



**An-Najah National University
Faculty of Graduate Studies**

**TEXT AND AUTHOR IDENTITY IN
TRANSLATION: THE CASE OF EDWARD
SAID'S *ORIENTALISM***

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2025

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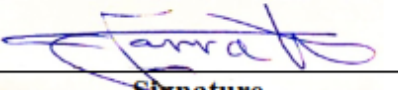
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Dedication

To my Mum, Raja', without whom I would not be here today.

To my beautiful immediate family, three daughters and son, Rajaa, Areej, Nour and Muhammad.

To every inch of Gaza.

To every breathing soul in Gaza.

To every martyr in Gaza and Palestine.

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I am deeply grateful to my mother, Raja', without whom I would not be here today, and to my beautiful immediate family, my three daughters and son, Rajaa, Areej, Nour, and Mohammad, for their unwavering support, love, and encouragement throughout my academic journey.

Finally, I would like to acknowledge all those who have, directly or indirectly, contributed to the realization of this study. Their assistance and goodwill are sincerely appreciated.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

TEXT AND AUTHOR IDENTITY IN TRANSLATION: THE CASE OF EDWARD SAID'S *ORIENTALISM*

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's Name

Maram Maher Taher Mani

Signature:



Date:

07/09/2025

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Abstract

The thesis investigates to what extent the text and author identity of the ST is preserved in the TT. The thesis is built on Edward Said's *Orientalism* and الاستشراق by Mohammad Al-Enani. The text in point is an authoritative critical work in literary studies built on the analytical approach in tracing arguments, controversial topics, problematic contexts, and theories. The data collection examines the linguistic/ terminological and the stylistic aspects of the TT in comparison with the same aspects in the ST to explore how the translation tackles these aspects of *Orientalism* in the TT: الاستشراق. The main target of the thesis is about examining to what extent the receiver of the TT can scan the presence of Said in the TT. The thesis also inspects the legitimacy of any authorization and power the translator has exercised over the authorized text. The analysis shows that a number of the linguistic/ terminological and stylistic features has represented a problematic situation to the skillful translator El-Enani. The thesis shows that not all the examined elements in the target text hold the identity of the ST or receive the same amount of weight they enjoy in the source text. Moreover, the tendency to the domestication strategy is obvious on the macro level.

Keywords: identity, fidelity, authority, visibility, domestication.

Chapter One

Introduction and Theoretical Background

1.1 Background

Language is power. It is the core of communication, the reflection of civilization, the solid ground of the nations' cultures, and a significant code that divides the peoples or unites them. Since the 1960s, texts, primarily written ones, have attracted the attention of linguists and theorists for their importance. "A text, in its actually *being* a text, is a being in the world" (Said, 1983, p. 33), in which this being holds its own identity and author image. Translation, hence, as a writing or rather a re-writing mode, is another being in the world. Suppose the translator makes themselves visible through different techniques identified as interventions; in that case, a new text identity and a new re-writer image are born, which will be different from the identity and the image of the original text and author which should not be the case in translating authoritative texts.

By and large, the identity of a work is a group of repeated textual marked traits and attributes within a given text, created by the individuality of an author. Unless the content is pure science as math and chemistry, the informative load by itself cannot stand as the sole element of the text. Each author has a pattern in writing and presenting a certain text. Making these patterns salient and touchable of the sacred and authoritative texts is a must in the target text (TT); especially, the unusual, the different, and the paradoxical. Said himself holds a paradoxical controversial identity, due to his exile and diaspora as a Palestinian, reflected in his books clearly. Being both a displaced Palestinian in New-York and a Professor at Columbia, one of the most prestigious Universities in the United States makes him an Eastern-Western persona. Broadly speaking, the identity of the text and the author are two ends of a same continuum. Drawing from this, there are two perspectives to look at *Orientalism*: the first is that the shadow of Said as an authoritative figure elevates his book automatically to be an authoritative text. The other one is that *Orientalism* has paved the way for Said to be one of the most significant authors in the literary studies and colonialism/ post-colonialism field.

Orientalism is an authoritative seminal critical work in the literary studies. In other words, it is an analytical masterpiece in its domain. In the process of analysis and investigation, the author addresses diverse topics as geopolitics, history, literature, religions,

philosophy, ideology, sociology among other topics in searching the factors behind the collective demonology of the Orient. Through the journey of defining the Orientalist persona in the critical work and describing its influence in ‘Orientalizing the Orient’, a large number of names, titles, incidents are presented in the book. The language is an intellectual one loaded with sophisticated diction. One major specificity of *Orientalism* among others is that it is the earliest and one of the most comprehensive solid Oriental narratives served in a perfect methodological framework. Another major specificity is that it has explicitly displayed how literature has served politics through inherited copied knowledge and discourse to form the Eastern cliches. The discourse of *Orientalism* constitutes a real challenge to any translation enterprise. Only a highly experienced veteran translator equipped with a linguistic and encyclopedic knowledge can accomplish the project of translating such a challengeable humanitarian textual legacy. The translation needs to be faithful, transparent, and accurate since the employed terminology and the stylistic features in *Orientalism* are what individualize the book.

1.2 Literature Review

1.2.1 Introduction

To preserve the identity of the text in translation is to deliver this identity of the source text (ST) to the target reader (TR) granting them the chance to touch the traits that specify the text in hands. These traits are the voice of the author as Sayers Peden calls them (as cited in (Hatim & Munday, 2004, p. 96). These traits are not random, but salient author-made textual gestures that mark the text, as the complex sentences, for example, in *Orientalism*. Unpacking the complex sentences in the TT might work perfectly well in the vicinity of the TL cultural conventions; yet, it becomes a missed part of the textual identity of *Orientalism*, significantly, if a feature is employed for a specific function. The result is invalid characteristic of the ST. The number of books that discuss different debates of the norms and conventions of translation in various situations, including the authoritative texts, is quite considerable. Remarkable and veteran names in the world of translation participate in establishing different schools of modern translation after the 60s as Eugene Nida, Basil Hatim, and Peter Newmark.

However, the point the researcher is departing from in this thesis is to examine to what extent the identity of the text and the author are to be found in the TT by choosing a sacred

authoritative critical text in the world of literary studies, particularly, colonialism and post-colonialism. In this regard, two focal points to be discussed in the literature review of this thesis. The first point is the way Said evaluates the global translations of *Orientalism* in general and the Arabic one achieved by the Syrian poet and essayist Kamal Abu Deeb in 1995 in particular. The second point is manifesting some of the marked arguments regarding the translation of the authoritative texts.

1.2.2 Evaluating the global translations

In the Preface of *Orientalism* in 2003, Said expressed his amazement that *Orientalism* has been translated into 36 languages (Said, 2003, p. xi). Yet, the preface has been the second attempt to correct the misinterpretations and misrepresentations of the held discussions mainly after the many translations have reached the public as new versions. The first attempt has been nine years prior to this date when the author in his 'Afterward' in 1994, commented on the translations around the globe saying that the considerable number of translations and the debates that follow these translations have taken the book to different orientations from the genuine one of his. "The result of all this is that *Orientalism*, in almost in a Borgesian way, has become several different books" (Said, 2003, p. 330).

1.2.3 Evaluating the Arabic translation of Abu Deeb

Regarding the Arabic translations, Said finds the translation of Kamal Abu Deeb remarkable and controversial. He names the translator "the gifted" (Said, 2003, p. 339). The point of strength of the Arabic translation as he states: "The main achievement of Abu Deeb's painstaking translation was an almost total avoidance of Arabized Western expressions" (Said, 2003, p. 339). He appreciates the hard labor of Abu Deeb in finding the suitable equivalents in the Classical Arabic rhetoric Target language (TL) which he always praises and admires as a rich and sufficient language.

1.2.4 Marked arguments regarding authoritative texts

In the second dimension of the literature review, Newmark, on one hand, notes the following: "Informative texts, siarements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original" (Newmark, 1988, p. 16). Furthermore, he adds: One has "to consider the quality of the writing and the authority of the text, two critical factors in the choice of translation method" (Newmark, 1988, p. 16). While Eugene Nida, the American

linguist who developed the dynamic equivalence theory of the Bible translation has another point of view in this regard about the role of the translator in general: “If he concentrates too much upon trying to reproduce the original ‘feeling’ and ‘tone’ of the message, he may be accused of playing loose with the substance of the document – the letter of the law” (Nida, 1964, p. 3). While Basil Hatim stresses, in his research regarding the sacred and sensitive texts, the importance of what he names: “the values attached to deviating from norms” emphasizing that these unconventional features have a profound functions or purposes (Hatim & Mason, 2005, p. 95).

1.3 Problem statement

Translation’s authority and the visibility of the author

“Like all activities to do with re-writing, translation is never innocent” (Hatim, 2001, p. 62). The problem addressed in this thesis is the impact the translation can have on the identity of the text and the author’s image. When the reader receives a translated marked book for an author, they seek to hear the voice of the author and not of the translator. Translation as an act of rewriting changes the character of the produced narrative. Modification strategies, if not necessary, can change the tone and the orientation of the ST, at least on the micro level limiting the presence of the author in the TT. According to Venuti ‘resistancy’ is to make visible by highlighting the foreign identity of the ST (Venuti, 1995, p. 305).

When the translator practices power over the ST providing unnecessary domesticating practices, it may drastically impact the authenticity of the readership of the ST presented in the TT which is the accumulated textual pattern presented by the author, especially the different and unusual implicatures of the text. In translating a book like Edward Said’s *Orientalism*, interventions should often be made for the sake of delivering the author’s messages and objectives. Put differently, in favor of the SL and not the TL. Foreignness, eventually, enriches the TT. However, in translating the authoritative texts, the power of the translator is not to have a loud voice in the conventional sense but in their ability to maintain the identity of the text and deliver the voice of the author clearly. That is to say, the power and visibility of the translator could be achieved by applying the Foreignization on the macro level for the sake of both texts. Having said that, the voice of the translator already becomes visible when attached to an enormous and eminent work as *Orientalism*.

Practicing the minimal power through abiding by all the curves and alteration to be found in the text preserves the text identity of the ST and the image of the author.

1.4 Research Questions

The thesis attempts to answer the following questions:

1. What is the text identity of *Orientalism*?
2. How is the identity of the ST sustained or lost in the TT?
3. To what extent is the attitude of the translator considered innocent when they intend to choose domestication on the macro level?

1.5 Research Objectives

In relation to the conventional strategies of translation such as Foreignization vs domestication for Venuti; formal vs dynamic for Nida; direct translation vs oblique for Vinay & Darbelnet and other theorists, under which sub strategies are categorized, the thesis aims to examine the translations' strategies applied in *Orientalism*. The thesis seeks to investigate the capability of these strategies not only to communicate the sense of the message, but also to communicate it in its linguistic/terminological and stylistic form. In other words, to deliver the message in its own identity.

1.6 Significance of the Study

This thesis aspires to offer a new perspective to the importance of the faithful translation when dealing with highly authoritative texts and prioritizing the invested labor of the ST over the conventions of the TL. To sustain the identity of the text is to maintain the marked attitude of the author and make it touchable and traceable in the TT. Not only to admit the credit of the author but also to give the TR the chance to enjoy its identity and its individuality in creating a text of high significance. This kind of orientation renders the need to develop the stylistic translation giving the TL the chance to receive, know and explore the non-conventional, the unfamiliar textual behaviors. Depriving the ST from its intended complexity in the TT through the course of translation means losing a significant element of the text identity.

1.7 Limitation of the Study

When working on the stylistic aspects in the thesis, a key element in the thesis is the syntax and its role in building the arguments and the conveyed meanings. It has been difficult to find resources that reflect the core point about the connection between the complex thoughts and the complex sentences. Numerous references as Chomsky and other linguists wrote several books about the structure of the sentences, but for educational purposes. However, there is a lack of the pragmatic aspect of the functions of such specialty. There has been a number of references lecturing the difference between the dependent and independent clauses from a descriptive theoretical stand point, but there is a lack of references that give examples of how authors benefit from employing independent and dependent clauses in the sophisticated texts, or whether there is a practical standard connection between the use of high diction and complex sentences on one hand and the complex thoughts and arguments on the other hand, as found in *Orientalism*.

