The Two Translations of Edward Said's Orientalism by Kamal Abu-Deeb and Muhammad Enani: A Comparative Study

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ABSTRACT

Translation is an important practice which aids in developing a mutual understanding between cultures. But the performance of translation varies from culture to culture. *Orientalism*, a book by Edward Said tackles cultural studies within which he has challenged the idea of orientalism or the distinction between East and West, as he views it. It has been translated by the scholars belonging to different cultures worldwide. The present study discusses the variations of the two translations of Edward Said's book *Orientalism* undertaken by Kamal Abu Deeb (the professor of Arabic literature) and Muhammad Enani (the famous Egyptian writer and translator). The focus was led on exploring the differences and similarities of the Target Text (TT) and comparing them to the Source Text (ST). Whereas, comparison and analysis constituted mainly of stylistic, structural and theoretical features. In addition, this study sheds light on the reasons behind the appearance of the second translated version by Enani. The data were collected from the first chapter of each book and analyzed by using a descriptive method based on theories and strategies of translation. The findings of the study indicate the differences in choice of translation methodologies made by the two translators, as revealed by their different approaches of translation; Abu Deeb used literal translation method which made the text obscure and hard to understand. On the other hand, for retranslating *Orientalism*, Enani used idiomatic translation method and domesticized the text in order to make it accessible and easy to understand by the Arab Reader.

1. Introduction

Translation plays a vital role in bridging the gaps between various cultures and nations. Literary translation, in particular, paves the way for a mutual understanding between different cultures. Similar to translation, post-colonial literature may also deal with two cultures, but the difference is that the translator's domain is limited to one text whereas the writer's domain is the vast area of his cultural context. Both the post-colonial writers and translators are addressing an intercultural audience, and they are trying to convey material from one culture or language to another. Hence, these cultural differences have to be bridged. The study of literary translation consequently may lead to a better understanding of the cultural perceptions and concepts in response to post-colonial literature.

However, translating literary texts, is not an easy task, since it may cause several problems for the translator. One of these problems that a translator may encounter is the fact that some words or phrases or sentences are deeply structured in their source culture and so specific to a certain culture. Therefore, translators may face a problem when trying to render them from one language or culture to another, since they could be specific to one culture rather than to the other. Chittiphalangsri (2013) claims that there is a relationship between translation and Orientalism "which is usually reduced to a binary distinction in which Orientalism is either domesticated or foreignized in translation" (p.50). In fact,

translation in the context of Orientalism entails a more complex problem of representation that involves the positioning of agency and the reversal of power between Orientalists and local scholars. Dickins, Hervey and Higgins (2017) suggest that variations in translation can occur even in the translation of the Holy Quran. The following example is an idiomatic translation of the first verse from Surat الإخلاص by Rodwell (1909), Al Hilālī (1997) and Turner (1997); it was translated in the following ways: (قُلْ هُوَ اللهُ أَحَدٌ)

1-   **Rodwell Say**: He is God Alone
2-   **Al Hilālī** Say, O Muhammad: He is Allah, (the) One.
3-   **Turner** Say: 'My God is One;

It is clear from the above example that there are variations in translating one verse. This, in fact, reflects the different strategies employed by different translators, since the three translators have their own interpretation or their own glosses of the same verse. This is what the present investigation is addressing: two translations of the same book. Probably the second translator is not satisfied with the first one.

1.1 Orientalism

Orientalism is a book by Edward Said which tackles cultural studies within which he has challenged the idea of orientalism or the distinction between East and West, as he views it. Said (1978) advocates that "with the beginning of European organizations the Europeans came in contact with the lesser developed countries of the east" (p.10). Thus, they try to establish an image about these civilizations that was called Orientalism. Said points out that "the Europeans had divided the planet into two parts; the orient and the occident" (p.11). This boundary was based on the concept of them and us.

In his book, Said has defined orientalism in three different ways which caused trouble for the critics. The three definitions of orientalism by Edward Said are:
a)   Orientalism: An   academic profession.
b)   Orientalism: A way of viewing the world.
c)   Orientalism: A mode of hegemony (Güven, 2019).

Galer (2019) while discussing the foreword section of Orientalism's 2003 edition, pointed out that Said himself believed that both the term 'Orient" and the concept of the West associated with it has no

ontological stability. And both have resulted due to human effort i.e., half affirmation and half identification of the 'Other'.

1.1.1 The two translations

A great amount of Said's work has been translated into Arabic. Said's Orientalism suggests that "the East (or other colonized) is represented stereotypically by the West" therefore, his contrapuntal reading causes the colonized readers to unread the false interpretations and write back to amend the distortions generated (Abubakar, Yaapar & Muhammad, 2019). As in his book *taʿaqībāt ʿala 'l-istišrāq* (Notes on Orientalism) in Arabic, while addressing various critical responses to Orientalism, apart from clarifying his positions Said himself looked at the misrepresentations and false conclusions that he had reached in Orientalism (Azizeh, 2019).

In 1981, the first translation of Orientalism was undertaken by Kamal Abu Deeb. Regarding Arabic translation of Orientalism, Abu Deeb made a great effort to almost completely avoid using Western expressions such as Positivism, Historicism and Spenglersim which already exist in Arabic. Said (1981) points out that: Despite Kamal Abu Deeb's great translation, still managed to ignore that aspect of my book which diminished the nationalist eagerness that some deduced from my critique of Orientalism, which I associated with those driven to domination and control, also to be found in imperialism (p.339).

