

# **A Systemic Approach to Translating Style: An Analytical Study of Arabic Translation of *Orientalism***

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## **Abstract:**

This study depends on the concept of stylistics to examine forms of mediation through the style of the Arabic translation of Edward Said's *Orientalism*. The features explored consist of the components of certain parts of Enani's translation. Mohamed Enani, the Egyptian professor of English literature and famous writer, is well-known in the Arab world as the translator of many works of Shakespeare. He has many other successful works, amongst them the translation of *Orientalism* by Edward Said. When we read his works, we can judge that his style of writing is direct, clear, and readable. Enani calls for a translation method that helps the reader to receive the message on the linguistic and cultural levels, "The reader... should not think that Venuti calls for a literal translation that imitates the original in a "blind" manner" (Enani, 2003/2005: 259). This Paper will discuss the concept of style from translation standpoint, then give an explanation of Enani's methodology in retranslating *Orientalism*, in order to

shed light on the strategy of omission, addition and how they affect the style of the text.

**Keywords:** Translation, Edward Saïd, *Orientalism*, Arabic Language, Mohamed Enani, Style.

**Résumé:**

Cette étude portera sur le concept de la stylistique, traitera les formes de médiation à travers le style de la traduction arabe de l'*Orientalism* d'Edward Saïd. Les caractéristiques étudiées comprennent les composants de certaines parties de la traduction d'Enani. Mohamed Enani, professeur égyptien de littérature anglaise est connu dans le monde arabe comme traducteur de nombreuses œuvres de Shakespeare. Il a aussi d'autres travaux, parmi eux la traduction de l'*Orientalism* d'Edward Saïd. Quand nous lisons ses travaux, nous remarquons que son style d'écriture est direct, clair et lisible. Enani propose une méthode de traduction qui facilite au lecteur la réception du message sur les plans linguistique et culturel. Cet article discutera le concept de style du point de vue de la traduction, puis donnera une explication de la méthodologie d'Enani en retraduisant l'*Orientalism* afin de mettre en lumière les stratégies d'omission, d'addition et comment elles affectent le style du texte.

**Mots-clés:** Traduction, Edward Saïd, Orientalisme, Langue arabe, Mohamed Enani, Style.

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### **1.1. Introduction**

Rhetoric is the art of speaking and writing effectively. It helps in examining and discovering who we are and in explaining that identity to others. Aristotle (1984: 24) defined rhetoric as “the faculty of observing in any given case the available means of persuasion”. While classical rhetoric was concerned primarily with persuasion, modern rhetoric has broadened its scope. Today, a rhetorical argument is used in a broader meaning of proof of a writer’s position, development of his thoughts, or support for his perspectives. Winifred Horner (1973: 18) writes "all rhetoric, ancient and modern, is potentially empowering, giving power to find a voice, power to put ideas into words for an audience, power to gain willing belief and acceptance, and, therefore, power to affect, and perhaps even change the world".

Rhetoric can empower the postcolonial writer’s voice through faithful and effective translation. Writers write to make their voices heard, to make their ideas come alive, and to appeal to an audience, and perhaps even change the world. Postcolonial writers’ words are particularly empowered through rhetoric and rhetorical devices. At the same time, rhetoric can assist in the study of postcolonial translation in a substantial manner, offering writers, translators, and readers a broader view of the linguistic, cultural, and historical layers

embedded in any act of reading, writing, and translation. Such a rhetoric becomes more important in the context of translating postcolonial writing because the target-source power relationship may lead to domestication and loss of the source culture. The power play, however, continues in the relationship through postcolonial texts that resist domestication of the source culture. The postcolonial translator's rhetorical task lies in capturing the writer's culture without domesticating it. Its translation should avoid domestication of the source culture in the target language, thereby allowing the target language and culture to be affected by the source language and culture.

