Investigating the Role of Adaptation When Translating From English into Arabic Language

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INTRODUCTION

Translation is a very important subject and medium of transferring knowledge particularly from English language which is considered the international language of science, inventions and many other walks of life. In Arabic language we face many difficulties when we translate from English; the coinage of many new words which come from trade and industry are not available in Arabic as well as the cultural and the ideological differences. So, the need for adaptation is a must. So the researcher is investigating the problems encountering translators from English into Arabic when the adaptation is needed. Many writers discussed the role and the importance of adaptation in translation, particularly, translation into Arabic language.

This presentation will examine the links between Translation Studies and the new discipline of Adaptation Studies, which has grown enormously in recent years, particularly in universities in the Anglo-Saxon world. We will propose that there should be greater contact between the areas, and, more particularly, that Translation Studies has a great deal to offer Adaptation Studies. Terminology in the area of Adaptation is a major problem, with a large number of terms such as recontextualization, tradaptation, spinoff, reduction, simplification, condensation, abridgement, special version, reworking, offshoot, transformation, remediation, and re-vision. Here I shall use the distinctions made by Julie Sanders in Adaptation and Appropriation (Sanders 2006: 26 passim), in which she emphasizes that an "adaptation" will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author, where the original point of enunciation remains. This is similar to Dryden's classic definition of "paraphrase" (see, for example, Bassnett-McGuire 1980:60). Julie Sanders' definition of "appropriation" is similar to Dryden's definition of "imitation" (see, for example, Bassnett-McGuire 1980:60).: the original point of enunciation may now have changed, and although certain characteristics of the original may remain, the new text will be more than that of the adapter or rewriter.

Adaptation in Translation Studies

We can distinguish a number of areas where translated texts are generally altered or adapted. Initially we can mention the area of localization, particularly of websites, directing information towards the culture of the consumer and making adjustments according to the general tastes of consumers of that culture.

Children's literature frequently contains adjustments that may be considered necessary by adaptors or translators. As an example, we can mention translations of the stories of Pippi Longstocking: "The French Pippi is not allowed to pick up a horse, only a pony" (Stolt 2006:73); and in the 1965 German translation the section in which Pippi finds some pistols in the attic,

fires them in the air, then offers them to her friends who also enjoy firing them, is replaced by a moralistic Pippi putting them back in the chest and stating "Das ist nicht für Kinder!" (O'Sullivan 2006:98)

In the area of theatre texts, as can be seen in the work of Phylis Zatlin (2005), every performance is a different version, a different adaptation of the text. Omissions or additions may be made; actors may change; actors may deliver lines differently; movement, set, lighting changes may all be made; and the relation between cast and audience will change from one performance to the next.

Advertising texts may often change greatly when a product is transferred from one country to another. Embarrassing situations may be prevented, or not. For example, the Mitsubishi 4 x 4 is sold in a number of countries such as Brazil and the UK as the Pajero; in Spanish-speaking countries it is the Montana. In Spanish "Pajero" means "wanker". Sales of the General Motors Corsa were low when it was initially marketed in Spain as the Nova (No va = It doesn't go).

Visual texts for the hard-of-hearing are generally adapted into a more simplified language as the first language of the target audience will be the respective sign language, and many of the target audience will experience a certain difficulty in reading subtitles at the speed they are produced for audiences which do not have hearing problems. Additional information on sounds, which of course cannot be heard by the audience, may also be added(see Franco & Santiago Araújo 2003). The translation of songs involves very special problems. Andrea Kaiser (1999) describes the particular problems which translators of opera librettos face when rendering them into Portuguese.

They will generally attempt to avoid stresses on the nasalized diphthongs such as "ão", "ãe", and closed vowels "i" and "u", the so- called"ugly" vowel sounds, and place stresses on open back vowels.

