة والأطفال، والأقلية على حقوقهم وعزتهم.

(3)

An Arab girl cannot be forced to marry against her wishes, although, there can be strong economic pressures The engagement allows the couple to get to know each other better usually in a series of family outings or visits. On the other hand, an Arab girl has the right to reject any partner chosen for her by her family. Before the marriage ceremony the sheikh must ask her if she is entering the marriage of her own free will.

لا يمكن أن ترغم الفتاة العربية على الزواج على غير رغبتها، رغم أنه قد يكون هناك ضغوطًا اقتصادية قوية، وعملية الخطوبة تتيح

لأحدهما مزيد من التعرف على الآخر، وذلك من خلال الزيارات، والفسح الخارجية المتكررة للأسرة، ومن جانب آخر، فإن للفتاة العربية الحق في أن ترفض أى شريك لحياتها يتم اختياره من قبل أسرتها، وقبل إتمام مراسم الزفاف فإن الشيخ (المأذون) يسألها ما إذا كان دخولها في الزواج نابغاً من حر إرادتها.

(4)

Tourism is one of the sources of national income for countries. Therefore, we find that there is great interest in developing tourist cities in order to attract the largest number of tourists every year.

Luxurious hotels and international restaurants are being built that offer a variety of food, in addition to providing modern entertainment facilities such as amusement parks, or cinemas and theater.

Transportation is also being renewed so that the transportation of tourists is easy. We find that most tourist cities contain an international airport, in addition to internal transportation. All this encourages an increase in the number of tourists, and thus an increase in the national income of the state.

تعتبر السياحة احد مصادر الدخل القومي للدول، ولذلك نجد ان هناك اهتمام كبير بتطوير المدن السياحية لكي تجذب اكبر عدد من السائحين كل عام. فيتم بناء الفنادق الفخمة، والمطاعم العالمية التي

تقدم انواع متنوعة من الطعام، بالاضافة الى توفير وسائل ترفيهية حديثة مثل مدن الملاهي، أو دور السينما والمسرح. كما يتم تجديد وسائل المواصلات بحيث يتم انتقال السائحين بكل سهولة ويسر، فنجد أن معظم المدن السياحية تحتوي على مطار دولي، بالاضافة الى وسائل المواصلات الداخلية، وكل ذلك يشجع على زيادة عدد السائحين، وبالتالي زيادة الدخل القومي للدولة.

(5)

There is no doubt that the tourism field provides a large number of job opportunities, and when the tourism field thrives, this benefit both the individual and the state. Therefore, we find that countries are competing strongly to attract tourists to visit them, and that is by providing the best offers in terms of the cost of the trip and accommodation, in addition to providing sports and entertainment activities in the tourism program, which makes the tourist enjoy the practice of multiple activities. The good treatment of tourists and the provision of their supplies are factors that attract tourists, and make them think of returning to the same place again.

مما لا شك فيه ان المجال السياحي يوفر عددًا كبيرًا من فرص العمل، وعندما يزدهر المجال السياحي فإن هذا يعود بالنفع على كل من الفرد والدولة، ولذلك نجد ان الدول تتنافس بشدة على جذب السائحين لزيارتها، ويتم ذلك عن طريق تقديم افضل العروض من حيث تكلفة الرحلة والاقامة، بالاضافة الى توفير أنشطة رياضية، وترفيهية في البرنامج السياحي؛ مما يجعل السائح يستمتع بممارسة

انشطة متعددة. كما أن المعاملة الجيدة للسائحين، وتوفير متطلباتهم، من العوامل التي تجذب السائحين، وتجعلهم يفكرون في العودة مرات اخرى لزيارة نفس المكان.

(6)

There are many types of tourism, and this gives the opportunity for every country to be distinguished in a tourist activity compatible with its nature. We find beach tourism commensurate with coastal cities, medical tourism, which is found in cities of a special nature. And scientific tourism, which is conference tourism and historical tourism, and for viewing monuments, museums and historical places. And sports activities attract a large number of tourists, such as the World Cup competition. Art festivals such as the Film Festival and others also attract a large number of tourists.

هناك انواع عديدة من السياحة وهذا يعطي الفرصة لكل دولة ان تتميز في نشاط سياحي يتوافق مع طبيعتها، فنجد السياحة الشاطئية تتناسب مع المدن الساحلية، والسياحة العلاجية، والتي تتواجد في مدن ذات طبيعة خاصة، والسياحة العلمية، وهي سياحة المؤتمرات، والسياحة التاريخية، وتكون لمشاهدة الآثار والمتاحف والاماكن التاريخية، كما ان الأنشطة الرياضية تجذب عددًا كبيرًا من السائحين مثل مسابقة كاس العالم، علاوة على المهرجانات الفنية مثل مهرجان السينما، وغيرها، التي أيضًا تجذب كثيرًا من السائحين.

(7)

There has become a great competition between countries to attract the largest number of tourists, and therefore there must be continuous development in the tourist cities, with the addition of new and interesting attractions.

One of the distinguished tourist cities is Dubai, as it enjoys wonderful beaches, luxurious hotels, old commercial markets, and huge commercial centers that provide all the international goods of high quality, in addition to restaurants and entertainment. From the above, it is evident that the provision of multiple tourism activities is one of the most important factors that attract tourists.

لقد أصبح هناك تنافسًا كبيرًا بين الدول لجذب أكبر عدد من السائحين، ولذلك يجب أن يكون هناك تطويرًا مستمرًا في المدن السياحية، مع إضافة عناصر جذب جديدة ومشوقة، ومن المدن السياحية المتميزة مدينة دبي، فهي تتمتع بالشواطئ الرائعة والفنادق الفخمة، والأسواق التجارية القديمة، والمراكز التجارية الضخمة التي توفر كل البضائع العالمية ذات الجودة العالية، بالإضافة إلى المطاعم، والوسائل الترفيهية، ومما سبق يتضح أن توفير أنشطة سياحية متعددة يُعدُّ من أهم عوامل جذب السائحين.

(8)

Tourism is an essential source for raising the income of countries and improving the standard of living of citizens, so relying on it is very important next to natural resources. And many countries rely on tourism mainly to provide them with foreign currencies that raise and improve their currency and annual income, which helps various people to rely on it and improve their standard of living. Tourism is therefore very important in any country.

السياحة هي مصدرًا أساسيًا لزيادة دخل الدول، وتحسين مستوي معيشة المواطن؛ لذا فإن الإعتداع عليها إلى جانب الموارد الطبيعية يُعدُّ أمرًا في غاية الأهمية، كما تقوم كثيرًا من البلاد بالإعتداع عليها بصفة أساسية، وذلك بغرض توفير العملات الأجنبية التي من شأنها أن تزيد رصيدها من العملات الأجنبية، وتحسن دخلها السنوي الذي يساعد مختلف الأشخاص في الإعتداع عليها لتحسين أوضاعهم المعيشية؛ لذا فإن السياحة تعتبر من المشروعات المهمة للغاية في أي دولة.

(9)

Tourism in Egypt is one of the things that we learned a lot about it in the past years and how it is important not only for tourists who come to Egypt, but also by improving income and helping the state to recover and progress. Therefore, we learned through our experience, that we must improve and provide security to the tourist first and then provide conditions and a

clean environment to help him to come to Egypt; and this is very important to give a good impression to the tourist until he returns and tell his friends about this trip.

السياحة فى مصر تعتبر من الأمور التي تعلمنا عنها الكثير فى السنين الماضية، وكم هي مهمة ليس فقط للسائح الذي يزور مصر، بل أيضًا مهمة لنا فيما يتعلق بإسهامها فى تحسين دخل الفرد، ومساعدة الدولة فى الانتعاش، والتقدم؛ لذلك تعلمنا من خلال خبرتنا أنه يجب علينا فى المقام الأول أن نرتقى بالأمن، ونوفره للسائح، ثم نعمل على توفير المناخ، والظروف البيئية الصحية التي تشجعهم فى الإقبال على زيارة مصر، وذلك يُعدُّ أمرًا فى غاية الأهمية؛ كي يعطي السائح إنطباعًا جيدًا للعودة من جديد، ويشجعهم على الحديث مع أصدقائهم عن رحلتهم الجميلة.

(10)

Tourism is a necessity, even if the resources of any country is large and many; because the natural resources over time ends; so the beginning now is better to work on tourism, and the more turnout we learned a lot about the requirements of the tourist and provided it for him and we will be able to provide a good service for him to grow this work and every one can benefit from it.

تُعدُّ السياحة بصفة عامة أمرًا لا بد منه، حتى لو كانت موارد أي دولة من الدول كثيرة ومتعددة؛ لأنه مع مرور الزمن لا بد أن تنتهى هذه الموارد الطبيعية؛ لذلك يُفضَّل البداية من الآن الإهتمام بالسياحة، وكلما كان الإقبال أكثر كلما ازدادنا معرفة بمتطلبات السائح، وسعيًا

إلى تليبتها، واستطعنا أن نقدم له خدمة جيدة إلى أن ينمو هذا العمل، ويفاد منه الجميع.

(11)

To attract tourism to Egypt; First you need safety and then spread the cultural awareness of the people to talk about their country in good way and always appear in a way that such a great country worth. Through movies and serials, they must stop showing the squares and show the beautiful areas that represent Egypt and take pictures and spread them constantly to spread the beauty of this country. Secondly, the love of the homeland and belonging to it; the citizen must stop from the abuse to his country and reduce its value, that will help a lot in spreading their love to it, which will make others come to it.

كيفية جذب السياحة إلى مصر تحتاج أولاً إلى الأمان، ثم نشر الوعي الثقافي لدى الشعب حتى يستطيعوا التحدث عن بلدهم بصورة جيدة، ويظهروا دائماً بصورة تليق ببلد عظيمه مثل بلدهم، وينبغي عليهم الإمتناع عن بث العشوائيات فى الأفلام والمسلسلات، وأن يبتو المناطق الجميله التي تمثل مصر بالفعل، ويلتقطوا لها الصور، ويعمولوا على نشرها باستمرار؛ وذلك بهدف نشر مواطن الجمال فى هذا البلد، وفى المقام الثانى يجب حب الوطن، والانتماء اليه بمعنى الكلمة؛ لذا يتحتم على المواطن الطبيعي أن يحجم عن الإساءة إلى وطنه، والتقليل من شأنه، وكل ذلك سوف يساعد كثيراً فى نشر الحب للوطن، ويدفع الآخرين إلى القدوم إليه.

(12)

Tourism is something we must learn at this age. I am now in the first secondary level, but I am well aware that tourism is a very important source for my country. Without it, the economy and the price of my currency are very affected by the lack of currency, and workers and employers are affected a lot. Therefore, in education, I must help my country with the effort or the experience that we must learn from now to benefit our country in the future.