1.8 Summary of *Orientalism*

Orientalism is a highly acclaimed work in the field of colonialism and post-colonialism. It is also the first book and the backbone of Said's trilogy: *Orientalism*, *Covering Islam*, and *The Question of Palestine*. The author completed the book in one year when it first appeared in 1978. The book has been translated world-wide and it continues to be discussed and translated all over the world. Said attached an afterward in the year 1995 clarifying the real target behind writing *Orientalism* and trying to correct mis-readings and some wilful misinterpretations (Said, 2003, p. 330). In the year he died, he added a preface in 2003 for more clarifications. The book investigates the real reasons behind the negative stereotype of the Orient and the Oriental as inferior, backward, and different from the Western perspective. He builds *Orientalism* upon a discursive heritage of a considerable figure of Orientalists as scholars and writers among whom are poets, novelists, philosophers, economists, political theorists, and imperial administrators. In an introduction and three enormous chapters, Said investigates the real factors behind the Western negative depiction and demonization of the East. In specific, the British and French powers in the Arabic Islamic world since the invasion of Napoleon Bonaparte to Egypt in the 18th century until the Imperial United States afterward. Said manifests how the West has weaponized knowledge to control the East and justify the colonial enterprise

in the Orient. Said traces the impact of the literary writings of the Western orthodox Orientalists and tackles the question of Orientalism thoroughly.

1.9 The structure of the study

The content of the thesis consists of four chapters:

Chapter One delivers an introductory section of the thesis. It then outlines the literature review of the study, problem statement, research questions, research objectives, significance of the study, limitation of the study, a summary of *Orientalism*, the structure of the study, the methodology, and data collection.

Chapter Two accounts for the terminological aspect in *Orientalism*.

Chapter Three presents the stylistic aspect of *Orientalism*.

Chapter Four puts forward the conclusion.

Methodology.

The research methodology of this paper thesis is a qualitative one. It is based on the description, analysis, and assessment. The thesis outlines and evaluates the employed translation strategies in the TT. It sets a comparison between two specific excerpts from the English ST vs the Arabic TT. The analysis is textual; it aims to select representative examples to examine how the excerpts of the ST is rendered in the TT noting any alteration or modification. Through observation and labeling the applied strategies in the TT, it measures its validity to deliver the message while maintaining the identity of the text and preserving the efforts of the author invested in the ST. Using a qualitative approach, the thesis analyzes corresponding excerpts in the ST and TT to determine and evaluate the translation techniques applied in the TT.

1.10 Data collection

The data of this thesis is collected from *Orientalism* (2003) by Edward W. Said and its Arabic translation الاستشراق (2006) by Mohammed El-Enani. The collected segments represent the salient attributes of the author as being the characteristics of the ST seeking to achieve an accurate examination in regard to the theme of the thesis in order to set a methodological conclusion.

Chapter Two

Translation of the Linguistic/ Terminological Aspect of *Orientalism*

2.1 Introduction

In building the Oriental narrative in his book *Orientalism*, Said depends on a thoroughly Orientalism-related textual profile of Western figures with a considerable impact on the Western public and the Oriental question as writers such as De Sacy, sociologists as Marx, poets as Victor Hugo, politicians and administrators as Balfour and Cromer, scholars as Gibb, philologist and historians as Ernest Renan, artists as Nerval and Scott. In the context, he highlights a number of historical events as the invasion of Egypt by Napoleon Bonaparte. Literary works and books are also heavily presented in the text as *Manners and Customs of the Modern Egyptians*. The official language of the book is the sophisticated intellectual diction. Said brings the critical terminology repertoire as knowledge, power, and authority the backbone of text into focus. Terminology is the most salient linguistic aspect of the book and there is a direct relationship between the linguistic colonial repertoire and the presupposed, incorrect, repertoire of the pre-made Oriental images. In the critical work, Said highlights the major role the Western discourse has played in empowering the colonial project in the East.

My contention is that without examining *Orientalism* as a discourse one cannot possibly understand the enormously systemic discipline by which European culture was able to manage – and even produce – the Orient politically, socially, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (Said, 2003, p. 3)

2.2 The keys to *Orientalism*'s Identity

In this text, Said cites the discourse of a large number of colonial references and quotations as the primary data base and platform to investigate, argue about, condemn, refute, debunk, expose, reveal, act upon and interpret the current situation of the Orient then and demonstrates the findings behind the power relations between the East and the West. “In this chapter my concern has been to show how in the nineteenth century a modern professional terminology and practice were created whose existence dominated discourse about the Orient, whether by Orientalists or non-Orientalists” (Said, 2003, p. 156).

The linguistic construction of the book, largely built through the critical terminology, which is a focal point in reflecting the prejudgment cognitive inner-self of the Western individual due to the generalizations made by the Western writers “among whom are poets, novelists, philosophers....” (Said, 2003, p. 3) in addition to other components that have made *Orientalism* what it is. In *Orientalism*, terminology is the group of words and phrases that encode specific Orientalist and/or colonial style of thinking, event/s, method/s of controlling the Oriental, and ways of dehumanizing and demonizing the Oriental to control the Eastern land and population. Terms are vital and crucial, serving as shortcuts to connotations, stigmas, and associations and functioning as abbreviations of groups of actions or long histories. Said uses technical and specialized Western Orientalist terms in investigating the attitudes and narratives of the Orientalists among whom are writers, philosophers, theorists, scholars, poets, economists, politicians, and imperial administrators, leaving the translator with a mass of terms to handle.

This section is dedicated to examining the extent to which the translation strategy affects the orientation, preciseness, effect, and weight of terminology, which is a primary and cardinal characteristic of the text's identity about Said as an authority in literary and colonial studies. The selected data will be organized into two sections. The first section will be focusing on the colonial authors, exploring the concept of non-interference with names, and a name plus epithet, whereas, the second section will delve into the oppositional structures, providing a comprehensive analysis of this key element of the text's identity.

2.2.1 Colonial Authors

Colonial authors are the voices of the political, administrative and other Western racial public figures playing a vital role in drawing the passive stereotypical image of the Oriental persona in the arena of the Western vicinity and consequently in the World for malicious reasons such as building the Occidental superiority status based on the created inferiority status of the other.

Example 1 refers to Balfour, a politician, an administrator and a historical figure who contributed to furthering the colonialism of Egypt in the nineteenth century and of Palestine in the early years of the twentieth century. Said connects Balfour's words with

the British philosopher Francis Bacon, among the first English philosophers and empirical scientists to connect knowledge to power. Said writes:

Example 1 p. 32

Two great themes dominate his [Balfour's] remarks here and in what will follow: knowledge and power, the Baconian themes. As Balfour justifies the necessity for British occupation of Egypt, supremacy is associated with "our" knowledge of Egypt and not principally with military or economic power.

Arabic translation p. 85, 86.

أن ملاحظاته تدور حول محورين كبيرين - هنا وفي ما يتلو هذا الكلام - وهما المعرفة والسلطة، وهما محورا الفيلسوف فرانسيس بيكون. وهكذا فعندما يبرر بلفور ضرورة الاحتلال البريطاني لمصر، ترتبط السيادة في تفكيره بمعرفتنا "نحن" لمصر، لا بالقوة العسكرية أو الاقتصادية بالدرجة الأولى .

The quotation refers to the specific historical event when Sir James Arthur Balfour delivered his speech in front of the House of Commons on June 13, 1910, regarding “the problems with which we have to deal in Egypt.” This was a crucial moment in the history of Egypt under the British colonialism, as it marked the British government’s formal recognition of its role in Egypt. The reference to Francis Bacon's principle, which connects power with knowledge, is quite fundamental in *Orientalism* significantly that Said adds what follows in his Afterward in 1994 in *Orientalism*: “No more glaring parallel exists between power and knowledge in the modern history of philology than in the case of Orientalism” (Said, 2003, pp. 344, 345).

Balfour's speech, directed at the colonizer figures, is an in-room discourse of some sort. It exemplifies how the colonizer, utilizing the pronoun ‘our’, enforces supremacy over Egypt as an inevitable consequence to their knowledge. With their constructed knowledge, they wield the power to decide for the Other [Egypt] and on their behalf. Thus, it is the authority of knowledge that endows the speaker with power. A key concept Said borrows from Foucault is that “knowing” and “power” are intertwined. Knowledge, or truth, in any form, is the domain of the powerful, who can impose their version of knowledge on others (Ashcroft & Ahluwalia, 2008, pp. 55-56).

El-Enani translates the two themes, respectively, as (literal: Knowledge) المعرفة (Literal: power) والسلطة employing the partial equivalence strategy. The direct and more comprehensive meaning of the lexeme power would be القوة since السلطة is one aspect of power, the legitimate one. Yet, the translation is appropriate in its context, since for Balfour, the legitimacy has been acquired through their oriented knowledge about the Orient. Balfour speaks with the authority of the knowledge they have created about the land and people of Egypt as part of the vast colonial project. Accuracy in translating the dichotomy of knowledge and power is crucial for it is one of the most frequent salient, dominant, thematic concepts in *Orientalism* that handles the factors behind the negative Western depiction of the East in which the extremist Western minds work as propaganda and mainstream. It is not a pure knowledge led to power but a certain tendentious one that fulfils the prescribed image of what is approved to be the Orient implanted in the Christian and Western-oriented, inherited consciousness; it is purposely built knowledge with or without credibility that has facilitated the way to the militant and intellectual power to cross the line and control and possess the Orient. The same knowledge has been created about the land and people of Palestine endows the British Sir with the power to make his famous declaration on behalf of the Palestinian people in 1917 during the First World War, offering their homeland forcibly for the establishment of a Zionist Jewish national home.

The translator also applies the biographical annotation strategy successfully conveying the informative part of the text by identifying Francis Bacon as ‘philosopher Francis Bacon’. This limited but useful addition equips the readers of *Orientalism* for further investigation since the audience of the critical work is the students, the researchers, and the intellectual readers in the literary studies or related fields.

Example 2 discusses the two translations of the term ‘Saracens’. The term has evolved over different periods. Initially used by the Greeks and Romans to refer to the people of the Arab desert and the tribes of Arabia, it later included Muslim people from a Western hostile perspective. During the era of the Crusades, it referred to people associated with Muslim militants who fought against the Crusaders.

Example 2 p.60

‘Saracens’

The point is that what remained current about Islam was some necessarily diminished version of those great dangerous forces that it symbolized for Europe. Like Walter Scott's Saracens, the European representation of the Muslim, Ottoman, or Arab was always a way of controlling the redoubtable Orient, and to a certain extent the same is true of the methods of contemporary learned Orientalists, whose subject is not so much the East itself as the East made known, and therefore less fearsome, to the Western reading public.

Arabic Translation p. 125

ان ما بقي شائعا عن الإسلام كان بالضرورة صورة مخففة لتلك القوى العظمى والخطرة التي كان يرمز لها في أوروبا. وعلى نحو ما فعل الروائي وولتر سكوط في تصويره للبدو الرحل، كان تصوير أوروبا للمسلم العثماني أو العربي يمثل دائما محاولة للتحكم في الشرق المهيب، ويصدق ذلك إلى حد ما على أساليب العلماء المستشرقين المحدثين، فليس موضوعهم هو الشرق في ذاته بقدر ما هو التعريف بالشرق، فإذا تسنّت معرفته أصبح أقل إثارة للخوف لدى جمهور القراء الغربيين .