The rhetoric and the ethics of translation involve faithful interpretation of the representation of the writer's culture, as well as faithful transplantation of the linguistic aspects of the original text as they, too, carry cultural traces. The translator's rhetorical and ethical task is to capture the source language sensibilities that are ever present in the target text. The translator's ethics lie not only in resisting any domestication of the writer's culture, but also in recapturing and recreating a different world-view that risks getting lost in translation. Inasmuch as translation aims to establish communication among different cultures, it must cultivate rhetorical and ethical means for doing so. Thus, an effective rhetoric of translation is necessary

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to preserve and represent a writer's cultural experiences as expressed in the original text. A rhetoric of translation also involves retaining foreign words and expressions, showing greater respect toward foreign cultures.

### **2.1. Enani's Style in Translating *Orientalism***

On the third anniversary of the death of Said, Mohamed Enani issued the second translation of *Orientalism*. Enani translated the subtitle *Western conceptions of the Orient* literally as المفاهيم الغربية للشرق in which he added an Arabic letter ل to the word شرق and this addition caused a clear change of the meaning intended by Said.

Enani's introductions are usually extensive; for instance, the introductions to his translations of Shakespeare's *King Lear* (1996) and *The Merchant of Venice* (2001) run to 50 pages and 60 pages, respectively. Enani also adds footnotes to his translations. His Arabic version of *The Merchant of Venice* (2001) contains 131 footnotes, many of which explain his translational decisions. This suggests that Enani does not perceive or project himself as a mere translator, but rather as a full interlocutor whose intellectual skills and status allow him (or authorise him) to negotiate alternative interpretations or readings of the text he translates.

As for his translation of *Orientalism*, Enani (2006:16) states that "this translation is fairly clear though accurate ... If a complex meaning in the original can not be offered in a very clear Arabic structure, I have chosen, for the sake of clarity, to adjust the structure for the intended meaning to be offered."

Clarity is a key principle in Enani's translations and writings, and the emphasis on clarity in turn makes what he calls "interpretation" a priority, i.e. in order to be a good translator, one must be able to capture and convey the meaning in an accessible format. Interpretation according to Enani (2001: 11) means to present the sense in a way that is understood by the reader at the moment of reading.

In this respect, Enani (2004: 33) distinguishes between interpretation and commentary: the latter involves attaching notes to a concept or a specific word in an attempt to clarify its meaning. Enani's translations are replete with notes that may be understood as commentaries in this sense; they are commentaries written by Enani for the sake of clarity. At any rate, distinctions of this type serve to give weight to Enani's claim, itself furthering his cultural capital and prestige, that translation is more difficult than writing.

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Enani (2004: 5) points out that "the translator is a writer" but with a more difficult job than the writer's, i.e. instead of writing his own ideas, the translator is asked to write others' ideas. The translator is expected to produce a text that appears to be originally written in the target language, and he himself must therefore be a writer, with exceptional skills in the target language and solid knowledge of the contemporary sciences (2004: 7). Thus, the translator must be aware of new linguistic and cultural developments such as the new meaning that a word in the target language may acquire due to temporal changes and/or due to the influence of translation.

The issue of temporal change receives considerable attention from Enani and informs his approach to both translation and retranslation. Thus, and within the context of the debate between the proponents of classical Arabic and the advocates of colloquial Arabic, Enani (2006: 13) stresses the need for a language that can cope with contemporary advances at all levels. In order to translate modern science and literatures, we have to use what he calls "modern Arabic", because language changes over time and because "each generation has the right to translate in its own language, not in that of its predecessors."

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

"مذهبي في الترجمة إذن أقرب إلى "التقريب" منه إلى "التغريب"، فليس الهدف هو تقديم صورة مقلوبة للنص الأصلي بحيث تقرأ من اليمين إلى اليسار بدلاً من العكس ولكن صورة صادقة للأفكار التي يوردها الكتاب ... وأما ما أعنيه تحديداً "بالتقريب" فهو أقرب ما يكون إلى ما يعنيه المترجم والباحث المعاصر لورنس فينوتي بمصطلح "domestication" أي إضفاء طابع الألفة على الأفكار والصور حتى يقبلها قارئ الترجمة في إطار مفاهيم لغته وأساليبها البيانية، وهو يختلف عن التغريب "foreignization" عند فينوتي الذي يعني الاحتفاظ بالمذاق الأجنبي للنص الأدبي حتى يظل "أجنبياً" بمعنى عدم الانتماء إلى أدب اللغة المنقول إليها وخروجه عن إطارها"  
(محمد عناني 2006: 16-17)

