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**Realia in Martin Lings' Re-writing of the
Prophet's Biography**

A Cultural Translation Approach

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Abstract:

Translation is a form of rewriting the original text. According to Lefevre, rewriting as a term encompasses various forms; translation, adaptation and emulation. (1992:47). Texts, regarded as canons in a certain culture, can be fairly said to have historical importance within the boundaries of that culture. To remain unknown to other cultures is strange. However, to be translated means simply to be rewritten in a way that fits in with the image of the original culture that dominates the audience of the target culture. Those rewritings are motivated, Lefevre argues, by ideological and poetological reasons. The present study aims at investigating an aspect of the poetics that permeate the rewriting of *Sirat Ibn Hisham*, a central text in Arab culture that can be said to be "close to the pinnacle of canonization"(ibid), by Martin Lings, a Western scholar and an admirer of early Islamic literature, published in 1983. The study focuses on investigating how Lings deals with culture-bound vocabulary, i.e., realia in the original. The approach adopted by Lings as a rewriter, this study presumes, is indicative of the image he projects of that work of Islamic literature into Anglo- American culture. In order to explore Lings' contribution to the field of rewriting/ translating the Prophet's Biography, the study performs a comparative analysis of realia between the source and target texts on a selective basis.

Keywords: *Culture-specific items, foreignization vs domestication, realia, rewriting, cultural approach to translation*

1 – Introduction

In his book *Shakespeare's Window into The Soul* (2006), the English critic and poet Martin Lings reflects on the increasing interest of Europeans in Eastern cultures and civilizations. He states that their perspectives seem to have undergone remarkable changes during the second half of the twentieth century and he comments by saying: "this has no doubt uprooted many prejudices and opened the door to certain freshness and objectivity of judgement" (p:1-2). The real point is that these prejudices express an ideological current that controlled the moral and intellectual domain of the subject in western cultural organizations, whether educational institutions or Entertainment Corporation, academic communities or newspapers and magazines, publishing houses or movie studios, in brief, as Lefevre puts it, the professional and the non-professional audience. Needless to say, this is where translation becomes most influential since "it is able to project an image of an author and/or a (series of) work(s) in another culture" (Lefevre 1992:9).

Lefevre's remark on the factors that decide the image of a work of literature as projected by translation, it is safe to say, shores up an interpretation of Lings' statement within the domain of literary studies. For Lefevre, there are two basic factors: the translator's ideology and the poetics dominant in the receiving culture at his or her time. He further elaborates that a translator might willingly embrace that ideology or it might be imposed on him or her.

It is safe to say that Lings, a professional reader of literature and a student of perennial philosophy, has willingly embraced an ideology that praises the Islamic nation for its high state of culture and civilization. It came as no surprise that he embraced Islam and changed his name to *Abu Bakr Siraj Edeen*. Apart from his admiration

for Islam, Lings' earlier comment provides insight into the ideological currents that prompted him to rewrite the Biography by Ibn Hisham and to adapt other Arab early resources into one book intended for the contemporary readers of English.

2-Statement of the problem

In his remarkable study "*Translation, Rewriting and Manipulation of Literary Fame*", Andre Lefevre is by no means concerned with the role played by whom he refers to as *rewriters* in constructing an image of "a work or a period, sometimes even a whole literature" (1992:5). His contention is that constructed images are in many cases compatible with and have an enduring presence that is far more reaching than reality itself. At some point, he cites examples on combating ideologies that non-professional readers may be unaware of. Among the most obvious is Fitzgerald's letter to one of his friends in which he expresses his opinion as to the inferior quality of Omar Khayyam's quartets and claims his right to take liberties with the Persian original so that it is rewritten in a way that makes it understandable by the Victorian reader who has much more superior frame of mind (1992:8).

This remark helps in highlighting the challenge that faced Lings when he rewrote the Prophet's Biography. He had to compete with the pre-existing images, constructed by orientalist and western historians who had a vested interest in preserving an ideology that saw Islamic literatures as "marginal", "exotic" to be treated with "much less reverence". In other words, Lings as a rewriter has been in disagreement with other rewritings produced under, not only ideological, but also poetological constraints.

