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Socio-cultural Discourse: The Case of the English and Italian Translations of Ibnul Muqaffa' Translated Fables *'Kalīla wa Dimna'*

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Jerusalem, Palestine,

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Dedication

I dedicate this thesis to my beloved mother, who proposed the idea of this study and inspired me throughout the research, and to my darling father, who constantly encouraged and supported me.

I dedicate it to my dear brothers Hareth and Ahmad and my precious sister Karam who motivated me in my years of study.

Declaration

I declare that this thesis, entitled Socio-cultural Discourse: The Case of the English and Italian Translations of Ibnul-Muqaffa' Translated Fables '*Kalīla wa Dimna*' is bona fide research work that I have carried out under the supervision of Dr. Mohammad Thawabteh and that this study has not been submitted as a higher degree to any other university or institution.

Signed:

Nuzha Abdallah Mohammad Amar

Date: 19th- March- 2023

Acknowledgments

Transliteration

أ؛ؤ؛ئ	'i; 'u; 'a	ط	ṭ
ب	b	ظ	ẓ
ت	t	ع	'
ث	th	غ	gh
ج	j	ف	f
ح	ḥ	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	dh	م	m
ر	r	هـ	h
ز	z	و	w
س	s	و (long)	ū
ش	sh	ي	y
ص	ṣ	ي (long)	ī
ض	ḍ	◌ِ ؛ ◌َ ؛ ◌ُ (short)	i; a; u

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Abstract

This research examines a masterpiece of Arabic and world literature translated by Ibnul-Muqaffa' as a literary text and its English and Italian translations. The research takes its cue from Fishbein and Montgomery's English translation and Cassarino and Borruso's Italian translation of '*Kalīla wa Dimna*'. The research adopts the theoretical framework of product-oriented Descriptive Translation Studies (Lambert & van Gorp, 1985) and the three-dimensional model of Critical Discourse Analysis (Fairclough, 1992). The research begins with accounting for the historical and socio-cultural conditions surrounding the production of '*Kalīla wa Dimna*' and its English and Italian translations, highlighting this text's underlying functions. It further investigates how the textual profiles of the English and Italian translations of '*Kalīla wa Dimna*' unveil social and cultural ideologies and reflect the target audience's interests both at micro-structural and macro-structural levels. The analysis shows how these translations indicate translation patterns that reveal the culturally motivated choice of terms and intervention. The main conclusions of the research emphasize the need to investigate translations of Arabic texts in their respective socio-cultural settings.

Keywords: '*Kalīla wa Dimna*', Translation Studies, literature, Italian, English, culture.

العنوان: الخطاب الثقافي والاجتماعي لترجمة كليلة ودمنة لابن المقفع إلى اللغة الإنجليزية واللغة الإيطالية

إعداد: نزهاء عبد الله محمد إعمر

إشراف: د. محمد ثوابتة

الملخص

يتناول هذا البحث الترجمتين الإنجليزية والإيطالية لإحدى روائع الأدب العربي والعالمي "كليلة ودمنة" لابن المقفع. ويعتمد البحث على نصوص الترجمتين الإنجليزية لفشباين ومنتغمري والإيطالية لبوروزو وكسارينو لكتاب "كليلة ودمنة". ويتبنى البحث الإطار النظري الذي يتألف من دراسات الترجمة الوصفية التي تركز على الترجمة بوصفها منتجاً (DTS) (Lambert & van Gorp، 1985) والتحليل النقدي للخطاب الذي يتضمن ثلاثة مستويات (Fairclough، CDA1992)(). ويبدأ البحث بالإبحار في الظروف التاريخية والاجتماعية والثقافية المحيطة بنشأة كتاب "كليلة ودمنة" وترجمتيها الإنجليزية والإيطالية، مع تسليط الضوء على الوظائف الأساسية لهذا النص. كما يركز البحث على الملامح النصية والأيديولوجية والاجتماعية والثقافية وأثرها ذلك في الجمهور المستهدف على المستويين الهيكليين للنص الجزئي والكلي للترجمتين الإنجليزية والإيطالية "لكليلة ودمنة". ويوضح التحليل أنماط الترجمة التي تكشف عن اختيار المصطلحات والتدخل بدافع ثقافي. وتؤكد النتائج الرئيسة للبحث الحاجة إلى التحقيق في ترجمات النصوص العربية في محيطها الاجتماعي والثقافي.

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Chapter I

Introduction

Overview

This chapter introduces the *Kalīla wa Dimna* in its historical setting. It starts discussing its original Indian version the *Panchatantra* by Bidpai the philosopher then its discovery by the Persian physician Barzawayh and its final arrival at Ibnul-Muqaffaʿ's hands. The chapter also investigates the Translation Movement in the Umayyad and Abbasid Caliphates known for their flourishment in translation. Moreover, the chapter deeply discusses Ibnul-Muqaffaʿ's biography and works. Hence, the chapter also investigates the relationship of *Kalīla wa Dimna* with other worldwide fables and the motifs behind Ibnul-Muqaffaʿ and other fabulists' adoption of the animal-speaking genre in their writings. Hence, the chapter comprises three main sections. Firstly, Section (1.1) provides the Structure of the Study. Secondly, Section (1.2) discusses the Trajectory of the Translation Movement. Thirdly, Section (1.3) shows fables in worldwide literature. Finally, Section (1.4) offers a conclusion to this chapter.

1.1 Structure of the Study

The thesis comprises five chapters: **Chapter I** presents a general overview of the thesis. It then introduces an overview of the Translation Movement's Trajectory in the Umayyad and Abbasid Caliphates. Further, it explores the original writer of the *Panchatantra*, Bidpai, its Persian translator Barzawayh, and the Arabic translator Ibnul-Muqaffaʿ. Next, the chapter continues exploring the major worldwide fabulists. The Chapter ends with a conclusion.

Chapter II reviews the most relevant studies that investigated translations of literary texts. It starts with an overview presenting the aims and central sections of the Chapter. The first section reviews the literature of Shamma's study regarding the Arabic

translation of Ibnul-Muqaffaʻʻ'. The second part discusses Mekky's study on Knatchbull English translation. The last one discusses Mohammed's paper on Italian translations of the tales. Finally, a conclusion summarizes the main points of the Chapter.

Chapter III introduces the corpus and methodology of the study. It introduces the purpose, significance, problem statement, limitations, questions, and study structure. It outlines the ideological and socio-cultural contexts of '*Kalīla wa Dimna*' and its English and Italian translations. Then the Chapter presents the methodology of the study; Product-Oriented DTS of Lambert and Van Gorp (1985) and Fairclough's Three-Dimensional Model of CDA. The Chapter ends with a conclusion summarizing Chapter III's main points.

Chapter IV is titled Discussion and Analysis; it is composed of four main parts. The first part presents the English micro-structural analysis. It begins with an overview that presents the Chapter's sections. The first part analyses the Religious Terms, and the second section examines the Addition examples.

The second part of the Chapter presents the Italian micro-structural analysis. It begins with an overview that presents the Chapter's sections. It investigates the idioms and examines domestication and foreignization examples.

The third part shows the English and Italian micro-structural analysis. This section compares the English and Italian translation data analysis of '*Kalīla wa Dimna*' on the micro-structural level. It begins with an overview that presents the Chapter's sections. The two main parts in this section analyzed are Arabic anacoluthons and Intertextual references.

The fourth part presents data analysis of the English and Italian translations of *Kalīla wa Dimna* on a macro-structural level. The analysis introduces paratextual elements that give a cultural shape to the translation of the tales. It opens with an overview that introduces the Chapter's sections. The two primary parts analyzed are Covers and Layouts and Footnotes.

In the end, a concluding section closes the Chapter summarizing the main findings of this analysis.

Chapter V is the conclusion of the study. It consists of four sections: The Results and Discussion section, Significant findings, and the Main contribution of this thesis to the field of Translation Studies. The last section suggests further research on literary texts from the perspective of Translation Studies and other interconnected disciplines.

1.2 The Trajectory of the Translation Movement

This section will discuss the trajectory of the *Panchatantra* starting with the original Indian writer Bidpai and its Persian translator Barzawayh. Next, this section will overview the translation movement in the Umayyad and Abbasid Caliphates, arriving to the Arabic translator Ibnul-Muqaffaʻ.

1.2.1 Bidpai and Barzawayh

Bidpai first appears in an Arabic version of *Panchatantra*. Hence, they are called "The Fables of Bidpai" (The Columbia Encyclopedia, n.d.). His original name was Vidya-pati or Vishnu Sharma, which means "chief scholar" or probably "wise man" or "court scholar" (Kumar, 2015). Dabeshlim, the Indian king, ordered Bidpai to write a book to instruct the young prince's wisdom in friendship, betrayal, vices, and virtues. '*Panchatantra*' is a collection of Indian animal fables that have had extensive circulation in the country of origin and worldwide. In Sanskrit, *Panchatantra* means *"Five Treatises"* or *"Five Chapters*." The original work in Sanskrit, now lost, may have come into being between 100 BC and AD 500 (Scott, 2021). The dialogue in the opening and ending of each tale in *Kalīla wa Dimna* is, in fact, between the Indian king Dabeshlim.

and the philosopher Bidpai. At the beginning of each fable, the king asks the philosopher to narrate a fable that discusses a particular theme. Then the philosopher starts narrating a main story with substories. Each fable or tale ends with a moral. Bidpai used the form of animal fables to instruct the three princes.

In the 6th century AD, Barzawayh translated the *Panchatantra* into Pahlavi (Frye, R. N.,2022). Barzawayh was a Persian physician in the late Sasanian dynasty -middle Persia- at the court of K̲h̲osrow I Anushirwan (Fowlkes, 2016). According to Barzawayh's introduction in the book *Kalīla wa Dimna*, his father was in the military, and his mother was from a religious family. The official religion diffused at that time in the Sasanian Empire was Zoroastrianism. At seven, he went to primary and then he studied medicine. Severe doubts about religion and suspicions about the conduct of religious leaders gradually grew in him. He abandoned medicine when he found it useless in curing the problems of his soul. He withdrew from the world, seeking inner contentment.

Seeking inner joy, Barzawayh read an Indian book about a plant capable of reviving the dead. He then asked permission from Anushirwan to travel to India to fetch this plant. (Frye & Bawden, n.d.). After a fruitless search in India, he learned from an ascetic that the plant he seeks is a book -the *Panchatantra*-. The book is locked in the king's treasury. He received permission from the king of India to read the book. However, he was not permitted to copy it. Disobeying these instructions, Barzawayh memorized the text each day, secretly re-wrote it in Persian, and he then returned his translation to his king - Anushirwan-.

When he returned, Anushirwan praised the work, stating, "the book called *Kalila* has given a new life to my soul." He offered Barzawayh to choose the reward he wants from the royal treasury. Instead of gold or jewels, Barzawayh chose a fine suit and his name to be written in the copy of '*Kalīla wa Dimna*'.

The scholar specialized in Semitism, François de Blois, describes five distinct versions of Barzawayh's voyage to India. The versions vary in details of the reasons Barzawayh was sent initially to India, the purpose of his trip, and how Barzawayh obtained access to *Panchatantra* (Khaleghi-Motlagh, 1989). However, scholars disagree on which of the versions is older and can be traced back to the author of the Pahlavi translations, whereas, they do agree that the themes of K̲h̲osrow's interest in Indian knowledge, particularly statecraft, are the difficulty in obtaining access to the book (Khaleghi-Motlagh, 1989)

Thus, Barzawayh is supposed to have been sent to India by K̲h̲osrow to gather Sanskrit educational books to be translated into the Middle Persian language.

Furthermore, there is a considerable discussion about whether Barzawayh is the same as Buzurgmihir. While sources indicate they are different people, "Barzawayh" can sometimes be a shortened form of "Buzurgmihir." According to Khaleghi-Motlagh, Ferdowsī and T̲aʿālebī supposed that Barzawayh was the only one to bring the story from India, and Buzurgmihir was its Pahlavi translator (Kaleghi-Motlagh, 1989).

Although the original manuscript of the *Panchatantra* cannot be traced, a Syriac translation of it has survived, together with the famous Arabic translation by Ibnul-Muqaffaʿ. However, Abur-Rayhan al-Bīrūni's view arose from comparing Ibnul-Muqaffaʿs Arabic translation with the Sanskrit original; he may not have seen the Pahlavi translation of the work (Khaleghi-Motlagh, 1989). The lack of faith and the changes in the text attributed to Ibnul-Muqaffaʿ could very well be attributed to Barzawayh himself (Khaleghi-Motlagh, 1989). Whatever might the case be, nothing in the introduction permits attribution to Ibnul-Muqaffaʿ. At the same time, mak-ing attribution to Barzawayh unlikely, though Ibnul-Muqaffaʿ both from the view of religion and his literary practice, resembled Barzawayh (Khaleghi-Motlagh, 1989). In other words, both translators, Barzawayh and Ibnul-Muqaffaʿ did not merely translate the work. Instead, they reworked it.

The splendor of the court and the glory of K̲h̲osrow's reign provided models for the later Abbasid court in Baghdad, and many of the institutions established by K̲h̲osrow were maintained in Islamic times when K̲h̲osrow was hailed as the model pre-Islamic ruler to be emulated by Muslim princes (Frye, 2022).

1.2.2 Translation in the Umayyad Caliphate

The caliph Muʿāwiyah established the Umayyad dynasty in AD 661. From their capital city, Damascus, the Umayyad caliphs ruled a vast empire, extending from Europe to India until AD 750 (Rababah, 2015). However, the Umayyad Caliphate had two central regions. The first one was in the east, which ruled (AD 661-750) with Damascus as its capital city. Then, the second western region included Spain, with Cordoba as the capital

city (AD 929-103). Abdur-Rahman I took over the Muslim territory in Al-Andalus (Hispania) and founded a new Umayyad dynasty there (Rababah, 2015, p.122-131).

The translation process in the Umayyad period is the cornerstone of the Arab translation movement in the Islamic time (Rababah, 2015, p.122-131). Furthermore, it brought to exitance an equaled achievement to the translation movement, namely, Arabicization, by which Arabic was considered the official and 'lingua franca'[1] within the empire. However, Arabic was the primary language of administrative affairs of the *diwan*[2]. The rebirth of Arabic reached an exceptional status in the Islamic state up to our contemporary times. It was a significant step in language planning in the Islamic Arab world (Rababah, 2015, p.122-131).

The translation movement in this period began under ʿUmar Ibn ʿAbd al-ʿAaziz, one of the famous Umayyad caliphs (Rababah, 2015). He encouraged and supported translators and worked for the sake of knowledge and science (Rababah, 2015). Further, Prince Khalid Ibn Yazid was also one of the famous translation supporters. Prince Khalid, being a ruling family member, had enthusiasm to support and exert efforts to the transfer and spread of knowledge (Ibn Al Nadeem, n.d.).

According to Baker (1998, p. 318), the most comprehensive source available about Arabic translation is *al-Fihrist*, (lit. The Index), compiled by Ibn al-Nadim in 1988. Ibn al-Nadim, the famous Arab historian, stresses in his well-known book *Fihrist* the excellent concern for translating science books into Arabic by the Umayyad caliph Khalid bin Yazeed bin Muʿawiyah.

Mohammed bin Ishaq (i.e., Ibn al-Nadeem) said, "the one who started searching for the ancient books that would help in starting quality was Khalid bin Yazeed bin Muʿawiyah. He (Khalid) was an eloquent speechmaker and a poet, unwavering in his decisions. He

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[1] A **lingua franca** is a language used for communication between people who have different native languages. Lingua franca is an Italian phrase that means 'Frankish tongue'. This term lingua franca was a reference to the Sabir language that was used by traders, pirates, and slaves in the Mediterranean region from the 11th through the 19th centuries
[2] a "register," or logbook, and later a "finance department," "government bureau," or "administration." The first divan appeared under the caliph ʿUmar I (634–644)

was the first one who books on medicine, astrology, and chemics were being translated for it."

However, the translation movement during the Umayyad's Caliphate was limited in quantity and quality. The number of translated works could have been increased, including only the direct and natural sciences translations. In this way, the translation movement continued to reach a more advanced level during the next caliphate of the Abbasid Caliphate.

1.2.3 Translation in the Abbasid Caliphate

The Abbasids were a dynasty of Caliphs who ruled the Islamic Empire from AD 750 until the Mongol conquest of the Middle East in AD 1258. The name derives from al-'Abbas, the uncle of the Prophet Muhammad. A new impetus was given to the translation movement throughout this period thanks to the enlightened patronage of three of the early Abbasid Caliphs in Baghdad, al-Manṣūr, Harun, and his son al-Ma'mūn. (Fakhry, 1998)

However, there is a notable difference between the Umayyad and Abbasid periods concerning translation (Al Ismail, 2022). The translation was based on individual efforts in the Umayyad period and was restricted to works on medicine and alchemy. In contrast, in the Abbasid period, primary government resources were devoted to sponsoring translation, and it was regarded as a collective effort. Hence, Delisle and Woodsworth (1995) state: "there was intense translation activity in the Abbasid period (750-1250), centered on the translation into Arabic of Greek scientific and philosophical material, often with Syriac as an intermediary language" (p. 112).

Nevertheless, the establishment of Baytul-Hikma (*House of Wisdom)* under the reign of al-Ma'mūn substantially impacted the development of the Arabic translation movement. It served as a library and institute of translation. Under al-Manṣūr (AD 754-775) and by his orders, translations were made from Greek, Syriac, and Persian (Lindberg,1978, p. 55). During the reign of al-Ma'mūn, the translation of medical, scientific, and philosophical texts was placed on an official footing.

The Abbasids played a fundamental role in developing the Arabic translation movement by translating books and works of different cultures, such as Chinese, Persian, Indian, Greek, and Spanish. Hence, translation activities in *Baytul-Hikma* (in Baghdad) and the School of '*Tulaytila*' Toledo (in al-'Andalus) stimulated the development of all branches of human knowledge in the West, especially natural sciences and philosophy. Those translation activities transferred Arabic scientific knowledge and achievements to Europe and contributed to the development of western scientific knowledge in many fields, such as medicine, mathematics, astronomy, and astrology (Baker & Hanna, 2009; Mehawesh, 2014).

They first translated the holy Qur'an into Persian in the Abbasid era (Mustapha, 2009; Mehawesh, 2014). However, Mustapha (2009) says that the holy Qur'an was translated and printed in Europe in the sixteenth century, while the first translation into English appeared in the seventeenth century.

According to Delisle and Woodsworth (1995), the significant translators who flourished during al-Ma'mūn's reign include Yahya Ibnul-Biṭrīq, who translated into Arabic Plato's '*Timaeus*', Aristotle's '*On the soul*', '*On the Heavens*' and '*Prior Analytics*' as well as '*The Secret of Secrets*'.

Another famous translator was Hunayn Ibn Ishaq, who became the chief of translators at *Baytul-Hikma* because of his knowledge of Greek, Syriac, and Persian (Hatta, 1980, p. 127) (Fakhry, 1998). Under Hunayn's leadership, several translators worked under the *Bayt al-Hikma*. In contrast, no equivalent institution was fostering the work of Khalid Ibn Yazid and Abdullah Ibnul-Muqaffa'. One of Hunayn's outstanding achievements was his translation of Galens' five medical texts from Greek into Arabic (Ibn Al-Nadim, 1997, p. 39).

According to Baker (1998, p. 320), the Arabs translated essentially scientific and philosophical material from Greek and showed little interest in Greek drama and poetry. India was also an essential source of wisdom, literature, and mathematics. One of the more important works in Arabic literature is *One Thousand and One Nights*, which is

based on a translation from Middle Persian by Abu Hayyan at-Tawhīdi al-Baghdādi, which is, in turn, based on Sanskrit sources.

Moreover, Baker (1998) described the two translation methods that were adopted during that period: "[…] the first method, associated with Yuhanna Ibnul-Batriq and Ibn Naima al-Himsi, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic" (p. 321).

As can be seen, the first method is a word-for-word translation. The second method described by Baker is the sense-for-sense method. She (1998) stated: "the second method, associated with Ibn Ishaq and al-Jawāhari, consisted of translating sense-for-sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language" (p. 321).

The Abbasid golden translation era followed a prosperous period of original writing in many fields, including astronomy, alchemy, geography, linguistics, theology, and philosophy (Montgomery, n.d.). During this period, translation and creation were linked as translation helped establish a new system of thought to become the foundation of conceptual and terminological Arabic-Islamic culture.

In this regard, al-Sallaby (2005, p. 430) pointed out that the Abbasids overthrew the Umayyads. They killed members of the Umayyad family to guarantee that no rivals would compete for power. This resulted in diminishing the cultural impact the Umayyads would have on their caliphate in several disciplines, including translation.