*"My method in translation, then, is more "domestic" than "foreign", for the idea is not to produce a "reversed" picture of the original read from the right to the left, but to offer an honest rendering of the original ideas ... What I really mean by "Domestication" is what the contemporary translator and researcher Lawrence Venuti explains as the familiarization of ideas and images to the reader of the translation with respect to the concepts and structural styles of his own*



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*language. On the other hand, "Foreignization" (using Venuti's term) is the preservation of the foreign flavour of the literary text so that it remains "foreign", not belonging to the literature of the target language and actually beyond its framework" (Enani 2006: 16-17).*

Enani thus confirms that it is the translator's task to re-mould the thoughts in addressing the audience as the only difference between him and the author is that the thoughts are not his. In this case, his method is to impose a sense of familiarity over thoughts and metaphors to be accepted by the reader of the translation according to the concepts and rhetorical styles of his/her language. Enani (2009) states that "I have developed a mechanism of my own to enable me to break down the idea expressed, even if the sentence is convoluted, loaded with qualifications, with medial phrases and clauses some of which aiming at "hedging" ... It is my belief that, with a little effort, the most unfamiliar ideas can be conveyed intelligibly to the Arabic reader; with a labour of love like translating Edward Said into Arabic, the effort I made was by no means little (Personal communication with Enani in Cairo October 2009, at Cairo University).

Enani (2005:259) clarified that Venuti is against the conversion of every pattern of thought or

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

In this respect, Enani clarifies, "I think that if Venuti really calls for foreignization, then it should be attempted in translating the form or the topic of stories or poems not in the language used" (see Enani 2005:263). In fact, Enani defines foreignization as a strategy that a translator adopts to assume the role of a "guide that offers the reader new information" and not to assume the role of an "author who depends on the reader's cultural background" (see Enani 2000:293).

As previously indicated, Enani's method is more domestic than foreign, in attempting to clarify the meaning to the reader. Enani (2006:18) states that "the authenticity achieved by domestication is what is really needed in translating such texts (Said's text) characterized by deep philosophical ideas which are difficult to be instantly understood by average-cultured readers even after several re-readings."

### **3.1 *Orientalism* and Retranslation**

The definition of retranslation according to Tahir-Gurcaglar (2009: 233) is the act of translating a work that has been previously translated into the same language or the result of such an act, i.e. the retranslated text itself. The act of undertaking a retranslation is attributed to a variety of motivations according to translation studies scholars. These motivations can be linguistic, temporal or institutional which are related to the agendas of different social groupings. However, it is sometimes noticed that the first translation contains "some misunderstood parts" and "some wrong expressions" (see Jianzhong 2003:193). This may occur when the initial rendition is undertaken as soon as the source text has been published, and before a piece of critical literature has emerged to supply different, and more complicated interpretations of it, and this case is identified by Berman (2000: 5) as "blind and hesitant" (cited and translated in Susam-Sarajeva 2003: 3). The focus here is on the linguistic performance of the first translation. which is perceived as "erroneous, lacking linguistic correctness" (Venuti 2000: 25). The suggestion is that the first translation does not articulate the full meaning of the source text, thus requiring a retranslation that is able to make up for "the earlier textual deviations from the source text" (Fekry Hanna 2006: 193').

In order to ensure a positive, mass reception of a text or a body of ideas that are entering the target culture for the first time, mediators of a first translation may be inclined to give priority to the needs of the target readership, who are assumed to respond more positively to readable, accessible versions of imported material. This is often not the case in subsequent translations, however. Bensimon (1990: ix-x) notes that while the first translator may be inclined to domesticate the source text, the retranslator may opt for foreignization on the assumption that "after a reasonably long period following the initial translation, the reader is finally able to receive and perceive the work in its irreducible foreignness and 'exotism'" (cited and translated in Susam-Sarajeva 2003: 4). Nevertheless, at times, the opposite may occur, i. e. the first translation may be foreignizing and the retranslation domesticating. *Orientalism* is a case in point. This particular issue is not discussed in the literature, with the exception of a brief mention in Susam-Sarajeva (2003: 4), who states that a retranslation may appear as a kind of 'adaptation' of the source text, "succeeding the initial literal translation". Either way, both a first translation and subsequent translations of any text are inevitably embedded in time, and in this sense a retranslation can always be seen as a commentary on, or in dialogue with, earlier translations (provided these are known to the retranslator, of course).