Poetologically, the power of the original language should never be abdicated if the rewriter/ translator aspires to make the target reader

familiar with the events as fit to be mentioned in the original. However, all texts can be said to be anchored in culture. Thus, culture-specific items of the original present problems for translators/rewriters. Realia is the term that refers to words and phrases intimately bound up with the universe of reference, which Lefevre calls universe of discourse, of the original culture. A Latin word meaning real things, it includes references to material items and culture-bound notions such as religious/ educational concepts, taboos, values, institutions, etc. (see *A Handbook of Translation Studies, Vol. II*, p:26).

3- Aims of the study:

The present study intends to answer the following two questions:

1-How does Lings use English words and expressions to represent the ST realia and poetics concerning the elements of the universe of discourse in *Sirat Ibn Hisham*, to the contemporary readers of English?

2- What are the thematic changes made by Lings in relation to the ST and to what categories do these changes belong (ideological, poetological, patronage, personal, etc.)?

The answer to these two questions would shed light on Lings' image of the physical and sociocultural reality of the original culture that he introduces to the target audience. It would also show if Lings' translation strategies domesticate the original text for the potential readership or foreignize it.

4- Significance of the study

The present study is performed within the descriptive paradigm and, therefore, is to be regarded as a contribution to the field of Critical Descriptive Translation Studies. It raises the rewriters / translators' awareness of their lexical choices, which will make their rewriting of literature understandable by their potential readers since "realia"

represents a salient problem crucial to the general reception of works of literature in our global culture. It also highlights the role of the rewriter in transferring the ST, with its native culture, to the target culture, which solidifies Lefevre's idea that translation is a product of target culture.

The study of realia is significant in a number of ways. First, realia tie the text to its local and temporal surroundings, therefore, giving a degree of local color. Second, realia show the translator's cultural and encyclopedic knowledge. Third, it is true that the lack of lexical equivalence is unavoidable as language users have different names for what they see; however, the translator, in this study the rewriter, look for a way to convey information and fill those lexical gaps which this study sets out to show through examples.

5 – Review of literature

The study draws primarily upon works by Lefevre (1990, 1992) and Valkhov and Florin's typologies of realia (revised in 2012). Other literatures on realia in translation/ rewriting include Nedergaard-Larsen (1993), Nida (1964), Leppihalme (2001) and Osimo (2007).

The present study falls in the domain of the cultural approach to translation which states that translation is a way in which a work of literature is re-written. Those rewritings are the primary way in which cultures construct images and representations of authors, texts and entire periods of history. Lefevre (1992) makes a number of case studies on Arabic poetry, Homer's epics and Anne Frank's diaries that show how the choices of the English, French and German translators are the result of ideological manipulation. In the case of *The Dairies of Anne Frank*, he refers to changes that 'tones down' or 'eliminates' Anne's account of the brutal treatment of the Jews in a way that fits in with the 'public discourse of the mid-fifties' when Germany was

struggling to 'escape its Nazi past' (see Lefevre 1992: 71-5). Elsewhere, he states that readers are invited to compare between the author they have just been introduced to, i.e., the original author, and another one they may have never heard of before and who is introduced to them in a 'fragmentary fashion'.

In the seventh chapter of his study, Lefevre discusses what he names "the universe of discourse" in relation to English and French translations/ rewritings of Homer's epic *The Iliad*:

"This chapter will explore the translator's attitudes toward the Universe of Discourse expressed in the original text in relation to the Universe of Discourse in their own society" (Lefevre 1992: 82)

He sets out to identify the elements of this universe. He refers to 'the names of instruments and tools of artificers, and words of art'. The character of the hero should also meet the expectation of the target audience; thus, the hero is 'heroic' in nature. 'Homeric customs' also are so 'unpalatable to the audience' of the modern times which 'urges the translator to make Homer's heroes behave in the manner his audience wanted them to behave'. As for the poetics of the dominant genre, and its impact on the composition of the translation, Lefevre refers to the translator's duty to 'rethink' the original in terms of 'tragedy'. He also states that the 'cultural script' is a major element of the Universe of Discourse since it means the accepted pattern of behavior expected of people who fill certain roles in a certain culture. The concept of a cultural script applies for a number of things among which wounds in battle, animals for sacrifice such as goats and similes.

