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The Transfer of cultural aspects of Maqamat of Badie
Al-Zaman in English literature: A Contrastive Study
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The Transfer of cultural aspects of Maqamat of Badie Al-Zaman in English literature: A Contrastive Study

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نقل الجوانب الثقافية لمقامات بديع الزمان الهمذاني في الأدب الإنجليزي

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Abstract

One of the world's oldest literary types is Arabic literature. Maqamat of Badie Al-Zaman is a unique form of Arabic literature that has drawn the attention of scholars and translators working on a variety of languages, including English. Using Nida's types of translation and Ghazala's point of view about translation, this study compares the English translation of Badie Al-Zaman to the Arabic source text. The performed analysis is qualitative. The study provides an important answer to the following questions: What are the most effective translation approaches for capturing cultural aspects in translating Maqamat, such as formal or dynamic (functional) translation? And when is transliteration appropriate for translating culturally specific terms in Maqamat, and how does it compare to other translation methods? The originality of the research stems from its analysis of the English translation of an authentic literary text that paved the way for the art of "Prosimitrum". It was a new art followed by many successive poets in later times. One noteworthy discovery is that the translation of Maqamat in English is appropriate and acceptable, and it conveys the cultural aspects found in the Arabic source text to a large extent through the use of formal and dynamic equivalents, or even transliteration.

Keywords: Maqamat of Badie Al-Zaman, Formal translation, Dynamic translation, Transliteration, Cultural Translation, and Cultural aspects

ملخص الدراسة:

إن الأدب العربي هو أحد أقدم أنواع الأدب في العالم، ومقامات بدیع الزمان هي شكل فريد من أشكال الأدب العربي الذي لفت انتباه العلماء والمترجمين الذين يعملون في تحليل عدة لغات؛ منها: اللغة الانجليزية. يعتمد الباحث في البحث الحالي على نظرية نيدا Nida وغزالة Ghazala في أنواع الترجمة للحصول على ترجمة مقبولة ومفهومة، وكذلك للحصول على المقابل المعادل والمكافئ. وتوازن الدراسة الحالية الترجمة الانجليزية لمقامات بدیع الزمان بالنص العربي المصدر من ناحية نقل الجوانب الثقافية الخاصة بالحضارة العربية إلى الأدب الانجليزي. والمنهج المتبع في التحليل هو منهج التحليل النوعي. وتقدم الدراسة إجابات مهمة على التساؤلات التالية: ما هي أكثر أساليب الترجمة فاعلية لنقل الجوانب الثقافية في ترجمة المقامات، مثل الترجمة الرسمية أو الديناميكية (الوظيفية)؟ ومتى تكون الترجمة الحرفية مناسبة لترجمة المصطلحات الثقافية المحددة في المقامات؛ وكيف توازن بطرق الترجمة الأخرى؟ أحد الاكتشافات الجديدة بالملاحظة هو أن ترجمة المقامات في الانجليزية مناسبة ومقبولة لنقل الجوانب الثقافية الموجودة إلى حد كبير في النص المصدر العربي من خلال استخدام المقابلات الرسمية والديناميكية، أو حتى الترجمة الحرفية.

الكلمات المفتاحية: مقامات بدیع الزمان، الترجمة الرسمية، الترجمة الديناميكية

(التواصلية)، الترجمة الحرفية، الترجمة الثقافية والجوانب الثقافية.

Introduction

One of the earliest literary genres still in existence worldwide is Arabic literature. Its sophisticated writing style, formation techniques, and the richness of its linguistic structures define it. Badie Al-Zaman Al-Hamdhani wrote the art of Maqamat, which is a kind of rhymed prose in the fourth Hijri century. The goal of making money by producing rhymed prose is the major target aimed for in Maqamat. Maqamat of Badie Al-Zaman was translated into English by the researcher B.L.W.J. Prendergast in 1915, as a capstone project for earning a bachelor's degree in Arabic literature in London. When translated into English, the genre of Maqamat of Badie Al-Zaman was known as "prosimetrum" (Prendergast, 1915).

Maqamat, as a type of translated literature, influences native literature and a nation's language. Translated literature is important because it fosters international understanding and makes it easier for one country's experiences to be shared with others (Hermans, 1999).

Maqamat of Badie Al-Zaman is regarded as a unique form of literature, set apart from other forms found around the world, because Arabic literature is full of original forms of creative writing (George, 2012). Maqamat's external form has been examined in earlier research. Its artificiality and internal structure, as well as cultural aspects were not examined in these studies. Therefore, the current research is important and innovative from the perspective of examining the cultural aspects of Maqamat and how they are transferred in the English literature. The investigation is carried out by looking at the English translation of Maqamat and considering the type of translation the translator uses in translating certain elements related to the Arabs' culture. In other words, the

study explores whether the translator managed to transfer specific cultural aspects of the Arabs' culture to the English culture and make them comprehensible to the reader. The current research becomes more significant because of the significance of this topic and the novelty of addressing this kind of cultural element in such a kind of literature.

Concerning the relationship between language and culture, the term "culture" generally refers to the traditions, artwork, way of life, and social structure of a specific nation or group (Oxford Learner's Dictionaries Online, July 2023). In terms of language, it is the spoken and written communication system that members of a specific nation or region use (Oxford Learner's Dictionaries Online, July 2023). Stated differently, language serves as a medium for the expression and transfer of culture across national boundaries. Language is typically shaped and influenced by culture. Language reflects culture and is shaped by it (Akef & Vakili, 2010). Culture is passed down from generation to generation through language (Munday, 2006 & 2008; Newmark, 2010; Pym, 2010). To comprehend and acquire a language more effectively, it is customary to study the cultural dimensions associated with it (Munday, 2009; Pralas, 2012). As a result, language and culture have a close relationship when transferring national customs and beliefs.