In AD 1258, the Mongols, under the command of Hulagu Khan, sacked Baghdad, destroying '*Baytul-Hikma*', the leading library in the leading intellectual center of the Arab world. The House of Wisdom contained countless precious documents accumulated over five hundred years. Survivors said so many books were thrown into the river that the waters of the Tigris ran black with ink; others said the waters were red from blood (Gearon et al., 2017). "In one week, libraries and their treasures that had been accumulated over hundreds of years were either burnt or otherwise destroyed. So many

books were thrown into the Tigris River, according to one writer, that they formed a bridge that would support a man on horseback" (Harris, [1999] 85).

The movement of Arabic translation, hence, witnessed a significant collapse in translation activities "[s]tarting by the late tenth / early eleventh century. The Islamic Empire began to experience a long period of gradual disintegration" (Baker & Hanna, 2009, p. 334). This collapse in translation activities was caused by many reasons, such as establishing rival caliphates in Egypt and Spain, foreign invasions to the Arab world, and the rise of the Ottomans, who ruled the Arab world until the twentieth century.

1.2.4 Ibnul-Muqaffa'

Ibnul-Muqaffa' lived from AD 720 to 757. He was born in Gor, the present Firuzabad in Iran, in an aristocratic Persian family that had adapted to Arab and Muslim rule. His father, Daduya (Mubarak), was a state official in charge of taxes under the Umayyad rulers. He was accused of misappropriate and was sentenced and tortured. The ruler punished him by having his hand crushed. Hence the name Ibnul-Muqaffa' means ("the son of the cripple") Ibnul-Muqaffa''s original name was *Rozbih*. (Fishbein & Mongtomery, 2022)

When he was twenty, he converted from Zoroastrianism to Islam. Hence, he adopted the name Abdullah Ibnul-Muqaffa. He later became an Umayyad *kātib, i.e.*, private State secretary to the Umayyad Caliphs. It was a powerful political connection.

The names of his Arabic teachers have been preserved, along with the fact that one was of Bedouin origin - Bedouins were considered to speak the purest and most eloquent Arabic (Fishbein & Montgomery, 2022, p.10). Notably, Ibnul-Muqaffa''s surviving Arabic works testify to his mastery of the Arabic language and his broad intellectual interests, including history, religion, political theory, law, philosophy, and literature (Fishbein & Montgomery, 2022, p.12).

Ibnul-Muqaffa' penned essential textbooks that instructed rulers on governance and behavior. He pioneered the emergence of classical Arabic literature. He is best known for his translation of the '*Panchatantra*.' His fundamental contributions lay in using

literature to advise young and inexperienced princes at their accession. Although the best known 'mirror', '*Il Principe*', i.e., 'The Prince' (c 1513) by the Italian Machiavelli was universally appreciated, Ibnul-Muqaffa' authored several Fürstenspiegels, i.e., mirror for princes' genre that were equally valuable, as he advised princes to conduct themselves with ethics and justice (Kechichian, 2013). With such pragmatism, some have asked whether '*Kalīla wa Dimna* prefigures the stern, cold-blooded Niccolò Machiavelli. However, the question needs to be revised. Apart from exaggerating the cruelty of Machiavelli's 16th-century political treatise *The Prince*, it forgets that *Kalīla wa Dimna* does side with virtue, as Fishbein and Montgomery say in their introduction.

Based on the '*Panchatantra*' that in Sanskrit means collected animal fables in verse and prose, *Kalīla wa Dimna* depicted the lives of two jackals whose exploits became legendary (Kechichian, 2013). Ibnul-Muqaffa' provided a masterful translation from Persian that, over time, became one of the first masterpieces of Arabic literary prose (Kechichian, 2013).

Ibnul-Muqaffa' combined the two versions (the original work of Bidpai and Barzawayh's Persian translation) and added fresh material (Kechichian, 2013). The Arabic title, '*Kalīla wa Dimna*, first came to light around AD 750, after the Arab invasion of Persia. This version survived and enriched world literature (Kechichian, 2013).

The work was such a success in al-Andalus that when Alfonso X (1252-1284) undertook his massive project of translating scientific works from Arabic to Castilian, he included '*Kalīla wa Dimna*' as the only representative of prose narrative and, in 1251, gave Castilian readers '*Calila e Dimna*' while he was still crown prince. In this way, the first significant work of literary prose narrative in Classical Arabic also became the first of its genre in Castilian.

Moreover, '*Kalīla wa Dimna*', titled '*Humâyûn-nâme*' in Turkish, was presented to the Ottoman Sultan Suleiman the Magnificent and Abdul-Hamid II. The work was given to sultans during the Ottoman's earliest days (Orak & Berköz, 2013: 210). Consequently, the king's attraction to this work highlights its significance.

Though there exist several Arabic manuscripts of '*Kalīla wa Dimna*', Ibnul-Muqaffa''s version is not among them. The ST analyzed in this thesis is the oldest version (edited by ʿA.-W. ʿAzzām, Cairo, 1941; repr. 1973) written almost five centuries after his death (Daryaee, 2012). Moreover, they differ so widely in wording and content that "we cannot truly say that what we possess today is Ibnul-Muqaffa''s translation but rather a variety of Arabic texts derived in one way or another from it" (London, 2008, p. 29).

The rendition of animal fables by Ibnul-Muqaffa' could not be seen to be a conscious attempt to start a new literary trend. Instead, this may have been what was available in the Sassanid court, though his genius was in sharpening the prose to illustrate what should or should not be done by those aiming at political and social success (Daryaee, 2012). Besides, *Kalīla wa Dimna* stimulated the development of Arabic prose literature and inspired imitators, artists, and poets. Significantly, Ibnul-Muqaffa' introduced prose narrative in Arabic literature and paved the way for later innovators such as al-Jahiz.

Interestingly, the most important work by Ibnul-Muqaffa', according to Ibnun-Nadīm, was *"Al Adab Al Kabir,"* composed of four parts, the first of which offered a brief rhetorical overview of the excellence of the Sassanian legacy of spiritual and temporal knowledge (Kechichian, 2013). Ibn al-Nadīm describes this book as a biography of Khosrow I Anushiwan, but Ibn Qutayba's extracts mostly pertain to Khosrow II Parvēz and suggest a "mirror for princes" (Kechichian, 2013). The author encouraged the future leader to listen to advice from qualified counselors, ostensibly to protect the sovereign from friends and foes alike, even when it was unpalatable (Kechichian, 2013). He established a powerful precedent in the "mirror for princes" genre, even if his most significant contribution was transforming the absolutist model of Persian kingship into a more humanistic practice of rulership (Kechichian, 2013). He intended to channel the ruler's authority, constraining it to faith by remaining loyal to its laws and obligations and imposing on the sovereign the necessity to accept equality. He was a solid counselor long before such officers added value to attentive rulers (Kechichian, 2013).

Furthermore, Ibnul-Muqaffa' produced a short but perceptive text, the '*Risalah fis-Sahabah,*' that discussed specific problems facing the new Abbasid regime in less than

five thousand words. Presumably written for the caliph al-Manṣūr, Ibnul-Muqaffaʿ covered the army's engagements in Iraq and shared in this pamphlet his concern that poor moral and future loyalty problems made reforms imperative. He implored the caliph to abandon discriminatory policies and recruit talented Iraqis whose service would benefit the government (Kechichian, 2013). Ibnul-Muqaffaʿ suggested that the caliph scrutinize and resolve conflicts according to a legal code under his full authority, enhancing his power and imposing unity (idem, 2013).

Ibnul-Muqaffaʿ next touched on one of the most sensitive subjects any sovereign confronted, namely the caliph's entourage (Kechichian, 2013). Although many qualified individuals added value to his command, the adviser believed that the caliph should remain cautious of sycophants, especially those who hid their incompetence behind flattery (Kechichian, 2013).

According to Fishbein and Montgomery, the relationship between these two didactic works and '*Kalīla wa Dimna*' is evident. Although the stories of '*Kalīla wa Dimna*'

are, on the surface, entertaining narratives, their underlying purpose, as Ibnul-Muqaffaʿ emphasizes in his Preface, is didactic: to inculcate specific skills and virtues and warn against certain vices (idem, 2022).

The anecdotes transmitted in the works of Arabic historians and biographers focus on Ibnul-Muqaffaʿ's mastery of the Arabic language, including correcting others' mistakes, his generosity, his elegant lifestyle, his meticulousness in matters of food and cleanliness, and his wit. Ibnul-Muqaffaʿ seems to have been a meticulous man of refined manners, steeped in the traditional culture of the old Persian nobility, yet ever observant of the values of Arab society. In the purity of his Arabic, he outshone members of the Arab ruling class, and in generosity and hospitality, he seems to have tried to outdo them. Ibnul-Muqaffaʿ's wit hastened his demise.

He was executed in Baṣra around AD 756 on the order of the second Abbasid caliph, Abu Jaʿfar al-Manṣūr, reportedly for heresy, particularly for attempting to import Zoroastrian ideas into Islam. However, this was a pretext (Kechichian, 2013).

He was only thirty-six years old when he was killed. The caliph's irritation at the terms and language that Ibnul-Muqaffa' used to guarantee safe passage (*amān*) for the caliph's rebellious uncle, Abdullah Ibn Ali, made the caliph execute Ibnul-Muqaffa'. Another reason could be that perhaps al-Manṣūr saw in Ibnul-Muqaffa' the brains behind Banū 'Ali's political ambitions, and thus Ibnul-Muqaffa' threatened his power.

Once the caliph Abu Ja'far al-Manṣūr was stronger, he ended this arrangement. When the apprehensive Solaymān requested free pardon (*amān)* for Ibnul-Muqaffa', Abu J'afar al-Manṣūr immediately replaced him as governor of Baṣra by Sufyān (Ramażān 139/February 757). Abu Ja'far Al Manṣūr was enraged. He secretly appointed the new governor of Baṣra to do away with the writer who had offended him. Ibnul-Muqaffa' was invited to the new governor's palace. According to one account, his limbs were severed one by one and thrown into an oven, and what remained of his body was incinerated (Montgomery & Fishbein, 2022, p. 14).

This was the tragic end of the translator-adapter of '*Kalīla wa Dimna*', and his achievement deserves full recognition (Fishbein & Montgomery, 2022, p. 14). Thus, "individual experiences and the voices lost in the past can become apparent at the center of the stage" (Adamo, 2006, p. 85).

1.3 Fables

A fable originates from Latin '*Fabula*' meaning speech. In literary terms, a fable is a simple and short story whose characters are usually animals to teach a moral reality [...] (Taghavi, 1997, p. 92). Its origins are unknown but probably as old as the spoken language. Fabulists usually write in prose, but they often have an alliteration or metrical rhyming sense, known as verse, an early form of poetry. The characters in these stories usually represent archetypes of powerful human emotions such as greed, foolishness, love, and self-sacrifice. They often use satire to point out flaws in man or human experiences.

In many cultures, fables and tales provide a rich oral history of the past. Some cultures, such as Indian, Arabic, or French, tend to have across-the-board and memorable fables

that spread worldwide, and translators from other cultures adapted. One example is the Indian *Panchatantra* by Bidpai, which Ibnul-Muqaffa' translated into the Arabic '*Kalīla wa Dimna*'.

Gradually, fables left their religious origins behind and became more critical of human behavior and avarice. However, more than 200 verses in the Qur'an deal with animals, and six chapters of the Qur'an are named after animals or insects (Creatures of the Qur'an, n.d.). Only in some stories do animals speak, either between them or with Prophets. Sometimes they are evidence of their prophecy or examples; in other cases, they inform or foreshadow prophets about something important.

Scientists have been searching for thousands of years whether animals speak a "language," or not. They concluded that not for sure do animals speak the same language we speak and not in the same way. It could also be the same language, but we do not hear it. Researchers say that animals, non-humans, do not have a proper language like humans. However, they communicate through sounds and gestures (*Do Animals Have a Language?* 2012).

Moreover, many writers wrote books about animals in religions. For example, Ahmad Bahjat's '*Animals in the Glorious Qur'an*'. Ahmed Bahjat wrote in his book's introduction that he has found "as a raw material in animals, just like you find unpolished diamonds in the ground: a look devoid of illusions, lies and obscurity." (Bahjat, 2021) He also added in this introduction that the pure truth we find in animals does not exist in humans (Sarant, 2011).

Holy books through thousands of years talked about animals, either speaking or not, as proof of morals to humans. One example is the snake in the story of Adam and Eve in the Garden of Eden, which is present in the Qur'an as in Genesis. Satan, disguised as a serpent symbolized evil, and today, this affected the world culture in perceiving the snake as evil. Likewise, the crow is perceived as a bad omen. The origin goes back to the story of Able and Cain. God sent the crow to Able to show him how to bury his brother. Then on, the crow relates to humankind's first murder and death.

Further, the dove symbolizes new life, hope, and a world that has been restored. The origin of this perception is the story of Prophet Noah. After the deluge, He waits a further seven days and then sends out the dove again, and it returns to the ark with an olive branch in its beak (Boldeau, 2020).

Hence, in the story of Prophet Yusuf and his brother, Yusuf's brothers accuse the wolf of eating their brother. They even faked blood and spread it on Yusuf's shirt as 'proof' of the wolf devouring their brother. This story also shows how humans accuse animals of their wrongdoings and delineates that evil in humans can be worse than ferocious animals such as wolves. However, in '*Kalīla wa Dimna*', some tales explore this concept, like 'The Mendicant and the Goldsmith'.

Nevertheless, the idea of speaking animals comes from the well-known stories of Prophet Sulayman. Unlike other Prophets, He (King Solomon) was gifted with understanding animals' languages, and he could interact with birds. His gift to interact with animals is evident in the story with the hoopoe that informed him about the kingdom of Sheba that worshiped the Sun instead of God. In another story, prophet Sulayman hears an ant that warns her group to be careful of Sulayman and his army, that they could destroy them unwillingly. In this case, he did not interact with the ant but could understand or hear it.

Holy books mentioned animal stories as examples, morals, or evidence for prophecies since thousands of years ago. Hence, it is evident that the '*Panchatantra*' or '*Kalīla wa Dimna*' is not the first book describing animals as human beings.

Scholars suppose that Bidpai lived in the 3rd century BCE, thus 300 to 201 BCE. Hence, Prophet Sulayman's rule was before him circa 970 to 931 BCE, thus the 10th century BCE. The researcher supposes that Prophet Sulayman's stories may have inspired Bidpai to write these tales of speaking animals. The *Panchatantra*, the surviving work, is dated to about 200 BCE, but the fables are likely much more ancient. (Olivelle, 1999) To remark on this, Ibnul-Muqaffaʻ added to '*Kalīla wa Dimna*' the Islamic tone through invocations, blessings, and cultural terminologies.

The symbolic idea of animals speaking as humans has still been controversial among scientists despite these stories in the sacred books. Fabulists and literati have been inspired by holy books about the idea of talking animals. However, scholars called Aesop the father of fable. He was an enslaved person who lived in ancient Greece between 620 and 560 BCE. Most of the well-told stories in western culture today originated in the time of Aesop. However, historians cannot attribute to Aesop's direct writings due to a lack of historical shreds of evidence. Consequently, fables flourished in the Middle Ages in Europe, as did all forms of allegory, and a notable collection of fables was made in the late 12th century by Marie de France (The Editors of Encyclopaedia Britannica, 2022).

Moreover, fables peaked in the 17th-century France in the work of Jean de La Fontaine, whose theme was the folly of human vanity. His first collection of *Fables* in AD 1668 followed the Aesopian pattern (The Editors of Encyclopaedia Britannica, 2022).

To a certain degree, La Fontaine's ideas also reflect social and political problems and philosophical styles in France during the reign of Louis XIV (1643-1715) (Mazzeno, 2022). Many early fables significantly comment on specific injustices of Louis XIV's regime as they affected ordinary people. As the literary successor of ancient fabulists such as Aesop, Bidpai, and Phaedrus, La Fontaine uses a form familiar to his readers. Most of his fables feature a story and a moral, the latter often separated from the text of the tale.

As for the fables' casts of characters, most of the fables present, as usual, familiar characters from the animal kingdom. Readers of La Fontaine's *The Fables* learn about the author's awareness of life's misfortunes, including problems that can explicitly refer to Louis XIV's political and social system abuses.

Another example like '*Kalīla wa Dimna*' is George Orwell's '*Animal Farm*' (1945), a scathing allegorical portrait of Stalinist Russia. Orwell wrote '*Animal Farm*' to tell a cautionary fable about communism using the Russian Revolution as a backdrop. (Enotes Editorial, 2016) Orwell made his 'fairy story' a traditional fable using animals. Fables usually use anthropomorphism, or description of animals as humans, to appeal to children. Orwell plays on this in his parody (Enotes Editorial, 2016). Because '*Animal*

Farm' is a fable; the reader can surmise that the story is universal, with implications for every culture or country, and will be easily understood. In addition to the parody of the Russian Revolution, Orwell wanted to warn people of the dangers of capitalism as he saw them. (Enotes Editorial, 2016)

Likewise, Ibnul-Muqaffaʻ could have been attracted to the *Panchatantra* and translated it for the same reasons La Fontaine wrote '*Le Fables'* and Orwell's '*The Animal Farm* . The reasons are oppression and suppressive governments. Ibnul-Muqaffaʻ's aim in translating it could be to describe in some tales through animals what he cannot say in public.

Entire worldwide generations heard this fable in childhood. Thus, it can be surmised that Aesop is historically a successor to Bidpai and thus could have been inspired by his fables. Henceforth, besides being inspired by Aesop, La Fontaine and Orwell could have also been inspired by '*Kalila wa Dimna*' by Ibnul-Muqaffaʻ. This supposition can be supported by the golden Arabic translation era in the Abbasid Caliphate through '*Baytul-Hikma*' and the School of Toledo in al-Andalus.

Today still, several movies and cartoon series are being animated on the fables mentioned previously. Likewise, '*Kalīla wa Dimna*' has spread in several cartoon series, inspiring others like Sinbad, Mawkly, and Tarzan, which are translated western versions of movies and cartoons. These fables have inspired hundreds of movie producers worldwide to invent animal-speaking movies as something special with human characters, from these, for example, Madagascar, Zootopia, Penguins, Antz, and many else.

"One device was to put eloquent and elegant language in the mouths of animals and birds," (Fishbein & Montgomery, 2022, p.15) Such a device lets the stories imply instead of telling them outright. '*Kalīla wa Dimna*' does this with a strategy, namely, to delight as much as instruct. This book explores through animals speaking vices and virtues, friendship and betrayal, politics, religion, and social status. For this reason, Indians compared the '*Panchatantra*' to an '*elixir*' that could revive the dead due to its universal themes and wisdom.

1.4 Conclusion

This chapter explored the trajectory of the Translation movement of '*Kalīla wa Dimna*' through historical shreds of evidence. First, the chapter has investigated the Indian origins of '*Kalīla wa Dimna*', its writer Bidpai and the Persian translator Barzawayh. The chapter has also investigated Translation movements in two crucial periods in Arab and Islamic History, the Umayyad and Abbasid Caliphates. The Umayyad Caliphate has shown some interest in interested in Translation Studies, while during the Abbasid Caliphate the field flourished along the entire the Arab world. It was the period when Ibnul-Muqaffaʻ translated '*Kalīla wa Dimna*' into Arabic.

The chapter further explored the life of Ibnul-Muqaffaʻ, his origins, education, works, and relationship with the court. In the end, the chapter has overviewed fables as ancient and still contemporary pieces of literature, from the Greek Aesop to the English Orwell, the Italian Italo Calvino, and Persian-Arabic Ibnul-Muqaffaʼ.

The researcher supposed that religious texts may have inspired writers with the idea of speaking animals. Furthermore, the researcher supposes that Aesop was inspired by Bidpai's '*Panchtantra*' and la Fontaine, Orwell, and Calvino by the Arabic translation of Ibnul-Muqaffaʻ.

Chapter II

Literature Review

Overview

This chapter comprises two main sections. Section (2.1) presents the Literature Review of *Kalīla wa Dimna*. Section (2.2) concludes the significant main points in this chapter.

2.1 Literature Review of '*Kalīla wa Dimna*'

Innumerable scholars have proposed to analyze the translations of '*Kalīla wa Dimna*' in diverse languages worldwide. This review will focus on three significant studies closely related to the literature reviewed. These studies are Shamma's, Mekky's, and Mohamed's, which investigate the translations of '*Kalīla wa Dimna*', respectively. The literature presents their research on the Persian-Arabic, Arabic-English, and Arabic-Italian translations of '*Kalīla wa Dimna*'. During the researcher's investigation, no research has considered the trio together: Arabic, English, and Italian before. This chapter primarily examines the previous studies investigating this study's literature and the researcher's point of view and critical reflections.

