
THE TRANSLATION OF PARODY FROM ARABIC INTO ENGLISH: PROBLEMS AND STRATEGIES

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Abstract

Parodic texts are of a unique a nature in that they tend to consist of two polemical contradictory voices: an implicit voice (hypotext) and an explicit one (hypertext). This lays on the translators the further burden of having to work out ways to preserve both voices either through developing a new mental model for the parody under translation to retain an effect similar to that of the source text (ST), or replacing the whole parody by a similar one in the target language. The study hypothesizes that the degree of translators' awareness of both voices of the ST is crucial in obtaining a sound understanding of the message, and consequently determining the elements to be sacrificed in the translation. To investigate this hypothesis, the study follows Hatim and Mason's (1990) translational model of the hierarchy of intertextual preferences. The model gives priority to keeping the semiotic status (both form and function), the intentional status (the function of the original) and the informational status (the form of the original), as well as suggesting the translation strategies that could be the most suitable for realizing each of these preferences. The study comes up with the conclusion that the cultural substitution strategy is the most suitable one for translating parody in that it preserves both the form and function of the ST, and consequently it allows the target text (TT) readers to live an emotional experience almost similar to that lived by the ST readers

1. Introduction

Parody consists of two inherently inseparable contradictory 'evaluative voices' (cf. Bakhtin cited in Denith, 2002: 64) or 'double coding' (Bakhtin, 1986 cited in Gordon, 2009: 8) operating within the same text: one is implicit and the other is explicit. The explicit voice, however, cannot be fully understood without sound and thorough retrieving of the implicit voice the parody alluding to or adapting (Ennis, 2003:2).

For its effect, parody depends upon recognition of the parodied original, or at least, some knowledge of the style or discourse to which allusion is being made (cf. Gutt, 1991:26). So translators need to sustain a frame of mind where together the parodied forms (hypotexts) and their parodic counterparts (hypertext) are kept (Denith, 2002:41). The translators' problem, therefore, is foremostly the extent to which the hypotexts (or the relevant prior texts as Hatim (1997:200) prefers to call) are accessible to the target language readers and the degree to which they are relevant to them. Another translation problem of parody lies in its high informativity due to the unexpected divergence worked upon the hypotext. Consequently, losing sight of either the hypotext or hypertext may do a great harm to the ideological and evaluative value of the message; it may even wholly obstruct the communicative process.

The current study hypothesizes the following:

1. the degree of the translator's and his target readership accessibility to the prior text upon which parody is based and their knowledge of its intentionality and communicative value are expected to be of crucial importance for determining the extent of success or failure in communicating the intended message with as much force as possible.
2. determining the skopos of the text under translation is assumed to play an essential role in specifying the ST elements to be retained and, if any, those to be sacrificed in translation and reducing this sacrifice to the minimum.

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Building on questions about the informational status (or form), intentional status (or function), and semiotic status (whether to give priority to form over function or vice versa) of the intertextual reference, the current study adopts Hatim and Mason's (1990) model. The model is based on a hierarchy of preferences for translating intertextual references. It is intended to retain the semiotic status, intentionality, linguistic devices which uphold coherence, (if possible) the informational status and the extralinguistic status.

To investigate the applicability of the translation strategies proposed in the theoretical section, five Arabic texts derived from a wide array of social, historical, religious and literary fields are chosen to be translated by two groups of translators. The first consists of two MA students in the Department of Translation, College of Arts at the University of Mosul 2009-2010. The other group consists of five professors, in the aforementioned department, entertaining high proficiency in the field of translation. These texts and their renderings are analyzed according to Hatim and Mason's (1990) model. Proposed translations are provided in case of test subjects' failure.

2. Theoretical Background to Parody:

Parody is a culture-specific textual occurrence which makes a relatively polemical allusive imitation of another culture-specific socially normative textual occurrence or 'sociolect' (Allen, 2000: 132 and Krestiva, 2003: 9) through inversion, conversion, expansion or juxtaposition (Riffaterre, 1984:142 cited in Al-Tahir, 2008:131). The communicative significance of parody lies in what Krestiva (1980: 36 cited in Al-Tahir, 2008:131) calls 'ideologeme;' the intersection of a certain textual occurrence with the utterance it either assimilates or refers to in the space of exterior texts. This understanding stresses the evaluative aspect of parody and alludes to its relatively polemical attacking mode of the precursor. Parody, however, depends in its existence on the authority of the hypotext; it adopts an evaluative intonation, some times not to attack or satire the hypotext itself, but some

new situation to which it can be made to allude (Denith, 2002:9).

Parody thrives usually at times of catastrophe. It is a direct result of the feeling of absurdity. It enhances the feeling of skepticism, develops nonsense and evaluates political, ideological, and cultural attitudes (ibid: 19 and 93). Parody functions hygienically via attacking unhealthy literary, political and cultural tendencies (ibid: 26), polemically (ibid: 34) as a weapon in the culture wars, for reasons of personal grudge bearing (Denith, 2002: 117), as well as normative or corrective function (ibid: 193). Parody, however, does not always have political or ideological functions. It may be written merely for humorous intention or for a combination of the functions already stated.

Parody derives its material from the widely-spread religious texts, folkloric proverbs, sayings and major literary works which give clear image of the social values, beliefs, ideology and the political scene in the society. This adds to the parody's polemical power. Building on this, one can divide parody according to the fields it stems from into social, historical, religious and literary parodies (Al-Tahir, 2008: 187). Another distinction between types of parody is that made by Bayless (cited in Denith, 2002:50) who referred to the allegorical parody in Hemingway's novel '**The Old Man and the Sea**,' which mocks saint's lives, liturgical parodies and humorous centos ⁽¹⁾. Denith (2003: 40) distinguishes between mock-heroic parody (high style, low topic), travesty (high topic low style) and pastiche or blank parody, i.e. the imitation of another style without adopting a critical stance (ibid: 194) as in: ² جاء عيصو يمتطي صهوة فايروس الزكام (jaa'a <iiSuu yamtaTii Sahwata vaayrosiz-zukaam, Lit. *Aeesuu came riding the flu*

(¹) lines are taken from either the Bible or other classic sources and rearranged to make new comic texts

(²) The symbols of transliteration followed in this work:

Consonants

ث	th	ظ	TH	خ	kh	ح	H	ش	sh	ص	S	ض	dh
ط	T	ظ	Z	ح	<	ح	gh	ق	q	ء	' (glottal stop)		

Long vowels:

ا aa

و uu

ي ii

Short vowels:

a

U

i

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virus) (Mutar 2003:243), طب صباحا أيها العنز الرطيب (Tib SabaaHan ayyuhal <anzur-raTiib, Lit. *good morning you succulent goat*) (ibid: 225) and

لـ الموت أسهل في بلادتي من سواه (al-mautu ashalu fi bilaadi min siwaah , Lit. *death is easier in my country than elsewhere*)

(walqitaalu, Lit. *and fighting*) والقتال

(Hattal-qitaalu hunaaaka ashal, Lit. *حتى القتال هناك أسهل* *even fighting there is easier*)

(fahwa yaltahimul- <iraq, Lit. *it devours* العراق *Iraq*)

(Abood, 2003) respectively.