The term ‘Saracens’ evokes a significant medieval context with all its complexity and negative connotation. It has been used by the colonial voices, the Occidental public, and the Western mentality for centuries, reflecting the West’s portrayal of Islam and Muslims. El-Enani translates Sir Walter Scott’s ‘Saracens’ as “البدو الرحل” in one instance and as “المسلمون” elsewhere in *Orientalism*. The first translation of ‘Saracens’ as البدو الرحل overlooks the local context and doesn't accurately reflect the term’s intended meaning. Walter Scott’s use of ‘Saracens’ in his text is distinct from the Latin and Greek definitions, as noted by Said in *Orientalism*. When it comes to the second translation the translator’s substitution strategy, translating ‘Saracens’ as المسلمون, overlooks the derogatory Western associations linked with the term since “Muslims frequently appear in the vernacular literatures of Medieval Latin Europe, never named as such but usually called ‘Saracens’ or ‘Pagans’” (Kinoshita & Calkin, 2012, p. 29). The strategy fails to convey the critical ideological reality and accepts the Western perspective by translating ‘Saracens’ as Muslims. A suggested alternative translation suggests avoiding the

domestication tendency and involves borrowing and adding context to preserve the term's association to ensure that the target audience fully understands the term and its dimensions. The term 'Saracens' should be introduced to the target audience to preserve its original significance. 'Saracens' is a stigma, while 'Muslims' is a description. Replacing a stigma with a description is a loss to the ST.

2.2.2 Non-interference with names

In this section, the researcher evaluates the translator's methodology for dealing with unfamiliar Western names for the target audience. The emphasis is on the translator's crucial role in aiding the audience's comprehension of the text's complexity.

Examples 1, and 2 show the translator keeping a distance and not interfering with the names. The translation does not give additional information to assist the readers in identifying Western names cited in the text. This leaves the reader with a considerable number of references with no backup.

Example 1 p.64

This inadequately describes d'Herbelot's work, which was not restricted to Islam as Sale's and Ockley's were. With the exception of Johann H. Hottinger's *Historia Orientalis*, which appeared in 1651, the *Bibliothèque* remained the standard reference work in Europe until the early nineteenth century. Its scope was truly epochal.

Arabic Translation p.130

ولكن هذا الوصف لكتاب ديربيليو وصف قاصر، فالكتاب لا يقتصر على الإسلام فحسب مثل كتابي سيل وأوكلي. فباستثناء تاريخ الشرق الذي وضعه يوهان ه. هوتينجر في عام 1651، ظل الببليوتيك المرجع المعتمد في أوروبا حتى أوائل القرن التاسع عشر، وكان نطاقه واسعا وبالغ الأهمية حقا.

Example p. 74,75

When the term Orient was not simply a synonym for the Asiatic East as a whole, or taken as generally denoting the distant and exotic, it was most rigorously understood as applying to the Islamic Orient. This "militant" Orient came to stand for what Henri Baudet has called "the Asiatic tidal wave."

Arabic Translation p. 144

وحيثما كان لفظ الشرق لا يقصد به أن يكون مرادفا للشرق الآسيوي بصفه عامه، أو يقصد به البعيد والغريب بصفه عامه، كان مفهومه يقتصر اقتصارا صارما على الشرق الإسلامي. وأصبح هذا الشرق "المقاتل" يرمز لما يطلق عليه هنري بويه تعبير "موجة المد الآسيوية".

The two examples show no extra details added to the colonial references. The translation does not assist the target reader to minimize alienation of the text. This is exactly the unneeded aspect of foreignness. In this regard, biographical explication, same to the one has been provided to the professor Francois Bacon, would help the reader to bridge the knowledge gap in relation of unfamiliar colonial names and equip the reader of the TT with minimal information.

2.2.3 A name plus an epithet

This section discusses how an inaccurate epithet added to a certain name can alter an argument minimizing its outcomes and locating the reader in the middle of a blur conclusion.

Example 1 discusses the translation of the adjective 'orthodox' and the orientation of the argument. Said in this example describes the Orientalists Renan and Volney as orthodox.

Example 1 p. 39

Cromer's descriptions are of course based partly on direct observation, yet here and there he refers to orthodox Orientalist authorities in particular Ernest Renan and Constantin de Volney) to support his views. To these authorities he also defers when it comes to explaining why Orientals are the way they are.

Arabic Translation p. 95

و اوصاف كرومر تستند بطبيعة الحال إلى الملاحظة المباشرة إلى حد ما، ولكنه أحيانا ما يشير إلى النقات من المستشرقين المعتمدين في تأييد آرائه (مثل إرنست رينان وقسطنطين دي فولني بصفة خاصة). وهو يأخذ بآراء هذه النقات حين يعرض لأسباب اتصاف الشرقيين بهذه الصفات.

The translator uses equivalence strategy translating 'orthodox' as الثقات. The word 'Orthodox' has negative associations related to the extremism, negativity subjectivity, bias, etc. The translation does not convey these associations when translating it as (الثقات). The translation neutralises the negative associations, or perhaps add positive load to the roles these authors played in the construction of ideas about the Orient. In this location, orthodox should be translated as the extremists المتشددون أو المتطرفون أو المغالون. The translator acquires the lexeme different semantic load, almost, the opposite meaning, leading the TT audience to a different orientation and consequently different interpretation. Describing these Orientalists as reliable/ trustable ones means that they are honest and reliable about their ideological exportation which has been translated as fundamental conception of 'Orientalism' as way of thinking and life style. It would be controversial to argue about their passive impact on the image of the Oriental, then describe them as trustable. This action leads the reader of the target language to question the arguments of the author of the ST; since the translation of the epithet becomes contradictory regarding the orientalist figures. In other words, if these Orientalists are trustworthy as translated, then the image portrayed of the Orient and the Oriental is true and the labour of these orientalists is trustworthy.

2.3 Oppositional Structure

'Oppositional structure' refers to the technique of joining the two opposites within the same argument. It is strongly present in reflecting the binary opposites of the self and other as a matter of political and social realities in the Western consciousness and registered historical events. The technique depicts the West and the East by Said employing oppositional terminology to expose the way the ideology of Western minds in approaching the Orient. This technique reflects the racist situational, conceptual, and cognitive status quo between the superior West against the inferior East, based on Western standards, the civilized Europe against the primitive non-European regions, the organized and knowledgeable Occident against the incapable retarded Orient. There are always two extremes in this dichotomous discourse, allowing the West to, always, enjoy a dominant position over the Eastern cultures and population. Said is, unwaveringly, critical of this oppositional presentation, thus posing himself as an author who highlights these mental and actual oppositions in the form of indispensable characteristic in the

discourse of colonialism and post-colonialism studies in general and in *Orientalism* in particular.

Example 1 is a salient one that depicts the tenets of the oppositional structures' technique on the surface structure. It provides very simple and clear oppositional structure Said employs using the words of Western figures like Balfour and Cromer canonical representations of the relation between the Orient and the Occident.

Example 1 p. 40

Many terms were used to express the relation: Balfour and Cromer, typically, used several. The Oriental is irrational, depraved (fallen), childlike, "different"; thus, the European is rational, virtuous, mature, "normal".

Arabic Translation p. 96

وكان من يشيرون إلى هذه العلاقة يعبرون عنها بأوصاف كثيرة، وقد استخدم بلفور وكرومر، اللذان يمثلانهم خير تمثيل، عددا كبيرا منها، فالشرقي غير عقلائي وفاسد (ضال) ومثل الطفل، و"مختلف"؛ ومن ثم فإن الأوروبي عقلائي وفاضل، وناضج، و"سوي".

These are the words of the political administrators: Balfour and Cromer. Both are in senior positions in the British crown. Said exposes the strategy of the colonizing persona in drawing generalizations as norms setting specific criteria for both sides. His meticulous strategy in exposing the colonizing persona's use of generalizations as norms and setting specific criteria for both sides is truly impressive. He carefully selects four binaries, among other Occidental epithets: irrational/ rational, depraved (fallen)/ virtuous, childlike/ mature, and 'different'/ 'normal'. The precision with which he draws these oppositional structures, even down to double quotation marks, is a testament to his analytical skills. This furnishes the receiver's mentality with formidable evidence of the methods used to take over the Orient.

This example manifests the un-arranged cooperation between Said and El-Enani for the following reasons. The example highlights Cromer and Balfour's convenient reliance on the British built-in knowledge about Egypt, taking for granted the superiority of the colonizer and the inferiority of the colonized. The translator in this example works in

harmony with the author's plan. The TT producer abides by the author's tactic by using a literal equivalence strategy in the four binaries. The last binary of the four is a remarkable one since the word "normal" used by Said has been translated as "سوي" and not as عادي أو طبيعي, which has been a clever semantic choice on the translator's side since it suggests or indicates implicitly that the intended meaning of the lexical unit "different" "مختلف" is not normal: "abnormal" "غير سوي", in other words, شاذ.

Example 2 investigates the dichotomy superiority/ inferiority. Clearly, the oppositional terms fall under the colonial discourse which assumes superiority of the colonizer and the inferiority of the colonized.

Example 2 p. 32

British knowledge of Egypt is Egypt for Balfour, and the burdens of knowledge make such questions as inferiority and superiority seem petty ones. Balfour nowhere denies British superiority and Egyptian inferiority; he takes them for granted as he describes the consequences of knowledge.

Arabic Translation p. 86

أي إن المعرفة البريطانية بمصر هي مصر بالنسبة لبلفور، وتبعات هذه المعرفة تجعل أي مسألة سواها، مثل مسألة التفوق والدونية، تبدو تافهة. ولا ينكر بلفور إطلاقاً تفوق بريطانيا على مصر بل هو يعتبرها مسألة مُسلماً بها في سياق وصفه للأثار المترتبة على المعرفة.

In this example, Said's analysis of Balfour's speech as a promotion of British colonialism is of profound significance. It vividly displays the sense of taken-for-granted superiority of the British nation over the Orient, a superiority that is established by dividing the world into two camps: the superior *us* against the inferior, even barbarian, *them*. El-Enani's translation, however, drops the scale of the oppositional structures: the superiority of Britain vs the inferiority of Egypt, paraphrasing the statement. This use of the paraphrase strategy by the translator compromises an essential component of *Orientalism*, which involves the self and the other; a discourse that distinguishes between *I/we* and *them*, the Occident and Orient, white and coloured or non-white, colonizer and colonized, the ruling power and the subject race. The translation mitigates the impact of the Balfourian rhetoric

for Arab or Egyptian readers of the translated text by deleting the reference to Egyptian inferiority. However, Said's criticism of the colonial rhetoric is a key feature of the text's identity. Therefore, the researcher argues that this strategy deletes an eminent feature of the text. It affects, passively, the two extremes of the two hemispheres of the globe, created by the superior West. The researcher argues that a literal faithful translation would be the correct choice in this context.

Example 3 delves into the European logic that underpins the perception of the East. The image of the Oriental is consistently linked with incapability within this Western canonical standard. Consequently, the Egyptian Oriental is perceived as incapable of resisting or fighting European colonialism. This perspective on nationalism is not just a departure from the accepted truth, it is a significant and striking deviation that is particularly noteworthy.

Example 3 p. 39

Thus, any deviation from what were considered the norms of Oriental behavior was believed to be unnatural; Cromer's last annual report from Egypt consequently proclaimed Egyptian nationalism to be an "entirely novel idea" and "a plant of exotic rather than of indigenous growth".

Arabic Translation p. 95

وهكذا فإن أي خروج عما يُعتبر معايير السلوك الشرقي كان يُظن به الشذوذ، ومن ثم فإن آخر تقرير سنوي أرسله كرومر من مصر يعلن أن القومية المصرية "فكرة جديدة كل الجدة" وأنها "نبتٌ غريب لم ينبت ويترعزع في التربة المصرية"

This example represents how the oppositional structures are inherent in the colonial discourse that would mark any departure from the attitude of the discourse as deviant. Said describes Cromer's report about Egyptian Nationalism, exposing the inherent Eurocentric values embedded in Cromer's words, the British political administrator.

