Techniques and Strategies of Translating the Maqamat of Badi Azaman El Hamadhani into English

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Academic Year: 2015/2016
Dedication

To whom fill me with their unconditional Love and care, unremitting encouragement and constant trust and believe. My teachers and my everything...

My mother and My father

To My benevolent brothers Maamar, Yacine, Riyadh
To My only and lovely sister Asma and her family
Abdesalam, Anas, Hammam, and the delightful Lina
To my Grandmother and Meriem

To my binomial Sabrina

To all my teachers from
the first steps of my study

I dedicate this work

Messaouda
Dedication

This work is dedicated to my beloved parents may ALLAH protect them in their life, for their supporting and encouraging me to believe in myself.

To my sisters: Ilham, Imane, Ahlam and my brothers Abd El Hak, Abd El Rahim and Abd El karim for their continuous encouragement.

To my dearest friend: Messaouda.

To all my friends;

Sabrina
Acknowledgments

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We would like to thank the members of jury for accepting to examine and evaluate our work and for any priceless comments they would make to improve this work.

We are extremely thankful for our parents and families for their endless love, patience and support.

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List of Symbols and Abbreviations

**SL** Source Language

**ST** Source Text

**TL** Target Language

**TT** Target Text

* Our translation
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Summary in Arabic Language
Introduction

Translation studies has emerged recently resulting in great emphasis on the world. The importance of translation is in transferring the information between two different languages and cultures. (Crystal, 1992) defines translation as the process or result of changing the expressions of one language, which is called the source language, into the expressions of another, which is called the target language, so the meanings correspond. Apparently, in each translation process the translator is the mediator, the decision-maker who decides which ways the source text is to be rendered. So, the difference between the source language and the target language is putting the translator in a real challenge to convey the meaning accurately from one language into another.

In view of that, there has been a need for guidelines in the process of translation such as various techniques and strategies to solve the different problems in the several kinds of texts. In this study *Maqamat of Al-Hamadhani* which is an Arabic rhymed prose with short poetic passages is to be examined in terms of the way it was transferred into English language and the difficulties that the translator have faced to produce an English version of *Maqamat of Al-Hamadhani*. This dissertation with the translation of Maqamat as a corpus shall try to answer this main question: to what extent the translator succeed in translating *Maqamat of Al-Hamadhani*?

In addition, this study shall try to answer the following sub-questions: what are the characteristics of the Maqamat? What are the difficulties of translating the Maqamat? What are the techniques and the strategies of translation? What are the most used techniques in translating *Maqamat of Al-Hamadhani*?

Statement of the Problem

In the process of translation, the translator may face problems especially in translating literary works. And in translating the *Maqamat of Al-Hamadhani* which is an Arabic rhymed prose, the translator follow different techniques and strategies which need to be discussed and also the translator is challenged to transfer the Maqamat accurately despite that there are many differences between Arabic and English languages as well as the cultural ones.
**Rationale**

The rationale for carrying out this study lies in the need for attaching more importance to the art of Maqama and more specifically the *Maqamat of Al-Hamadhani* for its role in Arabic and world literature; aiming at shedding light on the characteristics of this artistic writing and providing an assessment for its translation. This study is conducted not only to gain knowledge about translation techniques and strategies or the difficulties of translating such kind of literary texts; but also to have a sight on the rich luggage of Arabic language, even for us as native speakers. In fact, the studies about the translation of Maqamat are few who had investigated the ways in which it was translated into English language.

**Literature Review**

It is agreed that translation is playing an important role in transferring the different type of texts from one language into another and in this study the translation of Al-Maqamat is dealing with two different language systems and cultures. The difference between two languages and in this case Arabic and English language is causing several problems in transferring the message. For that, scholars and theorists suggested various techniques and strategies in order to find solutions and to translate accurately. Translation strategy is a procedure for solving a problem encountered in translating a text or a segment of it (Baker, 2005). Krings defines translation strategy as "translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete task." (Krings, 1986, p. 18). In other words, the aim behind using a translation strategy is to solve a particular problem and to surpass the obstacles that may appear in the process of translation especially in the translation of literary text which is more related to the cultural aspects. Also, translation difficulties deal with overcoming conceptual differences between the SL and TL (Weston, 1991). One of the main problems that the translator face is to fill the lexical and cultural gap between the two cultures and languages.

Moreover, Newmark differentiates translation methods from translation procedures, he mentions that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark, 1988, p. 81). So, the techniques and the strategies are not only about the sentences but also about the whole text.
and how it is transferred into the target language. When it comes to the whole text is about the concept of domesticating and foreignising and how the source text is to be transferred.

Undoubtedly, Al-Maqamat genre was given a great deal of attention in the studies which is concerned with Arabic literature. Qian in her dissertation states that:

Al-Hamadhānī’s Maqāmāt corpus contains fifty-two short tales that are centered on the words and deeds of a fictitious beggar hero. They are also characterized by a consistent alternation of rhymed prose (saj’) and poetry. These two distinct features of the maqāmah genre were faithfully imitated by al-Hamadhānī’s successors in the following millennium. (Qian, 2012)

That is to say, it is important to compare and discuss the translation of Al-Maqamat and specifically Maqamat of Al-Hamadhani and to figure out the ways in which it was transferred into English language.

**Research Hypotheses**

The questions asked earlier need to be answered within the framework of the following hypotheses:

1. If the techniques and strategies used in translating Maqamat of Al-Hamadhani succeeded in realizing an accurate translation.
2. If the decisions the translator made affect the result (The translation).
3. It’s more difficult to translate Maqamat of Al-Hamadhani, when there is a big gap between English and Arabic language and culture.

**Aims of the study**

The main objective of this research is to demonstrate the techniques and the strategies which are used in translating Maqamat of Al Hamadhani and to show the importance of it in solving the difficulties resulted by the structural or metalinguistic differences as well as the cultural gaps. Furthermore, it’s to have an amount of knowledge about the differences between Arabic and English languages as well as the two cultures.
Methodology

The data of the present study consists of 18 Arabic sentences and their English translation to present the use of Vinay and Darbelnet’s techniques of translation in the Maqama and 2 patterns from the Maqamat to present the use of Venuti's strategies of translation. Through using a critical, comparative approach between the origin text and the translated one.

Structure of the Study

This research is basically divided into two parts. The first is theoretical and the second is practical.

The first chapter would be an investigation about the concept of techniques and strategies in relation to translation by defining both terms and to clarify the difference between those techniques and strategies in which both of them has a specific role in the process of translation.

In addition, to the concept of Maqamat and its features which is different from the other literary text and specifically Maqamat Al-Hamadhani, also, the difficulties which the translator may face in this process.

The second part is practical chapter in which applying the theoretical findings from the previous chapter in a critical analysis study. It is to compare the two versions of Maqamat Al-Hamadhani in both Arabic and English language then analyzing the observed differences in which the ways used in translation is to be tackled and explained. Furthermore, to know the extent those ways of translation succeed in producing an English version of Maqamat Al-Hamadhani. This dissertation is to be ended with summary for what all have been mentioned in the chapters.
I.1. Introduction

Maqama has played an important role, either in Arabic literature or world literature, it was seen as a new literary genre with its distinguishable features. The word maqama is referred to prose, verse, style, figurative language and culture. Those factors and others are causing a numerous difficulties in translation process. On the account of that, certainly, the translator is to make solutions for the numerous obstacles raised first by the characteristic of maqama and second by the linguistic and cultural gaps between both English and Arabic language and culture. In this sense, first, this chapter will shed light generally on the difficulties of rendering literary works and specifically the Maqama with its various unique features. Second, this chapter shall give an overview on Vinay and Darbelnet’s techniques of translation which are used as tools to solve grammatical, lexical, stylistic problems and Venuti's strategies of translation which define how the whole Maqama was transferred into English language.

I.2. The Characteristics of Maqama

Maqama is a new brand of artistic writing. It has played an important role in Arabic literature as well as world literature. The Maqama first come as an pedagogical tool, it has been created in purpose of enlightening the learning process of Arabic literature (Daif, 1959). The objective was to reach the educative purpose through a collection of fictional narratives characterized by eloquent manner of narration, rhymed rhythmical prose and verses. As a matter of fact, the Maqama, then, with the particular form, style and purpose is considered as a new literary genre not similar to the other literary genre.

" وكان لرواد المقامات طريقة في تناولها مما آسهم في تطورها و اكتساب خصائص وصفات تميزها عن باقي الأجناس الأدبية وكان لكتابها و روادها طرائق خاصة بهم." (شير،2010،ص83)  

"The Maqama writers had a way of writing it which contributed in its development and in having characteristics and features which distinguishes it from the other literary genres and the writers of it had a specific styles."

The Maqama contains sub genres; it is a combination of a story and it includes poem. It is said that the Maqama is a kind of a story because it comprises some elements shaping a story such as the dialogue and content while others argue that it is not a story since it has no clear story
or conflict and because the most essential part was not the content but the style and Language used (Majli, n.d). The characteristics of Maqama are classified according to the following:

**I.2.1. Form**

The most significant thing to realize about Maqama genre is the unique and multiple styles, it is utterly different from the other genres and it considered as a mirror to the medieval Islamic society. Maqama is a rhymed prose with short poetic passages which doesn’t include only the prose writings but also poetic, it is a combination of both writings. Expressly, the prose and poem are in complementary relation, the idea which is expressed in the prose is completed with the poem after it. The Maqama as a rich mixture of rhymed prose and various types of verse. The stories in Maqama are presented in beautiful elegant ways which may be in a long or short form, also the plot is well made (Alain, 2012).

" تعد المقامات إحدى الفنون النثرية التي يبالغ فيها الاهتمام باللغة والأناشدة اللغوية وجمال الأسلوب بحيث يتجاوز الشعر في احتوائها على المحسّنات اللغوية" (البستاني، 1979، ص.389).