First, the researcher reflects on Shammas's study because Ibnul-Muqaffaʿ wrote the ST, which this thesis analyzes compared to TT1 and TT2. Hence, the ST writer of '*Kalīla wa Dimna*' is also a translator. Because this study addresses Translation Studies, it will not only discuss Ibnul-Muqaffaʿ as a writer but further as a translator and the strategies and methods he used in translating the fables from Persian into Arabic and how he came out with what this thesis uses nowadays as ST data for research.

However, Shamma analyzed the Arabic translation of Ibnul-Muqaffa' in terms of his methods and approaches. According to Shamma (2014), "these theoretical investigations have revealed the potential limitations of 'transparent limitations,' which may disregard or belittle other ways of thinking because they are different" (Shamma, 2014, p. 14).

Shamma (2014) states that "Ibnul-Muqaffaʻ's translation of *Kalīla wa Dimna* - which used methods that would be condemned today as domesticating or even imperialist- had overtly ethnodeviant purposes. The Islamicization of foreign intellectual and literary traditions helped them gain acceptance in their new environment based on a universalist view that promised equality in that it did not privilege any individual culture as the source of knowledge" (Shamma, 2014, p.25). However, Ibnul-Muqaffaʻ's aim would have been to deviate the '*Panchatantra*' from the Hindu religion and culture to the Islamic and Arabic culture. Ibnul-Muqaffaʻ's translation had an overtly eccentric purpose. Ibnul-Muqaffaʻ wanted to make the Fables of Bidpai fables with not only Arabic glimpses but Islamic shreds, which will be evident in this thesis (c.f. 4.4.37).

Indeed, Shamma suggests that "the adoption of this narrative of the unity of cultures and the universality of knowledge provided the Abbasid Caliphs with an ideology that helped consolidate the unity of the different 'interest groups' (each with its own culture) that brought them to power" (Shamma, 2014, p.18). Katan supports the previous ideas and views that culture is a site of conflict for authority or power in sociology and cultural studies. It is acquired through the subliminal and enforced norms of, for example, capitalist and colonialist action (Katan, 2012).

Accordingly, translation unifies cultures, and because the Abbasids sponsored the translation movement during that period. It brought them many types of power: the power of knowledge, authority, and colonialism.

Further, Shamma explains that "the principles of equivalence and faithfulness underlying these positions, tied as they are to the modern constructs of authorship and the nation-state, cannot provide a satisfactory framework for understanding translation and cultural interaction, not only in the classical period of Islam, which forms the background of this study but, quite possibly, in the pre-modern world at large" (Shamma, 2014, p.43). In this regard, Katan notices that cultures are variously privileged or suppressed, and individuals will negotiate a position within a set of complex cultural systems jockeying for power. Within translation studies, scholars drawing on polysystem theory (e.g., Even-Zohar,

1990/ 2004), postcolonial theory (e.g., Basnett and Trivedi, 1999), and narrative theory (e.g., Baker, 2006) all share this assumption (Katan, 2012).

It can be argued that '*Kalīla wa Dimna*, a translation during the Abbasid Caliphate, denotes that centuries ago, agents like Ibnul-Muqaffaʻ used translations as authentic texts not only for intercultural exchange but also as means of power. The success of Ibnul-Muqaffaʻ's Arabic masterpiece '*Kalīla wa Dimna*', and the production of two hundred different versions in fifty languages employing his translation as ST, denote the power of the Arabic language in the Abbasid Caliphate, which remains its flourishment to 2022 to Fishbein and Montgomery's version.

The power of the Arabic language reflected the state's power that sponsored and supported literature and translation movements and rewarded enlightenment. Moreover, Abbasid Caliphs handsomely rewarded translators for their efforts. For example, a translator might be paid 500 golden dinars a month, an astronomical sum at the time. Thus, one of the fruits of the government's support is a masterpiece like '*Kalīla wa Dimna*'.

Secondly, Mekky analyses the English translation published in AD 1819 by Wyndham Knatchbull of '*Kalīla wa Dimna*'. Mekky focused on analyzing the translations of the TT titles of the central tales or frame tales, selected introductory phrases, and the culture-specific items.

Mekky remarks that Knatchbull employs both the domesticating and foreignizing strategies of translating the same item and needs to follow a systematic strategy. According to Mekky, Knatchbull has used different strategies such as omission, transposition, cultural equivalence, and transliteration. Therefore, Knatchbull is TL-biased because he focuses on the TL readers, not on the author; he focuses on the message, not the meaning (Mekky, 2017).

However, translating to make the translation understandable to the target audience's language and culture cannot be defined as "bias." Indeed, the top-rule for any translation is the 'Skopos rule.' The German translator Vermeer 1978 introduced it to the discipline.

In this theory, the product's function determines the translation process. Skopos' theory marks a shift in translation theory from a mere linguistic level to a more complex level, and it makes people have new thinking about involving participants in translational action. Skopos's theory gives the translator more freedom.

Additionally, Mekky states that Knatchbull is TL oriented in translating culture-specific items and adds, "Though it does not seem that Knatchbull learned any about the Schleiermacher's theory of domesticating and foreignizing translation which he delivered his lecture in 1813, six years before Knatchbull's translation of *Kalilah and Dimnah*. Knatchbull has applied Schleiermacher's translation theory" (Mekky, 2017, p. 7). However, Pym (1995, p.1) clarifies that "numerous subsequent theories have echoed the German preacher's [Schleiermacher] central and conclusive dictum: 'Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. [Alternatively,] he leaves the reader in peace, as much as possible, and moves the author toward him. The first movement could crudely be called foreignizing or literalist (more word-for-word); the opposing movement involves the domesticating or naturalizing functionalism of 'doing what the author would have done if he had belonged to the target culture' (more sense-for-sense). Whatever the terms, Schleiermacher's clear preference was for the first method, that of moving the reader by applying relative literalism" (Pym, 1995, p.1).

Thus, Mekky sums up that Knatchbull, although living in the same period as the birth of Schleiermacher's theory, did not follow it in his translation of *Kalīla wa Dimna*' (Mekky, 2017). However, in the English translation of Fishbein and Montgomery, they used a variety of approaches depending on the case; cultural, religious, or political. Hence, it will be illustrated in Chapter IV that they sometimes used Domestication, other times Foreignization, Transliteration, Skopos, and much else. According to the researcher, it is not a grave problem if the agents vary in the use of various approaches or theories, and they should not stick to one only because what matters is the Skopos. Thus, the purpose is to render the translation fluent and comprehensible to readers without manipulation.

The last paper analyzed in this review is the one by Salama Mohamed, comparing the ST of Ibnul-Muqaffa'to two Italian translations. One is the same analyzed in this thesis by Cassarino and Borruso and the other by Hafez Haider. According to Mohamed, the difference between both translations is that Hafez Haider divided each sub-story and main story into unique short chapters to make it easier for the reader to stay focused (Mohammed, 2014). Splitting prominent tales and sub-tales is similar to the English translation of Fishbein and Montgomery analyzed in this paper.

Mohammed added that Cassarino's knowledge in SL and TL is deep, maybe in TL because she is native Italian [unlike Hafez Haider.] Cassarino's translation is refined, which denotes her attention to translating semantic, stylistic, and grammatical aspects of the ST. (Mohammed, 2014) From the data analysis in this paper, it will be deduced that the Italian translation of Cassarino and Borruso is accurate and straightforward at the same time. However, this research will first analyze the translated version in English.

The English translation chosen is that of Micheal Fishbein and James Montgomery. The researcher has chosen this translation by Fishbein and Montgomery to analyze interesting translation issues compared to the Arabic language. The latter is the latest English translation of *Kalīla wa Dimna*' and needs to be analyzed to enrich Translation Studies.

On the other hand, there are three Italian-translated versions of *Kalīla wa Dimna*': "*Calila e Dimna"* by Kader Abdolah, Ramsay Wood's volumes by Daniela Buzzi, and *Kalīla e Dimna* by Andrea Borruso and Mirella Cassarino. However, the research will examine the version translated by Andrea Borruso and Mirella Cassarino. Prof. Cassarino taught at Italian universities such as (Orientale) in Naples and the University of Catania for several years. The researcher chose this version because the translators are not native Arabs but Italians; thus, cultural viewpoints in translation can come across, creating engaging analysis. This paper will analyze the Arabic Volume's complex vocabulary, literary devices, and cultural items in the Arabic-to-English translation, the Arabic-to-Italian translation, and the Arabic, English, and Italian languages.

2.2 Conclusion

Translation studies are essential for literature. Literature masterpieces would not have crossed worldwide boundaries and spread without translation studies. Although some scholars see translation as an ending of literature, Susan Bassnett predicts that "it is one sense dead" (Bassnett, 1980, p. 47). Translation studies contribute to the future of literature. Through translation, people compare, so it is not the ending of comparative literature.

This literature review has discussed three primary studies. Firstly Shamma's investigation of Ibnul-Muqaffa''s translation from Persian to Arabic. Through it, the researcher analyzed the relationship between power and translation and the flourishment of Arabic through masterpieces such *as Kalīla wa Dimna'*.

Secondly, the researchers analyzed the study of Mekky of the Arabic to English translation of Knatchbull. The review discussed theories such as domestication, foreignization, Skopos, and Schleiermacher's theory in this part.

Lastly, this review analyzed Mohammed's study of two different Italian translations, one by a native and the other by an Arabic agent. This thesis and Mohammed's study share the Italian translation by Cassarino and Borruso.

Chapter III

Methodology of the Study

Overview

This chapter presents the methodology of this research. Firstly, section (3.2) presents the Significance of the Study. Secondly, section (3.3) presents the Problem Statement. Next, Section (3.4) shows the Study's Limitations and Section (3.5) the Questions of the Study, and Section (3.6) shows the Structure of the Study. Section (3.7) introduces the study's canon, '*Kalīla wa Dimna*', and its English and Italian translations. This paper examines the conditions of text production and the significance of '*Kalīla wa Dimna*' in their socio-cultural contexts and translations. Section (3.8) provides the research's procedural approaches for data analysis. With a particular focus on translating cultural aspects, this study applies the theoretical framework of product oriented DTS (Descriptive Translation Studies) (Lambert & van Gorp, 1985) and Fairclough's (1992) three-dimensional model of CDA (Critical Discourse Analysis) to investigate cultural considerations that influence the translations at hand. Finally, Section (3.9) concludes the chapter.

3.1 Significance of the Study

'*Kalīla wa Dimna*' is a crucial piece of literature in Arabic and translated versions of it have spread worldwide in books, cartoons, and movies. The superficial meaning is that of speaking animals in children's fables. In contrast, the embedded, significant, and universal meanings include authority, wisdom, power, advice about friendship, betrayal, vices, and virtues.

This study will compare Translation Studies between Arabic, English, and Italian. Hence, this study is significant for Arabic, English, and Italian students of languages, literature,

and Translation Studies. Interested students or scholars can find the appropriate section searching to broaden their minds.

DTS research contexts rather than translated texts, considering the study of the function, influence, and value of translation in the target context, the mapping of translations, and the analysis of the effects of translation upon the context (Assis, 2010).

Likewise, the CDA investigates ideological intervention. Dijk (1997) argues that recent translation and critical discourse studies have indicated that formal change in any text would cause specific ideological outcomes. As Widdowson (2000) puts it, CDA uncovers implicit ideologies in texts. It unveils the underlying ideological prejudices and, therefore, the exercise of power in texts. It must be asserted that power relationships, ideologies, and identities are created and naturalized by the manipulative styles of language to illuminate the techniques and processes employed.

Both DTS and CDA are functional and Skopos-oriented methodologies. These methodologies are target-oriented, and analyzing faithfulness and equivalence no longer works in contemporary Translation Studies. Consequently, the translator is expected to make adaptations and modifications to take care of the acceptance of target receivers. (Wang and Zhao, 2011, pp. 521-524). Nord (2001) said: "the functionalist view of translation is intended to solve the eternal dilemmas of free vs. literal translation, adaptation vs. alienation, good interpreters vs. slavish translation."

Furthermore, this study will benefit our society in analyzing the most modern English translation of '*Kalīla wa Dimna*'. It will also add the Italian language to highlight how a well-known work is engaging when read in Italian translation. Furthermore, this paper will show how translating the Arabic eloquence of Ibnul-Muqaffa' was fascinating in English and Italian languages and cultures and how this can encourage translators in our society to translate more literature and diffuse it to other cultures.

3.2 Problem Statement

'*Kalīla wa Dimna*' is the masterpiece that Ibnul-Muqaffaʻ translated, and from then till now, its translations worldwide have not stopped. This study will fill the gap by comparing a trio of languages, each with a different linguistic stem on a masterpiece that still lives from the Abbasid Caliphate to now in rephrasing, rewriting, online studies, movies, quotations, and in worldwide universities.

The problem is how these cross-cultural differences differ between the Arabic version of Ibnul-Muqaffaʻ(a translation) to the English and Italian versions. Hereafter, the Arabic language's origin is Semitic, whereas the English language's origin is West Germanic and the Italian's of Latin origin. Each stem from a different linguistic origin and has a different cultural background. Searching for these differences and filling this gap in Translation Studies is interesting. However, this paper will prove how efficient and vital the comparison and contrast of these three translations of '*Kalīla wa Dimna*' applying the DTS and the CDA approaches are.

3.3 Study's Limitations

Some limitations in this research were the problematic access to the sources and the original versions of the book. The original version of the book in Pahlavi needs to be recovered with time. The researcher employed as ST the Arabic translation of Ibnul-Muqaffaʻ, proofread by Abdul-Wahhab ʻAzzam and Taha Hussein.

The second limitation was accessing the Italian version, unavailable online and in the local libraries. In addition, it was unavailable on Amazon to ship in Palestinian Territories. Thus, the researcher contacted the translator via email, asking how to access their translation of '*Kalīla wa Dimna*' with the research aim. Thus, Prof. Cassarino was courteous by sending a PDF copy of the Italian version.

Furthermore, another limitation was finding the English translation of '*Kalīla wa Dimna*'. Most translations needed to be more modern. The researcher contacted Mr. Ramsay Wood via LinkedIn to ask him how to access his translation for '*Kalīla wa Dimna*'. His versions are '*The Panchatantra retold, Book One*', '*Kalīla wa Dimna*', '*Fables of*

Friendship and Betrayal', and '*Kalīla wa Dimna*', '*Fables of Conflict and Intrigue*'. His versions are storytelling and rewriting '*Kalīla wa Dimna*' from Old English versions to contemporary ones. Ramsay Wood's versions were translated into other languages, such as French and Italian.

After that, the researcher contacted another translator of '*Kalīla wa Dimna*' via email, Prof. Munther Younes. Younes is a Reis Senior Arabic Language and Linguistics Lecturer and Director of the Arabic Program in the Department of Near Eastern Studies at Cornell University. After explaining the aim of the research, Younes said that his one was not a translation from Arabic to English but an adaptation of the Old Arabic text for students of Arabic as a foreign language. So, the old stories were rewritten in more straightforward, modern Arabic. Thus, there is no translation involved. Dr. Younes, after all, was cordial and sent his adaptation.

In the end, Wood, after knowing the purpose of this research, suggested for the researcher a modern English translation by Fishbein and Montgomery, which would be more suitable for the aims of the study. Moreover, it took months to finally access an appropriate English translation version well-written and composed for Translation Studies students, scholars, and non-professional readers.

However, future research could investigate translations of different literary texts. Such a search could contribute to identifying specific strategies and patterns of use related to the successful integration of translated versions in students' and scholars' lives.

3.4 Questions of the Study

This research is written by "ideas and ways of explanation" (Fernandes & Vasconcellos, 2008, p. 42) to account for the cultural considerations in the English and Italian translations of '*Kalīla wa Dimna*'. The agents that translated the tales and the extra-textual and textual factors that appeared in the translation process (Wolf, 2007) are among the focus areas of this research. These factors are central to examining translation in socio-cultural contexts (Foglia, 2014).

In particular, the research attempts to answer the following main research questions:

1. How do the English and Italian translations of '*Kalīla wa Dimna*' reflect the broader societal interests of the target audience?
2. To what extent do the agents affect the socio-cultural terms in the translation of '*Kalīla wa Dimna*'?
3. To what extent are the English and Italian translations of '*Kalīla wa Dimna*' similar or different?
4. What ideological factors do these translations reflect?

The researcher will examine the English and Italian translations of '*Kalīla wa Dimna*' using the approaches of product oriented DTS (Lambert & van Gorp, 1985) and the three-dimensional model of CDA (Fairclough, 1992) to answer the above questions.

3.5 Corpus of the Study

In this globalizing world, translation and literature break the walls among many nations. Translation helps people to deepen and broaden their perspectives toward other literature. As it accounts for cultural considerations in translation, this study will apply the methodological framework of CDA and DTS to investigate its corpus, which proves effective in examining the English and Italian translations of '*Kalīla wa Dimna*'.

This section presents the corpus of the study. It outlines the socio-cultural contexts in which '*Kalīla wa Dimna*' and its English and Italian translations were produced. It also accounts for the function the fable and its translations serve, each in its language setting.

In the beginning, the corpus is drawn from the English translation selected in the research by Michael Fishbein and James Montgomery in January 2022. However, the Italian translation chosen is that of Andrea Borruso and Mirella Cassarino in October 1991 in Rome. The reason for selecting these two volumes is that the translators are not Arabs and, thus, not natives. Henceforth, choosing the versions of *Kalīla wa Dimna,* which non-Arabs translated, makes it interesting to explore cultural contradictions in themes of translation.

The English translation is a very recent one. It was published on January 2022, which denotes the importance of *Kalīla wa Dimna* until nowadays in terms of Translation Studies. Michael Fishbein is a Lecturer Emeritus in the Near Eastern Languages and Cultures Department at UCLA. Further, James E. Montgomery is Sir Thomas Adams's Professor of Arabic at the University of Cambridge and a Fellow of Trinity Hall. His latest publications are *Loss Sings*, a collaboration with the Scottish artist Alison Watt, and *Kalīlah and Dimnah: Fables of Virtue and Vice*, a co-translation with Michael Fishbein. De Lorenzo comments on Amazon: *"Dual language books are a student's best friend. But they are rare. This volume, with its superior translation and carefully edited text is a real treasure. No student of the classical Arabic tongue should miss this wonderful book."* (De Lorenzo, 2023)

However, the Italian translators are Mirella Cassarino and Andrea Borruso. Cassarino has been a University Researcher at the University of Catania, Ragusa branch, since 2001. Since 2006, she has been an Associate Professor of Arabic language and literature at the University of Catania. Borruso is a translator, researcher, and retired professor in the Italian province of Sicily.

3.6 Procedures of the Study

This research involves the theoretical framework of product oriented DTS (Lambert & van Gorp, 1985) and Fairclough's (1992) three-dimensional model of CDA. Both approaches include the methodological basis for data analysis in the study '*Kalīla wa Dimna*' and its English and Italian translations. This "interdisciplinary perspective should in all probability yield most promising results" (Schäffner, 1996, p.201). Therefore, the product oriented DTS (Lambert & van Gorp, 1985) and Fairclough's (1992) three-dimensional approach to CDA is applied to answer the main research questions. First, the researcher illustrates the English and Italian translations of '*Kalīla wa Dimna*' on a micro-structural and a macro-structural level. Data is interpreted to determine translation patterns and link cultural aspects to the relevant cultural contexts of the target text production.

The best approach to discuss '*Kalīla wa Dimna*' is DTS because it is target oriented. Therefore, the source-oriented approach cannot be used. The reason is that the original Pahlavi text is unavailable; it has been lost with time.

Inghilleri (2005, p.125) states that "the increased attention to sociological approach in the last two decades is indicative of a paradigmatic shift within the discipline, toward more sociologically and anthropologically-informed approaches to the study of translation processes and products." The presence of culture-specific items in a source text (ST) demands that the translator be well acquainted with both the source and target culture to render a comprehensible and reader-friendly translation. The translator can either opt for the norms and conventions of the source culture (foreignization) or those of the target culture (domestication) in dealing with the hurdle of translating culture-specific items (Nzimande, 2018).

A foreignizing strategy in translation was first formulated in German culture during the classical and Romantic periods, perhaps most decisively by the philosopher and theologian Schleiermacher (Baker, 1998, p.42) He suggested that a translator do his/her best to preserve the strangeness of ST and expose the target reader to the linguistic and cultural otherness of ST. Then the translator must adopt "an 'alienating' method of translation, orienting himself/herself by the language and content of the ST. He/she must valorize the foreign and transfer that into the target language" (Munday, 2001, p28).