Said also added that the main achievement of Abu Deeb's attentive translation was an almost total avoidance of Arabized Western expressions; technical words like discourse, image, pattern, or code were rendered from within the classical rhetoric of the Arab tradition. Abu deeb's idea was to place my work inside one fully formed tradition, as if it were addressing another from the perspective of cultural adequacy and equality. In addition, Said (2003) suggests that Abu Deeb decided to "restrict himself voluntarily to what he called representation of the translated text, which means representing the entire structure of the text, not an idea only" (p.9). Abu deeb started by calling attention to the difficulty of Edward Said's book in both reading and translating. He suggests that "sources of difficulty in the translation of Orientalism are not a single dimension, but multiple. The difficulty lies in Orientalism as much as in the cultural variation" (p.10). Kamal Abu Deeb (1981), in his Translation

of Orientalism, followed a process of two dimensions. First, a conceptual representation of the translated text and its structure. Second, he represents the translated text in a language that is capable of embodying characteristics of structuralism. By that, Abu deeb means to deliver not just the message intended in the source text, but also the structure.

A second translation of Orientalism was undertaken by the writer and translator, Muhammad Enani. In his introduction to translation of Orientalism, Enani (2006) states that his task in the translation of Orientalism was confined to two things: "the first was to convey Edward Said's ideas, whatever it took, by recomposing some structures related to the English language to make them familiar to the Arabic ear"(p.14). The second was to "maintain, within the guidelines of classical contemporary style, the authenticity of Edward Said's method and to keep the writer's method known in Arabic as it is known in English" (p.15). Enani (2006) claims that his method of translation by saying that his method of translation pushes the reader to the meaning. The aim is not to introduce an inverted image of the original text to be read from right to left instead of vice versa, but to introduce "an accurate image of the ideas of the book in an Arabic style, i.e. it represents what the reader understands in this book, expressing it by using clear Arabic words"(p.16).

Enani's (2006) method of translating was to achieve a translation that amounts to sense over thought and structure. He points out in his translation to orientalism "My method in translation, then, is more "domestic" than "foreign", for the idea is not to produce a "reversed" picture of the original which is read from right to left, but to offer an honest rendering of the original ideas"(p.14). What Enani means by "Domestication" is what the contemporary translator and researcher, Lawrence Venuti (2000) explains as the familiarization of ideas and images to the reader of the translation with respect to the concepts and structural styles of his own language. On the other hand, "Foreignization" is the preservation of the foreign flavor of the literary text so that it remains "foreign", not belonging to the literature of the target language and actually beyond its framework. Moreover, Malmkjaer (2004) uses the term "translational stylistics" to describe those studies concerned with the recreation of the translator's choices made in the TT.

2. Review of Literature
2.1 Post-colonial Translation
Tymoczko (1994) suggests that literary translation and post-colonial literature have significant differences between them, and they should be addressed from the outset. He advocates that the primary difference is that: Unlike translators, post-colonial writers are not transposing a text. As background to their literary works, they are transposing a culture – to be understood as a language, a cognitive system, a literature (comprised of a system of texts, genres, tale types, and so on), a material culture, a social system and legal framework, a history, and so forth. (P.20).

Bassnett & Trivedi (2005) claims that post-colonial theorists are more and more turning to translation and each appropriating and reassessing the term itself. Although the relationship between post-colonization and translation has come back under scrutiny, we can now perceive the extent to which translation was for centuries as Bassnett points out that it is "a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange" (p.5).

Furthermore, Tymoczko (2005) suggests that in translation studies a distinction is often made between "'bringing the text to the audience' and 'bringing the audience to the text'" (p.27). The same type of distinction can be projected with respect to post-colonial writing: Some texts make more severe demands on the audience, requiring the audience to conform to the beliefs, customs, language and literary formalism of the source culture, while other works conform more to the dominant audience's cultural, linguistic and literary expectations.

Ivir (1987) goes so far as to claim that translation means translating cultures not languages. Thus: A literary translator is de facto concerned with differences not just in language (transposing word for word, mechanically), but with the same range of cultural Post-colonial writing and literary translation factors that a writer must address when writing to a receiving audience composed partially or primarily of people from a different culture.

2.2 Literary Translation
Newmark (1988) claims that in order to be able to render literature, both figurative and literal language and symbols should be understood. For Newmark, short stories and novels are the second difficult types of

translation to deal with after poetry. It is important for translators to determine key-words for critical assessment of the text so that the relative gains and losses. The importance of translating literature is to infuse various literary styles into the TL culture. Sometimes, "certain translations of some authors such as Camus, Kafka, Mann, and Pavese have not been literal enough in the translation presented" (p.112). In addition, Newmark (1988) suggests that using free translation has inferior the text, yet it is left for the translator to determine the "'spirit' or the 'genius' of the language or the author" (p.172).

Guerra (2012) investigates translating cultural expressions that are found in literary work. She tries to find suitable solutions and strategies to overcome this problem. Due to the differences in languages and cultures, it seems that achieving adequate rendering is difficult if not impossible for the act of translation is considered as an act of subversion. She points out that "the purpose of literary work is always possible to work on, not the culture-bound expressions" (p.12).

According to Baker (1992), equivalence is sought "for the sake of convenience" (p.5). A certain type of equivalence is given priority to other types in a certain situation. She advocates that "The ultimate aim of a translator, in most cases, is to achieve a measure of equivalence at text level, rather than at word or phrase level" (p.112). Baker (2006) suggests that the job of the translator is to be concerned with "communicating the overall meaning of a stretch of language" (p.10). Baker's view does not mean that equivalence at word level should not be sought in some contexts.