The translator opts for semantic translation on the macro level of the quotation by translating exotic as غريب and the indigenous growth as لم ينبت ويترعزع في التربة المصرية. These words employed by Said in his argument are Cromer's. From the colonial

perspective, Nationalism is perceived as exotic to Egyptian indigenous populations. It is built on the pre-determined assumption that this sentiment and political practice is the invention of the West and that the Egyptians are incapable of developing their sense of an Egyptian nation. On the micro level, the translator in this quotation employs two different strategies. He translates the phrase ‘a plant of exotic’ as ‘نبت غريب’ using the formal equivalence strategy. He switches to adaptation strategy in the other part of the quotation: rather than of indigenous growth, translating it as *لم ينبت ويترع في التربة المصرية* ‘probably based on the idea that the term indigenous refers to both the Nationalism itself and to the Egyptian persona that is not capable of being national, according to the European norms since the word Egyptian has not been mentioned explicitly in the original quotation. The oppositional structure in the quotation manifests the same typical Western ideology that any positive quality is a European belonging, and Nationalism as an advanced quality is no exception. Oppositional structures, as a textual trait, in its basis is notional; yet, it is interpreted. Said interprets the notion through linguistics, though it would be more reconciled with the author’s style expressing the lexical unit Indigenous growth as *أصيل نبت* instead of the adapting paraphrase. Semantic translation works well here to maintain the idea that Egyptian people are incapable of being national people and revolt for their land and rights; yet, it does not maintain the oppositional structure upholding the preciseness represented in the terminological opposition which is easily achievable if the translator employs the formal equivalence strategy; in other words, the literal translation. A word-for-word or phrase-for-phrase translation achieves better results in maintaining the oppositional structure significantly. Said relies on it in building the image of the self and others in the text. “Informative texts, statements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original” (Newmark, 1988, p. 16).

Example 4 belongs to the colonial discourse. However, new connotations are involved here which imply that the native populations willingly accept colonial rule. Vividly portrays the concept of the colonization enterprise, which involves the subjugation of the indigenous population. From the Western perspective, the subject race signifies the native inhabitants living under British colonial rule. *Subject race* is classified under the opposition structure section because it is half the binary. In other words, it indicates the

subjected race and that automatically alludes that there is a subjecting race. Accordingly, the assigned various labels such as 'them,' 'the governed,' 'the colonized,' 'the ruled,' 'the developing,' and 'the oriental,' evokes the other half of the binaries 'we,' 'the governing,' 'the colonizing,' 'the ruling,' 'the developed' and the 'Occidental' which serve to reinforce the dominance of the colonizers as the powerful, knowledgeable, and authoritative force. The coexistence of these opposing groups is pivotal in shaping the dynamics of colonial power.

Example 4 p. 37

'Subject race'

But it is essential that each special issue should be decided mainly with reference to what, by the light of Western knowledge and experience tempered by local considerations, we conscientiously think is best for the subject race, without reference to any real or supposed advantage which may accrue to England as a nation, or—as is more frequently the case—to the special interests represented by some one or more influential classes of Englishmen. (p. 37) Lord Cromer

Arabic translation p. 92

لكنه لا بد من البت في كل قضية خاصة، بالاستناد أساسا إلى ما نراه نحن، على ضوء المعرفة والخبرة الغربية وما يلفهما من الاعتبارات المحلية، وما نعتقد بضمير سليم أنه أفضل ما يناسب الجنس المحكوم دون الرجوع إلى أية مزايا حقيقية أو مفترضة قد تعود على الأمة الإنجليزية بأسرها أو - على نحو ما هو أشد شيوعا - ما يخدم المصالح الخاصة التي تمثلها طبقة ذات نفوذ من أبناء إنجلترا أو أكثر من طبقة واحدة .

This example, like the previous ones, belongs to the colonial discourse. However, new debatable connotations are involved here about the acceptance of the native populations to the colonial rule willingly. First and foremost, 'subject race' is the words of the British politicians who believe that: "All their great centuries—and they have been very great—have been passed under despotisms, under absolute government" (Said, 2003, p. 33). In other words, the colonial regime refers to being subjected by the Western hegemony as an authentic strand, like backwardness in the Oriental persona: something similar to the biological qualities as the colour of the eyes, which refers to the degradation restricted

and confined frame the Oriental has been seen through. Subject race/s is a central term in *Orientalism*, just like Orient and Oriental. It has been mentioned frequently in *Orientalism*. The term is associated with the Oriental: the inferior, different, abnormal, irrational, backward and in need to the power and authority of Britain. The term stems from a profound racist Western consciousness, culture and mentality. It invokes a heavy load of negative associations. It is also one of the key terminologies that demarcate the delusive line between *I/ we/ us*, the dominant race, and *they* and them, the subject race. The translator uses a formal equivalence strategy in rendering it as *الجنس المحكوم*, which is accurate in the sense that the race is indeed ruled and governed by the British Empire; yet, this translation reduces the deeper connotations and ideological intentions embedded in the colonial discourse through the use the term. The alternative suggested translation is *العرق الخاضع*. Morphologically speaking, the difference between the two types is that the former is in objective case *اسم مفعول* while the latter is subjective *اسم فاعل*. Both of them are derived nouns: *الحكم* the ruling and *الخضوع* the submission. Both are considered literal equivalents to the colonial term. In the objective case, it indicates the person/s to whom the action occurred, while in the subjective case, it indicates the person/s who does/do the action. The focal point of this argument is that the term is an arrogant colonial one presuming the acceptance and gratitude of the Oriental race to be governed. As mentioned earlier, “Their greatness (the Orientals) in the past did not stem from them but from foreign governments.”

To summarize it with more clarification, *المحكوم* refers to the helpless people who are forcefully subjugated by the colonial system. Whereas, *الخاضع* bears that there is a matter of will and implied agreement involved in the action supposed by the colonials who coined the term. The researcher believes *العرق الخاضع* is the accurate one semantically since the addresser is the voice of the colonization who acts with prejudice when Cromer states what follows arrogantly: “We conscientiously think is best for the subject race, without reference to any real or supposed advantage which may accrue to England as a nation”. In other words, For Lord Cromer to mean *العرق الخاضع* is to indicate the need and implied agreement of the backwards-ruled race to be ruled to be invested in legitimacy. The reason

behind choosing المحكوم could be culture adaptability to mitigate the hideous and abhorrence meaning of the term; since the receiver of the TT is the Subject Race.

2.4 Conclusion of the chapter

The linguistic/terminological aspect of 'Orientalism' appears on two levels in the target text: the first is the terminology under which three sections are divided: colonial authors, non-interference with names, a name, and an epithet. The second level is the oppositional structure.

In the first section of the first level, the translator employs two strategies: the partial equivalence in translating power successfully. On the other hand, within the same section, El-Enani employs an equivalence strategy in translating Saracens as nomads in the first instance and as Muslims in subsequent instances. While this was not as successful, a borrowing strategy with an elaboration would have better communicated the intended effect and connotation. In the second section, the translator adds no further information to any Western references in *Orientalism*, creating a knowledge gap of some sort. In the third section, an inaccurate equivalence within the semantic field is employed, translating the epithet orthodox as the trustworthy القات, thereby altering the author's orientation.

On the level of oppositional structures, in the first example, the translator employs equivalent lexical units regarding the tenets of the canonical Western linguistic and cognitive labels. This successful strategy instills confidence in the accuracy of the translation, as it matches the author's orientation. In the second example, El-Enani resorts to the adaptation strategy, which breaks the technique of the oppositional structures when he paraphrases the British superiority and the Egyptian inferiority as the British superiority over Egypt. In the third example, the translator unpacks the linguistic oppositional structure of the quotation employed by Said: "a plant of exotic rather than of indigenous growth." paraphrasing it as a strange plant has not grown and grown up in the Egyptian soil instead of an exotic plant and not a native growth. In the final example, the translator applies the equivalence strategy resorting to the dilution in communicating the colonial term, subject race.

Chapter Three

Translation of the Stylistic Elements in *Orientalism*

3.1 Introduction

It has always been debated that any text has two main complimentary parts: content and form/ style. The way the content is delivered is the voice of the author. By the “voice” Sayer Peden means: “The way something is communicated, the way the tale is told, the way a poem is sung” as cited in (Hatim & Munday, 2004, p. 96); voice is very much tied to style, which, more specifically, refers to “The features built into the text for the purpose of guiding the audience to the intended interpretation. They are textual features perceived to be particularly significant for the intended meaning” (Basil Hatem, 103). According to Said, style is “The recognisable, repeatable, preservable sign of an author who reckons with an audience, neutralises the worldlessness, the silent, seemingly uncircumstanced existence of a solitary text” (Ashcroft & Ahluwalia, 2008, p. 36). Text style is built on the human individuality and creativity employing the surface structure levels of a language in addition to the style elements such as diction, sentence length, syntax, punctuation, jargons and figurative language. These elements serve the author’s messages and steer their orientation, draw images, control the tone of the text, determine the diction of the text, limits or un-limits the access of the reader to the text. Needless to say, the stylistic features require a stylistic translation, i.e., transposing the detected stylistic features from the ST to the TT to preserve the identity of the text and the author image.

In the case of *Orientalism*, the author is an authority in his discipline and the text is an authoritative foundational text in this discipline. The content is marked by the considerable number of colonial terms, names of historical and colonial authors, references, quotations, titles of books, historical and political events and eras, and processed data. Said manages this content by employing different distinguishable stylistic techniques which correlate to the information load and the complexity of the intellectual discourse as well as the complexity of the subject matter. In *Orientalism*, history mixes with philosophy, geography, politics, ideology and critical theories to produce a seminal, anticolonial work marked by not only the content, but also the unique stylistic features. Said, using his own words, has the ability “to go in and out of things” (Hussein, 2004, p. 3). Hussein contends that Said's “methodology is carefully maneuvered through the

concrete realities of contested knowledge systems and historical topographies” (Hussein, 2004, p. 4). In the process, in his authoritative text, Said employs complex structures in connecting the ideas, building sequent constructions, exposing controversies and paradoxes or building ones, and revealing contextual situations and the purposes behind colonial statements. He, furthermore, employs passive voice to state the declarations and generalizations of profound and eminent impact on the Orient and its status quo. Moreover, he employs both the double quotation marks and a typographic feature (italicized font) for numerous functions.

Broadly speaking, the concept of the faithfulness in delivering the message of the author is a canon in translation. In this respect, Norman Shapiro says: “I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass” (as cited in Venuti, 1995, p.1). As the founder of the Orientalism, Edward Said is considered an authoritative voice in his domain and consequently *Orientalism* is an authoritative text in the literary and colonial studies. “The authority of the text is derived from good writing; but also independently, unconnectedly, from the status of the SL writer” (Newmark, 1988, p. 16). In such event, the stylistic translation under the umbrella of the concept of faithfulness should be elevated to higher levels of significance. Newmark emphasizes in regard to the authoritative text that “the faithful translation 'transfers' cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation” (Newmark, 1988, p. 46). Furthermore, Nida & Taber stress that even in the case of purposefully ambiguous expressions: “It is important that the translator either reproduce the ambiguity in the same evident way or explain it in a marginal note” (Nida & Taber, 1969, p. 7).

This chapter aims to identify the strategies of the translator in communicating the stylistic features which mark the level of complexity and aestheticism in *Orientalism*: namely, the complex sentences and structures, the passive voice, the double quotation marks, the typographic feature, and the translator’s insertion. The researcher investigates the strategies of the translator’s decision to use single quotation marks of his own in Said’s text and their impact on the text identity. Comparing these stylistic features with the ones in the ST and its translation will ultimately reveal important findings on the impact of the translation on the stylistic identity of Edward Said's influential work. Having said that, the researcher would like to stress that the target of this chapter is to assess the translator

delivering the message of the text in Said's own stylistic features and methods if applicable.

3.2 Complex Sentences

Complex sentences normally mark complex thoughts. The subordination of ideas connects a stretch of thoughts across a number of dependent and independent clauses communicating the full proposition/s as one unit. Complex sentences mark officially the syntactical language of *Orientalism*. It is of significance to emphasize that in a book of enormous impact in the literary and post-colonial texts such as *Orientalism*, a work rich in analytical and argumentative content, intellectually sophisticated diction, and paradoxical context, it is necessary to employ the complex sentences. Said employs different rhetorical modes to build solid, verified allegations; interprets the real hideous racist intentions behind the negative; malignant depiction of the East, reveals the roots of the Oriental cause; detects the track of the Occidental narrative and exposes the racist attitudes towards the Orient and the Oriental. The result is the Saidian image stands for the individuality and uniqueness in rendering the nuanced social, political, and cultural realities. This section illustrates with exemplification how the translator communicates this level of the invested stylistic complexity. In the process, three examples are selected with varied lengths and levels of complexity and subordination. The researcher seeks to examine if the translator delivers the message in Said's stylistic complex sentences and structure if applicable.