However, Venuti (2004) believes that a foreignizing translation is highly desirable, as it seeks to resist the dominant target language (TL) cultural values and signify the linguistic and cultural differences of the foreign text instead of eliminating them (Wang, 2013). From Venuti's point of view, "foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (p20). He (2004) advocates for a resistant translation strategy because it locates the alien in a cultural other, pursues cultural diversity, foregrounds the linguistic and cultural differences of the SL text, and transforms the hierarchy of cultural values in the TL (Wang, 2013). Another reason is his respect for cultural others and the struggle for cultural equality (Wang, 2013). For Venuti,

translating involves looking for similarities between languages and cultures because it constantly confronts dissimilarities. A translated text should be where a different culture emerges, where the reader can glimpse the cultural other. Thus, dissimilarities cannot be removed.

In the 1990s, the focus of translation studies was shifted from text analysis, which "normally concentrates on describing how texts are organized," to discourse analysis, which looks at "the way language communicates meaning and social and power relations" (Munday, 2008, p. 90). However, foreignization and domestication will be interrelated with DTS and CDA. Data analysis in **Chapter IV** will demonstrate this relationship through the translators' terminology choices and interventions.

3.6.1 Product-oriented DTS Approach

As a product, to unravel this 'complex bond,' the researcher will handle the analysis of the English translations of '*Kalīla wa Dimna*' through the methods provided by product oriented DTS (Lambert & van Gorp, 1985).

Pym (2010) broadly defines the aim of Descriptive Translation Studies (DTS): 'to describe what translations actually are, rather than simply prescribing how they should be.' Less prescriptive than its predecessors, DTS sought to establish probable expectations of translation behavior by handling the practice as 'an empirical discipline with a hierarchical organization and a structured research program' (Cheung, 2013). Gideon Toury propounded the concept from the 1970s onwards (Naudé, 2012), and it was characteristic of the mood of that time, where ideas that challenged established conventions of translation emerged. There was a sense that previous theories lacked a specific sensitivity to and awareness of the socio-cultural conditions under which the translation process occurs, and that greater significance should be attached to these issues.

Process-oriented DTS aims at a systematic description of what goes on in the translator's mind while translating, which results in translation psychology, but may also include the study of more conscious decision-making processes, the selection of global strategies, or the organization of translation services. It is also concerned with what happened in the

translator's mind from a cognitive perspective. The process-oriented DTS is concerned with the psychology of translation. In a statement that would prove relevant for the forthcoming evolution and discussion of DTS, Holmes highlights the importance of maintaining pure translation studies independent of any applied goal (Assis, 2016).

Munday (2013) mentioned that the DTS might examine the product, the function, and the process. Thus, it involves the analysis of differences between the source text and the target text. The product-oriented DTS reads the existing translation in which the description and analysis of a single or several ST to TT pairs are conducted. Hence, the function-oriented DTS relates to the translation described in the recipients' socio-cultural situation and focuses more on the context than the text itself.

This thesis provides data analysis on a macro-structural level and a micro-structural level. The study compares the ST to TTs and describes their relations (Munday, 2016, p. 189). The macro-structural level of research investigates the paratextual elements added to the English and Italian translations of '*Kalīla wa Dimna*', including layouts and comments (Lambert & van Gorp, 1985, p. 52).

Data analysis on the micro-structural level investigates the choice of terms, perspectives, points of view, and forms of speech reproduction (Lambert & van Gorp, 1985, p. 52). On this level, the analysis of the English translation of '*Kalīla wa Dimna*' includes an account of intertextual relations. Through Fairclough's (1992) three-dimensional approach, the micro-structural analysis seeks to account for the social considerations abounding in the translations of '*Kalīla wa Dimna*'.

3.6.2 Fairclough's Critical Discourse Analysis (CDA)

Furthermore, this paper applies Fairclough's (1992) three-level model approach to CDA (Critical Discourse Analysis) to examine '*Kalīla wa Dimna*' and their English and Italian translations.

Fairclough (1992, p. 110-12) proposes that the critical discourse analysis of a text should pass through the three stages of description, interpretation of the relationship between text and interaction, and explanation of the relationship between interaction and social

context. Critical discourse analysis (CDA) is a creative and disciplined enterprise based on a speech act theory that says the language is used to describe things and do things (Brown & Yule, 1985). It is an approach to language analysis that concerns language, power, and ideology. CDA focuses on language as real people with genuine intentions, emotions, and purposes use it. People are members of society, and their speech reflects experiential, relational, and expressive values (Fairclough, 1992, p. 110). According to this approach, there is a correlation between linguistic production and social variables.

The translations "look to establish connections between properties of texts, features of discourse practice and wider social practice" (Fairclough, 1995, p. 87). CDA addresses a translator's decisions regarding which information to add or omit, explicit or implicit, or highlight to represent the issues (Schäffner & Bassnett, 2010, p. 8). In addition to highlighting the possible social impact of translation, CDA draws attention to the translator's hidden intentions (Fernandes & Vasconcellos, 2008).

However, CDA deals with the complex relationships among meaning, culture, and language, thereby showing the limitations of bilingual dictionaries as good translation tools. When translators analyze the text at hand in an attempt to understand it and put the finger on the elements that need special treatment in translation, they have to consider the entire text as a translation unit, not a single word or sentence, thus fixing particular attention to the context, co-text, communicative dimension, pragmatic dimension and semiotic dimension (cf. Hatim and Mason, 1990).

The advent of CDA can be seen as a significant turn in Translation Studies. Three major concepts are relevant to our discussion: text, genre, and discourse, all of which can be dealt with irrespective of socio-cultural aspects. Hatim and Mason (1997, p. 15) state that "intertextuality may and often does involve aspects which are more challenging than the socio-cultural. Discourse, in the words of Hatim and Mason (1997, p. 15) embodies "attitudinal expression with language becoming by convention the mouthpiece of societal institutions". As "a textual manifestation of the speaker's ideology," discourse is considered "the major vehicle of ideology and it often represents the ideology of the powerful against the powerless." (Thawabteh, 2016, p. 8).

To uncover and account for culturally motivated aspects of translation, CDA assists in data analysis on the macro-and micro-structural levels. In addition to accounting for intertextual references within the ST and TTs, CDA allows viewing these texts in their broader socio-cultural contexts. In this way, CDA works "not only on the given text but also on the [relevant] social structure" (Alghamdi, 2014, p. 120).

Fairclough's approach to CDA helps analyze *'Kalīla wa Dimna'* and their English and Italian translations. As a multidisciplinary tool (Fairclough et al., 1997, p. 271), CDA draws on various theoretical frameworks which explore different data and methodologies (Wodak & Meyer, 2009, p. 5). It provides the framework needed to account for the conditions of the production of '*Kalīla wa Dimna'* and its translations, interprets data examples, and places the ST and TTs within their broader social and ideological contexts.

According to Schäffner, CDA ensures that "textual features, ideological contexts, and underlying relations of power apply both to the source text and culture and the target text and culture" (Schäffner, 2004, p. 132). It helps bring to light the cultural implications of using language in particular ways (Fairclough et al., 1997, p. 258). In addition to highlighting the possible social impact of translation, CDA draws attention to the translator's hidden intentions (Chesterman, 2006, p. 15).

3.7 Conclusion

This chapter has outlined the corpus and methodology of the thesis. The chapter presented the Significance of the Study, the Problem Statement, and the Study's Limitations that the researcher faced in completing this paper. Further, it showed the Questions of the Study that the researcher attempts to answer and the Structure of the Study, which gives a summarized overview of each chapter.

Moreover, the chapter presented the procedures of the research, which are the theoretical frameworks of product-oriented DTS (Lambert & van Gorp, 1985) and Fairclough's (1992) three-dimensional model of CDA. The Study will apply the techniques and methods furnished by this approach to data analysis to uncover political and cultural considerations in the English and Italian translations of *'Kalīla wa Dimna'*.

This methodology ensures that this paper will attempt to avoid unsubstantiated explanations (Munday, 2013, p. 190) or presumptive judgments (Lambert & van Gorp, 1985, p. 47) in describing '*Kalīla wa Dimna*' and its translations.

Chapter IV

Discussion and Analysis

4.1 Micro-Structural Analysis, ST vs. TT1

This section analyzes ST data in comparison with TT1 on a micro-structural level. It includes two main sub-sections. Firstly, Section (4.1.2) provides the Religious Terms. Finally, Section (4.1.3) shows the Addition.

4.1.1 Religious Terms

While '*Kalīla wa Dimna*' is not overtly religious, it contains many values with religious overtones and portrays morals meant to guide people into proper behavior and belief. It illustrates the value of wisdom, friendship, honesty, and devotion, which are evident in the story of '*The Lion and the Ox*' in the book's introductory chapters.

Hence, the tales teach religious values without overtly religious settings or rituals. They focus on morality and behavior and present good and evil in quite a realistic, complex, and accessible fashion. There are many terms in the tales that explicitly indicate Islamic religious connotations. Further, many Islamic invocations add an Islamic glimpse to the tales. These types of invocations are not present in this form in other religions, and through this, we see how also language affects the way to invoke in different religions. Because Ibnul-Muqaffa' converted to Islam from Zoroastrianism, his aim in the Islamicization of the text would be to spotlight that he was a Muslim through his writing, adding almost in every tale Islamic terminologies and cues.

Furthermore, the research investigates many examples regarding the usage of religious terminologies and their corresponding translation. The table below demonstrates the translation of the word "Allah" specifically.

4.1.1.1 God

ST	TT1
فنسأل الله السلامة.	**We beseech God** to keep us safe.
وشكروا الله عز وجل على ذلك وعلى ما منّه عليهم على يد برزويه.	**They thanked God** for what He had bestowed on them through Barzawayh.
أكرم الله الملك كرامة يجمع له بها شرف الدنيا الآخرة وأحسن جزاءه.	**May God prosper t**he King and grant him honor.
والغبطة في جميع الأمور أسأل الله أن يديم له السّرور	I pray that God will grant him lasting joy and happiness in all things.
أعزّ الله الملك.	**May God increases** the king's might.

The above examples are from the tale "How Anusharwan sent Barzawayh to India to transcribe *Kalīla wa Dimna*." Barzawayh invokes God to bless the king because the latter permitted him to travel to India to learn about the *Panchatantra*. In these first nine quotations, Barzawayh praises and invocates God to bless and give the king whatever he wants because he allowed writing a chapter about Barzawayh in this book.

However, "Allah" is etymologically a contraction of the Arabic *al-Ilāh*, "the God." Allah is the standard word for God used by Arabic-speaking Christians, Jews, and Muslims (Afsaruddin, 2022, p. 30). The word's association with Islam comes from the special status of Arabic as the language of Islam's holy book, the Qurʾan (Afsaruddin, 2022, p. 30). Muslims consider the Qurʾan in its original language God's literal words, and they believe God described Himself in Arabic as *Allāh* (Afsaruddin, 2022, p. 30). Thus, the Arabic word holds special significance for Muslims, regardless of their native tongue, because God himself spoke it. (Afsaruddin, 2022, p. 30)

However, in Arabic, these invocations are used frequently and are initially ways to ask God for something in Islam. In translation studies, domestication is a strategy that minimizes unfamiliar cultural inconveniences. (Stasiuk, 2021) In this case, translators used this strategy and translated 'Allah' into 'God.' The researcher analyzed these examples through the CDA approach because the ideology in translation is apparent in them. Ibnul-Muqaffaʿ addition of these Islamic invocations was not present in Bidpai's Sanskrit version nor the Persian translation by Barzawayh. TT1 domesticated the word

'Allah' into 'God' and translated the invocations even though these invocations implied the Islamic tone (Wacks, 2003, p. 178-189)

4.1.1.2 To Bow Low

ST	TT1
فلما سمع برزمهر مقالة الملك والذي عظم خطره عنده ومنزلته منه خرّ ساجداً وقال أدام الله لك أيها الملك السرور والفرح وقرّة العين.	When Buzurgmihir heard the king's words and the great importance he attached to the project, he **bowed low** and said, "Your Majesty, may God make you joy, gladness, and happiness endure!"

Likewise, the passage above is from "How Anushirwan Sent Barzawayh to India to Transcribe *Kalīla wa Dimna*." In this part, Anushirwan orders to assemble with the most influential people in the kingdom so that Barzawayh can read the book to them and to please his efforts. Thus, Buzurgmihir prostrated as a sign of respect to the king.

However, Fishbein and Montgomery translated 'خرّ ساجدًا' into 'he bowed low.' Collins dictionary states, 'When you bow to someone, you briefly bend your body towards them as a formal way of greeting them or showing respect.' (Reverso Dictionary, n.d.) "If you bow your head, you bend it downwards so that you look towards the ground, for example, because you want to show respect or think deeply about something". (Reverso Dictionary, n.d.)

However, 'bowing low' is not exactly as the prostration indicated in the Arabic 'خرّ ساجدًا'. Hence, translators used domestication because there is no exact equivalence to this action in the Occidental target culture, in Christianity or Judaism. Prostration is more than a mechanic action seen in rituals or prayers in Islam, Hinduism, and Buddhism. Furthermore, the verb 'خرّ' means suddenly and quickly. Barzawayh prostrated, and the speed of this action is not noticeable in "bowed low." After all, the expression 'خرّ ساجدًا' is an intertextualization from the Holy Qur'an from 'Surah Sad.' The Abul Ala Maududi in the King Fahad Quran Complex translated "خرّ ساجدا" into 'fell down [bowing],' adding 'fell' to show the speed of the action, and between parentheses adding "bowing" to make the reader imagine the scene.

قال الله تعالى: ﴿وَظَنَّ دَاوُودُ أَنَّمَا فَتَنَّاهُ فَاسْتَغْفَرَ رَبَّهُ وَخَرَّ رَاكِعاً وَأَنَابَ﴾ (ص،24)

"(While so saying) David realized that it is We Who have put him to test; therefore, he sought the forgiveness of his Lord, and fell down, bowing and penitently turning (to Him). (King Fahad Quran Complex).

Hence, the approach used to analyze this example is DTS to describe and analyze TT1 translation results compared to the ST. The following example will show another religious term and the possible agents' intervention.

4.1.1.3 Happiness endure

ST	TT1
فلما سمع برزمهر مقالة الملك والذي عظم خطره عنده ومنزلته منه خر ساجدا وقال أدام الله لك أيها الملك السرور والفرح وقرّة العين.	When Buzurgmihir heard the king's words and the great importance he attached to the project, he bowed low and said, "Your Majesty, may God make you joy, gladness, and **happiness endure**!"

Furthermore, in the same previous passage, Burzugmihir invokes God to display his appreciation to Anushirwan. He asks God to bestow on the king joy, which in TT1 is السرور, gladness in TT1 الفرح, and lastly قرّة العين. However, the last one in a literal translation should be "what brings you happiness" because قرّة alone means ما يُرضي ويَسُرّ (lit.) "what satisfies and pleases." Hence, satisfaction is related to pleasure because happiness without satisfaction and contentment is worthless. This religious term is an intertextualization mentioned a lot in the Holy Qur'an. From these examples:

قال تعالى: (ذَٰلِكَ أَدْنَىٰ أَنْ تَقَرَّ أَعْيُنُهُنَّ وَلَا يَحْزَنَّ) (سورة الأحزاب، 51)

"That is more suitable that they **should be content** and not grieve (Surah al-Ahzab - 51, n.d.)"

قول الله -تعالى-: (فَلَا تَعْلَمُ نَفْسٌ مَا أُخْفِيَ لَهُمْ مِنْ قُرَّةِ أَعْيُنٍ جَزَاءً بِمَا كَانُوا يَعْمَلُونَ) (سورة السجدة، 17)

"No soul can imagine what **delights** are kept in store for them as a reward for what they used to do." (Surah As-Sajdah, 32:17, n.d.)

In this case, enduring happiness, or simply happiness, means a person's subjective appreciation of their life, abstracting from the ups and downs everyone experiences. Therefore, due to its religious and cultural context, applying the Skopos theory, Fishbein and Montgomery translated قرّة العين into "endure happiness."

4.1.1.4 Aloud to people / Before the audience

ST	TT1
فلما اجتمعوا وعنده برزويه أمر بإحضار الكتب التي قدم بها ففتحت وقرأها على رؤوس الأشهاد.	When they had all assembled, the king commanded that the books Barzawayh had brought from India be fetched. The books were opened and their contents read **before the audience**.
ودعا برزمهر بالكتاب بمحضر من برزويه فأمر بقراءته على رؤوس الناس فقام برزجمهر ففتح الكتاب وقرأ باب برزويه على رؤوس الناس.	He summoned Buzurgmihir to bring the book and- in Barzawayh's presence- commanded that it be **read aloud to the people**. Buzurgmihir stood up, opened the book, and **read** "The Chapter of Barzawayh" **to the people.**

Likewise, these two examples above are from the same tale mentioned previously. In these passages, Burzugmihir reads aloud "The Chapter of Barzawayh." In this case, the translators translated the expression رؤوس الأشهاد into "before the audience/ read aloud to people," which is an intertextualization from the Sunnah.

The literal meaning of رؤوس الأشهاد is 'the heads of the witnesses.' The intended meaning is that people will witness something said to them. Further, the expression means 'a crowd of people.' Again, Fishbein and Montgomery used the Skopos theory and translated it into "read aloud" to make it straightforward to the target audience.

4.1.2 Addition

This section of the chapter will show examples of how the translator added some phrases to clarify the meaning.

4.1.2.1 Connection between tales

ST	TT1
قال بيدبا الفيلسوف إذا ابتلي الرجلان بدخول الكذوب الخؤون بينهما تقاطعا و تدابروا وتفاسد ما بينهما. ومن أمثال ذلك أنه كان بأرض..	And Baydapa, the philosopher, said, "When two friends fall victim to a treacherous liar who comes between them they part company, turn their backs on each other, and severe relations. **Here is a story to illustrate this..**"
قال دِمنة..	"Dimna told the following tale.."
قال الضيف وكيف كان ذلك؟ فقال الناسك زعموا أنّ غراباً..	"How so?" asked the guest. And the ascetic told the following tale: A raven.."

The structure and the style of '*Kalīla wa Dimna*' seem that of *One Thousand and a Night*. Both literary pieces are often compared. Substories link with the main stories, then interrelate with other substories to return to the original main story. According to Chillemi:

> La forma dell'opera è in prosa, intercalata da strofe in versi, queste ultime generalmente di contenuto morale e didascalico. La struttura dell'opera, che rimane invariata in tutte le traduzioni e riscritture, è peculiare e complessa; difatti, le storie sono concatenate tra di loro attraverso la tecnica della scatola cinese che consiste nel creare diversi livelli di narrazione, corrispondenti ai vari apologhi, collegati tra di loro attraverso i numerosi personaggi animali. (Chillemi, 2019, p. 14)

[The structure of the work, which remains unchanged in all translations and adaptations, is peculiar and complex. The stories are linked together through the Chinese box technique. Different levels of narration are created, with tales linked with sub-tales connected through the numerous animal characters.]

To connect the substories, TT1 added, *"here is a story to illustrate this."* This addition is not present in the ST. Instead, the story starts as *"Dimna said,"* but to make it easier for the reader to catch that another story will be introduced in the tongue of Dimna.

Moreover, another example is when the next story in Arabic is written: "قال دمنة" (lit.) *"Dimna said"* the translator added, *"the following tale"* again, this kind of addition is to foreshadow the reader for the following tale. Likewise, in the third and the fourth examples, the ascetic and the philosopher start to narrate a sub-story. Thus, TT1 adds the phrase *"the following tale."*

The translator carefully introduced these sub-stories by splitting each sub-story into a single tale with its title. On the opposite side, in the ST, the main stories and substories are linked together without any split of paragraphs, and this maximizes the reader's effort to stay focused. On the contrary, Fishbein and Montgomery used further titles to manage this chain of fables. These cases have been analyzed through DTS to describe what is beyond words and the translators' interventions and additions.

4.1.2.2 "Tajid"

ST	TT1

وأنت سعيدا الجد إذ قنعت بما تجد، وزهدت فيما لا تجد وصبرت نفسك عنه ورضيت بما تجد.	"You, on the other hand, **are fortunate to be content** with what you **can obtain** and to have renounced what you **cannot have curbed your appetite for** what you **cannot reach** and to be satisfied with **what you can**"

This passage is from the last chapter, "The Ascetic and his Guest." In the ST, the Arabic polysemous words "تجد" are repeated four times at the end of each phrase to make a beautiful rhyme melody. Although the form of the word "تجد" is the same, its meaning differs widely in each example.