In literary translation, difficulties faced mostly are related to the translators themselves as well as to what they know. That is why it is said to have the greatest number of peculiar problems. Kolawole, Salawu and Adewuni (2014) point out to a number of problems encountered in literary translation that include: "cultural, linguistic, psychological, deceptive cognates, equivalence, and style" (p.4).

Vermeer (1996) points out that "a literary text must be translated 'faithfully', because the purpose of such translation is to provide an approach for target- culture recipients to a foreign author and his work, his intentions and style" (p. 37).

Nida (2000) states that a translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; "it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message" (p.156).

As for fidelity in translation, Viana (2015) advocates that the translator, with his/ her vast knowledge and experience, is a co-author. In this case, fidelity is argued within keeping the original idea and the same topic; nevertheless, the way the translators form these ideas and topics has no constrains. Sometimes, certain genres are said to be difficult to render "including popular sayings or other regional and folkloric particularities, many of them peculiar to an individual culture" (p.2). As a result, translators' middling is a must, but without affecting the soul of the text.

Al Mutlaq (1993) points out that the challenge of cultural equivalence in Arabic is a problem. It is a barrier for Arabic-English translator and vice versa. He added that translators face real problem in trying to find the appropriate equivalents for its verses and phrases in the target language.

2.3 Translation and Culture

Dickins, Hervey and Higgins (2017) point out that the importance of using the term cultural transposition as a main type of literary translation is that one may resort to in the process of transferring the contents of an ST from one culture to another. They also add that any degree of cultural transposition involves the choice of features indigenous to the TL and the target culture in preference to features with their roots in the source culture.

Newmark (1989) argues that some general considerations govern the translation of all cultural words. First, your consideration should be recognition of the cultural achievements referred to in the SL text, and respect for all foreign countries and their cultures: Two translation procedures which are at opposite ends of the scale are normally available; transference, which, usually in literary texts, offers local color and atmosphere, and in specialist texts enables the readership (some of whom may be more or less familiar with the SL) to identify the referent - particularly a name or a concept - in other texts (or conversations) without difficulty.

Nida (1964) claims that the notion of culture is essential in considering its implications for translation and, despite the

differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. Furthermore, he discusses the problems of correspondence in translation, pointing out that translators should pay attention to both linguistic and cultural differences between the SL and the TL and concluded that differences between cultures may cause more severe complications for the translator than do differences in language structure" (p.129).

Translation is not mere transference of words between two languages rather it is a fluid process and an ultimate outcome of the interactions of different cultures (Elmenfi, 2019).

2.4 Style as a Culture-Specific Feature

Hatim and Mason (1990) regard style as being "a disassociated part of the message to be conveyed" (p.9); style here is being distinguished from idiolect, or from the conventional patterns of expression to be found in a particular language. Modification on stylistic grounds is seen as a step on the road to adaptation, which turns the producer of the ST into someone with the outlook of the TL community, and therefore a different person. The translator may therefore consider the cultural significance of such linguistic features as dialect, words marked for social class.

Teleoaca (2004) claims that cultural gaps especially realized in literary terms make translators permanently face the problem of how to treat the cultural aspects implicit in a source text ST and how to find the most appropriate techniques for successfully conveying these aspects in the target text TT.

Bassnett (1991) also notices that "dialect forms or regional linguistic devices particular to a specific region or class in the SL can be significant, so their function should be first established, and then rendered adequately by the translator" (p.119).

2.5 Domestication and Foreignization

Venuti (1995) suggests that the terms "foreignization" and "domestication" can be defined as first, "foreignization" entails choosing a foreign expression and developing a translation technique along the lines which are excluded by dominant cultural values in the target language. On the other hand, domestication aims to reduce the impact of foreignness in the target text due to ethnocentric trends that stimulate the translator to elevate his own cultural

references and keep them intact from other alien ones.

According to Berman (2000) translation is both the 'trial of the foreign' and 'the trial for the foreign', since it is both "aiming to open up the foreign work to us in its utter foreignness' and uprooting the foreign work 'from its own language-ground', in a way forcing it to exile" (p.140). Moreover, Venuti (1998) insisted on foreignizing or, as he also called it, 'minoritizing' translation, to cultivate a varied and diverse discourse. As far as the language is concerned, "the minoritizing or foreignizing method in translation comes through in the deliberate inclusion of foreignizing elements in a bid to make the translator visible and to make the reader realize that he is reading a translation of the work from a foreign culture" (p.135).

2.6 Previous Researches

In his paper 'Retranslation of Orientalism: Reading Said in Arabic' Elmenfi (2013), investigated the few problems in translating cultural text and highlighted that, Said has claimed that "the fading echo of Orientalism in the Arab world is unlike the positive reflections of its counterpart elsewhere in the world". And the main reason behind this was that the methodology Abu Deeb used in translating Orientalism, caused the book to have limited impact. While, in his other paper 'Contextual Aspects of Style and Translation: With Particular Reference to English-Arabic Translation' Elmenfi (2014a) discussed the impact of Abu Deeb's style and how Abu Deeb's style affected the translation. He suggested that most of the translations getting accepted now a days "more often than not share such features as fluency, smoothness and transparency". Abu Deeb's translation was not a success because it demanded a reader to have an outstanding level of intelligence for understanding it in a good way. Also, Abu Deeb's motives labeled Said's writing as intricate and inaccessible. Moreover, for further analyzing Abu Deeb's translation Elmenfi (2014b) selected Edward Said's Orientalism (1978/2003) as the source text, and Kamal Abu Deeb's Arabic version of Orientalism (1981/1995) the target text. He built a narrative with the help of examples that Abu Deeb's translation method was foreignization, which was the mechanical transference of structure; consequently, rendering the target text not only 'foreign' but also vague and obscure. Experimenting with the Arabic language Abu Deeb

rendered Said's text as a segment of his project and he used this method to enrich both the Arabic literature and the culture. But his translated versions were turned out controversial in the Arab World.

