Special Issue on Translation
No. 4

AWEJ May - 2015

www.awej.org
Arab World English Journal (AWEJ) Special Issue on Translation No.4 May, 2015

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ACKNOWLEDGEMENT
I would like to thank all those who contributed to this volume as reviewers of papers. Without their help and dedication, this volume would have not come to the surface. Among those who contributed were the following:

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Foreword

Translators, Achtung!

As Lawrence Venuti says, a translator remains invisible until he makes a mistake—or, I would add, until he does something conspicuously ‘quirky.’ Indeed, the blunders and quirks of translators are too numerous to be overlooked. Thanks also to the notorious Italian expression, traduttore, traditore, the ‘translator’ has somehow become a ‘traitor’ in the eyes of the public and learned circles. As such, perhaps it is the malpractice of translators that usually tends to generate endless responses, denunciations, rebuttals, refutations, corrections, or sometimes just a disgusted shrug of resignation. However, whatever acts of ‘treason’ a translator commits, they should not always be ascribed to purely subjective reasons. Lacunas are an inevitable, albeit unfortunate, feature of all intercultural exchange.

The majority of papers in this volume testify as much. In them one hears echoes of frustration or disenchantment as well as a sincere effort to improve translational praxis. Our impressive roster of contributors boasts researchers from Spain and Morocco to Indonesia and Malaysia; our topics are correspondingly as varied as can be imagined.

Aware of the dearth of research on English-Arabic subtitling, three of our contributors offer insights to redress this lacuna. That they do so at this critical juncture is a welcome sign of a growing interest among Arab researchers in this increasingly important field. Amer Al-Adwan examines the use of various euphemisation strategies in subtitling the tenth season of Friends, a popular American sitcom, into Arabic. He explains how/why the subtitler had to avoid translating semantically transparent terms in order to avoid offending the target Arab viewers. Adel Alharthi argues that while the Arab subtitler of Seinfeld, another American sitcom, managed to transfer language-based satire, using some interventional techniques, culture-based satire was a problematic issue, forcing the subtitler to retain all cultural references in the target text without any modifications, thus resulting in humorless subtitles. In order to identify the different types of pragmatic and semantic errors that occur in the course of the subtitling process, Fatma Ben Slaima undertakes a pragma-linguistic analysis of how the illocutionary speech acts in the American film Kingdom of Heaven were subtitled in Arabic.

Given their notorious polysemy, puns are the perennial nuisance that faces translators. But Yousef Bader tackles the issue head on by offering a linguistic and cultural analysis of some 17
examples of homographic, homonymic, and onomastic wordplay in recent journalistic discourse in Jordan. How accurately a translator can render the meaning of metaphors in the source language and what strategies s/he uses is an issue raised by Mohammad Alshehab who compares the translation of metaphors in two English versions of the Holy Quran. In a case study about translating conceptual metaphors in economics texts in which cultural aspects of the SL (English) come into contact with the TL (Indonesian) and culture, Karnedi concludes that the translators preferred to render the SL metaphors as metaphors into TL with a similar source domain or image, as opposed to the second procedure in which the source domain or image in the SL was replaced with a standard source domain or image in TL.

In a joint paper, Pamela Faber and Nassima Kerras study common Arabic environmental terms that are originally translations from French or English. Because there are different regional varieties of Arabic, and because Arab countries are characterized by diglossia, these two conditions can create numerous challenges for the translator, thus resulting in changes in the meaning of texts and terms. In order to avoid cross-cultural communication breakdown (or, socio-pragmatic failure), Abdali al-Saidi and Sabriah Rashid demonstrate why translators should strive to understand the speaker's intention, the effect a speaker's utterance has on the hearer, the socio-cultural signs the speaker implies in using language in a certain way and the nature of the speaker-hearer relationship. By examining Paul Bowls’ translation of Mouhamed Choukri’s autobiography *For Bread Alone*, Karima Bouziane argues that the dynamic equivalence approach Bowls followed resulted in a significant cultural loss and misrepresentation of Moroccan culture.

By its own nature, literary discourse is idiosyncratic and complex. Thus, simple translation may not do justice to the texts translated. This entails, according to Elmouloudi Aziz, that other translation strategies be employed (explication, commentary, annotation) and that the literary translator’s task must of necessity be interdisciplinary, as his/her insights, grafted on the body of the original text, are derived from various fields. Despite the abundance of Arabic translations of Victorian and classic crime novels, crime fiction failed to engage Arab writers and readers, according to Tahani Alghureiby. The reasons are cultural, political, social, educational, and philosophical. She argues that the flourishing translation of crime fiction from the 1890s through the 1960s in Egypt parallels the construction of the Egyptian nation. This clearly demonstrates how the prevailing political atmosphere sometimes dictates what is and what is not to be translated.

It is all too natural, though—no translation is ideology-free, especially when the translated text holds an extremely sensitive locus in the Arab-West nexus. In a paper on ideology and Quranic translations into English, Abdunasir Sideeg demonstrates that cultural and linguistic backgrounds, Sufi doctrines, and feminist agenda combine to produce an extremely radical reading of the Holy Quran in English with regard to ‘gender-neutral’ issues. Rachid Agliz, too,
examine the difficulties and challenges that Arab translators face when they deal with religious texts.

No wonder, then, that the greatest epidemic that continues to plague translation is the translator him/herself. This undeniable fact is reason enough to incite jealous translation theorists and practitioners to come to the aid of the lost, desperate, and needy. Asim Ismail Ilyas offers a critical study of three English-Arabic internet glossaries and provides an alternative rendering of those mistranslated items. With a view to helping frustrated learners and translation trainees, Mohamed-Habib Kahlouki provides a useful road map regarding the modal resources in Standard Arabic and how they function in discourse, while Jamal Mohamed, who examines three modern Arabic dictionaries, details the productivity of the Arabic derivational suffix –iya and its implications for translating foreign words (especially new concepts) and modernizing vocabulary in modern Standard Arabic.

Finally, by analyzing academic regulations, newspaper advertisements, and official circulars in both Arabic and English in Palestinian institutions Omar Najjar and Samah Shahin show that while cultural differences in Arabic and English adversely affect how gender issues are addressed, Palestinian translators tend to resist the gender sensitivity that restricts their translation. Sabah Salman Sabbah investigates the negative effects of Arabic language interference on learning English, effects that cause Arab learners of English to make mistakes in producing the target language. Mustafa Ahmed observes that two current educational terms in English have been inaccurately translated into Arabic. As a corrective measure, he proposes the topic-and-comment pattern in English to translate these terms.

It is hoped that this special issue on translation by AWEJ will make a valuable contribution to the field of translation studies. Finally, I would like to extend my warmest thanks to Dr. Khairi Al-Zubaidi, editor of AWEJ, who gave me the honor to be guest editor of this volume. My gratitude also goes to our contributors and reviewers who have made this issue possible.

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Towards a Model of Euphemisation in Arabic Subtitling

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Abstract
This paper examines the use of euphemisation as a politeness strategy in subtitling English audiovisual material into Arabic. It draws on core concepts of Brown and Levinson’s theory of politeness (1987), such as the notion of face, face-threatening acts and redressive strategies, to explain subtitlers’ choices in rendering sequences which are potentially offensive to an Arab audience. The study sets out to examine the extent to which a modified and extended model of euphemisation as a strategic output of politeness can be productively applied in the field of audiovisual translation, and specifically to subtitling from English into Arabic. This new and more eclectic model of euphemisation draws mainly on two existing models developed outside politeness theory, by Williams (1975) and Warren (1992). To account for euphemistic expressions identified in Arabic subtitles of Friends and not covered by the categories proposed in Williams and Warren’s studies, two further categories are introduced, namely, semantic misrepresentation and omission. The model has proved helpful in capturing recurrent strategies of euphemisation employed by Arab subtitlers in dealing with a range of face-threatening acts, especially sexual references and utterances related to certain distasteful topics such as death, disease and bodily functions.

Keywords: Audiovisual Translation, Euphemisation, Politeness, Subtitling, The Arabic Language
1. Introduction

Research on subtitling in the Arab World is slowly growing despite the fact that the industry itself has started as early as the 1930s (Gamal, 2009). Needless to say, this gap needs to be addressed in order to develop the academic status of this newly emerged field of study and hopefully contribute to the improvement of the quality of subtitles shown on DVDs and many Arab satellite channels. Few researchers have investigated some semantic, cultural and linguistic issues in Arabic subtitling (Al-Adwan, 2009; Gamal, 2008; Thawabteh, 2011; etc). Therefore, this paper aims to contribute to this evolving field of academia by shedding more light on the phenomenon of euphemisation and its impact on the choices of translation strategies by Arab subtitlers.

Euphemism as a potential strategy of politeness often employed by interlocutors to save, maintain or enhance their face (Brown & Levinson 1987). Allan and Burridge stress the importance of this phenomenon in determining the relative levels of politeness employed by interlocutors, pointing out that “discussion of taboo and censoring of language naturally leads to a consideration of politeness and impoliteness, and their interaction with euphemism (sweet talking), dysphemism (speaking offensively) and orthophemism (straight talking)” (2006:29). This draws a direct link between potential face-threatening acts (such as sexual and offensive references) and euphemism as the data analysis illustrates. Therefore, prior to investigating the use of this phenomenon in the Arabic subtitles of the tenth season of Friends, it is useful to address a number of issues relating to the various types of euphemisms and the devices that generate them, as discussed broadly in the available literature both in and outside politeness theory.

The word euphemism derives from the Greek word euphemismos, which, in its turn derives from the word euphemizein, referring to the use of “a good or auspicious word for an evil or inauspicious one” (Foster 1966: 53). Enright states that the word euphemism was first documented in English in “Thomas Blount’s Glossographia (1656), where it is defined as “a good or favourable interpretation of a bad word” (1986: 13). Euphemism has been generally defined as a “rhetorical device” that has a “concrete meaning”, with slight differences of definition among various dictionaries and encyclopaedias (Enright 1986: 13). The Oxford Advanced Learner’s Dictionary, for example, defines euphemism as “an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable than it really is”. The MSN Encarta Encyclopaedia similarly defines euphemism as a “less offensive synonym: a word or phrase used in place of a term that might be considered too direct, harsh, unpleasant, or offensive” (original emphasis).

Euphemisms have been extensively reviewed and researched by scholars and linguists, generating dozens of definitions (inter alia: Neaman and Silver, 1995; Enright, 1986; Makin, 2003; Greene, 2000; Huang, 2005). Among these is Warren’s account of euphemism which argues that a euphemism occurs “if the interpreter perceives the use of some word or expression as evidence of a wish on the part of the speaker to denote some sensitive phenomenon in a tactful and/or veiled manner” (1992: 135). Warren points out that there are three essential elements involved in the construction of this definition. First, the connotation attached to the original word is viewed as sensitive, accounting for why the use of euphemisms is very commonly associated with specific topic areas, such as sex, insults, death, embarrassing bodily functions and so forth. Second, the substituting
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word (euphemism) is less blunt or offensive than other potential alternatives. Finally, the interpreter is aware that the speaker’s choice of a particular expression is motivated by his/her consideration of the face wants of the interpreter and the desire to avoid using an expression that may threaten his/her face. Like Warren (1992), Allan and Burridge approach and define the use of euphemisms as a politeness strategy, arguing that “a euphemism is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one’s own face or, through giving offence, that of the audience, or of some third party” (1991: 11, original emphasis). They further ascertain that the notion of face, as defined by Brown and Levinson, is extremely important in discussing any aspects of politeness, pointing out that:

Social interaction is generally oriented towards maintaining (saving face). Just as we look after our own face (self-respect), we are expected to be considerate of, and look after, the face-wants of others. Those who are skilled at this are said to have social savoir faire; they are said to be perceptive and diplomatic. (Allan & Burridge 2006:33)

Euphemism as “a shield against the offensive nature of taboo expressions” (Agyekum 2002: 372), then, generally refers to a speaker’s use of a less offensive or disturbing substitute. In other words, a euphemistic expression attempts to disguise unpleasant or embarrassing meanings of a word or an expression by using an alternative form which still communicates the same message but in a less explicit way. Thus, McGlone & Batchelor (2003:251) point out that people usually use euphemisms when they are “reluctant to utter more semantically transparent terms (urinate, sex, pregnancy) for certain unsettling topics”. This suggests that speakers use euphemistic expressions deliberately in a particular context to disguise sensitive aspects of the message without projecting their reluctance to engage in the interaction. However, interlocutors sometimes use a deliberately strong form of language in communication to undermine the public image of others; this linguistic phenomenon is referred to in the literature as dysphemism. By contrast to euphemism, dysphemism refers to the employment of abusive or offensive language, rather than masked expressions, to offend and threaten the face of others. A common example of dysphemism is the word cow in British English, which can be used as a derogative term for a woman who is thoroughly disliked.

The use of euphemisms in oral and written communication is generally associated with patterns of politeness and social norms that govern the contexts in which interlocutors operate. For example the verb piss (urinate) might be viewed as a rude word in a formal context (e.g. academic class), but may be evaluated as humorous in a casual context (e.g. interaction between friends). Euphemism as a linguistic phenomenon thus plays a crucial role in establishing and developing relationships between interlocutors. McGlone & Batchelor (2003: 251) stress the significance of the role played by euphemism in successful communication, and point out that various factors determine both the strength and the way in which the message is uttered:

When an unsettling topic is raised (be it bad news or some other unpleasant subject), the form of the message (bald or euphemistic) and the
manner in which it is conveyed (blithely or reluctantly) may be motivated by the communicator’s empathy (i.e. concern for the addressee’s positive face) or self-presentational goals (concern for one’s own positive face). In conversational encounters, Arab subtitlers usually attempt to communicate politely and avoid committing face threatening acts that may jeopardise the public image of Arab viewers. When a potential threat is evoked, euphemism as a politeness strategy is one of the most important and common mechanisms for establishing and maintaining a friction-free encounter. Enright (1986) points out that unsettling expressions are usually evoked by stimuli that might be taboo, fearsome, distasteful, or by expressions that are intrinsically loaded with negative connotations which prevent speakers from communicating their intention on a given occasion, and consequently damage their face.

A limited number of models for analysing euphemisms as strategies of politeness, in particular strategies linked to specific topics (i.e. sexual references and distasteful topics) have been introduced and elaborated in various languages, including English and Arabic (Williams, 1975; Warren, 1992; Farghal, 1995; Linfoot-Ham 2005).

Farghal (1995), for instance, proposes a model in which he examines euphemism as a pragmatic phenomenon by analysing various examples drawn mainly from Standard Arabic and colloquial Jordanian Arabic. He argues that euphemisms in Arabic flout one or more of the maxims of conversation outlined by Grice (1975), which consequently leads to the communication of specific implicatures. Farghal also suggests that Arab speakers adopt four main strategies in producing euphemisms, namely the use of figurative expressions, circumlocutions, remodelings and antonyms.

Unlike other models of euphemism, such as Williams’ (1975) and Warren’s (1992), the scope of Farghal’s account of this phenomenon seems to be relatively narrow and exclusively restricted to Arabic. Farghal (1995) generalises the findings of his study by drawing only on four devices illustrated and supported by a few examples. As a result, this model fails to offer a solid theoretical basis that can explain the majority of the euphemisms identified in Arabic subtitling. Nevertheless, specific aspects of Farghal’s model may be incorporated in the model proposed for the current study where appropriate.

Another study conducted by Mohammed (2007) adopts a prescriptive approach in investigating the errors that translators commit in rendering various euphemistic expressions in the Holy Qur’an and argues that these ‘wrong’ translations sacrifice the intended meaning of the Arabic text and disrupt readers’ understanding of the message. The scope of his study is very limited, as Mohammed’s findings are based on the analysis of two English translations of a limited number of examples.

Euphemisation in audiovisual translation in the Arab World is an area that has been neglected by Arab researchers despite its direct impact on the quality of Arabic subtitles. In a recent study by Thawabteh 2012, for instance, he attempts to identify a set of strategies that are often employed by Arab translators when subtitling Arabic euphemisms and dysphemisms into English (see Al-Adwan 2009 for a more detailed account of euphemisation in Arabic subtitling). He concludes that euphemisation and dysphemisation are mainly approached through one of three main translation strategies: an omission of source language (SL) euphemistic or dysphemistic expressions in the target culture, a retention of SL euphemistic or dysphemistic expressions by means of...
formal-based translation strategies and an addition of euphemistic or dysphemistic expressions in the target culture. However, it must be noted here that it is more common to spot euphemisms when subtitling from English into Arabic than the other way around, given the conservative nature of many Arab societies. Therefore, this paper is particularly designed to examine the phenomenon of euphemisation and propose a more comprehensive model that accounts for most of the euphemistic utterances employed in Arabic subtitling.

2. Towards a Politeness Theory-Oriented Model of Euphemisation in Subtitling

In explaining how euphemisms are formed, Neaman and Silver (1995) suggest that all euphemisms draw on the same psychological and linguistic features and follow the same pattern of development, regardless of their cultural and historical setting. This implies that euphemisation is a universal phenomenon employed by participants across several languages. Williams points out that “euphemism is such a pervasive human phenomenon, so deeply woven into virtually every known culture, that one is tempted to claim that every human has been pre-programmed to find ways to talk around tabooed subjects” (1975: 198).

In investigating this linguistic phenomenon, Williams (1975: 200-2) argues that euphemisms (whatever the cultural and historical setting) may be formed through five major semantic processes: borrowing, widening, semantic shifts, metaphorical transfer and phonetic distortion. Williams’ model, however, does not fully account for all the examples of euphemisms detected in the Arabic subtitles of *Friends*, and it is thus necessary to modify and complement some aspects of this model.

In the same vein, Warren (1992) outlines a helpful model that may inform a more comprehensive model of analysis to be adopted in audiovisual translation. She predominantly focuses on how word forms can be related to sets of referents in a particular context to generate various novel meanings. She claims to offer a “more detailed and exhaustive” classification of euphemisms than previous models (Warren 1992:134). She examines 500 examples drawn predominantly from Spears’ (1981) *A Dictionary of Slang and Euphemisms* (400 examples), with a further 100 examples extracted from Neaman and Silver’s (1983) *A Dictionary of Euphemisms*. In analysing these euphemisms, Warren (1992: 134-157) argues that there are four main devices that account for the majority of the examples examined, namely words formation devices, phonemic formation, loan words and semantic innovation.

For the purposes of this study, I will exclusively draw on Warren’s last device, namely semantic innovation in discussing and analysing the data derived from *Friends*. Word formation devices and phonemic modification will be disregarded in this study, since most of the processes listed under them seem to be unproductive in generating euphemisms in the medium of subtitling (see Al-Adwan 2009).

The two models of euphemisation outlined by Williams (1975) and Warren (1992) demonstrate how various word formation devices, loan words and phonemic and semantic processes contribute to the production of several types of euphemism. However, many euphemistic expressions identified in the data do not fall clearly or systematically under the set of categories outlined in one or the other model. Moreover, neither model
was designed to account for euphemisms in the context of translation or any kind of cross cultural communication.

Given that Williams’ (1975) and Warren’s (1992) models frequently overlap but cannot separately address all types of euphemisms identified in Arabic subtitling, common processes addressed by both models, which might be labelled differently in each account, are grouped together under unified headings, and new devices are added to this streamlined model where they prove productive in investigating face threatening acts in subtitling. Devices and sub-processes which do not feature in the current corpus and are not likely to be relevant in the context of translation, and especially in the medium of subtitling, will not be included in the revised model.

Figure 1 outlines the main components of the revised model of euphemisation, followed by a description and examples of each device:

**Figure 1.** A visual representation of a politeness theory-oriented model of euphemisation

2.1 Widening
This involves the use of a general term to replace a more specific one in a particular context, or the replacement of a specific cause with a generalised effect. Therefore, euphemistic phrases under this heading need to be particularised in a given context in order to provide interlocutors with logical connotations. Williams (1975), who labels this device as *widening* in his model, also stresses that it accounts for many euphemistic expressions. Linfoot-Ham (2005: 232) mentions a number of euphemisms formulated by this process, including *satisfaction* to refer to ‘orgasm’ and *innocent* to mean ‘virginal’. These examples demonstrate that the way in which general terms are ‘particularised’ is highly context dependant. For example, *satisfaction* might be achieved through a variety of means, not exclusively through ‘orgasm’. The term functions as a euphemism of
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orgasm only in specific contexts that allow interlocutors to decode it as such. Finally, widening may sometimes produce euphemisms by splitting the general features between two words. Among the examples that Williams offers in explaining this process is, for instance, the euphemism criminal assault, which might possibly cover a wide range of acts, but by convention usually refers to rape (1975: 200). He further argues that “spreading semantic components across several words rather than delivering them in a single word lessens the impact” of the original referents (ibid.).

The following example illustrates the use of this strategy by Arab subtitlers.

| Monica | (Looking at Phoebe eating something) Pheeb, spit that out, that has pork in it. |
|--------|---------------------------------------------------------------------------------
| فيبي، ابصق هذا فإنه يحتوي على اللحم |
| Monic a: | [Phoebe spit this out it has meat in it] |

Pork is a potentially distasteful item for Arab viewers, who are mostly Muslim. Since eating pork is prohibited (is a sin) in Islam, translating pork literally into Arabic could be seen as a challenge to Islamic instructions and teachings, thus constituting a threat to the face of many target viewers. By translating pork into Arabic as ‘اىيح’، ‘meat’ (another instance of widening), the subtitler avoids referring to a particular type of meat and successfully eliminates the source of threat in the original utterance altogether. It should also be noted that the visual image poses no challenge to the subtitle in that it is not possible to identify the meat in question as pork and hence there is no contradiction between the subtitle and the image.

2.2 Implication

This strategy features in Warren’s model under implication and in Williams’ as semantic shifts. Opting for implication rather than semantic shifts allows me to introduce the category of semantic misrepresentation (a new category I introduce and discuss as Strategy 6 below) without risking confusion with the term semantic shifts. Implication is not as simple and straightforward as widening; it involves two propositions, where the second is usually a logical consequence of the first. Euphemisms generated by this process suggest their meaning implicitly, forcing the addressee to make some effort before identifying their implied value. Warren (1992: 143) explains that a euphemism is viewed as an implication if “the connection between the conventional and novel sets of referents is that of an antecedent to a consequent”, in other words if X is valid, then Y is valid too; if the conventional sense is valid then the euphemistic sense is valid too. A good example offered by Warren is the euphemism loose, which conventionally means ‘unattached’, and which generates the potential novel interpretation (sexually easy/available). Thus, ‘unattached’ as an established meaning of loose is an antecedent that leads to the construction of that novel contextual consequent. Nonetheless, in some euphemistic expressions, the established meaning may represent the consequent and the novel sense the antecedent. A good example that illustrates this case is the euphemism bend an elbow, when referring to drinking (alcohol). Needless to say, the established sense of this euphemism, curve one’s arm, is the antecedent and the new euphemistic sense, drinking, is the consequent; if drinking is valid, then bending the elbow is probably
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valid too. Therefore, implication in this study involves producing a euphemism associated with a taboo term through antecedent-consequent relationship; when a euphemism is uttered, interlocutors indirectly retrieve its implied associated meaning.

The following example clearly features this strategy. While Chandler and Ross are telling each other what they have done at college, they discover that they have both kissed Rachel on the same day. Shocked by the news, Ross starts telling Monica what he has discovered, and Chandler then asks him why it really matters a lot to him given that this happened long time ago.

<table>
<thead>
<tr>
<th>Chandler: You kissed her that night too? (asking Ross)</th>
<th>Chandler: أنت قبصت في تلك الليلة أيضًا؟ [You kissed her that night too?]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monica: Two guys in one night? Wow, I thought she became a slut after she got her nose fixed.</td>
<td>Monica: شببان في ليلة واحدة أعتقد أنها أصبحت فاسقة بعد أن أصبحت أسلحة [Two guys in one night I think she became immoral after she got her nose fixed]</td>
</tr>
</tbody>
</table>

In English, slut is a pejorative term for a woman who is regarded as sexually promiscuous, but it does not have any specific religious overtones. Given that this insult constitutes a serious threat to interlocutors’ face in both English and Arabic, the subtitler avoids rendering it literally into Arabic, as might be expected, and instead translates it as "فبصقت", "immoral". The chosen equivalent, "فبصقت" (immoral), is still offensive, and interestingly has religious overtones, but not quite as offensive as slut. It is also broader in its range of implications, and can be said of someone who drinks alcohol or gambles, for instance. Target viewers will still successfully conclude that Monica meant ‘sexually loose’ (in this context) and will capture her sarcastic tone of speech. In other words, viewers will most probably infer that Rachel has committed an immoral act (sexually, since she kissed two guys in one day). The subtitler’s success in using implication here stems mainly from the context in which the euphemism is used.

2.3 Metonyms
This process is similar to widening: both result in general substitutions. However, metonyms, as the term suggests, are metonymically related to the items they substitute. Tymoczko (1999: 42) defines metonymy as “a figure of speech in which an attribute or an aspect of an entity substitutes for the entity or in which a part substitutes for the whole”. However, it should be pointed out here that euphemisms produced by the process of metonymy represent the whole which conceals specific parts or attributes. In other words, the direction of the relationship between the whole and specific parts or attributes, as offered by Tymoczko, is reversed in euphemising taboo words (the euphemism represents the whole entity, which stands for specific part or attribute, not the other way around). Metonymy, then, broadly refers to using a word or phrase that stands for another entity associated to it in a whole-part relationship. Yet, in her analysis, Warren (1992: 149-151) argues that metonyms can be divided into four groups, according to the relations between the established and novel referents: (a) Casual relation, e.g. ashes as a
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metonymic euphemism of ‘marijuana’, (b) Whole-part relation, e.g. dress for sale, which refers metonymically to ‘prostitute’, (c) Locative relation, as in groin, which metonymically refers to ‘pubic area’ (that which is at the groin), and (d) Equative relation, e.g. silver when used to refer to ‘cutlery’ (that which is made of silver).

