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

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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,andthe 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 sitsters: Ilham, Imane, Ahlam and my brothersAbd El Hak, Abd El Rahim and Abd El karim for their continuous encouragement.

To my dearest friend: Messaouda.

To all my friends.

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Finally, we would like to extend our appreciations to our friends and to all who helped us in one way or another to fulfill this work.

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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 characterestics 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). Kringsdefines 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 alter
>
> -nation of rhymed prose (*saj ʿ*) 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 realize 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 differentfrom 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 extant 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 narrativescharacterized 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 أسهم في تطورها و اكتساب خصائص وصفات تميزها عن باقي الأجناس الأدبية وكان لكتابها و روادها طرائق خاصة بهم." (يبرير،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 باللفظ والأناقة اللغوية وجمال الأسلوب بحيث تتعدي الشعر في احتوائها علي المحسنات اللفظية"(البستاني، 1979، ص389).

" 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, Litlemore 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-Hamadhani 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.

" فالمقامة خطاب ساخر جادّ في آن واحد، حافلة بألوان الإضحاك والهزل والفكاهة...نقد قيم المجتمع النّاشئة الفاسدة مثل التّخلّي عن الكرم والتمسّك بالبخل تشبّهًا بالفرس، ونقد ممارسة العنف المادّي واللّفظيّ بين أفراد المجتمع"(الشتيوي،2010)

"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-Jahiz "*(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 maqÄma 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, (وَأَنْتَ يا ابْنَ هِشامٍ تُؤْمِنُ بِبَعْضِ الكِتَابِ وَتَكْفُرُ بِبَعْضٍ؟)

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

(Adewuni, 2004) .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).

Direct Translation Procedures	Borrowing
	Calque
	Literal Translation
Oblique Translation Procedures	Modulation
	Transposition
	Adaptation
	Equivalence

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 (inVenuti, 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*

translating it literally each of its elements"(Vinay and Darbelnet 1995, p.32).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 Darblnet 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 Darblnet 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.

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

Table 02: Example of Vinay & Darbelnet's model of translation procedures

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 Arabicorigins, particular style and language, overuse of embellishments, reflection the medieval Islamic world in the time it was written, is to be foregnised 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 (Shuttle worth & Cowie, 1997, p.59).In using domestication method the Maqama is to belinguistically 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 (قصعة) 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 patterns of *Maqamat of Badi Azaman El Hamadhani* translated by W.J. Prendergast in 1915. 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 ofArabic 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 MaqamatBadiZaman 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 believes of that erain 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 lotin 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 wangleson 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 tofigure 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 18Arabicsentencesand 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 bellow 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 theMaqama of Poesie:

Source Text	Target Text
"فما تقول في زهير؟فقال:**يذيب الشعر، والشعر يذيبه,** ويدعو القول والسحر يجيبه..." (محمد عبده،2005،ص.9)	"what sayest thou to Zuheir? He answered: Zuheir **melts poetry and poetry melts him.** He summons words and enchantment answers him…"(W.J.Prendergast,1915.p27)

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:

ST	TT
"وهو يقول: من عرفني فقد عرفني, ومن لم يعرفني فأنا أعرفه بنفسي"(محمد عبده،2005،ص.24)	"And saying: who knows me knows me well and, who does not know me, I will make myself known to him."(W.J.Prendergast,1915.p36)

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 andthe meaning and the form were transferred accuratelybut 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:

ST	TT
"لما قفلت من الحج فيمن قفل ونزلت من حلوان فيمن نزل..." (محمد عبده،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:

ST	TT
"ولنا في هذا السواد **نخلة**،وفي هذا القطيع **سخلة**" (116. (محمد عبده،2005،ص	"there is a **palm tree** for usand 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 (سخلة) (نخلة) into (palm tree) and(a lamb) by using the equal term for each word, but it is not an appropriate translation because (نخلة)and (سخلة)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:

ST	TT
''قال:**حياك الله**نعم الصديق,الصاحب والرفيق...'' (محمد عبده،2005،ص.47)	" he said,**May God prolong thy life**! What an excellent friend, associate and companion!..." (W.J.Prendergast,1915,p.47)

The above example of literal translation technique.The expression(حياك الله)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

ST	TT
"حضرت في شهر رمضان جامعها وقد اشعلت فيه المصابيح ،وأقيمت**التراويح...**" (محمد عبده،2005،ص.200)	"I was present there in its cathedral mosque inthe month of Ramadan when the lamps had been lit and the**tarawih**prayers were inaugurated..." (W.J.Prendergast,1915,p.133)

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 Pattern07:

The following example from the Maqama of Nishapur:

ST	TT
"قلت :فكيف تصعد إلى **الكعبة** ..." (محمد عبده،2005،ص.228)	"I asked : How canst thou go up to the **Ka'ba**…"(W.J.Prendergast,1915,p.151)

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:

ST	TT
"قبلة الصلات،لا **قبلة** الصلاة..." (محمد عبده،2005،ص.229)	"to the source of gifts, not the **Qibla** of prayer… "(W.J.Prendergast,1915,p.151)

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 "قبلة الصلاة" 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

ST	TT
"قلنا ليس لنا ذلك، ولكن ما شئت من **متاع الدنيا** و زخرفها" (محمد عبده،2005،ص.70)	" but thou mayest have what thou desirest of **the goods of this world** and its vanities"(W.J.Prendergast,1915,p.61)

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" 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:

ST	TT
"ولقينا **بتحية الإسلام**" (محمد عبده،2005،ص.76)	"He greeted us with **the salutation of Islam**"(W.J.Prendergast,1915,p.65)

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.4.1.4.1Pattern11:

The following example from the Maqama of Sijistan:

ST	TT
"حدا بي إلى سجستان**أرب**" (محمد عبده،2005،ص.22)	"**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 (ارب) 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 adverbin the source text(ارب) into an adverbial phrasein the target text (a pressing need). Notably, he succeedsin that way to express the meaning. In this case the literal translation technique is also appropriate in translating the word (ارب) 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

ST	TT
''**قرع علينا الباب**، فقلنا:من القارع المنتاب؟...'' (محمد عبده،2005،ص.31)	''**there was a knock at the door** .We asked, 'What wanderer knocking!'... ''(W.J.Prendergast,1915,p.31)

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

II.4.1.4.3 Pattern13:

The following example from the Maqama of the date:

ST	TT
"وهو يقول بصوت**يدفع الضعف** في صدره..." (محمد عبده،2005،ص.13)	"while he recited in a voice so loud that it **weakened** is chest..." (W.J.Prendergast,1915,p.31)

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.4.1.5.1Pattern14:

The following example from the Maqama of Kufa

ST	TT
"ولما اغتمض**جفن الليل**..." (محمد عبده،2005،ص.31)	"when **the eye of the night** had drooped…" (W.J.Prendergast,1915,p.39)

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

II.4.1.5.2 Pattern15:

The following example from the Maqama of Poesie

ST	TT
"وماء **هذا الوجه** أغلى سعرا..." (محمد عبده،2005،ص.10)	"And**his honour** was of great price… "(W.J.Prendergast,1915,p.29)

The example above taken from the (Maqama of Poesie) (المقامة القريضية) 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

ST	TT
"**فسرت غير بعيد** إلى رجل قد أخد أصناف الفواكه ..." (محمد عبده،2005،ص.12)	"I **preceded a short distance** to a man who had got a stock of various sort of fruit…"(W.J.Prendergast,1915,p.31)

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 .1Adaptation17:

The following example from the Maqama of Saimara:

ST	TT
"وريحاننا الورد،**وبخورنا** الند " (محمد عبده،2005،ص237)	"And our sweet smelling flower was the rose and our **perfume** was Nad."(W.J.Prendergast,1915,p.156)

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 Pattern18:

The following example from the Maqama of Hulwan:

ST	TT
"فأتياني وقالا عندك شهادة تجشم فقمت وأتيت **شئت أم أبيت**..." (محمد عبده،2005،ص.198)	So they both came to meand said : We want thy evidence, therefore undertake the duty and impose upon thyself the task. So I arose and went **willy nilly…**"(W.J.Prendergast,1915,p.132)

The use of the technique of equivalence in the above example from maqama of Hulwan(المقامة الحلوانية) is the suitable choice to translate this cultural concept. The expression (شئت أم أبيت)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 (شِئْتَ 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:

10.المقامة الاصفهانية
حَدَّثَنا عِيسَى بْنُ هِشَامٍ قَالَ: كُنْتُ بِأَصْفَهَانَ، أَعْتَزِمُ المَسِيرَ إلى الرَّيِّ، فَحَلَلْتُها حُلُولَ أَلْفَيِّ، أَتَوَقَّعُ الْقَافِلَةَ كُلَّ لَمْحةٍ،