It can be fairly said that Lefevre's notion of the universe of discourse is that of realia terms which Nida (1964) refers to as 'problems of cultural equivalence' which Vinay & Darbelnet (1958/1975) regard as 'metalinguistic divergencies between French and English'. It is Nedergaard-Larsen (1993) who classifies realia terms into four main categories of extralinguistic culture-bound problem types: geography, history, society and culture. He sets out to further divide each category into a number of sub-categories as he does, for example, with society. It becomes a heading that includes economy, social organization, politics, social conditions and customs of life. The last sub-category, in turn, include housing, transport, food meals, clothing, family relations, etc. (see Ritva Leppihalme in *Handbook of Translation Studies* 1998: 126).

The changes, resulting from the translator's dealing with such translation-resistant-vocabulary, is the core issue in Van Leuven Zwart's model (1989-90) that aims to describe micro-structural shifts deriving from the translator's conscious or unconscious choices and to classify them. However, for Leuven Zwart, there is no previous analysis of the text's poetics from which one may infer the specific keywords to be analyzed within a comparative framework. The part of van Leuven-Zwart's model (1989-1990) concerning shifts called 'modulations' uses the generalization-versus-specification continuum, which is of a semantic kind.

Olk states that cultural references are those lexical items in a source text, which, at a given point in time, refer to objects, or concepts which do not exist in a specific target culture or which deviate in their textual function significantly in denotation or connotation from lexical equivalents available in the target culture (Olk, 2001, p. 30). It is noteworthy that there can be no one-size-fits-all classification in CR

analysis, but that every study will need to carefully adjust existing taxonomies to ensure an adequate fit for the particular translation investigated. (Olk, 2011, p:348)

The Italian translator and translation theorist Bruno Osimo proposed a model of cultural and semantic shifts (2007) which he drew on Leuven-Zwart. For Osimo, since every culture has its own implicit values, sometimes emerging like iceberg tips from people's discourses in the form of words, translation strategies have to make a choice in this respect: should these iceberg tips be 'transferred' as much as possible *as they are*, preserving the reference to a given culture (often the source culture), or should they be *adapted* to the receiving culture? He states that such shifts have consequences for:

“[...] the reader's reception of the source and/or target culture and for the way a text relates to other cultures. The manipulation of such expressions impacts the relationship between cultural systems, i.e., the group psychology of elements belonging to the text's culture”. (Osimo 2007:3)

It is needless to say that the rendering of culture-specific items is traditionally regarded as a potential source of untranslatability. Therefore, demonstrating how these items call for specific translation treatment stands to reason. According to Nord (1991), in the increasingly cross-cultural world we live in, translators and interpreters are seen as mediators between cultures. In this mediation task, they are likely to come across words that have a specific meaning in each culture so that biculturalism is an important asset for translators. The mediator's task involves awareness of cultural differences in order to reach the potential readership.

Valdeón García (2009:48) points out that “biculturalism becomes a must since a sound knowledge of the source and target cultures contributes to the production of more effective texts”. Agorni (2006) points out that a tension arises between the two poles derived from the informative and persuasive functions of tourist texts:

Translators should therefore find a balance between the necessity to provide information in an accessible and yet appealing way, and that means that different approaches to translation may be adopted, so that cultural difference may be strategically enhanced or reduced, according to specific situations”(Agorni 2012:6).

The present study relies upon the latest model for the study of realia terms in literary translation and rewriting, developed at the University of Oslo by Valkhov and Florin, recently updated in 2012.