To avoid potential confusion and overlap with other categories, metonyms will be limited in this study to the investigation of euphemisms which hold a whole-part relationship between their established and novel referents.

One of the examples that illustrate this strategy in Friends is the following extract that takes place in Joey’s flat. Known for being a womaniser, Joey is relaxed about having a date with his friend Rachel today. Chandler is astonished to see Joey, who is eating Pizza before his date, so relaxed and confident. Therefore, Chandler asks him about how he manages to attract many women at the same.

Joe
y: No, I do sex things! First, I look deep in her eyes. Then, I kiss her. Next I take my hand and I softly graze her thigh.

Joey: لا أنا أقوم بالأشياء المثيرة في البداية أنظر بعمق أنفعتها ثم أقبلها ثم أحرك يدي و أمسها ببرقة

[No I do exciting things first I look deep in her eyes then I kiss her then I move my hand and touch her softly]

In this dialogue, the phrase graze her thigh is translated into Arabic as أىَضٖب, ‘touch her’. Metonymy is once again used to mitigate the sexual strength of the original phrase, replacing the specific part thigh with reference to the ‘whole’, namely her [body]. While the subtitler manages to avoid threat to face through this choice, what he/she loses is a feature of Joey’s character, namely his explicit sexual approach with girls, which is toned down considerably in the Arabic version.

2.4 Demetaphorisation

In principle, demetaphorisation is primarily based on the process of metaphorisation as discussed in Williams under metaphorical transfer and in Warren as a device of semantic innovation, specifically under metaphors. In both models, this device generates euphemisms that conceal the offensive or undesirable associations of the original items, by referring to something that is seen as possessing similar features to the relevant person or object. In other words, metaphorical transfer relies on establishing a comparison between two unrelated sets of referents that share one important thing. Examples of metaphors that are frequently used in our daily conversation include phrases like ‘time is money’, ‘a heart of stone’, ‘a blanket of snow’, ‘I am screwed up’, and ‘he is a fox’. Neaman and Silver argue that euphemisms formulated by this device “are often romanticizings, poeticizings and softenings of the original word” (1995: 10). In her account, Warren (1992) points out that metaphorisation is a vital process of creating meaning, which has been extensively addressed and examined in the literature. Furthermore, she argues that metaphors have received more attention than other linguistic devices, including particularisation, implication and metonyms, probably because of “the intriguing character of metaphoric meanings”, which makes this device “more
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conspicuous” (Warren 1992:147). In employing this linguistic device, interlocutors are usually faced with many possible interpretations (properties) that “connect the two referent sets and so the interpreter cannot be certain that (s)he has retrieved the intended one or ones” (Warren 1992: 147).

In the following scene, Joey has convinced Chandler and Monica to write them a recommendation letter to help them to adopt a child. However, knowing that Joey is not good enough with words, the couple asked him to draft a letter and show it to them before he sends it to the adoption agency. However, the couple are shocked when they find out that Joey has already sent off a handwritten letter, instead of a printed one.

Monica: Ugh, we’re screwed, aren’t we? You know what? Just tell me on the way to the bird store.
Monica: لقد انتهى أمرنا أين كتلك؟ [We are finished, aren’t we?]

Monica’s utterance we’re screwed would be a serious face-threatening dysphemism in an Arab context. Given that Arabs’ social norms prohibit the use of such explicit sexual utterances especially in public, the subtitler opts here to defuse the threat by conveying the implied meaning into Arabic, namely ‘لقد انتهى أمرنا’ ‘we are finished’. Monica does not literally mean that they are screwed, but rather that their efforts of adopting a baby are wasted or ruined, which will consequently affect them badly. In discussing sex/gender as a topic of metaphor, Eckert and McConnell-Ginet suggest that when the word screw is used, “there is the suggestion of force and of damage done to the recipient of the screw-wood into which a screw is inserted is thereafter ‘ruined’” (2003: 220). This violent, intrusive metaphor is demetaphorised in the Arabic subtitle by opting for the implied meaning ‘we are finished’.

However, demetaphorisation, as the term suggests, differs from metaphorisation in the direction of formulation. In other words, following this process results in defusing the metaphorical sense (distasteful, offensive or inappropriate) of a given utterance, usually generating a euphemised alternative. Consequently, this device is specifically introduced in this model to account for several examples of euphemisms identified in a particularly challenging mode of translation, namely subtitling. As the data analysis reveals, this strategy is used in subtitling to neutralise metaphorical expressions which are often employed by interlocutors as dysphemisms to express their anger, frustration or dissatisfaction.

2.5 Borrowing
Listed as borrowing in Williams’ model and as loan words in Warren’s, this is one of the major devices for generating euphemisms and a significant source for adding new words to a language. In this process, interlocutors import words (euphemisms) from other languages to refer to offensive or inappropriate elements, and it is the foreign origin and initial unfamiliarity of the borrowed item that allows it to mitigate potential offence.

The following dialogue is taking place in Central Perk, where Ross and Rachel are trying hard to convince Chandler and Monica to postpone their planned trip to Vermont so that they can attend Emma’s first birthday.
In this extract, the word sex is perceived as posing a threat to the face of the target viewers. Therefore, the subtitler decides here to sacrifice sex in the Arabic subtitle, opting for eliminating any potential threat that this word may trigger (see strategy 7 Omission). Moreover, although Chandler indirectly reveals his intention to do sexual things that he has read about in Maxim, a very popular men’s magazine featuring articles about sex and pictures of popular actresses, singers and female models, the Arabic subtitles will probably still manage to conceal any sexual element triggered by the reference to this magazine, even though the title is translated literally, since it is rarely circulated in the Arab world. In other words, importing the term Maxim into the Arabic subtitle will not add any sexual dimension to this dialogue, since the majority of Arab viewers are not familiar with the magazine and its sexual content. Consequently, the combination of borrowing the word Maxim into Arabic and omitting sex produces a modified version of the original exchange, one that is free of any direct sexual reference that may damage the...
face of the Arab viewers, though of course the reference to ‘weird stuff’ may indirectly signal similar meanings.

Finally, two new categories which do not appear in Williams’ or Warren’s models, need to be integrated into the modified model, namely semantic misrepresentation and omission (Don’t do the FTA).

2.6 Semantic misrepresentation
This process relies crucially on shifts across various semantic fields in a particular context, leading to the production of a type of euphemism that is very specific to the context of translation. This device sacrifices the semantic content of the offending item in favour of a substitute, often derived from a different semantic field, which completely avoids the offensive reference. In other words, employing semantic misrepresentation leads to the production of semantically inaccurate or even a false representation of the original reference, by replacing the relevant (offensive) items with a semantically non-equivalent content (euphemisms).

In the following example, Rachel and Joey who are involved in a secret relationship decide that this is the right time to tell Ross about their affair on the plane. Ross is sitting next to Joey on the plane, praising him and being nice to him. This makes Joey happy but he cannot tell Ross that he is involved with Rachel. Having finished his conversation, Ross walks with a smile on his face to the back of the plane, where he meets Rachel. Rachel thinks that Joey has told Ross about their relationship, and that Ross is comfortable with the situation:

<table>
<thead>
<tr>
<th>Ross: Yes, I’m so excited about this.</th>
<th>Ross: أنا متحمس جدا حول هذا [I am so excited about this]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ross: Are you kidding? I have had some very dirty dreams about this...</td>
<td>Ross: ماذا هل تمزحين لقد رأيت أحلاما سبعة جدا حول هذا [What are you kidding I have had/seen very bad dreams about this]</td>
</tr>
</tbody>
</table>

Here, very dirty dreams clearly refers to sexual dreams. However, the expression dirty dreams is subtitled into Arabic as أحلاما سبعة ‘احلاما سبعة’ , ‘bad dreams’, which clearly does not only eliminate the sexual connotation of the expression but also communicates to the Arab viewers a meaning that is significantly different from the original. Needless to say, this semantic misrepresentation of the English utterance distorts the intended meaning and impacts negatively on viewers’ understanding of the original dialogue. The target viewers may well assume that Ross is frightened of flying, for instance, and this could make it difficult for them to follow the progress of events, quite apart from missing the humour of the original.

In investigating the nature of euphemism in Arabic, Farghal (1995: 375) proposes a similar device of euphemisation, namely remodelings. However, it must be noted that,
unlike *semantic misrepresentation*, this process generates ‘funny sounding’ euphemisms that often serve to remind interlocutors of the undesirable words. Thus, sound rhyming between the taboo term and its mitigated counterpart is essential in generating remodelings, but it is completely irrelevant to the concept of semantic misrepresentation.

### 2.7 Omission

This strategy is normally employed when the calculated weight of the verbal act is very high. If a taboo or uncomfortable item is deemed to be seriously offensive or face threatening (if it cannot be tolerated), interlocutors tend to mitigate the strength of the message by refraining from uttering the item/message at all, thus eliminating the threat altogether. This strategy thus represents the extreme end of the processes of euphemisation; the offensive content of the original cannot be softened or euphemised any further. Unlike Brown and Levinson (1987), who do not associate ‘Don’t do the FTA’ with euphemisation, this study argues that ‘Don’t do the FTA’ is a vital strategy of linguistic politeness that is followed by Arab subtitlers in euphemising many offensive or unpalatable terms.

In the following example, everyone is in Rachel and Joey’s flat getting ready to celebrate the first birthday of Ross and Rachel’s daughter. Ross eagerly opens the box containing the cake, which Rachel has ordered, to discover that his daughter’s picture is placed on a cake in the shape of a penis, instead of a bunny. Shocked by what he has just discovered, Ross tries to find out how this could have possibly happened.

| Rachel : Ross, what are you talking about? (she sees the cake) oh! Oh my God! They put my baby’s face on a penis! | Rachel : زٗس، ٍب اىري حق٘ىٔ؟ ٌب اىًٖ ىقد ص٘زة ٗجت ابْخً ػيى … 
[Ross, what are saying? Oh my God they put my daughter’s face on … ] |

In translating Rachel’s turn, the subtitler explicitly signals his employment of the strategy of omission through using a deletion mark, three full stops. The explicit reference to a male sexual organ is omitted altogether rather than substituted with another element. Needless to say, the target viewers will realise from reading the subtitled version of Rachel’s turn that an integral component of the sentence is missing. The subtitle could have still made sense had the camera allowed us to see the cake in the shape of a penis. However, this information is not available visually, neither in the original nor in the subtitled version. The humour triggered by the reference to *penis* and the image suggested in viewers’ mind remain inaccessible to the target viewers, who will not identify the reason behind Ross and Rachel’s extreme anger after seeing the cake. However, the employment of omission here certainly protects the face of the target viewers and saves them from being embarrassed. In subtitling humour, Diaz Cintas and Remael (2007: 2014) argue that this process “requires insight and creativity, but it is also a matter of establishing priorities. Humour can occur on different levels: it can arise from the interaction between word and image”.
3. Conclusion

In this paper, I have explored various issues related to the phenomenon of euphemisation as a politeness strategy and its significant impact on the Arabic subtitles of Friends, as discussed broadly in the literature. After testing Williams’ (1975) and Warren’s (1992) models of euphemisms against several examples extracted from the Arabic subtitles of the tenth season of Friends, I proposed a modified politeness-oriented version of the two models. However, given that the devices of euphemisation of these two models are primarily designed to operate in monolingual settings, it was further necessary to introduce new strategies to strengthen the effectiveness of the model, and consequently expand its applicability, beyond the boundaries of a single language, to the medium of subtitling. To achieve this end, two new strategies, namely semantic misrepresentation and omission have been introduced and integrated in the model. This model can be fruitfully employed as a framework for conducting a pragmatic analysis of Arabic-subtitled versions of various English audiovisual products.

It would be interesting to use this model to identify the types of topics and areas that are most commonly euphemised by Arab subtitlers by examining a wider range of audiovisual material related to various genres. It would also be interesting to test the validity of this model in the field of audiovisual translation by applying it to other combinations of languages, other than English and Arabic.

In conclusion, this study has demonstrated that euphemism as a politeness strategy plays a vital role in establishing and promoting a smoother and friction-free form of interaction in the Arabic subtitles of Friends, despite the fact that it is not properly researched and examined by Arab translators. The findings offer a contribution towards stimulating much needed research on audiovisual translation in the Arab world, as well as research on linguistic politeness, more specifically the treatment of euphemisation as a key strategic output of politeness.

About the Author:

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Notes

i The two English translations are Zidan’s The Glorious Quran Text and Translation and Pickthall’s The Meaning of the Glorious Koran.

ii This process generates a new sense for some established words or phrases. Warren (ibid.: 134) divides this heading into seven main processes, and offers the following examples for each: particularizations (‘growth’ for cancer), implications (‘go to the toilet’ for defecate/urinate), metaphors (‘blossom’ for pimple), metonyms (‘back’ for bum), reversals (‘blessed’ for damned), understatements (‘drug habit’ for drug addiction) and overstatements (‘sanitary engineer’ for garbage man and ‘visual engineer’ for window cleaner). In analysing her data, Warren places special emphasis on this heading (some of these processes will be discussed in more detail later in this paper).

iii More information about this magazine can be obtained from its website at: http://www.maxim.com/index.aspx
References


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Strategies of Subtitling Satire: A Case Study of the American Sitcom Seinfeld, with Particular Reference to English and Arabic

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Abstract
Subtitling humor is a challenging task for the translators. The complexity in translating humor lies in the fact that humor is bound to the culture it is produced in, and in some cases, it is attached to the syntactical and semantic aspects of the source language. One of the most frequently used type of humor is satire; this form of humor is common in political context. However, satire is also used in TV shows, especially situational comedies. This paper present a detailed analysis of the subtitling strategies used by the Arab subtitle to transfer satire in the American sitcom, Seinfeld, into Arabic. The study also uncovers the factors that might govern the subtitle’s decisions and choices. The study draws on the General Theory of Verbal Humor (GTVH); Attardo & Raskin 1991), Attardo’s (2002) model of analyzing and translating humor, and Pedersen’s (2005) model of subtitling extra-linguistic culture-bound references. The analysis reveals that the subtitle managed to transfer language-based satire, using some interventional techniques. However, culture-based satire was a problematic issue, forcing the subtitler to retain all cultural references in the target text (TT) without any modifications, resulting in humourless subtitles. This study is motivated by the fact that research on the subtitling of humor in television comedy programmes is a relatively new field, especially in the Arab world where there is a huge shortage of research in the field of subtitling humour.

Keywords: culture-based satire, humorous effects, language-based satire, satire, subtitling, GTVH
Introduction
Satire is one of the most frequently used types of humour in audiovisual production, such as sitcoms and stand up comedy. This form of humour pose some difficulties to the translators, especially when it contains some cultural references that are bound to a specific culture, or even to a specific group of people within this culture. This paper discusses the translation of two main types of satire from English into Arabic. It mainly focuses on the strategies used by Arab subtitler’s to render these types. Furthermore, the study uncovers the technical, linguistic, and cultural parameter that might affect subtitler’s decisions.

1. Satire
The word satire takes its name from the Latin word *satira*, which means ‘medley’ (Dictionary.com). Satire can be described as a literary art that involves ridiculing individuals, social groups, institutions etc. with the purpose of provoking or stopping change. Hutcheon (2000) defines satire as follows:

> A critical representation, always comic and often caricatural, of “non-modelled reality,” i.e. of the real objects (their reality may be mythical or hypothetical) which the receiver reconstructs as the referents of the message. The satirised original “reality” may include mores, attitudes, types, social structures, prejudices, and the like (2000:49).

Satire is categorised into two forms: Direct satire, which is directly stated, i.e. the satiric voice speaks directly to the audience/reader in the first person “or else [the] character in the work itself” (Khoir 2010: 14); and indirect satire, in which characters are ridiculed by their behavior and thoughts or by the author’s commentary or narrative style (Abrams 1981: 167). In addition, Satire has different techniques including exaggeration, reduction, invective, irony, caricature, travesty, sarcasm and burlesque. Hodgart (2010) presents an in-depth analysis of satire, its techniques and forms in his book titled *Satire: Origin and Principles*. He provides various examples of satire from different literary genres, one of which is the most famous example of political satire in which Rochester wrote a poem targeting Charles II and pinned it to his bedroom:

**Examples**
>
> Here lies our sovereign lord the king,  
> Whose word no man relies on.  
> Who never said a foolish thing,  
> Nor ever did a wise

The form of primitive lampoon-satire used in the above poem is called *epigram*, which involves pinning up and advertising the work of satire to the public. This type of satire, which is said to be cruel, aims to destroy the victim using brief expressions, though this sort of brevity is “a sign of politeness” (Hodgart 2010: 160).

According to some theorists (e.g., Ben-Porat 1979, Hutcheon 1985, 2000), there is a thin line between satire and parody. Parody involves imitating a specific work or author’s style, i.e. it relies heavily on using the original work or parts of it. Also, the purpose of parody is to comment, not necessarily humorously, on the targeted work or its author (Bonnstetter 2008: 32-31). On the other hand, satire entails commenting on the vices and follies of an individual, social groups, institutions etc. using irony, sarcasm or ridicule. Also, satire does not require the use of or copying of the original work.
2. Data
The corpus for the study is the American sitcom Seinfeld that aired on the National Broadcasting Company (NBC) from July 5, 1989, to May 14, 1998 and lasted nine seasons (see table 3). The show was created by Larry David and Jerry Seinfeld and was shot in Los Angeles. It was produced by Castle Rock Entertainment and distributed by Columbia Pictures Television (now Sony Pictures Television). The series revolves around Jerry Seinfeld’s Manhattan life in which he interacts with his three closest friends: his best friend George Costanza, his ex-girlfriend Elaine Benes, and his neighbour Cosmo Kramer. He also interacts with some acquaintances. Jerry plays a “fictionalized version of himself” in which he, as a stand-up comedian, critiques and makes fun of peoples’ behaviour, attitudes and reactions (Devendorf 2009: 199).

3. Methodology
This section presents the research design, research approach and theoretical framework adopted in this study.

3.1 Research design
The instances of humour that contains satire and their Arabic translations were recorded. In addition, the English transcripts and the Arabic subtitles were presented in tables in two columns. The left column presents the source text (ST) and the right column shows the target text (TT) (Arabic subtitles) and their back translations.

3.2 Research Approach and theoretical background
This study draws on the General Theory of Verbal Humour (GTVH; Attardo & Raskin 1991, Attardo 1994, Attardo 2001, Attardo 2002). The theory views each joke as a “6-tuple”: Joke: (Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM), Script Opposition (SO))
A qualitative approach was followed in this study, in which each joke was analysed according to its Knowledge Resources (KRs); the KRs of each instance of humour were listed according to their hierarchical order in a table. Once the KRs were presented, the Source text joke and its Arabic translation were compared in terms of the number of KRs they share.
The study also draws on Pedersen’s (2005) model of rendering culture in subtitling. The model consists of the taxonomy of subtitling strategies (e.g., direct translation, official equivalent, retention, generalisation, and substitution) and seven parameters that affect the translator’s choices. These factors include transculturality, extratextuality, centrality of reference, intersemiotic redundancy, co-text, media-specific constraints, and paratextual consideration. Although the model is mainly concerned with the subtitling of culture, some examples of humour are presented in Pedersen’s analysis. In addition, the subtitling and translation strategies presented in the model are similar to the ones used for the translation of humour (see Díaz Cintas & Remael 2007: 216).

4. Analysis
The analysis presented in this paper will focus on two main types of satire: language-based satire and culture-based satire. The following subsections will present a detailed analysis of the techniques used by Arab subtitler to render the two types of satire and the parameters that might affect the subtitler’s choices.
4.1 Satire
As a common type of humour, satire involves ridiculing individuals with no intention to harm or hurt their feelings. Instead, victims are criticized in order to correct their behaviour. Satire is also utilised in some situations to correct inappropriate social practices and promote change. This is the case with satire in *Seinfeld*, which is used often among characters that interact with each other on a daily basis and, in many cases, try to change each other’s follies. What is difficult in translating satire, especially in audiovisual productions, is that some satirical elements are difficult to spot unless the translator has a thorough understanding of the show, the characters, their conflicts, and their relationships. In addition, s/he must have excellent knowledge of the SL culture, including the social set up, historical events, public figures, and common flaws. This knowledge is required because of the excessive use of culturally-based and language-based satire.

<table>
<thead>
<tr>
<th>Types of Satire</th>
<th>Official equivalent</th>
<th>Paraphrase</th>
<th>Explicitation</th>
<th>Substitution</th>
<th>Addition</th>
<th>Generalisation n</th>
<th>Retention</th>
<th>Transliteration n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language-based satire (7 examples)</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture-based satire (10 examples)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

Table 1 shows that there were two general types of satire, namely language-based satire and culturally-based satire. It is worth mentioning that there was a variety in terms of applying strategies and techniques when dealing with language-based humour. This is evident in the utilisation of some useful interventional strategies, such as official equivalent, paraphrase, explicitation, substitution, addition, and generalisation. As can be seen from the table above, the strategies of paraphrase and official equivalent were used more frequently than were the other techniques. Paraphrasing involves reformulating the ST joke so that it can be understood and appreciated by TT viewers, as in Example 2. In addition, some instances of humour included some degree of exaggeration, which was conveyed successfully into Arabic by applying the strategies of paraphrase and addition, as in Example 1.

The most interesting finding is that strategy of addition was used effectively in some examples in which the translator used an Egyptian expression: “بالمرة” (together with) in order to make the TT text humorous. The creativity of the subtitler can also be seen in the use of the strategy of generalisation, especially with regard to taboo words in an attempt to euphemise them, as in Examples 5 and 6.

With regard to culturally-based satire, the analysis showed, as presented in Table (1), that there was consistent use of two main strategies, namely retention and transliteration. There were many
possible reasons for the deliberate use of these two particular strategies, one of which is the degree of the transculturality of the cultural reference; some references were transcultural and could be understood by the TT viewers, as in Example 8. Other references were monocultural and seemed difficult to comprehend without further guidance, as in Examples 7 and 59. The other reason for opting for the strategies of retention and transliteration is the centrality of the cultural reference in the joke; central references are difficult to replace, since the replacement may cause confusion amongst viewers, as in Examples 8 and 9. Moreover, the intersemiotic redundancy, in which there was an overlap between the image on the screen and the dialogue, can be seen also in Examples 8 and 9. In the process of rendering humour, there are certain factors that were believed to govern the subtitlers’ choices and decisions. Table 2 presents some of the main parameters that might affect the process of translating satire in the selected episodes. Some of these factors tie well to parameters discussed in Pedersen’s model, especially those dealing with cultural references and the restrictions of subtitling.

Table 2. Factors that might affect the subtitler’s decisions when translating each type of satire.

<table>
<thead>
<tr>
<th>Types of satire Factors</th>
<th>Language-based satire</th>
<th>Culture-based satire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media-specific constraints</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Viewer’s knowledge of the sitcom (Seinfeld) and of the characters</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Achieving humorous effects</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Priority of humour</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Satire contains wordplay</td>
<td>✔️</td>
<td></td>
</tr>
<tr>
<td>Transculturality of the cultural reference</td>
<td></td>
<td>✔️</td>
</tr>
<tr>
<td>Intersemiotic redundancy</td>
<td></td>
<td>✔️</td>
</tr>
<tr>
<td>ST contains taboo words</td>
<td>✔️</td>
<td></td>
</tr>
<tr>
<td>Centrality of the ECR</td>
<td></td>
<td>✔️</td>
</tr>
</tbody>
</table>

The thorough analysis of the data containing satire revealed that, as presented in Table 2, the temporal and spatial constraints of subtitling stifled the task of the subtitler and did not give him or her much freedom to guide the TT audience, especially when further explanation was needed.
in order to comprehend the satirical elements in a particular scene. Another important factor is the knowledge of the TL viewers in terms of the plotlines of the sitcom and of the complicated relationships amongst the characters. This knowledge is essential, since some instances of humour contain references to the characters’ personality traits, as in Example 2.

In addition, taboo words that were used in some scenes and which were central to the joke, forced the subtitler to find alternative expressions that do not offend Arab-speaking viewers, but which can still convey the sense of humour. This procedure became difficult to consider, especially when the dialogue and the image on the screen overlapped (intersemiotic redundancy). Dealing with ECRs in satire was a difficult task for the subtitler, since some cultural references were monocultural and could not be understood by the intended viewers. The subtitler’s mission became even more complicated when certain monocultural ECRs were central to the joke i.e. replacing them was likely to create confusion amongst the target text audience.

The following subsections discuss two types of satire: Language-based satire and culturally-based satire. The discussion will include the main strategies used in the process of subtitling the two types of satire, and the different factors that are believed to control and determine the subtitler’s decisions.

### 4.1.1 Language-based satire.

Humour occurs on various levels of a language, including semantic level (meanings of words), the phonological level (sound similarities), the syntactic level (ambiguity of sentence structure), register (inappropriate style) and so on. Thus, language-based satire is not an exception, since it relies on the language components of the source language without reference to any specific cultural elements. This type of satire is easy to translate and does not pose difficulties for the target language audience. This is evident in Example 1, in which Elaine tells Jerry that she once broke up with a man just because his bathroom was always grimy. In Example 1, Elaine describes satirically how dirty and full of germs her ex-boyfriend’s bathroom was. She uses exaggeration in comparing the germs in the man’s toilet to people, stating that these microbes were constructing their own buildings close to the drain and that the house prices became expensive due to the volume of construction taking place.