وَأَتَرَقَّبُ الرَّاحِلَةَ كَلَّ صَبْحَةٍ، فَلَمَّا حُمَّ مَا تَوَقَّعْتُهُ نُودِيَ لِلصَّلاةِ نِدَاءً سَمِعْتُهُ، وتَعَيَّنَ فَرْضُ الإِجَابَةِ، فَانْسَلَلْتُ مِنْ بَيْنِ الصَّحَابَةِ، أَغْتَنِمُ الجَمَاعَةَ أُدْرِكُها، وأَخْشَى فَوْتَ القَافِلَةِ أَتْرُكَها، لَكِنِّي اسْتَعَنْتُ بِبِرَكاتِ الصَّلاةِ، عَلى وَعْثَاءِ الفَلاةِ، فَصِرْتُ إِلَى أَوَّلِ الصَ۟فُوفِ، وَمَثَلْتُ لِلْوُقُوفِ، وَتَقَدَّمَ ‏ ‏<mark>الإِمَامُ</mark> إِلى المِحْرَابِ، فَقَرَأَ فَاتِحَةَ الكِتَابِ، بِقِرَاءَةِ حَمْزَةَ، مَدَّةً وَهَمْزَةً، وَبِي الْغَمُّ الْمُقِيمُ الْمُقْعِدُ في فَوْتِ القَافِلَةِ، والبُعْدِ عَنِ الرَّاحِلَةِ، واتْبَعَ ‏ ‏<mark>الفَاتِحَةَ الوَاقِعَةَ</mark>، وأَنَا أَتَصَلَّى نَارَ الصَّبْرِ وَأَتَصَلَّبُ، وَأَتَقَلَّى عَلى جَمْرِ الغَيْظِ وأَتَقَلَّبُ، وَلَيْس إِلاَّ السُّكُوتُ والصَّبْرُ، أَوِ الكَلامُ والقَبْرُ؛ لِمَا عَرَفْتُ مِنْ خُشُونَةِ القَوم في ذَلِكَ المَقَام، أَنْ لَوْ قُطِعَتِ الصَّلاةُ دُونَ السَّلام، فَوَقَفْتُ بِقَدَمِ الضَّرُورَةِ، على تِلْكَ الصُّورَةِ إِلَى انْتِهَاءِ السُّورَةِ، وَقَدْ قَنِطْتُ مِنَ القَافِلَة، وَأَيِسْتُ مِنَ الرَّحْلِ والرَّاحِلَةِ، ثُمَّ حَنَى قَوْسَهُ ‏ ‏<mark>لِلرُّكُوعِ</mark>، بِنَوْعٍ مِنَ الخُشُوعِ، وَضَرْبٍ مِنَ الخُضُوعِ، لَمْ أَعْهَدْهُ مِنْ قَبْلُ، ثُمَّ رَفَعَ رَأْسَهُ وَيَدَهُ، وَقَالَ: سَمِعَ اللهُ لِمَنْ حَمِدَهُ، وَقَامَ، حَتَّى مَا شَكَكْتُ أَنَّهُ قَدْ نَامَ، ثُمَّ ضَرَبَ بِيَمِينِهِ، وَأَكَبَّ لِجَبِينِهِ، ثُمَّ انْكَبَّ لِوَجْهِهِ، وَرَفَعْتُ رَأْسِي أَنْتَهِزُ فُرْصَةً، فَلَمْ أَرَ بَيْنَ الصُّفُوفِ فُرْجَةً، فَعُدْتُ إِلَى السُّجُودِ، حَتَّى ‏ ‏<mark>كَبَّرَ</mark> لِلْقُعُودِ، وَقَامَ إِلى الرَّكْعَةِ الثَّانِيَةِ، فَقَرَأَ الفَاتِحَةَ والقَارِعَةَ، قِرَاءَةً اسْتَوْفَى بِها عُمْرَ السَّاعَةِ، واسْتَنْزَفَ أَرْوَاحَ الجَمَاعَةِ، فَلَمَّا فَرِغَ مِنْ رَكْعَتَيْهِ، وَأَقْبَلَ عَلى ‏ ‏<mark>التَّشَهُّدِ</mark> بِلَحْيَيْهِ، وَمَالَ إِلَى ‏ ‏<mark>التَّحِيَّةِ</mark> بِأَخْدَعَيْهِ، وَقُلْتُ: قَدْ سَهَّلَ اللهُ المَخْرَجَ، وَقَرَّبَ الفَرَج، قَامَ رَجُلٌ وَقَالَ: مَنْ كَانَ مِنْكُمْ يُحِبُّ الصَّحَابَةَ والجَمَاعَةَ، فَلْيُعِرْنِي سَمْعَهُ سَاعَةً.

قَالَ عِيسَى بْنُ هِشَامٍ: فَلَزِمْتُ أَرْضِي، صِيانَةً لِعَرْضِيَ، فَقَالَ: حَقِيقٌ عَلَيَّ أَنْ لاَ أَقُولَ غَيْرَ الحَقِّ، وَلا أَشْهَدَ إِلاَّ بِالصِّدْقِ، قَدْ جِئْتُكُمْ بِبِشَارَةٍ مِنْ نَبِيِّكُمْ، لكِنِّي لاَ أُوَدِّيهَا حَتَّى يُطَهِّرَ اللهُ هَذَا المَسْجِدَ مِنْ كُلِّ نَذْلٍ يَجْحَدُ نُبُوَّتَهُ.

قَالَ عِيسَى بْنُ هِشَامٍ: فَرَبَطَنِي بِالقُيُودِ، وَشَدَّنِي بِالحِبَالِ السُّودِ، ثُمَّ قَالَ: رَأَيْتُهُ صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ فِي المَنَامِ، كالشَّمْسِ تَحْتَ الغَمَامِ، والبَدْرِ لَيْلَ التَّمَامِ، يَسِيرُ والنُّجُومُ تَتْبَعُهُ، ويَسْحَبُ الذَّيْلَ والمَلائِكَةُ تَرْفَعُهُ، ثُمَّ عَلَّمَنِي دُعَاءً أَوْصَانِي أَنْ أُعَلِّمَ ذَلِك أُمَّتَهُ، فَكَتَبْتُهُ عَلى هَذِهِ الأَوْرَاق بِخَلُوقٍ وَمِسْكٍ، وزَعْفَرَانٍ وَسُكٍ، فَمَنِ اسْتَوْهَبَهُ مِنِّي وَهَبْتُهُ، وَمَنْ رَدَّ عَلَيَّ ثَمَنَ القِرْطَاسِ أَخَذْتُهُ.

۞الَ عِيسَى بْنُ هِشَامٍ: فَلَقَدِ انْثَالَتْ عَليهِ الدَّرَاهِمُ حَتَّى حَيَّرَتْهُ، وَخَرَجَ فَتَبِعْتُهُ مُتَعَجِّباً مِنْ جِدْقِهِ بِزَرْقِهِ، وَتَمَحُّلِ رِزقِهِ، وَهَمَمْتُ بِمَسْأَلَتِه عَنْ حَالِهِ فَأَمْسَكْتُ، وَبِمُكَالَمَتِه فَسكَتُّ، وَتَأَمَّلْتُ فَصَاحَتَهُ في فَقَاحَتِهِ، وَمَلاحَتَهُ في اسْتِمَاحَتِهِ، وَرَبَطَهُ النَّاسَ بِحِيَلَتِهِ، وَأَخَذَهُ المَالَ بوَسِيلَتِهِ، وَنَظَرْتُ فَإِذَا هُوَ أَبُو الْفَتْحِ الإِسْكَنْدَرِيُّ، فَقُلْتُ: كَيْفَ اهْتَدَيْتَ إِلَى هَذِهِ الحِيلَةِ فَتَبَسَّمَ وَأَنْشَأَ يَقُولُ:

النَّاسُ حُمْرٌ فَجَوِّزْ ‏*** وابْرُزْ عَلَيْهِمْ وبَرِّزْ

حَتَّى إِذَا نِلْتُ مِنْهُمْ ***‏ مَا تَشْتَهِيهِ فَفَرْوِزْ

X. THE MAQAMA OF ISFAHAN

'ÍSÁ 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 caravanat 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 opportunityof joining in public prayers, and dreading, at the same time, the loss of the caravan I was leaving. But I sought aid against the difficulty of the desert through the blessing of prayer, and, therefore, I went to the front row and stood up. <mark>The Imam</mark> went up to the niche and recited the opening chapter of the Qur'án 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 <mark>Súratal-Fátiḥa with Súrat al-Wáqi'a</mark> 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 ==Takbír== for the sitting posture. Then he stood up for the second prostration and recited the Súras of al-Fatíḥa and al-Qári‘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 ‘ÍsáibnHishám: 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-Fatḥ al-Iskanderí. So I asked: 'What set thee on this stratagem?' He smiled and recited, saying:--

'Men are asses, [6] 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 maqamh of Isfahan(المقامة الاصفهانية) 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 foreigness of the source text while in other cases he chooses to minimize it. First, starting with the word(إمام)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,(وَاتْبَعَ الفَاتِحَةَ الوَاقِعَةَ) was translated as (followed up the Súratal-Fátiḥa 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(الرُّكُوع)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 (الرُّكُوع) . 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 thefootnote to give more explanation. Fourth, the cultural concept of the word (التَّشَهُّدِ) is a foreign to the english reader and does not belong to their culture, consequently, the translator provides an equivelant 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. Thetranslator chooses to minimize the foreigness of the source text by choosing the closer meaning.Fifth, there are no similar meaning for the word(كبر أو تكبير) 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,(التَّحِيَّة) 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 Muslimsprayers. 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 :