In addition to the above mentioned sources, parody depends also on popular journalism, ads, mass media (Denith, 2003: 71) as in *weapons of mass deception* for *weapons of mass destruction*. It works as well via mocking or imitating accents, oral style bureaucracy as in إلى من لا يهمله الأمر ('ilaa man la yahumuhul-'amr, Lit. *to whom it may not concern*) or طلب انتماء للعصر الحجري (Talabu-intimaa'in lil<aSril-Hajari, Lit. *a request to join the Stone Age*) (Mutar 2003:207 and 276 respectively) or fashionable phrases from TV targeting the slang of older generation (Denith, 2003: 2) as in:

لم نهملك ولكن كنا

(lam nuhmilki walaakin kunna, Lit. *we have not forgot you but we were*)

مختلفين على تحديد الميزانية

(mukhtalifiina <ala taHdiidil-miizaaniyya, Lit. *at discord about setting the budget*)

كم تحتاج من التصفيق

(kam taHtaaji minat-taSSfiiq, Lit. *how much do you need of applaud*)

ومن الرقصات الشرقية

(wa min alraqaSaattish-sharqiya, Lit. *and of belly dances*)

ما مقدار جفاف الريق

(maa miqdaru jafaafur-riiq, Lit. *what is the extent of mouth dryness*)

في التصريحات الثورية

(fi-ttaSriiHatil-Thawriyya, Lit. *in the revolutionary statements*)

(Mutar 2003:225), the use of bombastic language as in كيف تتعلم (kayfa tata<alamul-nidhaala fi khamsati ayaamin biduuni mu<allim, Lit. *how can you learn struggling in five days without a teacher*) (ibid: 252) and impressive sounding names (Denith, 2003:140) like صاحب الضخامة محقان المفدى (SaHibudh-dhakhaama miHqaanul-mufadda, Lit. *his hugeness Mihqaan the sacrificed for*) (Mutar 2003: 253). Playing with the conventions of style as in فصولرت حنجرتي بجرم قلة الأدب (fa Suudirat Hunjarati bijurmi qilatil-'adab, Lit. *my throat was confiscated on the charge of impoliteness*) (Mutar 2003: 8) or writing as in:

- كَتَبَ الطَّالِبُ: حَاكِمْنَا مُكْتَابًا يُمْسِي

(katabaT-Taalibu Hakimana mukta'aban yumsi, Lit. *our ruler depressed spends the night*)

وحزينا لضياع القدس

(wa Haziinan lidhayaa<il- qudsi, Lit. *and sad due to Al-Quds loss*)

(ibid:291) are also workable tools of parody. Parody also modifies the style of other writers. It works by creating incongruity between manner and matter as in:

(amwaaluna sanaabilun, Lit. *our money are ears* اموالنا...سنابل (of wheat))

(muda<atun fi maSrafil-jaraad, Lit. *deposited in the locusts' bank* مودعة في مصرف الجراد)

(wa nifTunaa yajrii <alal-Hiyaad, Lit. *and نفطنا يجري على الحياد our oil runs on neutrality*)

(ibid:33), or using expressions out of their context (Al-Tahir, 2008:224) as in: (wa tastamirul-faatiHatu wa binajaaHin saaHiq, Lit. *the consolation ceremony continues with a remarkable success*); a phrase which an idiot hung at the gate of his door after three days³ of his father's funeral .

(³) Consolation ceremony usually lasts for three days in Muslim societies.

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Prefacing the parody with piece of the original text is an effective strategy to shadow reading with memory of the original creating a link between the original text and the current situations (Denith, 2003:119-121) and trying new perspective through establishing new relations with other texts (Mitosinkova, 2007: 67 and Gordon, 2009: 22). Parody, for Raffaterre (cited in Denith, 2003: 131), works by transforming socially normative discourse (sociolect) as in the poem of Safyuddeen Al-Hili:

سلي الرماح العوالي عن معالينا واستشهدى البيض هل خاب الرجا فينا
(salir-rimaaH al<awaali <an ma<aaliina, Lit. *ask the soaring spears about our glorious deeds* was-stashhidil-biidha hal khaabar-raja fiina, Lit. *and let the swords testify if we ever failed the hope of any*).

where the sociolect is called to the reader's mind and put under erasure by means of inversion, conversion, expansion or juxtaposition to turn into an idiolect as in the following poem by Al-Qarani (2007):

سل الصُّحُونِ التَّبَاسِي عَنْ مَعَالِينَا واستشهدى البيض هل خاب الرجا فينا
كَمْ (كَبْسَةً) شَهِدْتُ أَنَا جَحَافِلَهَا وَكَمْ حُرُوفٍ نَهَشْنَاهُ بِأَيْدِينَا
(salil-lSuHuunat-tabaasi <an ma<aaliina, Lit. *ask the casserole dishes about our glorious deeds* was-stashhidil-baydha hal khaabar-raja fiina, Lit. *and let the eggs testify if we ever failed the hope of any*)

(kam kabsatin shahidtu ana jaHaafilaha, Lit. *many are the banquets I witnessed* wa kam kharuufin nahashnaahu bi'aydiina, Lit. *and many are the lambs we tore with our hands*)

The erasure, however, works critically. Instead of merely canceling the object of parody, it disfigures the pre-text ideologically and calls for new evaluation (Phiddian, 1995:13-14 cited in Denith, 2002:16).

In sum, parody is characterized by its high informativity due to initiating different unexpected perspectives or exploring new experiences in old topics; changing the old voice into the new polemical one. It achieves this through adopting a discursive mode, employing polysyllabic words (Denith,

2002:90), selecting random contemporary clichés or idioms from the media (ibid: 85), or juxtaposing two discredited modes of discourse (ibid:70).

3. Translation of Parody:

Parody is a uniquely problematic translation field. This is because it is in essence an attitudinal evaluation of previous usually culture-specific texts; knowledge of them is equally indispensable for the translator and TT readers as well. However, it is more demanding on the TT readers' part who are not assumed to possess some cognitive background on the ST because of cultural differences, than on the translator who is supposed to be bicultural. This overburdens the translator with the additional responsibility of making the hypotext the parody departed from known to TL reader. For this effect, the translator has to adopt either one or a combination of the following strategies:

3.1 Cultural Substitution:

According to this strategy, translators, instead of relaying the ST form and content, insert a TT of their own which is usually not part of the ST; but equivalence of intention has to be maintained (Harvey, 2001:37). Accordingly, the Arabic proverb لا يصلح العطار ما أفسده صاحب الدار (la yuSliHul-<aTaaar maa afsadahu SaaHibuddaar, Lit. *the druggist cannot fix what the house owner spoiled*) is supposed to adequately stand for the English proverb "*crooked by nature is never made straight by education*". This strategy is usually approached when parody deals with a universal theme in a culture-specific way.

3.2 Compensation:

The translation of parody inevitably entails loss in effect. Compensation is a translation strategy for making up for the loss of the ST effect usually emanating from cultural mismatches between ST and TT due to the sociocultural factors covering a different range of experiences in both ST and TT as in rendering مفلس (muflis, Lit. *broke*) into the idiomatic expression 'on the rocks' which is more effective. It recreates a similar effect in the TT through the introduction of idioms (Nida and Taber, 1974:106), paraphrasing and explanatory translation which Wills (1982:39 cited in Harvey,

2001:38) deems the only possible compensation strategies. Harvey (2001: 38) talks about four types of compensation: compensation in kind (using different linguistic devices from those in the ST), compensation in place (the effect of the TT is at different place from that of the ST), compensation by merging (condensing the TT) and compensation by splitting (expanding the ST meaning into a larger stretch of language)

3.3 Explanation:

For Vinay and Darbelnet (1958 cited in Klaudy, 2001: 80) and (Munday, 2001: 150) explanation is making explicit in the TT information that is implicit in the ST, but can be derived from the context of situation. It is the amplification from implicit to explicit status in the course of tackling *addition* which Nida (1964:272) considers the main technique of adjustment over and above subtraction and alteration. Rendering the English example: *Heathrow stopped yesterday* into Arabic needs explanation as some Arab readers might not know Heathrow as an airport.

Klaudy (2003: 82-84), however, lists four types of explicitation: obligatory explicitation (due to differences in semantic and syntactic structures), optional explicitation (due to stylistic preferences), pragmatic explicitation (due to different cultural assumptions) and translation inherent explicitation (dictated by the nature of translation process which is interpretive in the first place) (pp82-84).