" The Maqamat is one of the artificial style of prose which give great attention to vocabulary, elegance of language and the beautiful style where the use of embellishments is more than the use of it in poetry." *

In one hand, the Maqama is known by its rhyming aesthetic style, eloquent, elegant and figurative language and coherent text. It intensely shows the wide rich luggage of Arabic language its keen interest is the expressions and language. Literary texts are full of multiple expression and figurative language “figurative language is often used in speaking and writing to express ideas and emotions, and to affect the views and attitudes of others” (Deignan, Litllemore and Semino, 2013, p.1).

In the other hand, it is known by the use of synonymies, collocations plus the play on words and the use of unusual words. Notably, it extensively uses the stylistic features such as alliteration, antithesis, metaphors, tropes and assonance. Those factors are playing an significant role in the cohesion of text although it seems meaningful and not coherent in term of content, "As regards the style of the work, its distinctive feature is parallelism, which consists in making the second part of a sentence balance with the first, either by way of
antithesis, or by expressing the same idea in different words, thus producing, as it were, a rhyme of the sense as well as of the sound" (Chenery, 1867).

Remarkably, parallelism is one the first features to notice in studying such literary work because the words and expressions are to be presented gradually, elegantly and smoothly.

**I.2.2. Themes**

Another part to take into account in studying the Maqama is the subjects discussed. It includes many different themes, the narrator moves on it from one subject or idea into another in an unexpected manner and with no cohesive or organized way. Al-Hamadhanî asked his audience to put forward a theme upon which he would create a Maqama immediately recorded by those present (Al-Sharishi, 1181–1222). The Maqamat are miscellaneous and it is not related to one another and was never repeated: literary, Jurisprudence, humorous and enthusiastic.

"The Maqama is a satirical but in the same time serious speech, full of mockery, anecdotes and humor...it criticizes the new bad values of society such as preferring Stinginess over generosity as Persians do, criticizing the verbal and physical abuse among the society members." *

It is full of mockery, irony, indirect speeches and humor which make it more dramatic and interesting stories for audience to hear. It is a "popular entertainment exuded a dramatic potency and a contagious sense of humor verging on the grotesque which had attracted the interest of Arabic littérateurs since the days of al-Jahîz" (Alain, 2012). The maqama is a scene of drama that is full of humor of some habits in society and it had great deal of attention in Arabic literature. Likewise, "the parallel with the Maqāmāt is immediate with regard to their shared repertoire of tricks and impersonations. These three plays are characterized by an uninhibited sense of humor together with a taste for satire and unadulterated obscenity; they are couched in lively and elaborate prose, rhymed prose, and verse—a patchwork of styles that again echoes the Maqāmāt" (Alain, 2011).

The Maqama contains elements of a story such as dialogue, content, and figuration, it consists of melange of prose and verse that is starts with narration and concluded usually with some clever verses of wisdom in which improve and show the genius of the author language.
Furthermore, each Maqama is story stand and completed by itself and there is no relation between all the Maqamat which means that there is no two Maqamat are alike in their wording or subjects.

I.2.3. Cultural Aspects

Maqama as an Arabic literary genre is deeply related to Arabic language as well as Arabic culture. The different stories included in the Maqamat reflect the entire range of the social life in that time, it was written to depict some habits, thoughts and believes found in society during that period. It is important to bear in mind that sometimes the Maqama attended to deliver a message not only to advise people but also to criticize behaviors and acts in rhythmic beautiful style which makes it more acceptable for audience. Teptyuk states that “the plots of which in spite of variations and some differences in details are the same, shows how the content of maqāma genre has been changing depending on the demands of the time and the author's personal tastes and views..., the quality related to the traditional values of the Arab culture”. (Teptyuk, 2012).

Clearly, the language is a reflection of the society and culture the word "Maqama" itself is a reflection of the Arabic language and culture since it was not translated into English language, and because it has no direct equivalence in English language and English literature. New mark defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”(Newmark, 1988, p.94). Literary works are one of the ways of showing and expressing culture, customs, and beliefs of the society and the translator must maintain the sense of the original.

It is frequently observed that Maqama cited from poems, proverbs and saying and it is significantly paraphrasing Quran and the prophetic sayings. For example, (واَقِنَّ يَا بْنُ هِشَامٍ تُؤْمِنُ بِبَعْضِ الكِتَابِ وَتَكَفُّرُ يَغْضُبُ (بيغغض الكتاب وتكفر يبغض؟)

I.3. Difficulties of Translating Maqama and other Prose

The translator may accouter many problems during the process of translation and one of the most difficult challenges in translation is the rendition of literary texts. Literary translation is to translate a text written in a literary language which is different from any other language
In other words, literary text with its particular use of language contains features which are not found in the other type of texts. In view of that, the translation of literary text is also different from the other type of texts. Translation is the process of replacing a text from one language into another and in translating literary works the translator is to deal with Grammar, lexis, style and semantic features in a text which make it more challenged task to transfer from one language into another taking into account the huge gap between the source language and the target language specifically, Arabic and English language, that “The difficulty in translation just lies in the fact that both the content and the style are already existent in the original and as a result, you will have to do your best to reproduce them as they are in quite a different language” (Zhongde, 1991).

Literary texts are rooted in the source language and culture so the translators have to do their best to overcome those difficulties and produce an accurate target text, converting all the particular features of the original text. Some difficulties in translation are related to the characteristics of genre alike Maqama which is a specific prosaic type of literary genre. Translating Maqama is one of the most challenged activities due to its various characteristics and the multiple excessive uses of embellishments in which lead to the complexity of language.

Moreover, there is a difficulty of rendering cultural aspects due to the gaps between the two different languages and cultures; the more the two languages are different the more possibilities of facing problems are raised in because language and culture are inseparable in the process of translating literary works and according to (Nida, 1975)

A translator should have good knowledge of the languages of the cultures of both languages. The linguistic knowledge that should be mastered includes morphology, lexis, syntax, and semantics, while cultural knowledge should be sufficiently possessed as the background of the user of these languages (p.102)

In that sense, English and Arabic are quite different languages, English belongs to Indo-European language family while Arabic to a sematic language family this huge difference in language origin is affecting culture as well. The Maqama have great concern with cultural aspects that the language carries. It reflects the Arab culture and it describes some social
aspects in that time. For more explanation, Julian stated that “translation is not only a linguistic act, it is also a cultural one, an act of communication across cultures” (2009)

In addition, al Maqama contains religious items which is an essential part of culture and they are deeply related. It is considered as a hard task to translate and to adopt from the source culture into totally different culture, the target one. That’s to say, that it is hardly to be transferred and understood by the target reader only if it was companied by explanation and notes. Aziz states that ”religion has deep roots in various cultures and is revealed in how people speak and behave” (Aziz, 1999).

Notably, versus from Quaran was effectively adopted in the Maqamat which represent the Islamic culture and the deep link of Maqamat to the Arabic language.

I.4. Techniques of translation

The problems accoutered by the linguistics differences and culture is one of the hardest challenges the translator should surpass in order to produce an appropriate translation and to deliver the message intended in the source text accurately into the target text. In the way to accomplish that the translator is to employ techniques and strategies which are considered as problem-solving tools and which facilitate the process of translation in addition to ensuring an adequate target text. Rings defines translation strategy as “translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task” (Rings, 1986, p.18).

<table>
<thead>
<tr>
<th>Direct Translation Procedures</th>
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<td>Literal Translation</td>
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<th>Oblique Translation Procedures</th>
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<td>Transposition</td>
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<td>Adaptation</td>
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<td>Equivalence</td>
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**Table 1 : Vinay & Darbelnet’s model of translation procedures**

In comparing English and French style Vinay and Darbelnet were the first whom classified the techniques of translation, they set seven translation procedures. First, Direct/Literal
translation (borrowing, calque, literal translation), those methods are used when there is an accurate structure and philological equivalence between the source language and the target language. It is also possible when the two languages are from the same family and close to each other. Second, Oblique/Indirect translation (transposition, modulation, equivalence and adaptation) there comes a time when direct translation techniques would not work because of the huge difference between St and TT and when it is hard to find a corresponding expression in the target language as a result the produced text would have either a different meaning, no meaning or a foreign structure.

For more explanation, Vinay and Darbelnet stated that:

In some translation task it may be possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelism (in Venuti, 2000, p.84).

I.4.1. literal translation “Word for word”

Is to translate a word or a text literally from one language into another by keeping the same grammatical structure of the source language “Literal, or word for word, translation is the direct transfer of a S.L text into a grammatically and idiomatically appropriate T.L” (Vinay and Darbelnet, 1995, p.33). It is most used and suitable when the two languages are belonging to the same family.

I.4.2. Borrowing:

Vinay and Darblent also call it Lacuna between languages. This procedure used in case of facing terms which doesn’t have an equivalent in the target text. The translator takes the word as it is from the original text and use it in the target text in order to convey the meaning correctly. It is to fill the lexical gap between the two languages.

I.4.3. Calque:

It is another direct translation procedure which called loan, it is the use of an expression from the source language without changing the grammatical structure of it and translate it word by word, literally, into the target language. Vinay and Darbelnet stated that “A calque is a special kind of borrowing whereby a language borrows an expression form of another then
This technique is classified into two types: structural calque and lexical calque.

I.4.4. Modulation:

Modulation is to convey the same idea with different perspective or different point of view. That’s to say that the translator is to express an idea in the target language accurately but in totally different way. Vinay and Darbelnet classified the technique of modulation into free modulation and optional modulation and divide the types of modulation into: the part substituted for the whole, the part for another part, the function for the part, the means for the result or the opposite, the active voice for the passive voice or vice versa changes of location, the people for their lives, the space for the time, the cause for the effect, substance for object, changes of symbol, reversal of terms, negation of the opposite.