The research questions that the researcher has addressed are:

1- What are the most effective translation approaches for capturing cultural aspects in translating Maqamat, such as formal or dynamic (functional) translation?

2- When is transliteration appropriate for translating culturally specific terms in Maqamat, and how does it compare to other translation methods?

The transfer of the cultural aspects of Badie Al-Zaman's Maqamat in English literature is the subject of this research. The researcher investigates how the translator transfers the culture-specific aspects related to the Arabs' culture in English literature, a topic that is rarely dealt with in previous studies. The Arabic Maqamat of Badie Al-Zaman, published in 2005, and its English translation by Prendergast, published in 1915 and reprinted in 2016, comprise the collected data.

Literature review

1- Background to the writer 'Badie Al-Zaman'

Born in the fourth Hijri century, Hafiz Abu'l Fadl AlHamadhani—also known as the Wonder of the Age—lived far from the countries of many Arabs, much like many other notable Arabic writers (Abdo, 2005). It is important to remember, though, that Badie Al-Zaman had the good fortune to study under the supervision of scientists and researchers at that time. As a writer and scholar, Badie Al-Zaman Al-Hamdhani was constrained by the political, artistic, and intellectual norms of his days (Omar, 2006). Thus, the two things that made Maqamat the best kind of rhymed prose for someone like him, who is constantly traveling from one Caliph's palace to another, were his "presentation" of the art of Maqamat and his "devotion" to it (Al Rafi'i, 1910). As a result, Badie Al-Zaman decided that Maqamat, which is quick to demonstrate and quick to influence, was the best form for reflecting his literary abilities, giving him a sense of fulfillment, and helping him become accepted by others (Daif, 1959). It is important to keep in mind that Badie Al-Zaman lived during a period of intensive intellectual activity, which is reflected in this type of art (Maqamat) (Qian, 2012). In other words, later prose writers, living in the era of

the literary Renaissance, which started with the rule of Saif Al-Daula, who influenced Badie Al-Zaman, were also influenced by the art of Maqamat (Omar, 2006).

2- Background to Maqamat

2.1. Definition of Maqamat

The traditional meaning of Maqamat is not the same as its linguistic meaning. A tribal council, or the group comprising this council or club, is what the Maqama means linguistically (Abdo, 2005). Due to the term's temporal and geographical variations, it was used to refer to a council in the Islamic era where a speaker would stand in front of the Caliph or another authority and speak as a preacher. Later, it was employed to denote a lecture; hence, it evolved from its original meaning in language to denote a social custom or particular conduct (Abdo, 2005). Gradually, the definition of Maqamat becomes a terminological concept referring to someone standing in front of a group and teaching or preaching to them. Maqamat is regarded as an original work since it is primarily composed of rhymed prose, with occasional subordination of "sense" to sound (Yabrir, 2010). According to poets, a reader of English who is not familiar with Arabic will find much of the translated Maqamat to be uninteresting (Lotfi et al., 2022). Regarding Maqamat, it is a unique art form that gave rise to a genre of composition that has long been recognized as a significant subset of belles lettres. Maqamat covers a variety of topics, including the encouragement of education and knowledge, eroticism, abstract description, and the use of imagination (Omar, 2006). Belonging to a private prose art school, Badie Al-Zaman went on to establish a school of thought in writing. Later prose writers, as well as some writers who have been practicing Maqamat

until recently, were influenced by this school (Messaouda & Rezzag Salem, 2015).

2.2. The external features of the Maqamat

The text of the Maqama contains clear literary eloquence through relying on the use of distinctive Arabic linguistic styles, namely antithesis, paronomasia, and adherence to rhyme. It is characterized by its strange words, meaning that most of the ideas on which the Maqama is built are linked to strange words, and may be unfamiliar to people who hear or read the Maqama. It contains a large amount of wisdom, benefits, and sermons that contribute to shedding light on a specific issue. The writer of the Maqama must choose a hero around whom all the events revolve, and it is also important that someone narrates these events, and he is called the narrator. It is concerned with education, meaning that it works to enrich the literary and linguistic knowledge of individuals

3- Background to Contrastive Analysis

a) The role of contrastive analysis in translation studies

Following World War II, Contrastive Analysis (CA) as a science was first developed. The goal of CA at the time was to help in teaching and learning foreign or second languages. This science was necessary because of the massive urbanization that was occurring at the time, particularly in European nations (Hasselgard, 2002). Following that time, most writers studied and analyzed languages by drawing comparisons between English, which served as the source language, and other languages spoken around the globe, particularly European languages like German, French, Polish, and Spanish (Ke, 2019). Due to the emergence of CA, researchers can predict and characterize certain patterns that may make it easy or difficult for learners to acquire the target language

by conducting CA or methodically comparing the two languages. Contrastive analysis always focused on two languages and depended on the idea that languages could be compared, according to James (1980). Sukirmiyadi (2018) reported that the goal of the two languages' comparison results was to offer some understanding of practical requirements like teaching and learning, translation studies, and additional research. This claim demonstrates how important it is to understand and research CA science (James, 1980).