6– Method of analysis

Valkhov and Florin proposed a three-fold typology of realia that included local, temporal and thematic realia terms. It is an impossible task to provide a comprehensive account of all realia in a rich text such as *The Biography*. Therefore, this study focuses on Valkhov and Florin’s thematic realia in order to discuss how the semantic content of a particular realia type may affect the choice of a translation solution which affects, in turn, the poetics of the target text and the image it presents to the target audience.

The thematic classification of realia is the most extensive and detailed one among Vlachov and Florin’s typologies (1980, 1986/2012). It was developed primarily for the purpose of showing the semantic variety of realia, but also as an attempt to reveal how the semantic field of a given realia might be linked to the specific procedures used by

translators to render it. Apart from that, the typology provides a possible template for how the discussion of this translation-resistant vocabulary could be structured. Vlahov and Florin (1986/2012: 55–61) group realia into three big categories:

- I. geographic realia,
- II. ethnographic realia,
- III. sociopolitical realia

6.1 Geographic realia

As geographic phenomena rarely happen to be culture-specific, these realia constitute the smallest class. Geographic realia may be divided into three groups: meteorology, geographical objects associated with human activity and endemic species.

6.2 Ethnographic realia

This category constitutes the largest and most varied category. These are lexical items denoting objects and phenomena of material and intellectual culture, customs, occupations, arts and crafts, etc. — in short, a people's way of life. It may be broken down into:

- 1 food, drinks, tobacco products and catering establishments.
- 2 clothing such as footwear, headwear, jewelry, etc.
- 3 types of housing and parts of a dwelling
- 4 household items such as furniture, tableware, other utensils
- 5 transport — vehicles, drivers, infrastructure
6. weapons and military equipment
7. work related objects, tools, professions, organization of labor
8. arts and crafts, including performing arts (music, song, dance, theatre, etc.) and performers.
9. folklore and mythology
10. customs, games, toys, celebrations and holidays

11. religion — religious practices and practitioners, rituals, places of worship, sacred objects, etc.

12. indigenous ethnic groups.

13. language/dialect related phenomena

14. currency, including slang words denoting money

15. units of measurement

6.3. Socio-political realia

Sociopolitical realia are lexical items related to society and its organization, the government and public affairs of a society. It may be divided into:

1. administrative divisions and types of settlements.

2. historical events, political and social movements and their participants, policies.

3. professional, commercial, social institutions and their members.

4. educational institutions and their members and other phenomena related to education.

5. forms of social stratification (estates, social classes, etc.) and their members.

6. ranks, titles, forms of address

7. military units and personnel

8. official documents and awards

Kharina (2018) details the translation strategies, suggested for rendering realia terms, as table 1 shows. It is noteworthy that the impact of each strategy on the target readers will be discussed in each analyzed extract.

Type of Translation Shift	Translation Strategy
	Retention
	Retention with extra-textual specification

Foreignization Shift	Retention with intratextual short specification
	Loan translation
	Loan translation with extratextual specification
	Loan translation with intratextual specification
Domestication Shift	Explication by extended paraphrase
	Explication by short paraphrase
	Explication by hypernym
	Stylistics Adaptation
	Functional substitution
	Contextual substitution
	Omission

Table 1. Kharina's 2018 translation shifts according to translation strategies.

7- Procedures

The study investigates the products of rewriting/ translating realia from the Arabic text of *Sirat Ibn Hisham* (the target text written by Martin Lings and entitled *Muhammed, his life based on early resource*, first published in 1983 and revised in 2006) with regard to the cognitive aspects of translation process.

An extract of Lings' rewriting is examined by defining the thematic category of the realia item(s) in it, relying on Valkhov and Florin's model (2012). The study, subsequently, comments on Lings' lexical choice semantically and culturally. The investigation includes a comparison with the Arabic lexical item in *Sirat Ibn Hisham*. In few instances, the comparison is carried out between two corresponding

passages from the ST and TT. This is so because there are many passages in Lings' text that have no counterparts in the original. The most obvious reason for these additions is his contention to give his text an information value for the target readers. In other words, Lings follows Lefevre's statement that:

“The term rewriting absolves us of the necessity to draw borderlines between various forms of rewriting such as translation, adaptation and emulation” (Lefevre 1992:47).