I.4.5. Transposition:

Transposition is the change which occurs on the grammatical level of a sentence. It is to replace a word class of the source text into another different word class in the target language such as replacing singular by plural or a noun by a verb. Vinay and Darbelnet classified technique of transposition into two types: obligatory transposition and optional transposition.

I.4.6. Equivalence

It’s also called reformulation. It is to translate the message of the source language in totally different words in the target language but conveys the same meaning of the original, the technique of equivalence is mostly used in translating idioms, proverbs, nominal or adjectival phrases.

I.4.7. Adaptation

It is used in case of facing unfamiliar terms in the source language. An expression related to the source language culture is expressed in a totally different way that is familiar to the target language culture. The translator obliged to adapt new terms familiar to the target language and at the same time convey the meaning accurately.
Techniques of Translating Maqamat

As mentioned before, the translation of Maqama problem is not a matter of linguistic but also culture, those two aspects are causing numerous obstacles for the translator to accurately transfer the text. Needless to say, the translator is in need of particular techniques which are considered as problem-solving tools. Consequently, the translator intended to use the seven basic techniques of translation set by Vinay and Darbelnet or what is called procedures which are the instruments to tackled different difficulties that may appeared in translating the *Maqamat of al Hamadhani*. The translator in some cases may use the direct literal translation procedures (literal translation-borrowing-calque) and it does work in rendering the meaning while in other cases translating element by element doesn’t give the appropriate translation according to many cultural differences in which make the task of translation more complicated “*differences between cultures may cause more severe complications for the translator than do differences in language structure*” (Nida, 1964, p.130).

The translator is obliged to use the oblique/indirect translation procedures (transposition-modulation-equivalence-adaptation) to surpass such problem.
Table 02: Example of Vinay & Darbelnet’s model of translation procedures

<table>
<thead>
<tr>
<th>Arabic Language (ST)</th>
<th>English Language (TT)</th>
<th>Technique of Translation</th>
<th>Explanation</th>
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<tbody>
<tr>
<td>عزته بهئنة</td>
<td>He is Unconscious</td>
<td>Transposition</td>
<td>Change in the grammatical class of word: From Verbal Sentence into Adjective</td>
</tr>
<tr>
<td>طيلعرني سمعه ساعة</td>
<td>Let him lend me his ears for a moment</td>
<td>Modulation</td>
<td>Change in the point of view. The function substituted for the part</td>
</tr>
<tr>
<td>واقعت التراويح</td>
<td>The tarawih prayers were inaugurated</td>
<td>Borrowing</td>
<td>Taking the word from ST and used it as it is in TT.</td>
</tr>
<tr>
<td>لا فض فوک</td>
<td>May thy teeth not be broken</td>
<td>Equivalence</td>
<td>Expressing the communicative situation equivalent in totally different phrase.</td>
</tr>
<tr>
<td>وجعل اليد العتيالك</td>
<td>Give thee the supreme hand</td>
<td>Literal</td>
<td>Translated literally by keeping the same grammatical structure</td>
</tr>
<tr>
<td>لكل مقام مقال</td>
<td>Every situation its saying</td>
<td>Calque</td>
<td>The expression was translated literally.</td>
</tr>
<tr>
<td>طبهجيات</td>
<td>Persian omelet</td>
<td>Adaptation</td>
<td>Adapting new term to the T.L</td>
</tr>
</tbody>
</table>

I.5. Strategies of Translation

In contrast to translation procedures, translation strategies are to be used for the whole text. In 1995, Venuti distinguished between domestication and foreignisation as two different strategies of translation. In the essay, on the Different Methods of Translation (1813), written by Schleiermacher. He pointed that there are only two possibilities for translating a text: either
the translator puts the author aside as far as possible, and moves the reader towards him; or he does the same to the reader, and moves the author towards him (Venuti, 1995). He explained that the first is to take the reader over the foreign culture and that’s what Venuti in his book, the Translator’s Invisibility, called domestication method while the second is to make the foreign culture closer to the reader in the target culture and that’s what he called foreignization method. Wenfen clarified that:

Foreignness in language or culture can serve as a standard to judge whether a translation is domesticated or foreignized. Literal and liberal translations are techniques to tackle the linguistic form and they are two ways to transcode language. Domestication and foreignization, however, are concerned with the two cultures, the former meaning replacing the source culture with the target culture and the latter preserving the differences of the source culture (Wenfen, 2010).

Hence, that foreignization is a way of preserving the culture of source text by keeping its foreign characters while domestication attempts to adapt and produce a text and make it familiar and understandable for the reader by minimizing its foreignness. Apparently, the differences between the two languages is arising a problem in translating and the fact is that "only when there are differences in both linguistic presentation and cultural connotation, domestication and foreignization exist" (Wenfen, 2010). The more two language and culture are different the more challenges the translator is going to face. Munday states that “domestication and foreignisation deal with the question of how much a translation assimilates a foreign text to the translating language and Culture and how much it rather signals the differences of that text ” (Munday, 2001, p.248).

So, in the translated text is smooth, natural and understandable for the target reader and it seems as if it was written in the target language or is preserving all the features of the original text and involving cultural aspects in the source in the source language to the target language.

I.5. Strategies of Translating Maqamat

Accuracy and appropriateness are two very important elements that the translators are aiming to achieve in translating a text from one language into another. The translator in this process is the decision maker s/he is to define the way the text as a whole is to be transferred, the decisions which will be taken in selecting the appropriate strategy is highly significant in the
final result (the product). In this sense, the translator of Maqama may have two possible ways to translate it whether the Maqama with its Arabic origins, particular style and language, overuse of embellishments, reflection the medieval Islamic world in the time it was written, is to be foreignised or domesticated.

Domestication refers to the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignisation means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth & Cowie, 1997, p.59). In using domestication method the Maqama is to be linguistically and culturally more natural and familiar to the target reader and even more acceptable since the text created is as if had been written in the target language and which follows the cultural norms of the target reader, as if its original. In the opposite, in applying foreignisation method in both levels, linguistic and culture, the strangeness of the source text is to be appeared especially in the words that are peculiar to the source culture which it may be hard to the target readers to understand but in the same time it gives an overview about the target language and culture of the original text. For instance, the translator may use a close equivalent to a certain word or expression, specifically the one which is related to the source culture, in the same time s/he may borrow or calque it. As an example, in translating the Maqamat the word (شيخ) was borrowed as (Shaikh) while the word (فسيحة) translated as (spacious bowl) both words are linked to the Arabic culture. In both cases, the most essential point is rendering the message of the original text accurately and on the basis of that the translator is to have a command of the target language in addition to an amount of knowledge about the cultural norms of the oriented readers.
**Conclusion**

This chapter gave an overview on the features of Al Maqama which distinguished it from the other literary genre and which as a result make it so challenging and difficult to be translated into English language.

This chapter reviewed the features of al Maqama. It summarized those characteristics on three levels. The first one is the form which deals with stylistics features found in al Maqama. The second level discussed the themes expressed in al Maqama which shows the multiplicity of subjects and the diversity of it. The last level is the cultural aspects which considered as the main level because is plays an important role in translating this literary work. Then, we attempt to show up the problems of translating those Maqamat which put the translator in challenge to translate it accurately into English language, this chapter was devoted to give a full and clear explanation of Vinay and Darbelnet’s techniques of translation and Venuti’s strategies of translation.
Chapter II: Techniques and Strategies of Translating the 
Maqamat of BadiAzaman El Hamadhani

II.1. Introduction
This chapter will deal practically with the techniques and strategies of translating the 
Maqamat of Badi Azaman El Hamadhani into English through discussing and analyzing some 
The theoretical aspects that have been discussed in the first part will be applied through 
analyzing and comparing the two versions of Maqamat El Hamadhani and tackling the 
techniques and strategies of translation used . Moreover, it is to give an overview from the 
patterns chosen about the difficulties and obstacles that the translator faces which leads to his 
choice of technique and strategy, as a way of dealing with such problems and to identify the 
weakness points in the translation provided. Furthermore, the methodology followed will be 
preceded, in addition, to a summary about Maqamat Badi Zaman Al-Hamadhani , the author’s 
biography and information about the English version.

II.2. Definition of the Corpus
Because Maqamat Badi Zaman Al-Hamadhani is one amongst the most important source 
of Arabic artistic writing, and it remains for long time the tradition by which many works were 
written like. In addition to its linguistic verities, cultural aspects, religious symbolism makes it 
combined most of the creative writing characteristics. Hence, this corpus will reflect the 
content of this dissertation by providing a full study about this literary genre via covering not 
only this book or this style of writing but also extended to embody other written works.

II.2.1 Maqamat Badi Zaman Al-Hamadhani
The Maqamat plural of (Maqama). It comes from the Arabic verb (qam) which means in 
English (He stood) or (stand) . The word (Maqam) in the old Arabic used to refer to the place 
of standing and it extended to literature to indicate the assemblies of people in one place in 
which they listen to an impromptu entertainment discourse from the narrator . Moreover, the 
Maqama is literary genre text which represented in a collection of an eloquent orally words in
form of short rhymed prose stories. It’s considered as a reflection of the old civilization of the Arabs in the near East and their culture in the Medieval Islamic epoch.

The art of Maqama was composed in fourth Hijri Century by Badi Zaman Al-Hamadhani, his Maqamat contains fifty two short stories unrelated to each other. The Maqamat discussed and described the social life, traditions and beliefs of that era in satirical and comic template to achieve educational, social and psychological purposes and its contains two fictional characters: First, the narrator of the Maqamat Issa Ibn Hicham all the maqamat starts with ‘Issa Ibn Hicham related to us and said ’ whose traveling a lot in which the events of each maqama always happen in different place and the second character is the hero of al Maqamat Abu Al Fateh Iskandari who is a trickster man and beggar known by his eloquence and smartness. He wangles on people in different way to gains money. The subjects discussed in Maqamat Al-Hamadhani are various and multifarious.