<div dir="rtl">

35. المقامة الأرمنية

حَدَّثَنَا عِيسَى بْنُ هِشَام قَالَ: لَمَّا قَفَلْنَا مِنْ تِجَارَةِ إِرْمِينِّيَة أَهْدَتْنَا الفَلَاةُ إِلَى أَطْفَالِهَا، وَعَثَرْنَا بِهِمْ في أَذْيَالِهَا، وَأَنَاخُونَا بِأَرْضِ نَعَامَةٍ، حَتَّى اسْتَنْظَفُوا حَقَائِبنا، وَأَرَاحُوا رَكَائِبنَا، وَبقِينَا بَياضَ اليَوْم، وَقَدء نَظمَنا القِّدُ أَحْزَاباً، وَرُبطَتْ خُيُولُنا اعْتِصَاباً. حَتَّى أَرْدَفَ اللَّيْلُ أَذْنَابَهُ، وَمَدَّ النَّجْمُ أَطْنَابَهُ، ثُمَّ انْتَحَوْا عَجُزَ الفَلَاةِ، وَأَخَذْنَا صَدْرَها، وَهَلُمَّ جَرَّا، حَتَّى طَلَعَ حُسْنُ الفَجر مِنْ نِقابِ الحِشْمَةِ، وانْتُضِىَ سَيْفُ الصّبْحِ مِنْ قِرَابِ الظُّلْمَةِ، فَمَا طَلَعَتْ شَمْسُ النَّهَار، إَلاَّ عَلَى الأَشْعَار والأَبْشَار، وَمَا زِلْنَا بِالأَهْوَالِ نَذْرأُ حُجَبَها، وَبِالفَلَوَاتِ نَقْطَعُ نَجَبها، حَتَّى حَلَلْنا المَرَاغَةَ، وَكُلُّ مِنَّا انْتَظَمَ إِلى رَفِيق، وَأَخَذَ في طَرِيق، وَانْضَمَّ إِلَيَّ شَابٌّ يَعْلُوهُ صِفَارٌ، وَتَعْلوهُ أَطْمَارٌ، يُكْنَى أَبَا الفَتْح الإِسْكَنْدَرِيَّ، وَسِرْنَا في طَلَب <mark>أَبِي جَابِرٍ</mark> فَوَجَدْناهُ يَطْلُعُ مِنْ ذاتِ لَظِيً، تُسْجَرُ بِالغَضَا، فَعَمَدَ الإِسْكَنْدَرِيُّ إِلى رَجُلٍ فَاسْتَمَاحَهُ كفَّ مِلح، وَقَالَ لِلْخَبَّاز: أَعِرْنِي رَأْسَ التَّنُّور، فَإِنِّي مَقْرُورٌ، وَلَمَّا فَرَعَ سَنَامَهُ جَعَلَ يُحَدِّثُ القَوْمَ بِحَالِهِ، وَيُخْبِرُهُمْ بِاخْتِلاَلَه، وَيَنْشُرُ المِلْحَ فشي التَّنُّور مِنْ تَحْتِ أَذْيَالِه، يُوهِمُهُمْ أَنَّ أَدَىً بِثِيَابِه، فَقَالَ الخَبَّازُ: مَا لَكَ لا أَبَا لَكَ؟! اجْمَعْ أَذْيَالَكَ فَقَدْ أَفْسَدْتَ الخُبْزَ عَلَيْنَا، وَقَامَ إِلَى الرُّغْفَانِ فَرَمَاهَا، وَجَعَلَ الإِسْكَنْدَرِيُّ يَلْتَقِطُهَا، وَيَتَأَبَّطُهَا، فَأَعْجَبَتْنِي حِيلَتُهُ فِيمَا فَعَلَ، وَقَالَ: اصْبِرْ عَلَيَّ حَتَّى أَحْتَالَ عَلَى الأَدْم، فَلَا حِيلَةَ مَعَ العُدْم، وَصَارَ إِلى رَجُلٍ قَدْ صَفَّفَ أَوانِيَ نَظِيفَةً فِيها أَلوانُ الأَلْبَان، فَسَأَلَهُ عَن الأَثْمَان، وَاسْتَأْذَنَ في الذَّوْق، فَقَالَ: أَفْعَلْ، فَأَدَارَ في الآنِيةِ إِصْبَعَهُ، كَأَنَّهُ يَطْلُبُ شَيْئاً ضَيَّعَهُ، ثُمَّ قَالَ: لَيْسَ مَعِي ثَمَنُهُ، وَهَلْ رَغْبَةٌ في <mark>الحِجَامَةِ</mark>؟ فَقال: قَبَّحَكَ اللهُ ! أَنْتَ حَجّامٌ؟ قَالَ: نَعَمْ، فَعَمَدَ لأَعْرَاضِه يَسُبُّهَا، وإِلَى الآنِيةِ يَصُبُّهَا، فَقَالَ الإِسْكَنْدَرِيُّ: آثِرْنِي عَلَى الشَّيْطَان، فَقَالَ: خُذْهَا لاَ بُورِكَ لَكَ فِيها، فَأَخَذَهَا وَأَوَيْنَا إِلى خَلْوَةٍ، وَأَكَلْنَاهَا بِدَفْعَةٍ، وَسِرْنَا حَتَّى أَتَيْنَا قَرْيَةً اسْتَطَعَمْنا أَهْلَها، فَبَادَرَ مِنْ بَيْن الجَمَاعَةِ فَتىً إِلى مَنْزِلِه، فَجاءَنا بِصَفْحَةٍ قَدْ سَدَّ <mark>اللَّبَنُ</mark> أَنْفاسَها، حَتَّى بَلَغَ رَأْسَها، فَجَعَلْنا نَتَحَسَّاها، حَتَّى اسْتَوفَيْناها، وسَأَلْناهُمُ الخُبْزَ، فَأَبَوْا إِلاَّ بِالثَّمَن، فَقَالَ الإِسْكَنْدَرِيُّ: مَا لَكُمْ تَجُودُونَ بِاللَّبَن، وَتَمْنَعُونَ الخُبْزَ إِلاَّ بِالثَّمَن؟ فَقَالَ الغُلاَمُ: كَانَ هَذَا اللَّبَنُ في <mark>غَضَارٍ</mark>، قَدْ وَقَعَتْ فَيَه فَارَةٌ، فَنَحْنُ نَتَصَدَّقُ بِهِ على السَّيَّارَةِ، فَقَالَ الإِسْكَنْدَرِيُّ: إِنَّا للهِ! وَأَخَذَ الصَّحْفَةَ فَكَسَرَهَا، فَصَاح الغُلاَمُ: وَاحَرَباهُ، وَامَحْرُوبَاه، فَاقْشَعَرَّتْ مِنَّا الجِلْدَةُ، وَانْقَلَبَتْ عَلَيْنَا المَعِدَةُ، وَنَفَضْنَا مَا كُنَّا أَكَلْنَاهُ، وَقُلْتُ: هَذا جَزَاءُ مَا بِالأَمْسِ فَعَلْنَاهُ، وَأَنْشَأَ أَبُو الفَتْح الإِسْكَنْدَرِيُّ يَقُولُ:

يَا نَفْسُ لاَ تَتَغَثَّى *** فَالشَّهْمُ لاَ يَتَغَثَّا

مَنْ يَصْحَبِ الدَّهْرِ يَأْكُلْ *** فِيهِ سَمِيناً وَغَثَّا

فَالْبَسْ لِدَهْرٍ جَدِيداً *** وَالْبَسْ لآخَرَ رَثَّا

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XXXVI. THE MAQAMA OF ARMENIA

ʿÍSÁ 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 theirhindrances, 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. ₃ There clave unto me a youth with wretchedness apparent upon him and an old worn-out garment over him, surnamed Abú'l-Faṭḥ 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, ₅ 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?' ₇He 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-Faṭḥ 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 (الحِجَامَةِ) or (حَجَّامٌ) was translated as (a shave) or (a barber) the word (الحِجَامَةِ) 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 (حَجَّامٌ) 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 (حَجَّامٌ) 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 (milk) has many different kinds with different names but the translator did not look for an equivalent for the word(اللَّبَنُ) 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 (غَضَارةٍ) 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 (أبي جابر) which for the old Arab in Iran at the Medieval Islamic era means bread butit 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.

ST	TT	Strategy used	
		Domestication	Foreignisation
إمام	Imam		+
وَاتْبَعَ الفَاتِحَةَ الوَاقِعَةَ	Súratal-Fátiḥa with Súrat al-Wáqi'a		+
الرُّكُوع	prostrations	_	
التَّشَهُّد	the testimony to God's unity	+	

تكبير	takbir		+
التَّحِيَّة	the final salutation	+	
الحِجَامَةِ	a shave	+	
اللَّبَنُ	milk	+	
غَضَارةٍ	a large vessel	+	
أبي جابٍ	father ofstrengthening	_	

Table 03 : Domestication and Foreignisation in translating Maqamat El Hamadhani

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 Hamadhaniused 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.