b) Scope of contrastive analysis and its benefits

To perform a contrastive analysis, researchers must compare the two writing systems, the two lexical systems, the two grammatical structures, or the two sound systems of the two languages under comparison—the source language and the target language (Sukirmiyadi, 2018). There are two types of "contrastive analysis based on the linguistic aspects that need to be compared: macro-linguistic contrastive analysis and micro-linguistic contrastive analysis" (James, 1980, p. 61). Microlinguistics is a branch of linguistics that studies language from the inside out, analyzing it according to its own rules and structures. As a result, microlinguistic contrastive analysis refers to contrastive analysis of linguistic rules or structures, such as phonological, grammatical, and lexical aspects, that are restricted to the sentence level (Assiri et al., 2020). In contrast, macrolinguistics is a branch of linguistics that studies how one language relates to various aspects of another language and is typically studied at a level higher than that of sentences (Assiri et al., 2020). As a result, the field of macrolinguistic contrastive analysis encompasses contrastive analysis of language in relation to external factors, such as

discourse and text analysis (Ardianto, 2023). In general, certain aspects of discourse or text-level comparisons should be made based on how the language functions of the source and target languages differ and how they are similar. Additionally, there are three levels of speech depending on its function: formal, informal, and intimate (intimacy). As a result, people must be able to distinguish between speeches given in formal, informal, or intimate situations (Assiri et al., 2020). As for the benefits of contrastive analysis, it was mentioned earlier that contrastive analysis was necessary for the second or foreign language teaching and learning process, considering that if the features of the two languages (the first and the second language under comparison) are similar, it will be simpler for the students to learn the target language. In addition, contrastive analysis helps with evaluation and research on the general comprehension of a language that needs to be compared. The cultural backgrounds of the speakers of the source and target languages differ, which may have an impact on the language they use (Sultan, 2011).

4. The relationship between contrastive analysis and translation study

According to Baker (2019, p. 49), "there was a reciprocal relationship between translation and contrastive analysis". On the one hand, translating text passages could yield the information needed for a contrastive analysis. Conversely, contrastive analysis could explain the challenges that arise during the translation process. Additionally, James (1980, p. 4) states that "the study of how a text from one language was changed or transformed into a comparable text in another language, or the first (source) and second (target) languages dealing with the translation activity from

one language to another, involved both those two different languages". According to those two claims, it is impossible to separate the first (source) and second (target) languages from one another. According to contrastive analysis, a translation result, as the primary source of data, is highly significant (Tali, 2022).

5. Translation (types) and the relationship to Culture

Translation Studies (TS) emerged as a stand-alone, autonomous academic field in the second half of the 20th century. Given that their theories of translation are among the most influential, particularly considering their emphasis on transferring the linguistic and cultural features of the source text into the target text, Nida (2004) and Ghazala (2008) have made significant contributions to the field of translation. Nida (2004, p. 55) confirmed that "differences between cultures may cause more serious problems for the translator than do differences in language structure". Nida (2004) tackled the translation process from both the dynamic and formal equivalency points of view. The translator transfers the form and content of the source text to the target text in formal equivalence. In contrast, the translator faithfully translates the source text into the dynamic (functional) equivalency, considering its meaning, cultural equivalency, and impact on the target text. In this sense, the translator must not only determine word equivalents but also those that convey the author's intentions and goals, as the author also reflects the knowledge and cultural norms of the target audience. Ghazala (2008) has a standpoint about translation which is that the translator can go "outside texts and out of contexts, behind and beyond words and phrases, looking perhaps for the spirit, or the message. He can translate something the way he understands it. His way of understanding is confined by

text and context variable to some or great extent" (p. 12). Similarly, Hassan (2014, p. 6) asserted that " cultural elements are more resistant to translation than linguistic ones". Therefore, translating cultural elements can cause a problem during translation.

- Concerning translation types, they are word-for-word, literal translation, faithful translation, semantic translation, communicative translation, idiomatic translation, free translation, and adaptation (Newmark, 2010; Munday, 2012). Communicative translation is a type of translation that attempts to render the exact contextual meaning of the original text in such a way that both content and language are readily acceptable and comprehensible to the reader. In other words, communicative translation attempts to produce on its readers an effect as close as possible to that obtained from the readers of the original. On the other hand, semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language, the exact contextual meaning of the original (Newmark, 2010). A semantic translation is more source text-focused. Although not necessarily a literal translation, it follows the source text more closely. Transliteration is defined as the act of writing words or letters using letters of a different alphabet or language (Oxford Learner's Dictionaries Online, 2023).

6. Previous studies on Maqamat

Numerous academics and critics of Arabic literature have taken an interest in Maqamat as a work of art. This is because of the qualities that set it apart from other literary genres and its strong ties to Islamic and Arab culture. In many ways, Maqamat is also

seen as a reflection of society and the condition of life (Lado, 1966; Lotfi et al., 2022). Regarding earlier research done on the Maqamat of Badie Al-Zaman, Omar (2006) conducted a study. The stylistic and structuralism approaches are used in this study as an integrative method of Maqamat analysis. The performed analysis seeks to illustrate the relationship between Badie Al-Zaman's artistic and literary traits expressed in Maqamat and the social movements of that era. In other words, the researcher's goal is to examine the various forms of creativity that were accessible at the time in the literary genre—particularly prose—and the aspects of life by means of a real-world application to Maqamat of "Badie Al-Zaman Al-Hamdani". The researcher concludes that in comparison to the artistic creativity of Badie Al-Zaman's Maqamat, which showcases his craftsmanship, the artificiality in the work is minimal. The researcher goes on to say that these traits might be the result of Badie Al-Zaman's intention to provoke thought and attention, as well as his desire to show off his exceptional ability to create something truly remarkable. The analysis also demonstrates how form and content overlap in Badie Al-Zaman's Maqamat language.