II.2.2 The Author’s Biography

Abu Al Fadel Ahmed Ben Al Hussein Ben Yahiya Ben Said Al Hamadhani, was born in 358Ha/ 969CE in Hamadan (Iran). He is one of the greatest and most famous writers in the fourth Hijri Century. Al Hamadhani wrote dozens poems and letters and he is the creator of one of the marvelous Arabic artistic writing (the Maqamat) which is among the most popular texts in the medieval Islamic world. Many other writers had followed his way of writing with some modifications. He was known by ‘ Badi Al-Zaman’ “the wonder of the age” because of his intelligence, knowledge and his memorization of poems from the first time he heard. He orates and creates 400 maqama but only 52 were saved. Al Hamadhani settled in Horat for the rest of his life and died there in 1007CE/395 Hijri.

II.2.3 English Version

Translation of the Maqamat of Badi Azaman El Hamadhani from the original with an Introduction and Notes by W.J. Prendergast in 1915. It was prepared as his thesis for the research degree of bachelor of letters, Oxford university, during the years 1913-14. Printed at the S.P.C.K. PRESS, VEPERY, MADRAS 1915.
II.3. Methodology of Analysis

In attempt to examine the *Maqamat of BadiAzaman El Hamadhani*, a comparative analysis between the (ST) and the (TT) is to be held in this chapter. Subsequently, some patterns are investigated and compared with the (ST) in order to figure out the ways in which it was transferred into English language, techniques and strategies which have been applied, and to determine to what extent the translator succeed in producing an English version of *Maqamat El Hamadhani*.

The data of the present study consists of 18 Arabic sentences and their English translation to present the use of Vinay and Darbelnet’s techniques of translation in the Maqama and 2 patterns from the Maqamat to present the use of Venuti's strategies of translation.

II.4. Analyses of the Corpus

20 patterns have been selected from the English and Arabic version of *Maqamat al Hamadhani*.

II.4.1. Patterns of translation techniques of Maqamat El Hamadhani

As mentioned and explained in the first chapter the technique of translation used in transferring the *Maqamat El Hamadhani* from Arabic into English are the seven basic procedures set by Vinay and Darblent:

**Direct translation procedures**

1. Literal translation
2. Borrowing
3. Calque

**Oblique/indirect translation procedures:**

1. Transposition
2. Modulation
3. Equivalence
4. Adaptation
The 18 patterns below was chosen randomly from *Maqamat Badi Al Zaman El Hamdhani* for showing the various translation techniques used by W.J Prendergest the translator of the *Maqamat*.

### II.4.1.1 Literal translation

The use of literal translation is shown in the following examples:

#### II.4.1.1.1 pattern 01:

The following example is from the *Maqama* of Poesie:

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;ما تقول في زهير؟ قال: يذيب الشعر وشعر يذيبه. ويدهل القول والسحر يجيبه...&quot; (محمد عبد،2005،ص.9)</td>
<td>&quot;what sayest thou to Zuheir? He answered: Zuheir melts poetry and poetry melts him. He summons words and enchantment answers him...&quot; (W.J. Prendergast, 1915, p.27)</td>
</tr>
</tbody>
</table>

The above example is taken from the Maqama of Poesie. The sentence was translated literally from Arabic language into English. Notably, the verb (يذيب) was translated as (melt) which is grammatically correct but it doesn’t really convey the meaning intended by the writer. (يذيب الشعر) it is an idiomatic expression it comes with the meaning that Zuheir is very talented and skillful in making poems. The translator tried to keep the same effect of the Arabic sentence so he used a verb which keeps the same rhyme but in this process he loses the meaning.

#### II.4.1.1.2 Pattern02:

The following example from the *Maqama* of Sijistan:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;وهو يقول: من شرفني فقد عرفني ومن لم يعرفني فأنى أعرفه بنفسى&quot; (محمد عبد،2005،ص.24)</td>
<td>&quot;And saying: who knows me knows me well and, who does not know me, I will make myself known to him.&quot; (W.J. Prendergast, 1915, p.36)</td>
</tr>
</tbody>
</table>
The difference between English and Arabic language is causing numerous problems specially in expressing things differently. In the above example from Maqama of Sijistan (المقامة السجستانية) the translator choose to use literal translation in which he hardly try to keep the same form and the rhymed style used in the original text. The translation may seem appropriate and the meaning and the form were transferred accurately but it important to bear in mind that English do not accept redundancy as Arabic and do not express things in the same way. The literal translation in this case is inappropriate to be used because the translator does not respect the English language system. Notably, according to the complexity of language or the sentence the translator is facing, the literal translation may be accurate or not to be used.

II.4.1.1.3 pattern03

The following example from the Maqama of Hulwan:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| لما فقلت من الحج فيمن فقل ونزلت من حلوان فيمن نزل... (محمد عبد،2005،ص.197) | "When I was coming back from the Pilgrimage with those who were returning, and I alighted at Hulwan with those who alighted…"
(W.J.Prendergast,1915.p131) |

This example is taken from Maqama of Hulwan (المقامة الحلوانية)، it is shows that literal translation can be used in transferring a text from one language into another accurately. Despite the fact that there are differences between the two languages.

II.4.1.1.4.Pattern 04:

The following example from the Maqama of Mosul:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| "ولنا في هذا السواد نخلة وفي هذا القطيع نخلة" (محمد عبد،2005،ص.116) | "there is a palm tree for us and in this flock a lamb." 
(W.J.Prendergast,1915.p.85) |
The above example presents another use of literal translation technique, as it shown in the table the word for word translation is correct in which the translator transfers the words (نخلة) into (palm tree) and (اَلْخَمْر) by using the equal term for each word, but it is not an appropriate translation because in this example came with the meaning of someone who is lucky in the source culture while the target culture does not have the same index.

II.4.1.1.4. Pattern 05:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;قال: حيَاكِ الله الصَّدِيقُ الصَّاحِبُ وَالرَّفِيقُ...&quot; (محمد عبد الله, 2005, ص. 47)</td>
<td>&quot;he said, May God prolong thy life! What an excellent friend, associate and companion!...&quot; (W.J. Prendergast, 1915, p. 47)</td>
</tr>
</tbody>
</table>

The above example of literal translation technique. The expression in the source text comes with the meaning of salutation but the translator used literal translation and transferred into May God prolong thy life which doesn’t convey the same meaning, the salutation, but it used to wish a long life for someone. It is inaccurate translation the translator failed in conveying the function of the Arabic expression by translating literally.

Analysis the use of literal translation:

As a result, the previous patterns which present using the technique of literal translation in translating maqamat of El Hamadhani show that:

In some cases, the translator succeeded in transferring both meaning and form appropriately but in other cases and in attempt to keep the same rhymed style that maqamah characterize with he failed in his choice of words which it may convey the form but not the meaning. Literal translation is more suitable to be used in scientific and technical texts than it is in literary text but it was an attempt from the translator to overcome the lexical and cultural differences between Arabic and English language and to render one of the maqamah features which is the style.

II.4.1.2 Borrowing:
The use of borrowing is shown in the following examples:

**II.4.1.2.1 Pattern 06:**

The following example from the Maqama of Hulwan

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;حضورت في شهر رمضان جامعها وقد اشعلت فيه المصليح ، وأقيمت التراويح...&quot; (محمد عبده، 2005، ص. 200)</td>
<td>“I was present there in its cathedral mosque in the month of Ramadan when the lamps had been lit and the tarawih prayers were inaugurated...” (W.J. Prendergast, 1915, p. 133)</td>
</tr>
</tbody>
</table>

The example shows the use of a direct technique which is borrowing, the word "تراويح" was transferred as it is into "tarawih" because it does not have a direct equivalent in the target text, in English language, and it refers to the prayer Muslims practice in Ramadhan. Obviously, the cultural differences between the ST and TT made the translator in a need to borrow the term to fill the lexical and the cultural gap.

**II.4.1.2.2 Pattern 07:**

The following example from the Maqama of Nishapur:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;قلت : فكيف تصعد إلى الكعبة ...&quot; (محمد عبده، 2005، ص. 228)</td>
<td>&quot;I asked : How canst thou go up to the Ka'ba...&quot;(W.J. Prendergast, 1915, p. 151)</td>
</tr>
</tbody>
</table>

The word (الكعبة) has a religious background, it is an adytum place for Muslims to worship God. Consequently the English culture does not have this term or similar worship in their culture. In Pattern 05, the word was translated by using borrowing procedure, the translator borrowed the word ka’ba from the Arabic language into the English in an appropriate and accurate way.
II.4.1.2.3 Pattern08:

The following example from the Maqama of Nishapur:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;لا هجِخ اُظلاد، قجلة اُظلاح...&quot; (محمد عبد، ص229) م.2005</td>
<td>&quot;to the source of gifts, not the Qibla of prayer… &quot;(W.J.Prendergast,1915,p.151)</td>
</tr>
</tbody>
</table>

In the above example, the translator choice for applying the technique of borrowing was appropriate. As we mentioned in the previous pattern the translator apply this technique because of the cultural gap between the two cultures as well as the huge different between the two languages. The translator borrowed the word "قجلة اُظلاح" which symbolizes a cultural and religious term rooted in the source culture, it is the direction of Muslims to practice their prayers and it is unknown for the target culture and there is no direct equivalence to be used to give the right meaning.

Analysis the use of borrowing:

The examples chosen shows that using borrowing procedures was appropriate in most cases since the differences between Arabic and English causes many difficulties in the process of translation and in order to surpass it the translator used this technique and he succeeded to fill the lexical and cultural gap between the Arabic and English. Generally, the aim of those techniques and specifically borrowing is to make the translation possible.

II.4.1.3 Calque:

The use of calque is shown in the following examples:

II.4.1.3.1 Pattern09:

The following example from the Maqama of Ahwaz
In the above example the translator used calque technique, he transfers an expression from the source text into the target text literally and the only change occurs on the grammatical structure. He takes the Arabic expression "متاع الدنيا و زخرفها" which means to enjoy in life and transfers it into "goods of this world" he translates the expression literally element by element in order to achieve the meaning.

