كلمة العدد

بسم الله الرحمن الرحيم

يسعد مجلة المقالات الدولية أن تضع بين أيدي القراء والباحثين العدد الثامن، في إطار رسالتها الرامية إلى دعم البحث العلمي الرصين وتعزيز ثقافة النشر الأكاديمي الموثوق. ونذكر بفهرسة المجلة ضمن معامل التأثير العربي (AIF)، بما يمثله من اعتراف رسمي وأحد معايير تصنيف الجامعات العربية ضمن أول تصنيف عربي للجامعات. كما نعتز باستمرار إدراج المجلة ضمن International Scientific Indexing (ISI)، في محطة نوعية تعكس ثقة المجتمع العلمي في جودة ما ننشره، وتسهم في توسيع انتشار بحوثنا وتعزيز أثرها العلمي.

وإذ نقدم هذا العدد بما يزخر به من بحوث ودراسات متنوعة، فإننا نؤكد التزامنا الدائم بتحكيم علمي صارم، وأخلاقيات بحثية راسخة، ومعايير جودة وشفافية ثابتة، بما يخدم قيم التميز والمعرفة، ويدعم الباحثين في إنتاج علمي رفيع يسهم في تطوير الفكر والواقع. والله ولي التوفيق

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محتويات العدد

Challenges in Translating Arts:
A Case Study on Translating Theatrical Concepts from English into Arabic

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Abstract :

The translation of theatrical concepts and terms is a relatively unexplored topic. The present paper examines the issue of translating theatrical concepts from English into Arabic with a particular emphasis on the problem of (non)equivalence and meaning. In so doing, it presents a critical analysis of the Moroccan theater critic and translator Hassan Mniai's translation of two theatrical concepts, and compares/contrasts them to Khalid Amine's translation in the light of various translation theories/approaches and terminology formation mechanisms. The main problematic that arises from our in-depth analysis and extensive discussion of the selected concepts is the complexity of theatre and its terminology in the sense that the translator faces various conceptual, cultural, linguistic, and terminological challenges throughout his/her journey in translating these terms and concepts from English into Arabic and from one performative culture to another. Therefore, the translator, whom we consider a transcultural mediator and communicator, is supposed to find an appropriate translation that may preserve the purity of Arabic, enrich the Arabic theatrical lexicon, and satisfy the receiving Arab audience. To achieve this, the translator, as our findings show, should not only master English and Arabic but should also be well-informed about translation approaches/techniques, theatre cultures, theatre practices, and the artistic/cultural environment where the concept was born, brought up, cultivated or transplanted. It is only through this way that we can achieve a high quality translation of theatrical concepts and terms without falling in the trap of mistranslation, inconsistency, ambiguity and mistaking.

المستخلص:

تعد ترجمة المصطلحات، باعتبارها مفاتيحا للعلوم، من أصعب أبواب الترجمة، لأن المصطلح غالبا ما يتضمن شحنات ثقافية تكمن في خلفية النص أو السياق الأصلي. و لهذا، كان لزاما على أهل كل فن أو علم أن يرفعوا الاضطراب عن مصطلحهم و أن يجعلوه متوافقا مع مفهومه الأصلي، على اعتبار أن المفهوم و المصطلح هما وجهان لعملة واحدة. و يعد حقل ترجمة المصطلحات المسرحية من أهم الحقول المعرفية التي لطالما عانت التهميش في علم دراسات الترجمة و علم المصطلح و الدراسات المسرحية. و في هذا السياق، تسعى هذه الأطروحة إلى مناقشة قضية ترجمة المصطلحات و المفاهيم المسرحية من الانجليزية إلى العربية على ضوء عدة نظريات و استراتيجيات للترجمة و آليات لوضع المصطلحات و تصنيفها. ولتحقيق هذا الهدف المنشود، قمنا في هذه الورقة بتقديم دراسة نقدية مقارنة تستند إلى تقييم ترجمة الناقد المسرحي حسن المنيعي لمصطلحين مسرحيين و مقارنتها بترجمة الدكتور خالد أمين. وبعد نقاش مستفيض و استقصاء لهذه المفاهيم المسرحية، وجدنا أن المترجم يواجه تحديات ثقافية، و مفاهيمية، و لسانية، ومصطلحية، و معجمية خلال رحلته من الانجليزية إلى العربية، أو دعنا نقول من ثقافة فرجوية غربية إلى أخرى عربية/إسلامية، فضلا عن إشكالية تحديد المفاهيم المسرحية و فهمها و تأويلها، و التي عادة ما تقود إلى وجود اختلافات في ترجمة المصطلح إلى العربية. و لتجاوز هذه العقبات، تخلص الدراسة إلى نتيجة مفادها أن نجاح المترجم في نقل المفاهيم المسرحية من الثقافة المسرحية الغربية، و استنباتها في التربة العربية، رهين بمدى إلمامه بالثقافات المسرحية، واليات وضع المصطلح، و قدرته على استحضار مزج من الأساليب و المقاربات الترجمية، فضلا عن معرفته العميقة بالبيئة الثقافية و الفنية التي ترعرع فيها هذا المفهوم المسرحي.