Another study carried out in 2015 by Messaouda and Rezzag Salem dealt with Maqamat from a different perspective. The researchers look into how successful the translator was in translating Badie Al-Zaman Al-Hamdani's Maqamat, translating Arabic to English. The study demonstrates how difficult the translator's job is. To get around the difficulty of finding equivalents because of the linguistic and cultural differences between Arabic and English, the translator chooses to translate literally. Furthermore, one of the most crucial aspects of Maqamat—its form—is also lost in the translation. Footnotes are a common tool used by translators to provide clarification and

explanation. Al-Qudah (2022) conducts a study to examine the influence of Hadith on Badie Al-Zaman Al-Hamadhani's Maqāmāt. Al-Qudah (2022) demonstrated that the rhymed prose "the Maqama of Badie Al-Zaman Al-Hamadhani" is influenced by the "Hadith" and that its manifestation mechanisms are illuminated in the narrative contexts. The research also considers the Hadith's rhetoric, connotations, and meaning, which illustrate a range of values. This, in turn, influences Maqamat's wording and interpretation. From a different perspective, Lotfi et al. (2022) conducted a study that compares the social themes in "Maqamat" of Badie Zaman Hamadani and "Hadith of Isa ibn Hisham" using a comparative and descriptive-analytical approach. These two works touch on several significant social issues, including the breakdown of the state apparatus, bribery, corruption, and class divisions in the Arab society of the poets and writers' days. The scholars demonstrate that the "Hadith of Isa ibn Hisham" and "Maqamat" are reflections of their society and the cultural framework of the period. El-Zawawy's (2023) study focuses on the translation of the Arabic Maqamat into English. His two primary areas of interest are the translation of rhymed prose into English and the issue of translating ancient literary works into modern languages, while referring to the Arabic Maqamat. El-Zawawy investigates the question of whether domestication or foreignization is the better translation strategy. The study concludes that translating expressive texts is a very difficult process, particularly when the text is a rhymed prose piece with archaic expressions serving as its main components. The researcher also concludes that the translator needs to be aware of the difference in time between the two texts (that is, the Arabic source text and the English target text). As a result, the translated text must be understandable and contain certain syntactic constructions that set that era's literary prose apart, as well as some

lexically archaic terms.

Analyzing cultural elements in the English version of Maqamat is a new topic dealt with in the current research, which gives it its novel aspect in analysis. To conclude, a variety of studies as well as the theories of translation study indicate that translation is an art form that involves applying a set of norms, as well as the translator's awareness and intuition in selecting particular vocabulary and structural elements that are appropriate for the given situation. The literature cited emphasizes the importance of the Maqamat as an art in ancient and modern times in the Arab culture as well as the English Culture.

Research methodology

To gather accurate and organized data and findings for the current study, the researcher conducts a qualitative analysis. The Maqamat of Badie Al-Zaman in Arabic and its English translation are subject to the researcher's application of Nida's (2004) formal and dynamic equivalents and Ghazala's (2008) points of view about translation. Maqamat were read, and random examples were chosen for analysis from different Maqamat. The examples were compared to their English translation for analysis. Drawing a conclusion about the translator's approach to translating the cultural aspects of Maqamat and overcoming cultural barriers was the goal of this kind of comparison. The current study is limited to the analysis of the transfer of the cultural aspects while translating Maqamat from Arabic to English.

Data collection

The Arabic Maqamat of Badie Al-Zaman, compiled by Imam Mohamed Abdo in the fourth Hijri century, was written by Abi

AlFadel Ben Yehya. In 2005, Maqamat was printed in Lebanon. Prendergast translated Maqamat into English in 1915, and it was reprinted in London in 2016. Due to the significance of Badie Al-Zaman's Maqamat in Arabic literature and the new form of rhymed prose known as "Prosimum", established in English literature, the researcher decided to analyze these texts in a contrastive approach to some cultural aspects, specific to the Arabs' culture. Some examples were randomly chosen for the analysis and the comparison with their English translation equivalents. The chosen examples, which were written in English and compared to their Arabic counterparts, highlighted the transfer of cultural aspects during the translation from English to Arabic.

Data analysis and discussion

According to Even-Zohar (2000), translated literature takes up a "centre" or "periphery" position in the polysystem of national literature, depending on how it is introduced within a given language. Translated literature takes up a "primary-center" role when presenting novel elements pertaining to other cultures, such as the Arabic Maqamat of Badie Al-Zaman, that were translated as a new genre in English literature called "Prosimum". Conversely, when a translator adheres to the norms and structures of the target language, translated literature is placed in a "secondary-periphery" position (Even-Zohar, 2004). When applying Nida's (2004) types of formal and dynamic translation and Ghazala's (2008) point of view about translation, the researcher revealed in the study how these Arabs' cultural aspects were reflected in the translation and whether they influenced the meaning in the translated English version or not. The researcher examined all Maqamat but referred only to some examples for the

analysis of their cultural aspects, namely (the Maqama of Poesie - المقامة القريضية), (the Maqama of the Date - المقامة الأزادية), (the Maqama of Balkh - المقامة البلخية), and (the Maqama of Sijistan - المقامة السجستانية). The researcher has mentioned the examples in Arabic and English, followed by a comment on the cultural aspects mentioned and their role in conveying meaning. The researcher firstly analyzed the examples of (The Maqama of Poesie - المقامة القريضية) then the rest of the examples.

Firstly: (The Maqama of Poesie - المقامة القريضية al-mqāmī al-qṛīḍī)

Example 1

= "ولجلوت الحق في معرض بيان يسمع الصم. وينزل العصم"

Transliteration: "Wa lǧlūt al-ḥq fī mʿrḍ bīān īsmʿ al-ṣm. wynzl al-ṣm."

English translation: - "Yea, I would make the truth clear in the arena of eloquence so as to cause the deaf to hear and draw down the white-footed goats from their mountain haunts".

It is clear from the Arabic sentences and their translation that "al-ṣm" is translated as "the white-footed goats". The translation reflected the functional equivalence that suits the Arabs' culture. Literally speaking, "al-ṣm" is (the ibex, which is a mountain goat with long curved horns) (Oxford Learner's Dictionaries Online, 2023). It is the formal equivalence. The translator chose the dynamic (functional) equivalence "the white-footed goats", which is the simple and well-known equivalence that suits the Arabs' culture and life; meanwhile, it exists in the English culture. The researcher believes that the fine differences between "ibex" and "goat" will not cause a problem for the perception of the English reader of the sentence. The translator also used the hypernym "goat", ignoring the fine differences between it and its hyponym, namely "ibex". The translator just substituted the

hyponym "ibex" with the hypernym "white-footed goats".