My study of the Brazilian book club, the Clube do Livro (Milton 2002),examined the translation of classic fiction for mass markets. The Clube doLivro, which operated in Brazil from 1943 to 1989, translated and adapted much world classic fiction into Portuguese, sold its monthly issues very cheaply through door-to-door agents, and reached a print-run of 50,000 at the end of the 1950s and beginning of the 1960s, a very high figure in Brazil.

We can list a number of the characteristics of the Clube do Livro monthly issues. We find a certain homogenization of size, weight and style. All books were 160 pages and weighed the same in order to keep postal costs down.

Longer works, such as the translations of *Wuthering Heights* and *Moby Dick*, were published in two volumes, and other works managed to fit into 160pages through the use of smaller type or extensive cuts. "Offensive" material was cut. In *Gargantua* references to bodily functions ("O belle matière fecale qui doit boursouffler en elle!"), the list of dialect words for the penis,satire of the Catholic church as when Rabelais suggests that monks and nuns should be chosen from amongst the best-looking young men and girls, and that they should marry each other, and in *The Professor*, the low opinion of the Flemings coming from Charlotte Brontë's mouth piece, the male teacher Crimsworth, are all lost in the Clube do Livro translations. Political references are also cut. In *Hard Times* a reference to the "grinding despotism"of factory life is cut, and the union leader's call to unity is considerably softened in translation. Stylistic elements are also lost as Rabelais' puns and use of Latin in the mouths of the pompous pilgrims, Charlotte Brontë's ccasional use of French and her lines of poetry used as epigraphs are also missing.

Thus we can see a number of constraints that will influence the adapter's or translator's decisions: a) the requirements of the target audience in terms of age (children's literature), disability (texts for the hard-of hearing),and social class (Clube do Livro). Commercial factors may also influence. In order to keep production costs down all of the Clube do Livro's translations had to fit into 160 pages. André Lefevere (1982/2000) describes productions of Brecht's *Mother Courage* in New York: the 1963 Broadway production was forced to cut a number of the songs as, if the time given over to the songs had exceeded 24 minutes, it would have been considered as musical and would have been obliged to use a full orchestra due to union regulations (Lefevere 1982/2000:246).

Annie Brisset (2000) describes the politicization of the translation/adaptation of Michel Garneau's *Macbeth* in Quebec, in which the use of Quebec French, repetition of "Mon pauvre pays" and other key expressions made the Quebec audience make the obvious link of a Quebec dominated by the tyrant (English speaking Canada, the US, France and Parisian French, or a combination). In *Translation in a Postcolonial Context* Maria Tymoczko(1999) describes the way in which the Irish Independence movement distorted the qualities of the mythical Irish hero Cu Chuliann. For example,Lady Gregory's popular tales of Cu Chuliann took away his fleas, his womanizing and his frequent sloth, cleaned him up, and, ironically, made him into much more of an acceptable Tennysonian chivalric knight.

As I mentioned in my discussion of the Clube do Livro the constraints may frequently be of a sexual, scatological, political, or "moral" nature.Historical factors will be important. Literary translations entering France in the 17th and 18th centuries, the so-called *belles infidèles,* had to obey the norms of *clarté*, *beauté* and *bon goût*. Houdar de la Motte's translation (in Lefevere 1982:28-30) of the *Iliad* halved the number of books, cut out all the gore and repetitions, and produced a translation that was more like a tragedy by Racine or Corneille.

Finally, language pairs may also influence the way in which we translate.The tendency is to adapt much more when we are translating from a language which is much further away from the source language than a language which is grammatically much closer.

We can say that Translation Studies has a strong theoretical background to support practical studies. My own study on the Clube do Livro (Milton2002) used as its theoretical basis concepts from Descriptive Translation Studies. Itamar Even-Zohar (1978/2000) stressed the fact that in many societies, particularly smaller nations, translated works will be used to fill in different areas of the literary system. Gideon Toury (1978/2000) develops Even-Zohar's ideas and contrasts "adequate" translations, which closely follow the form of the original, and "acceptable" translations, which use a fluent domesticating language, often masking the fact that the work in question is a translation. Many societies demand "acceptable" translations,such as the *belles infidèles*. André Lefevere (1982/2000) develops the concepts of rewriting and refraction. A classic work will be refracted in many forms: annotated editions for academics, translations, abridgements,serials, plays, video games, songs, etc.