Example 1 presents a rhetorical question that is composed of simple subordination in addition to a parenthetical statement which marks the bias in the discourse:

Example 1 p. 8

Isn't there an obvious danger of distortion (of precisely the kind that academic Orientalism has always been prone to) if either too general or too specific a level of description is maintained systematically?

Arabic translation 53

افلا يتجلى خطر تشويه الحقيقة (من نوع ذلك التشويه نفسه الذي اتسمت به مذاهب الاستشراق الاكاديمية على الدوام) اذا التزمنا بصورة منتظمة بمستوى في الحديث اشد تعميماً أو تخصيصاً مما ينبغي؟

Back translation

Isn't there a danger of distorting the truth (the same kind of distortion that has always characterized the academic Orientalist doctrines) if we regularly adhere to a level of speech that is too generalized or too specific than it should be?

In this example, Said employs two of his frequently used stylistic features; the *either/or* structure and the *if* clause. Regarding the latter one, the translator substitutes it successfully with the Arabic equivalence *إِذَا*. As for the technique of *either/ or* *إِما/ أو*, he adopts the substitution strategy employing *or*. The result is that the two problematic oppositional situations are maintained successfully, thus exposing the bias of the systematic generalizations and specific stereotyped representations of the East as the backward and primitive Other; despite that the strategy reduces the intended sharpness in raising the two opposites of general/ specific. Abdirahman Hussein describes the *either/ or* of Said saying:

Said often directly reflects on the implications of an extreme double-bind which he sometimes calls an *either/or* transaction; the unusually persistent, though by no means easy, pendular swings of this dialectic throw into sharp relief (without, however, resolving) the multiple dilemmas of modern critical consciousness as he sees it. (Hussein, 2004, p. 4)

Another way of formulating the point I am referring to is to say that the sharp technique of *either/ or* *إِما/ أو* is not the regular linguistic *either/ or* usually employed to offer a choice between two options; it is part of Said's paradoxical character and part of him asking two extreme-ends-questions with no high expectations for the questions to be answered or for the problematic situations to be resolved. The technique of the *either/or* of Said is an authentic aspect of his identity as a Palestinian American figure filiates to two oppositional cultural identities and consequently an authentic aspect of his writing identity.

The translation is successful in maintaining the simple subordination and the parenthetical commentary on the discourse of *Orientalism*. The parallelism of the too general discourse and the too specific one is also maintained in the translation. The full function of the subordination and parenthetical explanation is conveyed fully in the translation, thus

exposing the bias of the systematic generalizations and specific stereotyped representations of the East as the backward and primitive ‘Other’.

Example 2 presents the cultural strength of the West as opposed to the cultural bankruptcy of the East. There is subordination coupled with coordination in the first sentence while the second, longer sentence, which is contrasted with the first one using the subordinator but, is rather more complex one consisting of four subordinations and four co-ordinations.

Example 2 p. 40, 41

In other words, it is better not to risk generalizations about so vague and yet so important a notion as cultural strength until a good deal of material has been analyzed first. But at the outset one can say that so far as the West was concerned during the nineteenth and twentieth centuries, an assumption had been made that the Orient and everything in it was, if not patently inferior to, then in need of corrective study by the West.

Arabic translation p. 97

وأقول بعبارة أخرى إنه من الأفضل عدم المخاطرة بتعميمات حول الفكرة البالغة الأهمية، أي القوة الثقافية، حتى ننتهي من تحليل قدر كبير من المادة، ولكننا نستطيع أن نقول في البداية إن الغرب قد افترض في القرنين التاسع عشر والعشرين أن الشرق وكلما فيه يحتاج إلى دراسة تصحيحية من جانب الغرب، وإن لم يكن الشرق وكل ما فيه في موقع أدنى بصورة واضحة من موقع الغرب.

While guarding himself against the risk of generalization about the Western representations of the East as always inferior to the West in all aspects of life (function of sentence 1), Said in the next sentence introduces his statement about the colonial affirmation of certain knowledge in approaching Oriental culture as foremost inferior or in need for a corrective study at its best, and never as superior or at least an equal counterpart despite all the glory the Orient has enjoyed for centuries.

The ‘if A then B’ structure is used to state the pre-arranged assumptions circulated about the culture of the Orient. Rearranging the clauses by the translator for no clear purpose hinders delivering the intended meaning of the sentence. Notably, the translation removes the weight to ‘the need of a Western corrective study of the Orient’ instead of ‘the Orient being patently inferior to the West’ thus compromising the target of the narrative that the

Orient is inferior to the West and ending with an incomprehensible outcome in the TT. Yet, the translation conveys the same number and level of coordination and subordination and makes the statement about the generalized assumptions about the Oriental culture while maintaining the needed margin of objectivity in making such an assertion by the author.

Example 3 handles the *Description de l'Égypte* (French for: Description of Egypt), a series of publications which first appeared in 1809, and continued to appear in a series of studies until 1829. The book aimed to, comprehensively, catalog all known aspects of ancient and modern Egypt together with natural history. The influence of this book is enormous and dangerous in the way it depicts the country's history. This is an example of a rather long stretch of eleven long infinitive phrases followed by the main clause (independent clause). This is a notably long structure and three parenthetical comments on the work as cynical footnotes on the Western mechanism in transforming the backward East into the civilized one.

Example 3, p. 86

To restore a region from its present barbarism to its former classical greatness; to instruct (for its own benefit) the Orient in the ways of the modern West; to subordinate or underplay military power in order to aggrandize the project of glorious knowledge acquired in the process of political domination of the Orient; to formulate the Orient, to give it shape, identity, definition with full recognition of its place in memory, its importance to imperial strategy, and its "natural" role as an appendage to Europe; to dignify all the knowledge collected during colonial occupation with the title "contribution to modern learning" when the natives had neither been consulted nor treated as anything except as pretexts for a text whose usefulness was not to the natives; to feel oneself as a European in command, almost at will, of Oriental history, time, and geography; to institute new areas of specialization; to establish new disciplines; to divide, deploy, schematize, tabulate, index, and record everything in sight (and out of sight); to make out of every observable detail a generalization and out of every generalization an immutable law about the Oriental nature, temperament, mentality, custom, or type; and, above all, to transmute living reality into the stuff of texts, to possess (or think one possesses) actuality mainly because nothing in the Orient seems to resist one's powers: these are the features of Orientalist projection entirely realized in the *Description de l'Égypte*, itself enabled

and reinforced by Napoleon's wholly Orientalist engulfment of Egypt by the instruments of Western knowledge and power.

Arabic Translation (p. 160)

كانت ملامح أفاق الاستشراق التي تحققت بصورة كاملة في كتاب وصف مصر متعددة: إعادة المنطقة التي سقطت في قوة الهمجية إلى ما كانت عليه من عظمة في الماضي؛ وتعليم الشرق (لمصلحته) طرائق الغرب الحديث؛ واعتبار القوة العسكرية مسألة ثانوية أو التهوين من شأنها في سبيل تضخيم مشروع المعرفة المجيدة المكتسبة من خلال السيطرة السياسية على الشرق؛ و'صياغة' الشرق بمعنى أضفاء شكل معين عليه، وهوية، وتعريف محدد، مع الاعتراف الكامل بالموقع الذي يشغله في الذاكرة، وأهميته الاستراتيجية الامبريالية، ودوره "الطبيعي" باعتباره ملحقاً أو تابعاً لأوروبا؛ و تشريف كل معرفة تُكتسب اثناء الاحتلال الاستعماري بتسميتها "مساهمة في العلم الحديث" في حين أنه لم يستشر أحد أهل البلاد و لم يعاملهم أحد إلا باعتبارهم ذرائع 'لكتابة نص' لا فائدة لهم فيه؛ وأن يشعر الأوروبي بأنه يتحكم، وقتما يشاء تقريبا، في تاريخ الشرق وزمنه وجغرافيته؛ و؛ إنشاء مجالات تخصص جديدة؛ وتأسيس مباحث علمية جديدة؛ وتقسيم وتوزيع وتخطيط وتبويب وتسجيل كل ما تشاهده العين (و ما يخفى عنها)؛ وتحويل كل 'تفصيل' يدركه المرء إلى 'تعميم'، وكل تعميم إلى قانون ثابت عن طبيعة الشرق، أو مزاجه، أو عقليته، أو عاداته أو نمطه؛ وقبل ذلك كله تحويل الواقع الحيّ إلى مادة 'نصّية' حتى يمتلك المرء (أو يظن أنه يمتلك) الواقع لأنه لا شيء في الشرق يستطيع، فيما يبدو، أن يقاوم سلطانه. كانت هذه، كما قلت ملامح أفاق الاستشراق التي تحققت بصورة كاملة في وصف مصر، ذلك الوصف الذي قواه و عززه ابتلاع نابليون ابتلاعا استشراقياً كاملاً لمصر، مستعيناً بوسائل المعرفة الغربية والقوة الغربية .

Said has been describing the book of Fourier and his justification for the Napoleonic invasion of Egypt when a series of infinitival phrases interrupt the flow of the text inaugurating a considerable lengthy structure. Afterwards, a summative, declarative independent clause finalizes the stretch of the phrases: "These are the features of Orientalist projection", (Said, 2003, p. 86) to be followed with the participle phrases modifying the features: "entirely realized in the *Description de l'Egypte*, itself enabled and reinforced... of Western knowledge and power" (Said, 2003, p.86). By doing this, Said marks the points of what Fourier has named "a perfected civilization" (Said, 2003 p. 85) of the "hero" Napoleon Bonaparte in Egypt through "a continuous application to the

projects of the arts and sciences” (Said, 2003, p. 85). The author cuts the flow of the text initiating the lengthy structure with a stretch of infinitival phrases to present the claims and representations of the colonial frame of civilizing and modernizing the primitive Orient. Obviously, Said employs this marked stylistic attitude to mark the colonial expedition through placing these phrases in the leading part of the structure. The repeated pattern of the infinitival phrases violates the default arrangement of the structure, acting like red flags in the contextual arena leading to unusual discursive attitude. The appearance of the independent clause after eleven rather lengthy phrases functions as the climax in the rhetorical context when revealing the topic at the end of the lengthy structure. To summarize, there are three textual behaviors marking this part of the Oriental/ Occidental discourse. First, Said interrupts the flow of the text utilizing infinitival phrases. Second, he initiates and constructs a lengthy structure placing the infinitival phrases as the leading part. Third, the repetition, which is one of Said’s well-known stylistic traits, of these phrases eleven times in a row, with three parentheticals incorporated in the text as interior insightful and, relatively, sarcastic comments.

These and similar features, including various contours of multiple arrangement (such as repetitions, parallelization, and lateral connections) can be identified in Said’s work. They include constraints as well as pressure points and instantiations of freedom; often what at first looks like a gap or a loose end on closer examination turns out to be a strategic enactment constitutive of the structural and thematic logic of a specific argument or a broad program of action (Hussein, 2004, p. 9).

On the other side, the translator applies the strategy of transposition: “He changes one part of speech for another without changing the sense” (Vinay & Darbelnet, 2000, p. 88). He translates the infinitival phrases employing the nominal sentences. The translator maintains the norms and conventions of the stylistic aspects of the TL. On the other hand, the repetition of the nominal structure in this high frequency marks it as a series the infinitival phrases addressing the same topic; thus, with this frequency of nominal sentences, the reader is alerted to the marked trait of repetition and its functions. In other words, the translation maintains this stylistic feature, responding to the intended deviation of the author. However, on the macro level, the translation does not abide by the markedness of the ST. The translator resorts to the domestication strategy. He preserves the unmarked style of the TL’s style initiating the structure with the summative sentence

– the features of the Orientalist projection – dropped intentionally in the ST to skip the introducing semantic aspect to interrupt the flow of the text and violate the syntactic aspect. According to Newmark, naturalness is a key component in translation unless the text is authoritative. In that event, “The translator's own version has to reflect any deviation from a 'natural' style (Newmark, 1988, pp. 19-20). In this respect, the translation loses the weight of this marked oriented feature. And he skips the opportunity to mark the

الإعادة المنطقية التي سقطت في قوة الهمجية إلى ما كانت

عليه من عظمة في الماضي؛ لتعليم الشرق (لمصلحته) طرائق الغرب الحديث؛ لاعتبار...