It is noteworthy that the present study relies on *Sirat Ibn Hisham*, published in 1955 in two volumes, as a ST and Lings' book in its 2006-revised edition as a TT. It is a qualitative study.

8- Limitations of the study:

The study investigates the rewriter's choices in rendering translation-resistant lexical items of: geography, history, society and culture according to the 2012 model proposed by Valkhov and Florin (as cited in Alla Kharina's *Realia in Literary Translation*, 2018). The study lies within the scope of the cultural approach to translation and not the linguistic theories scope. Therefore, Lefevre's notion of cultural script and universe of discourse are both included as part of the method of analysis. It is a product-oriented study, according to Holmes map of translation studies (Holmes 1988/2004). The present study does not include the socio-political realia category of Valkhov and Florin's model due to the time space. Also, the ethnographic realia subcategories; food, transport, crafts and arts, currency and units of measurement, are not included in the analysis.

9– Analysis

Geographic realia terms, it is fair to say, shows Lings' work of constructing an image, for the target audience, of the time and events

of the Prophet's Biography. Lings depends on using English lexical items with a studied wording of them in order to convey information and, simultaneously, makes the description less burdened with unnecessary details, as table 2 shows:

Example	ST	TT
1	اتعدوا خطم الحجون أعلى مكة (ص ١٢٣، ج ١)	"They all undertook to meet that night at the outskirts of Hajun , above Mecca" (P: 91)
2	"الجنوة إلى حائط لعتبة بن ربيعة وشيبة بن ربيعة" (ص: ٤٢٠، ج ١)	"Part of a property that belonged to Shamsite leaders Utba and Shyba " (P: 98).
3	"ثم اعتدل به الطريق، حتى نزل العشيرة من بطن ينبع. فأقام بها جمادى الأولى وليالي من جمادى الآخرة" (ص: ٥٩٩، ج ١).	"(He) reached ' Ushayrah in the valley of Yanbu', which opens out on to the Red Sea south-west of Medina" (p: 136).

Table 2. Geographic Realia Terms from Lings' *Life of Muhammed*

As seen in examples (1), Lings' use of retention in translating names of certain geographical areas is apparent as he partially preserves the original lexical item while, simultaneously, hinting at its meaning in an unobtrusive way by adding a single word to specify its features. This retains much of the local and historical color, felt in the original. The ST lexical items in bold are partially rendered by retention. The word *Hajun* is transcribed into English as a loan word. The word "خطم" [the top of a mountain] is rendered as *outskirts*. The adverbial phrase *above Mecca* retains the context of the ST as it suggests a

meeting place on a mountain near Mecca. With the loanword *Hajun* used as a headword, *outskirts* as a noun premodifier and the name of *Mecca* retained, the English utterance seems exotic to the readers. Lings can be fairly said to have rewritten the original utterance in a manner that does not obliterate its' local geographical features.

The same can be fairly said of example (3) as Lings tries to bring the objects of physical geography closer to the readers of his translation. He mentions the Arab names of valleys and locations in Arabia, then he supplies these Arabic lexemes with intra-textual specification so he does not impede the reading by adding footnotes to the TT. Lings uses retention as a translation procedure with geographical names, “*Ushayrah*” and “*Yanbu*”. The English utterance preserves the local flavor of the original through the exotic pronunciation of these names. It is fair to say that Lings also uses intra-textual specification to locate these places on the map of Arabia so that the target reader can revise it and mark the geographical setting of events. “*Yanbu*” as a headword is specified by the addition of “*valley*”. Furthermore, an intra-textual explanation specifies the valley of Yanbu to be on the coast of Red Sea, which is a well-known geographical name for the readers of English. Interestingly, the date on which the battle has taken place, according to the Arabic calendar in the ST, becomes “*September 623*” (p: 135), marking a functional substitution procedure to spare the target readers any confusion.