METHODOLOGY

The researcher adopted the descriptive analytical method; which describes the phenomenon as it is. An interview with translators was done to collect data about the problem.

The population of the study consists of all translators from English language into Arabic language. A sample has been chosen randomly and the researcher decided the suitable time and place for the interview. The interviewees were asked to tell about the role of adaptation and the problems they face when they try to impose adaptation to their translations.

All the sample responded with great interest and sense of responsibility.

INSTRUMENT OF THE STUDY

The study used an interview as the tool for collecting data about the problem.

The setting of the interview:-
Suitable time was selected to run the interview. Also, a suitable place was chosen for the interview.

Recording of the interview was done. The interviewees were asked only one general question: What are the problems encountering you when you are supposed to make adaptation in translation. Most of the interviewees were cooperative and they responded to the question of the interview with great care. An interview is an important tool for collecting data and it is preferable sometimes because it allows interviewees to speak freely and express themselves well.

RESULTS AND DISCUSSION

The researcher revealed all the results emerged from the instrument of the study "interview". The researcher discussed all the result comprehensively and pointed out all the problems of adaptation in translating from English into Arabic and the crucial role of adaptation to facilitate the understanding of all the ideas intended by the authors of English language. According to the answers of the respondents, there are many problems encountering them.

Religious differences and adaptation:
Among the challenges that face the translators of islamic religious items is the absence of the equivalence in the target language. Words such as "iddah" or "iddat" has no equivalent in the English as there is no such cases in their religion or beliefs. The word refers to the period a woman must observe after the death of her spouse or after a divorce, during which she must not marry another man. Its purpose is to ensure that the male parent of any offspring produced after the cessation of a nikah "marriage" would be known.

One of the problems that arise when translating Islamic religious items is the rich implications included in it that make the equivalent even if it is available in the target language unable to convey the same message. When translating a word like "infaq" which is one of the main pillars of the Islamic economic system and of Islam itself as a religion/faith and a way of life. Literally, Infaq is the Arabic word for "spending". In addition to Infaq, there are few other terms that are used along with their derivatives in the Quran and the Sunnah to indicate the same connotation of meaning with emphasis on different shades of giving. Sadaqa is giving out of a truthful heart and normally used for charitable giving, "Ata" is handing out, Jihad bi al Mal is making concerted effort to give funds to support the cause of God, It'am is giving food, "Ita" is reaching out with the giving, Nahl and Inhal is giving without compensation, etc. The word Infaq, its synonyms and their derivatives are mentioned in the Quran 167 times. That is much more than the famous four practical Pillars of faith put together. In the Traditions of the prophet Muhammad, peace be upon him, they appear innumerable times. (Kahf: Notes on Islamic Finance).

The cultural conflict between the Islamic Arabic item and its English equivalent seems to be among the problems that the translator faces in translating an Islamic religious item. In this case, the equivalent seems to be found but it actually may create a kind of misunderstanding for the target reader. Some translators tend to use the word "conquest" or "occupation" to refer to Fath Makkah. Both of the words misinterpret the actions made by the Prophet and his

companions when they entered Makkah. They did not actually conquer or occupy it since the Prophet, peace and blessings be upon him, emphasized on refraining from fighting unless Quresh attacked. The Muslim army entered Mecca on Monday, 11 December 629 (18th of Ramadan 8 hijrah). The entry was peaceful and bloodless entry on three sectors except for that of Khalid's column. By checking the meaning of the word "conquest", we will find that it is used to refer to "the act of taking control of a country, city, etc., through the use of force". As for the word "occupation", it is defined as "the act or process of taking possession of a place or area". The previous definition seem to be more appropriate than the first one but it also implies the meaning of seizure which represents the act of taking control of something especially by force or violence.