Keywords :

translation, theatre, theatrical concepts/terms, equivalence, suspense, catharsis

الكلمات المفتاحية:

الترجمة، المسرح، المفاهيم المسرحية، التكافؤ، المصطلحات، التشويق، التطهير.

Introduction

Undoubtedly, translation has always played an increasingly inevitable role in transferring knowledge among peoples and cultures from one generation to another. As the world has become 'a global village' that is characterized by the expansion of various forms of mass communication, the significance of translation is becoming extensively multi-dimensional because not only does it pave the way forward for global interaction but it also allows us to portray a true picture of our culture, identity, and art as well as of other cultures, identities and arts. Within this framework, theatre and its concepts/terms translation emerges as a relatively new phenomenon, despite the growing interest in the field of translation studies that has appeared since the latter part of the twentieth century. In fact, theatrical concepts and terms translation from English into Arabic has not received due attention in the field of translation, terminology, and lexicography. This is, perhaps, due to the fact that this specific translation is unlike any other translation that involves just rendering words from L1 to L2; it rather goes beyond the linguistic dimension to the cultural, hermeneutic, artistic, and aesthetic ones. Indeed, translating theatrical concepts and terms is a real intellectual challenge that requires not only the mastery of both English and Arabic but also a comprehensive knowledge of theatre cultures, theatre practices, and the artistic/cultural environment where the term was born, raised, brought up, cultivated or transplanted.

The present study investigates the issue of translating theatrical concepts/terms from English into Arabic by assessing a translation of two theatrical concepts in the light of various translation theories and terminology formation mechanisms. In so doing, it assesses a bunch of translations of some theatrical concepts, attempted by the Moroccan critic and translator Hassan Mniai, and compares/contrasts them to Khalid Amine's translations. In fact, this thesis argues that translation is both a communicative and a hermeneutic act, and that theatre critics/translators of theatre and its concepts/terms employ a plethora of strategies and methods to render (and sometimes to transplant) theatrical concepts from the SL to the TL. With this in mind, we intend to shed light on various terminological and translational challenges a translator may encounter when translating theatre terminology from English into Arabic, covering the formation of theatre terms, their origin and nature, and how they function in different linguistic and cultural contexts.

Thus, the importance of this study not only lies in its contribution to a better understanding of the issue of translating theatrical terms and concepts but also in its attempts to familiarize theatre practitioners, theatre critics and the translators of theatre criticism with the numerous translation approaches and terminology formation mechanisms translators should employ in rendering this very specific translation. Moreover, it opens up fresh vistas and new horizons in the translation and the transposition of theatre/performance from English into Arabic, or, let us say, from the Western performative culture to an Arabo-Islamic one. It is only through the translation journey that we can achieve a real interweaving performance cultures.

Additionally, this paper examines the issue of translating theatrical concepts from English into Arabic; it is a comparative study of two selected Arabic translations of theatrical concepts translated by Hassan Mniai and Khalid Amine, namely; suspense and catharsis. The main reason behind the selection of these concepts for assessment is that they are, as far as we believe, the most debatable concepts in Arab(ic) academic theatre research and the most controversial concepts in the world of (theatre) translation criticism.

In order to address the main study objectives, the following key research questions have been formulated:

1-   How does Mniai translate and approach the selected theatrical concepts throughout his theatrical critical project?
2-   What translation strategies/methods and terminology formation mechanisms have Mniai and Amine employed to translate these theatrical concepts from English into Arabic?
3-   To what extent can we speak of the transplantation of theatrical concepts and terms that resist translation in Arabic soil, given the fact that cultural transplants involve high risk of rejection in the TL/TC?

Literature Review

The significance of translation nowadays is extensively multi-dimensional because not only does it pave the way forward for global interaction but it also allows us to participate in an increasing international inter-connectedness, so to speak. Therefore, it is only through translation that we can portray a true picture of our culture and identity as well as of other cultures and identities. Yet, even though the practice of translation is deeply rooted in history, "translation studies", as a fully fledged (inter)discipline that includes various fields of study such as linguistics, philology, terminology, semantics, semiotics, history, philosophy and culture, has not emerged till the latter part of the twentieth century, with a new generation of serious scholars, who aimed at establishing a more systematic-and scientific- analysis of translation.

The emergence of modern translation studies (also called translatology, علم الترجمة/دراسات الترجمة , *traductologie* or *traductologia* in Arabic, French and Spanish respectively), as a field of academic investigation that aims at studying the theory and the phenomena of translation as well as investigating the process of translation, has opened new horizons of thinking on translation and translation theories/modals- as presented by some outstanding scholars in the field such as Roman Jakobson, Andre Lefevere, Eugene Nida, John Catford, Peter Newmark, House and many others.