Hedaya (2017), in his dissertation entitled 'Translation Quality Assessment of Non-Literary Translation: Comparing Two Arabic Translations of Edward Said's Orientalism' employed a translation criticism approach to the Arabic versions of Orientalism translated by both Abu Deeb and Enani. Hedaya aimed to evaluate the quality of the translations applied Reiss's (2000) 3-category translation criticism approach. The results of Hedaya's research provided differences in translational choices with respect to pragmatics and linguistic components that originated from the translators' diverse motives and approaches of translation. According to Hedaya, the differences found between Abu Deeb's and Enani's translation barely assist in evaluating the quality of the translations.

Elmenfi & Gaibani (2018) reanalyzed the extracts of Orientalism translated by Abu Deeb and the gave a reason that "that this translation concerned with one of the most controversial books in the world, which can be classified as a cultural (informative) text". The re-analyzed Abu Deeb's (1981/1995) translation and Edward Said's Orientalism (1978/2003) structurally and found out, though rarely the Arabic translation version made almost close choices but, serious surpasses were made in the foreignization strategy as seen in "crescendo sentences, passive forms, adjectives, parallelisms, negative patterns and cause-and-effect formula from English into Arabic".

Elmenfi (2017) studied the concept of style from the stand point of translation and explained the methodology used by professor Mohammed Enani for retranslation of Edward Said's Orientalism. Elmenfi highlighted the strategy of omission and addition then, he explained how it affects the style of the text. Exploring some important parts of Enani's translated version of Orientalism, Elmenfi concluded that Enani's style of writing is very direct, very intelligible and easily readable; his method assists the reader to obtain the message on both the linguistic and the cultural levels.

2.7 Statement of the Problem

This study is motivated by the fact that this book (Orientalism) was translated twice in 1981 by Kamal Abu Deeb and the second

in 2006 by Muhammad Enani. The fact that the second translation appeared several years later may tell us that equivalence can be accomplished in different ways according to different translators. As a result, this study aims to find the reason for re-translating Said's book by comparing the two translations in order to explore the different strategies the two translators might have followed.

2.8 The Significance of the Study

The significance of this study stems from the fact that it is the first of its kind to compare two translated versions of the same book, in order to explore the cultural differences that the two translators may have highlighted in rendering Said's book. In these two languages, English and Arabic, in fact, there are terms which exist in one language, but not in the other or there are terms that exist in the two languages, but they have different connotations in the two. Moreover, the study seeks to investigate these two translations with regard to the differences that are found, such as structural and stylistic.

The study tries to answer the following questions:
1.   What are the differences between the two translations (Stylistic, Structural)?
2.   What are the similarities between the two translations (Stylistic, Structural)?
3.   What are the strategies followed by both translators in rendering the text from one language to another?

3. Methodology

The method adopted in this study was as an empirical or descriptive approach which involved comparison and analysis of the translated texts using the translation theories and strategies employed within. The differences and similarities of the Target Text (TT) of the two translations were explored and then comparison was made to the Source Text (ST). Abu Deeb's and Enani's style for translating *Orientalism* were examined taking into account the cultural texts particularly the characteristics of Said's style. The comparison constituted mainly of structural and stylistic features.

3.1 Literature review and selection methodology

Google Web, Google scholar, Microsoft Academic 2.0 Databases were mainly used to acquire the data for the literature review section of the paper. Different key words were used to retrieve the translation-based information and necessary research articles, for instance:

"Literary Translation", "Arabic Translation", "Post-colonial Translation", "Orientalism", and "Foreignization". Books based on translation providing information about translating cultural or informative text, published over the last two decades have also been consulted for current review. Moreover, the majority of research papers that have been consulted fall into the category of papers published between 2000 and 2019.

3.2 Data Collection

The data in this study was collected from the two translations of Said's book Orientalism by Abu Deeb and Enani. The data for the comparative study constitutes examples from the two translations representing the choice of translation methodologies made by the two translators, as revealed by their different approaches of translation. The examples are certain segments of Abu Deeb's and Enani's translations that were selected taking into account the necessity of providing an evidence on the different motives of the translators, and the difficulties they encountered while translating the characteristics of Said's style. For analysis of the writers' styles data was obtained from the first chapters of three versions of Orientalism.

3.3 Comparative Analysis Techniques
3.3.1 Structure and style Analysis

Structures of the two translated versions and the original book were analyzed according to the objectives of the study. The technique used for structural comparison was simple. It involved careful reading of the selected text of nine examples and identification of translation variations encountered in the transference of cultural references and expressions in both Abu Deeb's and Enani's translation. Components of the texts for instance, semantic and syntactic elements were explored and discussed thereby, to achieve the following goals:

a. Comparison between the two translations of Said's book Orientalism.

b. Highlighting the differences and similarities in the styles and find out the effects of these upon the structure of the target and source text respectively.

c. Overview of the impact of variations in projecting the quality of the source text in the target text.

3.3.2 Further Analysis of the styles (Lexical Comparison)

For thorough analysis of the writing styles of all three writers, lexical comparison of the Abu Deeb's translation, Enani's translation and Said's Orientalism was made. It was achieved by comparing the lexical units in both translations and the original text chosen from the first chapter of each book. The lexical features used were categorized as: Words, Nouns and Adjectives. Other calculations include page number count.