Appendix
English-Arabic Glossary
مسرد انجليزي- عربي

English	Arabic
Adaptation	التكييف
Aesthetic	الجمالي
Alliteration	الجناس
Analysis	التحليل
Assonance	سجع
Attempt	محاولة
Audience	جمهور
Balance	توازن
Borrowing	الاقتراض
Calque	المحاكاة
Characteristics	خصائص
Coherence	انسجام
Cohesion	اتساق
Collocations	المتلازمات اللفظية
Communication	تواصل
Connotations	ظلال المعنى
Critic	النقد
Culture	الثقافة
Difficulties	الصعوبات
Diversity	التعدد
Domestication	التجنيس
Element	عنصر
Embellishments	المحسنات البديعية
Equivalence	تكافؤ
Equivalent	مكافئ
Features	مميزات
Footnotes	هوامش
Foreignisation	تغريب
Humor	الفكاهة
Irony	سخرية
Jurisprudence	الفقه
Knowledge	المعرفة
LiteralTranslation	ترجمة حرفية
Literary	أدبي
Modulation	التطويع
Metaphor	استعارة
Obligatory	إجباري
Optional	اختياري
Poem	شعر
point of view	وجهة نظر
Prose	نثر
Prophetic saying	أحاديث نبوية

Proverbs	أمثال
Result	نتيجة
Solutions	حلول
Source Language	اللغة المصدر
Strategies	استراتيجيات
Style	أسلوب
Surpass	تخطي
Target Language	اللغة الهدف
Techniques	تقنيات
Theme	موضوعة
Tool	أداة
Translation	ترجمة
Transposition	إبدال
Tropes	المجاز
Version	نسخة

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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 Maqamat*of 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.*

الملخص

تلعب الترجمة دورا هاما في نقل مختلف أنواع النصوص من لغة الى أخرى وقد حظي فن المقامة باهتمام العديد من الدارسين والنقاد في الأدب العربي وهذا لما تحمله من خصائص تميزها عن باقي الأنواع الأدبية وكذا ارتباطها الوثيق بالثقافة العربية والإسلامية كما تعد انعكاسا لحالة الحياة والمجتمع من جوانب كثيرة . يعنى ه ذا البحث بدراسة ترجمة مقامات بديع الزمان الهم ذاني الى اللغة الانجليزية وه ذا من خلال معرفة الاستراتيجيات والتقنيات التي استعملها المترجم لتخطي الصعوبات التي تطرحها خصائص المقامة من جهة و الفروقات اللغوية والثقافية بين العربية والانجليزية من جهة أخرى كما يهدف إلى تقصي مدى نجاح المترجم في نقل مقامات بديع الزمان الهم ذاني من اللغة العربية إلى الانجليزية. تم تقسيم هذا العمل إلى فصلين :استعرض الفصل الأول خصائص المقامة من حيث الشكل والمضمون والبعد الثقافي بالإضافة إلى تقنيات واستراتيجيات الترجمة اما الفصل الثاني فقدم بدراسة تحليلية مقارنة ونقدية التقنيات والاستراتيجيات المستخدمة لتخطي الصعوبات التي واجهت المترجم في ترجمة مقامات بديع الزمان الهمذاني وقد أظهرت الدراسة أن مهمة المترجم لم تكن بالسهلة فقد عمد المترجم على استعمال الترجمة الحرفية لتخطي مشكلة إيجاد المكافئ التي تطرحها الفروقات اللغوية والثقافية بين اللغة الانجليزية والعربية زيادة على ذلك عدم تمكنه من نقل أحد أهم مميزات المقامة ألا وهي الشكل و لجأ المترجم في أحيان كثيرة إلى استعمال التهميش للشرح والتوضيح.

كلمات مفتاحية: ترجمة، المقامة، التقنيات، الاستراتيجيات، الصعوبات.

abstrait

La traduction joue un rôle primordial dans le passage d'une langue a 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 fort 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* a la langue Anglais tout en expliquant les stratégies et le 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 dégrée de la réussite de cette traduction .Ce travail a été divisé en deux chapitres : le première chapitre traite de caractéristiques d'Al Maqama de point de vue la forme, contenue, 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 le 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 a 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

تلعب الترجمة دورا هاما في نقل المعلومات من لغة إلى أخرى. وقد عرف كريستال الترجمة كعملية أو نتيجة تغيير عبارات من لغة وتسمى اللغة الأصل إلى عبارات بلغة أخرى وتسمى اللغة المصدر ويتم بذلك التطابق في المعنى. يلعب المترجم دور الوسيط في عملية الترجمة فهو المسؤول عن اختيار طرق ترجمة النص الأصلي. ويضع الاختلاف بين اللغة المصدر واللغة الهدف المترجم في تحدي حقيقي لنقل المعنى نقلا صحيحا من لغة الى أخرى. وعلى ضوء ما ذكر تم اللجوء الى مختلف التقنيات والوسائل لحل مختلف المشاكل في مختلف أنواع النصوص . ومن خلال هذا البحث سيتم دراسة الوسائل التي تم بها نقل مقامات بديع الزمان الهمذاني وهي نثر مقفى يتخلله مقاطع شعرية قصيرة الى اللغة الانجليزية والصعوبات التي واجهت المترجم خلال هاته العملية.