The first one has been rendered as 'fortunate', the second "تجد" into "can obtain." TT1 translated the third "تجد" into "cannot reach." Further, Fishbein and Montgomery translated the last "تجد" into "what you can." In addition, they translated "صبرت نفسك عنه" into "have curbed your appetite for." Therefore, it can be concluded that the flourishing of diverse translations denotes the richness of the Arabic language, as four words with the same form have different meanings when put in each context. In this case, the researcher applied the DTS approach to examine this example.

4.2 Micro-Structural Analysis, ST vs. TT2

This section presents data analysis of the Italian translation of *Kalīla wa Dimna* on the micro-structural level. The analysis aims to explain socio-cultural and ideological considerations in the translation of this book by examining selected data. It further aims to demonstrate that the translation indicates a culturally-motivated choice of terminology and intervention. Cultural considerations are relevant to the micro-structure of the Italian translation of *Kalīla wa Dimna.* This section covers Idioms (4.2.2) and Domestication and Foreignization (4.2.3).

4.2.1 Idioms

Idiomatic translation reproduces the 'message' of the original. However, it tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original translation methods theory. This section investigates how TT2 translated into idioms phrases that were not idioms in the ST.

4.2.1.1 "Gliele diede di santa ragione"

ST	TT2
فوقع مُنَكَّسًا، فوثب إليه صاحب البيت بهراوة فأوجعه ضربًا، وقال له من أنت؟	Gli saltò addosso il padrone di casa con un randello in mano e **gliele diede di santa ragione**, dicendogli: **"Chi diavolo sei?"**

This quotation is from "The Chapter of Barzawayh the Physician." In this passage, the thief enters the man's house, and when the man catches him, the man hits the thief with a stick. The description of the hitting in the ST فأوجعه ضربًا (lit.)"he hurt him while hitting." However, the Italian translators translated this description using "*gliele diede di santa ragione,*" which means to strike someone with violence and force, assuming to have a reason to do that.

According to Brevi: "Significa picchiare qualcuno con molta foga ed è usato sia con significato letterale che figurato (una lite aspra che porta fino alla collera). Chi picchia è convinto di avere la ragione dalla propria parte e si sente quindi giustificato nell'azione." (Brevi, 2021)

[It means to hit someone tough and is used literally and figuratively (a bitter argument leading to anger). Those who hit are convinced that they have reason on their side and therefore feel justified in their action.]

After hitting him, the man asked him who he was (the thief); "من أنت؟." The Italian question: *"Chi diavolo sei?"* (lit.) "Who the devil are you?" which can be translated in English as "Who the hell are you?" (lit.) "Who are you?." "The hell" in English is a swear word that some people use when annoyed or surprised or to emphasize something. Likewise, Italians use the word "*diavolo*" or "devil" instead of hell for such an expression. Its use is offensive. While in the ST, the question is "Who are you?" the Italian translation added "*diavolo*" to highlight the man's surprise or anger.

4.2.1.2 "Senza peli sulla lingua"

ST	TT2

قال الأسدُ: لقد تركتني كارهًا لمجاورة شتربة، فأنا مُرسِلٌ إليه فذاكرٌ له ما وقع في نفسي، وآمرُه باللحاق حيث أَحَبَّ.	Il leone replicò: "Con queste parole mi hai reso sgradita la vicinanza di Shànzaba; gli manderò qualcuno per dirgli quel che penso di lui **senza peli sulla lingua,** e gli farò sapere di venire a trovarmi dove vuole".

The text above is from the tale of "The Lion and the Ox." Dimna incited the lion to hate the ox; thus, the lion wants to call the ox to tell it everything without fear. In the ST, the expression is فذاكرٌ له ما وقع في نفسي, (lit.) "I will tell him what I think." The figurative phrase فذاكرٌ له ما وقع في نفسي is "what happened to me," (lit.) "what I think about him."

However, Cassarino and Borruso translated it into the well-known Italian idiom "*senza avere peli sulla lingua,*" which is exemplary. Their strategy is Domestication. The Italian idiom *"senza peli sulla lingua"* (lit.)*"without hair on the tongue."* It indicates a person's sincerity and frankly expressing oneself without fearing or worrying about judgment. It is generally attributed to those who can speak freely without being held back by shyness, regardless of whether their words may appear rude and controversial. Metaphorically, the hair on the tongue indicates an obstacle, an impediment that would not allow one to speak quickly and fluently. For this reason, those who do not have any can express themselves without problems, but sometimes without modulating their words.

4.2.1.3 "I muri hanno orecchie"

ST	TT2
فقال الرجل: أيتها المرأة، قد ساقك القدر إلى رزقٍ واسع، فكُلي واشربي واسكتي ولا تسألي عمَّا لو أخبرتُك به لم آمن أن يسمعه سامع، فيكون في ذلك ما أكره وتكرهين، فقالت المرأة: لَعَمري ما بقُربنا أحد يفهم كلامنا	Il marito rispose: "Donna, il destino ti ha provvisto largamente di beni: mangia, bevi e stai zitta! E non chiedermi nulla! Se ti svelassi il segreto non sarei tranquillo: anche **i muri hanno orecchie** e tu io ci troveremmo a mal partito". Replicò la donna : **"Che dici mai**? Qui non c'è anima viva che possa sentire i nostri discorsi".

This passage is from "The Chapter of Barzawayh the Physician." The woman asks the man where he has brought food. The man fears that someone will hear them. In the ST, the man says "لم آمن أن يسمعه سامع" (lit.) "I do not trust whether there is someone who could hear us." However, the Italian translators translated it with the idiom: *"I muri hanno orecchie"* meaning "Walls have ears."

This well-known Italian idiom is an invitation to be careful when talking because someone can always hear and retell others' private discourses. Some say that this idiom originated when Caterina de' Medici (Queen of France), during the persecution of the Ugonotti (during the sixteenth century), was ordered to install an acoustic duct in the walls of the palace, Louvre because she suspected a conspiracy. When she discovered it, she said, *"I muri hanno le orecchie"* which means "walls have ears."

Consequently, the answer to the woman is literally, "I swear that nobody next to us can understand our words." Nevertheless, the translators translated it into the question: *"Che dici mai?."* This question means in English, "What are you saying?" and in Arabic, " ما الذي تقوله؟".

However, translators deleted the swear in the ST and changed the sentence into a question. The Arabic "لعمري" is a swear on oneself's life. This kind of oath was used in the old Arabic and is now present in old literature texts; thus, it is not a modern expression.

However, this exact swear "لعمري" is not present in Italian, and the translators may have omitted it. In addition, the woman says that nobody "can understand our talk" (because they speak a different language). Thus, Cassarino and Borruso, instead of translating it into *"capire"* which is a translation for "understand" and "يفهم"; their translation was *"sentire"* which means "hear" and in Arabic "يسمع."

4.2.1.4 "Per filo e per segno"

ST	TT2
فلمَّا سمع النَّمر قول كليلة رجع فدخل على أمِّ الأسد فحدَّثها الحديث الذي سَمِعَ كله.	Sentendo le parole di Kalila, il leopardo **non perse tempo** a tornare sui propri passi. Andò a trovare la madre del leone, e la mise al corrente dell'accaduto **per filo e per segno.**

In this quote from "The Lion and the Ox," the leopard hears Kalila blaming his brother Dimna in prison for his wrongdoings. After realizing that Dimna is the criminal, the leopard returns to the lion's mother to inform her of what he has heard.

In this description, in Arabic, it is written "رجع فدخل" (lit.) "he went back." In Italian, "*è tornato*." The researcher found an addition to the Italian translation, "*non perse tempo*" (lit.) "He did not waste time." However, translators could have added it to emphasize the leopard's speed in reporting the news to the lioness.

Moreover, the description of the leopard talking with the lion's mother is: "he told her everything he heard" in the ST: فحدَّثها الحديث الذي سَمِعَ كله. A literal Italian translation could be "*le raccontò tutto ciò che sentì*," but it could be somewhat monotonous. The translators, however, added an Italian idiom, *"per filo e per segno,"* which in English is "chapter and verse." The purpose of adding this idiom is to highlight that he told the lion's mother the tiniest details, and the usage is very appropriate.

4.2.1.5 "Una bella faccia tosta"

ST	TT2
فقالت أم الأسد: إنَّ من العجب انطلاق لسانك بالقول مُجيبًا لمن تَكلَّم، وقد كان منك الذي كان.	Invece la leonessa esclamò: "Hai una **lingua tagliente e una bella faccia tosta!** Rispondere così a chi ti ha parlato, mentre è noto quel che hai fatto!"

This quotation is from "The Investigation of Dimnah." Dimna is very cunning, and during his process, because he is not innocent, he tries with his sly talking to fake his innocence. The lion's mother is surprised by Dimna's rudeness. Thus, she says " إن من العجب," which means "it is a wonder that." Furthermore, she continues that Dimna speaks openly without any shame as if he is innocent.

However, Cassarino and Borruso omitted إنّ من العجب. Instead, they translated قالت which means "said," and in Italian, "*disse*" into "*esclamò*," which means "she exclaimed." However, there is a difference between "saying" and "exclaiming." The difference in the meaning between both verbs is in the pitch of the voice. "Saying" is to speak at an average moderate volume, neither to "whisper" nor to "shout." Hence, the verb "exclaim" is to say something suddenly and loudly, primarily because of intense emotion. In this case, the lioness' emotion is anger against Dimna. Nevertheless, translators in TT2 could have altered the verb to convey the meaning of إن من العجب the translators omitted.

Furthermore, Cassarino and Borruso translated "انطلاق لسانك بالقول" (lit.) "the fastening of your tongue" into "*lingua tagliente,*" "a sharp tongue," as if it was a blade or a sword. The translators employed a metaphor to make the audience imagine the situation. In addition, they translated "إنّ من العجب" (lit.) "it is a wonder that" with the idiom *"una bella faccia tosta,"* which means "a beautiful hard face." An English idiom for *"una bella faccia tosta"* could be: "You have got many nerves." While this idiom can mean "You are courageous," in everyday use, it has almost a negative connotation, intending "You are rude, presumptuous, arrogant, and out-of-line." And thus, the Italian idiom means the same.

4.2.1.6 "Alla faccia vostra"

ST	TT2
فرآها الناس فقال بعضهم لبعضٍ: انظروا إلى العجب، سلحفاة بين بطتين تطيران بها في الهواء، فلمّا سمعت ذلك قالت: رغمٌ لأنفكم، فلمَا فتحت فاها بالمنطق وقعت إلى الأرض فماتت.	A questo spettacolo, alcuni dissero: 'Guardate, che cosa straordinaria! Una tartaruga fra due anatre che la portano in volo!' All'udire queste parole la tartaruga rispose: **'Alla faccia vostra!'.** Ma avendo aperto la bocca per rispondere, precipitò a terra e morì'.

This passage is from the fable "The Lion and the Ox." The tortoise needed help to cross the river. Two ducks helped her to cross it, holding her on themselves. Definitely, it is a weird and spectacular scene, and when people came to see the weird scene, the tortoise said in the ST: رغم لأنفكم. The latter Arabic phrase means "despite your noses." The Italian translators translated it into the phrase: *"Alla faccia vostra"* which has the same function and meaning as the English " in-your-face."

Generally, it is expressed or presented boldly, directly, and often aggressively. It can be noted the difference between cultures. Some cultures use "despite noses," other "despite or in your face" to confront or annoy someone directly.

4.2.1.7 "Fare castelli in aria"

ST	TT2
و إنّما ضربت لك هذا المثل لتنتهي عن الكلام فيما لا تدري.	Conclude quindi la donna:" Questa storia che ti ho raccontato, serve a non farti **fare castelli in aria**".

This passage is from the tale "The Holy Man and the Mongoose." The woman is ending a story, and in the ST, she says that the reason for narrating this story is to make him "stop talking about something he doesn't know."

However, in the translation in Italian, instead of translating "stop talking about something you do not know," the translators used the idiom "not make castles in the air" in Italian, "*non farti fare castelli in aria*." This idiom means to make improbable plans or to dream about something impossible.

Building castles in the air may go back to St. Augustine -a Christian preacher and theologian- who lived 354-430. (Grammarist, n.d.) He created the metaphor s*ubstracto fundamento in aere aedificare*, which translates as to build on air with no foundation. The idiom building castles in the air first appeared in the 1500s as a translation from French. (Grammarist, n.d.)

4.2.2 Domestication and Foreignization

Domestication and Foreignization are two basic translation strategies providing linguistic and cultural guidance. Typically, domestication represents the type of translation in which a fluent style is adopted to minimize the strangeness of the foreign text for target language readers. (Yang, 2012) At the same time, foreignization means a target text is produced that deliberately breaks target conventions by retaining something of the foreignness of the original (Yang, 2012). The following examples will present data analysis in which translators applied these strategies.

4.2.2.1 Wakil al-bahr

ST	TT2
وقد قيل: لا تحقرَنَّ العدوَّالضعيف المَهين، ثم لا سيما إن كان ذا حيلة، فكيف بالأسد، وهو في جُرأته وشدته على ما قد عرفت؟ فإنه من استصغر أمر عدوّه وتهاون به أصابه ما أصاب وكيلَ البحر من الطِيطَوَى.	Chi da poca importanza al proprio nemico e lo sottovaluta merita d'esser trattato come il **ministro del mare** dal beccaccino.
فقال: لا آراه يحمل علينا لما يخاف الوكيل عليه من الانتقام.	E l'uccello:" Non credo che il mare ci attacchi, **il responsabile delle maree** ha timore della reazione che ciò susciterebbe"

These examples are from the fable "The Lion and the Ox." Both examples mention a bird called in Arabic "wakil al-bahr" or "titawa." Its name means "responsible or vizier of the

sea." It was so-called because birds love to live next to the sea. In the first example above, Italian translators conveyed "*wakil al bahr"* into *"ministro del mare"* which means "the vizier of the sea."

The second example has been translated literally as *"il responsabile delle maree,"* (lit.) "the accountable of the sea." The translators used the Foreignization strategy here because "*wakil al-bahr"* in Arabic means "responsible for the sea." Thus, in the TT culture, there are not these bird species. Consequently, it could be misunderstood as a person whose responsibilities concern guarding the sea.

4.2.2.2 Dirham/ Dinar

ST	TT2
وكان على رأس فرسخ منها، فتوجه إليه فحمل طنًا من حطب، فجاء به فباعه بنصف درهم، ثم اشترى به ما يصلح أصحابه، وكتب على باب المدينة: "اجتهاد يومٍ واحد تبلغ قيمته نصف درهم ".	Il bosco si trovava una parasanga dalla città; il figlio del contadino vi si recò e tornò con un fascio di legna che venette per mezzo **dirham**. Con la moneta comprò di che sfamare i suoi compagni. Poi scrisse sulla porta della città:" Il lavoro di un solo giorno vale mezzo **dirham**".
فاستأجر لثقبه وعمله رجلًا بمائة دينار يومه إلى الليل.	Che assoldò per bucarle un individuo a cento **dinar** al giorno, da mattina a sera, e se lo portò a casa.

The first example is retrieved from "The King's Son and his Companions,". In contrast, the second is from "The Chapter of Barzawayh the Physician."

Some Arab countries still use dinars as official currencies, for example, Algeria, Bahrain, Iraq, and Jordan. It was first introduced as an "Islamic coinage" in the late 7th century CE by ʿAbd al-Malik, the fifth caliph (685–705) of the Umayyad dynasty. (Encyclopaedia, 2016) However, the dirham is the official currency of the UAE still today. During the Abbasid Caliphate, people used *dirhams* or *dinars* as Islamic monetary standards. Therefore, the *dinar* and the *dirham* were different currencies. They evaluated these coins according to their respective bullion, content, and purity.

Further, the value of dirhams and dinars depended on the supply and demand of gold or silver coinage and whether a coin was accepted for the payment of Islamic taxes. (Abdullah, 2020/1: 1-29)

Hence, translators could not translate dirhams or dinars into euros or dollars, for example, because of the time and the setting in which Ibnul-Muqaffaʿ translated *Kalīla wa Dimna*. However, translators used the strategy of Foreignization to highlight cross-cultural differences.

4.2.2.3 Tizio e Caio

ST	TT2
وقد قلت مراراً واستشهدت فلاناً: إنّ هذا المخادع المتخشّع يوشك أن يفتش عن خيانة فاحشة وذنبٍ عظيم.	Parecchie volte l'ho detto prendendo **Tizio e Caio** a testimoni: sotto quell'aria umile, e un furbastro che sarà fra poco ricercato per un malvagio tradimento o un grave crimine!"

This passage is from the fable "The Lion and the Jackal." The viziers are envious of the jackal's position beside the king. After plotting against him, they say that they knew that the jackal was treacherous from the beginning. Further, they warned in front of "someone" or "witnesses" against the jackal.

Without mentioning the witnesses' names, the ST uses the word "فلانا." This word فلان means "someone" in English. However, the Italian translators used the domestication strategy in this case. *Tizio, Caio*, and *Sempronio* are named for imaginary and hypothetical people used to indicate someone else without mentioning the exact name of that person.

At first glance, it might seem like a famous saying, even a little too informal. Instead, the expression "*Tizio, Caio and Sempronio*" has not only ancient origins but also illustrious ones. In Italian, it indicates three generic people to refer to during a speech, the term dates to the Late Middle Ages and, more precisely, to the 11th-12th century AD. In that period, Irnerius, a jurist who lived in Bologna, taught at the University of Bologna and wrote several volumes of analysis and commentary on the legal texts of antiquity. He had the habit of explaining the concepts expressed by the Law through ideal-typical examples, in which he often mentioned his own Titius, Gaius, and Sempronius to not mention actual names of people to not offend them.

4.2.2.4 Così vissero tutti felici e contenti

ST	TT2
ثم إنّ الملك أمر بقتل البرهميين الذين أشاروا عليه بقتل العدة التي ذكرتها، وقرّت عينه وعيون أهل مملكته وولده بالوزراء الصالحين الذين هم أحب الخلق إليه.	Infine il re ordinò di mettere a morte i bramini che gli avevano consigliato di uccidere le persone che abbiamo ricordato. **Così vissero tutti felici e contenti,** lui, i sudditi e il figlio, grazie a ministri virtuosi che erano particolarmente devoti.

This quotation is from "King Haylar and His Minister Baylar." At the end of the story, the king, his viziers, and his reign triumph over their enemies.

In the ST, the phrase that concludes the story is "قرّت عينه وعيون أهل مملكته." This phrase means he had infinite inner happiness for himself and his kingdom. However, in Arabic قرّت العين is a religious intertextuality from the Qur'an and Hadith. (cf. 4.1.3.3) This expression describes the happiness in someone's eyes when being happy. Further, it is used by someone to say *darling* or *sweetheart* or to describe the cheer for something that happened.

Though, the approximate Italian translation is "*tesoro*." Nonetheless, it has been translated in the TT2 with the phrase: "*vissero tutti felici e contenti*." This phrase is usually used in fables and short stories that end happily. It means "*they lived happily ever after*."

4.3 Micro-Structural Analysis: ST, TT1, TT2

This section compares the English and Italian translation data analysis of *Kalīla wa Dimna* on the micro-structural level. The analysis aims to explain socio-cultural and ideological considerations in the translation of this book by examining selected data illustrations. It seeks to demonstrate that the comparison in the trio of these languages in translation indicates a culturally motivated choice of terminology and intervention. Cultural considerations are relevant to the micro-structure of the English and Italian translations of *Kalīla wa Dimna*. The section presents sections (4.3.2), the Anacoluthons, and (4.3.3), the Intertextual references section.

4.3.1 Anacoluthons

These Arabic expressions are used for unknown or unwillingness to mention something. Regarding the Arabic anacoluthon "كذا", it should be noted that a speaker typically uses this interjection to tone down his or her speech to avoid potential face-threatening (Thawabteh, 2007).

4.3.1.1 "Kaḏā/ Kayt"

In the following examples, it is repeated the Arabic interjection كذا وكذا. The whole book repeats this expression eight times, and the expression كيت وكيت only once.

ST	TT1	TT2
دخل عليه قال له يا برزمجمهر قد عرفت مناصحة برزويه لنا وتحريه لمرضاتنا وركوبه الهول والخوف فيما ينفعنا وإنضائه بدنه فيما سرنا وما أتى إلينا من المعروف وأصبنا على يديه من العلم والحكمة وما عرضنا عليه من تعوضه لما كان منه من خزائننا من الأموال واللطف فلم يقبل منا شيئا من ذلك وكان حاجته إلينا وإليه منا أمرا يسيرا يرى أنه الجزاء والكرامة وهو كذا وكذا فأنا أحب أن تشفعني في ذلك.	The king immediately sent for Burzugmihir and said to him, "Burzugmihir, you know Barzawayh's devotion to us: how he strove to please us, exposed himself to perils and dangers for our benefit, and wearied himself to make us happy. You know the favor he has done us and the knowledge and wisdom we have gained through him. You know that we offered him wealth and gifts from our treasuries, but he accepted none of this. What he desires of us and for himself is something very small, something he sees as a reward and an honor." **The king then explained Barzawayh's request.** I want you to assist me.	**E ordinò a Buzurgimihir di scrivere un capitolo dedicato a Burzoe.** Esso avrebbe riferito l'assoluta verità ed avrebbe offerto per il lettore una esortazione all'ubbidienza nei confronti dei sovrani.