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The translation of *Orientalism* was the third experience for Enani dealing with Said's texts, as he had previously translated *Representations of the Intellectual* and *Covering Islam*. Enani considers this translation (*Orientalism*) as a practical experience to probe thoroughly the depth of the difficult style of Said, who is notoriously known for his digression and the extensive use of idiomatic and polysemous expressions in his texts in general (see Enani 2006:15).

Enani opened his translation of *Orientalism* with an extensive introduction which contained 25 pages, in which he tried to clarify the characteristics and vocabulary of Said's style. This clearly implies that the introduction itself attempts to pave the way for the techniques of Enani's simplification used to Arabize this text. In addition, Enani (2006:14) regards the role of the translator as interpreter, i.e. "to transfer the thought to the language of the age."

Enani is an accomplished mediator whose name can enhance the circulation of the book, besides being a visible translator. The sales figures for the international book fair that was held in Cairo in February 2007, show that the publisher's plan has been successful, as Enani's retranslation of *Orientalism* was amongst the best-selling books at this event, and his name was highlighted and focused on in the relevant reports of that event. The sales

figures of Enani's retranslation of *Orientalism* are comparable with and rival those of Naguib Mahfouz's *Awlād ḥaritnā* أولاد حارتنا [The Children of our Alley], which is one of the most acclaimed books to have been published in Arabic, according to Saad Al-Kursh's article which was published in *Okaz* magazine مجلة عكاظ (2007:17):

*While Naguib Mahfouz's *Āwlād ḥaritnā* is still able to compete with other important works, several years after it was first published, an Egyptian translation of *Orientalism* by Edward Said (1935-2003) is at the top of Dar Ru'iyā's دار الرؤية sales list, despite the fact that a translation of the book by Kamal Abu Deeb the Syrian, was published a quarter of a century ago. It was said by Rida Awad, Director of Dar Ru'iyā that the first printing of the Egyptian Mohamed Enani's translation is already out of stock. Enani referred in his preface to retranslation, that the edition he rendered is unsimilar to that used for the earlier translation, and adding that the original author, Edward Said, had adding a new chapter after the publishing of the Syrian translation, which means that Abu Deeb missed a whole chapter.*

*(My translation)*

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

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

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

*Orientalism* in an article written to celebrate the 25<sup>th</sup> anniversary of the publication of *Orientalism*.

The other argument which Enani used to justify the retranslation of *Orientalism* is that the language of contemporary Arabic is a living and sophisticated language. In terms of temporal motivations, a retranslation is sometimes undertaken when the initial translation is perceived as "aging" while the source text remains "young" (Beramn 1990: 1-2; in Tahir-Gurcaglar 2009: 234). There is a clear overlap here with linguistic motivations, since 'aging' means that the language of the first translation is seen to be "outdated" and no longer able to fulfill "the linguistic and aesthetic expectations of readers other than its first audience" (Sameh Fekry Hanna 2006: 194). This is particularly evident when the target language is changing dramatically (Susam-Sarajeva 2003: 3), as in the case of Turkish after Ataturk's reforms in the 1920s, for instance. Sameh Fekry Hanna nevertheless argues that aging is not in itself a sufficient motivation for retranslation (2006: 194). This is particularly evident when more than one translation of the same foreign text is produced within a short period of time. Susam-Sarajeva (2003: 5), for example, observes that Roland Barthes' works were translated and retranslated into Turkish within a short period. between 1975 and 1990. The measurement of time is a problematic issue that



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requires further examination. Susam-Sarajeva (2003) argues that a period of fifteen years is not enough for a translation to be designated as old and for a retranslation to be initiated on the basis that the first translation is outdated.