II.4.1.3.2 Pattern10:

The following example from the Maqama of Basra:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;قلنا ليس لنا ذلك، ولكن ما شئت من متاع الدنيا و زخرفها&quot; (محمد عبده،2005ص.70)</td>
<td>&quot;but thou mayest have what thou desirest of the goods of this world and its vanities&quot; (W.J.Prendergast,1915,p.61)</td>
</tr>
</tbody>
</table>

The technique of calque is the appropriate option for translating the above sentence. The phrase "تحية الإسلام" is an expression used by Muslims to greet each other and it was translated literally into English language as "the salutation of Islam".

II.4.1.4 Transposition:

The use of Transposition is shown in the following examples:

II.4.1.4.1 Pattern11:

The following example from the Maqama of Sijistan:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;ودلينا بتحية الإسلام&quot; (محمد عبده،2005ص.76)</td>
<td>&quot;He greeted us with the salutation of Islam&quot; (W.J.Prendergast,1915,p.65)</td>
</tr>
</tbody>
</table>

"A pressing need" impelled me to go to Sajistan" (W.J.Prendergest,1915,p.35)
In the pattern07, the translator used the technique of transposition, he changed the class of the word (اَرَب) and translated as (a pressing need).

The translator changes the structure according to the grammatical form of the target language by changing its class from an adverb in the source text (اَرَب) into an adverbial phrase in the target text (a pressing need). Notably, he succeeds in that way to express the meaning. In this case the literal translation technique is also appropriate in translating the word (اَرَب) into (need). And the sentence will be as the following "a need impelled me to go to Sajistan"

II.4.1.4.2 Pattern12:

The following example from the Maqama of Kufa

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>قزع علينا الباب، فقلنا: من الفارع المنتاب؟...</td>
<td>“there was a knock at the door. We asked, ‘What wanderer knocking!’...</td>
</tr>
<tr>
<td>محمد عبده،2005،ص.31)</td>
<td>(W.J.Prendergast,1915,p.31)</td>
</tr>
</tbody>
</table>

The above example about transposition, the translator changed the grammatical structure of the sentence. (泉州 عَننا الباب) in the source language into (there was a knock at the door) the verb قزع translated into a phrasal verb.

II.4.1.4.3 Pattern13:

The following example from the Maqama of the date:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>وهو يقول بصوت يدفع الضعف في صدره...</td>
<td>&quot;while he recited in a voice so loud that it weakened is chest...&quot;</td>
</tr>
<tr>
<td>محمد عبده،2005،ص.13)</td>
<td>(W.J.Prendergast,1915,p.31)</td>
</tr>
</tbody>
</table>
Another example of using technique of transposition was taken from Maqama of Kufa. The translator transfer (يدفع الضعف) into (weakened) in the target text in which the source text used phrasal verb and the translator change its class and translate it as verb. The translation is appropriate but also is not an obligatory choice.

II.4.1.5 Modulation:

The use of Modulation is shown in the following examples:

II.4.1.5.1 Pattern 14:

The following example from the Maqama of Kufa:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;وَلَمَا اعْتِمَضَ جَفْنُ اللَّيْلَ...&quot; (محمد عبد الله، 2005، ص. 31)</td>
<td>&quot;when the eye of the night had drooped…” (W.J. Prendergast, 1915, p. 39)</td>
</tr>
</tbody>
</table>

In the above example of modulation, the translator change his perspective of view he translated ( الحقوق الليل) into (the eye of the night). It’s called a part for whole modulation in which the word ( الحقوق) is a part of the (eye). The change occurred in the point of view doesn’t change the meaning.

II.4.1.5.2 Pattern 15:

The following example from the Maqama of Poesie:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;وَمَاءٌ هَذَا الْوَجْهِ أَعْلَى سَعْرًا...&quot; (محمد عبد الله، 2005، ص. 10)</td>
<td>“And his honour was of great price…” (W.J. Prendergast, 1915, p. 29)</td>
</tr>
</tbody>
</table>
The example above taken from the (Maqama of Poesie) showing another type of modulation used in as a technique in translating the Maqama which is concrete for abstract. It is a modulation because the translator transfer the word ( هذا الوجه ) which is an concrete thing and a part of the human body into (his honour) which is an abstract because the face is an index for the honour.

**II.4.1.5.3 Pattern16:**

The following example from the Maqama of the Date

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“فسرت غير بعيد إلى رجل قد أخذ أصناف الفواكه...” (فهد عبد،2005ص.12)</td>
<td>“I preceded a short distance to a man who had got a stock of various sort of fruit…” (W.J. Prendergast, 1915, p.31)</td>
</tr>
</tbody>
</table>

The above example shows another type of modulation, negative for affirmative, the translator changed the point of view during the translation process. The writer of the source text used negative form in the expression ( فسرت غير بعيد ) while the translator used the affirmative form which is opposite to the ST (I proceeded a short distance) but its conveys the same meaning although the changes on the form and the perspective. It is an appropriate translation.

**Analysis the use of Modulation:**

The previous patterns showed the use of 3 kinds of modulation: (part for whole in pattern14) (concrete for abstract in pattern15) (negative form for affirmative form such us in pattern16) the use of modulation technique with its 3 types is an appropriate translation and it conveyed the meaning accurately. The use of modulation shows how does Arabic and English language express the same ideas and thoughts differently and the translator is able to choose many ways to translate one idea.

**II.4.1.6 Adaptation:**

The use of adaptation is shown in the following examples:
II.4.1.6 Adaptation:

The following example from the Maqama of Saimara:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;وريحانا الورد، وبخورنا الند &quot; (محمد عبده، 2005، ص 237)</td>
<td>&quot;And our sweet smelling flower was the rose and our perfume was Nad.&quot; (W.J. Prendergast, 1915, p. 156)</td>
</tr>
</tbody>
</table>

The technique used in the example above is adaptation. The translator transfers the expression (بخورنا الند) into (our perfume was Nad). The source culture, Arabic culture, use the word (بخور) to refer to a pleasant smell produced by the burning of such a substance which is doesn’t exist in the target language. The translator adopted the closer equivalent to the source text which is (perfume) it matches the same function of (بخور) which is to overcome bad smells in order to render the same meaning accurately. The use of the technique of adaptation in this case is an appropriate technique.

II.4.1.7 Equivalence:

The use of Equivalence is shown in the following examples:

II.4.1.7.1 Pattern:

The following example from the Maqama of Hulwan:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;فأتيني وقالا عندك شهادة تجشم قفمت وأتبت شنت أم أبيته...&quot; (محمد عبده، 2005، ص 198)</td>
<td>So they both came to me and said: We want thy evidence, therefore undertake the duty and impose upon thyself the task. So I arose and went willy nilly…&quot; (W.J. Prendergast, 1915, p. 132)</td>
</tr>
</tbody>
</table>

The use of the technique of equivalence in the above example from maqama of Hulwan (المقامات الحلوانية) is the suitable choice to translate this cultural concept. The expression (شنت أم أبيته) which was translated into (willy nilly) the two expression structures are totally different.
but they share the same sense. The translator looks for the equivalent of (شنت أم أبيت) that is exists in English culture and transfer it as (willy nilly) in order to be understood by the target reader. The equivalence is the only technique that conveys the accurate meaning of the expression.

**The analysis of Techniques results:**

**From 18 patterns:** Literal Translation (05), Borrowing (03), Transposition (03), Modulation (03), Calque (02), equivalence (01), adaptation (01).

From the analysis of the techniques used in translation of *Maqamat al Hamadhani*. The result shows that the translator used all the seven basic technique of translation set by Vinay and Darbelnet depending on the sentence and the context. Mostly, he applied the direct translation procedures literal translation and borrowing more than adaptation and equivalence, actually, those technique were used as solve problem tools. It was applied in purpose of solving the different problems resulted by the huge difference between Arabic and English which make the translator confused in the way of rendering the Maqama. The lack of equivalence and the hardness of providing one specially in translating the culture-specific items make the translator in need to borrow or to literally translate and that’s one of the reason why adaptation and equivalence technique were not frequently applied. It is not easy to render those lexical and cultural items between two sided which have nothing in common.

Moreover, modulation and transposition were used some times as a result of the different structure of both languages and sometimes for stylistic reasons and the attempt of the translator to convey the form of Maqama as it is, he tried to keep the same rhymed style in the same time delivering the message. Consequently, he didn’t succeed in achieving that and the English version doesn’t consider as an accurate version of *Maqamat El hamadhani* with all its features and characteristics.