The first example is from the chapter "How Anusharwan sent Barzawayh to India to transcribe *Kalīla wa Dimna*." In this passage, the king orders Buzurgmihir to write a chapter in the book to praise Barzawayh's efforts. In Arabic, to not make the text redundant, the writer summarized Barzawayh's request into كذا وكذا.

In this case, the translators stated, "the king then explained Barzawayh's request." While this statement is not present in the ST, the translators added it to explain to the English readers what is behind the Arabic "كذا وكذا."

However, in the Italian translation, it has been explained كذا وكذا in more detail. Indeed, Cassarino and Borruso translated كذا وكذا as "*E ordinò a Buzurgimihir di scrivere un*

capitolo dedicato a Burzoe" (lit.) "the king ordered Buzurgmihir to write a chapter dedicated to Barzawayh."

ST	TT1	TT2
وانصرف الغراب حينما رأى إقرار الأسد فأتى أصحابه وقال كلمت الأسد حتى أقر بكذا وكذا فكيف الحيلة للجمل إذا أبى الأسد أن يلي قتله أو يأمر أصحابه به.	The crow returned to his friends. "I talked to the lion until he agreed to **some such thing**. But how do we deal if the lion refuses to kill him himself or to order his companions to do so?"	Poi il corvo si recò dai compagni e disse: "Ho parlato con il leone finché non mi ha detto **questo e quest'altro.** Quale [espediente] usare col cammello, dal momento che il leone non vuol sapere di ucciderlo nè di farlo uccidere?"

Nevertheless, the second example is from the fable of "The Lion and the Ox." It narrates that the crow returns to his friends and reports that the lion agreed to something. The writer does not mention what the lion agreed on expressly. In Arabic, it is written that the lion agreed to "كذا كذا." The English translators translated it as *"some such thing"*,to show that it is unknown or not worth mentioning it. Yet, in Italian, Cassarino, and Borruso translated it into *"questo e quest'altro"* which means, "this thing or that thing."

Thus, the meaning between the English and Italian translations differs in a sense. In TT1, it is clear that the lion agreed on something not worth mentioning, while the crow did not agree with the lion in TT2. Both translations used original phrases instead of كذا وكذا, and they did not translate them literally, which is the best choice in this case.

The third and the fourth examples are from the fable "The Crows and the Owls." Elephants search for a place full of water because of their thirst. When they finally reach a place, the ST does not mention its name not to focus the reader's attention and instead to make the reader focused on the story's events. In the ST, the writer refers to the place as "بمكان كذا وكذا

ST	TT1	TT2
رسله وروداه في طلب الماء في كل جهة فرجع إليه بعضهم فأخبره أنه وجد بمكان كذا وكذا عينا تسمى القمرية كثيرة الماء.	In their thirst, the elephants complained to their king, who sent out messengers and scouts in every direction to search for water. One of them returned and said that **in another land,** he had found a spring full of water called the Spring of the Moon.	Uno degli inviati tornò da lui e lo informò d'aver trovato in **un certo posto** una sorgente chiamata Fontediluna.

"

Nonetheless, Fishbein and Montgomery translated "كذا وكذا" as *"in another land."*
However, Cassarino and Borruso translated "مكان كذا وكذا" in Italian as *"un certo posto"*
which means in a "certain place." Similarly, the agents in both TT1 and TT2 translated
كذا وكذا in this example in a literal and straightforward translation.

ST	TT1	TT2
فقال الغراب إن جماعة البوم بمكان كذا وكذا وهنّ يتجمعن بالنهار في ثقب جبل هنالك.	"The owls" said the crow, **"live in this location- he named it.** By day they gather in a cave in a mountain there."	Allora [il corvo] spiego: "I gufi vivono in una **tal zona** e di giorna si riuniscono in una caverna sulla montagna."

Likewise, from the same previous fable. the Crows' spy tells her friends where their
enemies, the Owls, live. In the ST, it is not crucial to mention the name, so Ibnul-
Muqaffa' reported it as "كذا وكذا." In English, it has been translated into *"the owls live in
this location - he named it."* In this case, the translators added the phrase "he named it" to
make it more straightforward to the reader. Thus, TT2 reported it as *"una tal zona."* The
words *"tal"* or *"tale"* in Italian are used for something incognito or unwilling to mention,
which can be an exact equivalent for "كذا وكذا."

ST	TT1	TT2
فقالت لها صديقتها لا يخزيك الله ولا يسوءك ولا تهتمّي بأمر زوجك فأنه قد بلغني أنه بمكان كذا وكذا قد جاور قرداً هنالك وصادقه وسكن إليه.	"May God not bring you shame or cause you sadness," replied the friend. "Don't be grieved, and don't worry about your husband. I've heard that **he is living as the neighbor of a monkey."**	Disse: "È possibile che gli sia capitato qualcosa di brutto". "Non temere -rispose quella- ho saputo che il tuo compagno **è sulla spiaggia insieme con una scimmia cui si è legato d'amicizia.**

Furthermore, the fifth example is retrieved from the "Turtle and the Monkey." The
turtle's wife asks where her husband has disappeared for all this time. In the ST, it is
written that he was in a specific country, "كذا وكذا," neighboring a monkey.

In the TT1, the translators deleted the Arabic expression "كذا وكذا" translating it to *"he is
living as the neighbor of a monkey"* without mentioning the translation of "كذا وكذا." The
reasons of TT1 translators in this example could be to elaborate the tale and make it
fluent in the reader's mind.

However, the TT2 translators translated it into "il tuo compagno è sulla spiaggia insieme
con una scimmia cui si è legato d'amicizia" which means "your companion is on the

beach with a monkey who has befriended." It can be noted that there is quite a difference between the English and Italian translations. TT1 did not mention the beach (the setting), and it focuses on the fact that the turtle is neighboring a monkey. Nevertheless, in Italian, it is not clarified that the turtle lives on the beach or is having fun; instead, the Italian translation highlights the fact that the turtle befriended the monkey, while the English translation considers their relationship only as neighbors. The difference between TT1 and TT2 translations is due to the difference in the agents' perception towards the ST culturally and emotionally.

ST	TT1	TT2
فقال الضيف: نزلتُ مرَّة برجل بمدينة كذا.	"The guest told the following tale: Once I lodged with a man **in a certain city…"**	E l'ospite rispose: "Mi fermai una volta a casa d'un tale, **nel paese di Nonsodove."**

Furthermore, the above example is from the tale "The Ascetic and His Guest." The guest told a tale about a place where he went. Ibnul-Muqaffaʿ refers to the place as مدينة كذا, literally "the city of كذا." Hence, in TT1, it has been translated into *"a certain city."* Thus, the surprise is that in TT2, Cassarino and Borruso translated it into *"nel paese di Nonsodove"; "in the country of I-don't-know-where."* The translator made a compound noun "Nonsodove" which originally is "Non-so-dove". The latter means "I do not know where." In this passage, the speaker refers to the exact proper name of that country or city. This compound noun is common in Italian, and this name is given as the proper name for a place whose name is incognito.

In conclusion, the translators translated the Arabic expression "كذا وكذا" in many ways throughout the tales. In some cases, they have omitted this expression considering it redundant. In other cases, they have replaced or added phrases to clarify the meaning.

ST	TT1	TT2
فقال له: مَن أنت؟ قال: أنا الغراب، كان من أمري كيت وكيت.	"A crow," he said, **introducing himself.** "When I saw your loyalty to your friends and how through you God helped the doves."	"Chi sei?" disse il topo. Il corvo gli spiego chi era e **gli raccontò i fatti suoi per filo e per segno.**

The above example is from the fable "The Crows and the Owls." In this dialogue, the crow introduces itself to the mouse. In Arabic, it says, "I am a crow," and then it directly explains what has happened to it with the expression كيت وكيت. In Arabic, this expression is used like كذا وكذا as an abbreviation in order not to repeat something. Of course, the writer wanted to avoid repeating the previous story in which the crow repeats what has happened with it because it would sound redundant and monotonous.

However, in TT1, the translators substituted it with the phrase *"introducing himself,"* which means "it talked about what has happened with it." Regardless, in the Italian translation, Cassarino and Borruso translated كيت وكيت into *"gli raccontò i fatti suoi per filo e per segno,"* which means that *"he narrated his adventures chapter and sign."* The Italian translator replaced the Arabic phrase كيت وكيت with a well-known Italian idiom, *"per filo e per segno"* which equals the English "chapter and sign" to delineate the details that the crow specified in his narration.

4.3.1.2 Shame, alas, woe, fie

ST	TT1	TT2
ما أخطأ مقالتك وأعجز رأيك وأبعدك عن الوفاء والرحمة!	**Shame on you!** What a sinful thing to say! What a terrible idea! What happened to loyalty and mercy?	**"Che tu sia maledetto!"** Gridò il leone furibondo. "Che discorso sbagliato e che stolto consiglio! E quanto sei lontano dalla lealtà e dalla clemenza!..."

In this passage from "The Lion and the Ox", the lion blames the crow for trying to convince him to eat the camel showing that the camel is vegetarian and useless in life. The ST does not specifically use a determinate word that denotes shame, but it is a blaming for wrongdoing.

However, in TT1, Fishbein and Montgomery added the phrase "Shame on you!" The reasons could be to emphasize the horror of the crow's thought or to show the harshness of the lion's scold. In English, *shame on (someone)* is used to say that someone should feel sorry for doing something wrong. In Arabic, an equivalent for this phrase could be "عار عليك/ عيب."

Likewise, in TT2, there is also an addition before the scold: *"Che tu sia maledetto!"* which means "Damn you!" This phrase is a curse harsher even than TT1's "shame on

you." The probable reasons for both additions - in TT1 and TT2 - would be to emphasize the atrocity of the crow's thought and to domesticate the text.

ST	TT1	TT2
وإنما أتى النقصان لذلك من قبلك فويل للشجر وللثمار وويل لمن كان عيشه منها!	**Alas** for the trees and their fruit! **Alas** for those who lived on them!	**Poveri** gli alberi, la frutta e chi ne mangia!

This passage is from the tale "The Horseman, the Lioness and the Jackal." She grieves because her cubs were killed. The jackal assures her that what goes around comes around. Hence, she decided to become a vegetarian, and the problem is that she eats the fruits voraciously from trees, that the jackal pities those poor trees. The narrator in this tale, the jackal, blames the lioness for her voraciousness. Ibnul-Muqaffa' expresses the jackal's sorrow for trees with the phrase "ويل," which means "woe." This Arabic word is originally Islamic and ويل is an infernal region. The word is present in several parts of the Holy Qur'an and Sunnah's Islamic texts. This Intertextuality has become a common word in Arabic, sometimes used to predict threat or menace for someone who has committed a sin or something terrible.

Thus, TT1 translates "ويل" into the exclamation, "Alas," to express grief or regret for something described. It is essentially an archaic way of saying, "Oh no!" and it has a negative connotation implied. Hence, TT1 domesticated the word to approximate the general meaning to the English audience. However, the Arabic translation for Alas is "واحسرتاه." In Arabic, it shows regret or grief for something that happened or did not happen in the past and that it cannot be made up. Both expressions "ويل" and "واحسرتاه" share somewhat of regret and remorse, but the difference is in the time or tense of this emotion.

Furthermore, in TT2, translators replaced "ويل" with "*poveri*"; "miserable" or "poor" to indicate pity and sorrow. The significant issue is the difference in the perception of TT1 and TT2 of the last period: "ويل لمن كان عيشه منها." This period is ambiguous. It can mean either "alas / woe for those who live on them [trees]" or "alas/ woe for those who live from them." TT1 was the first interpretation and emphasized the woe for those who live concretely on trees, for example, birds. Meanwhile, TT2 interpreted it in a second way

emphasizing the woe for those who also live from them and thus eat the same fruits and will not find any more fruits due to the lioness' voraciousness.

After all, both interpretations are accurate, and the translators' choices depend on themselves how they perceive the text from which point of view. The variety of interpretations shows the beauty of translation, how it makes people think out of the box, and how it relates to human choices and reflections.

ST	TT1	TT2
قال شتربة: صدقتَ، لعمري لقد طعمتُ فاستلذذت، فأراني قد انتهيت إلى الذي فيه الموت، وما كان — لولا الحَيْنُ — مُقامي مع الأسد وهو آكل لحم وأنا آكل عشب، فقبحًا للحرص وقبحًا للأمل.	"Yes," said Shanzabah, "I tasted the sweetness and found it delicious, but know I see that I've reached the lethal part. I don't think my staying with the lion was a good idea, he being an eater of meat, I an eater of grass. **A plague on greed and expectation!"**	Shanzaba aggiunse: "Hai ragione. **Per la mia vita!** Io stesso l'ho gustato e l'ho trovato squisito, ma ora credo di essere ad un punto in cui c'è solo morte. Non fosse stato il destino, non sarei mai rimasto in compagnia del leone; lui mangia carne ed io erba! **Maledetta l'avidità e maledetta la speranza!"**

This quotation is from "The Lion and the Ox." In this part, Dimna convinces Shanzabah that the lion's friendship aims to eat him. Shanzabah is disappointed. At the end of the passage, the ox curses the lion's greed, and he curses his faint hope for this friendship.

However, Fishbein and Montgomery deleted "لعمري" at the beginning of the paragraph. This phrase لعمري can be translated into "by my life!" or "by my religion!" This exclamation is a swear used in colloquial language. It was used more frequently in the Abbasid period than now; now is more found in the literature. Furthermore, the English translators translated the curse at the end of the passage: "قبحاً للحرص وقبحاً للأمل," into "A plague on greed and expectation!" The word قُبْحًا (for something) is a prayer for someone to be removed from all good. However, the intended meaning is a curse. However, Fishbein and Montgomery translated قبحاً into the idiom "plague on (something)." Hence, the origin of this idiom is Shakespeare's play, *Romeo and Juliet.* "A Plague on both your houses" is an idiom meaning "I'm not going to take sides: you're both at fault and I will have nothing to do with it." It is a character's last words dying due to the rivalry between the two families. In this case, the strategy they used was domestication.

On the contrary, Cassarino and Borruso translated لعمري into *"per la mia vita";* which means "by my life!" Further, they translated the phrase قبحاً into "*maledetta*"; or, in English, "cursed."

ST	TT1	TT2
ولمّا جاء قبّرة ورأى فرخه مقتولا حزن وصاح وقال: قبحاً للملوك الذين لا عهد لهم ولا وفاء! وويل لمن ابتلي بصحبتهم!	When Finzah returned and saw his chick lying dead, he cried out in grief, "**Fie** on the companionship of kings, who know neither trustworthiness nor loyalty! **Woe** to anyone who has the misfortune to be their companion!	Qubbara tornò e vide il suo piccolo ucciso si addolorò e gridando disse:"**Vergogna** ai re che non hanno rispetto né onore! **Miseri** quelli che ne sono amici!"

This quote is from the tale "The King and the Bird Finzah." In this part, the lion seeks revenge on Finzah. The latter got revenge by picking the eye of the lion's son, who killed Finazah's son. The lion tries deceitfully to convince Finzah to return and be friends again, while Finzah is sure of his artfulness. Moreover, Finzah insults kings in the ST, saying, "قبحاً للملوك." The translation قبحاَ in the TT1 is "fie on kings"; an archaic phrase that indicates outrage and disgust towards something. Consequently, Finzah also decries those who befriend kings, saying, "ويل لمن ابتلي بصحبتهم." The literal meaning is that it is a valley in the Infern cited in the Qur'an, but in Arabic it is used to foreshadow a threat from something terrible.

Indeed, Fishbein and Montgomery translated the intended meaning into "woe to (something/ someone)." In addition, the translators reached the meaning by omitting "ابتلي" which means someone who has an affliction destined by God. The reasons for this omission could be to reach the figurative intended meaning, domesticate to the target audience, and make the tales sound more familiar to the audience's culture.

Nevertheless, Cassarino and Borruso translated the curse "قبحاً للملوك" into *"vergogna ai re."* "*Vergogna*" is not a curse but means *"shame on kings."* Translators transformed the curse in the ST into a scold in TT2. Furthermore, the scold is to whom befriend kings. The phrase "ويل لمن ابتلي بصحبتهم" translated "ويل" into "*miseri*"; in English, it means "*miserable.*" Similarly, TT1 and TT2 share comparable points. In both languages, translators domesticated the phrases "ويل" and "قبحا" and they omitted "ابتلي."

4.3.2 Intertertextual references

This section of the thesis will investigate cases that have intertextuality and allusions to other religious or historical texts. According to Roux-Faucard Intertextuality means that a text is not only related to the author and the reader, but also to other texts. It contains intertextual links, such as quotations, allusions and references, which are especially difficult to translate. The first part is "as-Salam" will the second part is entitled "the yellow page" (Roux-Faucard, 2006).

4.3.2.1 "as-Salam"

ST	TT1	TT2
قد تزودت من عندكم من الحزن عبئًا ثقيلاً لا يحمله معي أحد، وأنا ذاهب فعليك السلام.	Today I am sad and solitary. Because of you I now shoulder a heavy burden of sorrow that I alone carry. **I am leaving. Goodbye!**	Da voi ho appreso che il dolore è un pesante fardello, che nessuno può aiutarmi a apportare. **Me ne vado e ti saluto.**
فأنا لا أزال في خوفٍ وسوء ظنٍ ما اصطحبنا وليس الرأي إلا الفراق، وأنا أقرأ عليك السلام.	Between me and you, there can only be separation. **I, therefore, bid you farewell.**	Continuo a temere e sospettare una simile amicizia, e non cambia la mia opinione sulla opportunità di separarci. **Perciò ti dico addio.**

This passage is from the fable of "The King and the Bird Finzah." Throughout the fable, the bird repeats the utterance "*as-salam*" three times when it wants to say goodbye to the lion (the king). However, the king wants the bird to stay to take revenge for his son, whom Finzah picked his eye. In the first example, the bird said, "ذاهب فعليك السلام."

This phrase was the standard salutation among Muslims. The greeting was routinely deployed whenever and wherever Muslims gathered and interacted, whether socially or within worship and another context. Thus, it is a traditional greeting among Muslims still today. (Merriam-Webster, n.d)

However, in the TT1, it has been translated into "I am leaving. Goodbye!" Nevertheless, the Italian translation was "*Me ne vado e ti saluto*" which means "I am going and I greet you." In the Arabic culture, "as-salam" is the Islamic way to greet each other when coming or leaving someone. "Alayk as-salam" or "As-salam alayk" means "the peace will be unto you." Thus, this phrase is religious intertextuality. In both translations, it is

evident how translators have domesticated this way of greeting, which, if translated literally, would have brought an Islamic glimpse to the text.

Furthermore, the second example is "أقرأ عليك السلام", (lit.) "I tell you goodbye." Fishbein and Montgomery translated this expression into "I, therefore, bid you a farewell." Likewise, Cassarino and Borruso translated it into "*perciò ti dico addio*," which means, "hence, I say to you goodbye." To sum up, the similarities between both TTs go back to the similarities in both target cultures.

4.3.2.2 "My page"

ST	TT1	TT2
وجعل يقعد مع القوم وهو لا يظن أنه قد أحكم ما في الصحيفة فتكلّم بكلمة أخطأ فيها فقال له بعض من عنده من القوم لحنت أيها الرجل، فقال ألحن والصحيفة الصفراء في منزلي.	Thinking he had mastered the contents, he took a seat among a group of experts. When he spoke and made a mistake, one of the men said, "Sir, you have made a grammatical error." "How can I speak ungrammatically," he replied, "when I have **my page** at home?"	Si trovò un bel giorno a parlare in un tal concesso di letterati e facondi oratori. Qualcuno dei presenti ebbe a dirgli: -Fai un sacco di errori! Errori, io? - rispose. -E la **pergamena** che ho a casa?