**Example 1**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaine: .....germs were building a town in there - they were constructing offices. Houses near the drain were going for $150,000.</td>
<td>كانت الجراثيم تبني مدينة سكنية، بل ومكاتب أيضا. وارتتفعت الأسعار في الأماكن القريبة من البالوعة</td>
</tr>
<tr>
<td>Script Opposition (SO)</td>
<td>Normal/Abnormal</td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Exaggeration; metaphor</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Elaine’s X boyfriend is the butt of the joke.</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue/hyperbole</td>
</tr>
</tbody>
</table>

**Back translation:** The germs were constructing a residential city, and also offices. Prices rose in places near the sink for up to 150,000 dollars.

In example 1, in relation to the GTVH model, the source text and the target text share the same KRs, except for Language. In other words, the two jokes are similar, and the five KRs in the source joke (SO, LM, SI, TA, and NS) are respected. For the Language parameter, the subtitler used the strategy of paraphrase since the literal translation of Elaine’s character would not sound funny in Arabic. This is evident in the use of ‘مدينة سكنية’ (a residential city) as an equivalent for *town*, which reflects the subtitler’s attempt to make the joke humorous to the target audience. In addition, the subtitler opted for the strategy of addition, in which s/he added the word ‘بل’ (but
also) to convey the degree of exaggeration in the joke and the metaphoric meaning. By applying the two strategies - paraphrase and addition - the subtitler allowed some freedom in the translation, without changing the overall meaning of the humorous source text. According to Pedersen (2005), some paratextual considerations may cause the translator to adopt some “interventional strategies” to produce a good translation, one of which is the degree of importance of humour in a particular text (2005: 15).

In some cases, the strategies employed by the subtitler do not achieve the desired humorous effect, so the viewer must have the knowledge to understand the humour in a particular scene. In fact, some texts, such as situation comedies, require a thorough understanding of the whole context of a specific scene and the background of each character. Example 2 is an illustration.

Jerry and George are at the store to buy a Christmas gift for Elaine. George, who wants to buy the present, sees a sweater that is cheap and in good condition. He calls the saleswoman and asks her about the price of the sweater, and she tells him that there is a small red dot on it, which meant that its price was reduced from 600 to 85. George seems determined to buy the sweater and he insists on Jerry’s opinion. Jerry’s response is humorous as he satirizes George’s miserliness, although Jerry does not say that explicitly. Because of the implicit meaning of Jerry’s utterance, ‘trying to get away with something’, it seems difficult for the audience to perceive humour in the scene, based on the Arabic subtitles, unless they have prior knowledge of the dark side of George’s character as stingy and cheap.

**Example 2**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| **George:** Well just take an overview. Can't you just take an overview? | حسناً الق نظرة سريعة. ألا تستطيع أن تفعل ذلك؟ 
هل تريد أن أقي نظرة؟ 
نعم من فضلك 
أرى رجولاً يخيل يمسك سترةً... 
محاولاً الأفلات من ذنب ما، تلك هي نظرتي العامة. |
| **Jerry:** You want me to take an overview? | **Back translation**
I see a stingy man holding a sweater trying to escape from his guilt. That’s my general opinion. |
| **George:** Please. | |
| **Jerry:** *I see a very cheap man holding a sweater trying to get away with something. That’s my overview.* | |

<table>
<thead>
<tr>
<th>Script</th>
<th>Opposition</th>
<th>Stinginess/Generosity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Strategies of Subtitling Satire: A Case Study

<table>
<thead>
<tr>
<th>(SO)</th>
<th>Logical Mechanism (LM)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ignoring the obvious. Instead of describing the sweater and giving his opinion about it,</td>
</tr>
<tr>
<td></td>
<td>Jerry starts describing George and his cheapness.</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>George is the target of the joke.</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>

Because of the difficulty involved in guiding the viewers to the instance of humour in the previous example, the subtitler used the strategy of substitution in which the word *something* is translated into Arabic as ‘ذنب’ (guilt), which is not the official equivalent. The equivalent of *something* in Arabic is ‘شيء’. However, despite the substitution, the overall meaning of Jerry’s utterance is unchanged because the subtitler made a noticeable effort to guide the viewers toward Jerry’s meaning: George stinginess. In addition, the implementation of the strategy of substitution did not affect the degree of similarity between the English joke and its Arabic translation because the five KRs (SO, LM, SI, TA, and NS) are maintained. It can be argued that the subtitler’s choice of this strategy was affected by the implicitness in Jerry’s speech, given that its comprehension relies crucially on the viewer’s knowledge of the context and the characters involved. In addition, the temporal and spatial constraints of subtitling did not allow further explanation of Jerry’s meaning.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Substitution/Explicitation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factors affecting the subtitler’s decision</td>
<td>- Media-specific constraints: temporal and spatial restrictions</td>
</tr>
<tr>
<td></td>
<td>- Paratextual consideration: audience-related issues; the degree of knowledge of the Arabic-speaking audience about the sitcom and the characters’ background. The subtitler left the viewers to perceive the</td>
</tr>
</tbody>
</table>
humour in the scene, based on their understanding.

Surprisingly, a rare use of two types of humour in one example was found in one of the episodes, in which satire and wordplay were utilised to provoke laughter. In one of the scenes, Elaine was woken up by a wake-up service person, James, with whom Elaine decided to go out despite the fact that she had not seen him. Satirically, Jerry ridicules Elaine in a satirical manner since she wants to “go out on a blind date”. Elaine replies to Jerry’s utterance by stressing that “it sounds like” James is good looking. Jerry humorously replies to Elaine's line, saying that human beings do not communicate by sound as whales do.

Example 3

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jerry: I still can't believe, you're going out on a blind date.</td>
<td>لا أصدق أنك ستخرجين في موعد أعمى</td>
</tr>
<tr>
<td>Elaine: I'm not worried. It sounds like he's really good looking.</td>
<td>لست قلقة صوته يوحي بأنه حسن المظهر</td>
</tr>
<tr>
<td>Jerry: You're going by sound? What are we? Whales?</td>
<td>تحكمين بواسطة الصوت؟ هل نحن حيتان؟</td>
</tr>
</tbody>
</table>

Back translation
Elaine: I’m not worried. His voice suggests that he’s good looking.

<table>
<thead>
<tr>
<th>Script Opposition (SO)</th>
<th>Sound (verb) vs sound (noun); human beings vs whales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Homonymy; false analogy</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Elaine</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>
In the previous example, satire results from the humorous utilisation of the two different meanings of the word ‘sound’, namely “vibrations that travel through the air or another medium” and “to present or convey a particular impression”. This homonymic meaning, in addition to the amusing comparison between people and whales in terms of communication, provokes laughter in the scene. To convey the same satirical content, the subtitler translated Elaine’s utterance “it sounds like” into Arabic as “صىره يىحي“ (his voice suggests) using the strategy of paraphrase. This is not the official equivalent of this phrase, which is normally translated into Arabic as “يجذو أٔه” (it seems that). “Sound” was rendered in Jerry’s line as “اٌصىد”, using the official equivalent. This procedure suggests that the translator understood the wordplay in the ST and put sufficient effort into retaining the homonymic meaning in the TT.

In addition, the satirical elements in the ST, “What are we? Whales?” was translated as “هل نحن حيتان”, which sounds humorous in Arabic. In GTVH-terms, all KRs (excluding Language) could be seen as being shared by the ST and the Arabic translation thereof, which suggests that they have very similar humorous effects.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Paraphrase/ official equivalent</th>
</tr>
</thead>
</table>
| Factors affecting the subtitler’s decision | - Retaining the wordplay in the TT.  
- Achieving a humorous effect |

As stated previously, satire can occur among the characters in *Seinfeld* because they interact on a daily basis, and have different backgrounds and experiences. In other words, the main characters in the show are used to satirically criticise the flaws and follies of each other, whether this be in the workplace, or in their private lives. Needless to say, this criticism aims to make a change rather than to offend. By way of illustration, in one of the scenes, George is considering rock climbing with his new friend Tony. When Elaine learns of his plan, she satirically tries to make George change his plan by indirectly stressing that he is not tall enough for this adventure:

**Example 4**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| Elaine: Rock climbing? hehe…Where do you come off going rock climbing.. Rock climbing? you need a boost to climb into your bed (Elaine and Jerry laugh) | تسلق الجبال؟  
منذ متي وأنت تسلق الجبال؟  
تسلق الجبال؟  
تحتاج إلى دفعة  
لكي تسلق فراشك |
Strategies of Subtitling Satire: A Case Study

Alharthi

<table>
<thead>
<tr>
<th>Script Opposition (SO)</th>
<th>Tall/Short, Normal/Abnormal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Exaggeration</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Elaine</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>

The exaggeration in Elaine’s utterance entails ridiculing George who is, according to Elaine, “going rock climbing” despite the fact that he is short and needs help to “climb” into his bed. This exaggeration was successfully transferred into Arabic, since the ST can be translated using the strategy of official equivalent, as well as the strategy of paraphrase. Thus, it can be stated that the ST and TT translation share the same humorous force because they share the same KRs, with the exception of the Language parameter. It is also worth mentioning that the satirical elements in Example 4 are easy to comprehend, and therefore required the application of customary strategies rather than interventional ones.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Official equivalent/ paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factors affecting the subtitler’s decision</td>
<td>Satirical elements in the ST can be easily transferred into Arabic with no need to apply interventional strategies</td>
</tr>
</tbody>
</table>

Another example in which satire is used by the main characters can be seen in the Seinfeld Chronicles. In one of the scenes, Jerry is hosting a girl called Laura, who is going to spend two days at Jerry’s apartment. Jerry brings an extra bed for Laura and puts it in the living room. George, who is helping Jerry lift a heavy mattress, is criticising Jerry for bringing an extra bed for Laura, since he thinks that the girl is in love with Jerry. The satirical elements in George utterances “you're bringin' in an extra bed for a woman” and “why don’t you bring in an extra guy too?” have one purpose, which is to change Jerry’s way of thinking and behaviour. George satirical utterance “why don’t you bring in an extra guy too?” was successfully translated into Arabic as “لم لا تحضر رجلا إضافيا بالمرأة،” because the utterance sounds humorous in Arabic. What makes George’s line humorous in Arabic is the creative use of “بالمرأة” (together with) as an equivalent for “too” The ST and TT share similar humorous force as well as the intended meaning, which suggests that they also share the same KRs. Criticism in satire does not only occur among characters in Seinfeld, but also targets certain flaws of American society in order to rectify them. This is evident in one of the scenes in which
George criticises the way in which “good-looking women” walk. He satirically states that they walk fast, as if they have “a motor on their ass”.

**Example 5**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>George: Hey, is it my imagination, or do really good-looking women</td>
<td>هل أنا أتخيل أن النساء الجميلات... لا نمشي بسرعة شديدة.</td>
</tr>
<tr>
<td>walk a lot faster than everybody else?</td>
<td>لا نمشي أسرع من الجميع؟</td>
</tr>
<tr>
<td>Elaine: We don't walk that fast...</td>
<td>- كلاً أنا جاد.</td>
</tr>
<tr>
<td>George: No seriously... Elaine: Seriously, we don't.</td>
<td>- لانسرع في المشي.</td>
</tr>
<tr>
<td>George: The better looking they are, the faster they go! I mean,</td>
<td>كلاماً ازداد جمالهن، ازدادت سرعتي.</td>
</tr>
<tr>
<td>they out there on the street, they're zooming around, like a blur.</td>
<td>أراهون يركضون في الشارع.</td>
</tr>
<tr>
<td>Like they have a motor on their ass.</td>
<td>يستدرن، كان ثمة متحركاً بأجسادهن.</td>
</tr>
</tbody>
</table>

**Back translation:**
As if there is a motor on their bodies.

<table>
<thead>
<tr>
<th>Script Opposition (SO)</th>
<th>Normal/Abnormal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Exaggeration</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Good-looking women</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>

The humour in the previous example arises from the funny response by Elaine to George’s question and from the exaggeration in George’s utterance “Like they have a motor on their ass”. The humorous force in the two utterances has been transferred successfully into Arabic. Elaine’s line, “We don’t walk that fast”, which suggests that Elaine indirectly describes herself as a “good-looking woman”, was translated using the strategy of official equivalent as “لا نمشي بسرعة شديدة”. As for George’s line, the subtitler used the strategy of paraphrase to translate the utterance...
into Arabic. In addition, s/he used the technique of generalisation to render the word “ass” into Arabic as “أجسادهن” (their bodies), instead of the specific meaning and official equivalent “مؤخراتها” (their ass). This procedure was adopted because George’s statement includes a taboo word. However, despite the utilisation of the general meaning “أجسادهن” (their bodies) instead of the specific meaning “مؤخراتها” (their asses), the ST and TT share similar a humorous effect as well as the same KRs, excluding the Language parameter.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Official equivalent/ Paraphrase/ Generalisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factors affecting the subtitler’s decision</td>
<td>- The ST contains a taboo word.</td>
</tr>
</tbody>
</table>

The strategy of generalisation is the most frequently used technique, especially when the ST contains taboo words. In many cases, the subtitler succeeded in conveying the intended meaning of the characters’ utterances as well as the humorous effect, despite the fact that the words or expressions were replaced by different ones. This is evident in the Example 6.

Example 6

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jerry:</strong> Well, maybe the test was gender biased, you know a lot of questions about hunting and testicles.</td>
<td>ربما كان الاختيار مثيرًا للإهتمام معظم الأسئلة عن الصيد والذكرى</td>
</tr>
</tbody>
</table>

**Back translation:**
Most questions are about hunting and masculinity.

---

<table>
<thead>
<tr>
<th>Script Opposition (SO)</th>
<th>Feminine vs. Masculine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Faulty reasoning</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Elaine</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>
In the previous example, Jerry is ridiculing Elaine because she took the IQ test for George and obtained a low score. Jerry satirically told Elaine that the reason she failed in the test is that there is a “gender bias”. The taboo term “testicles”, which is specific, was replaced by a general term “الذكورة” (masculinity). This substitution did not affect the understanding of the satirical content in the source text, since the source and target jokes share the same KRs and, therefore, they are expected to have the same satirical force. Of course, the source text joke would have been more humorous if the subtitler had used the official equivalent of “testicles”: “خصائص”.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Generalisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Factors affecting the subtitler’s decision</td>
<td>The ST contains a taboo word.</td>
</tr>
</tbody>
</table>

### 4.1.2 Culturally-based satire.

As mentioned previously, satire is socio-cultural specific, and the purpose of this type of humour is to criticise the faults and negative aspects of an individuals or of a society. Therefore, it is a common practice that the writers of satire use some elements that are culturally bound. These elements may include references to specific events or public figures, which are normally irrelevant or unknown to other audiences from other cultures. Dealing with these cultural references is a difficult task for the translator, especially if they are the source of humour in a particular scene. In this case, applying the interventional strategies is a must in order to achieve a humorous effect. In other words, using the literal translation may convey the meaning, but it would certainly kill the humour and would often put off the TL audience.

When examining the selected data, it is worth mentioning that the subtitler used the strategy of direct translation, in which the cultural reference was retained in the ST without making modifications, or even guiding the target audience. This is illustrated in Example 7.

#### Example 7

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JERRY</strong>: Hello, … oh hi Elaine … what's going on … no he just left … you broke up with him? … ME TOO… what happened? … oh smoking. You know you're like going out with C. Everett Coop … me … nah … I couldn't go through with it … I just didn't feel ready … so what are you doing now? … Oh, great idea, I'll meet you there in like thirty minutes. Okay bye.</td>
<td>التدخين، الخروج معك يشبه الخروج مع س. إيفيري كوب</td>
</tr>
</tbody>
</table>

**Back translation:**
Smoking, going out with you is like
Script Opposition (SO) | The two scripts are both represented in Jerry’s utterance: Going on a date with Elaine/ going on a date with C. Everett Coop. Jerry is referring to Coop as the suitable man Elaine can go out with, because Coop and Elaine hate smokers.

Logical Mechanism (LM) | The LM used in this joke is analogy and exaggeration. Jerry compares dating Elaine, a rabid anti-smoker, with dating **C. Everett Coop**. Coop was the US Surgeon General under Reagan from 1982 through 1989, and was known for being very outspoken about health concerns, especially the dangers of smoking.

Situation (SI) | Context

Target (TA) | Elaine is the butt of the joke. She is ridiculed by Jerry in this scene.

Narrative Strategy (NS) | Dialogue is the NS used in the scene

In Example 7, Elaine breaks up with **Keith Hernandez** (the baseball player) because he smokes, and she hates smokers. When Jerry finds out about the break-up, he compares dating Elaine to dating “C. Everett Coop”. Coop was a public figure in the US known for being very outspoken about health concerns, including the dangers of smoking. The subtitler kept all Knowledge Resources (KRs) the same in the target language except Language (LA). The situation (SI) of the joke includes a culture-specific reference “C. Everett Coop,” which is retained in the Arabic subtitles and translated as “ط.إيفيشيذ وىة”. The Arabic subtitle appears humourless because the monocultural ECR (C. Everett Coop), which constitutes humour in the scene, is completely unknown to most Arabic viewers. By adopting the strategy of retention, the translator translates the linguistic and pragmatic content of the ST at the expense of the humorous effect. In fact, his decision is affected by what Pedersen (2005: 10-11) calls the degree of “transculturality” of the cultural reference, which is “less identifiable to the majority of the relevant TT audience than it is to the relevant ST audience”.

| Translation strategy | Retention |
Factors affecting the subtitler’s decision

The degree of transculturality of the cultural reference. The cultural element in the subtitle is monocultural, i.e. it is unknown to the majority of Arab viewers.

In the previous example, the subtitler’s task was difficult because, as explained previously in Chapters 2 and 5, subtitling is governed by rules and constraints that, in many instances, restrict the number of solutions a subtitler can utilise. In other words, working according to the fixed rules of subtitling does not give much freedom to use the required strategies to make the source text more comprehensible, especially if a particular text contains cultural references. In some cases, the subtitler cannot replace or modify certain cultural references in the ST, since they are bound to visual elements in the scene or they are related to the character’s appearances, facial expressions or voices, as in Example 8. Elaine is trying to convince her boyfriend Ned to wear nice clothes and, when he refuses to try on the shirt, she satirically tells him that he looks like Trotsky.

Example 8

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ned: I'm sorry Elaine. The shirt's too fancy.</td>
<td>نشيه (تروتسكي).</td>
</tr>
<tr>
<td>Elaine: Just because you're a communist, does that mean you can't wear anything nice? You look like Trotsky.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Script Opposition (SO)</th>
<th>Ned’s vs. Trotsky</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logical Mechanism (LM)</td>
<td>Analogy</td>
</tr>
<tr>
<td>Situation (SI)</td>
<td>Context</td>
</tr>
<tr>
<td>Target (TA)</td>
<td>Ned</td>
</tr>
<tr>
<td>Narrative Strategy (NS)</td>
<td>Dialogue</td>
</tr>
</tbody>
</table>

In the previous example, the translator could not replace the cultural reference “Trotsky” with a familiar name in Arabic; “Trotsky” is central to the joke because Ned is a communist, and communism is the source of humour in the scene. In other words, the cultural element is central on the macro level in that it is a central theme in the joke; therefore, it can be rendered only by the strategy of retention. Also, “Trotsky” is a transcultural reference in that it is expected to be recognised by both the ST and TT viewers with the help of their encyclopaedic knowledge.
Accordingly, “Trotsky” was translated into Arabic as “تروتسكي”, and the satirical flavour was conveyed because the ST and the TT share the same KR, with the exception of Language.

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Retention</th>
</tr>
</thead>
</table>
| **Factors affecting the subtitler’s decision** | - The joke contains an ECR.  
- The centrality of the ECR.  
- The ECR is transcultural. |

In the previous example, the audience’s encyclopaedic knowledge of the transcultural ECR is essential for the understanding and appreciation of the satirical elements in the joke. This is one of the reasons that the translator did not utilise any interventional strategies. In other examples, the ECR is monocultural in that it is bound to the American culture and, accordingly, it is unfamiliar to an Arabic-speaking audience. Let us consider Example 9, in which Jerry is making fun of Kramer’s new pair of jeans that are too small for him, making him unable to bend his knees.

**Example 9**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| **Kramer:** Uh, yeah, I bought Dungarees.  
**Elaine:** Kramer, they're painted on!  
**Kramer:** Well, they're slim-fit.  
**Jerry:** Slim-fit?  
**Kramer:** (Talking fast) Yeah, they're streamlined.  
**Jerry:** You're walkin’ like Frankenstein! | **أنت تسير ك(فرانكستاين).** |

<table>
<thead>
<tr>
<th><strong>Script Opposition (SO)</strong></th>
<th>Kramer’s walk vs. Frankenstein’s walk</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Logical Mechanism (LM)</strong></td>
<td>Analogy</td>
</tr>
<tr>
<td><strong>Situation (SI)</strong></td>
<td>Context</td>
</tr>
<tr>
<td><strong>Target (TA)</strong></td>
<td>Kramer</td>
</tr>
<tr>
<td><strong>Narrative Strategy (NS)</strong></td>
<td>Dialogue</td>
</tr>
</tbody>
</table>
In the previous example, the cultural reference “Frankenstein” is used to describe the way in which Kramer walks; therefore, it is bound to the physical appearance of the character. This intersemiotic redundancy, namely the overlap between the picture on the screen and the dialogue, makes it difficult for the translator to modify or replace the Source text ECR. As a result, “Frankenstein” was translated into Arabic as “فرانكستاين”, using the strategy of transliteration.

It is worth mentioning that, although the ST and the TT share the same KRs with the exception of Language, the two texts do not share the same humorous force since the TT is expected to be humourless because, as stated previously, the target viewers are unfamiliar with the cultural reference “Frankenstein”.

The analysis of the data, which includes culturally-based satire, revealed that all the cultural references were transferred directly into Arabic using the strategy of transliteration, with no attempt to replace, modify, or even guide the Arabic-speaking viewers; this includes transliterating references that are bound to the American culture, such as the comedians Abbott and Costello, President Dwight Eisenhower and his wife Mamie, characters in comic strips such as Brenda Starr and Dondi, and ski racer Stein Eriksen.

This retention of the cultural references in Arabic removes any sense of humour although, in some cases, the centrality of the cultural elements in the joke forced the translator to retain them in the TT.

5. Conclusion
This paper discussed satire and its two main types: language-based satire and culture-based satire. The study also presented an in-depth analysis of the subtitling strategies utilised by Arabic subtitlers to transfer satire into Arabic, including some interventional techniques, such as paraphrase, substitution, explicitation, generalisation, explicitation, and addition. In addition, it uncovered the parameters that might affect the Arab subtitler’s choices and decisions.

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References
Strategies of Subtitling Satire: A Case Study

Alharthi


Pragmatic and Semantic Errors of Illocutionary Force Subtitling

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Abstract:
This paper is an interface between speech act theory and audiovisual translation theory. It explores the translation of illocutionary acts in film subtitling from English into Arabic, and looks into the errors that might occur at the level of the illocutionary force of speech acts when subtitled across the two languages. The illocutionary force, that is to say the intention of any speech act as communicated by the speaker, will be assessed in the subtitled American film “Kingdom of Heaven” wherein English speech acts uttered by actors will be contrasted and compared with their corresponding Arabic subtitles on-screen. For this purpose, a pragma-linguistic analysis of speech acts will be undertaken in order to spot the different types of pragmatic and semantic errors that occur in the course of the subtitling process. Subsequently, a typology of shifts will be listed under each error type then explained to figure out how the intentions initially stated in English speech acts are affected during the subtitling process.

Key words: errors, force, illocutionary shifts, speech acts, subtitling
1. Introduction

Subtitling has been chosen for this paper among other modes of audiovisual translation such as dubbing or voice-over, because it is the common mode utilized to translate English-speaking films intended for Arabic audience. Subtitled films are broadcast regularly in several Arabic TV stations which commit themselves to transmit various subtitled programmes such as films, series, documentaries, or shows. Nonetheless, the film subtitling mode has often been prone to criticism regarding the linguistic transfer of original utterances (Luyken 1991), which would possibly affect the perception of films and the quality of the audiovisual product. In general, the multidimensional nature of a given subtitled film such as the multiplicity of concomitant channels of communication (Gottlieb 2004; Perego 2003; Hajmohammadi 2004), and language transfer from a spoken discourse to a written discourse make film subtitling ingrained into constraints, mainly “technical and linguistic” ones (Gottlieb 1997). The linguistic constraints which have been referred to as ‘translation practices mistakes’ (Cintas 2001) are the most problematic. Consequently, the focus in this paper is mainly on the linguistic and pragmatic transfer of speech acts from English to Arabic. This type of constraint is mainly about the assessment of translation errors and mismatches that occur in the output product, i.e. subtitles. In particular, the transfer of illocutionary force when subtitled from English into Arabic is assessed. This type of assessment is an error analysis where the source text (ST) is contrasted with the target text (TT) to focus on error types in the TT.

Accordingly, speech acts are compared across the original English version and the subtitled Arabic version through “a contrastive speech acts analysis” (Olshtain & Cohen 1989: 57) in order to detect the resultant errors. For this purpose, a qualitative analysis will be carried out by means of an eclectic theoretical model of translation assessment devised by Pedersen (2008) to spot the pragmatic and semantic errors of illocutionary force subtitling from English into Arabic.