تُعَدُّ السياحة امرًا لا بد أن نتعلمه في هذا السن، وورغم أنني حاليًا في الصف الأول الثانوي، إلا أنني أصبحت أدرك جيدًا أن السياحة مصدرًا مهمًا جدًا لبلدي، وبدونها فإن اقتصاد بلدي، وقيمة العملة المحلية تتأثران كثيرًا؛ بسبب عدم توفر العملة الأجنبية، وتتأثر كذلك الأيدي العاملة، ورجال الأعمال؛ لهذا السبب فإنه يجب على من خلال التعليم أن أساعد وطني، سواء ذلك كان بالمجهود، أو بالخبرة التي يجب أن نتعلمها من الآن كي نفيد بها وطننا في المستقبل.

(13)

Touristic places in Egypt are different and each place has its own climate such as Luxor and Aswan with a warm climate and a bright sun that gives the splendor of the relics excellent performance. Touristic countries such as the Red Sea and the White Sea are characterized by a mild, refreshing climate accompanied by a breath of fresh air and Cairo is moderate. All these countries in Egypt have many museums and

ancient temples and antiquities because Egypt passed through many civilizations and every civilization left its monuments such by the Pharaonic or the Fatimid. Everywhere in Egypt tells a story.

I am at the Faculty of Hotels and Tourism, and tourism is more important to me than before, because now I know that it is a very important source for the advancement of any country and I try to use my learning to help build my country and improve in the future. And my help on the side of tourism must be influential, and this is what we learned for, to help our dear country in progress and advancement. So tourism is very important in our future and we must learn a lot about it and develop it.

إن الأماكن السياحية في مصر كثيرة ومتنوعة، وكل مكان يتميز بالمناخ الخاص به، مثل الأقصر وأسوان اللذان لديهما مناخ دافئ، وشمس ساطعة تعطي للآثار رونقاً جميلاً، والمناطق السياحية الأخرى مثل البحر الأحمر والبحر الأبيض المتوسط التي تمتاز بالمناخ المعتدل الذي يصاحبه نسمة من الهواء المنعش، أما بالنسبة للقاهرة فهي معتدلة، يوجد لدى هذه المناطق في مصر الكثير من المتاحف والمعابد القديمة الأثرية، وأيضاً الآثار التي تشتهر بها مصر بصفة عامة؛ وذلك لكونها مرت بكثير من الحضارات، وكل حضارة تركت خلفها أثرًا، سواء الحضارة الفرعونية، أو الحضارة الفاطمية، وفي الواقع كل مكان في مصر يحكي قصة معينة.

وأنا حاليًا في كلية السياحة والفنادق، والسياحة بالنسبة لي أكثر أهمية مما سبق لمن قبلي؛ لأنني أعلم الآن أنها مصدرًا مهمًا للغاية لنهوض أي دولة، وأحاول أن أستغل تعليمي كي أساعد في بناء وطني،

وتحسينه إلى الأفضل في المستقبل، ومساعدتي في الجانب السياحي يجب أن تكون مؤثرة؛ لأن كل ماتعلمناه، ونتعلمه يهدف إلى مساعدة وطننا الغالي في التقدم، والرقي؛ لهذه الأسباب فإن السياحة مهمة جدًا لمستقبلنا جميعًا، ويجب أن نتعلم الكثير عنها، ونسعى إلى تطويرها.

(14)

After many years of official duty in the Foreign Service of the United States, it fell to me to bear a share of the responsibility for forming the foreign policy of the United States in the difficult years following World War II. The Policy Planning Staff – it was my duty to set up this office and direct it through the first years of its existence – was the first regular office of the Department of the State to be charged in our time with looking at problems from the standpoint of the totality of American national interest, as distinct from a single portion of it. People working in this institutional frame soon became conscious of the lack of any general agreement, both within and without our government, on the basic concepts underlying the conduct of the external relations of the United States.

بعد مُضى سنوات كثيرة من خدمتي في السلك الدبلوماسي للولايات المتحدة جال بخاطري فكرة أن أتحمّل نصيبًا من مسؤولية إعداد هيكلًا للسياسة الخارجية للولايات المتحدة أثناء السنوات القاسية التي اعقبت الحرب العالمية الثانية. بادىء ذي بدء، لو تحدثت عن هيئة رسم السياسات، فإنه يمكنني القول بأن مهمتي كانت تكوين هذه الهيئة وترأسها طيلة السنوات الأولى من إنشائها، ولقد كانت أول هيئة رسمية في وزارة الخارجية آنذاك تتولى مسؤولية النظر في أي مشاكل

تدور حولنا، وذلك من منطلق المصالح القومية الشاملة لأمریکا، والتي يُنظر إليها على أنها تحتل جزءاً متميزاً من كل موقف، ولم يستغرق العاملون في هذا الإطار المؤسسي كثيراً من الوقت في ملاحظة عدم وجود إتفاق عام داخل وخارج حكومتنا حول المفاهيم الرئيسية المتضمنة في إدارة العلاقات الخارجية للولايات المتحدة.

(15)

It was this realization of the lack of an adequately stated and widely accepted theoretical foundation to underpin the conduct of our external relations which aroused my curiosity about the concepts by which our statesmen had been guided in recent decades. After all, the novel and grave problems with which we were forced to deal seemed in large measure to be the problems of the outcome of these past two world wars. The rhythm of the international events is such that the turn of the century seemed a suitable starting point for an examination of American diplomacy and its relation to these two great cycles of violence. One and a half decades elapsed between the conclusion of the war with Spain and the dispatch of the first "Open Door" notes, on the one hand, and the outbreak of World War II, on the other. Measured against that we know of the relations between cause and effect in the great matters of international life, this is a respectable period of time and one in which the influence of a country as powerful as the United States of that day could, if exerted

consistently and with determination, have affected perceptibly the course of world affairs. The same was plainly true of the interval between the two world wars. By 1900 we were generally aware that our power had world-wide significance and that we could be affected by events far afield; from that time on our interests were constantly involved in important ways with such events.

إن ذاك الإدراك بعدم وجود قاعدة مُعلنة بشكل كافٍ وصريح، ومقبول نظرياً إلى حد كبير في دعمه لإدارة العلاقات الأمريكية الخارجية هو الذى أثار فضولى إلى محاولة معرفة المفاهيم التى بها كان يتم تحريك رجال السلطة فى دولتنا خلال العقود الأخيرة، فضلاً عن ظهور بعض المشاكل الخطيرة التى تحتم التعامل معها، والتى من الواضح إلى حد كبير أنها حصاد ما انتهت عنده الحربين العالميتين الماضيتين، ولقد بدى أن تواتر الأحداث العالمية فى حد ذاته، مثل التى تزامنت مع مطلع القرن العشرين، كان بمثابة المحطة المناسبة التى نطلق منها إلى فحص الدبلوماسية الأمريكية وعلاقتها بهاتين الدائرتين الكبيرتين من العنف، وبعد مُضى عقد ونصف من نهاية الحرب الأمريكية الإسبانية وإرسال أول إشعار للانفتاح من ناحية، وحتى اندلاع الحرب العالمية الأولى من ناحية أخرى، وقياساً على حد معرفتنا بالعلاقة ما بين السبب والنتيجة فيما يخص القضايا الكبرى فى حياة الدول، نستطيع أن نُجزم بأنها فترة زمنية كبيرة، وكان من الممكن لدولة كبيرة ذات نفوز وسلطة آنذاك، مثل الولايات المتحدة أن تؤثر بشكل ملموس فى خط سير الشؤون الدولية، لو أنه كان لديها الإصرار على بذل الجهود الدائبة، كما اتضح أن هذا الأمر قد تكرر فى فترة ما بين الحربين العالميتين، فمع حلول عام 1900م كنا نعلم بصفة عامة أن نفوزنا له أهمية على مستوى العالم، وأنه بمقدورنا التأثير فى الأحداث التى كانت تدور فى أماكن بعيدة عن حدودنا الجغرافية، ومنذ تلك الفترة فصاعداً كانت مصالحنا القومية متورطة، وبأساليب مهمة، مع مثل هذه الأحداث.

Part III

Arabic Passages Translated into English

(1)

هوارد كارتر: والطريق إلى

توت عنخ أمون

لقد أكتشفت مقبرة توت عنخ أمون فى عام 922م، ولقد أثارت، ولا زالت تثير اهتمامَ الكثير من الدوائر العلمية، والإعلامية، ومع ذلك لم يتوقف جيمس عندها كثيرًا إلا بعد أن استغرقه عمل تقييم أداء كارتر مكتشف المقبرة، والذي تطلب منه كل شيء يخص المكتشف الذى جاء إلى مصر فى سن السابعة عشر، وأصبح كبير مفتشى آثار الصعيد، ثم اهتم جيمس بخلفية كارتر التعليمية، والعائلية، والأشخاص الذين عرفوه معرفة شخصية، والذين عملوا معه فى العشرينات والثلاثينات، وما عُرف من عشقه للإكتشاف والمغامرة.

Howard Carter and the Way
to Tutankhamen

Tutankhamen tomb was discovered in 1922. It had, and still has, a great informatory and educational concern. However, it did not attract much of James's attention before getting engaged in evaluating the work done by Carter, the tomb's discoverer, which required him to record all information about Carter concerning his coming to Egypt at 17 and becoming a senior inspector of the antiquities in Upper Egypt. James was greatly interested in Carter's familial and educational

background, personal relations, work mates in 1920s and 1930s, and famous love for adventure and discovery.

(2)

وقد قسم جيمس كتابه إلى فصول أشبه باللوحات أولها السنوات الأولى ومصر البدايات والمفتش العام والأزمة والثورة ووادي الملوك والاكتشاف وانتهاء بالجسد الملكي مع التبريل والتوقير وأخيرا عدم الاكتفاء والتدهور.

James divided his book into tableau-like-chapters, starting with Carter's early years in Upper Egypt and work as a general inspector of the antiquities, through the impasse and the revolution as well as the Kings Valley's discovery, and ending with his high regard for the royal body and his own distressing final collapse.

(3)

وبهذا الأسلوب يُعدُّ الكتاب رحلة تبدأ مع بداية كلمات كارتر، وتنتهي بموته، ويظل هناك تساؤل يفرض نفسه حول حقيقة هذا الرجل: هل كان ومن وجهة النظر المصرية بالفعل عاشقا للآثار أم باحثًا عن فرصة للشهرة والإستحواذ على أحد كنوز مصر؟ فالناس لا تعرف الكثير عن كارتر من الجانب الشخصي، فرغم نجاحه في العمل الذي جعله واحدًا من أهم وأشهر علماء الآثار، والمكتشفين في التاريخ، فإنه لم يكن رجلاً سعيدًا بل كان صاحب قصة تراجيديا كبيرة، وهي التي شهدت وفاته في الثاني من مارس 1939م، أي بعد سبعة عشر عامًا

من اكتشاف المقبرة، متأثرًا بمرض السرطان الذي كافحه ولم يفلح ...
ومات وحيدا بعيدا عن المجد الذي كان ينشده.