4. Comparative Analysis and Findings

The analysis and findings relate to the research questions that guide the study. Data are analyzed to identify and compare the similarities and differences of the chosen methods of translation of Orientalism undertaken by Kamal Abu Deeb and Muhammad Enani. Therefore, this study mainly focuses on translation variations encountered in the transference of cultural references and expressions in both Abu Deeb's and Enani's translation of Orientalism. In addition, the researchers investigate the styles of both translators.

4.1 Structure and Style Analysis

The following examples illustrates the different strategies used by both translators:

4.1.1 Example (1)

"Orientalism has been subjected to imperialism, positivism, utopianism, historicism, Darwinism, racism, Freudianism, Marxism, Spenglersim. But Orientalism, like many of the natural and social sciences, has had 'paradigms' of research, its own learned societies, its own Establishment" (p.43).

Abu Deeb's Translation

"وأخضعَ الاستشراق للامبريالية، والوضعية المنطقية، والطوباوية، والتاريخانية، والداروينية، والعرقية، والفرويدية، والماركسية، والاشبنغلرية. وغير أن الاستشراق، مثل كثير من العلوم الطبيعية والاجتماعية، كان قد أصبح لها منطلقات للبحث وجمعياتها العلمية، ومؤسستها الخاصة"(ص.74)

Enani's Translation

"فلقد تلون الإستشراق بألوان الإمبريالية, والفلسفة الوضعية, والطوباوية, والتاريخية, والداروينية, والعنصرية, والفرويدية, والماركسية, والشبنجرلية. ولكن الإشتشراق, شأنه في ذلك شأن الكثير من العلوم الطبيعية والإجتماعية, كانت ولا تزال له"نماذج" بحثية, إلى جانب الجمعبات العلمية الخاصة به ومؤسسته الخاصة." (ص.101)

In the above example, Abu Deeb translated the first sentence that Said presents "Orientalism has been subjected to Imperialism" as وأخضعَ الاستشراق للأمبريالية which suggests that his method was word for word translation, and in this case it's possible to say that this rendering is based on his understanding of the word "Subjected" as to force someone or something to undergo (unpleasant

experience). On the other hand, Enani's version was totally different from Abu Deeb's, وقد تلون الإستشراق بألوان الامبريالية which suggests that this translation is more sense for sense and idiomatic.   It gives the impression that the word "Subjected" for Enani can be translated as وقد تلون بألوان which means change of aspects and variations of Orientalism to be affected by "Imperialism", "Positivism" and so on. By comparing the two translations with the original text as it seems that there is a variation between the two translations and this variation could be the result of understanding the text differently.

4.1.2 Example (2)

"But Orientalism, like many of the natural and social sciences"

Abu Deeb's Translation

"وغير أن الاستشراق، مثل كثير من العلوم الطبيعية والاجتماعية"

Enani's Translation

"ولكن الإشتشراق, شأنه في ذلك شأن الكثير من العلوم الطبيعية والإجتماعية"

It is quite obvious again that both styles and strategies of Abu Deeb and Enani are different, notice that "But Orientalism, like many of the natural and social sciences" from the first text and it was translated into وغير أن الاستشراق مثل كثير من العلوم by Abu Deeb, whereas Enani's translation was ولكن الإستشراق شأنه في ذلك شأن الكثير من العلوم using a strategy to simplify the intended meaning of the original text.

4.1.3 Example (3)

"Therefore, Orientalism is not a mere political subject matter or field that is reflected passively by culture, scholarship, or institutions; nor is it a large and diffuse collection of texts about the orient. nor is it representative and expressive of some nefarious "Western" imperialist" (p.12).

Abu Deeb's Translation

"ولذلك, فالإستشراق ليس مجرد موضوع أو ميدان سياسي يعكس بصورة سلبية في الثقافة, والبحث, والمؤسسات, كما اته ليس مجموعة كبيرة ومنتشرة من النصوص حول الشرق, كما أنه ليس معبر عن الامبريالية." (ص.47)

Enani's Translation

"وهكذا فليس الاستشراق مجرد موضوع او مجال سياسي يتجلى بصورة سلبية في الثقافة أو البحث العلمي او المؤسسات, وليس أيضاً مجموعة كبيرة غير مترابطة من النصوص المكتوبة عن الشرق, بل وليس تمثيلا وتعبيرا عن مؤامرة امبريالية" (ص.58)

It is clear that in the above example the variations of Abu Deeb's and Enani's methods in translation are not always that big and obvious. If we consider the first sentence of the text translated by Abu Deeb

"ولذلك, فالإستشراق ليس مجرد موضوع أو ميدان سياسي" and translated by Enani as وهكذا فليس "الاستشراق مجرد موضوع او مجال سياسي". Both translators have focused one the meaning and the only difference revolves around the word order and that does not affect the intended meaning of the original text.

4.1.4 Example (4)

"Yet there is no use in pretending that all we know about time and space, or rather history and geography, is more than anything else imaginative. There are such things as positive history and positive geography which in Europe and the United States have impressive achievements to point to. Scholars now do know more about the world, its past and present, than they did, for example, in Gibbon's time."

Abu Deeb's Translation

"بيد انه ليس ثمة من جدوى في ان نتظاهر بأن كل ما نعرفه عن الزمان والمكان, او بالحري عن التاريخ والجغرافيا, هو تخيلي اكثر منه اي شيء اخر. إذ ان ثمة اشياء فعلية كالتاريخ الايجابي والجغرافية الايجابية اللذين حققا انجازات ضخمة في اوروبا والولايات المتحدة. والباحثون الان يمتلكون بحق اكبر من المعرفة بالعالم, ماضيه وحاضره, مما عرفوا, مثلا, في عصر غيبون."