In their book *Translation: An Advanced Resource Book*, Hatim and Munday illustrate the interference of translation studies in the following schema:
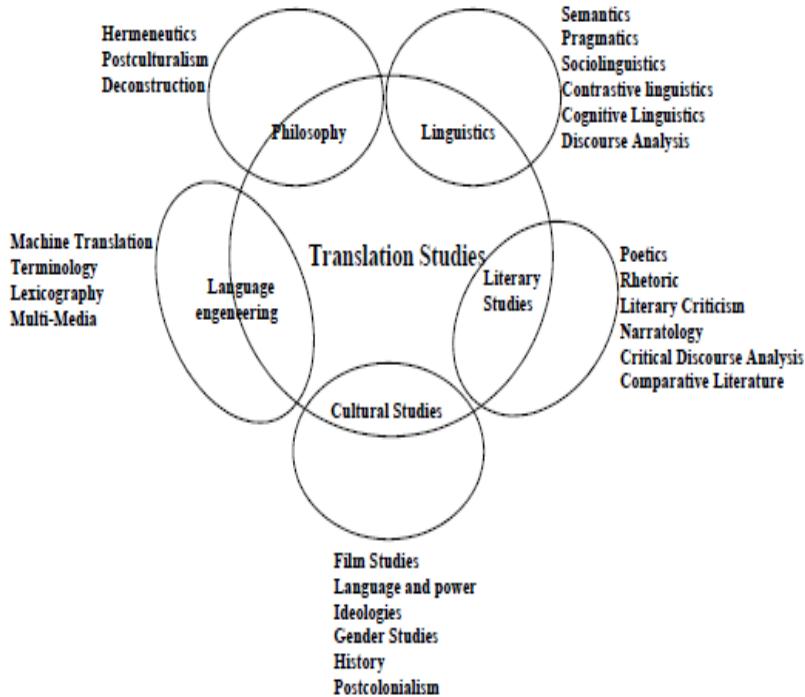
Figure 1: Map of Disciplines Interfacing with Translation Studies

Figure 1: Map of Disciplines Interfacing with Translation Studies (adapted by Hatim and Munday, 2004:8).

The schema above shows the various fields and disciplines with which translation interfaces. This interrelationship between translation studies and other scientific fields of research allows us to discuss the different translation theories/approaches from different perspectives, and urges us to rethink about our notion of translation as an accurate picture of the original.

In fact, "translation studies" has been characterized by the development of two major different approaches that have been seemingly considered as opposite and irreconcilable. These approaches are (1) "linguistic-oriented approaches" and (2) "culture-and-literature oriented approaches".

As for "linguistically-oriented translational approaches", pioneered by Fedorov, Mounin, Reiss, Catford, Koller, and House (needless to mention the many outstanding contributions of the Leipzig school of translation studies in Germany, led by A. Neubert and O. Kade), translation is merely a linguistic operation. "In these approaches the source text, its linguistic and textual structure and its meaning potential at various levels [are] seen as the most important, indeed constitutive factor[s] in translation" (House, "Translation Quality Assessment…" 16). Thus, the focus in these approaches is primarily on the issues of equivalence and meaning between a source language text (henceforth SLT) and a target language text (henceforth TLT). On the other hand, "culture-and-literature oriented

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approaches", of which Vermeer, Bassnett, Gentzler, Venuti, Toury, and Hermans, among others, are the most influential figures, take into consideration the socio-cultural contextual factors, without neglecting, of course, the linguistic factor. Therefore, it is of paramount importance to examine the practicality of translation theories (both "linguistic" and "culture-and-literature oriented" approaches) in order to present a valid account of the translation problems and challenges encountered in the translation process.

Although all the above-mentioned translation scholars have attempted to develop theories that deal with the science of translation, most of them have disagreed on what to consider the ultimate unit of translation. For example, some of them, like Nida, considered the text to be the upper structure of translation. Others, like Newmark, considered the word to be the ultimate unit of translation. In this regard, it is of paramount importance to shed due light on the relevance of "terms/concepts" translation.

"Terms/concepts" translation has been considered as one of the most difficult tasks for translators, terminologists, and lexicographers alike. For the past three decades, a fair number of studies in the field of "terms/concepts" translation and terminology have attempted to explore various methods of translating literary, scientific, technical, and artistic terminology into Arabic language. Yet, unfortunately, only a very few number of these studies tried to explore the techniques used in translating theatrical terms/concepts into Arabic. This is, perhaps, due to the fact that theatrical (concepts) translation is unlike any other translation that involves just rendering words from one language to another; it rather goes beyond the linguistic dimension to the cultural, artistic, and aesthetic dimension. Indeed, translating theatrical "terms/concepts" is a real intellectual challenge that requires not only the mastery of both English and Arabic but also a comprehensive knowledge of theatre cultures, theatre practices, and the artistic environment where the term was born, raised, brought up, cultivated or transplanted.

In the light of the interesting discussion on the proposed definitions of translation (studies) and major approaches to the field presented in this chapter, one may conclude that the concept (and the practice) of translation has been developing and improving for the previous decades as it has witnessed a dozen of turns like the linguistic turn and the cultural turn. On the one hand, linguistically oriented approaches to translation view translation as a purely linguistic activity. Catford, for instance, believes that translation is merely a linguistic exercise wherein the central task of any translator is to find out the TL equivalents. Following in Catford's footsteps, Nida shares almost the same view when he proposes the concept of 'dynamic equivalence' and considers translation as the closest natural equivalent of the SL message. Thus, we might say that the main purpose of these approaches is equivalence, regardless of the way it is achieved, be it replacement, transformation or whatever. On the other hand, culture-and-literature oriented approaches to translation go beyond language and focus mainly on the mutual interaction between translation and culture, and some other big issues such as history, context, convention, power, and identity. For most of the scholars of the cultural turn, such as Bassnett, Lefevere, Hatim and Mason, and Gentzler, translation is always subject to the target culture. They "insisted that the belief structures, value systems, literary and linguistic conventions, moral norms, and political expediencies of the target culture always shape translations in powerful ways" (El-dali, "Towards an Understanding of the Distinctive Nature of Translation Studies" 38). Therefore, we might say that the explanatory power of linguistically oriented approaches is limited because they neglect the cultural and social aspects that are part and parcel of both the study and the process of