In this way, the book can be taken as a journey that commences with Carter's words and closes with his death. The question which still pauses itself is: was that man, from an Egyptian standpoint, a real lover of the antiquities or a searcher for fame and some Egyptian treasures? Many people do not know much about Carter's personal life. Despite his success at work, which made him one of the most important and outstanding Egyptologists and discoverers in history, he was not happy, but rather the owner of a tragic story which witnessed his death in March 1939, 17 years after his discovery of the tomb, for being affected by cancer, which he unavailingly kept fighting for long. He met his destiny while being alone and far away from the glory he was looking for all his life.

(4)

مواقف

(أنيس منصور – الأهرام)

هناك أناس لا يشبعون من التاريخ مهما يكن قديما. إنهم يملأون صدورهم بترابه وأنوفهم بعبيره وبخوره الذي يطلقه الكهنة وأذانهم بواقع أقدام الغزاة منتصرين ومقهورين ... وتتراقص أقلامهم على الصفحات كلما ازدحمت حولهم الأصوات والروائح والذسائس وما

لا عدد له من الموتى والأرواح واللصوص من بين هؤلاء عالم
المصريات بجامعة كمبريدج الأستاذ جون رآى، أما كتابه الجديد فأسمه
تأملات أوزوريس وهو فى هذه التأملات يعيد صياغة التاريخ فى
عبارة جميلة سهلة.

Situations

By Anees Mansour (from *Al-Ahram Paper*)

There are men who always feel hungry for history, even if it were so old. They always like to fill up their chests with its dust, their noses with its peculiar odor the priests sprayed, and their ears with the sound of the marching invaders at victory and retreat moments; their pens keep twisting on the pages as long as they are circumscribed by the sounds, odors, conspiracies, and the countless dead bodies and souls as well as the thieves. John Ray, an Egyptologist at Cambridge University, is one of those men. As for his book *Reflections on Osiris*, it registers history with simple but beautiful words.

(5)

لقد اختار 12 شخصية معروفة ومجهولة، وعلى الرغم من
حرصه على الوضوح، فإن بعض الشخصيات يلفها ضباب التاريخ
وظلام القبور ولعنة الفراعنة. فقد اختار شخصية أمنتب مهندس هرم
سقارة المدرج ... واختار أيضا الملكة الفرعونية حتشبسوت وطاوعه
قلمه فى خوض مشاكلها الشخصية والسياسية وقد ترفق بها – أليست
جميلة!؟

The writer, indeed, tries to be very clear, yet some of the twelve anonymously famous characters he has chosen are enveloped by the mist of history and the darkness of the tombs as well as the damnation of the pharaohs. Among these characters are Amen Hotob, the engineer of the Step Pyramid Saqqara, and the pharaonic queen Hatshepsut, whose personal and political problems are easily described; but the writer seems to be kind with her where he wonders: "Isn't she beautiful?"

(6)

ثم اختار فلاحا نموذجيا، فلاحا عاديا عاش ومات منذ أربعين
قرنا بالقرب من الأقصر. الفلاح اسمه هيكاتخت، ليست له أية ميزة ولا
أى وضع اجتماعى أو إدارى ... إنه واحد من مئات الألوف، عاش كما
عاش الفلاحون ومات، وعانى واحتمل وصبر وثابر على العذاب مثل
بقية الفلاحين. فهو "عينة" اختارها المؤلف دليلا على كل الفلاحين
وطريقا إليهم ... وإلى مكانهم فى التاريخ الفرعونى ... وأهم ما يمتاز به
المؤلف أنه عاشق لمصر، وأن الذى كتبه ليس كتابا وإنما قصيدة حب
.... فى كل كلمة زهرة وفى كل عبارة عطر ... وهو قد انتشى بما سمع
وما رأى وما كتب.

Ray has also chosen the character of an ideal farmer, an ordinary man who had lived and died near Luxor for 40 centuries ago. The farmer, whose name was Hekatakheth, had no merit, social or administrative position; he lived, suffered and endured all tortures the hundred thousands of his

fellows did. He is just an example which the writer has chosen to represent all the farmers of the time and lead us to their ways of living and position in the pharaonic history. The writer is well known for his love of Egypt, and his writing is more than its being a book; it is rather a love poem; since he has got intoxicated with what he heard, saw and wrote, there seems to be a flower or perfume behind any of the words and the phrases he used.

(7)

والمؤلف يرى أن هناك نوعين من من كتابة التاريخ: أن تكتب التاريخ من خلال النقوش والوثائق الكثيرة المؤكدة. أما النوع الثانى الذى اختاره المؤلف فهو أن يكتب عن الذين صنعوا التاريخ. فهو بذلك يكتب عن مصر مرتين: مرة عن صانع التاريخ ومرة عن التاريخ الذى صنعه. والعلم الفرنسى شامبليون له عبارة شهيرة: "نحن ضيوف على عظماء مصر ... ومن الواجب أن نستمع إليهم أكثر، وأن ننحنى لهم أعمق ... والباقى صلوات لهم ومعهم فى معبد الأبدية. وقد تحقق لكل الشخصيات التى كتب عنها عالم المصريات جون رآى ولكل من كتب عنهم الخلود.

The writer sees that there are two types of writing history: first, to write history depending upon many of the reliable documents and carvings; second, which the writer has followed, to write about those who have created history. In this

way, he writes twice about Egypt. That is, he writes about the history makers, and about history itself. This harks back to the French scholar Champollion's famous statement: "We are the guests of the greatest Egyptians, so we have to listen to them more carefully, bow to them deeper, and then pray to and with them at the eternal temple." Thus, all the characters described by the Egyptologist John Ray will be immortalized.

(8)

قضايا حقوق الإنسان

أبدت الدول الأعضاء في الأمم المتحدة قدرة عظمى على القيادة وبعد النظر عندما اعتمدت منذ ستين عاما الإعلان العالمي لحقوق الإنسان، وهو الذي وافقت فيه على مجموعة شاملة من الحقوق، ولكن هذه الوحدة في الهدف ضاعت على مر السنين، وأصبحت قضايا حقوق الإنسان عامل تفرقة لا توحيد بين الدول، وإذا كانت الأزمات الكثيرة التي تواجه العالم اليوم تقتضى من الدول التكاتف والقيام بإجراء موحد لحماية حقوق الإنسان، فإن سجل الدول القديمة والجديدة معا – داخل حدودها أو خارجها – لا يوحى بالثقة. وأما التفاؤل بالمستقبل فيرجع إلى مظاهر توحيد المجتمع المدني العالمي لصفوفه، ورفضه للتقسيمات التي تفصل الغنى عن الفقير، والعلماني عن الديني، والشمال عن الجنوب، وطالبتة الدول باتخاذ إجراء موحد.

Human Rights Causes

Members of the United Nations showed to have a great ability of leadership and far-sightedness when they had accredited the

universal declaration of human rights since 60 years ago, and agreed on certain comprehensive rights. But, such unity of aims did not last for long years as the human rights causes had come to disintegrate the nations of the world, instead of bringing them all together. And if today's many crises, encountering the world, require all nations to stand and work together to save the human rights, the record of both old and new nations, within or without local borders, does not show that they can be trusted. And if there is any good omen, it is bound up with unifying standings of civil communities in the world, and with their refusal of divisions - which separate the rich from the poor, the worldly from the religious, the North from the South, the poor from the rich – as well as calling for taking one decision.

(9)

وزعماء العالم مدينون بالاعتبار عما أبدوه من عجز عن الوفاء بما وعدوا به في الإعلان العالمي لحقوق الإنسان الذي أصدره منذ 60 عاما من تحقيق العدل والمساواة، فعلى امتداد العقود الستة الأخيرة كان اهتمام عدد كبير من الحكومات بالانحراف بالسلطة أو بتحقيق مصالحها السياسية الخاصة أكبر من اهتمامها باحترام حقوق الذين يعيشون في كنفها. ولا يعنى هذا أن ننكر التقدم الذي تحقق في وضع موائيق حقوق الإنسان، وإنشاء نظمها ومؤسساتها على المستويات الدولية والإقليمية والوطنية، إذ تحسنت أحوال كثيرة في الكثير من مناطق العالم استنادا إلى هذه الموائيق والمبادئ، فازداد اليوم عند البلدان التي توفر الحماية القانونية والدستورية لحقوق الإنسان عما كان عليه في أي وقت مضى.

All leaders of the world should apologize for failing to implementing any of the promises in the world declaration of human rights, which they issued for 60 years ago, in relation to the establishment of justice and equality. Within the last six decades, a great number of governments were concerned more with achieving their own political interests than with respecting the rights of those living under their patronage. This never means that we deny the progress achieved in establishing the rules, systems and foundations of human rights on the national and regional as well as international levels, which led to the betterment of many circumstances in different parts of the world. Such progress increased more in the countries which depended on the established rules in securing the lawful and constitutional protection for the human rights.

(10)

إنه ليس من الغريب أن نجد أن اليهود في إسرائيل حريصين على نيل العفو من الله بسبب سحقهم المستمر للأطفال والنساء والشباب في فلسطين و مصر وسوريا ولبنان. ولكي يظهر اسمي درجات الأدب (الكياسة) لغيرهم من البشر، فإن الإسرائيليين يمضون في سياسة تجويع العرب حتى الموت ويلتمسون لأنفسهم العذر على هذا الخطأ البسيط الذي يرتكبونه في حق العرب؛ وذلك لحاجتهم البسيطة إلى الحفاظ على حياتهم.

It is not surprising to find the Jews of Israel so keen on obtaining God's forgiveness by stifling the children, women and young men of Palestine now and those of Egypt, Syria, and Lebanon in the past. To display the utmost of their civility towards their fellow human beings, the Israelis keep the Arabs hungry till they starve and excuse this slight offence by their simple need to survive.