2. Speech acts

The theory of speech acts emerged in the sixties with Austin (1962), for whom language is used to perform actions, and utterances are divided into ‘constatives’ and ‘performatives’. Subsequently, this constative/peformative distinction was rejected by Austin himself who proposed a theory of Speech Acts and broke down the speech act into locutionary act, illocutionary act and perlocutionary act. According to this theory, a given utterance embodies the three related different acts. Grundy (2000) explains that the first act determines the sense or propositional meaning, the second performs an act, and the perlocutionary act is the effect that an utterance might have. The illocutionary act is the type of act that transmits the communicative purpose and the force of a given utterance. Illocutionary acts, most commonly referred to as speech acts, were classified by Searle (1975) into five categories: assertives, directives, commissives, expressives and declarations. Each act represents, in the mind of the speaker or writer, a specific illocutionary force (IF) that has a particular effect on the hearer or reader. It is believed that pragmatic quality is contextually determined by many variables among which the illocutionary force of the message (Kopsczyński 1992). This force is amplified in the field of pragmatics along with translation, and researchers are trying to better figure out this force in communicative acts, interactions and dialogues.
2.1 The Illocutionary Force

The illocutionary force is regarded as the “pragmatic meaning” of an utterance (House 1981). It is the intention of the speaker that might be to inform, to command, warn, complain or praise, among others. The intention behind a given utterance constitutes the IF upon which the success of the communicative act is based. Speakers, when uttering a sentence, do not always mean literally what they say; thus, they are performing an illocutionary act with a set of intentions directed at a possible hearer (Searle 1999). The speaker’s intended meaning would be inferred by the hearer who is supported by many cues, like linguistic and non-linguistic triggers.

An IF could in fact be related to its context to infer the right intention of the speaker/writer. Inference and construction of the implied meaning are at the core of the dynamics of conversation and communication strategies. Seeing the communicative properties of the translation process, one cannot rely exclusively on the structural features of speech acts but also on the pragmatics of utterances, including the hearer, speaker, their social status, their relationship, the context etc. Most significantly, the different linguistic items in speech acts are not translated in isolation, but in context and with regard to the adjacent items to which they are related in meaning. The context limits the interpretation of the IF, steers the translator’s interpretations, and defines the target audience’s beliefs and expectations. The context is important during the subtitling, and can be identified in different ways following the IF indicating device.

2.2 Illocutionary Force indicating device

The assessment of the IF will be processed following the IF context. House (1997), for instance confirms that the illocutionary force of an utterance may be predicted from two main features: either grammatical features (including word order, verb mood, stress, intonation and performative verb) or context. Formerly, Searle (1969) stated the same scale of illocutionary force prediction. He maintained that the IF may be expressed by the Illocutionary Force Indicating Device (IFID) such as: intonation, stress, word order, punctuation and performative verbs. Searle (1975) stresses the importance of other implicit IFIDs to indicate what sort of illocutionary act is to be performed. Therefore, he diverged from Austin whose theory relies only on explicit performatives. In reality, when the speech act is not explicitly stated, the IF may be inferred from the context which may well determine the intention.

Accordingly, within the framework of film subtitling, the context from which the IF can be inferred is the film itself. Utterances of actors, scenes, images and snapshots altogether contribute to provide a linguistic and a para-linguistic context for subtitling speech acts. Therefore, the linguistic/verbal and para-linguistic/non-verbal signals of actors’ utterances make up the IFID and are decisive with respect to speakers’ intentions.

3. Research design and corpus data

A qualitative and quantitative analysis was carried out to evaluate the translation of IF in film subtitling and explain the errors of IF. The qualitative analysis is meant to account for the negative shifts of IF across both languages, and come up with their corresponding typology as detected in the film corpus. Accordingly, a theoretical framework proposed by Pedersen (2008) to assess speech acts in film subtitling was used.
Pedersen (2008) has devised a speech act approach to quality assessment in subtitling. He set up a scheme combined between the Skopos theory and the speech act theory. The model is based on the illocutionary point (IP) which is the purpose of every speech act. It is the basic component of IF and by far the most important one (Searle & Vanderveken 2005). Its importance was previously highlighted by Searle (1976: 3) who stated that “The notion of illocutionary force is the resultant of several elements of which illocutionary point is only one, though, I believe, the most important one”. Most importantly, the model above accounts for the felicities and infelicities of IF in subtitling, and gives prominence to the IP which is the basic component of the IF in order to justify the errors. The evaluation scheme mainly evaluates the transfer of the IF from the source language (SL) to the TL and gives priority to the primary IP over the secondary IP in order to achieve a felicitous translation. If neither primary nor secondary IP is transferred, then the subtitling is erroneous and infelicitous.

English and Arabic subtitled speech acts are assessed in the English film “Kingdom of Heaven” the English speech acts will be contrasted with their Arabic counterparts in a binary way. The bilingual corpora include 881 pairs of speech acts. First, the pairs will be assigned their relevant speech acts categories (assertives, expressives, directives, declarations and commissives) and each category will be further coded in terms of the three variables of the translation quality assessment (high felicitous subtitling, low felicitous subtitling, infelicitous subtitling).

Since analyzing the three aforementioned categories of subtitling goes beyond the range of this article, the analysis will be restricted to the infelicitous subtitled speech acts. Ninety three
cases of semantic and pragmatic errors were spotted in the corpus and some samples are next analyzed quantitatively and qualitatively.

4. Qualitative analysis

The infelicitous subtitled Arabic utterances are the errors spotted in the database across English and Arabic and brought about by negative shifts. The latter occur when “information is incorrectly translated, due to unfamiliarity with the language or structure of the original” Bassnet-McGuare (1980: 138). They are infelicitous because the illocutionary force was not rendered in the TL and the intended purpose of the utterance was not identified. This produces an inventory of pragmatic and semantic errors as well as a pragma-linguistic failure. In the next section, each example illustrating errors will be listed in the target language first, then followed by the Arabic subtitle. Each English-Arabic pair of speech acts will be analyzed according to its IFID including verbal and non-verbal behavior of actors.

4.1 Pragmatic errors

This type of errors has been brought about by two major causes: the illocutionary act shift and literal translation.

4.1.1 Illocutionary Act Shift

The shift of illocutionary acts when subtitled from English into Arabic is principally caused by the change from one speech act type to another, which entails the production of a different illocutionary force from that intended by the original English actors.

(1) Stone the walls!
حجر هي الجدران

The English utterance is a directive speech act with the IF of order. Balian was ordering some workers who are digging the land to search for water and when they reached it, he ordered them to stone the well’s walls. The IF was erroneously transferred into the TL since there is a change of speech act category from the original directive type to the assertive one. Consequently, the IF shifted from an order to a mere description.

(2) I shall go to Cyprus.
سأذهة إلى قثسص

The English speech act is of a comissive type. The speaker, Tiberias who is the Marshal of Jerusalem was desperate after the king’s death, and thought that “there is no more Jerusalem”. The IF is that he is intending to travel to Cyprus after being deceived by Guy de Luisignan who decided to declare war on Saladin despite the truce between the Muslims and the Christians. However, this intention is mistranslated and the intention to travel turns into a question. The speech act category shifts from assertive to directive. When one reads the Arabic subtitle, Tiberias seems to wonder whether he will go to Cyprus, thus effacing the IF of intending and the determination effect of leaving to Cyprus.

Obviously, the shift from one speech act type to another entails necessarily a shift from one IF to another with a different intention from the one initially stated in the English context.

Another cause leading to pragmatic errors is the literal translation.
4.1.2 Literal translation

In this category of speech acts, as opposed to the previous set, the subtitled speech acts abide by the same illocutionary act category, but the IF is different and therefore the subtitling is erroneous. What is transferred into Arabic is the secondary illocutionary point (the literal meaning of the utterance act) not the primary one. There is a pragmatic failure because the English speech act is literally subtitled into Arabic by means of word for word translation; thus, without inferring the implied meaning. Subtitles which are subject to this kind of errors are cases of mistranslations that are likely to be the outcome of being translated in isolation with no reference to the preceding speech acts or the illocutionary force indicating device. Thereby, the IF is not inferred and the Arabic subtitles are infelicitous.

The following acts illustrate this type of shift.

(3) Are you with me?

هل أنت معي؟

This directive speech act is uttered by Balian who was addressing the soldiers to defend the villagers against Saladin’s army. The IF of his utterance (yes/no question) was aimed at asking whether the soldiers are siding with him or not. This intention was not transferred into the Arabic subtitles and instead a literal meaningless translation was produced in the TT through translating the secondary IP of the original utterance. A more successful rendering would be either “هل تساندوني؟” or “هل أنت في صفتي؟”.

(4) It has fallen to us to defend Jerusalem.

لقد وقع علينا أن ندافع عن القدس

This is an assertive speech act uttered by Balian when delivering his fervent speech to convince the Christians to go into war with Saladin. The illocutionary act “it has fallen to us” is literally translated into “لقد وقع علينا”， without inferring the right intention, that is “we are fated to defend Jerusalem”.

The next part, which deals with another type of erroneous shift, is about semantic error .

4.2 Semantic errors

4.2.1 Propositional content shift

When subtitling speech acts, semantic errors could bring about a shift of propositional content (PC) of speech acts from English into Arabic, which leads to a mistranslation or mis-subtitling. Crystal defines a proposition as “the unit of meaning that identifies the subject matter of a statement; it describes some state of affairs” (2003: 107). In speech act theory, the PC is an important component and “an illocutionary act consists of an illocutionary force F and a propositional content P” (Searle & Vanderveken 2005: 109). The IF and the PC are mutually dependent since it’s the PC that determines the interpretation of the speech act and the type of the IF.

The following examples illustrate a pragmatic failure caused by the semantic shift:

(5) That should be easy!

مهم

(6) He says that is his horse

لم يكون هذا جواده؟
Both English assertive acts are mistakenly translated and the resultant PC in Arabic subtitles is not the same as in the English utterances. Neither the speech act type nor the IF is the same when subtitled as they both shifted negatively in the TT.

The next type of semantic errors occurs at the level of word choice.

### 4.2.2 Word choice errors

Sometimes subtitlers fail to pick up the right word from the large lexicon of their native language, this in turn paves the way for a range of errors at the level of collocation, polysemy and idiomatic expressions.

#### 4.2.2.1 Collocation

These errors occur at the syntagmatic level of speech acts, and they are due to a wrong choice of vocabulary that does not retain the IF initially expressed in the English speech act. This engenders a negative shift at the level of collocational meaning, as the verbs used in the Arabic subtitles do not normally co-occur with the sequenced nouns or predicates as in the following example.

(7) Give me a war

أعطىي حستا

Guy de Luisignan is eagerly pleading war against Saladin and Raynald would help him to do so. However, the subtitles "أعطىي حستا" do not convey this intention since the original directive speech act was literally transmitted into Arabic, and consequently the IF of request was not rendered in the TT because of the wrong choice of the verb “أعطىي حستا”. This imperative verb was not carefully selected to collocate with the noun “war”. The appropriate verbs would be “أزيد أن أخذ حستا” or “أزيد أن أشه حسب ‘حرف”. The two verbs (شه / خاض / حسب) whereby the IF of pleading for war would be successful, collocate perfectly with the noun “حسب حرب”.

Other types of semantic errors originate in idiomatic expressions.

#### 4.2.2.2 Idioms

What follows are cases of literal and erroneous subtitling of idiomatic expressions that cause semantic errors.

(8) You are your father’s son.

إنك ابن أبي

The original English expressive speech act “you are your father’s son” is uttered by Tiberias and has the IF of praising. He was praising Balian who declined his invitation to join him for Cyprus, and preferred to stay in Jerusalem to ensure its defense. Tiberias used an idiomatic expression to mean that Balian is as brave as his father. But when literally subtitled, the IF of praise becomes meaningless in Arabic for it’s not the accurate equivalent. Hence the intended meaning of praise conveyed by the idiomatic expression is lost.

Polysemous words also could create errors in subtitling.

#### 4.2.2.3 Polysemy

English words are particularly polysemous as they have more than one meaning. Therefore, in order for the hearer or reader to infer their exact denotation, they have to consider the context in which they are pronounced or written. This set of errors is the result of choosing the meaning that does not fit the IFID of the original illocutionary act was produced for:
(9) Why did you retire?

A knight is reproaching Saladin for having retreated from a planned battle to regain Jerusalem. The verb “retire” is polysemous and could mean, among others, withdraw or stop working and take a family pension when someone turns 60. In the Arabic subtitling, the appropriate meaning of “retire” was not inferred since it was decontextualized, and subsequently there is a mismatch between on-screen subtitles and the corresponding film images. A felicitous alternative would be “لم تراجعنا“, for it is the equivalent of the English idiom.

5. Quantitative analysis

The table below includes a typology of errors that affects the IF by altering the intention in the subtitled speech acts.

<table>
<thead>
<tr>
<th>Table 1</th>
<th>Figures of semantic and pragmatic errors per speech acts categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Error</td>
<td>Sub-types</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Pragmatic errors</td>
<td>Illocutionary Act shift</td>
</tr>
<tr>
<td></td>
<td>Literal translation</td>
</tr>
<tr>
<td>Semantic Errors</td>
<td>Propositional content</td>
</tr>
<tr>
<td></td>
<td>Word choice</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

Concerning pragmatic errors, there is a high rate shift within directives: 27 cases (62%) out of 43 total pragmatic shifts versus eight cases (18%) of negative shifts in the assertive category, and four cases each for the commissive and expressive categories. The declarations are error-free. The illocutionary point of directives is to make others do something for the speaker, and the IF could be a request, an order, advice, a recommendation, a command etc. The IF are obviously misunderstood and not rendered in the TT. Moreover, 28 of errors (65%) are caused by means of literal translation, for the secondary IP has been rendered instead of the primary one.

Semantic errors are particularly featured within the assertive category where 29 cases (58%) out of 50 are erroneous. The point of assertive speech acts is to state how things are and the propositional content or meaning of assertive speech acts are more likely to be misconceived and
misunderstood. In 32 cases (64%) out of 50 of semantic errors are caused by the propositional content shift.

Most significantly, semantic errors (50) override pragmatic errors (43), which further confirms the importance of the propositional content in translation. The context and the PC of the utterance have not been taken into consideration, and the secondary IP has been rendered instead of the primary one. Therefore, the subtitling of a given illocutionary act is intertwined with the consideration of the locutionary act which is the PC proper for that illocutionary act in order to subtitle the IF successfully.

6. Discussion

All the aforementioned pairs of speech acts illustrate the infelicitous shifts of the IF from English to Arabic and bring about pragmatic and semantic errors that were featured within the directives and assertives respectively. In a similar vein, Haverkate (1983) argues that assertive and expressive speech acts produce in the hearer’s mind a mental change; while directive speech acts produce the same change, and the hearer performs the action specified by the propositional content of the speech act. The abovementioned high rates among directive and assertive speech acts might be due to the mental change that can be produced in the mind of the subtitler since the meaning can get across in the wrong way.

Pragmatic errors were mainly caused by literal translation, lack of inference of the implied meaning and lack of reference to the IFID of the English utterances. Pragmatic errors were referred to by James (1998: 167) as “receptive errors” caused by “misprocessing”. The latter “arises when unintended forces of discourse are identified or intended forces are not identified”. Likewise, in the above examples of pragmatic errors, the intended IF was neither identified nor well processed.

Moreover, in Pedersen’s theoretical model (2008) used for qualitative analysis, whenever a secondary illocutionary point is not rendered in the TL, the translation is considered as low felicitous. On the other hand, when the primary IP is rendered, the translation is highly felicitous. In the above types of pragmatic shifts, the secondary IP is rendered instead of the primary one, yet the Arabic subtitles cannot be considered as low felicitous. They are still errors and cases of infelicities; therefore, literality may cause not only low felicity but also infelicity. In a similar vein, Searle and Vanderveken argue that the IP of any act type “could not be a successful act of that type if it did not achieve that purpose” (1985: 14). Equally, in subtitling procedures, when comparing the IF across two languages, it has been found that in translation if the point is not achieved then the act is unsuccessful or “infelicitous”. A negative shift of the IF and a pragmatic failure are produced because the IF has not been inferred correctly. Thus, when comparing languages, it’s not enough to have the same IP for there are other linguistic features that count in order to arbitrate between felicity or infelicity in speech acts translation.

As for semantic errors, they are caused by propositional content change, decontextualizing the English speech acts in the case of idioms and polysemy; and wrong choice of words in the case of collocation. According to James (1998: 167), these types of errors are “receptive errors” caused by “misunderstandings”. These errors “involve retrieving non-intended references (or failing to pick up intended ones) from texts”. If the PC of speech acts is misunderstood, the transfer of the IF into the target language will come to nothing.

On the whole, I would argue that subtitlers’ misunderstanding of the PC in English speech acts would ensue the above types of semantic errors that cause the PC shift. The PC variable is important in translating the IF in subtitling. Searle & Vanderveken have emphasized
that “the character of the whole illocutionary act is entirely determined by the nature of its illocutionary force and propositional content” (1985: 8). Having the same IF in English and Arabic with a different PC can neither ensure a successful transfer of data nor a felicitous subtitling. Therefore, the PC stands out in film subtitling, and both the PC and the IF are interdependent since it would not only suffice to have similar IF across the TT and the ST but the PC should also be identical.

7. Conclusion

The paper aimed at assessing pragmatic and semantic errors in an English film subtitled in Arabic by undertaking a pragma-linguistic analysis of infelicitous speech acts in the target text. The quantitative and qualitative results have proved that in the case of infelicitous subtitling, the semantic errors, caused by negative shifts of the PC, collocation, idioms and polysemy, took precedence over the pragmatic ones like literal translation and illocutionary act shifts. Overall, this research has revealed an interdependence between the illocutionary force and the propositional content. In fact, without understanding or inferring the propositional content of a given speech act, the illocutionary force would not be transferred correctly, which would result into an infelicitous subtitling. This indicates that semantic attributes of a speech act are as important as pragmatic ones in order to reach pragmatic equivalence. Accordingly, the illocutionary force, illocutionary point and propositional content are all substantial elements that should be considered cautiously when transferring the IF of speech acts from one language to another in order to achieve felicitous subtitling and equivalence between speech acts.

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References


A Linguistic and Cultural Analysis of Pun Expressions in Journalistic Articles in Jordan

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Abstract
This study is a linguistic and cultural analysis of some pun expressions published recently in two Jordanian daily newspapers in Arabic. The study responds to calls by Delabatista (1997) and Ritchie (2004) to carry out studies on pun that deal with analysis of its practical uses rather than dwell on categorization issues and theoretical backgrounds. The survey finds numerous cases of wordplay in these articles, some of which fall under the category of humor, but many, contrary to what was stated before, cannot be categorized under humor because they refer to recent bloody fighting in the Arab World, especially Syria, and they actually call for tears rather than laughter. Types of wordplay used include the homographic, homonymic, onomastic, and other types discussed in the literature. The new thing in this study is the case of playing on similarities between two words in two different languages like Arabic and English to produce a respectable pun.

Keywords: cultural, humour, Jordanian, linguistic, newspapers, pun
1. Introduction: Definition of Humor and Pun

Pun is a form of wordplay usually defined as a "deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind" (Delabatista, 1997:2). Wordplay itself is the general name for various textual strategies in which authors exploit the structure of a language to bring about two similar forms with similar meanings (Delabatista, 1996). Delabatista bases his definition on Adison (1982), who maintains that pun relies on the use of two words that agree in sound (homophones or homonyms) but differ in meaning (polysemes). Other academic sources define pun as a form of wordplay which suggests two or more meanings of words or of similar-sounding words, for an intended humorous or rhetorical effect.

Merriam-Webster Dictionary puts it simply as "the humorous use of a word in a way that suggests two interpretations."

For his part, Partington (2009) defines pun in a more phonetic way as "the bisociative play between two sound sequences" (p. 1794). He adds that "the relationship between the different meanings of the two word sequences… will affect its quality, its success or failure" (Partington, 2009: 1794).

Arab authors agree with the above definitions of pun, called tawriyah in Arabic. For example, Al-Hamawi (837 A.H.), cited in Al-Shra'ah (2010), states that it consists in using one word with two meanings, one denotational and the other metaphorical. The first is the close meaning and the second is remote. Usually, the speaker or the writer aims at the remote meaning. Similarly, Al-Muraghi (2000: 338), also cited in Al-Shra'ah (2010) focuses on what he calls the "near" and "far" meanings of one single word used for pun.

Scholars like Leech (1969), Newmark (1988) and Delabatista (1997) emphasize the homonymous and polysemous nature of words used in pun or wordplay. They mention the homonymous (different words having identical forms) nature of a word like bank, as in the bank of the river and the bank for money storing, and the polysemic (one word having different but related senses) characteristic of another word like foot, as in the foot of the man, the foot of the mountain and the foot-long snake.

Pun is common in literary texts, cinema, and television comedy shows. It also pervades many journalistic articles these days. These so-called ironic or sarcastic columns tackle people's and governments' daily problems in a humorous way, attracting readers and making them fully aware of these problems. Nelson (1978: 264) considers irony, satire and pun as varieties of humor found a lot in magazines and newspapers. Rosenthal (quoted in Shunnaq, 1996: 102) claims that the humor of pun and other verbal jokes derives from the fact that humans express their ideas and feelings through circumscribed and logical elements. Any deviation from these elements, it is added, is felt as a release from conventional restrictions and is, therefore, humorous.

Pun is also used in advertisements to attract attention and make people dwell on the topic (Djafavora, 2008) and in fables which often tolerate more than one meaning (Tragesser& Lippman, 2005). Puns are equally found in the Bible, in orthography (the case of Japanese Kyoka), and in film titles.
In "Pun for the Ages" (The New York Times, March 28, 2008), Joseph Tartakovsky mentions different meanings of pun according to different poets, writers and critics. For example, pun for John Dryden is "the lowest and most groveling kind of wit." For Ambrose Bierce, however, it is "a form of wit to which wise men stoop and fools aspire."

Nordquist (2013) indicates that puns show the arbitrary nature of language – the same sounds can mean such radically different things. "Punning can also be viewed as a test of one's power over other participants in the communicative act" (Delabatista, 1996: 140).

"Wordplay can be considered as a strategy of verbal interaction which aims to test our ingenuity both for ourselves and against the cognitive skills of our interlocutors, which may either confirm our superiority over the addressee, or join the speaker and the addressee in a bond of equal power and solidarity" (Delabatista, 1996: 152).

Many puns are based on either homonymy (i.e., two different words have an identical form) or polysemy (i.e., a word has different but related senses), and what is at a certain point in time understood as a single polysemous word may well be the result of the merger of two distinct words which happened to have similar forms. Conversely, two meanings of a single polysemous word may get dissociated to the point of breaking up the sense of word identity and growing apart into separate words. For example, 'metal' and 'mettle' are in modern English felt to be two unrelated words but in Elizabethan English there was one word with uncertain spelling having several senses including "metal, substance, and temperament/spirit", between which existed a logical connection (Delabatista, 1994: 5).

The study of word pun takes one to the heart of communication, hovering and oscillating, as the pun does, between meaning and form, intention and understanding, between semantics and pragmatics, between langue and parole, between rhetorical control and inept purposeless expression, and cutting across virtually all genre or text type distinctions (Delabatista, 1994: 9).

Puns never came close to attracting the amount of professional interest to which they may stak a claim. The specialists of language and the acknowledged judges of taste have all stored it away in categories such as 'mannerism', 'poetic license', 'light verse', and the like, meaning that they marginalize it and disqualify it although it is worthy of serious investigation, but now puns and ambiguities are in the process of becoming more respectable research topics (Delabatisita, 1994: 9).

2. Classification of Pun
Many scholars (Leech, 1969; Newmark, 1988; Delabatista, 1994 and 1997, to cite just a few) have tried to classify pun into different typologies, but it seems that wordplay is difficult to classify. The classification below summarizes the different attempts by different authors, but it remains lacking and sometimes repetitive.

1. Homophonic pun: this kind uses word pairs which are homophones (sound alike) but are not synonyms. Example is George Calin's statement "Atheism is a non-prophet institution". The word prophet here is used instead of profit, which is the usual word used in expressions like non-profit organizations.
2. Homographic or heteronymic pun: this pun uses words that are spelled the same but have different meanings and sounds. Example is Douglas Adam's line "You can tune a guitar, but you can't tuna fish unless of course you play bass." This line contains two types of pun: first, a homophononic pun shown clearly in the words tune and tuna; second, a homographic pun in the word bass in which there is some kind of ambiguity reached through the identical spelling of 'bass', a string instrument and 'bass', a kind of fish.

3. Homonymic pun: this kind includes exploitation of words which are both homographs and homophones. An example taken from Delabatisita (1996) is Isaac Azimov's statement "Did you hear about the little moron who strained himself while running into the screen door?" The word strained carries the two meaning 'gave much effort' and 'filtered'.

4. Compound pun: this includes a statement that contains two or more puns. Example is Richard Whately's complex statement "Why can't a man starve in the Great Desert? Because he can eat the sand which is there, but what brought sandwiches there? Noah sent Ham and his descendants mustered and bred." The pun here is first in the phrase sand which is, which is homophononic with sandwiches, and, second, in the homonymic words Ham (Noah's son) and ham (kind of pig meat), mustered/mustard, and bred/bread (This is quoted from Delabatista, 1996: 94).

5. Recursive pun: here, the second aspect of the pun relies on the understanding of an element in the first aspect. Example is the statement "Infinity is not in finity", which means that infinity is not in the finite range.

6. Visual pun: the pun aspects are replaced by a picture and this kind is sometimes used in cartoons like "The Far side".

7. Naming or onomastic wordplay (Kaufmann) fulfills an important role in the scriptures, literary and semi-literary works ranging from Asterix comic strips to Dante and Dickens (e.g. Oliver Twist) (Delabatista, 1997).

Another subtype of puns is idiom-based pun or puns in which idioms are manipulated in such a way as to obtain a playful humorous effect. Such pun involves a conflict between the compositional, literal reading of the idiom and its accepted figurative meaning, such as in the idiom 'to be in the doghouse' (Delabatista 1994: 15). Veisberg (1996), in Delabatista (1997), dedicates an article to idiomatic pun in translation, calling on translators to "strive for equivalent effect" (p. 155). The data are taken from Latvian, Russian and German translations of Oscar Wilde and Lewis Carroll. Different techniques are suggested to render a similar effect, such as the use of an equivalent idiom, a loan translation, an extension, an analogue transformation, substitution, compensation, loss of wordplay, and metalingual comment. Priorities of technique choice have to be considered according to individual cases and in light of the constraints under which the translator is operating (p. 155).