This passage is from the tale "The Man Who Thought he had Mastered the Rules of Good Arabic." The men next to him tell him that he has made a grammatical mistake, which in Arabic has the verb "لحن." The man replies how would he make grammatical mistakes while he had "the page" at home. In the sense that it is impossible to him to make grammatical mistakes. The ST describes the page as "الصحيفة الصفراء"; the yellow page. However, the researcher examined the origin of الصحيفة الصفراء. Novelty led the researcher to examine; there seemed to be a story behind this yellow page. After researching the history of the Umayyad and Abbasid Caliphate, the researcher concludes that this "yellow page" has a political connotation. In fact, during the Umayyad age, mini-secret revolutionary groups managed to rebel against the Umayyads. (Abdallah & Karrar, 2017, p. 13) The "yellow page" was inherited from one generation secretly to the other. This paper was written about when the revolution would be, who would be the revolutionaries, and all the details needed to attack the Umayyads.

The third Caliph, Ali bin Abi Taleb, originally wrote the paper and is still today known in Islam for his wisdom. (Abdallah & Karrar, n.d., 26) For this reason, when the man in the

tale was told that he had made a grammatical error, he denied that because he inherited this secret paper that symbolizes wisdom and eloquence. He ignorantly thought that only gaining this paper at home, without examining or understanding it, would make him a wise and eloquent man.

Furthermore, Cassarino and Borruso translated الصحيفة الصفراء into "*pergamena*," which means "parchment," to emphasize the antiquity of this paper. Same as TT1, TT2 does not explain this paper's hidden historical and political significance and its worth in the Umayyad and Abbasid Caliphates.

4.4 Macro-Structural Analysis: ST, TT1, TT2

This section presents data analysis of the English and Italian translations of *Kalīla wa Dimna* on a macro-structural level. The analysis introduces paratextual elements that give a cultural shape to the translation of the tales. Section (4.4.2) presents the Introduction, section (4.4.3) depicts the Covers and Layouts, and section (4.4.4) analyzes the Footnotes.

4.4.1 Covers and Layouts

Book covers provide a visual summary of the content of a book for potential readers. The cover of a book contains both verbal and visual elements. Verbal elements comprise the author's name, translator, editor's name, title, blurbs, and publisher's name. All these mentioned are typographical pieces of information. According to (Genette, 1997), visual elements are drawings, photographic images, and illustrations; called image pieces of information classified, all these elements are under the concept of peritext.

The first impression of a book in readers' minds is usually linked to its cover illustration. A specific message can be conveyed to the readers by carefully choosing the setting, lighting, clothing, depiction of characters, and so on in the cover design. However, book covers reveal the cultural beliefs of the authors, designers, and readers. (Sonzogni,2011)

This study aims to understand the socio-cultural motivations of publishers and authors by analyzing the English and Italian translations' cover of *Kalīla wa Dimna* in comparison to the Arabic translation of the book.

The translation of a book is adjusted to the social and ideological factors dominant in the target society: the image and graphic design of the book's cover. Likewise, traces of power relations and ideological implications are found in the book during translation. The cover only reveals a little about the genre of the text. It conveys the text's content, atmosphere, and setting. It employs symbols derived both from the text and outside of the text in a straightforward manner. Overall, the relationship of integrity between the cover and the text can be graded as a medium. Book cover designs are profoundly influenced by several factors, the cultural and social features of the target audience, the market, and the publisher's own opinions and interests. (Sonzogni, 2011, p. 48-181)

Cover designs are the first paratextual elements that catch the reader's attention in the English and Italian translations of *Kalīla wa Dimna*. To begin with, the cover of the original book displays the title of the book, "*Kalīla wa Dimna*" in Arabic, which is كليلة ودمنة.

Under it immediately, there is the author's name, Abdullah Ibnul-Muqaffa' (عبدالله بن المقفع). Hence, in the center, the cover displays a tree drawn with five branches and some animals around it. The brown bear is at the top of the tree. On one branch, there is a snail and some birds. At the bottom of the tree are the two jackals, the protagonists of the most important tale. Each one has a different color, and the difference in their colors would be to demonstrate the difference in their personalities.

It is written at the bottom of the page: "proofread by Abdl-Wahab 'Azzam and Taha Hussein." Both are pioneers and intellectual personalities in Arabic literature. The background of the cover page is white. The drawings in the center of the page are childish and may indicate that this book is suitable for children, despite its universal implications. (See Figure 4.4.1.1 below)

Figure 4.4.1.1: Cover page of *Kalīla wa Dimna* in SL (Arabic)

However, the cover of the English-translated book displays the author's name at the top, "Ibnul-Muqaffaʿ ʿ," in Arabic calligraphy. Underneath, there is the title of the book *"Kalīla wa Dimna."* Under the title, it is written "fables of virtue and vice." Under it is the publisher's name, "Library of Arabic Literature." At the bottom of the page, it is written "edited by Micheal Fishbein" and "translated by Micheal Fishbein and James Montgomery." The color of the cover page is dark blue. The character's colors are light blue and white.

The design is straightforward, without any draw or pictures. This book is for academic purposes and does not need drawings or photographs; thus, it is not only for children but also for adults. Generally, children's book covers have drawings or pictures on the cover page. (See Figure 4.4.1.2 below)
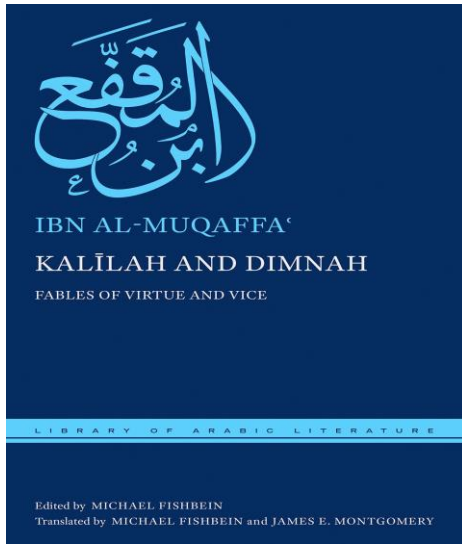
Figure 4.4.1.2: The cover of the English translation of *Kalīla wa Dimna*

Likewise, the cover of the Italian-translated book displays the author's name at the top, "Ibnul-Muqaffaʾʿ." At the center of the cover, there is a drawing. It portrays the jackal Dimna and the lion. The jackal has his mouth open against the lion in a pose to attack him. Over each animal, there are two trees or flowers. Thus, this drawing is from the most significant tales in the book, which are "The Lion and the Ox" and "Dimna's processed." Above both animals, it is written in Arabic Lion "الأسد" and over the jackal "دمنة." At the bottom, it is written in Italian, *"Il libro di Kalila e Dimna"* which means "The book of *Kalīla wa Dimna*." Underneath are the translators' names: *"A cura di Andrea Borruso e Mirella Cassarino."* In the end, the publisher's name is "Salerno Editrice." (See Figure 4.4.1.3 below)
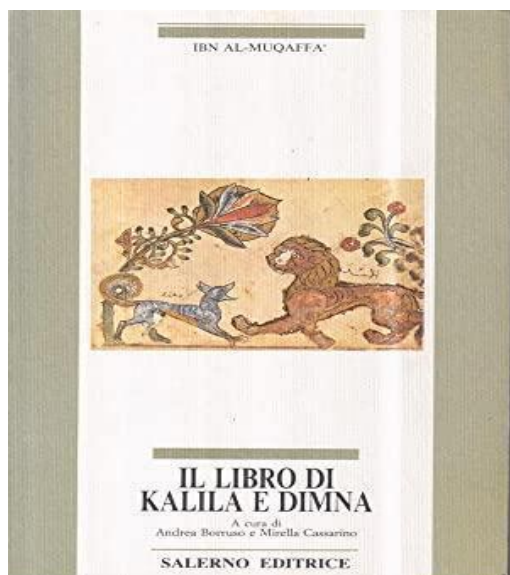
Figure 4.4.1.3: The cover of the Italian translation of *Kalīla wa Dimna*

4.4.2 Footnotes

Translators often use footnotes. Still, they can only place some information in the text but make deviations. Though they are most common in translations because different languages and cultures mean there is a need to explain things, especially in professional or popular-scientific literature, adding explanations is very convenient. However, footnotes tend to "break" the main text and distract the reader's attention. If the reader is distracted several times on each page by the footnotes at the bottom, he will be confused or miss a crucial semantic detail.

The abundance of explanations of foreign realities, idioms, and expressions in a literary translation indicates that this is a translation that the translator has not fully adapted to his or her native language. In technical, scientific, and popular-scientific translations, footnotes are a must, but even here, a text can be overloaded to become unreadable.

In the ST, writers used many footnotes to clarify the origin of such Indian terms or to elicit whether they omitted a chapter. In the end, the reader may get tired of constantly being interrupted, and he or she will start ignoring digressions containing necessary information.

Fishbein and Montgomery did not use or translate the Arabic footnotes in the ST. Instead, the English translation includes two additional chapters at the end of the book to elaborate on *Kalīla wa Dimna* and to further clarify social and cultural aspects to explain some terms. The first one is "Notes," composed of four pages. The translators explained in it phrases from the text and their historical and cultural origins, literal and figurative meanings, and the Old Syriac origin of some terms. Further, in TT1, translators explain cultural terms in the "Glossary" chapter. Fishbein and Montgomery demonstrated the Arabic or Indian terms, their pronunciation, and what they stand for to clarify the cultural references.

On the other hand, Cassarino and Borruso wrote footnotes in TT2 in their traditional form at the bottom of the corresponding page. The following examples will investigate cases in which TT1 and TT2 employed footnotes to explain some terms.

4.4.2.1 *"'Ulema"*

ST	TT1	TT2
وكذلك كان يُقال: لا تصاحبنَّ رجلًا لا يعرف موضعَ يمينه وشماله، وإنما يَستخرج ما عند الرجال وُلاتُهم، وما عند الجنود قادتهم، وما في الدّين من تأويلغلماؤه.	They also say: Never take as your companion, someone who doesn't know where to put his right foot and where to put his left. "Only a ruler can know a man's true potential, only a general can know a soldier's, and only a **jurist can interpret religious law.**	Del pari, è stato detto:" Non avere per amico un uomo che non sa distinguere la destra dalla sinistra, poiché mettono in luce il valore degli uomini i [buoni] governanti, degli eserciti i [bravi] condottieri, della religione gli [esperti] **ulema**"

This passage is from "The Lion and the Ox." The man advises not befriending someone who cannot distinguish between good and evil and emphasizes the importance of good governors and religious people. The word "علماء" literally means scientists or scholars, but in this case, it precedes the word religion, and thus it means that they are scholars of religion.

However, the word with time has been added to English dictionaries. In fact, according to Collins English Dictionary, *'ulamāʾ* is a body of Muslim scholars or religious leaders, and according to the Encyclopedia, Britannica *'ulamāʾ* is the learned of Islam, those who possess the quality of *'ilm*, "learning," in its broadest sense. However, the word has been omitted in TT1, and translators adopted the domestication strategy explaining it

straightforwardly to the target audience, translating it into "*jurist can interpret religious law*"

However, the same is for Italian. This case is called borrowing because it is absent in the target culture. In TT2, Cassarino translated it into "*gli esperti* ['ulema, (lit.) "the experts [ˈulema]," those who have knowledge and experience in religion, but in TT2, it has omitted the word دين "religion." Cassarino and Borruso have explained "ulema" in a footnote :

> I dotti cioè versati nelle scienze religiose, e dunque ottimi conoscitori del Corano, delle tradizioni profetiche e del diritto Islamico. La parola ha aquistato un significato piuttosto generico. Ricordiamo qui che facciamo uso di una trascrizione semplificata dei nomi e dei termini arabi. (Cassarino & Borruso, 1991, p.67-68)

[That is, scholars focused on the religious sciences and excellent specialists of the Qur'an, prophetic traditions, and Islamic law; the word has bought a generic meaning. We remember using a simplified transcription of the Arabic names and terms.]

4.4.2.2 *"Faqih"*

ST	TT1	TT2
فإن قال من تريدون؟ قلنا له: إراخت امرأتك وابنها جوبر وابن أختك، و إبلاد صاحب أمرك ـ فإنه ذو حيلة وعلم، وكاك كاتبك و لسانك، والفيل الأبيض الذي تقاتل عليه، والفيلين العظيمين، والفرس الذي تركبه، والبختي الذي تسير عليه و كتايايرون الفَقيه.	'If he asks who, we will say, 'Your wife Irakht, her son Jawbar, your nephew, your resourceful and learned minister Baylar, and your secretary and spokesman Kal; we also need your sword, your white battle elephant, both your mighty elephants, the horse you ride, the camel of noble breed on which you journey, and the **jurist** Kamanzun.	Se il re domanda chi volete?" gli diremo:" Irakht, tua moglie, suo figlio Giubar, il figlio di tua sorella, Iblad il tuo ministro (uomo astuto e intelligente) Kak, il tuo segretario e messaggero, il tuo elefante bianco da combattimento, due grossi elefanti, il cavallo che monti, il cammello su cui viaggi e Katayayrun il **faqih**.

This passage is from the tale "King Haylar and His Minister Baylar." This tale opens when the king asks the Brahmins to interpret his dream. Thus, Brahmins wanted to avenge the king because he killed sixty thousands of them once in the past. However, they agreed to ask the king to give them his favorite sword, elephant, breed, camel, or horse. In addition, they asked him to kill his lovely wife, son, nephew, minister, and the "*faqih*" who could interpret his dream due to his religiousness. In the ST, Kamanzun is the "*faqih*."

However, Fishbein and Montgomery translated *"faqih"* into "jurist." The strategy that translators used in TT1 is domestication. The agents tried to round out the meaning to the target audience into a term present in the target culture.

In contrast, translators in TT2 used the foreignization strategy, writing "*faqih*" because this term is neither present in the TL nor TC. Furthermore, Cassarino and Borruso added a footnote to explain "*faqih*":

> Cioè il giureconsulto, il giurisperito, il dotto nelle scienze giuridiche e religiose. Esse comunque si sommano e si integrano avicenda, perche quello dell'Islam e un diritto rivelato: le leggi, dunque, non sono emanazione della volonta umana, ma divina. Per il passo che ci riguarda, intendiamo che anche i sogni vengano da Dio, insomma e una persona pia e preparata come Katayayrun può interpretarli e spiegarli.

[The jurisconsult, the jurist, or the legal and religious sciences scholar complement each other because Islam is a revealed law. Laws are not from humans but from God. This passage suggests that dreams come from God, and a pious person like Katayayrun can interpret and explain them.]

4.4.2.3 "Koḥol"

ST	TT1	TT2
كالكُحل الذي لا يأخذ منه إلا مثل الغبار ثم هو سريع الفناء.	It will be like **koḥol**: you might only use a speck of it, but it disappears quickly.	Come dal **koḥol** si attinge a piccoli grani e tuttavia esso si esaurisce presto.

This passage is extracted from the fable "The Lion and the Ox." In this example, it is used the word "*koḥol*" as a simile and comparison. The writer compares something that vanishes quickly to a grain of *koḥol*.

In TT1, translators used the foreignization strategy, leaving the term "*koḥol*" as it is. However, they explained it in the "Glossary" chapter at the end of the book. The note writes: "*kohl (Kuḥl)* is a dark cosmetic powder used as an eye shadow or mascara. Traditionally, it is prepared by grinding the mineral stibnite (antimony trisulfide)."

Likewise, in TT2, translators used a footnote to clarify the intended meaning because there is no exact equivalent in the target culture or language. According to Cassarino and Borruso:

"In generale ogni sorta di cosmetico (o di collirio) adoperato per gli occhi, preparato con diverse sostanze (in alcuni casi, fino a undici) e dai diversi colori. Molto usato per tingere ciglia, sopracciglia e palpebre, era applicato con un bastoncino chiamato mirwad, solitamente di bronzo durante il medioevo. Fra gli ingredienti del kohl erano prevalenti turchese, minio, lapislazzuli, ossidio di zinco, galena, malachite."

[In general, *koḥol* is in all sorts of cosmetics (or eye drops) used for the eyes and is prepared with different substances in different colors. Widely used to dye eyelashes, eyebrows, and eyelids, it was applied with a stick called *mirwad*, usually made of bronze during the Middle Ages. Among the ingredients of the *koḥol* were prevalent turquoise, red lead, lapis lazuli, zinc oxide, galena, and malachite]. The simile here means that when something is extracted, it cannot pull the whole thing but only some grains.

4.4.2.4 "Wird"

ST	TT1	TT2
"ثلاثة يشبهون المتجبرين: الجاهل الموسوس الذي يتعلم ورده على العالم فلا يقبل منه ويماريه بجهله، ولا يحجزه ذلك أن يعود لأمثاله.	Three types seem to be out of their minds, acting like persons raving with demons: the intelligent man who educates a fool_ the fool is unteachable and his ignorance argues with the teacher, who earns nothing but regret for his effort.	"Tre possono dirsi arroganti. Anzitutto, lo stolto che si mette in testa di imparare il **wird** in un modo che il dotto non considera ortodosso e respinge: egli vien contestato per la propria ignoranza.

This passage is from the fable of "King Haylar and His Minister Baylar." Baylar describes to the king the stubborn ignorant when wanting to memorize the *wird* incorrectly and not in the correct way that the teacher instructed him. In Arabic, the "*wird*" is the selection of pious invocations, such as the Qur'an and Tasbih, which Muslims do daily. After all, reciting the Qur'an has some rules that should be done on its basis. For this reason, Muslims go to specialized teachers who teach them the correct way to recite it.

However, TT1 omitted the term "wird" and generalized what the ignorant learn. Hence, they translated it into: "the intelligent man who educates a fool_ the fool is unteachable, and his ignorance argues with the teacher, who earns nothing but regret for his effort." Omitting the term "wird," it is not identified that what the fool learns is related to Islamic religious doctrine. Though readers could think the fool learns any other science in the

world. The moral Baylar intended is for every stubborn, arrogant, and ignorant student who dislikes his qualified teacher's advice and suggestions.

On the other hand, Cassarino and Borruso left the term *"wird"* as it is in the ST using the foreignization strategy. Moreover, they explained *"wird"* in a footnote for its religious and cultural meaning not being present in TT2 culture as follows:

> Il wird, letteralmente [...] è la parte della recitazione coranica o d'altre formule pie che il credente si assume il compito personale di eseguire [...]. Il wird puo anche significare il momento del giorno o della notte consacrato a questo scopo, ma nel contesto il termine sembra piuttosto riferirsi all'ambito della mista islamica. Dovremmo percio intendere come wird il complesso delle formule di iniziazione che il dotto appunto, il maestro della confraternita comunica al discepolo: compito del discepolo è il perfetto apprendimento e l'esatta ripetizione di quelle formule, a volte svariatissime e numerose."

[The *wird* is the part of the Qur'anic recitation or other pious formulas that the believer performs. It can also mean the time of day or night consecrated for this purpose, but in the context, the term seems to refer to the ambit of the Islamic religion. We should therefore understand as *wird* the set of initiation formulas that the scholar, the master of the fraternity, communicates to the disciple: the disciple's task is the perfect learning and exact repetition of those formulas, sometimes very varied and numerous.]

4.4.2.5 "Jinn"

ST	TT1	TT2
وقد كانت الحية تقدمت إلى أختٍ لها من الجنّ، فأخبرتها بخبر السائح وفعاله بها و ما قد أصابه.	Finally the boy spoke up, saying, "I will not recover until this mendicant comes and strokes me with his hand, for Your Majesty has wrongly and unjustly commanded his death."	Nel frattempo il serpente era andato a trovare un suo fratello, ch'era un **ginn**, e lo aveva informato dell'eremita del bene che aveva ricevuto e della sventura a quello capitata.

This passage is from the tale "The Mendicant and the Goldsmith." The king orders the hermit to be sentenced to death. Consequently, the king's son becomes ill due to his father's unjust order. The snake, one of the hermit's friends, wanted to help him. The snake went to his friend, a *"jinni"* to help him. The "*jinni*" appeared in the prince's dream. It told the boy that he would not recover until the hermit - his father put in prison-came and stroked the snake with his hands. Thus, after that, the hermit will medicate the boy. The king will not execute the hermit, and he will save the prince's life.

However, in TT1, translators omitted the part in which the snake goes to take help from the *jinni*. Instead, they wrote that the boy saw the snake speaking in his dream.