In example (2), the names of Arab tribes and their leaders are not geographic realia. However, certain names are derived from objects in the physical geography of Arabia. The partial calque “*Shamsite*” consists of elements from both SL and TL. The loanword “*Shams*”, an Arabic proper noun that means “*sun*”, is retained whereas the suffix “*-ite*” is added to it from English. As the target readers may venture a

comparison with the Biblical lexeme “*Israelites*”, Lings’ rendering obviously suggests a member or an adherent of a tribe known as “*Shams*” (“*Banu Abd Shams*” in the ST). Lings uses this foreignization procedure with “*Hashmite*” (P: 89), “*Khazrajite*” (P: 135) and “*Makhzumites*” (P: 299). It is fair to say that although Lings tries to preserve the local flavor of the ST, he does not reduce the foreignness of his TT since he abstains from rendering the meaning of the aforementioned lexemes to the target readers.

The ethnographic realia terms are shown in the following table in comparison with their Arabic counterparts:

Example	ST	TT
4	"نم على فراشي وتَسَجَّ بِرُدي هذا الْحَضْرَمِيَّ الأخضر" (ص: ٤٨٢ ، ج ١).	"Sleep thou on my bed, and wrap thyself in this green Hadrami cloak of mine" (P: 117).
5	"فَمَرَّ بِعَبْدِ اللَّهِ بْنِ أَبِي، وَهُوَ فِي ظِلِّ مُزَاهِمٍ أَطْمِهِ . قَالَ ابْنُ هِشَامٍ: مُزَاهِمٌ: اسْمُ الْأُطْمِ . قَالَ ابْنُ إِسْحَاقَ: وَحَوْلَهُ رِجَالٌ مِنْ قَوْمِهِ" (ص: ٥٨٧ ، ج ١).	"On his way he passed by Muzaham , the fortress of Ibn Ubayy, who was sitting in the shadow of its walls surrounded by some of his clansmen and other men of Khazraj" (p: 128).
6	"أَتَاهُ عُقْبَةُ بْنُ أَبِي مُعَيْطٍ، وَهُوَ جَالِسٌ فِي الْمَسْجِدِ بَيْنَ ظَهْرَانِي قَوْمِهِ، بِمَجْمَرَةٍ يَحْمِلُهَا، فِيهَا نَارٌ وَمَجْمَرٌ، حَتَّى وَضَعَهَا بَيْنَ يَدَيْهِ" (ص: ٦١٠ ، ج ١)	"[...] while he was sitting in the Mosque Uqbah came to him with a censer of incense which he placed before him" (p: 140)
7	"فَأَخَذَ أَسَيْدُ بْنُ حُضَيْرٍ حَرْبَتَهُ ثُمَّ أَقْبَلَ إِلَيْهِمَا" (ص: ٤٣٦ ، ج ١)	"Usayd took his lance and went and stood over them".

		(P: 109)
8	"فَعَزَلَ لِرَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ خُمُسَ الْغَيْرِ" (ص: ٦٠٣ ، ج ١)	"He set aside a fifth part of the spoils for the Prophet" (p: 136)
9	"وَاللَّاتُ بَيْتٌ لَهُمْ بِالطَّائِفِ كَانُوا يُعَظِّمُونَهُ نَحْوَ تَعْظِيمِ الْكَعْبَةِ" (ص: ٤٧ ، ج ١) "قَالَ ابْنُ إِسْحَاقَ: وَكَانَتْ اللَّاتُ لِثَقِيفٍ بِالطَّائِفِ، وَكَانَ سَدَنَتُهَا وَحُجَابُهَا بَنُو مُعَتَّبٍ مِنْ ثَقِيفٍ" (ص: ٨٥ ، ج ١)	"What indeed could be hoped for from Thaqif, the guardians of the temple of the goddess al-Lat, whose shrine they liked to think of as comparable to the House of God?" (P: 98).
10	"وَخَرَجَ مَنْ خَرَجَ مِنَ الْأَنْصَارِ مِنَ الْمُسْلِمِينَ إِلَى الْمَوْسِمِ مَعَ حَجَّاجٍ قَوْمِهِمْ مِنْ أَهْلِ الشَّرَاكِ، حَتَّى قَدِمُوا مَكَّةَ، فَوَاعَدُوا رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ الْعَقَبَةَ، مِنْ أَوْسَطِ أَيَّامِ الشَّعْرِيقِ" (ص: ٤٣٨ ، ج ١)	"The Pilgrimage fell at the beginning of June; and on the Feast of the Sacrifices the Prophet went to the valley of Mina where the pilgrims camp for three days" (p: 105)