3.4 Literal Translation:

This strategy works only when the hypertext is shared between the ST and TT communities and the ST form is as important as its content. Still there is a danger of misunderstanding on the part of TT readers in case of having different cultural assumptions from those of the ST community. In this case, the translator, again, has to resort to compensatory strategies such as footnoting, explanation...etc. An interesting example where both form and content are shared between the ST and TT is: '*necessity is the mother of invention*' which stands for الحاجة أم الاختراع (alHaajatu umu al-ikhтираa) in Arabic.

4 Data Analysis :**Source Text (1):****The Stranger****(alghariib, Lit. The Stranger) الغريب**

(‘inna fir<awna Tagha ya ‘ayyuhash- إن فرعون طغى يا أيها الشعر-
shi<ru, Lit. *verily Pharaoh has exceeded the bounds, o poetry*)

(fa ‘ayqiZ man raqad, Lit. *so awake the sleeping*) فأيقظ من رقد

(qul huwal-laahu ‘aHad, Lit. *say He is Allah the* قل هو الله احد
(One))

(qul huwal-laahu ‘aHad, Lit. *say He is Allah the* قل هو الله احد
(One))

(qul huwal-laahu ‘aHad, Lit. *say He is Allah the* قل هو الله احد
(One))

(qaalaha alshi<ru, Lit. *poetry said it*) قالها الشعر

(wa maddaalSawta waS-Sawtu nafad, Lit. *مد الصوت والصوت نفذ
and extended the voice and the voice vanished*)

(wa ‘ata min ba<di ba<d, Lit. *and came long after* واتي من بعد بعد
that)

(waahinar-ruuHi muHaaTan bir-raSad, *واهن الروح محاطا بالرص
Lit. with weak spirit, surrounded by spies*)

(fawqa ashdaq darawiishin, Lit. *فوق أشداق دراويش
mouths of dervishes*)

(yamuduuna Sada Sawti <ala naHrii, *يمدون صدى صوتي على نحري
Lit. extend the echo of my voice on my throat*)

(Hablan min masad, Lit. *a rope of palm fiber*) حبلًا من مسد

(wa yaSiiHuuna madad, Lit. *and cry ‘Help’*) ويصيحون "مدد"

In this poetic text, one can trace four samples of parody:
فرعون (fir<awn, Lit. *Pharaoh*), قل هو الله احد (qul huwal-laaHu
‘aHad, Lit. *Say Allah is the only God*), حبلًا من مسد (Hablan min
masad, Lit. *a twisted rope of masad (palm fiber)*), and مدد

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(madad, Lit. *help*). All these examples are religious. They are cleverly quoted from Glorious Quranic verses اذهب إلى فرعون انه طغى, (ithhab ‘ilaa fir<awna innahu Tagha, Lit. *Go to pharaoh; verily, he has transgressed all bounds (in crimes, sins, polytheism, disbelief)*); قل هو الله احد (qul huwal-laahu ‘aHad , Lit. *Say O Muhammad (peace be upon him) He is Allah, (the) One*) في جيدها حبل من مسد (fi jiidiha Hablun min masad, Lit. *in her neck [the wife of Abu Lahab] is a twisted rope of masad (palm fiber)*) (Surat An-naazi^caat (Those [angels] who pull out [souls]): Aya 17, Surat Al-Ikhlās or At-Tauhid (The Purity): Aya 1, and Surat Al-Masad (the palm fiber): Aya 5 respectively) and مدد (madad, Lit. *help*) an utterance quoted from the hymns of Sufism⁴. The poet has compressed these four samples in one solid image. He calls upon his people to revolt against their tyrannical regimes which assume the position of God (hence allegorically referred to as فرعون (fir<awn, Lit. *Pharaoh*) the symbol of tyranny, wrongdoing and man-god), enslave them and afflict them with terrible torment. He reminds his people that these regimes are not gods to be obeyed as there is only one God (The Almighty Allah) supporting his call and drawing his authority to assume the position of adviser through quoting a generous Aya from the Glorious Quran قل هو الله احد (qul huwal- lahu ‘aHad, Lit. *Say O Muhammad (peace be upon him) He is Allah is [the] One*) and repeating it thrice. It is to be noted, however, that this Aya is the most sacred in the Glorious Quran as it lays the foundation of Islamic monotheism, the core heart of Islam. The only response to the poet’s call, however, comes from Sufi Dervishes who keep on chanting مدد (madad, Lit. *help*) i.e. seeking their dead Shaikhs and holy men to help them or rather undertake their role in confronting these tyrannical regimes. The poet is very disappointed by this tepid response. He even likens it to a twisted rope of palm fiber tightened around his neck.

(⁴) Muslim Group whose worship is based on mediation, leading ascetic life and resorting to their dead righteous holy men and Shaikhs for help.

This example of religious parody is written with political and ideological intention. The poet draws his authority to assume such a position from relying on the authority of the Glorious Quran. He adopted the strategy of inversion to steer the *ayas* (Quranic verses) he quoted towards his own goal. He managed to present a poem that meets many of the standards of parody already mentioned.

Target Texts analysis

It is quite clear that all the test subject translators have, though with varying degrees, some accessibility to the hypotext this text is built upon. They are aware as well of both the explicit (describing the tyranny and unjust Pharaoh afflicted upon his people) and implicit voices (calling upon people to revolt against the tyranny and injustice they suffer from) as is reflected in the translation strategies they adopted, viz. compensation '*has become arrogant and bounds exceeded*' (trans. 3) for *إن فرعون طغى* (ina fir<awna Tagha, Lit. *verily Pharaoh has transgressed his bounds*) explanation '*the tyrant president*' (trans 1) and literal translation '*Pharaoh has gone beyond his borders*' (trans 6). These renderings reflect the extent of the consideration each translator pays to the informational or intentional status of the text.

In rendering line (1) *إن فرعون طغى يا أيها الشعر فأيقظ من رقد* ('ina fir<awna Tagha yaa 'ayyuhash-shi<ru fa'ayqiZ man raqad, Lit. *verily Fir<aun has transgressed his bounds o poetry, awake the sleeping*) one can see that translator (1), concentrating on the intentional status of the ST, is not fully successful in adopting the explanation strategy for he has made explicit what the ST writer has intentionally made implicit. He, to a certain extent, inadequately rendered this line into '*the tyrant president has gone beyond the boundaries.*' The translator adopts this strategy driven by the misconception that *فرعون* (fir<awn, Lit. *pharaoh*) is a culture-specific symbol of tyranny, whereas it is not. It should be noted as well that this topic is more or less politically tabooed, hence better be tackled in an indirect way through allusion as in the ST (using Pharaoh figuratively to stand for tyranny and injustice).

Translator (2), however, seems to have misunderstood the text as is clear in his calling for poetry to wake up and not

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to awaken people as in the ST. Yet, he is more successful than translator (1) in keeping the symbolic use of فرعون, which preserves the semiotic status of the ST, rather than trying to explain it as translator (1) did. Still, he presented this information in an awkward way that instigates no emotive response in the audience through using a descriptive sentence with hardly no connotations 'Pharaoh is a tyrant.' Translators 3-6 are more concerned about the intentional status of this line. This is why they have successfully relied on compensation strategies such as adding 'has become more arrogant,' using the emphatic 'did' 'Pharaoh did transgress' and adding (all bounds and behaved...) in between brackets, using 'tided up' which is highly emotive and aggravates the image and using the personal possessive pronoun 'his' (translators 3-6 respectively). One can argue for translator's 6 rendering where the cultural substitution of الشعر (ash-shi'r, Lit. *poetry*) by 'Muse' is very successful as it serves the general emotive atmosphere of the poem, and hence more familiar to the English readers.

Translator 7 rendering 'Pharaoh has surpassed tyranny O, magic poetry,' however, has a credit upon the previous renderings in that it tries to preserve both the form and function of the original. The translator, in addition to developing a rhyme in his poem as in the original, has used a highly emotive language that is intended to trigger off in the TT readers a positive emotive reaction 'surpassed tyranny.'