Example 2

- "فقلت: يا فاضل اذن فقد منيت. وهات فقد أثنت." =

Transliteration: /fqlt: iā fādl aḍn fqd mnīt. wa hāt fqd aṭnīt/.

English translation: - (So I said: 'O learned one! Come near, for thou hast inspired us with the feeling that we shall derive much benefit from thee. Speak, for thou hast cut thy wisdom tooth).

The Arabic word (أثنت aṭnīt) has the following meaning mentioned in the footnote of the Arabic text, as an explanation of the expressions in Maqamat. It is as follows:

"أثنت الرجل. وألقى ثنيته هي أنه ألقى إحدى أسنانه الأربع في مقدم فمه ولا يكون ذلك عادة إلا بعد بلوغ حد الكبر أي إنك بلغت ببيانك مبلغ المحنكين" (كتاب المقامات لبديع الزمان)¹

/aṭnīt al-rḡl. ū'alqī ṭnīth hī anh al-qī iḥḍi asnānh al-'arb' fī mqdm fmh ūlā īkūn ḍlk 'ādī ilā b'd blūḡ ḥḍ al-kbr āī ink blḡt bbīānk mblḡ al-mḥnkīn/.

In the Arabs' culture, losing one of the front four teeth (الثنايا al-ṭnāiā) is a symbol of old age and wisdom (according to the Arabs' cultural concepts). When the translator wanted to express the same idea, he chose the "wisdom teeth" substituting the equivalent term (الثنايا al-ṭnāiā) which is the "molars". The "molars" are (back teeth) that come through last and furthest back in a person's mouth, usually in late tensor early twentieth, (Oxford Learner's

¹ The definitions used for the words are given in Arabic in the notes part given in the text of the Maqamat of Badie Al-Zaman.

Dictionaries Online, 2023). It is clear that the "wisdom tooth" in English is different from (الثنايا al-ṭnāiā) in Arabic, but the translator chose them to denote wisdom according to the English culture. Therefore, it is a dynamic (functional) equivalent with a communicative translation purpose for (الثنايا al-ṭnāiā) reflecting its significance in the Arabs' culture. To conclude, the functional equivalence "wisdom tooth" in the English translation, as a communicative translation, plays the same role played by (الثنايا al-ṭnāiā) in the Arabs' culture. The difference in reference position did not affect the process of conveying the meaning in English.

Example 3

- "والفرزدق أكثر روما. وأكرم قوما. وجريز إذا نسب أشجى". =

Transliteration: /wālfrzdaq akṭr rūmā. wā akrm qūmā. Wā ḡrīr idā nsb ašḡa/.

English translation: - (Again, Jarir is a more caustic satirist and can tell of more celebrated battles, whereas al-Farazdaq is more ambitious and belongs to the nobler clean. Jarir when he sings the praises of the fair, draws tears).

Badie Al-Zaman mentions the phrase "Wā ḡrīr idā nsb ašḡa/ where (نسب nsb) means أي ذكر أوصاف النساء وفعائل (aī dkr aūṣāf al-nsā' ūf'ā'il šmā'ilhn fī qlūb al-rġāl; according to Badie Al-Zaman's explanation) and (أشجى ašḡa) to mean "ألهب الأفئدة بنيران الأشواق" aī al-hb al-'af'idī bnīrān al-'ašwāq". When the translator translated this phrase, he mentioned "draws tears" for "أشجى ašḡa". He chose the functional equivalent "draws tears" as a sign of longing and love in comparison to (أشجى ašḡa) which means igniting hearts with the fire of longing. It is clear from the translation that the dynamic (functional) equivalents and the communicative meaning did not affect the conveyance of the intended meaning. Both source and target meanings are clear to

the readers, and the picture can be imagined clearly from the context. "Draws tears" in the English phrase is equal in effect to the Arabic expression: (ألهب الأفئدة بنيران الأشواق) *āl al-hb al-'af' idī bnīrān al-'ašwāq*) represented by the lexical item (أشجى *ašġa*).

Example 4

- "فقلت: الإسكندري والله. فقد كان فارقتنا خشفا. ووافانا جلفا". =

Transliteration: / fqlt: al-iskndri wāllh. fqd kān fārqnā ḥṣfā. wwāfānā ġlfā/.

English translation: - (Then I said: 'Al-Iskanderi by Heavens', for he had left us young and had now returned full grown).

In the current example, there is the word (*ḥṣfā* /خشفا/) which means in Arabic "ولد الظبي" /*ūld al-zbi* /" which equals (the fawn) in English. The phrase is used for describing people's behaviors as they change when they grow up and their manners change, as well, similar to the behavior of a fawn when it is young and cute, changing when it becomes older and has harsh behaviors. The translator ignored conveying this image in the English translation. He just simplified the sentence and used "left us young and had now returned full grown". The simplified image in English indicated that people change over time and differ from their childhood stage as they grow up. Therefore, the functional meaning and the dynamic equivalents were the way the translator chose to reflect the Arabic image meaning (فارقتنا "أي الإسكندري" حدثا جميلا /*fārqnāh "āi al-āskndri" ḥdtā ġmīlā wwāfānā al-'ān ġāsīā ġlīzā*/).

Secondly: (The Maqama of the Date - المقامة الأزادية - almqāmī al-'azādī)

Example 1

- "حدثنا عيسى بن هشام. قال: كنت ببغداد. وقت الأزاد. فخرجت أعتام من أنواع لا يتبايعه." =

Transliteration: /ħdtnā 'isi bn hšām. qāl: knt bbğdād. ūqt al-'azād/.