**II .4.2. Patterns of translation strategies of Maqamat El Hamadhani:**

**Pattern 01:**

<table>
<thead>
<tr>
<th>المقامات الإصفيانية</th>
</tr>
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<tbody>
<tr>
<td>حذَّنَا عيسى بن هشام قال: كُنْتُ بصَفْهَانِ، أعَتَزْتُ المُسِيرَ إلى الزَّيَّ، فَحِلَّتْهَا خَلْوَةً آنفَى، أنْقَعَ الْفَاقِئَةُ كَلَّ نَمْهَا.</td>
</tr>
</tbody>
</table>
and the art of the reciter was a thing of beauty. What is more, at the same time, the loss of the chapter of the Qur'an according to the

X. THE MAQAMA OF ISFAHAN

‘ĪSÁ IBN HISHÁM related to us and said: I was at Isfahan intending to go to Rayy and so I alighted in the city as alights the fleeting shade. I was expecting to see the caravan at every glance and looking out for the mount to appear at every sunrise. Now, when that which I expected, was about to happen, I heard the call to prayer and to respond to it was obligatory. So I slipped away from my companions, taking advantage of the opportunity of joining in public prayers, and, therefore, I went to the front row and stood up. The Imam went up to the niche and recited the opening chapter of the Qur'an according to the intonation of Ḥamza, in regard to using 'madda' and 'ḥamza,' while I experienced disquieting grief at the thought of missing the caravan, and of separation from the

mount. Then he followed up the Súrat-Fátiha with Súrat al-Wáqi‘a while I suffered the
fire of patience and tasked myself severely. I was roasting and grilling on the live coal of rage. But, from what I knew of the savage fanaticism of the people of that place, if prayers were cut short of the final salutation, there was no alternative but silence and endurance, or speech and the grave. So I remained standing thus on the foot of necessity till the end of the chapter. I had now despaired of the caravan and given up all hope of the supplies and the mount. He next bent his back for the two prostrations with such humility and emotion, the like of which I had never seen before. Then he raised his hands and his head and said: 'May God accept the praise of him who praises Him,' and remained standing till I doubted not but that he had fallen asleep. Then he placed his right hand on the ground, put his forehead on the earth and pressed his face thereto. I raised my head to look for an opportunity to slip away, but I perceived no opening in the rows, so I re-addressed myself to prayer until he repeated the Takbir for the sitting posture. Then he stood up for the second prostration and recited the Sūras of al-Fatīḥa and al-Qāri’a with an intonation which occupied the duration of the Last Day and well-nigh exhausted the spirits of the congregation. Now, when he had finished his two prostrations and proceeded to wag his jaws to pronounce the testimony to God’s unity, and to turn his face to the right and to the left for the final salutation, I said: 'Now God has made escape easy, and deliverance is nigh'; but a man stood up and said: 'Whosoever of you loves the Companions and the Muslim community let him lend me his ears for a moment.' Said Ísái bn Hishám: I clave to my place in order to save my dignity. Then he said: 'It is incumbent upon me that I should speak nothing but verity and testify to nought but the truth. I have brought you good tidings from your Prophet, but I will not communicate it until God hath purged this musjid of every vile person who denies his prophetic office.' Said Ísá ibn Hishám: Now he had bound me with cords and fettered me with bands of iron. Then he said: 'I saw the Prophet in a dream!—May God send His blessings upon him—like the sun beneath the clouds, and the moon at the full. He was walking, the stars following him; he was trailing his skirts and the angels held them up. Then he taught me a prayer and admonished me to teach it to his people. So I wrote it down on these slips of paper with the perfumes of Khalúq, musk, saffron and socc, and whoever asks for a copy as a gift, I will present it to him, but whosoever hands me back the cost of the paper I will accept it. 'Said Ísáibn Hishám: Dirhems poured upon him to such an extent that he was bewildered. Then he went out and I followed him wondering at the cleverness of his imposture and his artifice to gain his living. And I determined to question him concerning his condition, but I restrained myself, and to converse with him, but I remained silent, and I pondered over his eloquence with his shamelessness, his pleasantness with his mendicity, his catching men by his artifice and his drawing gold from men by his ingenuity. Then I looked and lo! it was Abú’l-Fath al-Iskanderí. So I asked: 'What set thee on this stratagem?' He smiled and recited, saying:—

'Men are asses, so lead them one after the other,
Compete with, and excel them,
Till thou hast obtained from them
What thou desirest, then quit.'

The above text is the maqamah of Isfahan in both Arabic and English language. The cultural and the religious items mentioned in this maqamah were not translated in the same way from Arabic into English, in some cases the translator prefers to keep the foreignness of the source text while in other cases he chooses to minimize it. First, starting with the word (إٓبٗ) which was translated as it is into English (Imam) due to the fact that this word has no equivalence in English language additionally, it is related to the Islamic culture defined as a religious man who leads the prayers. It is one of the Islamic terms which are familiar even to the lay translator, it is used in Islamic contexts and can be found in other contexts or cultures. Second, (وَاتِبَعَ الْفَاتِحَةَ الواقعة) was translated as (followed up the Súrat-Fátiha with Súrat al-Wáqi‘a ) the translator add the word Súrat to make the sense of the writer clearer and understandable for the reader that he is referring to a Súra from the Quran. Third, the word (الْزَكْوَع) which is one of the steps of muslims prayers was transferred into English as (prostrations) which is defined in Oxford Dictionary as lying on the ground or Downwards, this definition describes more or it is closer to another step in muslims prayers which is ‘Sujud‘ but the translator used it as an equivalent for (الْزَكْوَع). There are a loss of meaning the two steps are different from each other and the translator was able to use the word (kneeling) which is nearer in the meaning or to borrow the word from Arabic language as it is or to use the footnote to give more explanation. Fourth, the cultural concept of the word (الْعِزْدَّش) is a foreign to the english reader and does not belong to their culture, consequently, the translator provides an equivalent meaning which is (the testimony to God's unity) to make it clear and understandable for the target reader, it will be easy for them to figure out the sense intended and it is also a way to know the source text culture. The translator chooses to minimize the foreignness of the source text by choosing the closer meaning. Fifth, there are no similar meaning for the word (كبير أو كبير) it is a foreign word for English reader and culture, the translator transfer it as it is into English with a footnote explaining the meaning of it. Sixth, (الْثَحِيَة) this word was translated as (the final salutation) the translator provides an equivalent for the word by explaining that it is referred to the final step in Muslims prayers. He adopts to use the domestic concept rather than the foreign one.
As a result, by using a foreign term the translator is to introduce a new term to the reader and to give an amount of knowledge about both the source language and culture.

Pattern 02:

XXXVI. THE MAQAMA OF ARMENIA

ÍSÁ IBN HISHÁM related to us and said: When I was returning from trading with Armenia, 3 the desert guided us to its children and we stumbled on them upon the outskirts thereof. They made our camels kneel down in that land of the ostrich, while they cleared our provision bags, and eased our camels of their burdens, and we remained all day 4 in the hands of the band. The thong held us bound in groups and our horses were forcibly tied up, until night followed up with its...
darkness 5 and the Pleiades extended its rays. 6

Then they went in the direction of the hinder part of the desert and we betook ourselves to the front thereof, and thus we continued till the beauty of the dawn arose from behind the veil of modesty, and the sword of the morning was drawn from the sheath of darkness. But the sun arose upon nought except hair and skin. We ceased not to be in perils, averting their hindrances, and in the wastes traversing their surface, 1 till we arrived at Merágha. 2 And each one of us attached himself to a companion and took a road. 2 There clave unto me a youth with wretchedness apparent upon him and an old worn-out garment over him, surnamed Abú’l-Fatḥ al-Iskanderí. We went in search of the Father of Strengthening, 4 and we found him appearing from a flame fed with the ghada wood. So al-Iskanderí went to a man, begged a handful of salt, and said to the baker: ‘Allow me to use the top of the oven, 3 for I am smitten with the cold.’ Now, when he had ascended its hump, he began to relate to the people his condition, to inform them of his loss, and to scatter about the oven salt from beneath his skirts, making the people think he had vermin in his clothes. So the baker said: ‘What aileth thee? Perish thy father! Gather up thy skirts, for thou hast spoiled our bread.’ And he proceeded to take the loaves and to throw them away. And al-Iskanderí began to pick them up and to put them under his arm. Now his cunning in what he did amused me. He next said: ’Wait for me till I scheme to get something to eat with it, 6 for there is no device with destitution.’ And he went to a man, who had arranged in rows clean vessels, in which were different kinds of milk, so he enquired the price and asked permission to taste it. The man said: ‘Do so.’ Then he moved his fingers about in the vessel as though he were seeking something he had lost, and said: ‘I have not the price of it with me, but hast thou a desire for a shave?’ The man exclaimed: ‘God disfigure thee! Art thou a barber?’ 7 He replied: ’Yes.’ Then he made for his ancestry to revile it, and the vessel to empty it. So al-Iskanderí said: ‘Prefer me to Satan.’ He said: ‘Take it, and mayest thou not be blessed through it.’ So he took it and we went to a secluded spot and consumed it all at once. Then we journeyed on till we came to a village, and we begged food of its inhabitants. So a young man from among the people hastened to his house and brought us a large bowl whose utmost capacity milk had filled. 1 We sipped it until we finished it. Then we asked them for bread, but they refused it except on payment of the price. Al-Iskanderí asked: ‘What aileth ye that ye are generous with the milk but refuse the bread except on payment?’ The boy answered: ‘This milk was in a large vessel and a mouse fell into it. Therefore we give it as alms to travellers.’ Al-Iskanderí exclaimed: ‘Good God!’ 2 and he seized the bowl and smashed it. Then the boy shouted: ’Alas the loss! Alas my spoilation!’ Then did our flesh creep, our stomachs were turned and we got rid of what we had eaten. And I said: ’This is the reward for what we did yesterday.’ And Abú’l-Fatḥ al-Iskanderí indited saying:

'O soul be not squeamish, 3 for the hardy hath no qualms,
He who associates with Time eats, the while, fat and lean.
Therefore wear for one season the new, and put on for another the old.'