Briefly, the translator communicates the intended semantic load in the examples. He also, almost, delivers the same number of clauses in the three examples. The second example, abides by the semantic and syntactic aspects of the complex sentence. Yet, he tends to skip the markedness of Said's stylistic feature in the first example: either/ or in the first example, substituting it with or. In the third example, the translator deletes the invested markedness of breaking the flow of the text utilizing the infinitival phrases. Instead, he starts the structure directly with the topic sentence and employing the nominal sentences in favor of the norms of the TL style.

3.3 Aspect: The use of passive voice to construct generalizations

Passive voice is the stylistic choice of the author often made for a specific rhetorical or functional purpose. By and large, passive voice drops the subject (the doer), for several reasons, either the doer is not known or it is of less importance in the clause, or the speaker tends to give credit to a specific action or event. In Academic writing, the writers employ the passive structure to stay objective and neutral; yet, establishing a stance and being subjective through passive voice is not uncommon. According to Hyland “Academic prose is not completely impersonal...writers gain credibility by projecting an identity invested with individual authority, displaying confidence in their evaluations and commitment to their ideas” (Hyland, 2002, p. 109). In *Orientalism* the doer is left out not because it is unknown but because it is very known: all the agents of the colonialism and all the Orientalists: the scholars, the novelists, the poets, the politicians, the philosophers, the administrators, and even the scientists. By utilizing passivization, Said constructs generalizations in connection to the power relations and the colonial status quo in *Orientalism*.

Said, in example 1, manifests the ultimate procedures to cross the line between the West and the distant and exotic East. The Suez Canal, hence, was a major step towards a lifetime of ideological, militant colonial project. It launched an era of Occidental success and authority over a vast land with its immense population in a time the word Orient with its passive association becomes a synonym to Muslims and Arabs.

Example 1 p. 91, 92

In the Suez Canal idea, we see the logical conclusion of Orientalist thought and, more interesting, of Orientalist effort. To the West, Asia had once represented silent distance and alienation; Islam was militant hostility to European Christianity. To overcome such redoubtable constants the Orient needed first to be known, then invaded and possessed, then re-created by scholars, soldiers, and judges ... the Orient was a scholar's word, signifying what modern Europe had recently made of the still peculiar East. De Lesseps and his canal finally destroyed the Orient's distance, its cloistered intimacy away from the West, its perdurable exoticism. Just as a land barrier could be transmuted into a liquid artery, so too the Orient was transubstantiated from resistant hostility into obliging, and submissive, partnership.

Arabic Translation p. 168

ونحن نرى في فكرة قناة السويس النتيجة المنطقية لفكر الاستشراق بل وما هو أهم، جهود الاستشراق. كانت آسيا تمثل للغرب في يوم من الأيام الابتعاد الصامت والاعتراب، وكان الإسلام يمثل العداوة المحاربة للمسيحية الأوروبية. وكان التغلب على هذه الثوابت الجبارة يتطلب أولاً معرفة الشرق، ثم غزوه وامتلاكه، ثم إعادة خلقه على أيدي الباحثين والجنود والقضاة ... وأصبحت كلمة 'الشرق' هي الكلمة التي يستخدمها المستشرق ليعني بها ما أصبحت أوروبا تعنيه ببلدان المشرق التي لاتزال في عينيها غريبة. لقد نجح دس ليسبس وقناته أخيراً في الغاء ابتعاد الشرق، وحياته الخاصة والمنعزلة بعيداً عن الغرب، وطابع غرابته الدائم الذي لا يحول. فمثل ما تمكن من تحويل حاجز أرضي الى شريان ماء دافق، تحولت طبيعة الشرق من العدا المستحکم الى مشاركة تتسم بالطاعة والخضوع.

Through passive voice at the end of the example, Said implements a comparative image drawing the vision of the final stage of overcoming the obstacles of approaching the stubborn Orient; the land barrier represents the Orient, the transmutation represents the power and supremacy being exercised over the East, while the liquid artery represents the

final stage of the Orient becoming obliged and submissive. Through the structure of the passive voice, the author presents a generic comment on the state of play of the relationship of the oriental scholarship representations of the Orient to the Western efforts to subjugate its geography and people. The translation specifies the subject and therefore connects the whole project to one person, thus limiting the representations to one specific case, that of De Lesseps' transformation of the land barrier. A passive structure better fits the context which is now focused on the transformation of the Orient and its population into submissive groups and territories. The back translation is as follows: Just as he managed to turn an earth's barrier into a flowing water artery, the nature of the East shifted from entrenched hostility to obedient and submissive sharing. The translation misses the point of the author in applying the case of the Suez Canal to refer to the big image of the Oriental/ Occidental scene. The translator transfers the passive voice into active voice losing the function of passive voice and the target behind the statement confining the statement to the specific incidents. The Suez canal a representative incident operates as a zoom-in technique for the whole picture.

Example 2 consists of 3 passive constructions, namely, adjectival passives used as a title for part one in chapter two of the book.

Example 2 p. 113

‘Redrawn Frontiers, Redefined Issues, Secularized Religion’

Arabic Translation p. 197

حدود أعادوا رسمها، وقضايا أعادوا تعريفها، ودين جعلوه علمانيا

In this example, the passive voice serves two main functions: First, it is not that the agent is not known, rather it is all agents of colonialism and servants of its projects, including historians, geographers, scientists, artists and politicians. Second, Said starts discussing the next day of the current outcome of colonialism creating a shift to the next scene.

The translator applies the structural shift strategy: a shift in the grammatical structure (Catford, 2000, p. 143). He changes the structure of the passive voice into an active one in the TT switching the projection onto the agent/s one more time, which alters the messages of the author. Put differently, to make a generic statement the focal point will

not be about who has done, but about what has been done. Remarkably, the passive voice is attainable in the TL in general, and in this case, in particular, it can be rendered as follows: حدود أعيد رسمها، قضايا أعيد تعريفها، دين تمت عولمته; yet, the translator chooses the active structure with the third person plural serving as the subject (doer) in favor of the TL stylistic conventions. He plants the doer as an explicit connected pronoun واو الجماعة embedded implicitly in the place of the doer that bears the meaning هم which corresponds in English to the plural third person pronoun they. A back translation reads as follows: Frontiers they Redrawn, Issues they Redefined, and Religion they Secularized. Paradoxically, the translator converts the passive voice into the active voice, but still the doer is camouflaged because the doer in Arabic is واو الجماعة. In other words, the subject is present but not named. By and large, replacing the passive structures of the ST with active ones in the TT impacts the text messages as well as its stylistic identity. This practice in translation of replacing the passive structures with active ones impacts the text messages and its stylistic identity of the text. Since it has been used predominantly by the translator; thus, the translation has changed an important stylistic feature in the original text. Doing so has also impacted the content of the text since passivization is used to make generic statements about colonial practices. When structures are converted into active ones and agents are declared, the specifying of the agent takes away from the generalization force that is built in the passive structures and allows the author to provide generic statements on the state of play of the agents of orientalist discourse.

To brief, the passive voice is one of the main Saidian stylistic features of *Orientalism*. The translator tends to replace the passive structures with active ones. In the process, the translation has changed an important stylistic feature in the original text impacting the stylistic identity of the text.

3.4 Double quotations marks

In general, double quotation marks signal: ‘Citations, quoted speech, neologisms, words used with special significance unusual sense, or words used ironically’ (Al-Qinai, 2015, p. 16). Marjorie Garber elevates the status of the quotation marks to a significant higher level of interpretations, intersecting with Said’s methodology in employing this technique. Garber says that one of the functions of the quotation marks is the shifters.

According to the Garber, there are more than one kind of shifters. One of them means the play on words. In this event, Garber explains that they are strong invitations for a double reading or reading in a slow motion (Garber, 2003, p. 4). She adds that “Wordplay can be a very serious business, a way of getting at the radical capacities of words to mean their various and often contradictory meanings” (Garber, 2003, p.12). According to her, the quotation marks, paradoxically, can convey both absolute authenticity and veracity, on the one hand, and inauthenticity, irony, and doubt, on the other hand” (Garber, 2003, p.12). By analysis, Said employs this technique for a variety of reasons. For one, to distance himself from specific pronouns, definitions, associations, labels, notions, identification, classifications or any suspicious issues under investigation. For instance,

That these supreme fictions lend themselves easily to manipulation and the organization of collective passion has never been more evident than in our time, when the mobilizations of fear, hatred, disgust and resurgent self-pride and arrogance—much of it having to do with Islam and the Arabs on one side, "we" Westerners on the other—are very large-scale enterprises. (Said, 2003, p. xi)

Further still, to criticize ironically from a conceptual critical perception point of view as in the following clause: “Its (the East) importance to imperial strategy, and its “natural” role as an appendage to Europe;” (Said, 2003, p. 86). To highlight the lexemes or phrases function as rubrics or terms as in the following sentence: “The point I want to conclude with now is to insist that the terrible reductive conflicts that herd people under falsely unifying rubrics like “America,” “The West” or “Islam” and invent collective identities for large numbers of individuals who are actually quite diverse,” (ibid, p. xxii). For four, problematic words or phrases within the context of *Orientalism* as: “It was always with unshakable abstract maxims about the “civilization” he had studied; rarely were Orientalists interested in anything except providing the validity of these musty “truths” by applying them, without great success, to uncomprehending,” (Said, 2003, p. 52).

The first example analyzes the function of placing the adjective “primitive” between double quotation marks.

Example 1 p. 119, 120

Physiological and moral characteristics are distributed more or less equally: the American is "red, choleric, erect," the Asiatic is "yellow, melancholy, rigid," the African is "black,

phlegmatic, lax." But such designations gather power when, later in the nineteenth century, they are allied with character as derivation, as genetic type. In Vico and Rousseau, for example, the force of moral generalization is enhanced by the precision with which dramatic, almost archetypal figures—primitive man, giants, heroes—are shown to be the genesis of current moral, philosophic, even linguistic issues. Thus, when an Oriental was referred to, it was in terms of such genetic universals as his "primitive" state, his primary characteristics, his particular spiritual background.

Arabic Translation p. 207

كما نجد ان الخصائص الفسيولوجية و الأخلاقية موزعة بالتساوي تقريبا، إذ يوصف الأمريكي بأنه "أحمر اللون، سريع الغضب، منتصب القامة"، و الآسيوي بأنه "أصفر اللون، مكتئب المزاج، متصلب القامة"، و الإفريقي بأنه "أسود اللون، بليد الطبع، متهاون منحل". ولكن أمثال هذه التسميات النوعية تكتسب قوة وسلطة عندما يربط المفكرون بينها و بين أصول كل 'شخصية' أي باعتبار أن هذه الأصول تمثل نمطا وراثيا. فعند فيكو وروسو، على سبيل المثال، تزداد قوة التعميم الأخلاقي بفضل الدقة التي يراعيانها في محاولة إقامة الحجة على أن القضايا الراهنة - الأخلاقية والفلسفية بل واللغوية - تدين بتكوينها ونشاتها إلى هذه الأشكال الدرامية التي تكاد تكون أنماطا فطرية، كالإنسان البدائي والعماليق والأبطال. وهكذا كان الشرقي يشار إليه باستخدام هذه الصفات الوراثية العالمية و العامة، مثل حالته "البدائية" وخصائصه الأولية، وخلفيته الروحية والخاصة .

Through observation, the word "primitive" boils down how the West describes the other deconstructing all the other descriptions to the minimum. In other words, it is not even allowed to the Oriental to be classified under a specific designation that might gather power, as illustrated in the same example. Accordingly, the attached characteristics have been decreased to the very minimum: primitive. The employment of the word stands for the racial reflection of the Western perception and the stigma assigned to the Orientals. It is the most basic description in the repertoire of explicit definitions and underlying connotations associated with any description or taxonomy. "Primitive": less than incapable, incompetent, not eligible, needs help, not civilized.