3. Humor in Pun
The humor of a pun depends very much on the "expectations shared by the framer of the message and the addressee and on the way the latter is taken by surprise and plunged into
something entirely different from what s/he has been prepared for" (Delabatista, 1996: 138).
"Punning should also be considered in relation to another important aspect of human nature, namely our own sense of humour and our desire to produce a humorous effect on the people we communicate with" (p. 139).

Sinclair (2004) states that certain hearers/readers have certain predictions or expectations about how speakers/writers employ language organization principles. Wordplay upsets or exploits these organizational expectations, by relexicalization and rewording. For his part, Hoey (2005) provides a lexical-grammatical framework which sheds light on precisely what the linguistic expectations of hearers/readers are and how they come about in the first place.

Puns or wordplays are based commonly on a "confrontation or clash of two meanings" (Delabatista, 1996: 138). One should also notice that puns "result not only from the confrontation of two (or more) different meanings of an identical or similar string of letters or sounds, but also from the clash between two (or more) domains of human knowledge and experience" (Delabatisita, 1996: 138). In this sense, punning is "a perfect illustration of the close ties between language and thought" (p.152).

The wordplay comic effect strength is determined by showing the distance between the domains of human knowledge and experiences and the way they are connected (Delabatisita, 1996: 152).

"Punning is possible in any language in so far as it seems to be a? universal feature of language to have words with more than one meaning (polysemy), different words with the same spelling or pronunciation (homographs and homophones) and words which are synonyms or near synonyms while having different pragmatic meanings and evoking different associations" (Delabatista 1996: 138-9).

"Wordplay is inherently linked with the asymmetrical relationship between language and the extralinguistic world, which… is geared to the optimum use of our information processing system" (p.139). It is also dependent on the asymmetry between the more or less limited number of language signs and the much greater number of entities, events, and relationships we experience and try to describe by means of language" (p. 152).

4. Studies on Pun
Of all forms of humor, plays on words and puns have received the bulk of attention in linguistic studies. They are the most obviously dependent on a form of wording, and therefore many authors have felt them to be the only kind of humor to constitute a proper object of linguistic studies (Partington, 2009). Attardo (1994: 27) indicates that "between playing with an idea or a situation and playing on words, puns are felt to fall squarely into the second category." Partington (2009) claims, however, that many puns play with ideas as well as words and he offers several examples from British newspapers headlines to illustrate his point.

Attardo (1994) indicates that past studies on pun dwelt mostly on "taxonomic" approaches and avoided real "explanatory patterns". In other words, linguistics, as he claims, has tended to give lists of different kinds of puns but has done relatively little to explain how they function in real-life discourse. Ritchie (2004) reflects a similar critical opinion of past research in this area and
suggests practical or circumstantial problems in the study of naturally occurring wordplay. Hence, there is an urgent need to study and analyze naturally occurring wordplay and puns, and this is what the present paper intends to do in regard to some newspaper articles in Jordan.

Studies on pun, especially from literary and translational points of view (e.g. Newmark, 1988; Al-Shamali, 1992; Delabatista, 1997; Girard, 2001; Al-Hafiz, 2002; Al-Homoud, 2007; Sayahaen, 2009; and Al-Shra'ah, 2010), are widespread. However, specifically linguistic and cultural works dealing with pun are still few in Arabic, especially with regard to journalistic texts. The use of pun, sarcasm, and irony has been expanding in journalism recently due to the freedom given to the media in the last decade in the Arab World and especially following what is called the "Arab Spring", which began in late 2010 and continued throughout 2011. In Jordan, daily articles by authors like Yousef Ghishan, Kamel Nusairat and Ta'at Shana'ah from Ad-Dustour newspaper and Ahmad Al-Zoubi, Abdel-Hadi Raji Al-Majali and others from Al-Rai newspaper are most noticeable for their richness in pun expressions and sarcasm. Al-Zoubi's and Nusairat's wordplay were the subject of one MA thesis for each at Yarmouk University (Jordan) but from a translational perspective only. In the proposed study, recent articles by these columnists and a few others will be scrutinized for wordplay and pun and analyzed from linguistic and cultural perspectives. Many of the wordplay in these articles are derived from local culture and society. Some of it, however, concerns regional and even international politics, as will be seen below.

5. Pun in Jordanian Newspaper articles
Newspaper articles or columns tackle the daily life issues and events that people face at the local, regional and international levels. Some of these articles are characterized by their ironic or sarcastic nature. Others criticize events or habits in a humorous way, to attract readers' attention and to make them focus more on the issues under consideration. When talking about humor in newspaper articles, Nelson (1978) classifies irony, satire and pun under humor. Thus, one usually studies pun within the scope of humor. Rosenthal (cited in Shunnaq 1996: 102) states that the humor of pun and other forms of verbal jokes stems from the fact that human language moves in narrowly circumscribed and logical channels and any deviation from these channels is felt as a release from conventions and is, therefore, humorous. As will be seen in the examples discussed below, however, not all puns are humorous or motivate laughter, since some of them, having to do with current political or military turmoil in the Middle East, naturally generate a serious or a sad stance from regional (Arab) readers.

In what follows, several examples of wordplay selected from a large corpus of data collected over a period of two months (June –August 2013) are presented and analyzed from a linguistic and cultural perspective. The first two examples, however, are taken from Al-Shra'ah (2010), who discussed them in his MA thesis from a translational point of view, and go back to a period before 2010. They are analyzed here from a linguistic and cultural viewpoint.

1- The first example is from one of Nusairat's articles, which is critical of local officials' carelessness and lack of responsibility:

-?al-mas?uluuna na?imuu ?al-'aSr (lit. the officials are sleeping the mid-afternoon).
Stopping work and taking a nap or a siesta in the afternoon is a common practice in Jordan and most Arab and Mediterranean countries. Nusairat refers to this (cultural) practice in the above excerpt to create a wonderful pun. The pun is in the polysemy of the last word (?al-'aSr), which carries at least two meanings: mid-afternoon and a period of time including the present. Hence, the sentence can be paraphrased into two different meanings as follows: the officials are taking a mid-afternoon nap (literal, maybe real for these officials but unintended), and the officials are not aware of or are indifferent about what is happening at the present period of time (remote but intended). Nusairat in this humorous pun is critical of Jordanian officials who do not seem to be up to the events taking place inside and outside Jordan because they are like "sleeping".

2- The second example is also from Nusairat's articles and illustrates the helplessness of the Jordanian people in its remote meaning:

-laa xayaara ladayna (lit. we have no cucumbers/choice)

This article was written when three years ago the prices of cucumbers reached unprecedented high levels and the vegetable became out of the reach of most Jordanians. Needless to say, cucumbers are an important commodity for all Jordanians and are consumed almost daily by most –if not all- of them either raw or in salads. The pun here is in the word xayaar, which actually has two meanings: cucumbers (near but actually unintended, although the author uses the occasion to complain also about the lack of cucumbers in Jordanian houses due to exorbitant prices of the vegetable) and choice (remote but intended). In fact, the sarcastic columnist seizes the opportunity of the exorbitant prices of cucumbers to lament the situation of the Jordanians who have no 'choice', according to him, in the administration of their various (daily or even political, as can be understood by educated local people) affairs.

3- The following example is from Tal'at Shana'ah's daily columns in Ad-dustour newspaper and illustrates the examples of onomastic or naming puns:

-Ru'yaa fii ramadaan (lit. vision in Ramadan)

The above expression is in fact the title of the article and makes one believe at first reading that the author is going to talk about a vision he had in the Holy month of fasting and special devotion for Muslims (the month of Ramadan). However, when one reads through, he discovers that Shana'ah is actually talking about a local TV channel called "Ru'yaa" and is praising the variety of its religious and comic entertaining programs during the month of Ramadan as opposed to the non-entertaining programs on the national Jordan television. The author is playing on the actual word (ru'yaa 'vision') and the name of the TV channel to underscore the fact that the relatively recent TV channel (Ru'yaa) had a really successful ru'yaa (vision) in Ramadan by attracting more viewers than other, including the long-established national television, channels. In retrospect, the author is ridiculing or criticizing the national channel's inability to offer programs that attract viewers.

4- This example also illustrates onomastic or naming pun. It is taken from one of Ahmad Hasan Al-Zoubi's articles in Al-Rai newspaper, which was published on July 22, 2013. In the column, the author talks about a once successful local daily newspaper called "Al-'arab al-yawm" (lit. The
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Arabs Today), which decided lately to close down due to mismanagement and other problems. Al-Zoubi laments the fate of the newspaper, which, he says, he used to cherish so much. Then he creates a pun to lament not only the newspaper's fate but also that of the Arabs in general:

-sa?altuh: "shloon il-'arab ilyoom?", wallah ya xaali ?ahmal min 'arab imbaariH (I asked him: How is/are the Arabs t/Today? I swear, Uncle, it is/they are worse than the Arabs of yesterday (the past)).

The author plays on the words ?al-'arab ?al-yoom by switching to Colloquial Jordanian pronunciation (il-'arab il-yoom) of the standard Arabic expression without any change in the written form; the colloquial variety is shown by the word shloon 'how', only used in the spoken form of Arabic. The expression carries two meanings: the first is near (because the topic is about the daily newspaper) but unintended and asks about the situation of the newspaper (How is the Arabs Today (newspaper)?); the second is remote (but intended) and asks about the situation of the Arabs themselves as a nation (How are the Arabs today?). Notice that is and are of the verb TO BE are not required in Arabic and the small and capital initial for the word today in the English translation show the two meanings of the pun. In fact, Al-Zoubi uses this wonderful wordplay to compare the lamentable situation of the once-thriving newspaper with that of the Arab countries today, with in-fighting and killing almost everywhere following the advent of the so-called "Arab Spring" in the year 2011 and after.

5- This example is from one of Shana'ah's daily columns in Ad-dustour. In it, he describes an invitation to iftaar ('breakfast', or the first meal of the day served following sunset during the Holy month of Ramadan) by Zain (local and regional mobile phone company). The invitees were a mix of officials, ambassadors, journalists, and others and there was an atmosphere of coldness and unsociability during the meal. But when the time came to smoke the argilah (waterpipe), a common practice by all classes of Jordanians these days, the situation changed, and Shana'ah writes:

-wa jaa'at ?al-argiilah kamutanaffas wakulluhah ?anfaas wa-Tayyaba ?allaahu ?al?-?anfaaas (lit. and the argilah came as an outlet; all took breaths, and may God make breaths/souls good)

The author plays here on the double meaning of the second use of the word ?anfaas, which carries two meanings: the first is near and probably unintended; it is breaths (to refer to smoke breaths taken through the waterpipe or argilah, which usually make people's breath less repellent and more tolerable as the tobacco for the argilah carries different pleasant flavors). This is the meaning that can be logically inferred from the context of talking about waterpipe smoking. The second meaning is remote but is probably intended by the author: May God make people's souls or spirits really good, which is a logical and understood invocation in the month of Ramadan, the fasting of which is intended to cleanse souls.

6- The sixth example is taken from one of Al-Zoubi's articles in Al Rai Daily. In it, the author talks about Syrian refugees of the recent internal war (2011-2013 and still going on until the writing of this paper in the first months of 2014) on the occasion of the Refugee day on June 20 of each year. In emotional words, the persona or speaker (a refugee) addresses his country saying:
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The pun is in the last word which can, according to Arabic orthography which does not mark short vowels, be read into two different ways: kulaaSah (end/conclusion, which might be the near or unintended meaning) and kalaaSah (salvation), which may be the far or intended meaning. In this case, the Arabic script, which does not usually indicate short vowels, allows for this kind of pun (orthographic, as mentioned in the literature). However, in this specific example, it is difficult to say which meaning is intended or unintended and it could be assumed that both meanings were intended by the author, given the sad fate of Syrian refugees these days. If you assume that the refugee (speaker or persona) wished death (especially when talking about dead people's shrouds and the sad situation of the refugees), then the first meaning (end) is intended. But if we assume that the refugee wanted salvation (which is why he has become a refugee), then the second meaning (salvation) is intended. In sum, Arabic orthography and the unclear intended meaning of this pun have made of this wordplay an especially noticeable one, which is an example of a non-humorous wordplay as it refers to the sad situation of the Syrian refugees.

7- The pun in this example is also from Al-Zoubi of AL-Rai newspaper, who criticizes producers and television channels for the great quantity of 'drama' or shows designed to be aired during the Holy month of Ramadan. The author writes:

- hall naHnuu bi-Haajah ?ila kull haaTHa al-kamm min ?al-draama fi'lan?... siyyama wa-?anna Hayaatana kullaha draama...siyaasatuna draama...?iqtiSaaduna drama...riyaaDatuna draama....Hayaatuna ?al-yawmiyyah ?al-'aadiyyah draama ?ayDan (Do we really need this huge amount of drama?... Especially that our whole life is a drama…our policies are a drama…our economy is a drama… our sports are a drama…our daily routine life is a drama too).

The author uses the word drama into two different meanings: the near but unintended (TV shows depicting complicated stories in real life) and a remote but intended one (tragic or tragedy) when he talks about our whole life, (government) policies, our economy, sports, and daily life. In fact, he sounds pessimistic and actually "dramatizes" the situation in Jordan by deploring the tragic and sad nature of almost everything in the citizen's life. Needless to say, the Arabic word draama carries almost the same meanings as its English equivalent, both of which come from the same Latin or Greek origin (Webster's Online Dictionary)

8- This example is also taken from the same article by Al-Zoubi. In it, he talks about the 'remote control' in the hands of the United States of America:

- ?al-rimoot bi-yadd ?al-wilaayaat ?al-muttaHiddah ?al-amriikiyyah, taTlub ?ash-shashah mata tashaa? wa-kayfa-ma tashaa? litaj'ala ?al-'aalam yutaabi' maa turiiduhu hiya…wa-'alaa mazaajihaa(lit. the remote (control) is in the hands of the United States of America; it requests the screen whenever and however it wants to make the world watch what it really wants, according to its whims and wishes).
The word rimoot carries at least two meanings: the near but unintended and less important (the remote control for a television set); the second meaning is the one which is remote but intended, i.e. the USA controls and directs what goes on in the world including dramas and tragedies. Stating it in a skillful way, the author uses this pun, in fact, to criticize the USA for causing the world to go through all this drama (tragedies). From the context, one can understand that the author refers especially to the current infighting in Iraq and Syria.

9-This example is also from the same article. Here, the pun is in the use of the word 'musalsal' (TV series):

-bil-munaasabah ba'D maa tushaahidunahu min mawaaqif ?umamiyyah huna ?aww hunaak laa ta'duu ?an takuuna "di'aayaat" wa "fawaaSil ?i'laamiyyah" bayna musalsalayni mushta'ilayni biddami wa-?naa'ar (lit. by the way, some of what you see regarding international positions are only "commercials" or "media breaks" between two series (shows) burning with blood and fire).

The author seems here to be talking about television series full of killings and tragedies (near but unintended meaning). However, he is in fact talking about real episodes of killing and violence in the Arab world, especially with reference to the Syrian scene, where international or Arab mediation is compared to commercial or information breaks between bloody episodes of violence.

10- This example is taken from Nusairat of Ad-dustour and talks about the persona or author's political affiliation:

-HuTT raasak been ir-ruus w?HattaTeet raasii fi'lan been ir-ruus waSirtu yasaariyyan falaa ir-ruus ?i'tarafuu bi ?illa ruus ilbaSal…. waba'da ?an Dayya't ir-ruus wu?raat 'alayya nuqTah sawdaa? min ?al-amriikaan (lit. Put your head among other heads, and in fact I DID put my head among the heads (the Russians) and I became a leftist. Not even the (heads) Russians recognized me, except for the onion heads…. And after I lost the heads (Russians) I got a black mark from the Americans)

The author in this text plays on the many meanings of the Arabic word ruus, which carries at least three meanings in this text: the first two meanings are close but unintended (human heads and onion heads) and the third is remote but intended (the Russians). The author, I believe, wants to indicate that counting on the Russians will make the person who does so lose both the Russians' (who will not help him) and the Americans' support. Indirectly, the author is probably referring to the case of any regime head who counts a lot on Russian support. It is worth indicating here that the first four words in the excerpt represent the first part of a common colloquial saying in Jordanian Arabic which reads: HuTT raasak been ir-ruus wguul ya-gaTTaa' ir-ruus (put your head among other heads and say 'go ahead, head cutter'). This is said when it is impossible for one person to avoid a collective disaster and it represents a call to him to accept his as well as other people's fate. The reference to onion heads is not unclear here unless it is mentioned for the sake of humor only.

11- This example is also taken from Nusairat who says:
This quotation carries two interrelated wordplays at least. The first concerns the word riDaa'ah (breastfeeding) which carries the literal near meaning (actual breastfeeding) and the remote and figurative but intended meaning (the people being treated like babies by government officials). This latter meaning criticizes the government for not treating people like adults who can democratically elect their own representatives and officials. The second wordplay is in the word ?anfaTim (I get weaned) which carries the literal but probably unintended meaning (to get actually weaned from breastfeeding) and the figurative but intended sense (to become and be treated like an adult). The author here calls on the government to treat its people like adults capable of running a real democracy.

12- The two examples here are actually wordplays on ideas in the sense of Partington (2009). The first one is taken from Nusairat and reads:

-bibsi Hajim 'ashaa?iri (tribal size Pepsi (bottle)).

The author is ridiculing here the exorbitant spending on banquets in Jordan and talks about the need for a Pepsi bottle that would be enough for the whole tribe (thousands of people), which is of course impossible, but the idea is presented in such a way as to play on the idea of jumbo or giant banquets offered by certain rich tribal people in Jordan.

In the second example, Nusairat refers to the "goodness" and malleability of the Jordanian people, saying:

-?al-muwaatIn ?al-urduunii 'ajiinah Tayyibah…. yastaTii'u ?al-Mas?uuunuu ?an yushakkiluuuhu kaifa shaa?uu (the Jordanian citizen is a good dough… The officials can shape him whatever way they like)

The wordplay on the two meanings of the word dough is clear here: it compares between the original meaning of dough "mixed flour and water" and its other figurative meaning "soft substance" to emphasize the flexibility and malleability of the Jordanian citizen who can be manipulated by government officials to accept any (economic) decision they take.

13- The following two examples play on the homographic nature of near-puns (Delabatista, 1997). In the first example, the author Ramzi Al-Ghazwi from Ad-Dustour criticizes the General Secondary School Examination or Al-Tawjihi which is held every year in Jordan for high school seniors, saying that it causes so much fear among students and their families and sometimes leads to painful tragedies:

-foobia (xawf) ?al-tawjihi or ?al-tawji'ii (phobia or fear from al-tawjihi or the pain-causer).
The author here replaces the letter h with the letter ' to underscore the difficulties and pain resulting from holding the yearly examination, although it is a well-established one. Although the exam is required for university admission, the author thinks it is no more necessary.

The second example is taken from Yousef Ghishan from Ad-Dustour too. In it, he makes fun of a statement by a Jordanian official that Jordan will become a nuclear energy exporter by the year 2030. He uses a similar technique as the one used by Al-Ghazwi, i.e. replacing one letter with another:

-sanuSbiHu ?a'Daa? fii munaZZamit OTEC (munZZamit ?ad-duwal ?al-muSadderah liTTaqah) (We will become members in OEEC (Organization of Energy Exporting Countries)

It is clear how the author plays here on the words OPEC (Organization of Petroleum Exporting Countries) and OTEC (in Arabic) and OEEC (for English translation) to ridicule the Jordanian official's statement, given the fact that Jordan is still in the planning stage of building a nuclear reactor.

14- This example is taken from Nusairat and says:

-La'alli min ?alqalaa?il fii ?al-Urdun ?al-lathina tamakkanu min ?al-laff 'ala ?an-naas fii ramadaaan (I may be one of the few people in Jordan who have been able to go around to/ fool people in Ramadan)

The author plays here on the double meaning of the word ?al-laff: the near and common but unintended meaning: go around to see people, and the remote but intended (fool/deceive, especially regarding commodity prices). The author is referring here to a common local practice where some merchants exploit the desire of people to shop in the Holy month of Ramadan to raise unlawfully the prices of things, counting on people's goodness to take any price.

15- This example is taken from one of Ibrahim Abdel-Majeed Al-Qaisi’s articles written towards the end of June 2013 in Ad-dustour on the occasion of the G8 Summit held in Northern Ireland, during which a Western official called on the Syrian regime and the Opposition to destroy Al-Qaida:


Al-Qaisai is here ridiculing the feasibility of destroying Al-Qaida (the Jihadist Organization opposing the West and fighting against the Regime in Syria) by both the Regime and the
Opposition by playing on the different meanings of the Arabic word 'al-qaa'idah: first, the near well-known meaning (The Jihadist Organization) and the second, remote but intended (law or laws governing natural things and people's lives). The author doubts that this destruction is possible because "many al-qaidas" are there in Syria and these took the place of the Syrian people who fled their towns and villages to other places. The reference to Archimedes' Law here is intended to show yet another meaning of the word 'al-qaa'idah and is used to add humor to the story.

16- This example also plays on the homography of actually two different words from different language sources. It is taken from one of Shana'ah's articles published after Eid il-fitr (End of fasting) – August 2013. In it, the author talks about the best and worst shows he saw during the Holy month of Ramadan that preceded Eid il-fitr:

-?aswaa? faqarah fii ?as-saa'ah wannisf koomiidia faqarat raania shoo…'alaa shuu? (The worst part of the one-hour–and-a-half comedy was The Rania Show…For what?)

Here, the English word 'show', also used in Arabic with the same pronunciation, and the colloquial Arabic word 'shuu" (what) are spelled the same in the Arabic script and the author uses this similarity to express his dissatisfaction with the Rania Show broadcast on Ru'ya Television during Ramadan. He actually states that this Rania Show cannot be really called a show by asking the question ?alaa shuu 'for what?'

17- This last example has been used by several authors to ridicule statements by several Israeli leaders that Israel is ready for peace with the Arabs:

-?israa?eel musta'iddah lis-salaam ma' il-'arab (Israel is ready for peace with/to greet the Arabs)

The Arabic word salaam actually carries two meanings: the first is near but unintended (peace) and the second is remote but intended (greeting). The various authors here want to stress that the Israeli leaders do not really want peace with the Arabs (because if they really did, they would have withdrawn from occupied Arab territories) but only intend to say hello or shake hands with the Arabs in meetings and peace conferences.

6. Conclusion:
This paper has dealt with the issue of analyzing wordplay or pun in actual use in writing. It has chosen the field of columns by some satirical authors in two locally well-known Jordanian newspapers. The study thereby responds to calls by well-known authorities in the field of pun like Delabatista (1996 and 1997), Ritchie (2004), and Partington (2009) who advocated practical works on wordplay as a step forward from mere theoretical works. Data collection has revealed a large corpus of data in which pun is utilized; only seventeen examples have been chosen for analysis and discussion due to their relevance to the current local (Jordanian) and regional (Middle Eastern) situations. Different types of pun, most of which are based on the concept of polysemy, have been found to exist in Jordanian journalistic texts, especially the homographic, homonymic and onomastic kinds. In addition, the study has uncovered numerous cases of wordplay on phonetically similar words in two different languages, namely Arabic and English, which could create a wonderful pun. Unlike previous statements that pun always falls under...
humor, the present study has found that pun is not always designed for happy laughter. Indeed, some cases of wordplay discussed in the paper call for tears and agony rather than laughter because they deal with current infighting in some Arab countries, especially Syria. It is hoped that the present study will open the door for more studies on pun in other Jordanian and Arab newspapers, especially those affiliated with local parties and groups and some electronic ones. Such practical studies will undoubtedly shed more light on the widespread use and functions of wordplay to determine its universality and practical value.

About the Author:
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References
Oxford Online Dictionary.