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

فالواقع أن اللغة العربية المعاصرة التي نترجم بها الكتب الأجنبية لغة حية متطورة ما تفتأ أن تتغير، ولقد شهدت هذه اللغة من التغييرات في ربع القرن الماضي ما لم تشهده على مدار ما يقرب من قرن كامل، وأكاد أقول منذ أحمد فارس الشدياق، صاحب الجوائب، المجلة التي كان يصدرها في النصف الأخير من القرن التاسع عشر ويقدم فيها الترجمات الجديدة للمصطلحات الحديثة. (محمد عناني 2006 : 12 )

*In reality, the contemporary Arabic language into which we translate foreign books is a living, developing language that keeps changing. Over the last quarter of a century,*

*it witnessed much more change than it witnessed in the last century, or even more than it witnessed since the time of Ahmad Fāris al-Shidyāq, editor of Al-Jawā'ib الجوائب, the journal he issued in the last half of the nineteenth century and in which he introduced new translations of modern terms.*  
(Enani 2006:12)

On the whole, this specific example of retranslation that is the retranslation of *Orientalism*, exemplifies many of the motivations for retranslation discussed in literature. Sameh Fekry Hanna (2006: 194) states that "Abu Deeb's translation can be labeled as 'blind', 'aging' and containing 'outdated' language that fails to meet the linguistic and aesthetic expectations of readers other than its first audience".

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

#### **4.1. The Style of Omission and Addition in Translating *Orientalism***

Before moving ahead to explain in detail the style that Enani adopted in translating the book, I want to refer to two techniques that translators may apply which are generally used to clarify and simplify a difficult idea; these are "omission and addition". Mossop believes that "completeness often requires adding cultural or technical explanations", (Mossop, 2001: 103). He argues that the translated text has to be as clear as possible to the target reader; hidden ideas in the SL may be understood by the SL readers, but need to be explained to the TL reader. He, however, argues for achieving completeness in translation, an end which is almost impossible to achieve as gains and losses are inevitable in every translation. Mossop believes that achieving completeness in translation requires omission of some ideas expressed explicitly in the original. This omission, as explained by Mossop, may take place when the translator is certain that his readers can recover the omitted elements. He concludes by arguing that this is difficult to decide.

Accepting this assertion will imply that we all, as readers, are supposed to have the same degree of understanding – which cannot be the case. This assertion is exaggerated and may be acceptable if we say that achieving the same sets of parameters, especially between different cultures, as it is the case

between Arabic and English, requires additions to explain the missing sets and omissions to eliminate the sets that cannot be explained. This is similar to what Nida points out in his argument that additions and omissions are designed to produce correct equivalents, not to serve as an excuse for tampering with the source language message ( Nida, 1964: 226).

The translator's task is to extract the utmost semantic equivalence of the ST with an aim to achieve a particular objective which is to convey a specific message without paying too much attention to the form. In other words, translation by omission attempts to create the spirit of the original text, with much emphasis on the message. That is to say, translation by omission focuses primarily on the general meaning of the ST message. Translation by addition, on the other hand, involves extra material or elements in the target language text. This is intended to achieve a suitable effect on the reader. Dickins et al. (2002 :24) defines this strategy as translation in which something is added to the TT which is not present in the ST. Such a strategy, however, often attempts to insert additional elegant-sounding words or phrases into a TT to counterbalance any weaknesses that might creep in. Furthermore, in some cases the text involves particular features such as symbolism or symbolic language which express concepts likely to be

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inaccessible to the reader. Here it is the translator duty to make these elements as comprehensible as possible.

Enani mentions in his preface that he introduced "slight additions" in his translation to explain some of what the Arab reader might find ambiguous or unfamiliar (see Enani 2006:15). Enani at the first stage, when adding a certain term, placed it within brackets, but when he reached the final draft, he thought of stopping using these brackets for the sake of not mixing his brackets with the author's ones. The following examples further clarify what we have been discussing so far:

**Example (1):**

"And had been since antiquity a place of romance" (Said 2003:1)	"وكان منذ الزمن الغابر مكاناً للرومانس، أي قصص الحب والمغامرات" (محمد عناني: 42 - 2006)
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He added the commentary written in bold to explain to the reader what the word "Romance" means, while the Arab readership is familiar with the meaning of the word "رومانس". Therefore, his comment is unreasonable and unneeded, because the meaning of the word "Romance" is already known to the Arab reader.