translation. On the contrary, the explanatory power of culture and literature oriented approaches is rich as they pay more attention to the factors relevant to culture in their translation practices, and introduce innovative thinking in translation, of which Bassnett and Lefevere's rewriting and manipulation concepts are good examples. Yet, all the above mentioned approaches are not necessarily mutually exclusive alternatives, as Manfredi put it once (204); however, they are complementing one another in many senses. So, the question that poses itself here is: how can we explore these theories in the translation of theatrical terms and concepts so as to achieve the more nearly perfect equivalent in the TT?

It is an irrefutable fact that western theatre scholars and thinkers, such as Patrice Pavis, have made a great contribution to the study (and the translation) of theatrical concepts. In Europe and America, many studies in translation, terminology, lexicology, and other neighboring fields of research have enriched the discussion on the problem of meaning in relation to translation, particularly that of terms and concepts. In the Arab world, however, translators, theater critics and theatre practitioners alike seem to neglect the importance of theatre translation in general, and theatrical concepts in particular. In addition to this lack of interest in performance arts translation, there are many other linguistic, cultural, terminological and contextual problems that float to the surface, though the craft of term creation is deeply rooted in the works of early Arab grammarians, philologists, and translators.

Now, let us discuss various problems that face the translator throughout their journey in rendering theatrical concepts from SL (English in this study) to TL (Arabic in this study). In so doing, we attempt to explain how 'concept' and 'term' are indeed two faces of the same coin from a terminological perspective. In addition, it sheds light on some methods used by early Arab grammarians to create and introduce new terms and concepts, particularly in the field of theatre and performance arts. Also, it aims at questioning and discussing problems of meaning, culture, and context that may stand as a stumbling block towards introducing new terms and concepts. Finally, we seek to provide some solutions that may help theatre translators and terminologists to assimilate the meaning of a certain concept, and to ensure the life and the survival of the original concept in the TL

Numerous definitions of the word 'term' have been attempted by various terminologists, lexicographers, translators, and linguists. In Arabic language, "the term" is translated as "مصطلح" "*Mustalah*". It is derived from the Arabic root (ص.ل.ح صلح صلاحا (وصلوحا), which literally means 'no longer corrupt' (زال عنه الفساد) "*Zaala anho alfassad*" (Ibn Faris 303). In *Al-Mou'jam Al-Wassit* Dictionary, we find that the verb 'to term' إصطلح (to term/name something) means 'agree'.

(520) اصـطـلـح الـقـوم أي زال مـا بـيـنـهم مـن خـلاف

Istalaha alqawmo, Ay zala ma baynahom min khilaf

Literally means:

People have agreed (have come to terms) means there is no longer any disagreement between them (520).

The Persian lexicographer, philosopher and theologian Al-Sharif al-Jurjani, who is best known for his dictionary كتاب التعريفات *Kitab al-Ta'rifat* (literally, The Book of Definitions) defines the process of terminology as "an agreement among people to name a thing by using a word transferred from its original meaning"(28). For instance, we use the term 'mouse' (a small rodent that typically has a pointed snout) to mean that hand-operated electronic device that controls the coordinates of a cursor on our computer screen. In his book التعريب والتنمية اللغوية *Al-Ta'rib wa Tanmiya al-Lughawiya* (*Arabicization and Language Development*), Mamdouh Khassara argues that "in Arabic, for an expression to be a term, there are crucial requirements: verbalism, meaning alteration and agreement" (102). This means that Arabs have always been in a dire need for methods of translating المصطلحات الأعجمية *Al-Mustalahat Al-A'jamiya* (foreign terms), and creating new terms in their language.

If language is the heart within the body of culture as Bassnett put it once, then, 'concept' is the heart within the body of terminology. Concept is to terminology what exercise is to the body. In Arabic language, 'concept' is translated as 'مفهوم' *Mafhoum*. According to لسان العرب *(Lisan Al-Arab)* (the Tongue of the Arabs Dictionary),

فهم،يفهم،الفهم معرفتك بالشيء بالقلب، فهمه فهما و فهامة: علمه، وتفهم الكلام: فهمه شيأ بعد شيء

Literally means: to understand (infinitive), understood (past tense). Understanding means knowing something by heart. *Fahhama* فهّم means you make others understand. تفهم الكلام *Tafahhama alkalama* (began to understand the speech) means to understand the speech step by step. In Al-Jurjani's *Kitab Atarifat*, we find:

الفهم: تصور المعنى من لفظ المخاطب(100)

Literally means: understanding is conceiving the meaning from the interlocutor's utterance.