Table 3. Ethnographic realia term from Lings' *Life of Muhammed*

In example (4), the Prophet, before relocating to Medina, instructs his faithful cousin Ali to sleep in his bed so he can leave his house without being checked by the idolaters. His advice to Ali is to put on his green *purdah* "بردة" to be safe from any harm. The ST lexical item "بُرْدِي" refers to a very specific costume of the Arabs. Lings relies on a functional substitution procedure, domesticating the name of the

clothing by using the transcultural lexeme "*cloak*" which conveys the functional aspect of the ST lexeme as an over-garment, albeit a sleeveless costume different from the Prophet's costume. In order to preserve the exotic feel of the original, Lings retains the pre-modifier "*Hadrami*". This retention; however, obscures the utterance as it creates a somewhat bizarre image, with the referential meaning of "*Hadrami*" unrevealed to the readers. It is not clear whether this calque refers to a region, a style or a cloth material.

In example (5), Lings retains the name of the fortress from the ST. The single loanword preserves the phonetic form of the original, thus sustaining the local flavor. Lings couples the retention of *Muzaham* with an intra-textual short specification "*the fortress of Ibn Ubbay*" similar to the ST that specifies *Muzaham* as "أطم". A footnote to the original states that it is a synonymy of fortress, thus, what is para-textual in the ST becomes intra-textual in the TT. Among the most obvious cases of domestication is *Masjid* or the mosque. It is another dwelling of social and spiritual significance in the community of the faithful in Yathrib. As for the types of settlements in Arabia during that period, the lexical item "*oasis*" appears in the TT as socio-politically significant. Obviously, it refers to a type of settlement that is not a city in the proper sense of the word, with the inhabitants more or less marginal with a subordinate role outside the boundaries of that oasis. It is in this light that Yathrib is introduced to the readers.

In example (6), the ST realia word refers to a household item, a perfume burner, the Arabs used to perfume their homes and clothes. Lings' rendering relies on explicitation by a hypernym, coupled with a modifier. It domesticates the ST utterance, albeit overlooking minor differences. The original lexeme of "مَجْمَرَة" is most appropriate to be "*brazier*" (see Ibn Manzoor, vol.4, p: 144). However, Lings is willing

to bring the ST closer to the minds of the target readers so he places “*censer*”, which is mentioned in the Book of Revelation “*another angel came and stood at the altar with a golden censer, and he was given much incense*” (Revelation 8:3). Thus, the Arab utensil becomes more familiar to the TT readers, with “*incense*” as a hypernym and “*censer*” as a modifier.

As for example (7), it is fair to say that *Al-Wajeez* defines the ST lexeme as “*a short iron tool with a pointed head used in war*”. Lings chooses to use “*lance*” that means “*a long weapon with a wooden shaft and a pointed steel head, formerly used by a horseman*” (see Oxford English Dictionary). It is obvious that Lings resorts to a functional substitution since TT lexeme has a function that is similar to the ST lexeme. Significantly, the TT lexeme refers to a weapon used by equestrians which makes the readers think of Usayd’s ability as a man of war.