Note
The following phonetic symbols are used in the transliteration of Arabic forms:

<table>
<thead>
<tr>
<th>Consonants:</th>
<th>Arabic Alphabet</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ء</td>
<td>ع</td>
<td>Glottal stop</td>
<td></td>
</tr>
<tr>
<td>ب</td>
<td>b</td>
<td>Voiced bilabial stop</td>
<td></td>
</tr>
<tr>
<td>ت</td>
<td>t</td>
<td>Voiceless dento-alveolar stop</td>
<td></td>
</tr>
<tr>
<td>ج</td>
<td>j</td>
<td>Voice alveopalatal affricate</td>
<td></td>
</tr>
<tr>
<td>ح</td>
<td>H</td>
<td>Voiceless pharyngeal fricative</td>
<td></td>
</tr>
<tr>
<td>خ</td>
<td>x</td>
<td>Voiceless uvular fricative</td>
<td></td>
</tr>
<tr>
<td>د</td>
<td>d</td>
<td>Voiced dento-alveolar stop</td>
<td></td>
</tr>
<tr>
<td>ذ</td>
<td>TH</td>
<td>Voiced alveolar fricative</td>
<td></td>
</tr>
<tr>
<td>ر</td>
<td>r</td>
<td>Voiced alveo-palatal trill</td>
<td></td>
</tr>
<tr>
<td>ز</td>
<td>z</td>
<td>Voiced alveolar fricative</td>
<td></td>
</tr>
<tr>
<td>ش</td>
<td>sh</td>
<td>Voiceless alveopalatal fricative</td>
<td></td>
</tr>
<tr>
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<td>S</td>
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<td></td>
</tr>
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<td>D</td>
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<td>T</td>
<td>Voiceless dento-alveolar emphatic stop</td>
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<td>ظ</td>
<td>Z</td>
<td>Voice alveolar emphatic fricative</td>
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</tr>
<tr>
<td>ع</td>
<td>,</td>
<td>Voice pharyngeal fricative</td>
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</tr>
<tr>
<td>غ</td>
<td>gh</td>
<td>Voice uvular fricative</td>
<td></td>
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<td>f</td>
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</tr>
<tr>
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<td>q</td>
<td>Voiceless uvular stop</td>
<td></td>
</tr>
<tr>
<td>ك</td>
<td>k</td>
<td>Voiceless velar stop</td>
<td></td>
</tr>
<tr>
<td>ل</td>
<td>l</td>
<td>Voiced alveolar lateral</td>
<td></td>
</tr>
<tr>
<td>م</td>
<td>m</td>
<td>Voiced bilabial nasal</td>
<td></td>
</tr>
<tr>
<td>ن</td>
<td>n</td>
<td>Voiced alveolar nasal</td>
<td></td>
</tr>
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<td>ه</td>
<td>h</td>
<td>Voiceless glottal fricative</td>
<td></td>
</tr>
<tr>
<td>و</td>
<td>w</td>
<td>Voice labio-velar glide</td>
<td></td>
</tr>
<tr>
<td>ي</td>
<td>y</td>
<td>Voiced palatal glide</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Vowels:</th>
<th>Short</th>
<th>Long</th>
</tr>
</thead>
<tbody>
<tr>
<td>أ</td>
<td>Mid low</td>
<td>aa</td>
</tr>
<tr>
<td>ع</td>
<td>High front</td>
<td>ii</td>
</tr>
<tr>
<td>ء</td>
<td>High back rounded</td>
<td>uu</td>
</tr>
</tbody>
</table>
Challenges to Metaphorical Coherence across Languages and Cultures

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Abstract
The use of metaphors in both economics and business texts has been debated among economists. However, little attention has been paid to the phenomenon of metaphorical coherence in branches of economics texts in which a set of different categories and types of conceptual metaphor are used for different communicative purposes. As for the research methodology, this paper investigates this phenomenon by adopting a qualitative method in terms of textual analysis, the cognitive and corpus-based approaches, as well as the comparative model of translation. The results show that 19 types of metaphor were used in the source text subcorpus; some of which tend to co-occur with a set of other types of metaphor. A critical analysis of the metaphorical coherence, which enhances and strengthens meaning in the source text (as opposed to translation in the target language), is followed by a detailed discussion of a translation in Indonesian as the target language. In terms of translation procedures, most of the SL metaphors were rendered as metaphors into Indonesian with similar source domain whereas other types of metaphor were replaced with a standard source domain in Indonesian. This paper concludes with the view that metaphorical coherence is not only source-language-and-culture-orientated but also target-language-and-culture-orientated as it comes laden with translation problems.

Keywords: cognitive approach, corpus-based approach, language and culture, metaphorical coherence, translation
Introduction
The realisation of metaphors in economics and business discourse has been debated among economists (Backhouse, 1994; Boers, 2000; Charteris-Black, 2001, Henderson, 1986, 1994; McCloskey, 1994; White, 2003). Little attention, however, has been paid to the use of metaphorical coherence associated with conceptual metaphors (Lakoff & Johnson, 1980; Lakoff, 1993) in several branches of economics. To achieve different communicative purposes (McCloskey, 1994), discourse writers might use a set of different categories and types of conceptual metaphors simultaneously rather than individually. As a result of this, it is often difficult to understand those ideas that are cognitively expressed by the writers since this may involve more than one category and type of conceptual metaphor that have different conceptual mappings.

The level of difficulty escalates when translation is attempted as a set of conceptual metaphors (metaphorical coherence) in economics texts written in the source language (SL) must be translated as accurately, as clearly and as naturally as possible for the same type of economics text in the target language (TL). In other words, this translation process is cross-linguistic and cross-cultural in nature.

Transfer of meaning across languages and cultures has been one of the research areas in translation studies; semantics, including cognitive semantics, belongs to this branch of linguistics. The focus of this research is, therefore, to study how a set of conceptual metaphors (i.e. metaphorical coherence) simultaneously used in economics texts is rendered into Indonesian as the TL. According to Malmkjær (2010, pp. 62–64), cognitive semantics is a metaphor-orientated translation phenomenon dealing with both language and thought.

The notion of translation as a product (Hatim & Mason, 1990, pp. 3–4) is quite relevant in this respect in the sense that translated texts can be investigated as a result of the translation process involving the SL and the TL. Hence, translators play a crucial role. Translators often encounter problems in translating metaphorical expressions due to linguistic and cultural differences between the SL and the TL (Newmark, 1988; Schäffner, 2004). Such translation problems often come up when translating (i.e. English-to-Indonesian translation) a set of conceptual metaphors used simultaneously in economics texts.

A Cognitive Approach to Metaphor
The cognitive approach is one of the cognitive linguistic approaches in dealing with the theory of cognitive metaphor. It relies on the assumption that both metaphor and culture are basically interrelated, either directly or indirectly (Caballero, 2007; Kövecses, 2005). According to the conceptual metaphor theory, human conceptual systems are metaphorical in nature as human thought processes (i.e. experiences or daily activities) are closely related to the use of metaphors (Johnson, 1995; Lakoff & Johnson, 1980). In addition to this, other metaphor theorists (Barcelona, 2003; Dobrzyńska, 1995; Fernández, 2002; Goatly, 1997/2011; Knowles & Moon, 2006; Lee, 2001; Martin & Rose, 2003; Newmark, 1982; Samaniego Schäffner, 2004) seem to agree that the basic notion of metaphor is essentially how to understand one particular concept in terms of another concept. Alternatively, conceptual metaphors show the relationship between the source domain and the target domain in the human conceptual system (Croft & Cruse, 2004; Deignan, 2005; Kövecses, 2002; Lakoff, 1993; Lee, 2001; Samaniego Fernández, 2002; Schäffner, 2004).
Lakoff and Johnson (1980) and Lakoff (1993) classified conceptual metaphors into three major categories: (1) orientational metaphors dealing with UP/DOWN, IN/OUT, FRONT/BACK, ON/OFF, NEAR/FAR, DEEP/SHALLOW, CENTRAL/PERIPHERAL concepts (Lakoff & Johnson, 1980, p. 14–21); (2) ontological metaphors employed for explaining activities, emotion, ideas through both the notion of ENTITY and SUBSTANCE; and (3) structural metaphors used for constructing particular concepts through other concepts (Lakoff, 1993, p. 202–252).

The cognitive approach, as pointed out by Katan (2004), could also be adopted in order to study culture as it relates to what people have in mind and how they understand ideas and concepts in relation to other things and then interpret them. This paper examines the phenomenon of translating a set of conceptual metaphors in economics texts in which cultural aspects of the SL come into contact with the TL and culture.

Metaphorical expressions, according to the cognitive approach put forward by Lakoff and Johnson (1980), are basically the manifestation of conceptual metaphors. Conceptual mappings (CMs) are crucial in the theory of conceptual metaphors as they reflect the ontological link between the source domain and the target domain. Other scholars such as Al-Hasnawi (2007), Croft and Cruse (2004), Goatly (2011); Kövecses (2002), and Schäffner (2004) share a similar perspective.

Unlike Lakoff and Johnson (1980) and Lakoff (1993), Stienstra (1993) divided metaphors into three main categories: (1) universal metaphors that are commonly used in many languages and cultures; (2) culture-overlapping metaphors in which two different languages and cultures share similar types of metaphor; (3) culture-specific metaphors whose realisation can only be found in a language or culture.

Metaphorical Coherence
Using a metaphorical expression in a single sentence, or paragraph, is a common practice of language use. However, the phenomenon of using more than one metaphorical expression in a given context is intended to achieve specific purposes. To put it simply, writers either consciously or unconsciously use several conceptual mappings, either similar or different in nature, when they write a text. If they are different, then the phenomenon of using those different metaphorical expressions (metaphors) is called overlapping/intersecting. Lakoff and Johnson (1980, p. 104) termed such a phenomenon as metaphorical coherence. This term is defined as a cognitive relation among conceptual mappings, which aim to enhance and strengthen meanings, or a set of arguments for a concept. Take the following sentence for instance, particularly the bold type: The country has travelled a rocky road to get there, but today the outlook for Chile's extensively privatized economy, supported where needed by a constructive government role, is very bright indeed [MAN]. There are at least eight conceptual mappings in the sentence, as seen in Table 1.

**Table 1. Metaphorical coherence**

<table>
<thead>
<tr>
<th>Metaphorical Expressions</th>
<th>Conceptual Mappings</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The country has travelled a rocky road …;</td>
<td>• LIFE IS A JOURNEY</td>
</tr>
<tr>
<td>• … the outlook for Chile’s extensively</td>
<td>• THE ECONOMY IS LOOKING</td>
</tr>
<tr>
<td>privatized economy …;</td>
<td></td>
</tr>
</tbody>
</table>
Each of the metaphors in Table 1 constructs a concept (i.e. a country’s economy) resulting in a coherent understanding of the concept as a whole (Lakoff & Johnson 1980, p. 89). The sentence makes a contrast between two opposite arguments or conditions representing both the past and the present situations of Chile’s economy using the linking word but as one of the cohesive devices. The past economic condition is conceptually expressed by the Life is a Journey metaphor whereas the present condition is cognitively expressed by using three different types of metaphor – image metaphor, building metaphor and light-source metaphor. In addition to this, the building metaphor is used twice in order to create a much stronger argument. The occurrence of the above four conceptual mappings has cognitively strengthened the coherent or conceptual relations in the economics text. This phenomenon again proves that using more than one type of metaphor in a given text strengthens arguments. The use of such metaphors also reflects the quality of arguments or ideas put forward by the writers. In other words, the relationship between the different types of metaphor has to do with coherence rather than consistency (Lakoff & Johnson, 1980, p. 44).

Translation Strategies for Metaphorical Coherence Across Languages and Cultures

The ST writer, either consciously or unconsciously, often uses more than one type of conceptual metaphor in a single paragraph. This adopted strategy, on the one hand, could increase the level of coherence among conceptual mappings in a given text (Lakoff & Johnson, 1980, pp. 87–105). On the other hand, this could create problems for the translator. A question that would then arise, as far as translation studies is concerned, is to what extent can the degree of coherence in the ST be preserved in the TT? Therefore, translation strategies are relevant in this respect as they can be used to successfully translate different types of conceptual metaphor in branches of economics textbooks from English (SL) into Indonesian (TL), as put forward by Venuti (1993, pp. 216–217).

This research adopts the definition of translation strategy posited by Lörscher (2005, pp. 600–601) that states that “translation strategies are procedures for solving translation problems. They range from the realization of translational problems to [their] solution or the realization of [their] insolutibility by a subject at a given moment”. Based on this definition, translation strategies function to solve translation problems, including translation problems relating to conceptual metaphors in branches of economics texts.

In order to sort out such metaphor-related translation problems, Newmark (1982, pp. 84–96) put forward several procedures, as follows:

(1) “reproducing the same image in the TL”;
(2) “replacing the image in the SL with a standard TL image which does not clash with the TL culture”;
(3) “translation of metaphor by simile, retaining the image”;
(4) “translation of metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense)”;
(5) “converting metaphor to sense;
(6) “deletion, if the metaphor is redundant”;
(7) “using the same metaphor combined with sense, in order to enforce the image”.

The scope of this research is limited to an investigation of conceptual metaphors in branches of economics that are partly based on a cognitive approach having two major components: (1) source domain, termed image/vehicle in the traditional approach, and (2) target domain termed sense/ground/tenor in the traditional approach.

Methodology
In order to achieve the objectives of the study, this research employs a methodology having three components (i.e. method, data and data processing). A qualitative method taking the form of textual analysis is adopted (Travers, 2001, p. 4–5; William & Chesterman, 2002, pp. 64–65). Moreover, the comparative model as a theoretical model of translation is also adopted. Its formula is written as follows: ST ≈ TT or TT ≈ ST (Williams & Chesterman, 2002, p. 49). According to the formula, the ST is more or less similar to that of the TT, and the other way around. The metaphorical expressions representing each category and type of conceptual metaphor used in those branches of economics are compared with their equivalents in the Indonesian translated texts (Baker, 1992; Shuttleworth & Cowie, 1997).

The previous method is also supported by a quantitative method, particularly frequency of occurrence of some keywords as the source domain vocabulary or image (Cameron, 2002; Stefanowitsch, 2006).

As for the data, Table 2 and 3 both provide a summary of the parallel subcorpus for each branch of economics (Baker, 1995; 1996; Bowker & Pearson, 2002; Olohan, 2004; Shuttleworth & Cowie, 1997; Zanettin, 2000).

Table 2. General features of the parallel corpus

<table>
<thead>
<tr>
<th>FEATURES</th>
<th>PARALLEL CORPUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of corpus</td>
<td>Parallel</td>
</tr>
<tr>
<td>Target language</td>
<td>Indonesian</td>
</tr>
<tr>
<td>Source language</td>
<td>English</td>
</tr>
<tr>
<td>Medium</td>
<td>Written language, textbook</td>
</tr>
<tr>
<td>Publication period</td>
<td>2003-2005</td>
</tr>
<tr>
<td>Size of text</td>
<td>Full-text</td>
</tr>
<tr>
<td>Genre</td>
<td>Nonfiction</td>
</tr>
<tr>
<td>Translational corpus type</td>
<td>Direct translation</td>
</tr>
<tr>
<td>Translator</td>
<td>Professional translator</td>
</tr>
</tbody>
</table>
### Table 3. Size, coverage and distribution of the parallel corpus

<table>
<thead>
<tr>
<th></th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of tokens: ±356,096 words</td>
<td>Number of tokens: ±292,865 words</td>
</tr>
<tr>
<td></td>
<td>Number of writers: 1</td>
<td>Number of translators: 1</td>
</tr>
<tr>
<td></td>
<td>Number of books: 1</td>
<td>Number of books: 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Publisher: Salemba Empat</td>
</tr>
<tr>
<td></td>
<td>Number of tokens: ±384,303 words</td>
<td>Number of tokens: ±450,825 words</td>
</tr>
<tr>
<td></td>
<td>Number of writers: 2</td>
<td>Number of translators/teams: 2</td>
</tr>
<tr>
<td></td>
<td>Number of books: 1</td>
<td>Number of books: 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Publisher: Erlangga</td>
</tr>
<tr>
<td></td>
<td>Number of tokens: ±278,316 words</td>
<td>Number of tokens: ±284,929 words</td>
</tr>
<tr>
<td></td>
<td>Number of writers: 2</td>
<td>Number of translators: 1</td>
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<tr>
<td></td>
<td>Number of books: 1</td>
<td>Number of books: 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Publisher: PT. Indeks</td>
</tr>
<tr>
<td></td>
<td>Total number of tokens = 1,018,715 words</td>
<td>Total number of tokens = 1,028,619 words</td>
</tr>
</tbody>
</table>
The electronic data (i.e. the parallel corpus) are processed using a concordance programme called WordSmith Tools 5.0 (Scott 2001, 2008). It is used to elicit samples of metaphorical expressions in the study corpus (ST) and their equivalents in Indonesian (TT). As a referent corpus, the British National Corpus is also employed to obtain a list of keywords in each of those branches of economics (ST subcorpus).

**Results**

As far as the corpus-based approach and categories of conceptual metaphors are concerned, this section presents some results relating to both lists of keywords and the use of metaphorical coherence in branches of economics. Table 4 shows some keywords extracted from the study corpus involving the referent corpus (Karnedi, 2011, p. 70).

**Table 4. Some keywords in economics**

<table>
<thead>
<tr>
<th>N</th>
<th>Key word</th>
<th>Freq.</th>
<th>%</th>
<th>RC. Freq.</th>
<th>RC. %</th>
<th>Keyness</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRICE</td>
<td>3041</td>
<td>0.29851</td>
<td>1096</td>
<td>0.021992916</td>
<td>6417.473633</td>
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<tr>
<td>2</td>
<td>DEVELOPMENT</td>
<td>2658</td>
<td>0.26092</td>
<td>969</td>
<td>0.019444466</td>
<td>5583.378906</td>
</tr>
<tr>
<td>3</td>
<td>GROWTH</td>
<td>2198</td>
<td>0.21576</td>
<td>509</td>
<td>0.010213863</td>
<td>5372.667969</td>
</tr>
<tr>
<td>4</td>
<td>INCOME</td>
<td>2260</td>
<td>0.22185</td>
<td>643</td>
<td>0.012902778</td>
<td>5189.268066</td>
</tr>
<tr>
<td>5</td>
<td>LABOUR</td>
<td>1396</td>
<td>0.13704</td>
<td>6</td>
<td></td>
<td>4878.215332</td>
</tr>
<tr>
<td>6</td>
<td>DEMAND</td>
<td>2067</td>
<td>0.2029</td>
<td>592</td>
<td>0.011879385</td>
<td>4735.506348</td>
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<tr>
<td>7</td>
<td>SUPPLY</td>
<td>1770</td>
<td>0.17375</td>
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<td>4457.139648</td>
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<tr>
<td>8</td>
<td>MANAGER</td>
<td>1416</td>
<td>0.139</td>
<td>311</td>
<td></td>
<td>3511.325928</td>
</tr>
<tr>
<td>9</td>
<td>GOODS</td>
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<td>263</td>
<td></td>
<td>3510.791748</td>
</tr>
<tr>
<td>10</td>
<td>ECONOMY</td>
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<td>553</td>
<td>0.01109679</td>
<td>3182.547607</td>
</tr>
<tr>
<td>11</td>
<td>MARKET</td>
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<td>0.22057</td>
<td>2052</td>
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<td>2785.672852</td>
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<tr>
<td>12</td>
<td>EMPLOYEE</td>
<td>1113</td>
<td>0.10926</td>
<td>252</td>
<td></td>
<td>2736.822754</td>
</tr>
<tr>
<td>13</td>
<td>COST</td>
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<td>0.1601</td>
<td>1029</td>
<td>0.020648457</td>
<td>2619.715576</td>
</tr>
<tr>
<td>14</td>
<td>POPULATION</td>
<td>1242</td>
<td>0.12192</td>
<td>457</td>
<td></td>
<td>2598.172607</td>
</tr>
<tr>
<td>15</td>
<td>CAPITAL</td>
<td>1318</td>
<td>0.12938</td>
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The higher the keyness index of a keyword, the greater the importance of the keyword in the ST. It can then be regarded as part of the source domain vocabulary that may be used metaphorically in the ST. Table 5 and Table 6, on the contrary, show a number of keywords mostly used in the branches of Economic Development and Management respectively.

Table 5. *Some keywords in economic development*

<table>
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<th>N</th>
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<th>RC. Freq.</th>
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Table 6. Some keywords in management

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<th>%</th>
<th>RC. Freq.</th>
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Statistics for Conceptual Metaphors in Branches of Economics

In terms of categories and types of conceptual metaphor in branches of economics, Figure 1 shows the trend of conceptual metaphors used in the ST subcorpus (N = 648). Structural metaphors, especially commodity metaphors (22.22%) and image metaphors (17.13%), are used more frequently than orientational metaphors, such as up-down metaphors (12.35%), and ontological metaphors, such as entity metaphors (11.42%) and containment metaphors (6.945%) (Karnedi, 2011, pp. 71–74). As for the economics methodology, this tendency reflects the fact that ideas, arguments, economic realities, models or theories are mostly expressed or explained through a number of other concepts, such as commodity and image/vision, apart from other concepts such as up-down, entity and containment.

Metaphorical Coherence in Branches of Economics

As seen in Figure 2, commodity metaphors (i.e. structural metaphor) normally co-occur with at least four other types of metaphor i.e. entity metaphors, up-down metaphors, containment metaphors and journey metaphors. In other words, commodity metaphors mostly co-occur with two types of metaphors i.e. ontological (i.e. entity metaphors and containment metaphors) and orientational categories (e.g. up-down metaphors) of conceptual metaphors.
Unlike commodity metaphors, image metaphors, as seen in Figure 3, mostly co-exist with journey metaphors (i.e. ontological metaphors), followed by entity metaphors (i.e. ontological metaphor), up-down metaphors (i.e. orientational metaphors) and commodity metaphors (i.e. structural metaphor). To put it simply, to strengthen the meanings, the textbook writers concerned use image metaphors as part of structural metaphors together with ontological and orientational metaphors.

**Figure 2. Metaphorical coherence: Commodity metaphors & others**

Compared to the previous metaphorical coherence phenomenon, Figure 4 shows a tendency to use building metaphors, which is a structural metaphor, together with both image metaphors (i.e. structural metaphors) and entity metaphors (ontological metaphors).

**Figure 3. Metaphorical coherence: Image metaphors & others**
Figure 4. Metaphorical coherence: Building metaphors & others

As part of the orientational metaphor, up-down metaphors as seen in Table 5 significantly co-exist with entity metaphors that belong to the ontological metaphor, as opposed to the other three types of metaphor (i.e. journey, containment and game metaphors).

Table 6, however, shows that ontological metaphors, especially entity metaphors, mostly co-exist with both orientational (i.e. up-down metaphors) and structural metaphors (i.e. image metaphors). These types of metaphor are followed by journey and machine metaphors.

Figure 5. Metaphorical coherence: Up-down metaphors & others
Discussion
Discussion in this part will focus on the phenomenon of metaphorical coherence involving the English language as the SL with a western-culture background and Indonesian as both the TL and the target culture.

As far as translation studies is concerned, comparative analyses are carried out to observe the application of metaphorical coherence in the SL and culture and also how it is rendered by translators into Indonesian. For these purposes, some types of metaphor which co-occur with at least two other types of metaphor associated with the three categories of conceptual metaphor (i.e. structural, orientational and ontological metaphors) have been selected as examples, as follows: (1) Commodity Metaphors & Others, (2) Image Metaphors & Others, (3) Building Metaphors & Others, (4) Up-Down Metaphors & Others, (5) Entity Metaphors & Others.

Metaphorical Coherence: Commodity Metaphors & Others
As part of the structural metaphor, commodity metaphors are normally used to show the relationship between the structure of a given concept as the source domain and another concept structure as the target domain (Lakoff & Johnson (1980). Metaphor categorisation involving the (ST) subcorpus reveals that commodity metaphors have the highest frequency of occurrence, as opposed to other types of metaphor. Below are some examples of how commodity metaphors within the context of source culture co-exist with other types of metaphors, followed by translation analyses.

To begin with, as seen in ST (1a), three types of metaphor have been used to strengthen the given argument. In the UNDERSTANDING IS SEEING/image metaphor, the verb see as the source domain vocabulary (literally: ‘to see something’) has been used metaphorically to mean ‘to understand something’ as seen in the expression we can now see. Conceptually, this metaphor is supported by the other two metaphors i.e. entity and LABOR IS A COMMODITY metaphors. In the case of the entity metaphor (traditionally called personification), principle as a nonhuman entity can do something (as the target domain) that human beings normally can (as the source domain)
as seen in the expression *this principle works*. In addition to this, the commodity metaphor is used to support the argument. In this instance, the literal meaning of the source domain vocabulary *market* (e.g. *cattle market*) has been metaphorically extended to the target domain (i.e. unphysical market), as seen in the expression *the market for labor*. In other words, this phenomenon of metaphorical coherence has to do with the concept of coherence rather than consistency.

ST (1a)
CM: UNDERSTANDING IS SEEING; Entity Metaphor (Nonhuman); LABOR IS A COMMODITY
We can now *see* how *this principle works* in the *market* for labor. [POE]

TT (1b)
CM: UNDERSTANDING IS SEEING; Non-metaphor; LABOR IS A COMMODITY
*Kita sekarang akan melihat bagaimana prinsip ini berlaku pada pasar tenaga kerja.*

Back-Translation (BT)
We will now see how these principles work in the labour market.

As seen in TT (1b), two out of three types of conceptual metaphor have been translated into Indonesian as a metaphor, that is, LABOR IS A COMMODITY  LABOR IS A COMMODITY as seen in *the market for labor :: pasar tenaga kerja* (‘labour market’) and UNDERSTANDING IS SEEING  UNDERSTANDING IS SEEING as seen in ... *see how this principle ... :: ... melihat bagaimana prinsip ini ...* (‘see how this principle ....’). Nonetheless, another entity metaphor has been rendered into Indonesian as a non-metaphor where the linguistic expression *how this principle works :: bagaimana prinsip ini berlaku* (‘how this principle is applied’). This makes the level of metaphorical coherence in the TT (1b) rather weak compared to the metaphorical coherence in the ST (1).

One of the causes of the above translation phenomenon is that the translator might not realise that it was a metaphorical expression or it was because of the translator’s translation procedure preference, which is TL-orientated. The use of such a strategy reflects the fact that the translator puts more emphasis on the TL as the translation method (Newmark, 1988).

**Metaphorical Coherence: Image Metaphors & Others**

In the ST subcorpus, image metaphors tend to co-occur with the journey metaphor as seen in the ST (2a). The use of such metaphors indicates that economics texts partly have a function to explain those concepts in economics through imagery. As seen in ST (2a), three types of metaphor (i.e. UNDERSTANDING IS SEEING; ECONOMIC ACTIVITIES ARE GAMES; IDEAS ARE A JOURNEY) have been simultaneously used in order to support the argument. The journey metaphor with its realisation in the linguistic expression *let's return to our duopolists*... shows a conceptual relationship between the source domain (e.g. *to return home*) and the target domain ‘to return to a topic being discussed’. As the main clause, it is supported by a dependent clause in which the other two metaphors have been used. In the case of UNDERSTANDING IS SEEING metaphor, there is a conceptual relation between ‘to see something’ as in *to see an old friend* and ‘to understand an idea’. Moreover, through the game metaphor, the writer wants to convey the meaning ‘economic activities are identical to games’ (as the target domain) as in ... *to enforce in repeated games* through the source domain ‘to play a game’ as in *the London Olympics Games 2012*. In other words, the use of such types of metaphor as these three is intended to make a strong argument in the ST (2a), which is coherent in nature.
Challenges to Metaphorical Coherence

ST (2a)  
CM: UNDERSTANDING IS SEEING; ECONOMIC ACTIVITIES ARE A GAME; IDEAS ARE A JOURNEY  
To see why cooperation is easier to enforce in repeated games, let's return to our duopolists, Jack and Jill. [POE]

ST (2b)  
CM: UNDERSTANDING IS SEEING; ECONOMIC ACTIVITIES ARE A GAME; IDEAS ARE A JOURNEY  
Untuk melihat mengapa kerja sama lebih mudah dicapai dalam permainan yang diulang terus-menerus, mari kita kembali kepada dua orang pemain duopoli kita, Jack dan Jill.