Thus, one Islamic concept that has entered western mythology is that of the *jinn* or *genies*, as in the story of *Aladdin*. (Camomi enoteca, n.d.) However, according to Islamic belief, *jinn* is a real creature that forms a world other than that of humankind, capable of causing physical and mental harm to human beings. (Camomi enoteca, n.d.) It can appear to people in dreams in the shape of an animal (black cat, dog, or snake) or the shape of a human being. There are numerous references to *jinn* in the *Qur'an* and *Hadith* (sayings of Prophet Mohammed). (Swancer, 2022) According to Islamic writings, *jinni* lives alongside other creatures but forms a world other than humankind. Though they see people, people cannot see them. Characteristics they share with human beings are intellect and freedom to choose between right and wrong and good and evil. However, according to the *Qur'an*, their origin is different from that of man: Allah (swt) said: "And indeed, we created man from dried clay of altered mud. And the jinn, We created aforetime from the smokeless flame of fire." (Qur'an 15: 26-27). *Jinn* tempts and seduces humanity to stray from Allah (God); Satan (*shaytan*, devil) is considered from their realm. (Kaidi, 2018). Thus, Fishbein and Montgomery pointed to this omission in a footnote:

MS London Or. 4044 omits any explanations of how the king's son knew that only the mendicant could cure him. In some other versions, the snake's sister, a jinni, out of compassion, appears to the king's son in a dream and gives him this information.

On the contrary, TT2 used the foreignization strategy. The reason could be to enhance the curiosity of the target readers to check up on new cultural terms. Moreover, Cassarino and Borruso explained *jinni*: in the footnote:

> I ginn, secondo la tradizione islamica, sono esseri formati di vapore o di fiamma, dotati di intelligenza, buoni o malavagi, impercettibili ai nostri sensi. Secondo il Corano sono stati creati "di fiamma senza fumo" essi hanno la capacita di trasformarsi ed assumere varie sembianze. Spesso si attribuiscono loro poteri straordinari.

[Jinni, according to Islam, are beings formed of vapor or flame, endowed with intelligence, good or evil, imperceptible to our senses. According to the Qur'an, they

were created "of smokeless flame." They can transform and take on various appearances.
Extraordinary powers are often attributed to them.]

4.4.2.6 "Sawiq" and "Samn"

ST	TT1	TT2
قالت المرأة: زعموا أن ناسكاً كان يجري عليه من بيت رجلٍ من التّجار رزق من السّويق والسّمن والعسل.	The wife told him the following tale: A holy man, they say, used to receive an allowance of food from a **butter and honey** merchant every day.	E la donna prese a raccontare:" Un pio asceta riceveva, dalla casa di un mercante, quel ch'era necessario al suo fabbisogno, in particolare **sawiq**, **burro fuso e miele.**

This quotation is from the tale "The Holy Man and the Mongoose." In this passage, the woman narrates about a holy man who received some food from a merchant. The food mentioned in the ST is *"sawiq" "samn,"* and honey. Accordingly, *"sawiq"* is broth made of dried barley and wheat. Furthermore, many Hadith and narrations in Islamic sources prove *"sawiq"* nutritional benefits. Moreover, there is a well-known battle called the *"Sawiq battle"* because Muslims managed to capture some of the *"sawiq"* thrown away by the Quraysh men, who did so to lighten their burden and flee.

However, Fishbein and Montgomery omitted the term "*sawiq*" in TT1. Deleting the word *"sawiq"* led to hiding many historical and cultural references from the target audience. On the opposite, TT2 used the foreignization strategy and left *"sawiq"* as it was, improving the target audience's curiosity and knowledge about the SL history and culture. Further, Cassarino and Borruso added a footnote to clarify the term as follows:

> Il termine può indicare [...] ovvero un particolare fermento fatto d'orzo e miele (Gaudefroy-Demombynes). Aggiungiamo che nelle tradizioni del profeta si fa menzione del Sawiq: dal contesto di al-Bukhari IXX IX/ I, per esempio, si deduce trattarsi di una specie di focaccia.

[The term "*sawiq*" indicates a ferment of barley and honey. (Gaudefroy-Demombynes) Furthermore, in the Prophet's traditions, mention is made of the Sawiq: from the context of al-Bukhari IX X IX/ I. It was a kind of '*focaccia*.']

Moreover, the researcher found another example to investigate in this passage: *"samn."* In the ST, *"samn"* is one of the foods mentioned that the pious man received from the merchant. However, TT1 translated *"samn"* into "butter," and TT2 translated it into

"burro fuso"; which means "melted butter." Nevertheless, *"samn"* is quite different from "butter."

"*Samn*," worldwide known as "Ghee," is clarified butter. It is pure butterfat cooked longer to remove all the moisture and milk solids. Butter, on the other hand, contains butterfat, milk solids, and water. "Ghee" origins from India. Indians commonly use it for cooking, as a traditional medicine, and for religious rituals. Arab merchants brought this food to their countries and learned how to make it by adding particular spices from Indians. Then Arabs called it *"samn."* Further, people can skip refrigeration for "ghee" or *"samn"*; they cannot ignore it for butter because butter without refrigeration sours. Indeed, fridges were not yet invented in the world during Bidpai's epoch (100 BC to AD 500) and then Ibnul-Muqaffa'ʿ in the Abbasid Caliphate (AD 750 to AD 1258). Thus, "*samn*" was more resistant to being conserved during those periods.

Thus, for this reason, the term *"samn"* is different from butter, and being translated into butter loses its historical and socio-cultural significance.

4.4.2.7 "Banyan tree"

ST	TT1	TT2
قال العالم: زعموا أنّه كان في جبلٍ من الجبال شجرة عظيمة من الدوح وكان فيها وكر ألف غراب عليها ملكٌ منها.	The philosopher told the following tale: On a mountain, so they say, there stood an enormous **banyan tree** that harbored the nests of a thousand crows ruled by a king.	E il filosofo cominciò: -Raccontano che la terra di Vattelapesca era sovrastata da un alto monte che la circondava tutt'intorno nel quale c'era **un albero enorme dai rami folti e frondosi, chiamato Yabmarud.** Sull'albero c'era il nido d'un migliaio di corvi, governati da un re.

This passage above is from the tale "The Crows and the Owls." In this passage, the owls describe the place where the crows lived. In the ST, the crow's nests were under a tree called "*dawḥ*,"; an enormous tree with multiple branches. The term *dawḥ* describes the shape of the tree. Thus, it is not a particular species of plant or tree. Though the banyan tree is an enormous fig tree species, it is revered and venerated in Hinduism because of its ability to live for centuries and is considered God's shelter. Ancient Indians used its large leaves in worship and rituals. They regarded it as a symbol of immortality and Brahma, the Creator. (Counseling & Wellness, n.d.) For this reason, Bidpai used the term

"banyan" in the original *Panchatantra* version. However, Ibnul-Muqaffa'''s reasoning for changing it into something more general as "*dawḥ*" is to eliminate its Hinduist symbolic connotation.

However, TT1 translated "*dawḥ*" into "banyan tree" and explained it further in the following footnote: "The Arabic *dawḥ* is any tree with spreading branches. The translation as "banyan" follows the Panchatantra." On the other hand, TT2 translated "*dawḥ*" into "un albero enorme dai rami folti e frondosi, chiamato Yabmarud"; which means [an enormous tree with thick and leafy branches.] Instead of rewriting "*dawḥ*" or "*banyan*" Cassarino and Borruso have explained it functionally and descriptively.

4.4.2.8 "Ḥajjam"

ST	TT1	TT2
ثمّ أصبح الناسك غادياً في طلب منزل غير ذلك فأضافه رجل إسكاف وقال لامرأته انظري هذا الناسك فأكرميه وأحسني القيام عليه فإنّه قد دعاني بعض أصحاب الشراب لمنادمته. فانطلق الإسكاف وكانت إمرأته قد علقت رجلا وكان الرسول فيما بينهما إمرأة حَجّام.	The ascetic set out early the next morning to find somewhere else to lodge. He was taken in by a shoemaker, who told his wife, "Watch over this ascetic; be generous to him and take good care of him. One of my close friends has invited me to a party." The shoemaker then departed. Now, the shoemaker's wife had a lover. Their go-between was a **barber's** wife.	Tutto questo sotto gli occhi dell'eremita, che il mattino seguente andò a cercarsi un'altra sistemazione e ricevette ospitalità da un ciabattino. Costui disse alla moglie: "Veglia sull'eremita, trattalo bene e abbine cura; io sono stato invitato da alcuni amici a far baldoria". La donna aveva un amante col quale comunicava tramite la moglie d'un **barbiere**, sua vicina.

This passage is from the tale "The Lion and the Ox." The selection is not from the central fable, but a sub-story narrated into the main story of "The Lion and the Ox" to take the moral and continue the primary parable. In this passage, the ascetic is lodged by a shoemaker. Then the shoemaker left and told his wife to take care of the ascetic before going to his friend's party. The shoemaker's wife took advantage of her husband's travel and called her lover to meet him through the go-between, who was the "*ḥajjam's*" wife.

In Arabic, "*ḥajjam*" is someone who makes "*ḥujama.*" The latter is a treatment for medicinal bleeding, where blood is drawn by local suction from a small skin incision. (Wikipedia, n.d.) It is one of the remedies from the Sunnah of the Prophet Muhammad (SAW). Not only did he have *ḥujama* performed on himself, but he also recommended it as a beneficial treatment for various ailments. (Cupping Clinic, 2017) Further, Ibn

Qayyim mentioned that the Prophet (SAW) was cupped on his head when he was afflicted with magic and that it is the best cure when *ḥujama,* i.e., cupping therapy, is performed correctly. (Cupping Clinic, 2017) Still today, Muslims cure themselves with *ḥujama* for bone or muscle pain, migraines, magic, and the evil eye.

However, TT1 translated "*ḥajjam*" into "barber" to approximate the meaning to the target readers. Further, Fishbein and Montgomery added a footnote to explain it: *"The go-between's husband is a ḥajjam, a copper or phlebotomist, but since these tasks were part of the barber's trade, we translate it as "barber."*

Correspondingly, TT2 translated "*ḥajjam*" into *"barbiere."* But in this example, the translators did not add footnotes and domesticated the term to simplify it for the target audience. To sum up, this treatment has original Arabic and Islamic cultural connotations, and not all barbers or hairdressers are *ḥajjams*.

4.4.2.9 *"Qādr"*

ST	TT1	TT2
فلمّا أصبحوا في اليوم الرابع قالوا لابن الملك انطلق فاكسب لنا شيئاً بقدرك.	On the morning of the fourth day, they said to the king's son, "Go, and earn something for us **in accordance with your rank and destiny.**"	Il quarto giorno dissero al figlio del re: "Vai tu oggi e **portaci qualcosa da mangiare.**"

These quotations are from the tale of "The King's Son and his Companions." This parable exemplifies how Destiny and Fortune overpower everything; they need only the slightest cause to enrich a person or destroy him. Sitting at the gate of Qatun's city, the king's son wrote on its gate: "Intelligence, beauty, hard work, strength, and all else operate only in accordance with Destiny and Fortune." The king's son and three other friends all suffered hardship and distress. Each one believed in a different motto. The king's son believed in Destiny, the merchant's son in Intelligence, the nobleman's son in Beauty, and the farmer's son in Hard Work. By the story, each day, one of them had to provide something to eat through the thing he believed. The fourth day was the king's son's turn. His companions asked him to supply them with what he believed. The king's son believed that Destiny overpowered all affairs in life.

In Arabic, Destiny is "*Qādr*." The word قدر is composed of three letters, but it has three meanings in Arabic depending on the diacritical marks. For example, (قَدَر) means Destiny. However, (قِدْر) means pot, and (قَدْر) means rank, worth, or value. The word (قدر) *Qādr* could confuse English readers because it is without the diacritical marks. In Arabic, diacritical marks affect the meaning of words or sentences. However, the same word can mean "rank" and "destiny." In the ST, Ibnul-Muqaffaʿ used a pun as a literary device to make the meaning ambiguous. The king's son is of higher "rank" than his companions and believes in "Destiny." This ambiguity would confuse target readers.

On the one hand, TT1 translated it into explaining both meanings *"in accordance with your rank and destiny."* Further, Fishbein and Montgomery explained this Arabic pun in a footnote in the chapter "*Notes*" at the end of the book as follows: *"The Arabic involves a pun. Qādr means both "rank" and "destiny."*

On the other hand, TT2 translated "فاكسب لنا شيئاً بقدرك" into *"portaci qualcosa da mangiare"*; which means *"provide us something else to eat."* Cassarino and Borruso omitted "Qadr" and domesticated the whole sentence. Furthermore, unlike TT1, they did not add a footnote to explain this pun in the term "Qadr."

4.5 Conclusion

This chapter has analyzed and discussed the data of *Kalīla wa Dimna* in four main sections. The thesis has studied the Arabic ST of *Kalīla wa Dimna* and its translation into English and Italian in their cultural aspects, respectively. Further, the chapter provided a detailed analysis on a micro-structural and macro-structural level for the trio of Arabic, English, and Italian languages. This data analysis highlighted the historical and cultural significance of *Kalīla wa Dimna* in contemporary literature and Translation Studies.

The research spotlights the historical and cultural significance of *Kalīla wa Dimna* in contemporary literature. As products, *Kalīla wa Dimna* and the English and Italian translations were investigated in their relevant socio-cultural settings. Thus, the researcher applied the theoretical framework of product oriented DTS (Lambert & van Gorp, 1985) and Fairclough's (1992) three-dimensional model of CDA. These

approaches provided the methodological foundation for data analysis in the study of *Kalīla wa Dimna* and its English translation. The micro-structural level of the investigation revealed the cultural and historical factors in the translation of *Kalīla wa Dimna*. The analysis demonstrated that the English and Italian translations of *Kalīla wa Dimna* indicated cultural choice of terminology and intervention.

Analyzing the trio of languages on a micro-structural level demonstrated that the English and Italian translations of *Kalīla wa Dimna* indicate cultural choice of terminology and intervention. Due to the linguistic and cultural differences between English and Italian, their translations differed in ambits of translation choices. Despite these dissimilarities, they shared general aspects in translation due to western target cultures. It has been found that addition, omission, adaptation, domestication, and foreignization of information were the most dominant translation patterns in the English and Italian translations of *Kalīla wa Dimna*.

Moreover, the chapter provided a macro-structural analysis of the English and Italian translations of *Kalīla wa Dimna*. Having provided an overview of the overall design of the ST, the chapter reviewed in detail the paratextual features in both target languages. Focusing on the presentation and organization of these translations, the researcher found that the analysis addressed the covers, layouts, and translatorial footnotes that offered a cultural shape to the translations in English and Italian. Finally, the investigation showed that the agents in TT1 and TT2 used these paratextual elements to reveal their cultural and symbolic positions towards the ST and its producers.

Chapter V

Conclusion

Overview

This chapter comprises four main sections. Section (5.1) presents the Results and Discussion section. Section (5.2) provides the significant findings of this thesis. Section (5.3) shows the main contribution of this thesis to the field of Translation Studies, and finally, section (5.4) offers suggestions for future research.

5.1 Results and Discussion Section

Kalīla wa Dimna is a crucial literature piece in Arabic or translated languages, spread worldwide in written and translated versions and cartoon movies. The apparent straightforward topic is that of speaking animals and children's fables. In contrast, the embedded, significant, and universal meanings include authority, wisdom, power, advice about friendship, betrayal, vices, and virtues.

However, many translators have translated the Arabic *Kalīla wa Dimna* from Ibnul-Muqaffa'' from Barzawayh's Pahlavi version to these days. Nevertheless, not all versions are the same because each has different translators and languages. Hence, these other languages also have different origins and different cross-cultural backgrounds.

The problem that this thesis analyzed is how these cross-cultural differences differ between the trio of the Arabic version of Ibnul-Muqaffa'' (a translation) to the English and Italian versions. Hereafter, the Arabic language's origin is Semitic, whereas the English language's origin is West Germanic and the Italian's of Romance origin. Each stems from a different linguistic origin and has a diverse cultural background.

The researcher examined many appealing data to fill this gap in Translation Studies. Therefore, this thesis has proved through data analysis and detailed research how efficient and vital the comparison and contrast of these three translations of *Kalīla wa Dimna* applying the DTS and the CDA approaches are.

5.2 Major Findings

This thesis has studied the Arabic ST of *Kalīla wa Dimna* and its two translations into English and Italian in their respective historical, social, and ideological settings. It demonstrated that the agents involved aligned themselves with and articulated the views of their target community in their translations. The analysis of these translations indicates that ideology, social, and cultural features are, first and foremost, echoed in the text produced. By unveiling cultural and ideological positions, the thesis explained how the English and Italian translations of *Kalīla wa Dimna* reflected the interests and concerns of the agents involved and the broader target constituencies.

Moreover, the literature review in the thesis showed that research on the English and Italian translations of *Kalīla wa Dimna* revealed this unfilled gap within Translation Studies. As a product, the researcher examined the English and Italian translations of Ibnul-Muqaffa''s Arabic translation of the initial Indian *Panchatantra*. The research examined the translations of *Kalīla wa Dimna* in their relevant historical and socio-cultural settings. Thus, the study is an examination of a series of translations.

Henceforth, the thesis applied the theoretical framework of Product-Oriented DTS (Lambert & van Gorp, 2014) and Fairclough's Three-Dimensional model of CDA (1992) (cf. Chapter III).

Both DTS and CDA are practical, functional, and skopos-oriented methodologies. These methodologies are target-oriented, and analyzing faithfulness and equivalence no longer works in contemporary Translation Studies. Both strategies provided the methodological background for data analysis in the study of *Kalīla wa Dimna* and its English and Italian translations. The micro-structural analysis of the English and Italian translations of *Kalīla wa Dimna* indicated social and cultural considerations in some examples. In addition, this

textual analysis investigated the choice of terms regarding ideology, religion, and culture and the adaptation of information employing addition, omission, domestication, and foreignization.

After all, there were similarities and differences between the English and Italian translations. Both shared cultural viewpoints in translating religious terms or invocations due to their cultural and religious analogy. In other cases, as demonstrated in data examples, they shared addition and omission. Despite the resemblance between both target cultures, sometimes Fishbein and Montgomery used the foreignization strategy. In other instances, Cassarino and Borruso used the domestication strategy. Further, both used footnotes to explain and add historical and cultural information to clarify concepts to the target audience.

The conclusion of this thesis assumed that both English and Italian translations would reflect social and cultural differences. However, after the study, the researcher found differences in either translation of *Kalīla wa Dimna*. On the other hand, data analysis revealed that both translations are culturally motivated.

The delight of this study was examining the challenge of three languages and three different cultures. This study was like a journey from Bidpai in Sanskrit to a Pahlavi philosopher named Barzawayh, Ibnul-Muqaffa'ʿ-a Persian translator fluent in Arabic-, and finally to modern English and Italian agents. This research is a journey from 200 BCE to Fishbein and Montgomery's latest modern English translation in 2022. This thesis points out how literature masterpieces rebirth through translation, how literature and translation are linked, and how they connect the world.

5.3 Contribution to Translation Studies

Throughout the English and Italian investigations of *Kalīla wa Dimna* within their historical and socio-cultural contexts, the thesis highlights the translators' role as active agents in the translation process (Baker, 2013 & Tymoczko, 2010). This research sheds light on the significance of translation as a product in the context of *Kalīla wa Dimna* as a masterpiece translated by different agents, each of which has a diverse background.

Moreover, this thesis contributes to Translation Studies by providing and analyzing original data not investigated before. It investigated for the first time the latest translation of *Kalīla wa Dimna* by Fishbein and Montgomery.

It situated the book in two frameworks: the DTS of Lambert and Van Gorp (1985) and Fairclough's CDA Model (1992). Hence, this thesis is the first to apply DTS and CDA to studying *Kalīla wa Dimna*. Both frameworks are very promising in analyzing *Kalīla wa Dimna* regarding ideology and socio-culture.

Furthermore, it enriched Translation Studies with the first study of the English and Italian translations of *Kalīla wa Dimna* jointly in one study, two different languages and cultures incorporated in one study.

Finally, the results and findings of this thesis answer questions regarding translations as products in the ongoing development and improvement of Translation Studies.

5.4 Future Research

Over the centuries, *Kalīla wa Dimna* has been translated into more than 50 languages and read and re-interpreted almost continuously by different audiences. Translators adapted texts to suit diverse linguistic, cultural, and religious contexts each time.

The fables spread widely, following multiple paths of dissemination. They reached northern and western Europe via al-Andalus (the Muslim-ruled lands of modern-day Spain and Portugal). From here, the Arabic was translated into Old Spanish and Hebrew, then into Latin, and subsequently into other European languages, including Spanish, Italian, German, and French, to name only several examples. "Pondering on these facts," wrote the novelist Doris Lessing in her introduction to Wood's *Kalīla wa Dimna: Fables of Friendship and Betrayal* (1980), "leads to reflection on the fate of books, as chancy and unpredictable as that of people or nations." (Blankinship & Haselby, 2022) Indeed, *Kalīla wa Dimna's* transmission offers a glimpse into intercultural exchanges and interactions. One critic calls it a remarkable document of the history of contacts between

civilizations (François De Blois), highlighting the importance of political and personal stories and storytelling.

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