Lines 3-5 قل هو الله احد (qul huwal-laahu 'aHad, Lit. *Say Allah is the only God*) which repeats the Glorious Quranic verse have been misrendered into 'thrice say Allah is the one' and 'say thrice: no god save Allah our lord' due to the translators' unawareness of the functionality of this repetition (stressing that Allah is the only god and that Pharaoh is no more than a weak human being no matter how arrogant and cruel he tried to show himself). Another point behind the repetition of this verse for three times is that this verse equals

one third of the Glorious Quran'. Hence repeating it thrice equals the whole Glorious Quran. Thus, translator's 7 rendering is very successful in adopting the cultural substitution strategy –being more concerned about the semiotic status of the message- hence he came out with a translation that is expected to be held in high esteem by the TT readers as it sounds purely English. This translation could be suggested as a proposed rendering after doing away with 'say thrice' and repeating this verse for three times. Translators 2-6, however, are foremostly concerned with the informational status of the Quranic verse. Hence they provided a more or less similar renderings 'say that Allah is the only god,' 'say: He is Allah, the One,' 'say Allah is the (One),' 'Allah is the only God' and 'say Allah is one' (translators 2-6 respectively). Translators 2,3,4 and 6, however, seem to have relied in their renderings on one of the translations of the meanings of the Glorious Quran (cf. Khan and Al-Hilali, 1996:890). They were generally, however, successful in conveying the ST message. Still translation 7 has its credit upon these renderings for the already mentioned reasons and hence the one suggested by the researcher as a proposed rendering.

In rendering line 12 حبلًا من مسد (Hablan min masad, Lit. *a rope of masad (palm fiber)*), all the translators, except for translators 2 who neglected the translation of this phrase altogether and 6, are more concerned about the accuracy of the message (i.e. its informational status) rather than its acceptability. This is why they tend to explicitate the meaning of مسد (masad, Lit. *palm fiber*) in their renderings 'a rope of palm fiber' (translators 1,3,4 and 6). Translator 5, however, substituted the 'palm fiber' by 'hemp;' an item which is culturally more familiar to the English reader. Hemp fiber, however, is not as coarse as palm fiber; the feature stressed in the ST and consequently highlighted in translator's 6 rendering. Translator 6, driven by his sound understanding of

(⁵) In the context of explaining the prophetic tradition "قل هو الله احد تعدل ثلث القرآن" (qul huwal-lahu aHad ta-dilu ThuluTha al-quraan, Lit. "say (o Muhammad) He is Allah the One" equals one-third of the Quran), narrated by Abu Huraira and Muslim, Al-Suyuuti (2010: 911) cites in this regard the opinion that the Glorious Quran consists of Quranic stories, jurisdictions and God's attributes; and that this sura equals one third of the Glorious Quran in the sense that it is dedicated wholly to God's attributese

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the ST, paid more attention to the communicative message the ST writer intends to convey (the roughness of this firing rope tightened around the poet's throat). Hence, he opted for cultural substitution to successfully come up with a TT '*a rope of fire*' that accurately conveys the ST intention.

The word **مَدَد** (*madad*. Lit. *help*) (line 13) which is used by the dervishes to celebrate the ceremony of hanging the poet has been –due to misunderstanding the message and concentrating on the literal meaning of this word alone– translated in a way that misleads the readers into thinking that the dervishes are the ones being hanged and not the poet '*crying out help,*' '*crying: Help! Help!*' and '*cry Help! Help!*' (translators 3-5). Translator 1, though soundly grasped the ST meaning of the message and was successful in opting for the explanation strategy, failed to present this message with sound emotive and religious connotations as in the ST. He uses too formal descriptive language that sacrifices all the religious overtones which reflect the Sufi dervishes special worshipping ceremonial rites. As for translator 2, he is again not successful in that he resorted to transliteration '*madad*' and provided a footnote (implore God to give them power) to explain the meaning of **مَدَد** (*madad*. Lit. *help*) which already has an equivalent in the target language, though without the religious connotation. The religious connotations, however, can be compensated in a footnote. Another defect in this rendering is that the footnote is inconsistent with the text as a whole as it stops the smooth readability of the message in that it turns the readers attention away from the text to an outside reference (which is not preferable in translating poetry). Translator 6, however, has successfully reflected his concern about the semiotic status of this item through opting for culturally substituting it with '*O Muse...inspiration*' which serves the TT as a whole both in form and function. Finally translator's 7 rendering has a further credit to that of translator 6 in that it, in addition to preserving the semiotic status of the ST, creates a rhyme of its own to preserve the musicality of the origin. Moreover, the translator has made use of the allusion of the

name 'Pharaoh' which triggered in his mind the story of Prophet Moses (peace be upon him) with that tyrant. He has developed –stemming from this understanding- a new framework for the ST as a whole as is reflected in the items he chooses 'Pharaoh' (line 1), 'magic' (line 2), 'touch' (line 3), 'magic staff' (line 7) and 'lost its touch' (line 8). He has also successfully used some items to compensate for the religious atmosphere of the source parody like 'talismans,' 'austere' (line 10). Hence, this rendering could be proposed as a model translation after repeating line (5) 'No god save Allah our lord' for three times.

Source Text (2):

The Case

(alqadhia, Lit. the cause) القضية

(za<amu 'anna lana, Lit. *they claimed that we had*) زعموا أن لنا

(‘ardhan wa <irdhan wa Hamiya, Lit. *a land, أرضاً وعرضاً وحمية*
honour and zeal)

(wa suyuufan la tubaarihal-maniyya, Lit. *وسيوفا لا تباريها المنية*
and swords death cannot match)

(za<amu, Lit. *they claimed*) زعموا...

(fal-l'ardhu zaalat, Lit. *the land has gone*) فالأرض زالت

(wa dimaa'ul-<irdhi saalat, Lit. *the honour blood* ودماء العرض سالت
shed)

(wa wulaatul-'amri la 'amra lahum, Lit. *the* وولاية الأمر لا أمر لهم
guardians are helpless)

(khaarija naSSil-masraHiyya, Lit. *outside the* خارج نص المسرحية
play's text)

(kuluhum raa<in wa mas'uulun, Lit. *all are* كلهم راع ومسؤول
guardians)

(<anit-tafriiTi fi Haqir-ra<iyah, Lit. *for* عن التفريط في حق الرعية
neglecting the right of his subjects)

In this poem, one can trace one example of parody (lines 7-10). It is a sort of religious parody as it draws upon a

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tradition by Prophet Muhammad (peace and blessings of Allah be upon him) which reads as "كلكم راع وكلكم مسؤول عن رعيته..." (kulukum raa'in wa kulukum mas'uulun <an ra'iyatihi, Lit. *each one of you is a guardian and is responsible for his subjects...*). The poet mocks the inadherence of Arab rulers to this prophetic injunction; they are competing to do the opposite of it. The poet opts for the prophetic tradition, rather than any other text, to draw upon its authority. The strategy the poet works upon the hypotext is inversion. The poet inverts the hypotext in a highly unexpected way where (wa mas'uulun <an ra'iyatihi, Lit. *responsible for his subjects*) is inverted into (wa mas'uulun <anit- tafriiTi fi Haqil-ra'iyah, Lit. *responsible for falling short of establishing the rights of their subjects*) turning it highly informative and consequently more difficult to translate. The ideologeme of this parody lies in the inversion worked upon the hypotext to mock the new situation the prophetic tradition applied to.