The Maqama above shows how the translator transfer some cultural concepts from Arabic into English language and how does he introduce those terms to the English reader and culture. Such items are posing serious problems and challenges for the translator because there are no cultural patterns that may be available in the target culture so the translator is to choose the closest meaning or part of the meaning to transfer it. First, the word (حَجَام) or (حَجَام) was translated as (a shave) or (a barber) the word (حَجَام) is a therapy in which heated glass cups are applied to the skin along the meridians of the body, creating suctions as a way of stimulating the flow of energy and (حَجَام) is the one who do this process but the translator is not mistaken in his choice since in the old days in the Arab world the (حَجَام) is the person who practices many jobs including medicine and shaving. It may not be the exact equivalent for the Arabic concept but it conveys the meaning. Second, in Arabic language (مِلْعَاب) has many different kinds with different names but the translator did not look for an equivalent for the word (مِلْعَاب) which is one of those kinds and translated it as milk and it is in the same time understandable and clear for the English reader. Third, the translator choose to explain the meaning of the word (عَصْرَة) by translating it into (a large vessel) and it is an appropriate and suitable translation and it conveys the meaning accurately. Another example taken from maqama of Armenia is the word (فَرَيق) which for the old Arab in Iran at the Medieval Islamic era means bread but it was translated literally into English language (father of strengthening) with a footnote explaining that it is a bread the translator was able to use directly the available equivalent which is a way better than literal translation which the translator decide to use.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
<th>Strategy used</th>
</tr>
</thead>
<tbody>
<tr>
<td>الإمام</td>
<td>Imam</td>
<td>+</td>
</tr>
<tr>
<td>وَاتَّبَع الفاتحة الواقعة</td>
<td>سُرَاتُ الْفَاتِیْحَا</td>
<td>+</td>
</tr>
<tr>
<td>سُرَاتُ الْوَقِيْعَة</td>
<td>Sūrat al-Wāqi‘a</td>
<td></td>
</tr>
<tr>
<td>الرُّكَعَة</td>
<td>prostrations</td>
<td>–</td>
</tr>
<tr>
<td>التَّسْهِیْفَة</td>
<td>the testimony to God’s unity</td>
<td>+</td>
</tr>
</tbody>
</table>
The analysis of Strategies results

The above table indicates that the main problem lies in finding the right lexical as well as cultural equivalent for culture-specific items, it is extremely hard to use and apply the same strategy in translating all cultural items in a certain text. The translator is to use different strategy according to the cultural concept he is dealing with.

This study shows that the translator of the Maqama used domestication method more than foreignisation but the use of domestication was not all correct sometimes the translator did not make the right choice of word. Thus, in one hand the translator adapted new terms to the target language and in other hand he made the target reader in touch with new language and culture through explaining and simplifying new terms.

Accordingly, both meaning and form are important in the process of translation and one of the features that distinguished al maqamah is its form specially its rhymed style. The translator gave great attention to the meaning but didn’t preserve the form of Maqama due to some reasons such as the huge difference between Arabic and English and specifically finding the appropriate equivalent in addition to the hard task of creating parallelism between the sentences. Notably, Parallel structures are widely used in the above Maqamat , Al Hamadhanii used word pairs that are syntactically equal and semantically related but the translator fails in keeping that stylistic feature and focuses more on rendering the meaning.
Conclusion

This study demonstrated that the choices of the translator in the way a text is to be transferred into another language are various and different but the technique and strategy of translation are to be selected depending on the problem the translator intends to solve and to the way he wants to render the text.

This study shows that *Maqamat El Hamadhani* was translated into English through using multiple techniques and strategies in unequal way, the translator uses some techniques more than others and for different reasons such as finding lexical and cultural equivalents or for preserving the stylistic aspects since he is dealing with literary text which is full of culture-specific items. In fact, the challenge is on transferring the features of Maqama which is not just difficult to be rendered linguistically but also stylistically and culturally.

In addition to those factors the blind use of literal translation lead to convey inappropriately and incorrectly version of Maqama.

The translator made some choices which result in an inaccurate translation and the loss of many important elements that characterize the *Maqamat of El Hamadhani*. The Maqama is one of the texts that need more than strategy and way to be translated and more explanation and clarification in order to convey the original meaning.
This study was carried out to investigate the ways in which *Maqamat Badi Zaman Al-Hamadhani* was translated into English language. The differences between Arabic and English and the characteristics of such literary work are posing a serious problems and real challenge for the translator in the process of transferring those Maqamat. This research is divided into two parts: the first part is theoretical which contains the needed information for this study and the second part is practical and it is the analysis and the application of the collected information in the theoretical part.

The theoretical part shows an Arabic artistic writing that has particular and distinguishable features which stands for many levels such as language, style, themes and culture. In addition to those factors, the dissimilarity between Arabic and English language and culture are caused a numerous problems in the process of translation since that translation is more than merely finding an equivalent word. The solution was in providing guidelines for translating which are methods and decisions made by the translator to deal with any sort of difficulties that may hinder the process of translation. Thus, Vinay and Darbelnet’s techniques of translation and Venuti's strategies of translation the various use of those methods are obvious.

The practical part is an analysis of the English version of *Maqamat Badi Zaman Al-Hamadhani* in comparison with the original. The results shows that translating such works is not an easy task, the translator come across many problems which hinder the accuracy of the translation. The translator made some inappropriate decisions such as the extensive use of literal translation, he translates literally many expressions despite the fact that literal translation do not always convey the meaning nor the form as in the case of Maqama and that’s validate the second hypothesis of this research.

Plus, one of the main characteristics of *Maqamat Al-Hamadhani* is the form, it is a rhymed prose, the words are in parallelism but the translator did not succeed in presenting such important feature in the correct way and he used the words as it takes to render the meaning accurately regardless the form of the Maqama. That’s to say, that the *MaqamatAl-Hamadhani* was not translated as it should be and there was a loss in many levels.

In the process of translation, the translator is the decision maker he is to choose the ways in which a text is to be transferred into English language, and he is fully responsible for his choices. It is hard to transfer both meaning and form in literary texts specifically the one it comprises cultural concepts and extensive use of stylistic features. The translator of the
Maqama shall choose the right method to render the text and it is important to bear in mind that literal translation is not always the suitable technique especially in such kind of text. There are other techniques as adaptation and equivalence which are two possible and solve-problem tools for the cultural items. The translation needs a linguistic and cultural knowledge and the use of footnotes is necessary in order to provide more explanation.
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**Journal articles**


Website articles


Abstract

We all agreed that translation is playing an important role in transferring the different type of texts from one language into another alike al-Maqamat genre which was given a great deal of attention in Arabic literature studies. This dissertation discuss the translation of Al-Maqamat and specifically Maqamat of Al-Hamadhani, along with investigating the ways the English version of Maqamatof Al-Hamadhani was produced. The techniques and strategies applied, plus, the problems of translating the Maqama has been examined through an analysis process of patterns from the Maqamat which indicates that this task is highly challenged. Despite the fact that techniques and strategies of translation were used as solve-problem tools the translator find difficulty in finding the appropriate lexical and cultural equivalent and needed more explanation.

Keywords: Translation, Al-Maqama, Techniques, Strategies, Difficulties.
**abstrait**

La traduction joue un rôle primordial dans le passage d’une langue à une autre. En effet, l’art de Maqama a trouvé une grande importance chez les linguistes de la langue arabe vue sa spécificité par rapport aux autres types littéraires ainsi que sa forte relation avec la culture arabe et islamique. Aussi, est-elle une réflexion de l’état de vie et de la société dans plusieurs domaines. Cet exposé concerne l’étude de la traduction de *Maqamat de Badi Zaman Al Hamadhani* à la langue Anglais tout en expliquant les stratégies et les techniques utilisées par le traducteur pour éclairer et résoudre les difficultés que posent d’un part les caractéristiques d’Al Maqama et d’autre part les différences linguistiques et culturelle entre l’arabe et l’anglais. Il (exposé) vise le degré de la réussite de cette traduction. Ce travail a été divisé en deux chapitres : le premier chapitre traite de caractéristiques d’Al Maqama de point de vue la forme, contenu, sa visée culturelle et les techniques ainsi que les stratégies de la traduction. Par contre, le deuxième chapitre présente une étude comparative et analytique concernant les techniques et les stratégies utilisées pour dépasser les difficultés rencontrés par le traducteur durant son travail. Cette étude z montré que c’est pourquoi le travail du traducteur n’était pas facile. Celui-ci a d’abord préféré l’utilisation de la traduction littéral pour résoudre les problème de l’équivalence. En plus, il a souvent fait recours à la note explicative pour expliquer puisqu’il a été incapable de conserver l’un des caractéristiques d’Al Maqama qu’est la forme.

**Mots clés :** Traduction, Al-Maqama, Techniques, Stratégies, Difficultés.
ملخص الدراسة

المقدمة

لعب الترجمة دورا هاما في نقل المعلومات من لغة إلى أخرى. وفقاً لوى تتراوح الترجمة كعملية أو نتيجة تغيير عبارات من لغة وتسمى اللغة الأصل إلى عبارات بلغة أخرى وتسمى اللغة المصدر ويتسمى بذلك التطبيع في المعنى. يلعب المترجم دور الوسطي في عملية الترجمة.

فهو المسؤول عن اختيار طرق ترجمة النص الأصلي. ويدحض الاختلاف بين اللغة المصدر واللغة المهدف المترجم في تحدي حقيقي لنقل المعنى نقلاً صحيحاً من لغة لأخرى. وعلى ضوء ما ذكر تم اللجوء إلى مختلف التقنيات والوسائل لحل مختلف المشاكل في مختلف أنواع النصوص. ومن خلال هذا البحث سيتم دراسة الوسائط التي تمكنها نقل مقامات بديع الزمان الممذاني وهي نثر مقفى يتحلى مقاطع شعرية قصيرة إلى اللغة الأنجليزية والصعوبات التي واجهت المترجم خلال عملية الترجمة.

الفصل الأول: تقنيات واستراتيجيات الترجمة و صعوبات ترجمة المقامات

المقدمة

تلعب المقامة دورا هاما في الأدب العربي والأدب العالمي وقد اعتبرت كنوع أدبي جديد بما فيها من خصائص تميزها عن بقية أنواع النصوص الأدبية الأخرى. كلمة مقامة تجمع كل من النثر، الشعر، اللغة المجازية والثقافة. تسبب هذه العوامل وعوامل أخرى مشاكل جمة خلال عملية الترجمة وحسباً لذلك، على المترجم إيجاد حلول لمختلف العقبات التي تطرأها خصائص المقامة من جهة والفرفقات اللغوية والثقافية بين اللغة الأنجليزية والعربية من جهة أخرى.

يدرس هذا الفصل الصعوبات التي تواجه المترجم في ترجمة الأعمال الأدبية بشكل عام والمقامة بشكل خاص كما يشرح تقنيات الترجمة التي سطرها فينام والداربي والتي تستعمل كأدوات لحل المشاكل النحوية، المفرداتية والأسلوبية بالإضافة إلى استراتيجيات الترجمة التي تحدد كيف تترجم المقامة ككل إلى اللغة الأنجليزية.