**Example (2):**

"Orientalism expresses and represents that part culturally and even ideologically as a mod of discourse with supporting institutions." (Said 2003:3)

والاستشراق يعبر عن هذا الجانب ويمثله ثقافياً، بل وفكرياً، باعتبار الاستشراق أسلوباً "للخطاب" أي للتفكير و الكلام. (محمد عناني: 44 - 2006)

Here, Enani is trying to further explain the word "خطاب" which is the translation of the word 'discourse', by adding "أي للتفكير والكلام". I should again note here that Hashim Salih (1980) was one of the first Arab translators to translate the word 'discourse' into Arabic as الخطاب (speech) and since then the word 'الخطاب' has become the most common Arabic equivalent for 'discourse', and the Arab readership is familiar with its meaning.

**Example (3):**

"Two great themes dominate his remarks here and in what will follow: knowledge and power, the Baconian themes." (Said 2003:32)

"إن ملاحظاته تدور حول محورين كبيرين - هنا وفيما يتلو هذا الكلام - وهما المعرفة والسلطة، وهما محورا الفيلسوف فرانسيس بيكون" (محمد عناني: 85 - 2006)

It should be noted here, that Enani was not successful in giving the accurate meaning for the

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term 'Baconian'. In this example Enani tried to explain what Said meant by "Baconian themes". But, unfortunately Enani commits a mistake about Said's meaning, and his mistake was a serious one, as he said that Said meant Francis Bacon (1561-1626), but in reality, Said was talking about Roger Bacon (c. 1214–1294). Thus, in this situation, we may say that Enani has succeeded in instilling a false idea in the mind of the Arab reader.

Anyway, Enani does not merely add for clarification, as there are some cases when he possibly adds to get the text closer to the target readership. When the name of the Prophet Muhammad is mentioned, Enani adds the standard prayer that always follows the mention of his name in the Islamic World , i. e. صلى الله عليه وسلم (peace be upon him) (see Enani *ibid*: 136-250).

In the margin of page (136), Enani stated that he has deleted a paragraph from the text cited by Said while explaining the twenty-eighth canto of the *Divine Comedy* by Dante Alighieri in which he imagined the Prophet PBUH is tortured in the nadir of hell. Enani has omitted mentioning the description of such a torment.

As we previously indicated, Enani also omitted some offensive phrases used by Dante in connection to the Prophet, which Edward Said

mentioned on page 68, and Enani justifies this decision by adding a footnote in his translation in which he says: "I omitted phrases that contain details I feel ashamed of including [here]" (see Enani *ibid*: 136).

We agree that the reader has the right to easily read Said's book, but one still wonders whether this is a legitimate excuse to give Enani, or any other translator, the right to omit a paragraph from a book! Enani announced that there are some details that he felt acutely embarrassed to mention, claiming that the author himself described them as disgusting.

In my opinion this deletion lead Enani to distort Said's style, which contradicts his intentions, as one of his main objectives in *Orientalism* is to deliver faithfully Said's style to the Arabic reader. When Enani was asked why exactly he deleted this part of the book, his answer was that he believes the Arabic saying to be true enough (an old adage, in fact), which says "He who reports the words of an insult to you, actually insults you!" which in Arabic means "مَا شَتَمَكَ إِلَّا مَنْ بَلَّغَكَ" (literal translation: You have only been insulted by him who reported the insult to you), (Personal communication with Enani in Cairo October 2009, at Cairo University).