The translator applies the literal strategy placing “البدائية” between quotation marks. By doing this, he abides by the stylistic technique achieving the communicative purpose of the technique.

In the second example, Said displays how Bonaparte starts his first move in his ambitious project of conquering Egypt. Said places the word “savants” between quotation marks.

Example 2 p. 81

Napoleon's enlistment of several dozens of "savants" for his Egyptian Expedition is too well known to require detail here. His idea was to build a sort of living archive for the expedition, in the form of studies conducted on all topics by the members of the Institut d'Egypte, which he founded.

Arabic Translation p. 153

وقيام نابليون بتجنيد عشرات "العلماء" في حملته المصرية أشهر من أن يحتاج إلى أي تفاصيل هنا، إذ كان يريد إعداد ما يشبه الأرشيف الحي للحملة في صورة الدراسات التي يضطلع بها وفي جميع الموضوعات، أعضاء المعهد المصري الذي أنشأه.

Said in this example places the originally French word: “savants” between quotation marks. According to Oxford dictionary, ‘savant’ is “a very learned person, especially one distinguished in a particular field of science, or arts.” The quotation marks siding the lexeme “savants” function as a reference to the high learned level of scholars and scientists who accompanied Napoleon Bonaparte in his colonial expedition in Egypt in the years (1798-1801). Placing the lexeme between quotation marks questions the reliability of their work and discredits the authority of the scholars. Savants means knowledge that would lead the emperor to ultimate purpose behind the expedition which is to control Egypt. The same scenario has been used several years later by Sir Balfour and other British Administrators. Another key behind quoting the lexeme “savants” is that it shifts the reader automatically to the knowledge and power themes. The translator applies literal translation of the typology maintaining the technique of the author successfully.

Briefly, the translator complies with the employed technique utilizing the literal strategy. Quotation marks are present both in the SL and the TL achieving the same weight and effect of the stylistic feature.

3.5 Typographic feature

A dominant typographical feature is present in Said's book, namely the italics. Said uses this technique considerably. Removing the technique or uploading it unequally means losing a prevalent stylistic feature of *Orientalism*.

Through observation, the technique works as a referential sign. It refers to particular times, places, contexts, actions, associations, and different kinds of realities. It helps the author highlight, emphasize, stress out, foreshadow, and point out to severe, critical, essential, paradoxical, contradictory details, situations, phases and points. Even if it has not been the author's intentions, as he once stated explicitly in the introduction of the work, Said's text functions as a documentary project of the colonial enterprise in the Arabic Islamic World in the last two centuries. This enormous labor is elaborated through typographical signals. In the process, Said's use of the Italic technique as a procedure serves in the overall strategy along with other textual properties.

In the first example, Said discusses the "very insidious hubris" (Said, 2003, p. 115) implied in the idea of 'Europe-regenerated-by-Asia'. In this example, four lexemes are italicized: the pronoun: *our*, the auxiliary: *will*, and the other two lexemes are the nouns: *representation*, and *historians*. The functions played by the italicized words in the discourse of *Orientalism* will be explained here.

Example 1 p. 115

He saw perfectly well that underneath the *idée reçue* "Europe-regenerated-by-Asia" lurked a very insidious hubris. Neither "Europe" nor "Asia" was anything without the visionaries' technique for turning vast geographical domains into treatable, and manageable, entities. At bottom, therefore, Europe and Asia were *our* Europe and *our* Asia— *our will* and *representation*, as Schopenhauer had said. Historical laws were in reality *historians'* laws, just as "the two forms of humanity" drew attention less to actuality than to a European capacity for lending man-made distinctions an air of inevitability.

Figure 1

Screenshot of the Arabic Translation

كان يدرك خبير الإدراك مدى الصلف البالغ الخبث الذى يكمن خلف الفكرة الشائعة "بتجديد أوروبا على يدى آسيا"، فلم يكن من الممكن أن يصبح "لأوروبا" أو "آسيا" معنى لولا الأسلوب الذى توصل به الحالمون فى تحويل مساحات جغرافية شاسعة إلى كيانات يمكن معالجتها والتحكم فيها. وكانت أوروبا وآسيا إذن، فى جوهر الأمر، أوروبا التى تنتمى إلينا وآسيا التى تنتمى إلينا أى إنهما كانتا إرادتنا والصورتين اللتين رسمناهما لهما، كما قال شوپنهاور. وكانت القوانين التاريخية فى حقيقتها قوانين المؤرخين، مثلما كانت "الصورتان من صور الإنسان" - اللتان وردتا فى عبارة بوقار - لا تشيران إلى واقع فعلي بقدر ما تكشفان عن القدرة الأوروبية على إضفاء مسحة من الحتمية على فواصل التمييز التى وضعها الإنسان.

Note. Screenshot taken from 2006, الغناني, p. 201.

In this example, four lexemes are in the italic case: *our*, *will*, *representation*, and *historians*. *Our* is used twice in the example. Both cases set a contrast between the self and other in the power relations' context., reflecting the positional superiority in systemizing the relation with Asia as a continent owned by the colonial system. The pronoun belongs to the discourse of what Said calls: the "repertoire of tropes". Put it differently, it is the employed language by the West to own the East and force historical reality. The pronoun our manifests the fatal aspect of language in the colonial project.: We (the Western) own them or the other (the Eastern). From such perspective, 'our' becomes a pronoun of supremacy over the inferior population of Asia. Having said that, the technique of coding the pronoun in the italic case triggers the reader's mind back to the themes of domination fulfilling the function of reference and cross reference to the related themes as: knowledge, power, authority, and superiority on one hand, and all the low qualities attached to the Oriental as backward and irrational on the other hand. It is language that works the medium that draws the stereotypical image of the Oriental. Our knowledge with the East gives us the right to exploit Asia for European regeneration and above all of that afford us impunity to any accountability. Consequently, the association of the pronoun legitimizes the Western supremacy, therefore, our will and representation become the alternative way of saying our colony and forced existence as a matter of de

facto including the merits as a consequence of being Asia ours. In the speech acts taxonomy of Austin, this act is to be classified as an “exercitives: exercising power rights and influence” (Huang, 2014, p. 132). The other italicized word *historians* appears in this extract: “the Historical laws were in reality historians laws”. Said uses it to discredit the legitimacy of the historical laws, by indicating that they are human oriented actions and designations employed to play a main role in establishing the Orientalism as a “discipline” and “a collection of dreams, images, and vocabularies” (Said, 2003, p. 37). In other words, history is the production of the human agency which is subject to investigation and analysis (Said, 2003, p. xxii).

The translator applies the substitution strategy compensating one of the most stylistic features in *Orientalism* with the bold font. Notably, there is no italic case in the target language. However, the compensation is not solid enough. The compensation does not fulfill the function of the technique. It does not hold the same weight if the italics in the ST leaving the target audience with an almost missing characteristic as can be seen in the print screen used in the Arabic example. The result is losing the technique and consequently the function and communitive purpose of it as will be displayed more clearly in the second and third examples.

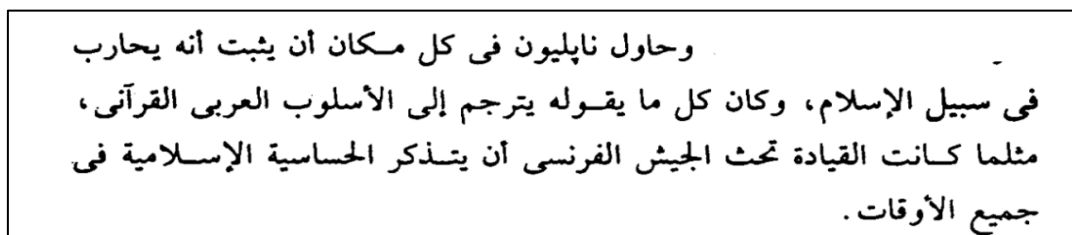
In example 2, there is an irony depicted in the preposition for when Bonaparte tries to mock the East showing his interest in the Islam and the Holy Quran.

Example 2 p.82

Napoleon tried everywhere to prove that he was fighting *for* Islam; everything he said was translated into Koranic Arabic, just as the French army was urged by its command always to remember the Islamic sensibility.

Figure 2

Screen shot of the Arabic Translation



Note. Screenshot taken from 2006, العناني, p. 155.

Writing the preposition ‘for’ in italic font aims at delivering the controversy lying beneath it which is the exact opposite. ‘For’ reflects the sarcasm in the statement. Bonaparte was fighting for France not for Islam. As can be seen in the Arabic example, the preposition ‘for’ is translated as في سبيل where the italic font technique is converted into bold. The result is, the facing pair of techniques does not have the same weight or effect. Consequently, a significant loss is present when the rhetorical impact of the technique vanishes turning into a neutral statement.

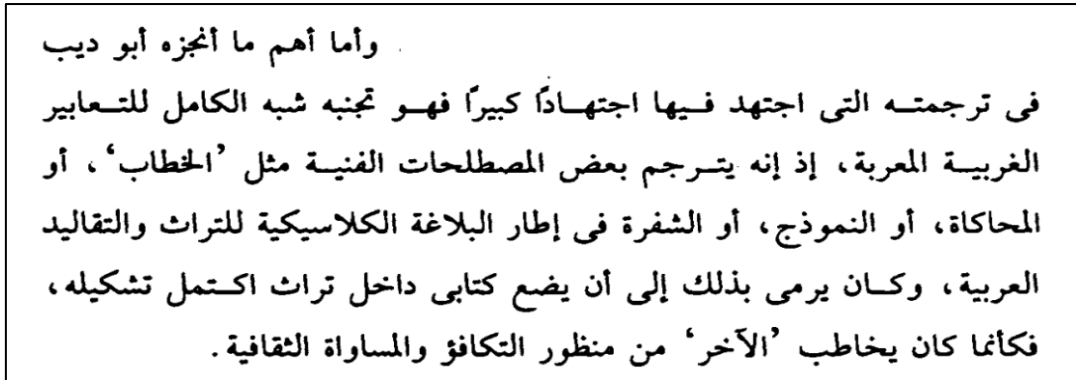
Example 3 is part of Said’s afterward. In the excerpt Said writes the technical words in the italic case to specify the role of Abu Deeb in handling them in translation avoiding Arabization.

Example 3 p. 339

The main achievement of Abu Deeb's painstaking translation is an almost total avoidance of Arabized Western expressions; technical words such as *discourse*, *simulacrum*, *paradigm*, or *code* were rendered from within the classical rhetoric of the Arab tradition.

Figure 3

Screenshot of the Arabic translation



Note. Screenshot taken from 2006, الغناني, p. 514.

The technique has been deleted completely in this example. Technical words: (الخطاب، أو) should be in Italic font according to the original text. The translation deletes the technique.

In conclusion, the technique of Italic font does not exist in the style of the TL and the translation needs to bridge the stylistic technical gap. The built-in technique operates in the ST as a rhetorical communicator; it specifies specific lexemes, highlights discrepancies, triggers associations and themes. There is inconsistency in responding to the technique. The strategies of the translator ranges between substitution and deletion of the typography. However, even the former strategy does not meet the weight and effect of the stylistic feature in the ST. The result of both strategies is a major loss in the stylistic identity. The disregard of such technique could indicate that the translator does not read the connotative or the real functional aspect of it. A suggested alternative would be the single quotation marks.

3.6 Translator insertions

“Single (‘ ’) or double quotation marks (“ ”) set off either citations, quoted speech neologisms, words used with special significance or unusual sense, or words used ironically” (Al-Qinai, 2015, p. 16). The previous quotation names the functions of the quotation marks technique. However, it is not the aim of this section to specify these functions. The technique of the single quotation marks does not exist in the ST as a stylistic feature; nevertheless, it disseminates in the TT. The researcher aims to investigate the purpose behind this action and the legitimacy of applying it.