خصائص المقامة
أشار شوقي ضيف أن ظهور الدقامة لأول مرة كان لغاية تعليمية فكان الذدف من وراءها إبراز الثراء اللغوي وتطوير سبل تعليم الأدب العربي وهذا من خلال مجموعة قصصية وهي عبارة عن شعر وثاني مفيض يميز بفصاحة الأسلوب وأناقة اللحظ. ونظراً لما تميز به المقاومة من شكل وأسلوب وهذا اللغة التي سطرت من أجلها فإنها تعتبر نوع أدبي جديد يختلف كثيراً عن الأنواع الأدبية الأخرى.

"وكان لرواد المقاطع طريقة في تناولها مما أسهم في تطورها وانتشارها وتميزها عن باقي الأجناس الأدبية وكان لكتابها وروادها طرائق خاصة بهم" (برير، 2010، ص 83).

تحتوي المقاومة على أساليب مختلفه ومتنوعة فقد صنفها البعض على أنها قصة وهذا ما تحدده من عناصر تجعلها مشاهدة للقصة كالخوار والمحتوى أما البعض الآخر فبين اعتبارها قصة للذات أخرى حيث لا يمكن اعتبارها قصة لعدم احتوائها على أحداث واضحة أو حبكة ولأنه يتم التركيز على المحتوى بل على جمال اللغة والأسلوب واللغة المستعمل. وقد تم تصفح خصائص المقاومة على النحو التالي:

أولاً: من حيث الشكل وهذا باحتوائها على نثر وشعر يكمل كل واحد منهما الآخر وأيضاً الأسلوب الجمالي المميز الذي يظهر ثراء المعجم اللغوي للغة العربية. وكذا استعمال الإضافات اللغوية والمتلازمات الفعلية والتلاعب بالكلمات واستعمال شاذ اللغة وغريبها بالإضافة إلى المحسنات البديعة كالسجع، الجنس والطابع وغيرهم.

ثانياً: من حيث المضمون فقد عالجت المقاومة عدة مواضيع بطرق غير متوقعة فتبينت ما بين الفقه والأدب و الفكاهة والسخرية مما يجعلها قصص مشوقة للمستمعين. وقد اعتبرت انعكاساً لحياة المجتمع في ذلك الوقت فقد نقدت بأساليب غير مباشرة بعض التصرفات الموجودة في المجتمع.

ثالثاً: من حيث المظاهر الثقافية ولأن اللغة تجربة تؤثر على الثقافة والذي عكست المقاومة المظاهر الثقافية والحياة الاجتماعية لذلك العصر كبعض العادات والتقاليد واختلافات الديانة في المجتمع. واعتمدت إنشاء المقاومة على استعمال الحكم والأمثال والاقتباس من الأحاديث النبوية والقرآن الكريم.
صعوبات ترجمة النص الأدبي وترجمة المقامات

واجهة المترجم أثناء عملية الترجمة عدة صعوبات ولعل أصعبها هي الترجمة الأدبية لما تحتاجه من خصائص لغوية وثقافية و اختلافها عن ترجمة أنواع أخرى من النصوص و لما تلعبه الترجمة من دور في تخليص نية الترجمة، فإن الترجمة في مهمة ليست بالسهولة لنقل النص الأصلي بدقة وأمانة إلى اللغة الهدف وذلك بسبب التباين الثقافي واللغوي بين اللغة والثقافة العربية والأصلية.

أما المقامات و باعتبارها نوع أدبي فتكمن صعوبة ترجمتها في نقل الخصائص التي تميزها عن باقي الأنواع الأدبية الأخرى المتمثلة في الشكل والمضمون والعناصر الثقافية المتضمنة فيها.

تقنيات الترجمة

تعد تقنيات الترجمة أحد أهم الوسائل التي يستعملها المترجم للوصول إلى ترجمة صحيحة ومقبولة فهي وسائل لتنظيم العواقب التي تصادف المترجم أثناء عملية الترجمة، يعتبر فينيتسي ودارليني أول من وضع تقنيات الترجمة على مستوى المفردات والجمل حيث تم وضع 7 تقنيات لضبط عملية الترجمة وقد تم تقسيمها إلى نوعين وهما:
- الترجمة المباشرة أو الحرفية وتشمل (الترجمة الحرفية، الاقتراض والمحاكاة)
- الترجمة غير مباشرة (الإبدل،التطويع،التكييف،التكافؤ)

وقد تم استعمال هذه الوسائل في عملية ترجمة المقامات، وفي بعض الصعوبات يمكن تخطيها باستعمال أساليب الترجمة المباشرة بينما يتطلب البعض الآخر استعمال أساليب ترجمة غير مباشرة وذلك يعتمد على القرار الذي يتخذه المترجم اعتمادا على النص المترجم ومع الصعوبات المراد تخطيها.

استراتيجيات الترجمة

ويعكس التقنيات التي تعني بترجمة العبارات والجمل فالاستراتيجيات تعني بترجمة النص ككل فقد قام فينيتسي بتحديد استراتيجيات لترجمة النصوص، الأول هي التنقيح والتي تقوم فكرونا على تقليص العناصر العربية في النص الأصلي ونقل نص سهل الفهم وقريب للقارئ.
الفصل الثاني: تقنيات واستراتيجيات ترجمة مقامات بديع الزمان الهذاني

يتطرق هذا الفصل إلى تطبيق بعض الجوانب النظرية التي تم مناقشتها سابقاً في هذه الدراسة. سيتم في هذا الفصل دراسة وتحليل بعض النماذج من مقامات بديع الزمان الهذاني المترجمة من قبل بريندرغاست في 1915 ومقارنتها بالنص الأصلي. سيتم من خلال ذلك استنباط التقنيات والاستراتيجيات المستعملة في ترجمة المقامة مع توضيح الصعوبات التي واجهها المترجم والتي أدت إلى استعمالها كما سيتبنى من خلال المقارنة والتحليل المدى الذي وصل إليه المترجم في نقل مقامات بديع الزمان الهذاني إلى اللغة اللاتينية.

تحليل نتائج تقنيات الترجمة

من خلال 18 نموذج: ترجمة حرفية (05)، الاقتراض (03)، التطوير (03)، المحاكاة (02)، التكافؤ (01).

أظهرت النتائج استعمال تقنيات الترجمة السبع التي وضعها فينياي و داربلن فنجاد أن المترجم قد استخدم التقنيات المباشرة على غرار الترجمة الحرفية والاقتراض أكثر من استعمال تقنيتي التكيف والتكافؤ، فقد تم استعمال كل هذين التقنيتين لحل المشكلات التي يسببها الاختلاف بين اللغتين العربية واللاتينية. إن غياب المكافئ اللغوي وصعوبة إيجاده خاصة في ترجمة العناصر الثقافية يجعل المترجم في حاجة للترجمة حرفيا أو إلى الاقتراض وابتعاده عن تقنيتي التكيف والتكافؤ.

استعمل المترجم الإبدال والتطوير أحيانا ك.autoconfigure للفروقات اللغوية وأحيانا أخرى لأسباب أسفلية وهذا كمحاولة من المترجم لنقل شكل المقامة الذي يميزها عن غيرها. ونتيجة، لم ينجح المترجم في نقل نسخة صحيحة عن مقامات بديع الزمان الهذاني بكل ما فيها من خصائص.
تحليل نتائج استراتيجيات الترجمة

أظهرت النتائج أن المترجم لم İstanbul استعمال استراتيجيات الترجمة أكثر من التغريب وكان استعمال بعضها خاطئ. فقام المترجم في بعض الأحيان بتكييف مصطلح جديد للغة الهدف وقام في أحيان أخرى بتقريب القارئ الهدف للغة والثقافة المصدر عن طريق الشرح والتبسيط.

خاتمة

بعد تحليل ومقارنة 20 نموذجا من مقامات السجع، اتضح أن تقنيات واستراتيجيات الترجمة التي استعملها المترجم مختلفه ومتنوعة، وتم استعمالها بشكل متوازن وهذا يعود لأنسبها صعوبة أو عدم اتجاه المكافئ اللغوي والثقافي وهذا عائد إلى الفروقات باللغوية والثقافية بين العربية والإنجليزية. فحاول المترجم أكثر من مرة وباستخدام هاته الطرق تقلل الممقمة نقاً صحيحاً لكي تحقق ذلك بالشكل المطلوب فالترجمة مسؤول عن اختياره خاصة فيما يخص الوسائل والطرق المتبعة في الترجمة، فقام وبشكل جلي بالاعتماد على الترجمة الحرفية التي كان استعمالها معظمها غير صحيح. بالإضافة إلى ذلك لم يتمكن من نقل أحد أهم عناصر الممقمة وهو الشكل والذي يتمثل في استعمال السجع فقد ورغم محاولاته العديدة لم يستطع المحافظة على نفس الأسلوب. تحتاج ترجمة الممقمة إلى معرفة وزاد لغوي وثقافي بالإضافة إلى اللجوء إلى التوضيح والشرح.
جامعة قاصدي مرباح – ورقلة –
كلية الآداب واللغات الأجنبية
قسم الآداب واللغة الإنجليزية

مذكرة: ماستر أكاديمي
هندسة: الآداب واللغات الأجنبية
اختصاص: الترجمة وعلم الترجمة

إعداد: مسعودة ادريس
صبرينة رزاق سالم

عنوان

تقنيات و استراتيجيات ترجمة مقامات بديع الزمان الهمذاني

تمت مناقشتها علناً بتاريخ:

أمام اللجنة المكونة من:

الرئيس: فريدة سعدون
المشرف والمؤطر: د. جمال قوي
المشاركا من الفئات:
ليلي بجاوي

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