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 باقي أنواع النصوص الأدبية الأخرى. كلمة مقامة تجمع كل من النثر، الشعر، اللغة المجازية و الثقافة. تسبب هاته العوامل وعوامل أخرى مشاكل جمة خلال عملية الترجمة وتحسبا لذلك ،على المترجم إيجاد حلول لمختلف العقبات التي تطرحها خصائص المقامة من جهة والفروقات اللغوية والثقافية بين اللغة الانجليزية و العربية من جهة أخرى .

يدرس هذا الفصل الصعوبات التي تواجه المترجم في ترجمت الأعمال الأدبية بشكل عام والمقامة بشكل خاص كما يشرح تقنيات الترجمة التي سطرها فيناي و داربلني والتي تستعمل كأدوات لحل المشاكل النحوية، المفرداتية و الأسلوبية بالإضافة إلى استراتيجيات الترجمة التي تحدد كيف ترجمت المقامة ككل لى اللغة الانجليزية.

خصائص المقامة

أشار شوقي ضيف أن ظهور المقامة لأول مرة كان لغاية تعليمية فكان الهدف من ورائها إبراز الثراء اللغوي وتطوير سبل تعليم الأدب العربي وهذا من خلال مجموعة قصصية وهي عبارة عن شعر ونثر مقفى يتميز بفصاحة الأسلوب وأناقة اللفظ. ونظرا لما تتميز به المقامة من شكل وأسلوب وكذا الغاية التي سطرت من أجلها فإنها تعتبر نوع أدبي جديد يختلف كثيرا عن الأنواع الأدبية الأخرى.

" وكان لرواد المقامات طريقة في تناولها مما أسهم في تطورها و اكتسابها خصائص وصفات تميزها عن باقي الأجناس الأدبية وكان لكتابها وروادها طرائق خاصة بهم" (بيرير، 2010، ص83)

تحتوي المقامة على أساليب مختلفة ومتنوعة فقد صنفها البعض على أنها قصة وهذا لما تحتويه من عناصر تجعلها مشابهة للقصة كالحوار والمحتوى اما البعض الآخر فيرى أنه لا يمكن اعتبارها قصة لعدم احتوائها على أحداث واضحة أو حبكة ولأنه لم يتم التركيز على المحتوى بل على جمال اللغة والأسلوب واللفظ المستعمل. وقد تم تصنيف خصائص المقامة على النحو التالي:

أولا من حيث الشكل وهذا باحتوائها على نثر وشعر يكمل كل واحد منهم الآخر وأيضا الأسلوب الجمالي المنمق الذي يظهر ثراء المعجم اللغوي للغة العربية وكذا استعمال المرادفات اللغوية والمتلازمات اللفظية والتلاعب بالكلمات واستعمال شاذ اللغة وغريبها بالإضافة إلى المحسنات البديعية كالسجع, الجناس والطباق وغيرهم.

ثانيا: من حيث المضمون فقد عالجت المقامة عدة مواضيع بطرق غير متوقعة فتباينت ما بين الفقه والأدب و الفكاهة و السخرية مما يجعلها قصص مشوقة للمستمعين. وقد اعتبرت انعكاسا لحياة المجتمع في ذلك الوقت فقد نقدت بأساليب غير مباشرة بعض التصرفات الموجودة في المجتمع.

" فالمقامة خطاب ساخر جادّ في آن واحد، حافلة بألوان الإضحاك والهزل والفكاهة...نقد قيم المجتمع النّاشئة الفاسدة مثل التّخلّي عن الكرم والتمسّك بالبخل تشبّهًا بالفرس، ونقد ممارسة العنف الماّدّي واللّفظيّ بين أفراد المجتمع"(الشتيوي ، 2010)

ثالثا: من حيث المظاهر الثقافية ولأن اللغة ماهي   إلا انعكاس للثقافة فقد عكست المقامة المظاهر الثقافية والحياة الاجتماعية لذلك العصر كبعض العادات والتقاليد والاعتقادات البارزة في المجتمع. و اعتمد انشاء المقامة على استعمال الحكم والأمثال والاقتباس من الأحاديث النبوية والقران الكريم.

صعوبات ترجمة النص الأدبي وترجمة المقامة

يواجه المترجم أثناء عملية الترجمة عدة صعوبات ولعل أصعبها هي الترجمة الادبية لما تحتويه من خصائص لغوية وثقافية و اختلافها عن ترجمة انواع اخرى من النصوص ولما تلعبه الترجمة من دور في تخطي مثل هاته الصعوبات ،فإن المترجم في مهمة ليست بالسهلة لنقل النص الأصلي بدقة وأمانة إلى اللغة الهدف وذلك بسبب التباين الثقافي واللغوي بين اللغة والثقافة العربية والانجليزية.

أما المقامة وباعتبارها نوع ادبي فتكمن صعوبة ترجمتها في نقل الخصائص التي تميزها عن باقي الأنواع الأدبية الاخرى المتمثلة في الشكل والمضمون والعناصر الثقافية المتضمنة فيها.