Target Texts Analysis:

Though having full accessibility to the hypotext, translator 1 has separated the implicit and explicit voices of the ST in an attempt to highlight its ideologeme (i.e. concentrating on the intentional status). He tried to realize his aim through adopting the explanation and compensation strategies. However, adopting these strategies straightforwardly as the translator did (*the dummy chairmen*) is highly subjective and unacceptable in terms of realizing equivalency. "Chairman" does not in any sense carry the connotative meaning of the Arabic "ولاية الأمر" (wulaatul-'amr, Lit. *rulers*). Hence "chairman" which refers to the person who is in charge of a meeting or a committee differs denotatively and connotatively from "ولاية الأمر" which refers to rulers, presidents, or other governmental authorities. Another point with regard to rendering "التفريط في حق الرعية" is that the translator sidestepped the cultural dimension of حق الرعية which he rendered into 'unjustifiable lagging.' He could have

better rendered it into "*misconsidering the subjects or citizens rights*".

Translators 2, 4, and 6 concentrated on the informational status of the parody; they adopted to a varying degree the literal strategy. However, certain pitfalls have been detected in their renderings. Translator 2, for example uses '*paly's texts*' to refer to "نص المسرحية" (naSul-masraHiyya, Lit. *play text*) which is too formal. A better equivalent could be "*the script of the play*" (Trans 6) or "*the drama text*" (Trans 4) or "*the drama script*" as better equivalent substitutes. The use of '*sponsors*' (trans. 4) for "راع" (raa<in, Lit. *guardian*) is again not suitable for it usually collocates with projects or programs rather than people in a well-built cooperative society. Moreover, though these two renderings as well as that of translator 6 maintained the informational content of the source parody, they have sacrificed most of the implicit religious overtones used by the ST writer to aggravate the irresponsibility of these rulers. It is also worth-noting that translator's 6 adopting of the explanation strategy in rendering "كلهم راع ومسؤول عن التفريط في حق الرعية" into "*all of them are rulers and responsible for the mess and confusion among men*" though in an awkward way, is characterized by two defects: "*all of them are rulers*" is an idle repetition for what he has already mentioned in the previous line "*and the rulers have no command, all of them are rulers,*" and '*responsible for the mess and confusion among men*' is again too mitigated to reflect the real attitudinal atmosphere of the poem. It gives the impression that these rulers are committing certain unintended mistakes in informal situations.

Translators 3 and 5 go one step further with regard to the aforementioned renderings; they show some consideration to the functional status of the text rather than its informational one. They try to realize this by adopting the explanation strategy and trying to impose their own emotional or ideological attitude on the text through choosing certain lexemes "powerless and slaves" for لا أمر لهم (la 'amra lahum, Lit. *helpless*) '*negligence*' for التفريط (at-tafriiT, Lit. *negligence*), and the exclamatory mark (translator 3); '*rulers rule over none without right*' for لا أمر لهم and the emotional

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interjection 'alas' (translator 5). Translators (3 and 5) in an attempt to compensate for the loss of the implicit emotional overtones of the parody opted for such inadequate lexical choices. Consider the following rendering which could be suggested as a better equivalent for the parodic text:

*The authorities proved in no position of power
Outside an already drawn drama script
Each one of them is a guardian
And is responsible for falling short of establishing
the right of his own people*

The above rendering has compensated the parody implicit emotional and ideological overtones through adding certain items like 'proved,' and 'an already drawn' converting the idiomatic expression in 'in position of' into 'in no position of' and using the idiomatic expression 'fall short of' to highlight as far as possible the semiotic status of the text.

Source Text (3):

At the Gate of Civilization

(<ala baabil-Hadhara, Lit. on the gate of الحضارة على باب
civilization)

(yuriiduna mini bulugha alhadhara, Lit. يريدون مني بلوغ الحضارة
they want me to attain civilization)

(wa maa ziltu 'ajhalu darbi libayti, Lit. وما زلت أجهل دربي لبيتي
and I am still ignorant of my way home)

(wa maa ziltu ajhalu Sawti, Lit. and I am وما زلت أجهل صوتي
still ignorant of my voice)

(wa 'u<Tii <aZiima<-tibaari عبارة أعطي عظيم اعتباري لأدنى
li'adna <ibaara, Lit. and show great attention to any word)

(li 'anna lisaani HiSaani, Lit. because my tongue is لأن لساني حصاني
my horse)

(kama <allamuni, Lit. as they taught me) -كما علموني-

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informational or formal status of the text rather than the functional or semiotic status. This is why they have all, though with variable degrees, adopted the strategy of literal translation which forced them to separate the implicit voice of the message from the explicit one sacrificing most of the implicit sarcastic or ideological overtones. One can also detect in all these renderings a sort of misunderstanding as the agentive adjective شديد الإثارة (shadiidul-iThara, Lit. *very exciting*) in وان حصاني شديد الإثارة (wa 'anna HiSaani shadiidul-'iThara, Lit. *and my horse is very exciting*) has been mistaken as an affected adjective: 'so irritable,' 'very sensitive,' 'very skittish,' 'irritated' and 'so seductive' (translators 1,2,4,5 and 6 respectively). One can say in favour of translator 4, however, that the adjective he chooses 'skittish' is the most suitable one to collocate with 'horse.' As for 'seductive' in translation 6, it is very far from serving the purpose of the text (or collocating with horse) as it means 'sexually attractive;' an interpretation which has nothing to do with the ST. As for the rendering of translator 3:

*Because I have been taught that
Loose lips sink ships
And my lips are so highly exciting
And excitement is no cunningness*

one can say that it adequately concentrates on the semiotic status of the text preserving both the form and the function of the ST. The translator has realized his goal by opting for the cultural substitution strategy. Moreover, this translation successfully conveyed the agentive function of شديد الإثارة into 'exciting.' The sound understanding of the text and consequently opting for the suitable translation strategy could be reasons to qualify this rendering to a proposed one.

Source Text (4):**Police Bible****(injiil poliis, Lit. police gospel) إنجيل بوليس**(fil-bad'i kaanal-kalima, Lit. *at the beginning was the word* في البدء كان الكلمة
the word)(wa yawma kaanat 'aSbaHat muttahama, *the day it was it became accused* ويوم كانت أصبحت متهمة
Lit. the day it was it became accused)(faTuuridat, Lit. *chased*)

فطوردت

(wa HuSirat, Lit. *besieged*)

وحوصرت

(wa i<tuqilat, Lit. *arrested*)

واعتقلت

(wa'a<damathal- anZima, Lit. *and executed by the regimes* ..وأعدمتها الأنظمة
the regimes)(fil-bad'i kaanal-khaatima, Lit. *in the beginning was the end* في البدء كان الخاتمة
was the end)

This type of parody falls under the pastiche or blank parody type. The writer (Ahmed Mutar, an expatriate Iraqi poet) tries to imitate the language and style of the Bible to bestow upon his text a halo of sacredness and consequently draws the readers' attention to his poem. He is attracted by the titles of the first four books in the New Testament. He follows suit by innovating a new similar title إنجيل بوليس (injiil poliis, Lit. *The Police Bible*) to his poem to indicate that censorship and suppression are part and parcel of the deeply-rooted ideology of the police just like religious beliefs are to people. So, the skopos of this parody is ideological, though attracted by the religious jargon of the Bible. Returning to the poem, the poet tries to prove that censorship and monitoring the freedom of speech is an eternal ideology to the police; it is as old as the universe itself which was created by the word of God كن (kun, Lit. *be*). So for the poet, since the very beginning of the universe and since man was gifted with the ability to express his own thoughts and opinions, the "freedom of expression" (word) was under censorship. It was accused of lacking intellectual integrity, chased, besieged, arrested and finally executed. It was doomed to suffering and death since the very beginning.

Target Texts Analysis

Translators (1,2,4 and 6) have, for reasons of hesitation, neglected translating the title of this parody “إنجيل بوليس”. Translators 3 and 5, however, adopted different approaches to translate the title. Translator 3 is more concerned about the informational status of the title; hence he literally rendered it into “*The Police Gospel.*” This translation is rather unsatisfactory because the word “*gospel*” means ‘*glad tidings*’, which is not the case with the ST which compares persecuting the freedom of expression to a bible that police cannot breach. Translator 5, however, is more concerned about the intentional status of the ST, hence he adopted the explanation strategy in his rendering “*Executed Word.*” Yet, the lexeme ‘*word*’ in his rendering is ambiguous and conveys little about the real intention of the ST writer. ‘*Paulice Gospel,*’ suggested by translator (7), blending the word Paulice from the two words Paul (one of the apostles of Jesus Christ) with the word police, could be selected as the proposed rendering after replacing the word *gospel* by *Bible* for the reason already mentioned.