BT  
To see why collaboration is more easily achieved in repeated games, let's go back to our two duopolists, Jack and Jill.

Based on the comparative method, a comparative analysis involving both the ST (2a) and TT (2b) identifies that the three metaphors have been rendered in Indonesian as metaphors having the same source domain or image. This phenomenon seems to be SL-orientated. In terms of metaphorical coherence, this then creates high level metaphorical coherence in the TT (2b), as in the ST (2a).

**Metaphorical Coherence: Building Metaphors & Others**

As part of the structural metaphor, building metaphors are generally used to explain certain concept structures in economics through the structure of other concepts. A number of source domain vocabulary, such as framework, to support, to construct, to set up and shaky are used metaphorically in the ST subcorpus as seen in the ST (3a). Within the context of metaphorical coherence, there are at least three different types of metaphor used in the ST (i.e. image, entity and building metaphors). As the realisation of entity metaphor, the linguistic metaphor the neoclassical theory provides embodies a conceptual relation between the source domain (e.g. they provide translation services) and the target domain ‘any theory should provide a basis for discussion’, which is an activity that is normally done by humans. This metaphor is then supported by the other two metaphors (i.e. image and building metaphors). As regards the image metaphor, a cross domain relation has been identified, that is, the relationship between the source domain as in to see a picture and the target domain as in as you will see ‘as you will understand’. In addition, another set of cross domain mappings is also found as in a steel framework (as the source domain) and a framework for this discussion ‘a basis for discussion’. Again, the three types of metaphor do produce a coherent text.

ST (3a)  
CM: UNDERSTANDING IS SEEING; Entity metaphor; THEORIES ARE BUILDINGS  
As you will see, the neoclassical theory provides the framework for this discussion. [POE]

TT (3b)  
CM: UNDERSTANDING IS SEEING; Entity metaphor; THEORIES ARE BUILDINGS  
Seperti yang akan Anda lihat, teori neoklasik menyediakan kerangka kerja untuk pembahasan ini.

BT  
As you will see, the neoclassical theory provides a framework for this discussion.
As seen in TT (3b), the image metaphor (i.e. UNDERSTANDING IS SEEING) in the ST has been translated into Indonesian in the form of metaphorical expressions where the word see which means ‘understand’ is rendered as lihat ‘to see something’ in the TT. Like the first type of metaphor, the other two metaphors (i.e. entity metaphor and building metaphor) have also been translated into Indonesian by choosing metaphors having the same source domain or image. The three translation procedures are therefore TL-orientated, which leads to strong metaphorical coherence in the TT (3b).

**Metaphorical Coherence: HIGH STATUS IS UP Metaphors & Others**

As highlighted earlier, up-down metaphors belong to the category of orientational metaphor with spatial dimensions i.e. a vertical relationship between the source domain and the target domain (Lakoff & Johnson, 1980), as seen in ST (4a) below.

ST (4a)
CM: HIGH STATUS IS UP; BUSINESSES ARE A JOURNEY
Middle managers must understand the business goals, provide leadership to their people so that they achieve the goals set, and provide feedback to board-level managers about successes and challenges in the market. [MAN]

TT (4a)
CM: HIGH STATUS IS UP; BUSINESSES ARE A JOURNEY
Para manajer menengah harus memahami sasaran bisnis (sasaran perusahaan), memberikan kepemimpinan pada orang-orang mereka sehingga mereka dapat mencapai sasaran yang ditetapkan, dan memberikan umpan balik kepada para manajer tingkat dewan tentang keberhasilan dan tantangan di pasar.

BT
Middle managers have to understand business goals (company’s targets), provide leadership to their own staff so that they can achieve the goals set, and provide feedback to the board level managers about the successes and challenges in the market.

The HIGH STATUS IS UP metaphor in ST (4a) has been rendered into the TL (4b) as the same type of metaphor by employing a translation procedure in which a similar source domain or image has been chosen. In this instance, the source domain vocabulary middle (literally: ‘between low and high level’) becomes menengah (literally: ‘middle level’) and also board (literally: ‘highest level’) becomes tingkat dewan (literally: ‘director level’) in the TT (4b). The same procedure was applied when translating the journey metaphor as part of the ontological metaphor category into Indonesian. This reflects the fact that both the TT (4b) and ST (4a) have a similar level of metaphorical coherence in explaining the concept of manager levels in association with business targets.

**Metaphorical Coherence: Entity Metaphors & Others**

As pointed earlier, entity metaphors (i.e. human and nonhuman entities) belong to the category of ontological metaphors, which are generally used to explain abstract concepts such as activities and emotions by referring to concrete things such as objects, substance, containers or people, as
seen in (5a) where the keyword DEVELOPMENT is used metaphorically along with other types of metaphor (i.e. product and game metaphors).

ST (5a)
CM: TRADE IS AN ENTITY & ECONOMIC SECTORS ARE PRODUCTS & COUNTRIES ARE ENTITIES & ADVANTAGES ARE GAMES & ADVANTAGES ARE ENTITIES
Trade helps countries achieve development by promoting and rewarding the sectors of the economy where individual countries possess a comparative advantage, whether in terms of labor efficiency or factor endowments. It also lets them take advantage of scale economies. [ED]

ST (5b)
CM: TRADE IS AN ENTITY & ECONOMIC SECTORS ARE PRODUCTS & COUNTRIES ARE ENTITIES & ADVANTAGES ARE GAMES & ADVANTAGES ARE ENTITIES
Perdagangan dapat membantu semua negara dalam menjalankan usaha-usaha pembangunan mereka melalui promosi serta pengutamaan sektor-sektor ekonomi yang mengandung keunggulan komparatif, baik itu berupa ketersediaan faktor-faktor produksi tertentu dalam jumlah yang melimpah, atau keunggulan efisiensi alias produktivitas tenaga kerja. Perdagangan juga dapat membantu semua negara dalam mengambil keuntungan dari skala ekonomis yang mereka miliki.

BT
Trade can help all countries in dealing with their development efforts through promotion as well as giving priority to those economic sectors having comparative advantages, either in terms of production factors available in large quantities, or efficiency advantages associated with labour productivity. Trade can also help every country take advantage of their scale economies.

In the case of the ST (5a) translated into the TT (5b), the translator adopted the first translation procedure (i.e. image or the source domain in the SL has been replaced with the same image or source domain) in the TL. The nonhuman entity (i.e. trade) in the SL was replaced with the same nonhuman entity in the TL, that is, perdagangan dapat membantu semua negara ‘trade can do something that humans do’. The applied procedure is more SL-orientated. This translation phenomenon reveals the fact that both the SL and the TL have a higher degree of translatability pertaining to that particular type of conceptual metaphor which then makes the translation task much easier to complete. This indicates that both the TT (5b) and ST (5b) are similar in terms of having strong metaphorical coherence in explaining the concept of manager levels in association with business targets.

To sum up this section, after conducting a series of comparative analyses involving more than 65 instances of metaphorical expressions that were randomly selected representing 19 types of conceptual metaphors in the study corpus (Karnedi, 2011, p. 92), the analyses revealed that the translators preferred to render the SL metaphors as metaphors into Indonesian with a similar source domain or image (46.15%), as opposed to the second procedure in which the source domain or image in the SL was replaced with a standard source domain or image in Indonesian (26.15%).
Unlike the previous translation procedures, the next two translation procedures rendered the SL metaphors as non-metaphors in Indonesian using the same source domain or image (13.85%) and also a different source domain or image (12.31%). In other words, the SL conceptual metaphors were converted into meaning/sense in Indonesian. Moreover, as a metaphor translation procedure, deletion seems to be an unpopular procedure since it was only used once by the translator (1.54%).

Within the context of English-Indonesian translation, this research shows some empirical evidence that the translators were very much influenced by the SL metaphors and translated them into Indonesian by reproducing the same source domain or image. The translation tasks were slightly easier to complete due to the relatively high level of translatability between the two languages and cultures involved. The higher percentage of reproducing the same source domain or image in the TL (i.e. 46.15%) indicates that the translators adopted the faithful translation method as a translation principle in coping with those conceptual metaphors in branches of economics (Newmark, 1988). However, the statistics on the other four translation procedures prove that greater emphasis is placed on the Indonesian as the TL (i.e. 53.85%). This means that the communicative method is actually applied by the translators.

**Conclusion**

The use of metaphorical coherence in branches of economics discourse written in English does not only make the concepts in those branches less abstract but also creates stronger arguments. The realisation of metaphorical coherence in economics (i.e. micro- and macroeconomics), in particular, tend to be richer compared to the other two branches (i.e., economic development and management). This metaphor manifestation can be understood because economics as part of the social sciences is rich in concepts. To help readers understand those concepts easily, a set of categories and types of conceptual metaphor having different CMs have been chosen by the ST writer, either consciously or unconsciously.

From the ST writer’s point of view, the use of metaphorical coherence in branches of economics proves to be helpful as it is one of his/her own strategies to make the discourse concerned easier for readers to understand. However, when the translators rendered a series of those conceptual metaphors into Indonesian, translation problems were inevitable. In other words, the metaphorical coherence in the ST posed challenges to the translators when rendering it into the TL.

The causes of such problems vary, and are either linguistic-based (i.e. structural and system differences between the SL and the TL) or pragmatics-based (i.e. external contextual factors having effects on successful communication through translation process) or even cultural (i.e. long-practiced conventions in a particular community). One of them refers to the fact that the translators might not realise the existence of conceptual metaphors, or even metaphorical coherence in the ST being translated. If this were the case, the conceptual metaphors in the ST would then be translated as non-metaphors, and this is considered a ‘bad translation’, rather than ‘wrong translation’.

Another cause of translation problems comes from the fact that the SL and the TL do not always share similar images (i.e. the source domain) of a particular concept (i.e. the target domain). Above all, the translators need to adopt appropriate translation strategies (i.e. translation ideology, translation methods and translation procedures and/or translation techniques). In terms of metaphorical coherence (a set of conceptual metaphors), the appropriate selection of translation procedures operating at the micro level is a must.
Challenges to Metaphorical Coherence

About the Author:
KARNEDI is a senior lecturer in translation courses by distance learning; holds a PhD in Translation Studies; Master’s Degree in Media Technology for TEFL from Newcastle University, UK; Bachelor’s Degree in Linguistics from the University of Indonesia. Publications: coursebooks on translation, English language skills coursebooks, bilingual dictionaries, research papers published in international journals.

References
Challenges to Metaphorical Coherence

Karnedi


Texts used for corpus and examples (and abbreviations used)
Arabic Terminology in the Translation of Multimedia Environmental Texts

Pamela Faber
University of Granada, Spain

Nassima Kerras
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Abstract
This article analyzes scientific terms and phrases in a set of audiovisual texts on the environment, which were translated from English/French into Arabic. With a view to profiling sociocultural aspects specific to speaker communities and clarifying how this can affect the terminology in environmental texts, we studied terminological variation in Arab countries, which is strongly influenced by languages such as English and French. The objective was to analyze the terminological designations of environmental concepts and their possible connotations. The study examined specific characteristics of the corpus audiovisual texts (Díaz Cintas, 2007) and the choice of terms in each context, depending on the group of receivers in the target culture. For this purpose, we described the terminology used as well as the images, music, and color, as a means of conveying extra-textual meaning. This is all performed within the framework of semantic context as reflected in the collocations of the Arabic terms (Cabré, 2004).

Key words: Arabic, environment, pragmatic meaning, specialized multimedia texts, terminology
1. Introduction

Translation studies address a wide range of topics, as pointed out by Bogucki (2011, p. 7):

If one were to draw a mind to represent translation and notions associated with it, the resulting image world, in all probability, would be an aggregate of seemingly unrelated concepts from all walks of life. Computer software, cultural barriers, wordplay, feature films, video games, electronic and traditional dictionaries, ethics, gender, agents of power, term bases, corpora, hermeneutics, neologisms, incompatibility of legal systems – all of these and many more, have found their way into discussions on translation.

Within the realm of specialized translation, a subject domain that is a frequent focus of attention in today’s world is the environment. Preoccupation with global warming, desertification, and the shortage of natural resources have led to the coinage of new terms and even to the creation of new text types in a wide range of different areas. Such texts are a challenge to the translator because apart from designating objects and events in the real world, they also carry an emotional valence. Although environmental texts have an informative function, they can also be expressive and appeal to the emotions of the text receiver. In some cases, they can have a conative function as well since they are trying to persuade the receiver to do something or to act in a certain way.

This research study focuses on the contextual meaning of terms in context, and the problems that can arise when they are translated into Arabic from English or French. According to Baker (2011, p. 230) “pragmatics is the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation”.

With the purpose of studying common environmental terms in context, we have selected Arabic texts that are translations from French or English. Modern Standard Arabic is the language spoken in all Arab countries. However, as is well known, there are different regional varieties of Arabic. When texts are translated into these varieties, this can also lead to changes in the meaning of text and terms. We are referring to the regional varieties used in different Arab countries. Different terms have been proposed for these varieties such as working languages, popular languages, local languages, etc. However, they are very important because they are the languages used for communication in Arab countries.

According to De Vicente (2008, p. 31), Arab countries are characterized by diglossia. In other words, apart from these regional varieties, there is a “high” variety, which is the literary standard, which is generally learned in school, and which is rarely used in daily conversation in countries in North Africa or in the Persian Gulf. The regional varieties of Arabic are in need of systematization and standardization, though this is made difficult by the lack of governmental support and or a suitable linguistic framework for carrying out such an immense task. Another problem is of a more spiritual nature since the high variety of Arabic is the language of religion, a factor that unites all of the countries in the Arab world.

Phonologically speaking, regional varieties differ from standard Arabic since they also include foreign words. For example, in North Africa, apart from standard Arabic, French is the dominant foreign language though English, Turkish and Spanish are also present in some areas. The countries in the Persian Gulf tend to use standard Arabic with English as the dominant foreign
language. This signifies that regional varieties have their own phonology. Differences are not only between North Africa and the Persian Gulf as a whole, but also between specific countries in these two geographical groups.

At the morphosyntactic level, there is also a difference though there is a certain lack of research in this field. For example, in Morocco, speakers use the verb شفتني [you (familiar pronoun) have seen] when the addressee is male, though in Algeria, the letter ي at the end of the word indicates a female. In this case, when speaking to a man, the speaker would not use شفتني but rather شفت. The Moroccan variety of Arabic conjugates all verbs in the second person masculine singular in this way. In contrast, in Algeria, this would be regarded as a grammatical error.

At the lexical-semantic level, there are clearly differences between varieties since different words are used to designate the same concept. For example, do (imperative form of do) would be دير in Algeria and سويس in Kuwait. This is evidently one of the things that translators, for example, should take into account, especially since it is difficult to establish standardization policies for Arabic because of spiritual or political reasons. Precisely for this reason, further research is necessary to meet the communication needs of Arabic speakers in different countries.

As underlined by De Andrés (2011), a dialect reflects the variation within a language, but once communication is carried out only in that dialect, (and its scope is no longer restricted to a certain subgroup), then the dialect comes to be regarded a language in itself. Within the variety, which is in the process of becoming a language, there can also be regional sub-dialects, which is the case in the northern and southern as well as the eastern and western regions of Morocco and Algeria.

De Andrés (2011, p. 18) evaluates linguistic features from a systematic, geographic, and evolutionary perspective. In this regard, the national varieties of Arabic can be regarded as systematic linguistic codes because of their grammatical structure. They are evidently bound to geographic areas and thus have differences related to their history, colonizing countries, culture, politics, religious impact, educational level, etc. In many Arab countries (such as Algeria and Morocco), there is more than one language because other countries (France, Spain, Turkey, etc.) were once the dominant power. This means that the variety of Arabic spoken in North Africa is often difficult for Arabs from Saudi Arabia and the Emirates to understand. It is a fact that the language spoken in North African countries is strongly influenced by the French language and culture. Despite the fact that Fasla (2006) claims that French is more commonly spoken in Morocco and Tunisia than in Algeria because of resentment stemming from the Algerian War, this is false. In Algeria, French is widely used in daily life as well as for educational and administrative purposes.

The culture of North African countries is thus bound to Europe because of historical, cultural, and geographic factors. The role and impact of religion is stronger in some Arab countries than in others. This is reflected at all levels of daily social interaction. For example, to say thank you, speakers in countries of the Persian Gulf use تسليمي [God bless you], a term with obvious religious connotations. In contrast, in North African countries, the term used is either merci or شكرا [Thanks], which is more neutral.

The texts chosen for this study are audiovisual. The analysis thus relates the terms to the images and music that complement and support the discourse (Díaz Cintas & Anderman 2009, p. 1-8).
As remarked by Gouadonga Fouces (2011, p. 13) the translated text does not exist in isolation, but depends on its spatio-temporal context, which can modify its meaning.

2. **Environmental texts**

The environment can be defined as Nature as a whole or a certain geographical area, affected by human activity. It also includes the set of natural, social, and cultural values that permeate the life of human beings in a certain place and during a certain time period. In other words, the environment is not only a space where life develops but which also includes life forms, entities, water, soil, air, and their interrelationships. Its preservation entails preventive measures on a worldwide scale. This is reflected in specialized texts, which include neologisms, calques, borrowed terms, learned terms, symbols, equations, etc. When these terms are activated in texts, it is not only necessary to consider their function, but also their pragmatic or contextual meaning.

2.1. **Text type and function**

It is important to define the typology of environmental texts because in this way, it is possible to better classify the wide range of different genres into a more reduced set of categories. In specialized communication, *genre* and *register* are important concepts. According to Lee (2001, p. 46-47), *register* is used when a text is viewed as the instantiation of a conventionalized, functional configuration of language tied to certain broad societal situations. In contrast, *genre* is used when a text is viewed as a culturally recognized artifact, a grouping of texts according to some culturally and conventionally recognized criteria. It thus refers to the membership of a text in culturally recognizable categories, which may involve more than one register. As such, genre is a socio-pragmatic phenomenon.

According to Unger (2002, p. 2), a socio-pragmatic phenomenon is a set of shared assumptions that governs the communicative behavior of members of a group. It also relates communicative behavior to the structure of cultural institutions. Although a definitive inventory and classification of specialized language genres does not as yet exist, such genres would doubtlessly be linked to specialized knowledge activities and text function within the context of a specialized field.

Göpferich (1995) and Gläser (1995) have established five main functions for specialized texts, which are also applicable to environmental texts: (i) informative (technical reports and catalogues); (ii) juridical normative (e.g. EU framework directives; international regulations); (iv) didactic-instructive (e.g. manuals and textbooks); (iv) popularizing (e.g. popular science articles); and compilatory (e.g. dictionaries, glossaries). Text genres are domain-specific and reflect the activities in the specialized field. Registers would presumably be subdivided primarily according to levels of formality. These formality levels would be constrained by parameters inherent in the context of specialized communication. Register links variations of specialized language use to variations of social context in which this type of interaction generally occurs (Faber & San Martin 2012, p. 183).

2.2. **Audiovisual environmental texts**

This article analyzes audiovisual texts, a modality that has acquired increasing importance in recent years (Díaz Cinta 2007). It is thus not surprising that the demand for the translation of videos, films, television programs, and web pages has soared. There are various modes of audiovisual translation (e.g. dubbing, subtitling, voice-over, etc.), which are not addressed here. This paper analyzes the general characteristics of these texts with a focus on the interaction
between linguistic and extralinguistic discourses. More specifically, we analyze the terminology in them, depending on the social context of the receiver (Mayoral Asensio 2001) from an intersemiotic perspective (Jakobson 1975).

3. **Text analysis**

The texts in the corpus were selected because of their topic, but also because they were iteratively broadcasted on communication channels (mainly television and Internet). An effort was made to select texts from different countries with a view to observing the terminological variation in the Arab world, extending from the Arab peninsula to the nations on the North African coast, and down to the Horn of Africa. The specialized field targeted is environmental science.

Generally speaking, terms are linguistic designations formulated because of the need to express concepts in a specialized knowledge domain (Cabré 2004, p. 3). However, the terminology in these texts is not highly specialized because the author wrote the text for the general public with the purpose of causing them to be aware of potential environmental disasters such as global warming. The text thus is conceived to persuade the receivers to stop unacceptable behavior that is harming the Earth and its inhabitants.

3.1. **Text 1**

The first text in our corpus is a short English film that is subtitled in Arabic. The subject of the text is climate change. This text was selected because it explains global warming and the danger of this problem for the world. It highlights the causes, one of which is industrialization and the greenhouse effect. The video emphasizes that global warming, induced by humans, is in the process of destroying Nature. The examples reflect the destruction of the ozone layer, climate change, extreme weather events, desertification, and the extinction of species. The film finishes by showing the efforts made by organizations to reduce the greenhouse effect and goes on to encourage the public to reduce the consumption of fossil fuels in order to avoid future environmental disasters. Since the purpose of the video is to transmit a message to the general public, the environmental terms and phrases used in English and Arabic are at a very low level of specialization.

**Table 1. Environmental terms and phrases in Text 1**

<table>
<thead>
<tr>
<th>English term</th>
<th>Arabic translation</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Earth’s climate has fluctuated</td>
<td>تقلب مناخ الأرض</td>
<td>This sentence is a direct translation though <em>fluctuated</em> could have been translated as &quot;تغير&quot;, which is also frequently used in environmental science.</td>
</tr>
<tr>
<td>Ice ages</td>
<td>عصور الجليد</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>Temperature</td>
<td>حرارة</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>Planet temperature increased</td>
<td>ارتفعت حرارة كوكب الأرض</td>
<td>The Arabic translation is a specification. The word [Earth] is also used along with</td>
</tr>
<tr>
<td>Arabic Term</td>
<td>English Term</td>
<td>Notes</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>درجة فهرنهايت</td>
<td>Degrees Fahrenheit</td>
<td>This is a direct correspondence. The term فهرنهايت is a transfer since it is a well known temperature scale.</td>
</tr>
<tr>
<td>الاحترار العالمي</td>
<td>Global warming</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الوقود الأحفوري</td>
<td>Fuels</td>
<td>This is a direct correspondence though another possibility would have been الوقود, which is an even more general term. However, the Arabic translation is more precise because it refers to fossil fuel that causes global warming.</td>
</tr>
<tr>
<td>الزيت</td>
<td>Oil</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الفحم</td>
<td>Coke</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>غاز ثاني أكسيد الكربون</td>
<td>Carbon dioxide</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الغلاف الجوي</td>
<td>Atmosphere</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الغازات الدفيئة</td>
<td>Greenhouse gases</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الاحتباس الحراري</td>
<td>Greenhouse effect</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الاعشع</td>
<td>Global warming</td>
<td>Direct correspondence. Another option would have been الاحترار عالمي but a synonym was used in order to avoid repetition.</td>
</tr>
<tr>
<td>أكسيد الكربون</td>
<td>Carbon dioxide</td>
<td>Direct correspondence. Carbon dioxide could have been translated by الغاز الفحمي, but this term is less frequently used.</td>
</tr>
<tr>
<td>الميثان</td>
<td>Methane</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>القطب المتجدد الشمالي</td>
<td>Arctic sea</td>
<td>Direct correspondence. A possible translation would be المنطقة القطبية الشمالية [Arctic zone], but this would be less precise.</td>
</tr>
<tr>
<td>المناذج المناخية</td>
<td>Climate models</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>ارتفاع مستوى سطح البحر</td>
<td>Rising sea levels</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الأنماط المناخية</td>
<td>Weather patterns</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الأعاصير</td>
<td>Hurricane</td>
<td>Direct correspondence</td>
</tr>
<tr>
<td>الجفاف</td>
<td>Drought</td>
<td>Direct correspondence. Other Arabic</td>
</tr>
</tbody>
</table>
The terms used in the Arabic translation are mostly direct correspondences from general language. General language words are more flexible and can appear in many contexts. However the more specialized a term is, the more restricted its combinatorial possibilities.

Cabré (2004, p. 9) underlines the fact that terminological units transmit the knowledge in a specialized domain. Communicative contexts in which terms are used are situations characterized by the knowledge levels of the text sender and receiver, text functions, and also the nature of the subject matter. According to Faber (2012, p. 23), such communication takes place within a frame. This frame also includes pragmatic aspects, which makes the use of one term more suitable than another. For example, "النماذج المناخية" [climate models] cannot be expressed as "الأمثلة المناخية" or "الأشكال المناخية" even though "الأمثلة" and "الأشكال" are synonyms of "النماذج". Still another example is "الاحترار العالمي" [global warming], which cannot be expressed any other way. In this context, "global" cannot be translated either as "شامل" or "كروي". In this sense, Humbley (2013) highlights the importance of the pragmaterminologie (pragmaterminology) or the use of a term in a precise context that determines its meaning.

### 3.1.1. Music

The music in the video, which has dramatic variations of pitch and intensity, transmits the feeling of risk and danger to the viewer, irrespective of the language spoken. In the second part of the film in which the viewers are encouraged to find solutions that will help to preserve the Earth and the environment, the music changes to appeal to the emotions of the viewers and acquires more positive overtones.