In his dictionary المعجم الفلسفي *al-Mua'jam al-Falsafi* (Philosophy Dictionary), Lebanese thinker and linguist Jamil Saliba defines concept as :

"المفهوم ما يمكن تصوره، و هو عند المنطقيين ما حصل في العقل، سواء أحصل فيه بالقوة، أم بالفعل" (403)

A concept is anything that could be conceived. For logicians, it is whatever might happen in mind, be it caused by force or action.

For Alkasimi, concept is:

"المفهوم هو تمثيل فكري لشيء ما (محسوس أو مجرد) أو لصنف من الأشياء لها صفات مشتركة و يعبر عنها بمصطلح" (213)

Concept is a mental representation of something, be it abstract or concrete, or of many objects that share common features, and are expressed by a term.

Marie Claude, a widely-published scholar in the field of terminology, defines concept as follows:

Le Concept est une représentation mentale qui retient les caractéristiques communes à un ensemble d'objets. Les objets du monde réel sont tous différents

*mais il est raisonnable de penser que la représentation que nous nous en faisons
retient l'essentiel de leurs caractéristiques, ce qui nous permet d'en reconnaître
de nouveaux. (25)*

المفهوم تصور ذهني يحفظ الخاصيات المشتركة لمجموعة من الأشياء. إن أشياء العالم الحقيقي
كلها مختلفة، ولكن من الطبيعي التفكير بأن التصور الذي كوناه عنها يحفظ الخاصيات
الأساسية، مما يمكننا من التعرف على أشياء جديدة.(my translation)

Concept is a mental representation that retains the common characteristics and
features of a set of objects. Though the objects of the real world are different, it
is reasonable to think that our perception that we have got out of them retains
most of its characteristics and features, which enables us to recognize new ones.
(my translation)

In Roth and Frisby's view, "concepts or conceptual categories are mental representations of
objects, entities or events, stored in memory" (19). In Sager's eyes, concepts are "constructs
of human cognition processes which assist in the classification of objects by way of
systematic or arbitrary abstraction" (22)

Accordingly, the abovementioned definitions seem to agree that concepts are mental
representations that are considered to be generalization of extra-linguistic entities, i.e. the
items of knowledge used in some disciplines such as literature, art, science, and technology
(concrete objects such as "الخشبة"*Alkhashaba* "the stage", activities like "الارتجال" *Al-irtijal*
"improvisation" in the field of theatre. In brief, a concept is an abstract unit which "consists
of the characteristics of a number of concrete or abstract objects which are selected according
to specific scientific or conventional criteria appropriate for a domain" (Kyo Kageura 10).
The question thus arises: how are concepts structured?

Discussion and Analysis

Suspense

'Suspense' has been considered as one of the most important elements/ devices in any
successful dramatic or literary work as it keeps the audience/reader's interest alive
throughout the performance/work. For many dramatists, chief among them are Shakespeare
and Moliere, suspense is a building block by which dramatic works may be evaluated or
analyzed. So, what is suspense? How was the concept/term of 'suspense' translated and used
in Arabic language? In comparison to Khalid Amine's translation, how does Mniai translate
and approach the concept of suspense throughout his theatrical critical project?

It would be interesting to start with some definitions provided by various dictionaries
as long as dictionaries are utility products, at least from the perspective of modern
lexicographic theory mentioned in section 3.2.1. According to *The American Heritage
Dictionary*, 'suspense' is "pleasurable excitement and anticipation regarding an outcome,
such as the ending of a mystery novel," and is "an anxiety or apprehension resulting from
uncertain, undecided or mysterious situation". *The Collins English Dictionary* offers three
definitions related to different situations: a) 'suspense' is an apprehension about what is
going to happen; b) 'suspense' is an uncertain cognitive state; and c) 'suspense' is an excited

anticipation of an approaching climax; "the play kept the audience in suspense" anticipation, expectancy and expectation.

According to David Daiches, an outstanding Scottish literary historian and literary critic, suspense is "an intensification of interest in what happens next, and is necessary in some degree for all drama and most fiction" (235). In Alwitt's view, 'suspense' is "a cognitive and emotional reaction of viewer, listener, or reader that is evoked by structural characteristics of an unfolding dramatic narrative" (35). Similarly, Carroll argues that "suspense, in general, is an emotional state. It is the emotional response that one has to situations in which an outcome that concerns one is uncertain. [So,] if I believe that an outcome that I care about is uncertain, then suspense is in order" (84). It involves, as Mikos points out, a complex network of spectators' cognitive and emotional activities that might have been stimulated by various textual characteristics (37). The experience of suspense, as described by Ed Tan and Gijsbert Diteweg, involves an emotional response, a state of fearful apprehension, which may be seen as a prospect-based emotion, a class of emotions including hope, fear, and others, characterized by prospects in the stimulus of events that seriously harm or benefit the subject (151).

Therefore, most of the definitions above seem to agree upon the idea that emotion is a fundamental component of 'suspense'. Hence, (dramatic) suspense, in brief, is a cognitive and emotional reaction of the audience (be they viewers, listeners, or readers). In a dramatic work, this reaction is either comprised of negative emotions (such as apprehension and fear) or positive emotions (such as hope and excitement), but often times it is composed of both of them, i.e. positive and negative emotions coupled with the cognitive and emotional state of uncertainty.