تقنيات الترجمة

تعد تقنيات الترجمة أحد أهم الوسائل التي يستعملها المترجم للوصول الى ترجمة صحيحة ومقبولة فهي وسائل لتخطي العوائق التي تصادف المترجم اثناء عملية الترجمة. يعتبر فيناي و داربلني 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)

–ترجمة غير مباشرة (الإبدال،التطويع،التكييف،التكافؤ)

وقد تم استعمال هاته الوسائل في عملية ترجمة المقامات ،فبعض الصعوبات يمكن تخطيها باستعمال أساليب الترجمة المباشرة بينما يتطلب البعض الآخر استعمال أساليب ترجميه غير مباشرة وذلك يعتمد على القرار الذي يتخذه المترجم اعتمادا على النص المراد ترجمته والصعوبات المراد تخطيها

استراتيجيات الترجمة

وبعكس التقنيات التي تعني بترجمة العبارات والجمل فالاستراتيجيات تعني بترجمة النص ككل فقد قام فينوتي بتحديد إستراتيجيتان لترجمة النصوص، الأولى هي التجنيس والتي تقوم فكرتها على تقليص العناصر الغريبة في النص الأصلي ونقل نص سهل الفهم وقريب للقارئ

الهدف لغة وثقافة، أما الثانية فهي التغريب و يحافظ النص المنقول فيها على خصائصه بما في ذلك من عناصر لن تكون مفهومة للقارئ الهدف وهذا بهدف تقريب القارئ للثقافة واللغة المصدر .

والمقامة بما فيها من عناصر متنوعة سيتم ترجمتها بإحدى هذه الوسائل فيتقرب القارئ الانجليزي بذلك للثقافة واللغة العربية أو سيقرأ نسخة انجليزية من مقامات بديع الزمان الهمذاني. وفي كلتا الحالتين المترجم مطالب بالمعرفة الجيدة والاطلاع على اللغة والثقافة العربية والانجليزية.

الفصل الثاني: تقنيات واستراتيجيات ترجمة مقامات بديع الزمان الهمذاني

يتطرق هذا الفصل الى تطبيق بعض الجوانب النظرية التي تمت مناقشتها سابقا في هذه الدراسة. سيتم في هذا الفصل دراسة وتحليل بعض النماذج من مقامات بديع الزمان الهمذاني المترجمة من قبل ب بريندرغاست في 1915 ومقارنتها بالنص الأصلي ويتم من خلال ذلك استنباط التقنيات والاستراتيجيات المستعملة في ترجمة المقامة مع توضيح الصعوبات التي واجهها المترجم والتي أدت الى استعمالها كما سيتبين من خلال المقارنة والتحليل المدى الذي وصل اليه المترجم في نقل مقامات بديع الزمان الهمذاني الى اللغة الانجليزية.

تحليل نتائج تقنيات الترجمة

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

أظهرت النتائج استعمال تقنيات الترجمة السبع التي وضعها فيناي و داربلني فنجد أن المترجم قد استخدم التقنيات المباشرة على غرار الترجمة الحرفية و الاقتراض أكثر من استعماله لتقنيتي التكييف والتكافؤ ، فقد تم استعمال كل هاته التقنيات لحل المشاكل التي يسببها الاختلاف بين اللغتين العربية والانجليزية .إن غياب المكافئ اللغوي وصعوبة إيجاده خاصة في ترجمة العناصر الثقافية يجعل المترجم في حاجة للترجمة حرفيا أو إلى للاقتراض وابتعاده عن تقنيتي التكييف و التكافؤ .

استعمل المترجم الإبدال والتطويع أحيانا كنتيجة للفروقا ت اللغوية و أحيانا أخرى لأسباب أسلوبية وهذا كمحاولة من المترجم لنقل شكل المقامة الذي يميزها عن غيرها. وكنتيجة، لم ينجح المترجم في نقل نسخة صحيحة عن مقامات بديع الزمان الهمذاني بكل ما فيها من خصائص.

تحليل نتائج استراتيجيات الترجمة

أظهرت النتائج أن المترجم لجأ لاستعمال استراتيجية التجنيس 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 الهمذاني اتضح أن تقنيات واستراتيجيات الترجمة التي استعملها المترجم مختلفة ومتعددة وتم استعمالها بشكل متفاوت وهذا يعود لأسباب أهمها صعوبة أو عدم ايجاد المكافئ اللغوي و الثقافي وهذا عائد إلى الفروقات اللغوية والثقافية بين العربية والانجليزية . فحاول المترجم أكثر من مرة وباستخدام هاته الطرق نقل المقامة نقلا صحيحا لكنه فشل في تحقيق ذلك بالشكل المطلوب فالمترجم مسؤول عن اختياراته خاصة فيما يخص الوسائل والطرق المتبعة في الترجمة فقام وبشكل جلي بالاعتماد على الترجمة الحرفية التي كان استعمال معظمها غير صحيح . بالإضافة الى ذلك لم يتمكن من نقل أحد أهم عناصر المقامة وهو الشكل والذي يتمثل في استعمال السجع فقد ورغم محاولاته العديدة لم يستطع المحافظة على نفس الأسلوب . تحتاج ترجمة المقامة الى معرفة وزاد لغوي وثقافي بالإضافة إلى اللجوء إلى التهميش للتوضيح والشرح.

جامعة قاصدي مرباح — ورقلة —

كليةُ الآداب واللغات الأجنبية

قسم الآداب واللغة الانجليزية

مذكرة:ماستر أكاديمي

ميدان:الآداب واللغات الأجنبية

اختصاص:الترجمة وعلم الترجمة

منإعداد: مسـعودة ادريسـي

صبرينة رزاق سالم

بعنوان:

تقنيات و استراتيجيات ترجمة مقامات بديع الزمان الهمذاني

تمت مناقشتها علنيا بتاريخ:

أمام اللجنة المكونة من:

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