Part IV

English Passages for Translation

(1)

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 | العلم |
| technology | التكنولوجيا |
| a method of | منهج / أسلوب |
| answering | حل |
| theoretical | نظري |
| questions | أسئلة / مشكلات |
| solving | حل |
| practical | عملي |
| has to do with | مرتبط ب |
| discovering | اكتشاف |

| | |
|---------------|-------------------|
| the facts | الحقائق/ الوقائع |
| relationships | علاقات |
| observable | يمكن ملاحظته |
| phenomena | ظواهر |
| nature | الطبيعة |
| establishing | وضع/ تأسيس/ تثبيت |
| theories | النظريات |
| serve | يخدم |
| to organize | ينظم |
| tools | أدوات |
| techniques | تقنيات |
| procedures | إجراءات |
| implementing | تنفيذ/تطبيق |
| the findings | نتائج/ اكتشافات |
| distinction | تمييز |
| the progress | تقدم/تطور |

(2)

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 | تكنولوجى |
| soon | فى القريب العاجل |
| have access to | يستطيع الوصول إلى/ أو مشاهدة |
| TV channels | قنوات تليفزيونية |
| Most of | غالبية / معظم |
| operate | تعمل |
| traditional | تقليدى |
| way | طريقة/ أسلوب |
| national | قومى/ وطنى |
| public | عام/شعبى/مشهور |
| commercial | تجارى |
| transmitters | أجهزة بث |
| UHF (ultra-high frequency) | ذات تردد فائق الإرتفاع |
| signals | إشارات |
| round | حول |
| The aerial | هوائى/ إبيريال |
| roofs | الأسطح العليا للمنازل |
| receive | تستقبل |
| pass | تمر/ يمرر |
| TV sets | أجهزة التليفزيون |
| very similar to | مماثلة بدرجة كبيرة ل |
| radio broadcasts | البرامج الإذاعية |
| international | دولى |
| satellites | أقمار صناعية (اصطناعية) |
| in space | فى الفضاء |
| Programmes | برامج |
| up to | عاليا حتى/ وحت/ من ..وإلى |
| re-transmits | يبث من جديد |
| wide | عريض/ كبير/ واسع |
| geographical | جغرافية/ جغرافى |

| | |
|-------------------|---------------------------------|
| area | مساحة/ منطقة |
| special | خاص/ مميز/مفضل |
| dish | طبق هوائى خاص بالقمر الصناعى |
| pay | يدفع ثمن |
| a signal-decoder | جهاز فك الشفرة |
| watch | يشاهد |
| the other side of | الجانب الآخر |
| the hemisphere | نصف الكرة الأرضية |

(3)

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 | الوحيد |
| go out | يخرج |
| bringing up | تربية / تنشأة |
| looking after | يعتنى ب/يرعى |
| full-time | طول الوقت / تفرغ |
| get older | يكبر فى السن |
| household | شؤون المنزل والأسرة |
| Less demanding | أقل طلبًا |
| housewife | ربة المنزل |
| less and less to do | تقل الأعمال تدريجيًا |
| young wife | زوجة شابة |
| routine | عادى / رتيب |
| boring | ممل / مضجر |
| taking on | الحصول على / الإلتحاق ب |
| offers | يمنح/ يعطى |
| stimulation | تحفيز الطاقة الجسدية |
| interest | اهتمام / مصلحة |
| new people | أشخاص جدد / وجوه جديدة |
| keep in touch with | يذاوم الإتصال ب |
| events | الأحداث |
| may also | ربما أيضًا |
| enable | يُمكن |
| to take advantage | ينتفع ب |
| qualifications | مؤهلات (علمية) |
| training | تدريب |
| unable to | عاجز عن |
| growing up | ينمو / يكبر / يتطور |
| all too often | كثير ما يحدث |
| highly qualified | ذو مؤهلات عالية |

| | |
|--------------------|------------------------------|
| a few years | بضع سنوات |
| the demands | متطلبات / مسؤوليات |
| remove | يبعد عن |
| employment | التعيين / التوظيف |
| the tendency of | ميل نحو |
| professional women | المهنيات / الحرفيات |
| starting a family | تكوين أسرة |
| means | يعنى / وسائل |
| reserve | رصيد احتياطي |
| skill | مهارة |
| thereby | بهذه الوسيلة / لهذا السبب |
| available | متاح / متوفر |
| once again | مرة ثانية |
| the resulting | النتائج / المكتشف |
| profound | عميق / شديد |
| Is bound to | لا بد أن / مرتبط ب / ملتزم ب |
| effect on | تأثير على |
| economy | اقتصاد / اختزال / اختصار |

(4)

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 تقليدية من |
| New World Order | النظام العالمي الجديد |
| global | عالمي |
| civilization | حضارة |

| | |
|----------------------|-------------------------|
| Passing by | مروراً ب |
| superficial | مصطنع/ مزيف |
| symbols | رموز |
| Coke | كوكايين |
| jeans | ملابس "جينز" |
| junk | الغذاء الرخيص |
| leisure | تنعم/ ترف |
| rock music | موسيقى مصحوبة برقص |
| pop | مشهور/ شعبي |
| heroes | أبطال |
| pay more attention | تعطى مزيد من الأهتمام |
| positive | إيجابي |
| aspects | أوجه/أساليب |
| democracy | الديموقراطية |
| human rights | الحقوق الإنسانية |
| respect for | احترام/ تقدير/ مراعاة ل |
| attempt | يحاول |
| to promote | يرفع/ يُعلى/يعزز/يرقى |
| international | دولى |
| interaction | التعاون المتبادل |
| unity | وحدة / إتحاد |
| human race | السباق البشرى |
| in the interest of | لمصلحة/ لإفادة |
| world peace | السلام العالمى |
| irrespective of | بغض النظر عن |
| race | السلالة البشرية |
| color | لون الجلد أو البشرة |
| gender | النوع البشرى |
| competing with | يتنافس مع |
| In the great race of | فى الباق الكبير |
| faith | عقيدة / إيمان |

| | |
|-----------------|---------------------------------|
| retain | يحتفظ ب / يحفظ |
| Consequences of | نتائج / تبعات |
| material | مادى |
| rising | مرتفع |
| divorce | الطلاق |
| rates | معدلات |
| abuse | يسبىء إلى |
| Drug abuse | سوء استخدام العقاقير (المخدرات) |
| suicides | حالات الإنتحار |
| violence | العنف |
| revelations | اكتشافات / حالات ظهور |
| satanic | شيطانى |
| rituals | طقوس / شعائر |
| Statistics | إحصاء / دراسة إحصائية |
| reveal | يكشف |
| over | ما يزيد عن |
| teenagers | أشخاص دون العشرين |
| the title | العنوان / اللقب |
| soars | يرتفع / يُحَلِّق |
| towards | تجاه / نحو / صوب |
| record | يسجل / سِجِل |
| Sunday Times | جريدة "الساندى تايمز" |
| announced | أعلن |
| Alan Davis | ألن ديفيز |
| charged with | متهم ب |
| murder | قتل / إغتيال |
| Girl students | طالبات |
| Florida | ولاية فلوريدا |
| the scene | المشهد / المنظر |
| last August | أغسطس الأخير |
| care for | يعبأ / يهتم ب |
| similar | شبيهه / مشابه |

| | |
|----------------|--------------------------|
| slayings | جرائم قتل (مجازر، مذابح) |
| individual | فرد |
| personal | شخصي (خاص) |
| prosperity | شخصي / خاص |
| integrity | التضامن / الإتحاد |
| family status | موقف (شئون) الأسرة |
| compassion | الرأفة / الرحمة / العطف |
| the less | الأقل |
| privileged | متميز |
| the aged | المسن |
| the underclass | الصغار |
| criminals | المجرمين |
| forgotten | منسى / متروك / مهجور |
| ensuring | يؤكد |
| dignity | الكرامة/الشرف/العزة |
| minorities | الأقلية |
| stressed | أكد |

(5)

Attitudes toward Life

As a human being you have the choice of three basic attitudes toward life. You may approach life with the philosophy of the vegetable, in which case your life will consist in being born eating, drinking, sleeping, maturing, mating growing old and dying. They have no aim in life and their life is undisturbed by the problems of this world. They require neither books nor teaching, and thus, they do not need our instruction in the art of living.

The second basic attitude is to look at life as if it were a business. If you believe that life is a business, your first question of life is: "what do I get out of it?" and your first reaction to any new experience is: "how much is this worth to me?" In a world based on this attitude, happiness becomes a matter of successful competition, and this is the method of choice in the animal world. The stronger eats the weaker, and so this competitive system breeds crime, perversion and insanity.

The third attitude toward life is the approach of the artist. Here the underlying philosophy is: "what can I put into it?" and the basic relation of the individual to his fellowmen, one of co-operation and common sense. If we go back to history, we realize that great men are

those who contributed most richly to the welfare of their fellowmen.

Vocabulary

| | |
|-------------------|-------------------|
| attitudes | أساسي / رئيسي |
| as a human being | كبنى آدم |
| basic | رئيسي |
| approach | مدخل |
| philosophy | فلسفة |
| the vegetable | النبات |
| case | حالة |
| consist | يتكون من |
| in being born | كونه مولود |
| maturing | النضج |
| mating | مزاملة |
| growing old | كبار السن |
| dying | يموت / يحتضر |
| aim at | يهدف إلى |
| undisturbed | مستقر / آمن |
| require | يتطلب يتطلب |
| neither nor | لا... ولا |
| and thus | وبذلك |
| need | يحتاج/ الحاجة |
| instruction | توجيه/تعليم |
| art of living | فن الحياة |
| a look at | نظرة إلى |
| as if it were | كما لو كان (كانت) |
| a business | عمل تجارى |
| get out of it | يستفيد من |
| first reaction to | رد الفعل الأولى ل |

| | |
|--------------------|------------------------|
| new experience | الخبرة الجديدة |
| worth to | مساو ل / جدير ب |
| based on | يعتمد على / قائم على |
| becomes a matter | تصبح مسألة |
| method | منهج / طريقة / أسلوب |
| the animal world | العالم الحيوانى |
| the stronger | الأقوى |
| the weaker | الأضعف |
| competitive system | النظام التنافسى |
| breeds | يولد |
| crime | الجريمة |
| perversion | الفساد |
| insanity | الحماسة |
| the artist | الفنان |
| the underlying | المتضمن / الذى يكمن فى |
| put into it | يضيف إلى |
| the basic relation | العلاقة الأساسية |
| the individual | الفرد |
| fellowmen | الأصحاب |
| cooperation | تعاون |
| common sense | الذوق العام |
| realize | يدرك |
| great men | العظماء |
| contributed to | أسهم فى |
| most richly | أكثر ثراءً |
| the welfare | الرفاهية / الإزدهار |

(6)

A Radio Play

The evening of October 30th, 1938, was just like any other quiet Sunday night to most of the people of America. Many families were at home reading the papers or contentedly listening to radio. There were two programmes that night which attracted large audiences. One was a comedy and the other a play produced by the actor-writer Orson Welles. He was presenting a dramatization of H.G. Wells's classic science-fiction novel *The War of the Worlds*."

The listeners prepared themselves for an hour of comfortable excitement but, after the opening announcement, the play did not start. Instead there was dance music. Then, just as people were beginning to wonder if something had gone wrong, an announcer broke in with a "dramatic-flash." In an excited voice, he said that a professor in an observatory had just noticed some gas explosions on the planet of Mars. This news was followed by a stream of rapid on-the-spot broadcasts. These told the now uneasy listeners that a metal spaceship containing Martians armed with death-rays had landed near Princeton, New Jersey, killing about 1,500 persons. The Martians had come to make war on the world.

The realism of the reporting convinced nearly everyone that the 'invasion' was really

taking place. By nine o'clock that evening there was panic throughout the whole length and breadth of the United States. In New York City, hundreds of families fled in terror from their flats and ran for safety in the parks.

As the play progressed that night, Orson Welles was startled to see the studio control room full of police. They ordered that announcements should be made pointing out that it was only a radio play, not an actual news broadcast. The message was given four times before the programme ended, but it was not enough to calm the nationwide fear. Further announcements were made as late as midnight.