In this regard, it should be noted here that Enani's Islamic knowledge can be said to be



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excellent, because his books [Translator's Guide] (2003), and نظرية الترجمة الحديثة: مدخل إلى مبحث [Modern Translation Theory: An Introduction to the Discipline of Translation Studies] (2005) contain many citations from the Quran, that are well analysed and translated, so we can judge that he surely aware of the Islamic notion which says 'ناقل الكفر ليس بكافر' which means if someone conveys disbelieving thoughts, he/she is not a disbeliever as well, (literal translation: conveyor of disbelief is not a disbeliever). In this case, he makes the reader wondering why he did not consider this notion as well.

It should be noted here that Dante's *Divine Comedy* has been translated many times; the first translation was by Hassan Othman in the 1950s, translated from the original Italian version, and there recently appeared two additional translations by Hanna Abboud and Kazem J'ihad. The last two translations were not from Italian directly, but from the English language, and the part which Enani omitted was also omitted in the three translations. The argument for this omission is directly related to cultural and religious issues, particularly because it is related to such an important figure like the prophet Mohammed (mercy upon him), as all of them (translators) agreed that translating that part will create resentment of the Muslim reader.

Another point that should be noted here is that Enani did not include the index of the original in his translation, and when he was asked about this point, his answer was that "I asked the publisher to prepare the index, and the publisher promised me that it would be prepared by the editor, but unfortunately, when the Arabic translation appeared I was appalled to find no index!" (Personal communication with Enani in Cairo October 2009, at Cairo University).

According to this analysis, one can say that translation by omission or addition is mainly concerned with the culture of the translator and the culture to which he is translating, taking into account that different languages express the same thing using different words. The main disadvantage of this practical strategy can be seen in the deviation from the source language stylistic norms, especially when such norms clash with the original text norms, which makes it hard to formulate a text identical to the original text.

### 5.1 Conclusion

Edward Said in his book *Culture and Imperialism* devotes the introduction to the Arabic translation in which he claims that the fading echo of *Orientalism* in the Arab world is unlike the positive reflections of its counterpart elsewhere in the world. The probable reason behind his inquiry would be that the methodology Abu Deeb applied in

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translating Said's book contributed to the book having the limited impact which Said is referring to.

On the other hand, Enani thinks that it is the translator's task to remould the author's thoughts in addressing the audience as the only difference between him and the author is that the thoughts are not his own (see Enani 2004: 5-6).

From the above discussion made clear that the translators have approached Said's book in different ways. Enani attempted to use his own strategy and methodology, paying great attention to the style. Analysing Enani's translation with which this study is concerned, we find that Enani's translation has attempted to render the ST to different audiences and with particular aims, i.e. Enani's translation seemed to be directed to the ordinary readers. I should note here that if Enani's translation had appeared at the same time with Abu Deeb's translation or even after one or two years of the publication of Abu Deeb's book, it would have affected Said's opinion concerning the limited impact that his book had. But, unfortunately Enani's translation appeared after twenty seven years of *Orientalism's* first publication.

As has already been discussed in previous pages, Edward Said has his personal style which hardly can anyone share with him, because he relied most of the time on literary and cultural texts, based

on academic methods of research in literary criticism. Thus, we can judge that his style is difficult not only for Arab readers but also in the English-speaking countries because of his wide digressions, and his awareness of the characteristics of the academic writings in the field of humanities in which it is difficult to generalize and to absolute sentencing.

In this respect, the complexity of the source text, *Orientalism*; its structure, content and form, language function and style lead to the other difficulties when deciding on the proper method for conveying various units of the ST in terms of the linguistic systems and cultural context. Accordingly, differences in the linguistic features of the two languages and cultures make the translation process quite complex and awkward with regard to certain expressions.

Enani's translation of *Orientalism* frame Said's style differently. Rather than framing Said as an intellectual and his work as requiring a major intellectual effort, Enani makes clarity his main priority, as he explicitly announces in his translation. This made Said's style more accessible and framed him as a public intellectual than as a detached, erudite scholar. Although Enani's commitment to clarity reduced his visibility within the translation.

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Finally, translation is not only the transferring of words from one language to another, it is a dynamic process and a final consequence of the interactions of cultures. It is hoped that the current study sheds light on key factors in the translation process and that it raises key issues and argument that should be considered and investigated in future work.

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