English translation: - (ISA IBN HISHAM related to us and said: I was in Baghdad at the time of the azaz date harvest, so I went out to select and buy some of the different kinds of it).

The Arabic example had the expression (الأزاد /al-'azād/) which is a kind of date (نوع من التمر /nū' mn al-tmr/) known in the Arab world, especially, Baghdad. The translator translated (الأزاد /al-'azād/) to "azaz date" explaining what is meant by it in the footnote of the translation. It is clear from the translation that the formal equivalence and semantic translation were employed to express the message and convey the meaning. An explanation of what is meant by "azaz date" was mentioned in the footnote of the translation because it is an unfamiliar concept to English and foreign readers. The translator used the formal equivalence in conveying the image by mentioning 'harvest' to reflect the meaning of "وقت الأزاد /ūqt al-'azād/" which is meant to be (وقت الحصاد /ūqt al-ħṣād/).

Example 2

أو شحمة تضرب بالدقيق - "ويلي على كفين من سويق
يفثاً عنا سطوات الريق - أو قصعة تملأ من خرديق

Transliteration: / wyli 'li kfīn mn swyq 'aū
šhmġ tḍrb bāldqīq
'aū qṣ'ṭ tml'a mn ḥrdīq īft'a
'nā ṣṭwāt al-rīq/

English translation: - (Alas I have neither two handfuls of
Sawiq,

Nor melted fat mixed
with flour,

Nor spacious bowl filled with Khirdiq,

To soothe our palate,

...)

The meaning of the chosen translated lines of poetry is as follows: Alas I have neither two handfuls of Sawiq (a kind of gruel made mostly of parched barley), nor melted fat mixed with flour, nor spacious bowl filled with Khirdiq (a kind of broth in which bread is crumbled to check the onslaughts of saliva). All these kinds of food mentioned in the Arabic source text are culture-specific and are rarely known in Western culture. Therefore, the above lines needed explanation in English of what they mean, and the translator mentioned them in a footnote in the translated version to make them clear and available to the reader. The translator, in the current example, used formal equivalents in his translation of the mentioned kinds of food as well as transliteration for Arab dishes such as "Sawiq" and "Khirdiq". As highlighted above, what is meant by these two dishes is mentioned as an explanation in the footnote. Therefore, the chosen Arab dishes are culture-specific. For that reason, the translator mentioned them, as transliteration, in

the English version to maintain the Arabic flavour of Maqamat.

Thirdly: (The Maqama of Balkh - المقامة البلخية al-mqāmī al-blhī)

Example 1

- "حدثنا عيسى بن هشام. قال: نهضت بي إلى بلخ تجارة البز فوردتها وأنا بعذرة الشباب وبأل الفراغ وحلية الثروة." =

Transliteration: / ḥḍtnā 'īsi bn ḥšām. qāl: nhḍt bi ili blḥ tğārī al-bz fūrdthā ū'anā b'ḍrī al-šbāb ūbāl al-frāg ūḥlī al-trū'.

English translation: - (ISA IBN HISHAM relates to us and said: Trade in cotton stuffs took me to Balkh and I arrived there when I was in the first flush of youth, with a mind free from care...).

In the current example, the translator translates وأنا بعذرة عذرة" (/ ū'anā b'ḍrī al-šbāb /) to "in the first flush of youth". "بغرة الشباب" b'ḍrī" in Arabic means:

العذرة: الناصية وهى الخصلة من الشعر من مقدم الرأس ويعبر بالناصية عن أعلى الشيء أو موضع المكنة منه يريد عنفوان الشباب والأنسب بالعبارة الآتية أن يكون اللفظ "بغرة الشباب" أي غفلته. ووردتها: أي أتيتها. (كتاب المقامات لبديع الزمان).

/ al-'ḍrī: al-nāṣī' ūḥī al-ḥṣlī mn al-š'r mn mqdm al-r'as wy'br bāl-nāṣī' 'n a'li al-šī' aū mūd' al-mknī mnḥ īrīd 'nfwān al-šbāb wāl'ansb bāl'bārī al-'ātī' an īkūn al-lfz "bğrī al-šbāb" aī gflth. wurdthā: aī atīthā/.

To express the communicative meaning, the translator utilized the idiom "in the first flush of youth" to mean "at a time when

¹ The definitions used for the words are given in Arabic in the notes part given in the text of the Maqamat of Badie Al-Zaman.

something is new, exciting and strong". The intended meaning in Arabic is that Abou Al-Fateh Al-Iskandari wants to trade in cotton stuffs at Balkh and he is still young and have enthusiasm to start this journey. The idiom that the translator had employed gives the same meaning of enthusiasm of youth in performing certain tasks. It is noticed that the intended meaning in Arabic is understood from context though it was better to use (غرة الشباب / ġrī al-šbāb/). However, the meaning is still clear to the Arab reader. In order to obtain similar effect on the foreign reader, the translator used an idiom "in the first flush of youth" to produce a natural text. The idiom also reflected how the translator is clever in using specific language (idioms) to convey the intended meaning. The current example reveals how dynamic equivalences could be useful in delivering the required meaning instead of the literal equivalents.

Example 2

- "ثم قال: أظعننا تريد؟ فقلت: إى والله. فقال: أخصب رائدك." =

Transliteration: /t̤m qāl: aẓʕnā trīd? fq̣lt: ī wāllh. fqāl: aḥṣb rāʔidk/.

English translation: - (Then he asked me: "Dost thou intend to go on a journey?" I replied: "Yes, indeed". He said, "May thy scout find good pasture and thy guide not lose his way!").