As for the translation of the text itself, one can notice that translators (1-6) are all more or less concerned about the informational status of the text; hence they adopted, though with varying degrees, the literal strategy in their translation. This is why they have all provided an ambiguous rendering of the lexeme ‘الكلمة’ (alkalima, Lit. *the word*) ‘*the word*’ (translators 1,4,5 and 6) and ‘*a word*’ (translators 2 and 3) which stands for ‘the freedom of expression’ in this text. They could have solved the problem of this ambiguity by rendering the following lines فطوردت وحوصرت واعتقلت وأعدمتها الأنظمة (fa Tuuridat wa HuuSirat wa ‘i<tuqilat wa ’a<damathal-anZima, Lit. *chased, besieged, arrested and executed by the regimes*) merely into ‘*censored;*’ a verb that collocates mainly with the freedom of expression. Translators 1 and 2 have also misrendered the past time in the second line ويوم كانت (wa yawma kaanat, Lit. *the day it was*) into future in the past ‘*as the time goes by it turned to be accused*’ (translator 1) and

present time ‘*but today the word is accused*’ (translator 2); both conceal the meaning of the short life span of this word. It should also be noted that translator 1 has tried to compensate for the emotional atmosphere of the text as a whole by adding the expression ‘*no wonder*’ from his own (line 4). Translator 3 foregrounds the lexeme *الكلمة* in his translation to give a sort of prominence to this lexeme which is still ambiguous in his rendering.

The final point to be noticed in all the test subjects’ renderings is the use of the active and passive voice which could be ideologically employed. All the translators have used the passive constructs or backworded the doer of the action in their renderings except for translator 5 who used the active constructs in his rendering ‘*they chased it, they besieged it, they detained it and they sentenced it to death.*’ The pronoun **it** here refers to the ‘*word*’ in the previous lines, which is still ambiguous as to what it refers to. To remedy the pitfalls in these renderings, one can adopt the following translation suggested by translator (7) after subjecting it to the modifications highlighted in bold:

Paulice Bible

In the beginning was the word

And was accused the day it was

And chased, besieged, in a cop-cell it was put

*Regimented, **no sooner** logged on **than**⁶ off*

In the beginning was the end.

The reason behind choosing this translation as the proposed one is that it tries to preserve to a certain extent both the form and the function (the semiotic status) of the ST through adopting a strategy that ranges between cultural substitution ‘*regimented, and no sooner logged on than off*’ (line 4) and compensation through adding some words like ‘*in a cop cell it was put*’ to preserve a rhythm as is the case in the ST.

⁶ Added by the researcher to indicate the short life of this word as is the atmosphere of the ST reveals.

Source Text (5):

Complain at the Presence of Al-Sayab

(allaylu aTwalu fi bilaadi min siwah, الليل أطول في بلادي من سواه,
Lit. *night is longer in my country than elsewhere*)

(waZ-Zalaam, Lit. *and darkness*) والظلام

(HattaZ-Zalaamu hunaaka 'a<tam, Lit. *even حتى الظلام هناك اعتم
darkness there is darker*)

(fahwa yaktasiHul-<iraq, Lit. *it sweeps العراق*) فهو يكتسح العراق

Example 5 is a mixture of literary and social parody. It draws upon a poem by the well-known Iraqi poet Badr Shakir Al-Sayab. It reads like:

(ash-shamsu ajmalu fi bilaadi min سواها الشمس أجمل في بلادي من سواها
siwaha, Lit. *the sun is more beautiful in my country than
elsewhere*)

(waZ-Zalaam, Lit. *darkness*) والظلام
(Hattal-Zalaamu hunaaka ajmal, Lit. *even حتى الظلام هناك أجمل
darkness there is more beautiful*)

(fahwa yaHtadhinul-<iraq, Lit. *it embraces العراق*
Iraq) فهو يحتضن العراق

Razzaq Abood, applying the inversion strategy, hijacks this hypotext to draw for Iraq an image quite the opposite of what Iraq used to be at the time of Badr Shakir Al-Sayab. This is why it is difficult to thoroughly understand the hypertext of Abood without understanding the hypotext it draws upon.

Abood replaces الشمس (ash-shams, Lit. *the sun*), the symbol of life and vividness, which is described as more beautiful by الليل (allayl, Lit. *the night*), the symbol of suffering, wrongdoing and evil, which is described as longer. الظلام (aZ-Zalaam, Lit. *darkness*) in the third line has been quoted by Abood but only to be given a different attribute. While it is 'more beautiful' in the hypotext, it becomes more

dark in the hypertext. It even storms Iraq rather than embraces it as in the hypotext.

Though basically literary, this parodied text has certain social and historical implications. Abood holds a comparison between what Iraq used to be at the time of Al-Sayab (the symbol of welfare, goodness, humanity, beauty, life, etc.) and its current state of affairs after the American invasion. It is nowadays the equivalence of death, suffering and darkness. The hypotext this parody draws upon can easily be grasped by any Arab reader due to the poet's prefacing his parodies with شكوى في حضرة السياب (shakwa fi Hadhratil-sayaab, Lit. *Complain at the Presence of Al-Sayab*) and محاولات شعرية للتحرش بالسياب (muHaawalaatun shi<riyyatun liltaHarushi bis-sayaab, Lit. *Poetic Attempts to Tease Al-Sayab*). This is not the case with the English readers whom we do not expect to know Al-Sayab or at least his poem which is suggestive to Arab readers in general and Iraqi ones in particular. What Abood has done is trying to view Al-Sayab's poem from current perspectives.

Target Text Analysis

Due to the universality of the topic and the potentials of the figurative language the ST writer resorted to, the translators can, even without realizing the hypotext of this parody, convey –though with varying degrees- its ideologeme as well as general atmosphere. This is not meant, however, to belittle the importance of realizing the hypotext in translating this parody in as much as it tries to stress that the informational and functional statuses (and consequently the semiotic status) are all identical in this parody. This identity necessitates following more or less similar translation strategies on the part of the translators when rendering this text- viz, literal translation.

Translators (1,2,3 and 6) have also followed different compensation strategies to compensate for the emotional overtones of the parody. Translators 1,2 and 6 have foregrounded the adverbial 'in my country' to stress the extent of their adherence to their country: 'in my country, the night is the longer than elsewhere,' 'in my country the night is the longest,' and 'in my country, night is longer than any night

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anywhere' (translators 1,2, and 6 respectively). Translator 5 and 6, however, use too periphrastic expressions '*than any night elsewhere*' and '*than wherever you go*' to translate من سواه (min siwaah, Lit. *than elsewhere*) which can simply be rendered into '*elsewhere*' as in translators' 1,3 and 4 renderings.

The translators' various emotional attitudes towards the text are also reflected in the way they rendered اعتم ('a< tam, Lit. *the darkest*) in the third line. Translator 1,3 and 6 use intensifying adjectives to highlight their emotions towards this text '*pitch dark,*' '*deep blacker*' and '*much worse.*' Other translators, however, stick to literality as in '*so dark*' and '*darker*'(translators' 2 and 4). Translator (5) is not successful, however, in using the proform '*so*' to replace the adjective '*longer*' he uses in the first line, for '*long*' does not collocate with dark. He could have instead used '*denser,*' '*deep blacker*' or '*pitch black*' (the last two by translators 1 and 3). Another area in which the translators reflect the emotional voice of the parody is in the rendering of the last line فهو يكتسح العراق (fahwa yaktasiHul-< iraaq, Lit. *it sweeps iraq*). One can particularly refer in this regard to translator's 2 rendering '*occupying Iraq*' which is probably intended to highlight the responsibility of the US occupation for all the suffering, wrongdoing, and evil Iraq is suffering from. Renderings 1,5 and 6 '*prevails*' and '*sweeps*' could have been nominated as proposed renderings had it not been for the use of the simple present tense which expresses timeless present, and hence gives the impression that Iraq's 'being swept by darkness' is not a temporary state of affairs. This could be the reason behind deeming '*overwhelming*' and '*sweeping*' (translators 3 and 4 respectively) as better translations.