Enani's Translation

لكنه لا جدوى من التظاهر بأن كل ما نعرفه عن الزمان والمكان, او بالاحرى عن التاريخ والجغرافيا, خيالي بالمقام الاول. فوجود التاريخ "الايجابي" والجغرافية "الايجابية" لا شك فيه, ونستطيع الالماح الى منجزاتهم الرائعة في اوروبا والولايات المتحدة. فالباحثون يحيطون الان قطعا بمعارف لعالم, وعن ماضيه وحاضره, تزيد عما كانوا يحيطون به في زمن جيبون."

In Abu Deeb's translation, the comparative constructions are literally rendered "is more هو تخيلي اكثر منه أي شيء أخر", than anything else imaginative". The obvious meaning of these comparative constructions are clearly brought out in Enani's translation alternating between the comparative and superlative senses always targeting the syntax of the source text to that of the target language by transforming some of these constructions into Arabic verbal clauses.تزيد عما كانوا يحيطون به في زمن جيبون / which clearly sets the bar خيالي بالمقام الاول high for Enani in terms of choice of words and could result in making great variations between the two translations.

4.1.5 Example (5)

"There are such things as positive history and positive geography"

Abu Deeb's Translation

"إذ ان ثمة اشياء فعلية كالتاريخ الايجابي والجغرافية الايجابية"

Enani's Translation

"فوجود التاريخ "الايجابي" والجغرافية "الايجابية" لا شك فيه"

In Abu Deeb's translation there is no danger of displaying loyalty to the source text. Based on the above example, Abu Deeb keeps following the same word order in his rendering which produces literal translation. إذ ان ثمة اشياء فعلية On the other hand Enani's translation, captures the concessive tone of the text and simplifies it to the Arab readers as such فوجود التاريخ "الايجابي" والجغرافية "الايجابية" لا شك فيه.

4.1.6 Example (6)

"Nevertheless, books are written and congresses held with "the Orient" as their main focus, with the Orientalist in his new or old guise as their main authority."

Abu Deeb's Translation

"بيد أن الكتب ماتزال تكتب, والمؤتمرات تعقد, ومحرقها الرئيسي "الشرق" والسلطة المرجعية فيها المستشرق في قناعته الجديد او القديم."

Enani's Translation

"ومع ذلك فما زالت الكتب تكتب وما زالت المؤتمرات تعقد حول "الشرق" باعتباره الموضوع الرئيسي, وهي التي تقيم حججها على ما قاله المستشرقون القدماءأو المحدثون باعتبارها موضع الثقة."

In the above example Abu Deeb uses words with different connotations in Arabic which are not familiar to the Arab reader like this clause "Their main focus" which he translated it as الشرق ومحرقها الرئيسي a colloquial word used in Syria, and is rarely understood in other parts of the Arab world which may use the word الموضوع instead. On the other hand, Enani rendered the word "focus" as الشرق باعتباره الموضوع الرئيسي different than what Abu Deeb used which is easy to understand.

4.1.7 Example (7)

"We are told, for instance, that the Arabian Nights is too lively and inventive a work to have been created by a "mere Oriental, who, for creative purposes, is a thing dead and dry-a mental mummy. Although Kinglake blithely confesses to no knowledge of any Oriental language, he is not constrained by ignorance from making sweeping generalizations about the Orient, its culture, mentality, and society." (p.193)

Abu Deeb's Translation

"يخبرنا كينغليك, مثلا, بأن ألف ليلة وليلة من الحيوية والابتكار بحيث يستحيل أن يكون قد أبدعها مجرد شرقي هو, من حيث الابداع شيء ميت وجاف_مومياء عقلية". ورغم أن كينغليك يعترف بابتهاج بأنه لا يعرف أي لغة شرقية, فإن جهله لا يقيد عن أن يصدر تعميمات كاسحة عن الشرق, وتقافته, وعقليته, ومجتمعه." (ص.205)

Enani's Translation

"إذ يقال لنا مثلا أن كتاب ألف ليلة وليلة يتميز بقدر كبير من الحيوية والابتكار ألى حد الذي يستحيل معه أن يكون من الابداع مجرد شخص شرقي, وهو الذي يعتبر من زاوية الابداع والخلق, شيأ ميتاً وجافاً_موميا دهنية".

ورغم أن كينغليك يعترف في سعادة بأنه لا يعرف أي لغة شرقية, فأن جهله لا يمنعه من أصدار التعميمات الجزافية عن الشرق, وعن تقافته وعقليته ومجتمعه."(ص.308)

The above example reflects a slight difference between the two translators. Enani's version is markedly flexible and a considerable number of the adjectives and adverbs are in one-to-one relation with an Arabic equivalent. Notice the very first part of the example" We are told, for instance, that the Arabian Nights is too lively and inventive a work to have been created by" the same coordination is found in Enani's rendering "إذ يقال لنا مثلا أن كتاب ألف ليلة وليلة يتميز بقدر كبير من الحيوية والابتكار ألى حد الذي يستحيل معه أن يكون من الابداع. On the other hand, the adjectives in Abu Deeb's translation, are predominantly rendered as one word equivalent while the adverbs are uniformly transformed into prepositional phrases. يخبرنا كينغليك, مثلا, بأن ألف ليلة وليلة من الحيوية والابتكار .بحيث يستحيل أن يكون قد أبدعها" Again literalness and in many instances inaccuracy dominate the scene in Abu Deeb's translation.