Abou Al-Fateh Al-Iskandari, in the current example, talks to his colleague about his wish to go on a journey. His colleague tells him in Arabic "أخصب رائدك" /aḥṣb rāʔidk/" which is translated in English into "May thy scout find good pasture". The Arabic phrase "أخصب رائدك" /aḥṣb rāʔidk/" is a wish that has the following meaning:

الرائد: من يرسله القوم امامهم ليتخير لهم منزلا من الأرض فإن رأى خصبا نزل بهم وإن وجد جدبا تحول بهم إلى الخصب. وأخصب الرائد وجد المكان خصبا. والخصب: كثرة الخير فى الأرض من الماء والنبات. والكلام كناية عن الدعاء بمصادفة

الخير حيث يذهب. (كتاب المقامات لبدیع الزمان^١)

/al-rā'id: mn īrslh al-qūm amāmhm līthīr lhm mnzlā mn al-'arḍ fin r'ai ḥṣbā nzl bhm win ūğd ġdbā thūl bhm ili al-ḥṣb. ū'ahṣb al-rā'id ūğd al-mkān ḥṣbā. wālḥṣb: ktrt al-ḥīr fī al-'arḍ mn al-mā' wālnbāt. wāklām knāit 'n al-d'ā' bmsādft al-ḥīr hīt idhb/.

In English, "pasture" has the following meaning: land covered with grass that is suitable for feeding animals (Oxford Learners' Dictionaries online, 2023). "أخصب رائدك / aḥṣb rā'idk/" is a metaphor indicating a prayer for finding goodness wherever Abou Al-Fateh Al-Iskandari goes. The English phrase was translated literally as a prayer for Abou Al-Fateh Al-Iskandari's scout to find a good place where they can rest. The Translator failed in choosing that prayer for the Arabic phrase since he did not understand the Arabic metaphor and its implied meaning. The translator translated the metaphor literally. In other words, he used the literal translation instead of the functional equivalent, which is far from the intended meaning.

Fourthly: (The Maqama of Sijistan - المقامة السجستانیة al-mqāmī al-sġstānī)

Example 1

- "حدثنا عيسى بن هشام. قال: حدا بي إلى سجستان أرب فاقتعدت طيته. وامتطيت مطيته." =

Transliteration: /ħdtnā 'īsi bn hšām. qāl: ħdā bi ili sġstān arb fāqt' dt tīth. wāmttīt mīth/.

English translation: - (ISA IBN HISHAM relates to us and said: A pressing need impelled me to go to Sijistan. So I put my resolution into effect and mounted the necessary camel).

¹The definitions used for the words are given in Arabic in the notes part given in the text of the Maqamat of Badie Al-Zaman.

The Arabic metaphor "فاقتعدت طيته" /fāqt' dt tīth/" had its English translation "So I put my resolution into effect". The Arabic metaphor can be explained as:

اقتعد الدابة: ابتذلها بالركوب والطية: النية والمقصد كأنه تخيل مقصد ذلك الأرب في صورة قعدة لزم ظهرها لا ينزل عنها لأن المقصد يذهب بصاحبه للوصول إليه كما أن الدابة تسير به إلى حيث يريد. والمطية: الدابة تمطو في سيرها أي تسرع والبعير مطية والناقة كذلك. وامتطاها: ركب مطاها أي ظهرها وهذه الجملة إما بمعنى سابقتها فيقال فيها مثل ما قدمنا وإما أنه أعد مطية حقيقية وركبها لطلب الأرب والإضافة إليه لأنها أعدت لأجله (كتاب المقامات لأبيع الزمان)¹

/aqt' d al-dābī: abtdlhā bālrkūb wālītī: al-nī' wālmqsd k'anh thīl
mqsd dlk al-'arb fī šūrī q'dī lzm zhrhā lā īnzl 'nhā l'an al-mqsd
īdhb bšāhbh llūšul ilīh kmā an al-dābī tsīr bh ilī hīt īrīd. wālmī: al-
dābī tmī fī sīrhā āī tsr' wālb'īr mī wālnāqī kdlk. wāmtāhā: rkb
māhā āī zhrhā ūdh al-ġmlī imā bm'ni sābqthā fīqāl fīhā mīl mā
qdmnā wīmā anh a'd mī hīqī ūrbhā līlb al-'arb wāliḍāfī ilīh
l'anhā a'dt l'aḡlh../

The Arabic metaphor is an indication of determination to do something and to start a journey, just as someone who mounted his camel to start his journey. The translator did not succeed in translating the Arabic metaphor into an equivalent English one. The English phrase "So I put my resolution into effect" has the following meaning: (I put my resolution into effect, literally; I mounted the intention thereof), according to the translator's footnote. It is evident from context that the translator utilized the communicative meaning and ignored the figurative meaning in the phrase. Hence, the Arabic phrase is a more powerful and suggestive

¹ The definitions used for the words are given in Arabic in the notes part given in the text of the Maqamat of Badie Al-Zaman.

phrase than its ordinary English counterpart.

Example 2

- "والحزم جعلته إمامي. حتى هداني إليها فوافيت دروبها. وقد وافت الشمس غروبها. واتفق المبيت حيث انتهيت. فلما انتضى نصل الصباح....".

Transliteration: /wālḥzm ġ'lh imāmi. ḥti hdāni ilīhā fwāfīt drūbhā. ūqd wāft al-šms ġrūbhā. wātfq al-mbīt ḥīṭ anthīt. flmā antḍi nṣl al-šbāḥ..../.

English translation: - (Now I arrived at the gates of the city after sunset and was, therefore, obliged to pass the night on the spot. Now, when the blade of dawn was drawn).