Now, it is of absolute importance here to re-ask the following question: how was the concept/term 'suspense' translated into Arabic language? In his Arabic translation of Patrice Pavis's *Dictionnaire du Théatre*, Khattar translated 'suspense' as ترقب و قلق *tarqub wa qalaq* (anticipation and anxiety, respectively). Clearly, he substituted one word for two words, trying to explain - rather than translate - what suspense is. By doing so, he, unfortunately, fails to properly deliver the meaning of the concept (suspense) to TL receivers (native speakers of Arabic), as dramatic suspense not only includes anxiety and anticipation (which are negative emotions) but may also include excitement and hope (which are positive emotions).

Conversely, Mniai translated 'suspense' as ‘المماطلة’ *Almomatalah* (procrastination). In his discussion of the concept of 'epic treatment of dramatic writing', he writes:

> إن [ملحمة الكتابة] تخول للكاتب إلغاء "الإيهام"، حيث يصبح الحدث خاضعا لمفهوم "التأرخة" كما تنضوي المسرحية على درس تاريخي يحث المتلقي على المساهمة و النقاش دون إزعاج فكره مع أن الدراماتورجيا البرشتية تلح على خلق التوتر على مستوى جريان الحدث: الشيء الذي يدفع المتلقي إلى خلق **المماطلة** suspense كأن يتخيل الفعل سيأ و يشعر بنفسه جد متوثر، وبالتالي، فان التوتر هو الذي يحدد أفق انتظاره اتجاه الحدث المسرح *(Moroccan Theatre from the Construction to the Making of the Spectacle 91).*

Epic treatment of dramatic writing allows the writer to cancel the "illusion", whereby the event becomes subject to the concept of 'historicism. The play also

contains a historical lesson that urges the recipient to contribute and discuss without thinking twice, knowing that the Brechtian dramaturgy insists on creating tension at the level of event flow: this pushes the recipient to create **procrastination (suspense according to Mniai)**. For instance, the recipient imagines the act to be bad and this is what determines his/her horizon of expectation towards the theatricalized event. (my translation)

Mniai's translation of the concept 'suspense' as 'مماطلة' (procrastination) is certainly misleading and confusing. Procrastination, in fact, refers to the act of delaying something that must be done, usually because you do not want to do it or because it is boring or unpleasant, whereas suspense refers to the condition of wanting to know what will happen or expecting something to happen in a narrative or a performance (*A Dictionary of Literary Terms* 202). This expectation involves an emotional state that is full of fear, anxiety or excitement and hope. More importantly, the concept of procrastination connotes a sense of chaos while dramatic suspense is precisely built and organized on some factors such as audience concern, audience empathy, impending and escalating tension or hope. In such a translation, Mniai seems to follow Newmark's semantic translation. However, he, unfortunately, could not deliver the meaning of the original concept, and, thus, he doubtlessly fails to render it into Arabic, though he surely assimilates the meaning of the original concept.

On the other hand, Amine offers an accurate translation to the concept of 'suspense'. He translated 'suspense' as تشويق *Tashwik*. In Arabic, the noun تشويق is derived from the Arabic root ش و ق and the quadriliteral verb شوّق which means رغّب في أثار لهفته إلى (to desire eagerly/want greatly/make someone eager to know something). This meaning, indeed, describes the audience's condition when they want to know what will happen next in a performance/dramatic work. In such a translation, Amine opts for communicative translation method, proposed by Newmark, which attempts to produce on its recipient an effect as close as possible to that obtained on the recipient of the original (concept/term), as previously explained. Therefore, he successfully communicates the meaning of the original concept from L1 (English) to L2 (Arabic). Amine's translation is an accurate one, as it creates on us, as TL receptors, the same flavor the SL receptors have about the translated concept.

Catharsis

The concept of catharsis is one of the most controversial concepts not only in the field of theatre but also in philosophy, religion, and many other neighboring fields. This concept has been of crucial importance to Aristotle's definition of tragedy to the extent that one may say that there can be no tragedy without catharsis. Addressing the following questions will certainly be helpful in discussing the controversy surrounding the concept and its translation into Arabic. So, what is catharsis? When has it occured? What are its effects? How was this concept perceived and translated in(to) Arab(ic) theatre? In comparison to Amine, how does Mniai translate and approach the concept/term 'catharsis' throughout his theatrical project?

Etymologically, catharsis comes from the Greek word *Katharsis*, which roughly means purgation, purification, and cleansing, but in purely dramatic sense it is usually understood to mean, as Anne.C.Petty points out, the experience of what Aristotle termed 'tragic pleasure'. That is, our vicarious sharing –Petty adds- of character's pain, terror, loss, and redemption brings a sense of emotional cleansing ("Shakespearean Catharsis in the Fiction

of …" 158). In his highly influential book *Poetics*, Aristotle uses the term catharsis in the context of drama, precisely in his definition of tragedy, so as to clarify the function and the emotional effect of tragedy. He states:

Tragedy then, is an imitation of an action that is serious, complete, and of an action magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play, in the form of action, not of narrative; through *pity* and *fear* effecting the proper *catharsis* of these emotions (qtd. in Berczblier 261)

Accordingly, Aristotle places central emphasis on catharsis while defining the concept of tragedy as it is the center and the purpose of the tragic system. For him, a well-constructed tragedy should arouse in its audience sensations of pity and fear so as to accomplish the function it seeks, that is catharsis. Catharsis in this sense is the emotional cleansing and uplifting of the audience and/or character(s) from these emotions (pity and fear) in the performance. Interestingly, " The feeling of relief from tension, increased clarity of thought and perception, and heightened fellow-feeling which follow collective catharsis give rise to extremely powerful forces of cohesion and group solidarity" (T.J.Scheff 59). Therefore, one may say that catharsis is a moment of dissociation, writes Magistrsko Delo, capable of generating in human beings a new awareness about their inner change and consequently, a modified state of consciousness.