4.1.8 Example (8)

"Indeed, my real argument is that Orientalism is—and does not simply represent—a considerable dimension of modern political-intellectual culture, and as such has less to do with the Orient than it does with "our" world" (p.12).

Abu Deeb's Translation

"وبالفعل, فإن منظومتي الحقيقية هي أن الإستشراق لا يمثل ببساطة بعدا هاما من أبعاد الثقافة السياسية_الفكرية الحديثة, بل هو هذا البعد وهو بهذه الصورة أقل ارتياطا بالشرق منه بعالمنا "نحن".(ص.47)

Enani's Translation

"والواقع أن حجتي الحقيقية هي أن الاستشراق بعد مهم من أبعاد ثقافتنا السياسية الفكرية الحديثة, أي انه لا يقتصر على تمثيل, صورة هذا البعد,وبهذه الصفة نرى انه يتصل بعالمنا "نحن" اكثر مما يتصل بالشرق." (ص.58)

In the above example Enani's strategy like in the previous examples, does show that he was again focused on avoiding complexity and that is by taking it out of the syntax of the principal clause and locate it in a new clause. "هي أن الاستشراق بعد مهم من أبعاد ثقافتنا السياسية الفكرية الحديثة, أي انه لا يقتصر على تمثيل, صورة هذا البعد" In contrary to the moot repetition found in Abu Deeb's literal translation. أن الإستشراق لا يمثل ببساطة بعدا هاما من أبعاد الثقافة السياسية_الفكرية الحديثة", بل هو هذا البعد

4.1.9 Example (9)

"it not only creates but also maintains; It is, rather than expresses, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate,

what is a manifestly different (or alternative and novel) world" (p.12).

Abu Deeb's Translation

"وهو إرادة, بدلاً من كونه تعبيرا عن إرادة,معينه أو نية معينة لفهم ما هو, بوضوح, عالم مختلف (أو بديل و طارئ) والسيطرة عليه أحياناً والتلاعب به, بل حتى ضمه."(ص.47)

Enani's Translation

"وهو في ذاته إرادة معينة او نية معينة, أي انه ليس مجرد تعبير عن الإرادة والنية , لتفهم ما يبدو بوضوح عالما مختلفا (او عالما بديل وجديد) وللسيطرة عليه في بعض الاحيان والتلاعب به وضمه إليه."(ص.58)

It is given the same position in Abu Deeb's translation producing a sentence that reads as وهو إرادة, بدلاً من كونه تعبيرا عن إرادة, معينه in which the adjective معينة is معينه أو نية معينة separated from the noun it modifies وإرادة a construction that violates one of the established rules of eloquence in Arabic. On the other hand, in Enani's rendering the syntagmatic relation of the noun followed by its modifier is kept intact; the clause in parentheses is taken out of the original clause so that it easily flows. It is then placed immediately after it as a new clause that elaborates the meaning of its predecessor. Adding together with transforming "what is manifestly different" into produces a longer yet clearer translation.

4.2 Stylistic Analysis (Lexical Comparison)

By comparing the lexical units in the two translations of Orientalism and the original book, it can be noticed that there is a big difference in the number of words between the English text and the Arabic translations. It suggests that the distribution of vocabulary may be contributed to the differences in writing styles in the two languages and translation strategies.

Table 1: The lexical units in both translations and the original text chosen from the first chapter categorized as Words, Nouns and Adjectives.

Chapter One	Said (STE)	Abu-Deeb (TTA)	Enani (TTA)
Words	32724	37332	57895
Nouns	12320	13199	16176
Adjectives	6112	6089	8301

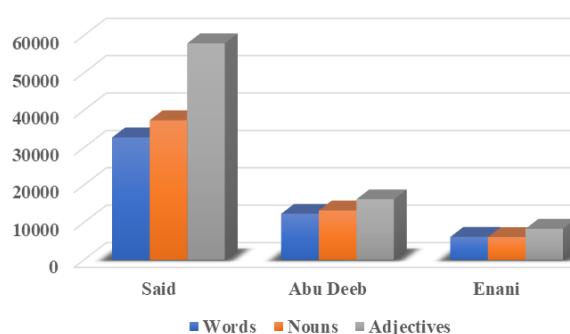*Note*: STE= Source Text English, TTA= Target Text Arabic.

Figure 1: Lexical Comparison of Said's, Abu Deeb and Enani's texts (comprising of first chapter of each book).

It is clear from the table and graph above that the number of words used in Abu Deeb's translation is very close to the number of words in the original text. Whereas, the number of words in Enani's translation is higher than the original text. This suggests that Enani uses more open class words than the functional ones. In addition, if we count the pages of the original book 328, Abu Deeb's translation was 299 pages whereas Enani's translation amounted to pages 510 which suggests that the narrative words suggested by Enani within the text are to be considered from an enriched and highly sophisticated language background.