Lings’ use of stylistic adaptation is most obvious in example (8) where he rewrites “*عِير*”, which means camels and horses in caravans, as “*camels*” only. It plainly focuses the readers’ attention on the camel as a mean of transport used for carrying heavyweight goods for long distances. As a realia term, “*عِير*” can thus be said to belong to two main categories of realia simultaneously; geographic and ethnographic. Under the latter main category, it functions as either a transport or a work-related realia term. The trophies of battle belong to work – related realia, as they signify a part of the organization of labor, which is war in old Arabian society. As the ST indicates, these spoils are camels. However, Lings does not calque the ST lexeme as he did previously. Instead, he explicates it by inserting the more general hypernym “*spoils*”. It is noteworthy that “*spoils*” have a range of semantic features that help Lings in showing the moral attitude of the

Prophet towards the community of believers. This is most obvious when the Prophet finally accepts the fifth part of the spoils, after an argument with the battle fighters “*for the public good of the community*” as Lings adds (ibid).

In example (9), Lings retains the name of “*Lat*” coupled with the short intra-textual specification “*goddess*”. As for the tribe of *Thaqif*, he uses functional substitution to specify its’ members by stating that they are “*guardians*” which, in turn, conforms to the ST lexemes “سدنتها وحجابه”. Two more words substitute the ST lexeme “بيت” , respectively “*temple*” and “*shrine*”. These two renderings mark a domestication shift, using a functional substitution that relies on two well-known lexemes to put the realia term into a class of objects familiar to the reader. It is better than the general lexeme of the ST “بيت” which is devoid of religious connotation as it means literally “*house*”.

In example (10), Lings uses explicitation with an extended paraphrase to render two ST lexemes “الموسم” and “التشريق” respectively. The first lexeme is rendered by using a superordinate term “*pilgrimage*”, coupled with an intra-textual specification, “*the beginning of June*”. Lings avoids a literal rendering of the ST lexical item in order not to confuse the readers since a loan translation, “*season*”, would be ambiguous. The second lexeme is rendered with a more detailed paraphrase that describes its’ purpose, place and duration. However, Lings’ translation of the lexeme “التشريق” is in itself an explicitation by a hypernym. Ibn Manzor’s *Lisan Al-Arab* states that this lexical item comes from “*Shrooq*” [sunrise] and it means, “*A time when the pilgrims start sacrificing their sheep*” (see Ibn Manzor, Part 10, p: 176). Therefore, Lings uses the superordinate term “*Sacrifices*” and supplements it with the modifier “*Feast*”. Thus, the TT lexeme, it is

fair to say, does not per se draw the attention of the English readers since all the foreign elements of the original have been hushed up. However, Lings conveys the local features of the original lexeme by specifying other observances of that feast “*the valley of Mina where the pilgrims camp for three days*”. The present study chooses to regard the translation of “التشريق” as an explication by using both a hypernym and an extended paraphrase.

10- Conclusion:

Lings work indicates not only his respect of early Islamic literature, which led him to convert to Islam in 1954, but also his deep knowledge of both cultures; Arabic and English. Lings’ text introduces the socio-political universe of old Arabia in a unique way. The present study is concerned with providing answers to the following two questions:

1-How does Lings use English words and expressions to represent the ST realia and poetics concerning the elements of the universe of discourse in *Sirat Ibn Hisham*, to the contemporary readers of English ?

2- What are the thematic changes made by Lings in relation to the ST and to what categories do these changes belong (ideological, poetological, patronage, personal, etc.)?

As for the first point, it is fair to say that Lings retains the graphic/ phonetic form of the ST lexemes in certain cases, that is, the names of persons, certain geographic places and religious observances. This formal resemblance to the ST lexemes can be identified as foreignization shift. However, it retains the local flavor of the original text. It is easy for the potential readership to infer the meaning. This is so by virtue of supplying the loan word or calque with specifying words, either inside or outside the TT.

Concerning the second point, it is possible to say that Lings did not rely wholly on retention and loan translation. In fact, he uses explicitation in a number of cases to make the ST lexeme familiar to the TT readers. Thus, the thematic changes are plainly poetological as they are designed to preserve the most relevant semantic feature in the ST and enhance the pleasure of reading by not interrupting the readers' attention with footnotes. Therefore, certain foreign connotations are avoided while features most characteristic of the ST lexeme are explicated.

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