In sum, one can say that the test-subjects are all successful in the strategies they adopted in their renderings, in spite of the minor pitfalls already mentioned. Hence, the following rendering –suggested by translator (7) - could be adopted as a proposed rendering:

Than elsewhere,

Night in my country is much longer
 And darkness
 Even darkness is much denser
 Always sweeping Iraq
 Will (he) say it now?!

What tips the balance in favour of this translation is, in addition to using the compensation strategies of foregrounding ‘*than elsewhere, night is...*’ (line 1) and *much denser* (line 3) to reflect the ST emotional overtones, the translator’s successful attempt to keep a rhyme as in the original poem. The translator has also alluded to the hypotext in the last line of his rendering “*will he say this now?!*” where the pronoun *he* refers to al-Sayyab, the poet who wrote the hypotext upon which this parody is built.

5. Findings:

1. Test-subject translators are almost aware of the existence of two voices at work within these parodies. They differ, however, in the degree of consideration each pays to the informational, functional, or semiotic status as is reflected in the translation strategies they adopted: literal translation '*Pharaoh has gone beyond his borders*' (Trans 6) and explanation '*the tyrant president*' (Trans. 1) for إن فرعون طغى and cultural substitution '*Muse*' (Trans 6) for الشعر (ST 1). It is to be noted as well that the adopted translation strategy reflects the translators' different realizations of the skopos of the text: conveying the linguistic and aesthetic traditions of Arabic parody, conveying the ideological attitude the parody expresses, or merely creating a sense of humor in the audience.
2. Developing a new mental model for the parody under translation requires high creative literary skills. This is only manifested in translator's 7 rendering of ST 1 in which the translator developed a rhyme as in the original, made use of the allusive term فرعون (*pharaoh*) to develop a TT with a function and flavour similar to that of the ST and blended '*Paulice*' out of *Paul* (the name of one of Jesus Christ's apostles) and *police*.

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3. Cultural substitution strategy requires high linguistic and cultural competence on the part of the translator. This is clearly shown in Trans 3 rendering of لأن لساني حصاني into '*loose lips sink ships.*'

6. Conclusions:

The study comes up with the following conclusions:

1. To obtain a sound understanding of the parody, translators need to enrich the informational representation of the parody by associating it with the hypotext it is built upon. This is not a very difficult process, however, for the hypotext is usually derived from widely-spread religious texts, folkloric proverbs, sayings and major literary works, etc.
2. Failure to recognize the hypotexts between languages and across cultures is considerably greater than within the same language for such recognition requires social knowledge.
3. For reasons of culture specificity, keeping both the explicit and implicit voices of the parody in the new linguistic environment of the TT is the major problem translators face in rendering parody.
4. Loss of meaning appears at its clearest form in rendering parodies due to their high emotiveness and high informativity realized through the unexpected divergence worked upon the hypotext.
5. Cultural substitution is the best strategy for translating parody as it keeps both the form and the function (i.e. the semiotic status) of the original. It is not attainable, however, when dealing with culture-specific topics. In such cases, the translator has to choose between either the function (i.e. the intentional status) or the form (i.e. informational status) of the original building on the ST writer intention behind writing the parody and the audience needs and expectation. Explanation and compensation are the best strategies to be followed if the translator is after the function of the ST, and literal translation if he is after the form of the ST.

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APPENDIX

ST (1)

Translator's (1) rendering**No Wonder!**

O poetry, the tyrant president has gone beyond the boundaries

So, you make the sleepy get up.

Thrice say, "Allah is one."

Poetically speaking

He has loudly cried but unfruitfully

He is hen-pecked and well guarded

Highly uttered by some mysticists

As saying "a twisted rope of palm-leaf fiber, and asking for some support

Translator's (2) rendering**The Stranger**

Poetry...Pharaoh is very tyrant

Wake up

Say that God is the only god

Say that God is the only god

Say that God is the only god

Poetry said it and

And shouted and the sound vanished

It came from distance

In illusion surrounded by guards

Above its lips poor people

They strengthen the echo of my sound

During my own slaughtering

And crying 'Madad'

Translator's (3) rendering

Pharaoh, o poetry, has become arrogant and bounds exceeded

So arouse those whose slumber their spirit sealed

Say: He is Allah, the One

Say: He is Allah, the One

Say: He is Allah, the One

Poetry kept saying it

Loud and clear till it turned voiceless

And very long later it was echoed back

Low-spirited, kept under surveillance

By the dervishes' affected speech

Who put the echo of my voice

Like a halter of palm-fiber around my neck

And cry out 'help!'

Translator's (4) rendering

O poetry! Pharaoh did transgress (all bounds and behaved as an arrogant and as a tyrant)

Wake up those who have slumbered

Say Allah is (the) One

THE TRANSLATION OF PARODY FROM ARABIC INTO ENGLISH: PROBLEMS AND STRATEGIES

Asst. lecturer:Yahya Khalid Abd

Say Allah is (the) One
Say Allah is (the) One
Poetry said it (loud and clear)
And extended the sound and the sound's gone
The one in low spirit is kept under observation
Upon dervishes corner of the mouth
Extending my voice echo round my throat
Like a twisted rope of palm fiber
Crying 'Help, Help!'

Translator's (5) rendering

The Stranger
O poetry!
Pharoe's tyranny tided up
So wake who are still laid up
And shout
Allah is the only God
Allah is the only God
Allah is the only God
Poetry did it right away
Tremendous sound he uttered
But soon faded away
Exhausted he came back
Surrounded by spies
And dervishes drawling my echo sound
Wrapping my neck up
With a rope of hemp
And crying
Help! Help!

Translator's (6) rendering

The Alien
O Muse... Pharaoh has gone beyond his borders
Awake those who are asleep
And say Allah is One
And say Allah is One
And say Allah is One
The muse has uttered it
And the voice has extended but ended
And from beyond, beyond came
Something weak, surrounded by eyes
Upon the mouth of picaresque me
Extending the echo of my voice on my neck
A rope of fire and shouting:
O muse... inspiration

Translator's (7) rendering

Pharaoh has surpassed tyranny
 O, magic poetry
 Awake the sleeping with your touch
 Say thrice:
 No god save Allah our Lord,
 Magic poetry said as much,
 And lost its voice, its magic staff,
 Lost its touch
 Another voice did appear
 Dispirited, besieged with talismans, so austere,
 Cast by dervishes who me check,
 Tying my voice around my neck,
 A rope of palm fiber tightly knit,
 And shouted
 Great Allah, your assistance us afford,

ST (2)**Translator's (1) rendering****The Case**

It has been argued that we have
 A land, honour, enthusiasm
 And vulnerable swords
 However the land has been captured
 Bloodshed
 And the dummy chairmen are out of reach
 All are responsible for this unjustifiable lagging.

Translator's (2) rendering

They claimed that we have
 A land, honour and braveness
 Swords, death cannot stay against
 They claimed
 But the land vanished
 The blood of the honour shed
 Leader's without authority
 Out of the play's text
 They are all responsible
 To lose the right's of the people

Translator's (3) rendering

They claimed that we have
 Land, honour and ardent zeal
 And swords unmatched by death
 They claimed...
 But the land has gone
 And girls deflowered
 And rulers are powerless and slaves

THE TRANSLATION OF PARODY FROM ARABIC INTO ENGLISH: PROBLEMS AND STRATEGIES

Asst. lecturer:Yahya Khalid Abd

All are guardians and responsible
For negligence of their subjects' rights!