What about the translation of the concept 'catharsis' in Arabic? If the logician and the translator Abu Bishr Matta and most of Aristotle's translators and medieval commentators such as Averroes failed considerably to render the term 'comedy' and 'tragedy' into Arabic, they succeeded in finding an appropriate equivalence to the concept/term 'catharsis'. They render 'catharsis' as تطهير *Tathir* (purification/cleansing). This translation is partially built on the translators' deep awareness of the concept in their Arabo-Islamic culture at the time, though this concept was mostly used in philosophical and religious context. Indeed, the concept '*Tathir*' is deeply rooted in the teachings of Islam. According to the *Encyclopedia of Translated Islamic Terms* موسوعة المصطلحات الاسلامية المترجمة, catharsis is :

التطهير: التنظيف و التنقية، يقال: طهّر الشيء أو الشخص، أي نظفه و نقاه من النجاسة. و يطلق بمعنى التنزيه و التبرئة

Tathir : cleansing, purification from impurity. It is also used to mean exaltation and exoneration.

In addition, we say "تطهير من الذنوب" *tathir mina addonob* (cleansing of sins), which means when we ask Allah/God to forgive us our sins.

Accordingly, it seems that Ibn Rushd, often Latinized as Averroes, had the above concepts in his mind while translating this concept. Moreover, he "considers the story of Abraham's sacrifice of his son 'part of the discourse that evokes sorrow and fear', his rendition of Aristotle's catharsis" (Mohamed- Salah Omri 101). Averroes, also, explains that tragic catharsis "makes souls become tender and prompts them to accept the virtues. The version of catharsis starts inwardly, with the preparation of soul taking place through the experience of observing tragedy" (qtd .in Noah Feldman 161). In such a case, the translator (Averroes) is no longer a passive agent in the translation process; rather, he is actively engaged with his

cultural beliefs and perhaps even with those of the SC receivers. Indeed, Averroes plays the role of an intercultural mediator whose job is to ensure the survival of writing across time, space, and culture.

Of course, there are many other translations of the term/concept that were not well-received among theatre translators and scholars. In his dictionary-like, *Theatrical Concept for Arabs*, Belkhiri uses the term تنظيف *tandiif* (cleaning) to refer to catharsis (24). Khattar, in his translation of Pavis's *Dictionary of Theatre*, renders catharsis as التطهّر *attatahor* (depuration/purification) *(111)*. Antwan Maluf, in his *Initiation to Tragedy*, renders the term as كاثرسيس *katarsis(6)*, while Shakir Alloaybi, in his article "Aristotle and the Poetic Art", translated catharsis as التنفيس*(Tanfis)* (acting out) *(9)*. A quick glance at these translations may allow one to draw the following conclusions. Belkhiri's translation (تنظيف = cleaning) can be described as nothing but a poor or mistranslation as it does not secure the referential and pragmatic equivalence to the original. In this translation, there is no indication to the 'emotional connotation' of the concept. Catharsis, as we previously mentioned above, is an emotional cleansing through which a person can achieve a state of moral renewal. And it seems that Belkhiri neglects this very important element in translating the concept. On the other hand, Maluf opts to use transliteration strategy and renders it as كاثرسيس It is inappropriate, by all translation scholars unanimously, to use this strategy when there is an equivalent in the TL. By transliterating the term, Maluf threatens the TL receivers' comprehensibility as long as it does not make sense for the lay readers.

What about Mniai's translation of the concept? In his book *Theatre is an Eternal Art*, Mniai renders the term/concept 'catharsis' as : كاتارسيس *katarsis*. He states:

> الكاتارسيس هو بالتدقيق نسق ذو طابع سيكولوجي و اجتماعي، خصوصا و أن هذين البعدين كانا مرتبطين في العصور القديمة. إن هذا النسق هو الذي يخول للجمهور- بعد أن يتماهى رمزيا بالشخصية التي يشاهدها فوق الخشبة- المشاركة في ردود أفعالها و خطابها و سلوكها إلى درجة أنه يعبر بهذه المشاركة عن شكل لنسيان الذات أثناء مطابقة النموذج. [...] الكاتارسيس هي اللحظة التي يبتكر فيها ذلك الالتئام بين البعد الفردي و البعد الجماعي لقدرنا: لحظة نصبح فيها ذوات اجتماعية حاملة لقدر شعب ننتمي إليه، في الوقت الذي نكون حاملين لقدرنا الخاص(23-24)