Example 1 p. 2, 3

The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (p. 2) ...I have found it useful here to employ Michel Foucault's notion of a discourse, as described by him in *The Archaeology of Knowledge* and in *Discipline and Punish*, to identify Orientalism. My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (p. 3)

Arabic translation p. 44, 46

فالشرق جزء لا يتجزأ من الحضارة المادية والثقافة الأوروبية. والاستشراق يعبر عن هذا الجانب ويمثله ثقافياً، بل وفكرياً باعتبار الاستشراق أسلوباً للخطاب، أي للتفكير و الكلام، تدعمه مؤسسات ومفردات وبحوث علمية، وصور، ومذاهب فكرية، بل وبيروقراطيات استعمارية وأساليب استعمارية. (ص 44) ...و قد انتفعت هنا بالفكرة التي طرحها ميشيل فوكوه عن 'الخطاب'، على نحو ما عرضها في كتابه علماء اثار المعرفة وفي كتابه الاخر التأديب والعقاب، في تحديدي لمعنى الاستشراق. والحجة التي أطرحها تقول إننا ما لم نفحص الاستشراق باعتباره لونا من ألوان 'الخطاب' فلن نتمكن مطلقاً من تفهم المبحث البالغ الانتظام (ص 46)...

The single quotation marks of the translator pervade the entire TT. The lexeme 'discourse' serves as a paradigmatic example. The target behind employing this stylistic feature frequently in *Orientalism* is completely unclear. The original text is satisfied with the double quotation marks and italic font. Furthermore, the orientation of the author is vague despite his ready-in-advance justification in his preface in the TT in which he claims:

"واستخدمت علامات تنصيص مفردة لما أردت تبيانها من المصطلحات العربية التي قد تبدو غير مألوفة للقارئ العربي في السياق الذي يستخدمها فيه المؤلف".

"I used single quotation marks to clarify Arabic terms that might seem unfamiliar to the Arabic reader within the context the author had used them in" (سعيد، 2006، الصفحات 32، 33). What is unfamiliar about the discourse? And how do the single quotation marks remove the unfamiliarity?

To summarize, there is no added value of this technique. On the contrary, it could play a misleading role since the technique has no specific orientation, whether the translator marks and highlights the author's own words, or the colonial behaviors, or the outcomes that is being analyzed and displayed by the author, or whether he emphasizes, criticizes or even distances himself from certain notions and actions in the ST. Back to the concept of the faithfulness, the translator has no right to add such technique. It changes the stylistic identity of the text. The intervention of the translator should take place within a clear oriented framework and only if necessary, or to add value to the TT; without changing

the stylistic identity of *Orientalism*. Put differently, the researcher describes the employment of the single quotation marks in the TT as a blatant interference. The practice exercising power over Said's text. According to El-Enani, he employs the technique to clarify unfamiliar terms, but nothing has been clarified or elaborated. There are only words and phrases placed between single quotation marks with no further explanations. Adding single quotation marks to the text pours directly in the image of the translator, making him visible. To summarize, the feasibility of such property in relation to the text or the context would be taken as a passive action within the faithfulness perspective. Notably, the translator employs single quotation marks in his preface itself in which it could be interpreted as a personal trait and not as a functional one as he claims in the preface.

3.7 Conclusion

The stylistic aspect of *Orientalism* appears under five taxonomies. Namely, the complex sentences, the passive voice, the double quotations marks, typographic features, and translator's insertion. The translator in this chapter communicates the stylistic features differently. He rearranges the complex sentences to abide by the norms of the TL, yet preserving the intended sense of the structural identity. In regard to passive voice, the translation switches the technique applying the active voice; thus, the TT loses the orientation of the stylistic identity of the ST significantly. However, the translator applies the literal translation concerning the double quotation marks technique achieving the targeted objectives of the stylistic feature. Nonetheless, he does not adopt the same strategy in connection to the italics, but resorts to the less effective strategies: substitution and deletion. The strategies lead to a marked reduction in the stylistic identity. Finally, the translator practices power over the authoritative ST inserting the signal quotation marks which is considered a blatant interference in the translation studies.

Chapter Four

Conclusion and Recommendations

4.1 Conclusion

This thesis examined *Orientalism* by Edward Said and its Arabic translation الاستشراق by Muhammed El-Enani. The aim was to investigate how the Arabic translation maintains the text's identity and the author's image of a seminal critical work of eminent significance in the literary studies in the TT. The study identified the employed translation strategies and assessed its impact on the text identity in the TT based on its compatibility with the marked traits of the author specified as the identity of the text in the ST. The body of the study was divided into two main chapters: chapter two, the terminological identity and it is divided into two sections. Chapter three is the stylistic identity and it is limited to five taxonomies. A variety of examples were selected to set an examination for the purpose of the thesis.

Drawing from this, rises the methodological question regarding the identity of *Orientalism*. In general, the identity of the text is the repeated textual pattern/s of specific writing attitudes and behaviors in which they reflect the cognitive personal traits of the author in a specific text. The text identity of *Orientalism* is built on three interconnected and intertwined dimensions: the first is that it is Edward Said's. The author is the Palestinian American writer, public intellectual, erudite scholar, literary critic, transcultural humanist, political activist, and a paradoxical character filiates to the oppositional cultures of the two hemispheres: the East and the West, the central critical subject of *Orientalism*. The second dimension is that the text is authoritative. Finally, the third dimension, the core of the thesis, is the repeated textual behaviors namely the terminological and stylistic aspects that constitute the conventions and the marked attitudes in the ST within the framework of the first and second aforementioned dimensions.

However, the intensive labor of El-Enani invested in translating the book of Said is clear. Despite the challenges inherent in communicating the complex text, the translator avoided Arabization and opted for the richness of the TL resorting to the strengths of TL. The translator applied several strategies to deliver the text. However, the translation was a

target language/ audience- oriented as possible. It tends to domesticate the TT on the macro level. As a result, the domestication strategy led to the loss of some of the terminological and stylistic identities in TT.

The micro-structural analysis showed that in chapter two, the translator has applied the partial equivalence strategy successfully in translating one term works as a major theme in the colonial discourse maintaining the sense and the function of the term, while the translation does not meet the same success in translating another vital term. In the process, the translator has resorted to two different translation strategies for the same term within the same context. The first translation has overlooked the local context, while the second one has overlooked the derogatory Western associations linked to the term. Most probably, in his attempt to avoid Arabization, the translator has lost a significant amount of the stigma loaded in a term always employed in the colonial discourse. The use of both borrowing and elaboration strategies would have rendered the intended cultural and ill connotation of the term. On the other hand, equipping the reader with further information through biographical explication strategy regarding the foreign names of Occidental references would have bridged the knowledgeable and cultural gap in the TT. Moreover, data analysis revealed that the employment of an inaccurate epithet to a name could lead to a distortion in the argument and consequently misinterpretation. It also might affect the credibility of the author image. Turning now to an eminent linguistic trait in *Orientalism*: oppositional structure, the analysis revealed that the translator has responded to the technique with inconsistency either by applying the literal equivalence strategy, thus bringing out the value and significance of the technique or by opting for the paraphrase strategy in some cases which came at the cost of the linguistic technique. In another case, he has resorted to the neutral contextual translation avoiding any problematic sensitivity. That is to say, the translation seems unable to recognize the technique and the translator has worked on the surface level. In this regard, literal translation strategy maintains the effect and the status of the linguistic feature significantly in the TT.

In line with the thesis central argument regarding the identity of the text, chapter three investigates the methods of the translation applied in delivering the stylistic identity. Thorough examination demonstrates that in dealing with the complex sentences, the translator has tended to rearrange the structure of the ST in favor of the TL. It is a clear example of domestication in practice. The translator opts for the conventional Arabic

style regarding the sentence structure. However, in the process, the translator has upheld, almost, the same number of clauses and phrases and the sense of the messages have been delivered. Yet, the most evident practice of domestication has been transforming the passive voice into active voice. The translator predominantly has transformed the passive voice into active voice to suit the conventions of the target language. It is a deliberate preference for the norms of the TL over an eminent stylistic feature in the ST which has been primarily employed by Said to develop generic statements in the Oriental scene in regard to the negative impact of *Orientalism*. The examination highlighted the translator's strategies in handling the quotation marks. He has adhered to the author's utilization applying the technique in the corresponding places. The translator has maintained the frequent stylistic feature and its function. The analysis also investigates the applied strategy in responding to the technique of the italic font in the ST taking in consideration that the italic font technique does not exist in the target language. Consequently, the translator opts for a compensation strategy to avoid the limitation of the TL. In some cases, he has substituted the italic font stylistic feature in the ST with the bold font in the TT. Yet, the compensating technique does not have the same weight. He also applies the deletion strategy in another instance losing the value of the technique and its referential impact.

However, the translator inserted a new stylistic technique that does not exist in the ST. He applies, considerably, the single quotation marks. From an academic standpoint, it is an authorial practice and interference. In the translation field, the practice is considered an act of exercising power over the ST, which is not ethical especially that the added stylistic property does not have an added value and the orientation behind employing it is not clear. On the contrary, it overlaps with the original techniques in the ST overshadowing the voice of the author.

4.2 Recommendations

Based on the conducted investigation to the translation of the text identity of the critical enterprise *Orientalism*, the researcher recommends the following:

1. Fidelity, literal and direct translation are key strategies in handling significant texts.
2. In critical authoritative texts, the textual invested traits to create the theories and arguments in the different, the unfamiliar, the marked, the foreign and consequently

the new is the salient identity of the text that reflect the power of humanity and knowledge combined together. Unless a specific feature or attitude of the ST loses its orientation through faithful translation, this power should not be altered or deviated from its original shape when delivering it in the TL.

3. In such texts, the translation should prioritize the contribution of the human agency over the conventions of the language.
4. It is of a great significance to emphasize that the ability of a TL to translate an identity of a marked authoritative critical text faithfully is an indication to its flexibility, greatness, and strength.
5. Alignment with target language conventions should not be at the expense of any of the authentic features of the ST. In this regard, domestication on the macro level or the modification of a specific feature in the TT should be avoided to prevent the loss of any identity's aspect. The intervention should be a limited practice and exercised for the favor of the identity of the text not the language of the TT.
6. Finally, *Orientalism*'s markedness is not due to the sole significant topic, but to the methodology of Said in bringing the critical work to light and make it visible. The labor of the author should be clear in TT.

List of Abbreviations

Abbreviation	Meaning
ST	Source Text
TT	Target Text
TR	Target Reader
TL	Target Language

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هوية النص وهوية المؤلف في الترجمة:
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إشراف

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة، من كلية الدراسات العليا، في جامعة النجاح الوطنية، نابلس - فلسطين.

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الملخص

ستكشف الرسالة إلى أي مدى يتم الحفاظ على هوية النص، والكاتب للنص المصدر في النص الهدف. وترتكز محاور هذا البحث على عمل ادوارد سعيد "الاستشراق" و "الاستشراق" الكتاب المترجم لمحمد العناني. النص المعني موضوع البحث هو عمل نقدي موثوق في الدراسات الأدبية يعتمد على نهج تحليلي يتتبع الحجج والمواضيع المثيرة للجدل والسياقات الإشكالية والنظريات. يتناول جمع البيانات الجوانب اللغوية والاصطلاحية والأسلوبية للنص الهدف بالمقارنة مع نفس الجوانب في النص المصدر لاستكشاف كيف تنقل الترجمة الأنماط الموجودة في الاستشراق للنص الهدف: "الاستشراق". الهدف الرئيسي من البحث هو التحقق إلى أي مدى يمكن لمتلقي النص الهدف أن يسبر ويلمس وجود سعيد في النص الهدف. كما تفحص الرسالة شرعية أي تفويض وسلطة مارسها المترجم على النص المعتمد. تظهر التحليلات أن عددا من الميزات اللغوية الاصطلاحية و الأسلوبية مثلت وضعا أشكاليا للمترجم المخضرم. وتظهر الرسالة أن ليس جميع العناصر الي تمت معاينتها في النص الهدف تحمل هوية النص المصدر او تتلقى نفس القدر من الأهمية التي تتمتع بها في النص المصدر. علاوة على ذلك فإن الميل إلى استراتيجية التوطين واضح على المستوى الكلي للترجمة.

الكلمات المفتاحية: الهوية، حرفي، معتمد، الرؤيا، التوطين