Vocabulary

| | |
|---------------|-------------------|
| just like any | شأن أى |
| quiet | هادىء |
| papers | الجرائد/ الصحف |
| contentedly | برضى/ بقناعة |
| radio | الراديو / الإذاعة |
| attracted | جذب |
| audiences | ال جماهير |
| comedy play | مسرحية كوميدية |
| produced | أنتج |
| actor-writer | الكاتب الممثل |
| Orson Welles | أورسون ويلز |
| presenting | تقدم |
| dramatization | تمثيل مأسوى |

| | |
|--------------------|----------------------|
| H.G. Welles | ه. ج. ويلز |
| classic | قديم / كلاسيكى |
| science-fiction | خيال علمى |
| novel | رواية |
| war of the worlds | حرب العالمين |
| The listeners | المستمعين |
| prepared | أعد / جهز / هياً |
| comfortable | مريح / معقول |
| excitement | إثارة |
| the opening | افتتاح |
| announcement | إعلان |
| Instead of | بدلاً من |
| dance music | موسيقى مصحوبة بالرقص |
| then | بعد ذلك |
| just as | حال / عندما |
| to wonder | يتساءل |
| wrong | خطأ |
| an announcer | مزيغ |
| broke in | اقتحم / تدخل / قطع |
| a "dramatic-flash" | خبر مأسوى |
| excited | متأثر / فى إثارة |
| Professor | أستاذ |
| an observatory | مركز إرصاد |
| noticed | لاحظ |
| gas | غاز |
| explosions | انفجارات |
| planet | كوكب |
| Mars | المريخ |
| news | خبر / أخبار |
| a stream | موجة |
| rapid | سريع |
| on-the-spot | فورى / على الفور |
| broadcasts | يزيع الأخبار |

| | |
|-----------------|-------------------------|
| told | أخبر |
| uneasy | صعب/ قلق |
| metal | معدني |
| spaceship | سفينة فضاء |
| containing | تحتوي/ تشتمل على |
| Martians | سكان المريخ |
| armed with | مسلح ب |
| death-rays | أشعاع قاتلة |
| landed | هبط (ت) |
| Princeton | مدينة برنستون |
| New Jersey | ولاية نيو جيرسي |
| killing about | أودت بحياة حوالي |
| make war on | أعلن الحرب على |
| the realism | حقيقة/ واقع |
| the reporting | لتقرير |
| convinced | أقنع |
| nearly | تقريبا |
| everyone | كل الناس |
| the 'invasion | الغزو |
| really | حقيقة |
| taking place | حدث/بدأ |
| By nine o'clock | في حوالي الساعة التاسعة |
| panic | الرعب |
| throughout | عبر |
| the whole | كل |
| length | طول |
| breadth | عرض |
| United States | الولايات المتحدة |
| hundreds | مئات |
| fled | فر/ هرب |
| terror | رعب |
| flats | شقق |
| ran for | هرع سعيا إلى |

| | |
|---------------|------------------|
| safety | الأمن |
| the parks | الحدائق العامة |
| as | لأن/بمجرد/ عندما |
| startled | ارتبك |
| the studio | الأستديو |
| control room | غرفة التحكم |
| full of | مكتظة بـ |
| ordered | أمر / نظم |
| announcements | أعلانات |
| be made | تنفذ |
| pointing out | مشيرة إلى |
| a radio play | مسرحية إذاعية |
| actual | حقيقي |
| message | الرسالة |
| was given | أعطيت/ سلمت/وصلت |
| four times | ربع مرات |
| ended | إنتهى |
| not enough | لايكفى |
| to calm | لتهدئة |
| nationwide | يعم أرجاء الدولة |
| fear | الخوف |
| Further | علاوة على |
| as late as | متأخرا حتى |
| midnight | منتصف الليل |

(7)

About three kilometers from the temple at Luxor one finds the vast zone covered by the monuments at Karnak temples. The area covered by the monuments is divided into three with rough brick walls separating them. The largest, which covers about thirty hectares, is the central area which is also the best preserved. Diodorus of Sicily said of it that it is the most ancient of the four temples at Thebes. It is the temple dedicated to Amon. On the left is the sanctuary of Montu, the god of war, which is rectangular and covers about two and a half hectares. On the other side, covering about nine hectares of which about half is as yet unexplored, is the sanctuary of the goddess Mut, Amon's wife, who is symbolically represented as vulture.

The great temple of Amon amazes one by its sheer size. It is the largest temple supported by columns in the world and is so vast that it could easily contain the whole of Notre Dame de Paris and, according to Leonard Cottrell, would cover at least half of Manhattan. The most truly amazing feature is the hypo style hall.

Vocabulary

| | |
|--------|------------------|
| temple | معبد |
| Sicily | صقلية |
| vast | شاسع / فسيح جدًا |

| | |
|----------------|-------------------------------|
| ancient | قديم / عتيق |
| zone | منطقة / إقليم |
| Thebes | طيبة |
| cover(ed) | يغطي / غطى / يشغل |
| dedicated | مخصص ل |
| monuments | الأثار |
| Amon | الإله آمون |
| area | منطقة / مساحة |
| sanctuary | معبد / مقبرة / ملاذ آمن |
| divided into | تنقسم / مقسمة إلى |
| god of war | إله الحرب |
| rough | خشن / قاس |
| rectangular | مستطلي الشكل |
| brick walls | هكتار |
| hectares | جدران من الطوب اللين |
| separate | يفصل / يعزل / منفصل |
| yet unexplored | لم يتم اكتشافها بعد |
| large(est) | كبير / فسيح / الأوسع / الأرحب |
| goddess | الإلهة |
| preserve(d) | يحفظ / حفظ |
| symbolically | بشكل رمزي (دلالي) |
| represent(ed) | يمثل / مثل |
| vulture | نسر / عقاب |
| amaze(s) | يزهل / يبهر |
| support(ed) | يسند / يدعم / ساند |
| column(s) | عمود / صارية / أعمدة |
| contain | يحتوي على / يشمل / يستوعب |
| according to | بناء على / حسب |
| most truly | صاديق تمامًا |
| feature | سمة / خاصية |
| hypostyle | بهو الأعمدة |
| hall | صالة / ردهة |

(8)

Today it is difficult when one arrives at Luxor to imagine how the great city of Thebes was laid out. For centuries, as the capital of the Egyptian Kingdom, it was proverbially famous for its wealth (the city in canto IX of the Iliad referred to as "Thebes of the hundred gates)." Just a little village during the Memphis era, it was the spot where the god of war Montu was worshipped. Its importance started to increase appreciably from the X th. dynasty onwards, for both political and geographical reasons, until finally it became the capital of the Pharaohs of the new kingdom. The god Amon, part of the triad which also included Mut and Khonsu, was worshipped here with great pomp. Every victory or triumph was celebrated by the construction of new and grandiose temples to the god. Its decline started with the sacking of the city by Ashur-ba-ni-pal (king of Assyria 668 - 616 B.C.) in 672 B.C. and it was finally destroyed completely by the Ptolemies. In Roman times, it was already just a ruin. As with Memphis, a prophesy had been fulfilled, "Thebes shall be rent asunder," said Ezekiel (Ezekiel XXX, 16). The old Egyptian capital is divided in two by a canal; to the south grew up the town of Luxor, while the north the village of Karnak developed.

Vocabulary

| | |
|---------|-----------------------|
| imagine | يتخيل / يتوهم / يتصور |
|---------|-----------------------|

| | |
|---------------------|---------------------------|
| great city | المدينة الكبيرة (العظيمة) |
| laid out | تم اعدادها (تنظيمها) |
| century (centuries) | قرن / قرون |
| capital | عاصمة / رأس المال |
| Egyptian kingdom | المملكة المصرية |
| proverbially | يُضرب به المثل |
| famous for | معروف / مشهور بـ |
| wealth | ثروة |
| where | حيث |
| rich houses | بيوت الكنوز (الثروات) |
| treasure(s) | كنز / كنوز / ثروات |
| Homer | هومر / هوميروس |
| IX canto | الجزء (الفصل) التاسع |
| Iliad | الإليادا |
| refer(red) to | يشير / أشار إلى |
| hundred gates | مائة بوابة |
| little | قليل |
| village | قرية |
| during | أثناء / خلال |
| Memphis | ممفيس |
| era | حقبة زمنية |
| spot | موضع / مكان محدد |
| worship(ped) | يعبد / عبد / أمن بـ |
| importance | أهمية |
| increase | زيادة / ارتفاع / نمو |
| appreciably | بشكل ملحوظ (بالغ التقدير) |
| dynasty | أسرة مالكة |
| onwards | من الآن فصاعدًا |
| political | سياسي |
| geographical | جغرافي |
| reason(s) | سبب / أسباب / ذريعة |
| until | حتى / إلى أن |
| Pharaoh(s) | الفرعون / الفراعنة |

| | |
|---------------------|--------------------------|
| part of | جزء من / عنصر من |
| triad | الثالوث / ثلاثي |
| include(d) | يشتمل على / تكون من / ضم |
| pomp | غرور / خيلاء |
| victory | انتصار عسكري |
| triumph | انتصار / فوز / بهجة |
| celebrate(d) | احتفل ب / احتفى ب |
| construct(ion) | بناء / تشييد / تأسيس |
| grandiose | عظيم |
| decline | إنحدار / تدهور |
| sack(ing) | نهب |
| finally | في النهاية / أخيرًا |
| destroy(ed) | حطم / دمر / أتلّف تمامًا |
| complete(ly) | كامل / تمامًا |
| Ptolemy (Ptolemies) | بطليموس / البطالمة |
| Roman | الروماني |
| time(s) | عصر / عصور / زمن |
| already | سلفًا / حاليًا |
| just | بالضبط |
| ruin | خراب / دمر |
| prophecy | نبوءة |
| fulfill(ed) | يحقق / ينفذ |
| rent asunder | تصدع وانهار |
| Ezekiel (Ezechie) | حزقيال |
| XXX | ثلاثون |
| canal | قناة / قنال |
| south | الجنوب |
| grew up | نما / كبر / تزايد |
| town | مدينة صغيرة |
| north | الشمال |
| develop(ed) | يطور / طور / طور / أنمي |

(9)

Pyramids, permanent structures built by the people of some ancient civilizations, found mainly in Egypt, Guatemala (a republic in south central America – 1964), Honduras (a republic in SE central America), Mexico, and Peru (a republic in W south America). The Egyptian pyramids are pyramidal in form, with four triangular sides that meet at the point at the top, the new world pyramids are four sided, flat topped polyhedrons. Because both the Egyptian and the American structures are called pyramids, many people have erroneously assumed that the Egyptian influenced the rise of civilization in the new world.

The Egyptian pyramids were built from about 2700 B.C. to about 1000 B.C. In America mound construction continued from 1200 B.C. until the Spanish conquest in A.D. 1519.

The Egyptian pyramids differ from the American in their shape but have some similarity in their use. The Egyptian pyramids served as royal tombs, and recent excavations increasingly indicate that tomb in America were sometimes incorporated into pyramids as well. The American pyramids were also used for military defense and served as platform for temples and palaces, they are called temple mounds or platform mounds by archeologists.