Catharsis is precisely a pattern of psychological and social nature, especially that these two dimensions were related in ancient times. It is a pattern that enables the public to participate in the characters' reactions, discourse, and behavior to the extent that it expresses in this participation a form of forgetting oneself while matching the modal, of course after they symbolically blend into the character that they watch on stage. Catharsis is that moment when a harmony is devised between the individual dimension and the collective one of our destiny: a moment when we become social selves carrying a destiny of a people that we belong to, at the same time while we are carrying our own private destiny. (my translation)

Clearly, Mniai opts for transliteration strategy when he renders the term/concept 'catharsis' as كاتارسيس, transliterating it into Arabic sound and characters. This strategy is not recommended by most translation scholars – such as Hatim- when there is an equivalent in the TL. In other words, this strategy can be accepted only as a last resort after every effort has been made to find their equivalents in Arabic by any of the other methods, to use

Chejne's words. More than that, the word كاتارسيس does not cope with Arabic phonologically and morphologically, and this is what makes it weird to the Arab ear. Mniai's rendition neither conveys the intended meaning nor does it enrich the Arabic lexicon. Furthermore, it does not communicate the meaning of the concept to the target reader(s), and therefore, fails to achieve the central issue behind its translation. Translation, one should be reminded, is not simply a mechanic linguistic transference process; rather, it is a cross-cultural communication process, as Bassnett's stated once.

Conversely, Amine renders the term/concept 'catharsis' as تطهير *tathir* (purification) (*Fields of Silence* 69). According to him, "catharsis is that moment of emotional discharge of accumulated feelings of pity ad fear. [Also,] it is the outcome of a disciplinary apparatus of correction as it is a means of restoring the natural equilibrium and along with it the socio-political cohesion that legitimizes authority and exercise of power". In Amine's opinion, "catharsis is a correction, for it purges the audience from the previously accommodated disorder and chaos bringing about a dissolution of tension and conflict" (*Moroccan Theatre Between East and West* 14).

Amine's translation '*tathir*' conveys the communicative value of the source concept for many reasons, To explain, in Arabic/Islamic terms, *tathir*, as mentioned earlier in this section, is purifying people's souls and hearts from their sins. *Tathir* should result in correcting actions in the part of *al-motatahirin* (the purged). Similarly, catharsis takes place within the soul of the spectators (and perhaps of the actors), and it aims at correcting and purging the audience from the previously accommodated disorder and chaos bringing about a dissolution of tension and conflict, to use Amine's words. On this basis, we can say that Amine-unlike Mniai- properly delivers the meaning of the concept to the TL receivers as he kept his rendition as close and faithful to the original as possible.

Conclusion

The aim of this research has been to contribute towards a better understanding of the issue of translating theatrical concepts/terms from English into Arabic by assessing the translation of a selection of theatrical concepts in the light of different translation approaches and terminology formation mechanisms. It thoroughly examines the results of both the analysis and comparison of the selected Arabic translations of theatrical concepts attempted by Mniai and Amine, and tries to find key answers to the problematics emerging from theatrical concepts translation in particular, and theatre translation in general. On the one hand, our insightful analysis of these translations have contributed to a deeper and holistic understanding of methods theatre critics and translators of theatrical terminology follow throughout their arduous and exhausting journey from English into Arabic. On the other hand, our comparison has led us to conclude that some terminology formation mechanisms that are deeply rooted in Arabic philology and translation techniques have been favored in translating theatrical concepts/terms from English into Arabic. To illustrate, the strategies implemented in Arabic translation of the selected theatrical concepts vary from one concept to another and from one translator to another. Therefore, Amine's translation is more accurate than that of Mniai's because Mniai's translation creates more confusion and ambiguity for the target reader as explained earlier. More importantly, Amine considers translation as a "cross-cultural event" and ' a zone of contact/friction' (as Venuti put it once) between the foreign and translating cultures, where he successfully liberates the concept from the threat

of literal translation, and ensures the survival of the concept across time, space, and culture, to use Bassnett's words.

Additionally, this study examines the issue of (un)translatability of theatrical concepts. In dealing with this issue, we concluded that translating theatrical concepts is one of the most challenging tasks to be performed by a translator, be this translator a terminologist, lexicographer, theatre critic, dramatist, or theatre practitioner. This difficulty lies at two levels; namely the linguistic and the cultural ones. Linguistic untranslatability takes place in a situation in which the translator fails to find a target language equivalent due entirely to, as Catford states, the differences between the source language and the target language (*A Linguistic Theory of Translation* 98). However, cultural untranslatability arises, Catford adds, when a "a situational feature, functionally relevant for the source language text/concept, is completely absent from the culture of the target language" (99). Therefore, in order to overcome this linguistic and cultural untranslatability, we suggested that the translator should first proceed to a careful reading to (the origin and development of) the concept so as to achieve an objective interpretation of a theatrical concept first. Then, (s)he should find a cultural equivalent using the translation methods, strategies, and procedures mentioned in this study. What is crucially important, we insist, is that arabicization/transliteration (as one of these methods) should be the last option to resort to because, we believe, it is inappropriate to use this strategy at a time when one can achieve an approximate rendering of a theatrical concept/term using other strategies, as we have shown earlier. Such approach to theatrical concepts/terms allows the translator to linguistically and culturally mediate and communicate the concepts/terms from L1/C1 to L2/C2, without falling in the trap of mistranslation, inconsistency, ambiguity and mistaking.

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