5. Discussion

Example (1) and *(2)* showed that Abu Deeb' translation style is 'word for word' translation whilst, Enani's style is different, and it is more of 'sense for sense' and idiomatic. By comparing the two translations with the original text as it seems that there is a variation between the two translations and this variation could be the result of understanding the text differently; Abu Deeb's translation is complex and Enani's translation is simple and retains meaning of the original text. These findings are parallel with the conclusion provided by (Elmenfi, 2014a) that Abu deeb's writing is intricate and inaccessible. In contrast to narrative built by Hedaya (2017) which suggests that there are huge differences between Abu Deeb and Enani's translations with respect to pragmatics and linguistic components that originated from the translators' diverse motives and approaches of translation, *example (3)* of the current study proves that the variations of Abu Deeb's and Enani's methods in translation are not always that big and obvious; both translators have focused one the meaning and the only difference revolves around the word order and that does not affect the intended meaning of the original text. It is

obvious from *example (4)* that in Abu Deeb's translation, the comparative constructions are literally rendered whilst, the obvious meaning of these comparative constructions are clearly brought out in Enani's translation alternating between the comparative and superlative senses always targeting the syntax of the source text to that of the target language by transforming some of these constructions into Arabic verbal clauses; which clearly sets the bar high for Enani in terms of choice of words and could result in making great variations between the two translations. Again, the results are contrary to the findings of (Hedaya, 2017) that, the differences found between Abu Deeb's and Enani's translation barely assist in evaluating the quality of the translations. In *example (5) and (6)*, we witnessed that there is no danger of displaying loyalty to the source text, in Abu Deeb's translation. Abu Deeb keeps following the same word order in his rendering which produces literal translation on the other hand, Enani's translation, captures the concessive tone of the text and simplifies it to the Arab. Abu Deeb uses words with different connotations in Arabic which are not familiar to the Arab reader like this clause "Their main focus" which he translated it as ومحرقها الرئيسي الشرقa colloquial word used in Syria, and is rarely understood in other parts of the Arab world which may use the word الموضوع instead. On the other hand, Enani rendered the word "focus" as الشرق باعتباره الموضوع الرئيسي different than what Abu Deeb used which is easy to understand. Similar results were adduced by (Elmenfi & Gaiban, 2018) that though rarely the Arabic translation version made almost close choices but, serious surpasses were made in the foreignization strategy as seen in "crescendo sentences, passive forms, adjectives, parallelisms, negative patterns and cause-and-effect formula from English into Arabic". As (Elmenfi, 2017) established that, Enani's style of writing is very direct, very intelligible and easily readable; his method assists the reader to obtain the message on both the linguistic and the cultural levels, *example (7)* showed that Enani's version is markedly flexible and a considerable number of the adjectives and adverbs are in one-to-one relation with an Arabic equivalent. On the other hand, the adjectives in Abu Deeb's translation, are predominantly rendered as one word equivalent while the adverbs are uniformly transformed into prepositional phrases. Again, literalness and in many instances,

inaccuracy dominate the scene in Abu Deeb's translation. *Examples (8), (9)* and lexical comparison indicated that Enani's strategy, does show that he was again focused on avoiding complexity. In Abu Deeb's translation sentences are produced in a way by which the adjectives are separated from the nouns modifying a construction that violates established rules of eloquence in Arabic. On the other hand, in Enani's rendering the syntagmatic relation of the noun followed by its modifier is kept intact; the clause in parentheses is taken out of the original clause so that it easily flows. It is then placed immediately after it as a new clause that elaborates the meaning of its predecessor. Adding together with transforming "what is manifestly different" into produces a longer yet clearer translation.

Present research also detects differences in the first pages of the two translated versions in which Kamal Abu Deeb and Muhammad Enani rendered from English into Arabic where: Abu Deeb sees translation as a process of representing the source text in a way that shows understanding of its rather unusual linguistic texture and not just its author's. Abu Deeb (1981) argues that his translation of Orientalism should have two goals: to materialize the author's cognitive constructs and to expand the capacities of the target language. Enani, on the other hand, sets himself two tasks: to give a clear and precise rendering of Said's ideas even if it takes him to rephrase the English specific structures and the western concepts, those that do not have Arabic equivalents so as to make them accessible to Arab readers and to maintain them within the norms of Arabic the features of Said's style. The importance of the two goals for Enani is that the translation for such a text is likely to be expected in an Arabic rendering of an English text and always given the priority.

6. Conclusion

Translating a literary work more than once such as Edward Said's Orientalism, one often wonders what are the similarities and differences between these two translations particularly when each translator advocates that his work is an excellent rendering of the original text and of maintaining the author's ideas and thoughts. In exploring the strategies employed by Abu Deeb and Enani to reach their end and to provide answers to the research questions, Abu Deeb aspires in deviating the established structures of Arabic, inventing

new ones and coining new morphological forms the most appropriate method to preserve the flavor of Orientalism because Arabic language falls short of this task. Enani, on the other hand, sets himself the task of maintaining within the norms of Arabic the characteristic stylistic features of Edward Said rephrasing only those English specific structures that do not have Arabic equivalent so as to make them accessible to the Arab reader.

The outcome of comparing the two translations as it seems is that Abu Deeb's translation is to be considered literal one, hardly read and understood. While, Enani's translation as it shows to be remarkably clear and lucid based on the examples presented in the study. In this case the outcome may probably be a text that goes far towards obscurity concerning Abu Deeb's. The translation of Orientalism by Abu Deeb was somehow created in a way that would make a big influence on such a book and its author in the Arab world. Abu Deeb's choice of words in his translation to Orientalism marked Said's style of writing as complex and demanding a high level of intelligence from the readers. Present study suggests that the moot repetition found in Abu Deeb's literal translation along with the violation of the established rules of eloquence in Arabic stand out among several other reasons for reduced popularity of Abu Deeb's translated version of Orientalism and why Enani's translation became indispensable.

It is hoped that the present study contributes and helps researchers and colleagues to conduct further studies based on the following: Further construction about invisibility of the translators' style. We recommend that a study is conducted in how a translator deal with western words and obtain an equivalent meaning through context.

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