

Translation and Arab Identity.

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Abstract:-

This paper shows the Arab individuality by investigating historical and contemporary Arabic literary works and the processes of translation into European languages. It first details the arrival of Arab literature during the Islamic period from late 700 AC to the end of the Abbasid Dynasty, before examining Arabic-language literature, and especially the literature produced by female authors, in more current times. The nature of Arabic works translated into European languages for Western readers is also discussed with a particular focus on the politics of selection and depiction associated with these texts. The paper closes by discussing both the possible negative impact that translation may have on conceptualizations of Arabs and Arab identities and the possible of translated works to offer deep insight into various aspects of life in the many and various countries and territories of the Arab world.

Keywords: - Arab literature, Arab world, Arabic language, individuality and translation.

Introduction:-

Arabic Literature is well established in a long, well legacy dating back to Pre- Islamic era. The people of the Arab are especially known for their prosperity of their language and their adore for spoken utterance. However, even as the growing of Islam contributed to Arabic's progress and scattering, it was also the quick spread of Arabic control out from the Arabian Peninsula and into the lands of North and East Africa that brought Arabs and the West into direct disagreement.

Identity is an indefinable concept and represents an energetic procedure rather than a stagnant condition. As, an ongoing creation, identity is the result of the past, present, and future experiences and is entrenched in an individual's rearing and life experience. A myriad of factors

interact to “construct and construe the process of identification” (Hughes, 2011, p.1) and these factors perform to shape our sagacity of attachment either intentionally or subconsciously. For these reasons individuality is not exclusively within a person’s control, but must, to an extent, rely on the perceptions of others- whether this individuality is positioned upon an personality by others or whether that individual looks for acknowledgement of their individuality by others. For these reasons, individuality is highly reliant on context and socio- economical conditions, and is “ constructed and transformed in relation to power both within self and in relation to the community” (Hughes, 2011, p.1)

With references to socio- economic conditions, the pursuit for modernity transversely the Arab world has had significant consequence for the communication of “Arab” Identity. Colonialism has undeniably affected Arab societies as European powers required to shape these societies into the imagery they preferred for the function of helping their deliberate, financial or political wellbeing. The altering temperament of conventional Arab communities, greatly inclined by social and economic progress associated the “oil boom”, globalization, and wide spread access to free government education and English- medium universities and colleges, has made Arabs query their identities and rejuvenation as reflected in Tayeb Salih’s 1996 novel *Season of Migration to the North*.

In addition, translation might suitable concepts, contexts and even titles to go with the new audiences for which the paraphrase is meant. This appropriation might highlight and further promote stereotypes. To suit overseas readers, sometimes writers and translators will disguise or change their ideologies just like El Saadawi distorted her introduction to *The Hidden Face of Eve* omitting from it certain anti-imperialism oratory which supported Islam and the Iranian insurgency of the late 1970s after the novel with disapproval in many parts of the (Tag- El- Din, 2009). In this way, the translation and publication of Arabic literary works for dissimilar audiences can considerably change the original meaning of a manuscript while also reinforcing the location of the East as dissimilar and, hence, lesser to the West.

In accumulation to form that translated Arabic work take, Faiq (2004) offers the variety of works that are translated into English and French as another example of how Western publishing house carry on to strengthen the account fostered by Orientalism. Faiq continues that the very small figure of Arabic fictional works at present selected for translation into English and

French pales in contrast to the figure of works at present chosen for translation into English and French pales in comparison to the figure of works related to the Arabic- Islamic world that were not only initially written in Arabic. In this way, Western “authorities” on Arabs and Arabia are honored over Arab authors themselves. Moreover, of the little figure of Arabic works that are translated into European languages, Faiq states that approximately all features “images of a complicated orient, irremediably strange and different; yet familiar and exotic” (p.12). This, however, Faiq not only blames on the publishing houses that select these works for translation, but also those Arab Authors who write with the intention of being translated.

Khour’s *Lost Love* implies, one motivating exclusion to the restricted interest in translating Arabic literature into European language that Said (1995) notes is the curiosity of Western Audiences have accorded to Arab Women writers even though their comparatively small number when compared to the male authors (Cohen- Mor, 2005). Previously familiarized to negative stereotype regarding the handling and location Arab women, it is not unusual to find European readers absorbed by a single thought in a literary work. They might pay no attention to the totality of a story, the power of the socio- cultural and historical context that have produced the text, and the intricacy of the characters and events of a narrative in favor of focusing on one ingredient which is often not even vital to the main theme.

Arab Literature has, particularly since the ascend of Islam and the golden age of the Abbasid Dynasty, been intricately joined with Arab individuality. Its rich terminology and lyricism have been engaged by Arabs across the many environments and the situations in which they live to articulate epics, stories, historical events, wars, hardships, human emotions and experience. Poetry was the intermediate through which the expression was made for thousands of years and though with the Napoleonic’s incursion and short term profession of the Egypt in the late eighteenth century, the organization of the printing press in Egypt and probably even in Syria throughout this period and the support of French medium disciple schools across Syria and Lebanon throughout the Egyptian Empire of Mohammed Ali Pasha, poetry ultimately lost its superiority to more Western literary forms, including short stories, novels and newspaper articles. Throughout this era, the presses of Europe and the Arab world were active translating Western literary works into Arabic, in a great deal the same way the translation plan had become a store house for the immense works of ancient times in Baghdad some seven centuries before,

while Arabic texts were also generally dispersed. This consequence in the culture of imitation amongst Arab writers throughout the nineteenth century, with established Arabic rhetorical patterns either in really changed or even lost during the period. It was also the occasion when the majestic discussion of Orientalism, especially after the collapse of the Ottoman Empire and the establishment of British and French authorization across Arab lands, became well-established in the colonial administrations, academics and popular communication of the West.

Instead of all the shackles this discourse may place on the intelligence of Arab individuality and the ruthlessness of Arab Nations to soothe their post-colonial pasts and transformation and globalization, it should be retrieved here that translation of Arabic literary works into European languages need not completely negative knowledge.

References:

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