In the current example, the Arabic phrase "واتفق المبيت حيث انتهيت" /wātfq al-mbīt ḥīṭ anthīt/" was translated as "pass the night on the spot". The Arabic phrase indicates the following meaning:

أبواب المدينة الواسعة حين وافت الشمس غروبها أي وصلت إليه والمراد حين غربت كما يقال: وافى المريض أجله أي مات. بات خارج المدينة لأنه كان قد انتهى إلى درب المدينة وقت الغروب وكان من العادة أن تغلق الأسوار عنده فيبيت الواصل إلى المدينة دون الأسوار وفي نسخة أتيت البيت حيث انتهيت. أي نزلت بيتا بظاهر المدينة. (كتاب المقامات لبديع الزمان)¹

/abwāb al-mḍīnī al-wāṣ'ī ḥīn wāft al-šms ġrūbhā ā ūṣl ilīh wālmrād ḥīn ġrbt kmā īqāl: wāfi al-mrīd aġlh ā māt. bāt ḥārg al-mḍīnī l'anh kān qd anthi ili drb al-mḍīnī ūqt al-ġrūb ūkān mn al-'ādī an tġlq al-'aswār 'ndh fībīt al-wāṣl ili al-mḍīnī dūn al-'aswār ūfi nṣḥī atīt al-bīt ḥīṭ anthīt. ā nzlt bītā bzāhr al-mḍīnī./

The English counterpart has the following meaning, according

¹ The definitions used for the words are given in Arabic in the notes part given in the text of the Maqamat of Badi al-Zaman.

to Oxford Learners' dictionaries online (2023): on the spot: at the actual place where something is happening, and the following meaning, according to the translator's footnotes: I was obliged to pass the night on the spot. Literally, the passing of the night chanced where I reached. According to the explanation mentioned in the Arabic Maqamat, it is clear that in ancient times, towns were usually surrounded by fences and gates, where people had to sleep outside these towns in case the gates were closed because of night or for other reasons. This is a cultural aspect that was not reflected in the English translation since the translator did not highlight this cultural aspect in his translation. The translator simply mentioned "pass the night on the spot", which reflects that the travelers spent their night at the actual place where they stopped. Hence, the translator did not reflect this cultural aspect in his translation. He presented the literal meaning, ignoring the cultural background of the above-mentioned action and the dynamic equivalent.

Major findings

In this small globe where people live, Arab and Western cultures are currently in close contact with one another, exchanging cultural ideas and translated works. A key instrument for preserving the cultural component of the original language while transferring ideas and concepts from the source text (ST) to the target text (TT) is translation. Concerning Maqamat, it represents a novel form of rhymed prose known as "prosimetrum" in English culture. It is in a "central" position among translated works of literature. As a result, Prendergast's English translation of Maqamat attempts to provide an accurate translation while adhering to the fundamental standards of this Islamic era.

After performing the analysis, the researcher highlights the

following: Badie Al-Zaman introduced Maqamat in its known sense. In other words, it was a novel way of narrating experience through tales for teaching people. Then, Badie Al-Zaman is the one who dedicated himself to making it a distinctive and eye-catching art form. In the contemporary sense, the Maqama is a unique artistic form known as "prosimetrum" representing the Arabs' culture and social system at that time. In other words, it was a reflection of the life of Arabs at that time and their political, economic, and social systems. Therefore, the translator should adhere to the cultural aspects and convey them in English in a suggestive way. After performing the analysis, the researcher believes that the translator succeeded in reflecting the cultural aspects of the Arabs' culture and society in the English translation, to some extent, through employing the communicative translation approach when the cultural aspects needed to be understood by the foreign reader. The researcher presented clear examples reflecting the Arab cultural aspects at that time and compared them to the English translation in a suggestive way to reach conclusions about the success of the translation process. The dynamic equivalents are the dominant type of equivalents used in the translation. The translator used literal translation, dynamic translation, or transliteration when the situation required that procedure to get an adequate and acceptable translation, meanwhile comprehensible to the reader/listener. The translator failed, in some cases, to convey the cultural aspect represented in the figurative metaphors. These findings answered the research questions, which were:

- 1- What are the most effective translation approaches for capturing cultural aspects in translating Maqamat, such as formal or dynamic (functional) translation?
- 2- When is transliteration appropriate for translating culturally specific terms in Maqamat, and how does it compare to other

translation methods?

The findings of the study are consistent with the theory of Nida (2004) and Ghazala (2008) in that the functional translation with dynamic equivalents are the suitable equivalents in translation, but differ in that formal equivalents or transliteration are two processes that are convenient for obtaining translation equivalents in certain contexts. Similar to the outcomes of (Omar, 2006; Messaouda and Salem, 2015; and El-Zawawy, 2022), the translator sometimes chooses the literal translation in translating some culture-specific concepts in the English translation. Therefore, the resulting translation of Maqamat is adequate and acceptable due to the linguistic balance established between the Arabic text and its English translation. Lotfi et al. (2022) point out the influence of Hadith's rhetoric, connotations, and meaning on Maqamat, which is in line with the conclusion of the current research, which is that Maqamat are a reflection of their society and are the cultural framework of the period.

Conclusion

Given that Nida and Ghazala claim the importance of dynamic (functional) equivalents, it is clear from the translation that the dominant equivalent is the dynamic (functional) equivalent, while translation with formal equivalents or a transliterated form is suitable in other contexts. An adequate and acceptable translation, as well as a natural one, is obtained according to Nida and Ghazala's point of view about the appropriate types of translation and equivalents, although Maqamat of Badie Al-Zaman is a special type of rhymed prose "prosimum", which has a special rank in Arabic literature and a specific classification in English literature. This is due to their specific and novel nature at that time. Maqamat provokes thinking and reflects the desire to show off, while

teaching people lessons from life. The goal of the current study is to conduct a qualitative analysis of Badie Al-Zaman's Maqamat and its English translation. Examining sentence structure or verb phrases used in Maqamat may be the subject of future research.

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