Translator's (4) rendering

They claimed that
We had a land, honour, and ardent zeal
And swords rendered inactive by the fate of death
They claimed...
The land's gone
The blood of honour was shed
The guardians have no power
Outside the drama text
You are sponsors and responsible
For negligence citizens' rights!

Translator's (5) rendering

The Case
They claimed we had land
Honour and fervour;
Swords unrivalled by death
They claimed and claimed
But the land perished
Bloods of honour are shed
And rulers rule over non,
Without might
All are supposed to give head to people
Alas, the only regard they have
To part with right of people

Translator's (6) rendering

The Case

They claimed that we have
Land, honour, courage
And swords that fear no death
They claimed...
The land is gone
And the blood of honour is done
And the rulers have no command
Outside the script of the play
All of them are rulers and responsible
For the mess and confusion among men

ST (3)

Translator's (1) rendering

At the Threshold of Civilization

I was asked to be civilized
But I am still recognizing no my home way

And my sound too
I myself shed light on any expression
Because my tongue like my horse
As I have been taught
My horse is so irritable
But this is not intelligent
It seems that the cleverness is at my fingerprints
And to bind my horse to this or that embassy door.

Translator's (2) rendering

At the door of civilization
They want me to recognize the civilization
And I who cannot know his way to home
And I still do not know my voice
I still give my greatest words to a little phrase
Because my tongue is my horse
-as they taught me-
And my horse is very sensitive
Sensitive is not intelligence
The intelligence at the tip of my thumb
The ties of my horse is
At the door of this embassy
Or at that

Translator's (3) rendering

They want me to be civilized
And I still do not know my way back home
And I still do not recognize my own voice
And give my greatest attention to the most trivial statement
Because I have been taught that
Lose lips sink ships
And my lips are so highly exciting
And excitement is no cunningness
And cunningness is to remain silent
And to devote my talents
To the service of this embassy
And that one

Translator's (4) rendering**At the civilization Door**

They want me to be part of the civilized world
And I still do not know my way back home
I am still ignorant of my voice
And have the greatest respect for the least phrase
For my tongue is my horse
-As they taught me-
And my horse is very skittish
And being skittish does not mean being clever
To be clever, therefore, is to be silent

THE TRANSLATION OF PARODY FROM ARABIC INTO ENGLISH: PROBLEMS AND STRATEGIES

Asst. lecturer:Yahya Khalid Abd

And tie my horse
To the door of this embassy
And that one

Translator's (5) rendering

They want me to be civilized
Though to find my way home
To perceive my tone
I feel quite paralyzed
I care for the trifles too much
They taught me
'your tongue is your horse'
Keep on behaving as such
Though it might be irritated a little
Firmly hold its bridle
Live by your wits
Better to keep your head on shoulders
Than losing it altogether
Better to keep your horse quite
And ask for mercy
At the gate of this or that embassy.

Translator's (6) rendering

On the Gate of Civilization
They asked me to follow civilization
And I am still ignorant of my house location
And I am still unaware of my voice
And give my yoke to the meanest phrase
For my tongue is my horse
'As they taught me'
And my horse is so seductive in force
But seduction is no smartness
For smartness is to tie my head by silence
And tie my horse to this embassy gate
And that embassy

ST 4

Translator's (1) rendering:

Initially there was a word
As time goes by it turned to be accused
No wonder be chased
Surrounded
Arrested
And then executed
It was doomed from the beginning.

Translator's (2) rendering:

The start was a word
 But today the word is accused
 It is cornered
 Then arrested
 And the regimes executed the word
 The start was the end.

Translator's (3) rendering:

The Police Gospel

A word it was at the start
 And the day it had been it had become a suspect
 Hence pursued
 Besieged
 Detained and executed by regimes
 It ended before it really started

Translator's (4) rendering:

In the beginning was the word
 And when it was it became accused
 And was chased
 And arrested
 ...and executed by the regimes.

In the beginning was the end

Translator's (5) rendering:

Executed Word

In the beginning was the word
 And the word was accused
 They chased it
 They besieged it
 They detained it and sentenced it to death
 In the beginning was the end

Translator's (6) rendering:

In the beginning there was the word
 And ever since, it became accused
 Thus, chased
 Besieged

Arrested and finally executed by regimes

Translator's (7) rendering:

Paulice Gospel

In the beginning was the word
 And was accused the day it was
 And chased, besieged, in a cop cell it was put
 Regimented, crossed in the log
 In the beginning was the end.

ST 5

Translator's (1) rendering:

In my country, night is longer than anywhere
 And darkness

THE TRANSLATION OF PARODY FROM ARABIC INTO ENGLISH: PROBLEMS AND STRATEGIES

Asst. lecturer:Yahya Khalid Abd

Darkness is pitch dark

It prevails Iraq.

Translator's (2) rendering:

In my country, the night is the longest

The darkness

Even the darkness there, it is so dark

It is occupying Iraq.

Translator's (3) rendering:

The night is longer in my country than elsewhere

And the dark

Even the dark is deep blacker there

It is overwhelming Iraq

Translator's (4) rendering:

The night is longer in my country than elsewhere

And the dark

Even the dark there is darker

It is sweeping Iraq.

Translator's (5) rendering:

Night is longer in my country than wherever you go

Darkness

Even darkness is so

It sweeps Iraq away

Translator's (6) rendering:

In my country, night is longer than any night anywhere

And darkness

Even darkness is much worse there

For it sweeps Iraq everywhere

Translator's (7) rendering:

Than elsewhere, night in my country is much longer

Also darkness

Even darkness is much denser

Always enveloping Iraq

Will he say this now?

ترجمة المحاكاة الساخرة من العربية إلى الانجليزية: مشكلات

واستراتيجيات

م.م يحيى خالد عبد*

المستخلص

تُعنى الدراسة الحالية بمشكلات ترجمة المحاكاة الساخرة من العربية إلى الإنجليزية وتتفرد المحاكاة الساخرة بطبيعة متميزة فهي تتكون من صوتين جدليين متناقضين، الأول ضمني والآخر جلي، ينبغي الحفاظ على كليهما في الترجمة. وهذا يضع على المترجم عبء إضافيا يكمن في ابتكار استراتيجيات من شأنها الحفاظ على هذين الصوتين إما من خلال تطوير أنموذج ذهني جديد للمحاكاة قيد الترجمة كفيل بإنتاج نص يولد لدى المتلقي الهدف إحساسا شبيها بما يعيشه المتلقي الأصل لهذه المحاكاة، أو باستبدال المحاكاة بمحاكاة شبيهة في اللغة الهدف شريطة الحفاظ على التكافؤ القصدي بين المحاكاتين. تفترض الدراسة أن درجة وعي المترجمين بالصوتين الضمني والجلي عامل حاسم في تحقيق فهم سليم للرسالة ومن ثم تحديد العناصر التي قد يتحتم التضحية بها عند نقل الرسالة. وللتحقق من هذه الفرضية تبنت الدراسة أنموذج حاتم وميسن (1990) الذي يضع هرمية بأولويات المترجمين في نقل إشارات التناص يأتي على رأسها نقل سيميائية النص (أي شكله ووظيفته) من ثم قصدية النص (أي وظيفته) أو معلوماتيته (أي شكله) واقتُرحت الاستراتيجيات الترجمية الأنسب لتحقيق كل من هذه الأولويات. وقد خلصت الدراسة إلى أن إستراتيجية الاستبدال الثقافي هي الأنسب لترجمة المحاكاة الساخرة كونها تحافظ على شكل النص الأصل ووظيفته وبالتالي تسمح لقراء النص الهدف معايشة تجربة عاطفية شبيهة بتلك التي عاشها قارئ النص الأصل.

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