Gender is no longer an inflectional category in Modern English (Huddleston and Pullum. 2002). The only traces of the Old English gender system are found in the system of pronoun-antecedent agreement, although this is now generally based on natural gender – the sex, or perceived sexual characteristics (or asexual nature), of the pronoun's referent. Another manifestation of natural gender that continues to function in English is the use of certain nouns to refer specifically to persons or animals of a particular sex: widow/widower, actor/actress, cow/bull, etc. However, the absence of distinction between masculine and feminine is considered to be among the main problems that the translator faces when translating Islamic religious items. For example, when translating words such as Mushrik and Mushrekah, the translator has no solution except resorting to the strategy of addition so as to highlight the differences between the two words in gender. Another more serious problem arises when translating the daughters of your 'Ammah (paternal aunts) and the daughters of your Khal (maternal uncles) and the daughters of your Khalah (maternal aunts) who migrated (from Makkah) in Aya 50 in Surat Al-Ahzab.

English nouns are inflected for grammatical number, meaning that if they are of the countable type, they generally have different forms for singular and plural. However, there is no specific form that can be used to refer to two people or two objects in English. You have either to use two, both or either. This causes a problem for the translator of Islamic religious items as there are a lot of Islamic Arabic items that refer to two people or two objects. For example, when translating the word "Aidaihoma" in Surat Al-Nur, you will find out there is no specific structure that can be used to refer to two objects or two people.

It is commonly known among translators that it is extremely difficult to use the same strategy in translating all cultural items in a certain text. However, Ginter (2002) state that it would be worth observing how some translators resolve the problems that arise when the elements of one culture should be transposed to the environment of another. The current paper suggests some strategies that could be used to translate Islamic religious items citing the benefits and drawbacks of using each one of them.

Transcription/Transference

It is called transference because it is a representation of speech sounds in phonetic symbols, i.e. rendering Source Language sounds into Target Language from (letter). It is the transference of the Source Language word into the Target Language Alphabet exactly as pronounced. It is also called transliteration because the translator transcribes the Source Language characters or sounds in the Target Language (Bayar, 2007). "Transliteration" – essentially means converting word(s) in one language to word(s) in another language by means of their close approximation in sound. This is usually done because it's more intuitive or easier; and because meaningful corresponding word(s) simply do not exist in the Target Language (as is oftentimes the case with names and places). In other words, this strategy is also called transcription as it refers to

the conversion of Source Language letters into the letters of the Target Language. Perhaps this strategy is the easiest, most common and most frequent to be used among all strategies of translating religious as well as cultural terms. For example, in Arabic,the word Allah is the standard word for "God". This Arabic word has been adopted into the English language, so it has become English. In the same sense there are some Latin phrases that have become part of the English language (de facto, de jure).

On the other hand, there are some researchers who believe that the use of transliteration rather than translation may participate in creating negative impact on the non-Muslim western addressee, especially when that addressee is not well-acquainted with Arabic language and Islamic studies.(ElShiekh, Saleh.2011).

FINDINGS
The researcher reached findings from the results of the interview.
1. Ideological differences. The ideological differences have very great impact on the role of adaptation in translation particularly, into Arabic language.
2. Most of the Arabic readers adopt different ideologies.
3. Some translations related to sex can not be translated directly.
4. Cultural differences have great effect on the need for adaptation in translation.
5. Habits, traits morals of English-speaking nations are not understood for Arabic-speaking nations.
6. In some literary cases adaptation is needed to fill the gap between the west and the east thinking.

RECOMMENDATIONS
The researcher recommends the followings for the best way of adaptation in translation into Arabic language.
1. Translators should be well-aware of the English culture.
2. Translators should also be aware of the Arabic Culture.
3. Some religious discourses should be translated with great care.
4. Translators should know that not every English word has its equivalent in Arabic language.
5. Translators must avoid to neglect the beauty of the discourse.
6. Adaptation in translation should be considered as necessary and vital.

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