The Step Pyramid 'Saqqara':

The outstanding group of pyramids in Egypt is at Giza, near Cairo. The largest, the Great

Pyramid, was built as the tomb of Pharaoh 'Khufu' and is one of the Seven Wonders of the World. When built, the Great Pyramid measured 147 m. (481 ft) high with a square base measuring 230 m. (756 ft) on each side. The remains of about 70 pyramids may still be seen in Egypt was the step pyramid, so called because its successive layers of stone suggest a series of enormous steps. The most famous and best preserved of the step pyramids is the one at Saqqara, near Cairo, built about 2700 B.C.

Vocabulary

| | |
|-----------------|-------------------------------|
| pyramid(s) | الهرم / الإهرامات |
| permanent | دائم / مستمر |
| structure(s) | بناء / هيكل / هياكل |
| built by | تم بناءها (تشييدها) على يد |
| ancient people | القدماء |
| civilization(s) | حضارة / حضارات |
| Guatemala | غواتيمالا |
| Honduras | هندوراس |
| Mexico | المكسيك |
| Peru | بيرو |
| pyramidal | هرمي |
| form | شكل / استمارة |
| triangular | مثلث الشكل / ثلاثي الزوايا |
| side(s) | جانب / جوانب |
| meet the point | تلتقي عند النقطة / تحقق الهدف |
| the top | القمة |
| polyhedrons | مجسم متعدد السطوح |

| | |
|-----------------|----------------------------|
| flat-topped | قمة مسطحة |
| solid | صلد / جامد |
| with many faces | بأوجه (أشكال) كثيرة |
| bases | قواعد / أسس |
| erroneous(ly) | بشكل خاطيء |
| assume(ed) | يزعم / زعم / ادعى / يطالب |
| influence(d) | يؤثر / أثر |
| the rise of | ارتفاع |
| B.C. | قبل الميلاد |
| A.D. | بعد الميلاد |
| mound | مستدير / دائري / كروي |
| continue(d) | استمر |
| Spanish | الإسباني |
| conquest | الغزو |
| differ from | يختلف عن |
| shape | شكل / هيكل / منظر |
| similarity | تشابه / أوجه شبه |
| use | يستخدم / استخدام / استغلال |
| serve(d) as | يخدم / يساعد في ك.... |
| royal tombs | المقابر الملكية |
| recent | حديث |
| excavation(s) | حفريات / أعمال نبش وتنقيب |
| increasing(ly) | بشكل متزايد |
| indicate | يدل على / يشير إلى |
| incorporate(d) | داخل في / مندرج في / متضمن |
| as well | بالمثل / أيضًا |
| military | عسكري |
| defense | الدفاع |
| platform | منصة / رصيف |
| palace(s) | قصور |
| step | درج / مدرج |
| archeologists | علماء الآثار |
| Saqqara(h) | سقارة |

| | |
|----------------------------|-----------------------------|
| outstanding | بارز |
| group | مجموعة / جماعة |
| Giza | الجيزة |
| near Cairo | بالقرب من القاهرة |
| the great pyramid | الهرم الأكبر |
| Khufu | خوفو |
| Seven Wonders of the World | عجائب الدنيا السبع |
| measure(d) | يقاس |
| m. (meter) | متر |
| ft.(foot/feet) | قدم / أقدام |
| square | مربع / ميدان / ساحة |
| remains | بقايا / خرائب |
| about | حوالي / نحو / تقريبًا / حول |
| still | لا يزال |
| seen | يمكن مشاهدته |
| successive | متتالي / مستمر |
| layer(s) | طبقات |
| stone | حجر / حجري |
| suggest | يؤحي ب / يقترح |
| series | سلسلة / مجموعة |
| enormous | ضخم / هائل |
| steps | مدرجات / خطوات / إجراءات |
| the best | الأفضل |

(10)

The statue was found in Memphis, and then taken to Cairo in 1954, to be exhibited in the station square. It is 10 meters high and the double crown represents the unity between the North and the South. On the back of the statue there is a stanchion bearing the Pharaoh's titles, one of which is 'the Strong Ox' which is the symbol of fertility. Between the statue's legs is a relief of Ramses' wife 'Bent-Anath,' daughters and one of his three daughters who were given this title. A replica of this statue stands now on the road leading to Cairo Airport.

The Egyptian Museum:

The French Egyptologist, Mariette Pasha, insisted on the construction of a big museum to house the Pharaonic works of art. Twenty years later, the French architect Marcel Dourgnon presented the plan of the Egyptian Museum building situated in the center of Cairo. The museum was opened in 1902 and Gusto Maspero was appointed Director. The museum contains a big library and 100 exhibition rooms occupying two floors. In the museum's garden, there is a big bronze statue over the marble tomb of Auguste Mariette bearing his name and dates of birth and death (1821 – 1881). There is also a number of statues representing other famous Egyptologists. The most important collection of

the museum is that of Tutankhamen. There are other masterpieces dating from the Ancient Kingdom like the statues of Cheops, Chepren, Mycerinus. There is also the collection of Thutmose III, Akhenaton and a number of statues of Ramses II.

Vocabulary

| | |
|------------------------|-----------------------|
| statue | تمثال |
| Ramses II | رمسيس الثاني |
| found | أكتشف |
| taken to | تم نقله إلى |
| exhibit(ed) | عرض |
| station square | ميدان (ساحة) المحطة |
| high | الإرتفاع |
| double crown | التاج المزدوج |
| on the back | في الخلف |
| stanchion | عمود |
| bearing | يحمل |
| the Pharaoh's title(s) | لقب (ألقاب) الفرعون |
| the Strong Ox | الثور القوي |
| symbol | رمز |
| fertility | الخصوبة |
| a relief | منصة منقوشة |
| Bent-Anath | بنت أنس |
| a replica | نسخة تقليدية |
| stands now | يقف شامخاً (حتى) الآن |
| on the road | على (في) الطريق |
| leading to | المؤدية إلى |
| the construction of | بناء / تشييد / إنشاء |

| | |
|---------------------|-------------------------|
| French Egyptologist | عالم المصريات الفرنسي |
| insisted on | أصر / عزم / نوى على |
| museum | متحف |
| to house | يسع |
| the Pharaonic | الفرعوني |
| works of art | أعمال (مشغولات) فنية |
| later | في فترة لاحقة |
| architect | مهندس معماري |
| present(ed) | تم تقديمها |
| the plan | الخطة / التدبير |
| building | مبنى / بناية / عمارة |
| situate(d) | يقع |
| in the center of | في قلب / وسط |
| open(ed) | مفتوح |
| appoint(ed) | تعين / توظف / تحدد |
| director | مدير |
| a big library | مكتبة كبيرة |
| exhibition rooms | غرف (حجرات) المعرض |
| occupy(ing) | تشغل |
| two floors | طابقين / دورين |
| garden | حديقة / بستان |
| bronze statue | التمثال البرونزي |
| the marble tomb | المقبرة الرخامية |
| dates of birth | تواريخ الميلاد |
| death | وفاة |
| a number of | عدد من / مجموعة من |
| collection | مجموعة |
| Tutankhamen | توت عنخ آمون |
| masterpieces | روائع (فنية) |
| dating from | يرجع تاريخها إلى |
| the Ancient Kingdom | المملكة المصرية القديمة |
| Cheops | خوفو |
| Chepren | خفرع |

| | |
|---------------|------------------------|
| Mycerinus | <u>منقرع</u> |
| there is also | <u>يوجد هناك أيضاً</u> |
| Thutmose III | <u>تحتمس الثالث</u> |
| Akhenaton | <u>أخيناتون</u> |

(11)

Fine Arts & Applied Arts

Before studying the arts, the terms fine art and applied art should be defined. Fine arts became popular in the Renaissance era due to the aesthetic qualities of the art. This form of art allowed for individual expression and a new way of interpreting ideas. Fine arts can be many different things, such as: music, paintings, theater, dance, films, sculptures, architecture and more. A modern day example of fine arts is photography. Back when the fine arts became popular, cameras were not invented yet. However, today photographs are considered to be an example of a fine art. Personally, this is my favorite type of fine art and is one of my many hobbies. I love being able to capture a moment and keep it forever. The other type of art that should be defined is applied art. The main difference between these two forms of art is that fine arts have aesthetic characteristics, while applied arts do not. Applied arts are usually decorative, unlike fine arts which are used to express emotion. These decorative arts can be made from materials such as: glass, wood, stone, metal, and textiles. Applied arts can include architecture, pottery, basket weaving, costumes, interior design, jewelry, tools, weapons, and bookbinding as well. An example

of applied arts that I wear every day is my ring. My ring is made out of metal and stones and twists into the shape of an infinity symbol. This is my favorite piece of jewelry that I own, which is why I wear it every day.

Vocabulary

| | |
|-------------------------|-------------------------|
| studying | دراسة |
| the terms | الكلمات (المصطلحات) |
| fine art | فن جميل |
| applied art | فن تطبيقي |
| should be defined | ينبغي تعريفه |
| became popular | أصبح معروف (مشهور) |
| Renaissance era | فترة النهضة |
| the aesthetic qualities | النوعيات الجمالية |
| allowed for | تسمح ب |
| the due to | ضروري / مستحق / السبب |
| individual expression | تفسير شخصي |
| way of interpreting | طريقة تفسير |
| paintings | الرسومات |
| theater | المسرح |
| dance | الرقص |
| sculptures | فنون النحت |
| films | الأفلام |
| architecture | فن المعمار |
| A modern day example | نموذج حديث |
| photography | فن التصوير |
| Back when | رجوعاً إلى الماضي عندما |
| invented | اخترع |
| are considered | تعتبر |

| | |
|---------------------------|-----------------------------|
| Personally | شخصيًا |
| my favorite type | نوعى المفضل |
| hobbies | هوايات |
| being able to | كونه قادرًا على |
| capture a moment | ينتهز اللحظة |
| forever | إلى الأبد |
| The other type | النوع الآخر |
| The main difference | الفرق الرئيسي |
| aesthetic characteristics | الصفات الجمالية |
| decorative | ذخرفى |
| to express emotion | للتعبير عن العاطفة |
| unlike | يختلف / بخلاف |
| be made from | تصنع من |
| materials | مواد |
| textiles | المنسوجات |
| pottery | الفخار |
| basket weaving | نسج السلة |
| costumes | الملابس |
| metal | المعدن |
| interior design | التصميم الداخلى |
| jewelry | المجوهرات |
| tools | الأدوات / المعدات / الأجهزة |
| weapons | الأسلحة |
| bookbinding | تغليف الكتب |
| wear | يرتدى / يلبس |
| ring | الخاتم / الدبلة |
| twists into | يثنى فى شكل |
| the shape of | شكل |
| an infinity symbol | رمز غير متناهى |
| favorite piece | قطعة مفضلة |

(12)

In European academic traditions, fine art is art developed primarily for aesthetics or beauty, distinguishing it from applied art, which also has to serve some practical function, such as pottery or most metalwork.

Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance. Today, the fine arts commonly include additional forms, such as film, photography, video production/ editing, design, sequential art, conceptual art, and printmaking.

One definition of fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture." In that sense, there are conceptual differences between the fine arts and the applied arts. As originally conceived, and as understood for much of the modern era, the perception of aesthetic qualities required a refined judgment usually referred to as having good taste, which differentiated fine art from popular art and entertainment.

The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline according to traditional Western European canons. This definition

originally excluded the applied or decorative arts, and the products of what were regarded as crafts. In contemporary practice these distinctions and restrictions have become essentially meaningless, as the concept or intention of the artist is given primacy, regardless of the means through which this is expressed.

Vocabulary

| | |
|---------------------|-------------------------------|
| academic traditions | التقاليد الأكاديمية |
| primarily | بصفة رئيسية |
| aesthetics | علم الجمال |
| distinguishing | يميز |
| practical function | الوظيفة العملية |
| metalwork | مشغولات معدنية |
| Historically | تاريخياً، بالرجوع إلى التاريخ |
| sculpture | فن النحت |
| poetry | فن الشعر |
| performing arts | الفنون الأدائية |
| commonly | بصفة عامة |
| video production | انتاج الفيديوهاات |
| editing | نشر / تحرير |
| design | تصميم |
| sequential | متسلسل |
| conceptual art | الفن التصوري |
| printmaking | صناعة الطباعة |
| visual art | الفن البصرى |
| One definition | تعريف وحيد |
| created primarily | يتم عملها بصفة رئيسية |

| | |
|------------------------|----------------------------|
| intellectual purposes | أغراض ثقافية |
| judged | تم الحكم عليه |
| meaningfulness | لا معنى له |
| specifically | تحديدًا / خاصة / بوجه خاص |
| watercolor | اللون المائي |
| graphics | فن الجرافيك |
| conceptual differences | فوارق تصورية (خيالية) |
| the perception of | فهم / تخيل / تصور |
| aesthetic qualities | النوعيات الجمالية |
| the modern era | الفترة الحديثة |
| required | تطلب / مطلوب |
| originally conceived | يتم تخيلها بصفة رئيسية |
| referred to | يشار إليه |
| good taste | الذوق الجيد |
| differentiated | فرق |
| popular art | الفن الشعبي |
| entertainment | التسلية / الترفيه |
| denote | يدل / يرمز إلى |
| the artwork | العمل الفني |
| the purity of | صفاء / نقاء / طهارة |
| the discipline | النظام / الضبط والربط |
| regarded as crafts | ينظر إليها كحرف |
| contemporary | معاصر |
| practice | يمارس / يطبق |
| distinctions | الفوارق |
| restrictions | القيود / العراقيل |
| essentially | بصفة أساسية / جوهري |
| intention of | نية / عزم / إصرار / عن عمد |
| primacy | الأسبقية |
| regardless of | بغض النظر (الطرف) عن |
| the means | الوسائل |

(13)

According to some writers the concept of a distinct category of fine art is an invention of the early modern period in the West. Larry Shiner in his *The Invention of Art: A Cultural History* (2003) locates the invention in the 18th century: "There was a traditional "system of the arts" in the West before the eighteenth century. (Other traditional cultures still have a similar system.) In that system, an artist or artisan was a skilled maker or practitioner, a work of art was the useful product of skilled work, and the appreciation of the arts was integrally connected with their role in the rest of life. "Art", in other words, meant approximately the same thing as the Greek word *techne*, or in English "skill", a sense that has survived in phrases like "the art of war", "the art of love", and "the art of medicine." Similar ideas have been expressed by Paul Oskar Kristeller, Pierre Bourdieu, and Terry Eagleton (e.g. *The Ideology of the Aesthetic*), though the point of invention is often placed earlier, in the Italian Renaissance.

Vocabulary

| | |
|--------------------|-------------|
| category | صنف / نوع |
| A Cultural History | تاریخ ثقافی |
| Larry Shiner | لاری شاینر |
| locates | یقع |

| | |
|-------------------------|------------------------------|
| the 18th century | القرن الثامن عشر |
| traditional cultures | الثقافات التقليدية (القديمة) |
| a similar system | نظام مماثل (مطابق) |
| artisan | جَزَفِي |
| a skilled maker | صانع ماهر |
| practitioner | ممارس |
| skilled work | عمل مهاري |
| the appreciation of | تقدير وفهم |
| a sense that | بمعنى أن |
| the art of love | فن الحب |
| survived in | بقى (عاش) في |
| in other words | بأسلوب آخر |
| has phrases like | له عبارات مرادفة |
| Similar ideas | أفكار شبيهه |
| the art of medicine | فن ممارسة الطب |
| the art of war | فن الحرب |
| Paul Oskar Kristeller | بول أوسكار كريستلر |
| Pierre Bourdieu | بيير بورديو |
| Terry Eagleton | تيري إيجليتون |
| have been expressed | تم تفسيرها |
| the point of | نقطة |
| The ideology of | أيديولوجية |
| often placed earlier | تقع (توضح) قبل ذلك |
| the Italian Renaissance | النهضة الإيطالية |
| approximately | تقريبًا (على وجه التقريب) |
| integrally | بشكل متكامل |
| connected with | مرتبط (متصل) ب |
| in the rest of life | في بقية مجالات الحياة |
| the same thing as | تمامًا مثل |

Part V

Arabic Passages for Translation

(1)

الإجهاد النفسي

يشيع الاعتقاد بأن المعاناة من الإجهاد النفسي تقتصر على الأغنياء من رجال الأعمال الذين بلغوا منتصف العمر. والواقع أن أي فرد قد يصيبه مرض ما بسبب الإجهاد إذا استمر يتعرض للقلق الشديد فترة طويلة ولم يكن في حالة صحية ممتازة. وقد يكون الإجهاد صديقا أو عدوا: فقد يحذرک الشعور بالإجهاد بأنك تتعرض لضغوط أكبر مما ينبغي وعلیک تغيير أسلوب حياتك. وقد يقتلك إذا أغفلت إدراك بوادر ذلك التحذير. ويتفق الأطباء على أن الشعور بالإجهاد قد يكون أكبر سبب، دون غيره، للإصابة بالأمراض في العالم الغربي.

فعندما نتعرض لدرجة كبيرة من الخوف والقلق، تفرز أجسامنا مواد كيميائية معينة لمساعدتنا على محاربة ما يعكر صفونا. وللأسف فإن هذه المواد تولد الطاقة اللازمة للانطلاق بسرعة فرارا مما نخشاه، وكثيرا ما يكون ذلك محالا في الحياة الحديثة. فإذا لم تستهلك هذه المواد الكيميائية أو إذا أفرزت أجسامنا عددا أكبر مما ينبغي منها، فربما كانت في الواقع سببا في الإضرار بنا. وأما أشد ما يتأثر بالإجهاد من أعضاء الجسم فهو المعدة، والقلب، والبشرة، والرأس، والظهر. ويمكن للإجهاد أن يتسبب في حوادث السيارات، والنوبات القلبية، وإدمان الكحول، بل وقد يدفع البعض إلى الانتحار.

Vocabulary

| | |
|-------------------------|----------------|
| It is commonly believed | يشيع الاعتقاد |
| suffering | المعاناة |
| stress | الإجهاد النفسي |
| that only | تقتصر على |
| rich people | الأغنياء من |
| businessmen | رجال الأعمال |
| who are | الذين بلغوا |

| | |
|---|---------------------------|
| middle-aged | منتصف العمر |
| in fact / actually | والواقع أن |
| anyone | أي فرد |
| may become ill | قد يصيبه مرض ما |
| as a result of stress | بسبب الإجهاد |
| if he continues | إذا استمر |
| to experience | يتعرض |
| a lot of worry | للقلق الشديد |
| over a long period | فترة طويلة |
| in a particularly good health | في حالة صحية ممتازة |
| a friend | صديقاً |
| or an enemy | أو عدواً |
| it may (can) warn you | فقد يحذرك |
| feel tired | الشعور بالإجهاد |
| be under | بأنك تتعرض |
| too much pressure | لضغط أكبر مما ينبغي |
| you should change | وعليك تغيير |
| your way of life | أسلوب حياتك |
| it can kill you | وقد يقتلك |
| if you don't notice | إذا أغفلت |
| the warning signals | إدراك بوادر ذلك التحذير |
| Doctors agree | ويتفق الأطباء على |
| it is probably the biggest single cause | قد يكون أكبر سبب دون غيره |
| of illness | للإصابة بالأمراض |
| when we are | فعندما نتعرض |
| very | لدرجة كبيرة |
| frightened and worried | من الخوف والقلق |
| produce | تفرز |
| chemicals | مواد كيميائية |
| certain | معينة |
| fight | محاربة |

| | |
|-----------------------------|--------------------|
| what is troubling us | ما يعكر صفونا |
| unfortunately | وللأسف |
| these chemicals | فإن هذه المواد |
| produce / create / cause | تولد |
| the energy needed | الطاقة اللازمة |
| to run fast | للانطلاق بسرعة |
| away from | فرارا |
| an object of fear | مما نخشاه |
| it is often that | وكثيرا ما يكون ذلك |
| impossible | محالا |
| in modern life | في الحياة الحديثة |
| if you don't use up | فإذا لم تستهلك |
| really | في الواقع |
| harm us | الإضرار بنا |
| that are most | والتي أشد |
| are affected by | ما يتأثر بالإجهاد |
| the parts of the body | أعضاء الجسم |
| stomach | المعدة |
| skin | البشرة |
| head | الرأس |
| back | والظهر |
| car accidents | حوادث السيارات |
| heart attacks | النوبات القلبية |
| alcoholism | إدمان الكحول |
| and may even drive | بل وقد يدفع |
| suicide | الانتحار |

(2)

الأمم المتحدة تصدر حكما ضد الجدار العازل الإسرائيلي

أصدرت محكمة العدل الدولية حكما يقول بأن الجدار العازل الذي أقامته إسرائيل في الضفة الغربية غير مشروع وأنه لا بد من التوقف عن إنشائه على الفور. وجاء في الحكم أن إنشاء الجدار العازل بمثابة ضم للأراضي ويعوق تلبية حق الفلسطينيين في تقرير المصير. وتصر إسرائيل على أنها تحتاج إلى الجدار العازل للحيلولة دون عبور مقاتلي الضفة الغربية. والفلسطينيون يعتبرونه استيلاء على الأراضي. وحكم المحكمة ليس ملزما ولكنه يمكن أن يصبح أساسا لإجراء ما من جانب الأمم المتحدة. وقد رفضت قضاة المحكمة في مدينة لاهاي، بالإجماع، الحجة الإسرائيلية التي تقول إنه ليس من حق المحكمة البت في مدى مشروعية الجدار، قائلين أن إنشاء الجدار أوجد أمرا واقعا يمكن أن يتخذ صفة الديمومة. ومن المحتمل أن تطلب الحكومات العربية عقد جلسة طارئة للجمعية العامة للأمم المتحدة لمحاولة ضمان صدور قرار يدعم قرار المحكمة. ولكن الخبراء يحذرون من توقع قيام الأمم المتحدة باتخاذ أي إجراء صارم بسبب حق الفيتو (النقض) الذي تتمتع به الولايات المتحدة في مجلس الأمن.

Vocabulary

| | |
|-----------------|--------------------------|
| United Nations | الأمم المتحدة |
| To rule | تصدر حكما |
| over / against | ضد |
| Israeli barrier | الجدار العازل الإسرائيلي |
| says that | يقول بأن |

| | |
|------------------------------------|--------------------------------|
| The international court of Justice | محكمة العدل الدولية |
| Israel | إسرائيل |
| West Bank | الضفة الغربية |
| illegal | غير مشروع |
| It should be stopped | وإنه لا بد من التوقف عن |
| its construction | إنشائه |
| immediately | على الفور |
| the ruling said | وجاء في الحكم أن |
| tantamount to annexation | بمثابة ضم للأراضي |
| impede | ويعوق |
| the Palestinian right to Palestine | تأبية حق الفلسطينيين في فلسطين |
| self-determination | تقرير المصير |
| insists | وتصر على |
| keep out | للحيلولة دون |
| crossing / passing | عبور |
| militants | مقاتلون |
| land grab | استيلاء على الأراضي |
| is not binding | ليس ملزما |
| but it can serve as | لكنه يمكن أن يصبح ك.. |
| a basis for an action | أساسا لإجراء ما |
| consider | يعتبر |
| rejected | وقد رفض |
| the court | قضاة المحكمة |
| The Hague | في مدينة لاهاي |
| unanimously | بالإجماع |
| the Israeli argument | الحجة الإسرائيلية |
| the right to | الحق في أن |
| decision | القرار |
| Legality of the wall | مشروعية الجدار |

| | |
|--------------------------------|--------------------|
| Created a <i>fait accompli</i> | أوجد أمرا واقعا |
| become permanent | يتخذ صفة الديمومة |
| likely seek | من المحتمل أن تطلب |
| Arab governments | الحكومات العربية |
| emergency session | عقد جلسة طارئة |
| General Assembly | للجمعية العامة |
| secure | ضمان |
| a resolution | صدور قرار |
| endorsing the decision | يدعم قرار |
| but experts | ولكن الخبراء |
| caution against | يحذرون من |
| expectation | توقع |
| take an action | اتخاذ أي إجراء |
| tough | صارم |
| veto | حق الفيتو (النقض) |
| has in | الذي تتمتع به |
| Security Council | في مجلس الأمن |

(3)

التعليم الأساسي

يعد تعليم الأطفال الصغار قبل التحاقهم بالمدارس في غاية الأهمية، حيث يتم إعدادهم علمياً وثقافياً وتربوياً واجتماعياً بشكل يساعدهم على التكيف بسهولة مع البيئة المدرسية الجديدة، وهيئة التدريس والعاملين، وعلى السير بخطى سريعة ودائمة نحو تقدم مستواهم في كل ما يقدم لهم من علوم وأدب ومعرفة، ويأخذ هذا اللون من التعليم أشكالاً مختلفة مثل: الحروف، الأرقام، الصور، الألوان، الأشكال، والأغاني والمسرحيات والقصص القصيرة.

Vocabulary

| | |
|---------------------------------|-----------------------|
| is regarded | يُعد |
| children teaching | تعليم الأطفال |
| pre-school time | قبل التحاقهم بالمدارس |
| they are prepared | يتم إعدادهم |
| culturally and educationally | ثقافياً وتربوياً |
| socially | اجتماعياً |
| In a way to help them to | بشكل يساعدهم على |
| adapt easily to | على التكيف بسهولة |
| School atmosphere | البيئة المدرسية |

| | |
|-----------------------------|----------------------|
| teaching staff | وهيئة التدريس |
| and to move | وعلى السير |
| with quick steps | بخطى سريعة |
| continuous | دائمة |
| towards the progress | نحو تقدم |
| their level (standard) | مستواهم |
| science, arts and cognition | علوم وأدب ومعرفة |
| this type of education | هذا اللون من التعليم |
| letters | الحروف |
| numbers | الأرقام |
| figures | الصور |
| shapes | الأشكال |
| songs | الأغاني |
| plays | المسرحيات |
| short stories | القصص القصيرة |

(4)

بوابة الأهرام – 2019

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.

Vocabulary

| | |
|-----------------------------|-----------------|
| Egyptian stock-market | البورصة المصرية |
| reserve capital | رأس المال |
| plays an essential role | لاعب رئيسي |
| inclusive development | النمو الاحتوائي |
| by contributing in | عبر مساهمته في |
| expanding the groundwork of | توسيع قاعدة |
| companies proprietorship | 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 | على نحو |
| participates in raising | يسهم في زيادة |
| the employment rate | معدلات التشغيل |
| providing with more goods | إتاحة المزيد من السلع |
| the ordered markets | الأسواق المنظمة |

(5)

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 إلى 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

| | |
|-----------------------------|--------------------|
| Performances (proceedings) | فعاليات |
| Egypt's economic summit | قمة مصر الاقتصادية |
| conference (forum) | مؤتمر |
| adopt (follow) a program of | تتبنى برنامج |
| economic reformation | إصلاح اقتصادي |

| | |
|---|---------------------|
| brave and unprecedented | جريئٌ وغير مسبوق |
| stability | استقرار |
| indexes of | مؤشرات |
| the entire economy | الاقتصاد الكلي |
| faced a number of | تصدى لعدد من |
| a structural disorder | الاختلالات الهيكلية |
| all levels (spheres) | كافة الأصعدة |
| monetary | المالية والنقدية |
| legislative | التشريعية |
| advance the | عزز من |
| averages of | معدلات |
| economic development | النمو الاقتصادي |
| paved the way for | مهد الطريق أمام |
| drawing (attracting) more | جذب المزيد من |
| investments of | استثمارات |
| the private sector | القطاع الخاص |
| production and exports | الإنتاجية والصادرات |
| financial comprehensive- ness (general fund) | الشمول المالي |
| medium companies | الشركات المتوسطة |
| various services | الخدمات المختلفة |
| their revenues | إيراداتهم |

| | |
|------------------------------|----------------------|
| financial products | المنتجات التمويلية |
| economic amendments | الإصلاحات الاقتصادية |
| net dealings | صافي تعاملات |
| Non-Egyptians | غير المصريين |
| compared to | مقارنة ب |
| foreigners transactions | تعاملات الأجانب |
| reflects | يعكس |
| the scaling up of | زيادة |
| the foreign investor's trust | ثقة المستثمر الأجنبي |
| investment in Egypt | الاستثمار في مصر |
| take advantages of | الانتفاع من |
| developments and facilities | التطورات والتسهيلات |

(6)

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 تقدماً 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.

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 التجارية |
| factors of security, safety | عوامل الأمن والأمان |
| investments | الاستثمارات |

| | |
|---|---|
| national and foreign | المحلية والخارجية |
| national projects (enterprises) | المشروعات القومية |
| youth | الشباب |
| the industrial revolution | الثورة الصناعية |
| the fourth | الرابع / الرابعة |
| inauguration of | افتتاح |
| the international forum | المؤتمر العالمي |
| 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 بالتعاون مع |
| chamber of commerce and industry | غرفة تجارة وصناعة |
| United Nations Organization for Industrial Development | منظمة الأمم المتحدة للتنمية الصناعية |
| higher education | التعليم العالي |
| Ex-Minister of | الوزير السابق ل |
| | |

| | |
|-----------------------------------|-----------------------|
| Counselor, consultant, adviser | مستشار |
| member of the Board of counselors | عضو المجلس الاستشاري |
| President of the Republic | رئيس الجمهورية |
| Arab economic personages | شخصيات اقتصادية عربية |
| Outstanding (well known) | بارزة |

(7)

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

| | |
|--------------------------|-----------------|
| go along (up) with | تواكب |
| give every support | تقدم كل الدعم |
| take up their thoughts | تتبنى أفكارهم |
| can be applied to | يمكن تطبيقها |
| an important factor of | عنصر هام |
| development | التنمية |
| throw the light on | تسليط الضوء على |
| the lead to future | السبيل للمستقبل |
| Invention (innovation) | الابتكار |
| challenge | تحدي |
| a means of strengthening | وسيلة لدعم |
| the sphere of | مجالات |
| pioneering works | ريادة الأعمال |

| | |
|---|------------------------|
| going along with | مواكبة |
| world developments | التطورات العالمية |
| quality | النوعية |
| encouraging | تدعم |
| the implementation of | تحقيق |
| promising achievements (implementations) | الإنجازات الواعدة |
| various sectors | مختلف القطاعات |
| enhancing the regulative cooperation | تعزيز التعاون التنظيمي |
| laying stress on | التأكيد على |
| the necessity of | الحاجة إلى |
| taking up (adopting) | تبني |
| technological innovations | الإبتكارات الفنية |

(8)

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، إلي أن الترويج للاستثمار لا بد أن يخصص برامج تسويقية للاستثمار، مثلما نفعل في السياحة والآثار، مضيفاً "إذا نجحنا فعلياً في الترويج للاستثمار والاستفادة من الطفرات التي يشهدها الاقتصاد الوطني، فإن الوضع سيتغير تماماً وسنشهد توفير آلاف من فرص العمل".

Vocabulary

| | |
|-------------------------------------|--------------------|
| call for | يدعو |
| chief of | رئيس |
| the board of enterprise | مجلس الأعمال |
| counselors | |
| Euro-Egyptian | المصري الأوروبي |
| an international economic forum | مؤتمر اقتصادي دولي |
| administrative capital (metropolis) | العاصمة الإدارية |
| send invitations to | يوجه دعوات |
| with a view to attracting | بههدف جذب |
| new investors | مستثمرين جدد |
| to push for investment | الترويج للإستثمار |
| dedicate | يخصص |

| | |
|-------------------------|-----------------|
| marketing programs | برامج تسويقية |
| for investment | للإستثمار |
| as we do | مثلما نفعل |
| tourism and antiquities | السياحة والآثار |
| adding that | مُضِيحًا |
| taking the advantage of | الاستفادة من |
| heydays (or upturns) | الطفرات |
| witness | يشهد |
| national economy | الاقتصاد الوطني |
| work chances | فرص العمل |
| thousands of | آلاف من |

(9)

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 زيادة 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

| | |
|------------------------------|-----------------------|
| followed up | تابع |
| set a target | وضع "تارجيت" |
| yearly | بشكل سنوي / سنويًا |
| related to | ذات الصلة بـ |
| the investment portfolio | ملف الاستثمار |
| work for this | نعمل في سبيل ذلك |
| all locations and ministries | كافة الجهات والوزارات |
| the lead to future | السبيل للمستقبل |
| In this area (field) | في هذا المجال |

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