### 3.1.2. Colors

Not surprisingly, the colors also reflect the message of the text. Darker colors transmit the message of oncoming doom whereas brighter and more agreeable colors are used at the end of the film when a possible solution is envisaged.
Arabic Terminology in the Translation of Multimedia

Faber & Kerras

Figure 1. Cloudy sky

Figure 2. Dark threatening sky

Figure 3. Bright green fields in the sunlight

Figure 4. Blue and white contrast in the sunlight
3.1.3. Images

The images in the film are also coherent with the text and transmit the risk and danger of atmospheric pollution as well as its causes.

*Figure 5. Atmospheric pollution*

*Figure 6. Factory emissions causing atmospheric pollution*

These images contrast with those in the second part, which bring a message of hope (see Figure 7).
3.2. Text 2
The second text in our corpus is in Arabic. It personifies the Earth undergoing global warming in the form of a woman whose health is deteriorating. A gentleman tries to come to her aid in the midst of a crowd of people who seem indifferent to the problem. Finally, the dying lady is taken to the hospital, and viewers are encouraged to take action before it is too late.

The environmental terms used in the text are the following: (ذلوق) [pollution], (البيئة) [environment], (الدregs) [dregs], (ذلوق مائي) [water pollution], (ذلوق تربة) [air pollution], (ذلوق مائي) [water pollution], (ذلوق ضوئاني) [soil contamination], and (ذلوق ضوئاني) [noise pollution]. The text begins with an image of the Earth, who is asking for help to stem the contamination: (أنا البيئة وجحا اطلب مساعدةكم. ممكن تساعدوني.) [I am the environment, and I seek your help. Help me if you can]. The video continues with an image of the Earth crying and begging for help from the viewer: (أنا تعبت من الذلوق. أقضي على جمالتي.) [I am sick of the pollution that destroys my beauty. Please protect me. Stop pollution].

In subsequent images, a young woman laments her battered state and pleads with viewers to stop contaminating the environment: (أنتم موتم كل حاجة حلوة في حياتي حتى حمامتي البيئة ماتت بسبب تلوثكم و) [You are responsible for the destruction of my beautiful life. Even my innocent dove died of pollution, and you have almost killed me as well. What a shame! Enough! ] The dove is used as a persuasive image to appeal to viewers and to gain their sympathy, given the fact that in Arab countries, the dove is also symbolic of peace, tranquility, and happiness. In this sense, it reinforces the meaning of the text, and is used as a way to galvanize the viewers into action. Imperative verb forms are also used for this purpose.

Another personification of the Earth begs for help from an older person. Parents and grandparents are highly respected in Arab countries. Precisely for this reason, the video shows an older man who tries to save a woman from drowning: (أنا تعبى أي مغبيرة استحمل التلوث خلاص) [I am so tired. I can no longer bear the pollution. No more! Please help me, help me!]. The repetition of help reinforces this plea in the minds of the viewer. The old man asks for help by saying the following: (انقذوه البيئة البيئة بتموت) [Help the environment. The environment is dying. Call an ambulance! Call the department of environmental care]. The dying Earth is then taken to the hospital, and viewers are encouraged to take action before it is too late.
hospital in an ambulance, and help is requested from the public: [Hello…I need help. The case is urgent. The environment is in a dangerous plight]. This metaphor highlights the fact that the environment is in grave danger. The video concludes with the image of a mufti, a very representative figure in the Arab world, who says [And cause not corruption upon the earth after its reformation] from the Aleya [Surat] (سورة الأعراف), and a religious interpretation of contamination and pollution in order to persuade the predominantly Muslim population:

[Dear people, we should not talk any more, we have to act. The environment is in danger, and we are also in danger. Pollution is destroying the planet and it is destroying us too. We have to participate in the protection of the planet. Let us save the planet from pollution. All together, we have to stop pollution!].

He asks viewers to consider his words: [Think about this. The decision is in your hands]. And finally he thanks them for listening: [Thank you for your attention].

The text in this video is written in a regional variety of Arabic spoken in Egypt, as reflected in the following words and phrases: [also], [finished], [and us], [I come], [I cannot], [someone], etc. As previously mentioned, Vicente (2008, p. 29) highlights the importance of regional varieties in Arabic countries. Although many researchers regard them as dialects, the distinction between language and dialect is far from clear (De Andrés 2011, p. 70). Most research continues to talk of Arabic dialects when many of these varieties are really languages in daily use. Although classical Arabic enjoys great prestige because it unites the Arabic world from a religious and literary perspective, the languages used in social interaction are generally the regional varieties. These considerations are reflected in the following text, which is written in the Egyptian variety of Arabic and is a message directed to people in that country.

### 3.2.1. Music

The music in the film is sad and transmits a certain degree of desperation. Its sad lilting melody is very striking for an Arabic person who is listening to it since it reinforces the text message.

### 3.2.2. Colors

The colors in the video reflect the Earth’s beauty in the form of a beautiful woman. However, she is dressed in dark colors to highlight the negative message of the text and show the potential danger of pollution. The dominance of the color red around the hospital and ambulance is a way of highlighting the danger to the environment.
Figure 8. Mother Earth in dark soiled clothing

Figure 9. The sadness of the dark soiled Earth

Figure 10. The happiness of the bright clean Earth
3.2.3. Images
The old man who helps the Earth and who asks the viewers to care for her appears as a symbol of veneration. In Arabic countries, the viewpoints of older people are generally respected even when one does not agree with them. The age of the speaker is a way of forcing younger people to reflect on the problem of a contaminated environment. At the end of the video, the main character is a mufti (an Islamic scholar and interpreter of Islamic law) who is highly valued in the Arabic world and represents Islamic culture. His function is to persuade the viewer. Despite the fact that the video is written for an Arab audience, its images and content are universal. In fact, a foreigner could conceivably understand the text without a knowledge of Arabic.
3.3. **Text 3**

The third multimedia text is a translation from English to Arabic. Its extralinguistic aspects forcefully transmit the message of saving the environment. The translation of terms and phrases in the text is the following:

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**Figure 14.** The mufti

**Figure 15.** Unhealthy state of the Earth

**Figure 16.** The Earth suffering from pollution
Table 2. Environmental terms and phrases in Text 3

<table>
<thead>
<tr>
<th>English terms and phrases</th>
<th>Arabic translation</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oceans covered with oil spills</td>
<td>ﻣﺤﻴﻄﺎﺕ غﻄﺎﻫﺎ ﺍﻟﻨﻔﻂ</td>
<td>&quot;Oil spill&quot; could have been translated by &quot;تسرب النفط&quot; [spill of petroleum] but the translator preferred to use a more literal rendering of the English source.</td>
</tr>
<tr>
<td>Black oily birds</td>
<td>ﻁﻴﻭﺭ غﻁﺎﻫﺎ ﺍﻟﻨﻔﻂ</td>
<td>Literal translation</td>
</tr>
<tr>
<td>Millions of dead fish</td>
<td>ﻣﻼﻴﻨ genç ﺍﻟﻤﻴﺫﺤ</td>
<td>Literal translation</td>
</tr>
</tbody>
</table>

This text includes descriptions of Nature that has deteriorated as a result of human actions and underline the negative effect of oil spills on the planet. Given the readership, no specialized terms were employed. The following sections show the importance of dynamic representations (videos and images), which underlie the terms in the text and are the concepts that they designate.

### 3.3.1. Music
In this case, the music has dramatic changes of tone that last from the beginning to the end of the video and which underline the seriousness of the situation.

### 3.3.2. Colors
The colors are dark in order to reflect the environmental threat, even in a glass of drinking water.

Figure 17. Darkly polluted drinking water
3.3.3. Images

The images show dark negative pictures that reflect the consequences of the environmental deterioration caused by human action.

Figure 18. Dark polluted water with foam

Figure 19. Sea bird covered with black oil

Figure 20. Deterioration of Nature
Figure 21. Sea bird affected by oil spill

Figure 22. Dead fish because of water pollution

Figure 23. Water and air pollution
Figure 24. Industrial water pollution

Figure 25. Polluted drinking water

The relevance and cohesion of all of these elements are the basis and structure of this text. The terminology is suitable for the environmental context. The music is dramatic; the colors are dark; and the images cast the blame on humanity, who is the cause of this damage to Nature. The text function is clearly conative since the purpose of the message is to cause the viewers to react and stop harming Nature, as can be observed in the following text.

3.4. Text 4

Text 4 is mostly written in Arabic though there are a few words in English. This text begins by asking the text receiver to preserve the beauty of the Earth. It then shows images of its destruction by human beings. The music becomes aggressive, as the images shown are harsher. At the end of the film, the text again asks the viewers to take care of the Earth in its final message.

The terms and phrases are typical of the context and semantic field of the environment. This is reflected in the following terms: تلوث [pollution], الهواء [air], CO2 [CO2], المطر الحمضي [acid rain], نفايات [dregs], حرائق البتروال [burning oil], التصحر [desertification], المبيدات [insecticides], انصهار الجليد [melting ice], نكبة الأوزون [ozone], الاحتباس الحراري [global warming], and تلبس الأوزون [ozone]. As can be observed, the terms used were similar to those analyzed in previous texts, which indicates that there is very little variation for these term and this text type. Although CO2 could have been translated by ثنائي أكسيد الكربون [carbon dioxide], the translator preferred to
use the chemical formula. *Ozone* could also have been translated by طبقة الأوزون [ozone layer] as well as لقب الأوزون [ozone] since both are acceptable for the group of text receivers. This text begins with a religious phrase, which is used to highlight the seriousness of the issue and encourage believers, especially in Arabic countries, to take this problem seriously. The phrase is taken from Al-Rum, 30:41:

بسم الله الرحمن الرحيم

ظهر الفساد في البر والبحر بما كسبت أيدي الناس لذيفٍه بعض الذي عملوا لعلهم يرجعون

[In the Name of God, the Compassionate, the Merciful. Corruption has appeared on earth and at sea because of what the hands of men have wrought; in order that God may make them taste the consequences of their actions; so that they might return. God tells the truth].

This is a form of persuasion in the Arabic world that shows the responsibility of human beings towards the Earth. These allusions are quotations that are used to reinforce the meaning of the text. According to Leppihalme (1997, p. 36), “in general, it may be said that allusions are used because of the extra effect or meaning they hung to the text by their associations or connotations”.

In Arabic texts as well as those in the Western world, the environment is related to human life in order to persuade the text receiver as can be observed in the phrase، الماء روح الحياة [Water is the essence of life], which is accompanied by images. The implicatures derived from these images transmit the idea that water is vital to human life and that it is necessary to take care of this resource. The message transmitted is that water is the source of life in all societies, regardless of culture or language.

3.4.1. **Music**

The music in this text is also in consonance with its message. However, once the warning in the first part of the text is finished, it softens during the persuasive part of the message in an emotional appeal to the text receivers to change their attitude.

3.4.2. **Colors**

As in the previous texts, there is a contrast between dull or dark colors when the video presents images of polluted water or atmosphere and brighter colors when the message asks the receivers to stop environmental deterioration.

*Figure 26. Dark factory smoke*
3.4.3. Images

The images generally represent the seriousness of the situation by showing close shots of specific contexts in which the earth, water, and atmosphere have been or are being polluted.

Figure 27. Dark fuel exhaust from a bus

Figure 28. Global pollution of the Earth

Figure 29. Smoker causing air pollution
3.5. Text 5

Text 5 is bilingual Arabic-French. It highlights the importance of treasuring the environment as a source of life. It then shows the destruction of the Earth when humans do not take care of it. It explains the causes of the greenhouse effect with background music and is supported by images that explain this.
The same terminology is used when describing climate change. The terms used in Arabic have the same connotations as in other texts, which seems to indicate that their meanings do not depend on culture or history but rather designate objects and events in the real world: تلوث الهواء [air pollution]; البيئة [environment]; الغازات [gases]; الأرض [Earth]; الجو [atmosphere]; المواد العضوية [organic material]; الوقود [fuel]; الصناعة [industry]; احترار النفط [burning oil]; الزيوت [oils]; الفحم [coal]; النفط [oil]; ثاني أكسيد الكربون [CO₂]; الحداثة [global warming]; غاز الميثان [methane]; المطر الحمضي [acid rain]. Most of the terms have a direct equivalent. Nitrogen, however, could have been translated by نئروجين though the translator selected the other term even though both are commonly used.

This text is mainly written in Arabic but it also contains French terms (borrowings) and are mainly directed to bilingual text receiver (i.e. a viewers in North Africa or Lebanon). Examples of such terms are the following: azote [nitrogen], oxygène [oxygen], source d’émission de polluants atmosphériques [source of atmospheric emissions], intensification de l’effet de serre [enhanced greenhouse effect], pollution globale [global pollution], destruction de la couche d’ozone [destruction of the ozone layer], métaux [metals], transformation photochimique [photochemical transformation], pollution régionale [regional pollution], dépots acides [acid depositions], pollution locale [local pollution], etc. These are widely used terms in French-speaking countries and are also frequently found in Arabic texts in countries previously colonized by France (Faber & Kerras, 2012). This mixture of Arabic and French reflect the impact of colonial languages and their daily use in regional varieties of Arabic. The numbers and symbols have the same format as in the West.

### 3.5.1. Music
As has been observed in the previous texts, the music is used as a resource to reinforce the meaning and make viewers aware of the serious threat posed by environmental damage.

### 3.5.2. Colors
The dull dark colors in the images (see Figure 33) also show the risk of atmospheric contamination.

![Figure 33. Darkness because of smog](image)

### 3.5.3. Images
The images in the text also show specific context in which the Earth is being polluted.
Figure 34. Deterioration of Nature

The integration of text with auditory and graphical input is achieved through a dynamic synchronization of music, colors, images, and language.

4. Conclusions

Arabic texts can often differ from English and French texts on the same general topic because of cultural and ideological distance. Nevertheless, multimedia environmental texts and their Arabic translations have similar characteristics and reflect relatively few cultural differences. In all likelihood, this is due to the fact that the terms refer to concepts and situations that affect people throughout the world in the same way. It is also true that environmental terminology at this level seems to have fewer variants in Arabic, because such terms largely designate chemical elements, environmental processes, geographical landforms, etc. that lend themselves somewhat less to cultural variation.

The music accompanying the texts is generally used to appeal to emotions. Thus, it is louder and more dramatic when referring to environmental threats and softer when solutions are proposed. The images also show the same contrast between darkness (first part of the texts) and light (second part), when viewers are first informed of the problem and then asked to contribute to the answer. No adaptation of music or images was necessary for the Arabic version of the texts. However in three of the texts (2, 4, and 5), the language was adapted and a religious message was included as a way of persuading Arab viewers of the seriousness of the problem. Adaptation to the target culture thus was more at the pragmatic level rather than at the lexical-semantic level.

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3 http://www.youtube.com/watch?v=UXe01Fpo_Uk&feature=related
4 http://www.youtube.com/watch?v=KDmTs_L-p8&feature=related
5 http://www.youtube.com/watch?v=46Q0ASdT4Dc
Investigating socio-pragmatic failure in cross-cultural translation: A theoretical perspective

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Abstract
Pragmatics of translation is mainly concerned with how social contexts have their own influence on both the source text (ST) initiator's linguistic choices and the translator's interpretation of the meanings intended in the target text (TT). In translation, socio-pragmatic failure (SPF), as part of cross-cultural failure, generally refers to a translator's misuse or misunderstanding of the social conditions placed on language in use. In addition, this paper aims to illustrate the importance of SPF in cross-cultural translation via identifying that such kind of failure most likely leads to cross-cultural communication breakdown. Besides, this paper attempts to answer the question of whether translators from English into Arabic or vice versa have recognized the ST intentionality and rendered it in the TT or no. Furthermore, the examples examined in this paper were selected from many published works and these examples include, among others, Qur'anic and Biblical translations, extracts from literature and newspaper headlines. The said examples are analyzed according to the functional pragmatic approach to translation where the norms of both the ST and the TT are bilaterally considered. Moreover, this paper contributes to the literature on translation by highlighting that SPF, as one of the major issues in cross-cultural translation, has not been given due attention in the studies on translation from Arabic into English or vice versa. Finally, this paper concludes that when translators have adequate linguistic competence, communicative competence and cultural knowledge, SPF can be overcome and socio-pragmatic success is possible.

Key words: Context, linguistic choice, pragmatic competence, socio-pragmatic failure, socio-pragmatic success.
Introduction
Pragmatics is simply defined as the study of language in use within a given context (Leech, 1983). Accordingly, studies on pragmatics show that it is mainly concerned with four main interdependent variables, i.e. language, context, and interlocutors in the process of cross-cultural communication in addition to the relationship between those interlocutors (Livenson, 1983; Leech, 1983; Thomas, 1983; Yule, 1996). In pragmatics, language is examined in terms of how linguistic expressions are paired with and 'encoded by their context' (Levinson, 1983: 8). Furthermore, interlocutors, as two basic components, namely, a speaker (or writer) and a listener (or reader) are largely focused on taking into account both their relationship and ability to encode and decode meanings through social interactions. In other words, pragmatics is much more concerned with the study of meaning as communicated and interpreted by those interlocutors (Livenson, 1983; Yule, 1996). Besides this, a speaker's intention and hearer's interpretation, of 'what is meant by what is said' are highly stressed, since they are the determinant variables in relation to whether the process of communicating meanings cross-culturally succeeds or fails (Thomas, 1983; Shammas, 1995; Xialoe, 2009; Tang, 2013). More specifically, "pragmatics includes the study of how the interpretation and use of utterances depends on knowledge of the real world; how speakers use and understand speech acts; how the structure of sentences is influenced by the relationship between the speaker and the hearer" (Lou & Goa, 2011, p.183).

In the same vein, context is also an integral part in understanding meaning in cross-cultural interactions. Context is, on the one hand, social since it "encompasses the internal organization of a society, its intentions, internal differences, sub-groupings, and so on" (Nodoushan, 1995, p.17). On the other hand, context is interpersonal as it concerns itself with the interlocutors involved in cross-cultural communication (Nodoushan, 1995). Furthermore, context is divided into 'language context and communicative context' where the former is concerned with interlocutors' linguistic choices, whereas the latter refers to language users as well as their physical, social and mental worlds (Tang, 2013, p.77).

Most importantly, Thomas (1983) defines socio-pragmatics as “the social conditions placed on language in use” (p.99) where the interdependent relation between linguistic forms and sociocultural contexts have enjoyed a supreme significance (Harlow, 1990). Similarly, socio-pragmatic competence, i.e. the knowledge of 'when to use what' or of how to adequately adapt 'language output' in cross-cultural communication according to 'different situations and/or social considerations', has been seriously considered in sociolinguistics, in general and the pragmatics of translation, in particular (Harlow, 1990; Sarac, 2008; Tang, 2013).

This study stresses the fact that it is not enough to have "linguistic and lexical knowledge to be competent in using a foreign language. Therefore, "both pragmatic and socio-pragmatic considerations come into play and constitute the important features of using a language effectively" (Sarac, 2008, p.2) With the presence of pragmatics, language is taught and studied in terms of a purposeful functional use where the emphasis is heavily placed on the meaning of language as a communicative vehicle (Brown, 2007; Malakzadah, 2012 ).

In this regard, the problem to be examined in this study is that failure to use appropriate socio-pragmatic features may result in what is called 'pragmatic failures', which are generally caused by language users and translators' inadequate knowledge of either the linguistic or cultural backgrounds of the source language (SL) and the target language (TL) or both (Thomas,
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1983; Hashimian, 2012). Finally, the significance of this research lies in the fact that SPF, in research on cross-cultural translation from Arabic into English or vice versa, has not been given due attention (Shammas, 1995; 2005). Also, a review of the literature revealed that, to date, research has examined socio-pragmatic failure (henceforth SPF) mainly from the perspective of EFL context whereby only language learning pragmatic errors and not translation pragmatic failures have been discussed (Al-Hindawi et al., 2014).

Literature Review

Despite the fact that a clear-cut definition of pragmatics is still lacking (Ellis, 2008) due to the boundaries between pragmatics and other disciplines such as semantics, sociolinguistics and extra-linguistic context, have not yet been clearly determined (Leech, 1983; Nodoushan, 1995; al-Hindawi, 2014), there are many workable definitions of pragmatics in the literature that can be considered.

One of the many definitions of pragmatics is that it is regarded as the study of language in use where language users, their goal-oriented linguistic choices, their relationship, the effect of their language use on the hearers' and the context in which they interact are all taken into account (Levinson, 1983; Leach and Thomas, 1985; Verschueren, 1999; Richards & Schmidt, 2002; Hashmian, 2012). Lou & Goa (2011) has also aptly posited that pragmatics is the study of the use of language in communication, which includes the study of how the interpretation and use of utterances depends on knowledge of the real world; how speakers use and understand speech acts; how the structure of sentences is influenced by the relationship between the speaker and the hearer (p. 283).

In other words, pragmatics heavily focuses on meanings of utterances not when they are used in isolation but rather on their meanings when they are put into play in the process of communication. More clearly, the focus is rather on what people mean by making their linguistic choices rather than what those linguistic choice mean by themselves. In addition, pragmatics is more concerned with making the required match between "sentences meaning and speakers’ intention and more importantly, the real meaning of an utterance can be discovered by the analysis of contextual meaning through pragmatics" (Triki, 2013, p.41).

Needless to say that socio-pragmatics, i.e. the social interface of pragmatics, a term coined by Leech (1983, p.10), is identified here since social conditions, that determine both interlocutor's linguistic choices and interpretations during interactions, are among the decisive factors in pragmatic analysis (Thomas, 1983). In this vein, Shammas (2005) points out that socio-pragmatics "is more closely related to sociology, and consequently to normative behaviour, although it forms an essential background of verbal behaviour as well" (p.26). Stated differently, socio-pragmatics is more associated with the influence of our sociological knowledge on our interaction. It is rather the study of interlocutors' social backgrounds where some related factors, such as sex, age, power, and so forth affect people's linguistic choice during cross-cultural interactions (Leech, 1983; Crystal, 1998; Al-Hindawi et al., 2014).

Closely related to pragmatics are two basic notions that need to be identified here, i.e. linguistic competence and communicative competence, since the full mastery of these two competences helps avoid pragmatic failures. Linguistic competence is simply defined as the knowledge of a language use and users, including interlocutors' "ability to create and understand
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sentences, including sentences they have never heard before, knowledge of what are and what are not sentences of a particular language, and the ability to recognize ambiguous and deviant sentences" (Lou & Goa, 2011, p.284). In other words, linguistic competence is the mastery of a foreign language "standard pronunciation, accurate grammatical rules and vocabulary" (Lou & Goa, 2011, p.284). In addition to the abstract knowledge of linguistic properties, linguistic pragmatic competence is more concerned with the interlocutor's ability to use a language communicatively (Amaya, 2008, p.12).

Having realized that the notion of linguistic competence, proposed by Chomsky, is inadequate, Hymes (1971) coined the term 'communicative competence' which refers to the mastery of both linguistic competence and sociolinguistic knowledge of language in a given context. Accordingly, interlocutors in cross-cultural communication must have communicative competence including the socio-cultural rules of both the source and the target languages. In this way, interlocutors can avoid the possibility of native language transfer, i.e. pragmatic transfer, during cross-cultural communication and the probable occurrence of pragmatic failure (Hashimian, 2012, 24). Based on Hymes (1970), Lou & Goa (2011) has thoroughly defined communicative competence as

the knowledge of not only if something is possible in a language, but also the knowledge of whether it is feasible, appropriate or, done in a particular Speech Community. It includes, 1) formal competence --knowledge of the grammar, vocabulary, phonology and semantics of a language. 2) sociocultural competence--knowledge of the relationship between language and its non-linguistic context, knowing how to use and respond appropriately to different types of Speech Acts… knowing which Address Forms should be used with different persons one speaks to and in different situations, and so forth (p.284-5).

In brief, a foreign language learner's or translator's full knowledge of the target language in isolation of the related social and interpersonal context does not guarantee that s/he is pragmatically competent in cross-cultural communication. S/he might be able to produce semantically correct utterances that might be pragmatically inappropriate and even tactful in daily social interactions. Therefore, it is no exaggeration to state that pragmatic knowledge of both the SL and the TL is of supreme importance and a lack of this knowledge may result in what has been referred to as pragmatic failure.

Etymologically, the term 'pragmatic failure' was firstly coined by Jenny Thomas in 1983 in an article entitled 'Cross-cultural Pragmatic failure' where she provides insightful definitions and classifications to the term. Since then, pragmatic failure has become the core of cross-cultural pragmatics (Tang, 2013, p.75). According to Thomas (1983, p.92), pragmatic failure is generally defined as the "inability to understand what is meant by what is said". This, according to Thomas is of two types, namely, pragma-linguistic and socio-pragmatic failure (SPF) where the former refers to when the pragmatic force initiated by the speaker to a given utterance is "systematically different from the force most frequently assigned to it by native speakers of the target language, or when speech act strategies are inappropriately transferred from L1 to L2" (Thomas, 1983, p.99). The latter, however, "refers to the social conditions placed on language in use" (Thomas, 1983). In addition, Thomas (1983) also stresses the fact that pragma-linguistic failure is a linguistic problem that is caused by "differences in the linguistic encoding of
pragmatic force, (whereas) socio-pragmatic failure stems from cross-culturally different perceptions of what constitutes appropriate linguistic behaviour" (p.99); therefore, socio-pragmatic decisions are basically more related to social behaviour than linguistic one (Thomas, 1983, p.104). In sum, pragmatic failures are mainly caused by imposing the social norms of one culture on the communicative behavior of the other, where the social rules of another culture would be more appropriate (Thomas, 1983, p. 99; Zamborlin, 2007).

It is significant to identify that SPF enjoys more importance than pragma-linguistic one since the former is more concerned with the knowledge of 'when to say what and whom to say it to' which is highly influenced by many factors as "the size of imposition, cross-culturally different assessments of relative power or social distance, and value judgments. Also, misunderstanding caused by SPF is more detrimental" (Hashimian, 2012, p.26; cf. Lou & Goa, 2011). More clearly, Tang (2013) posits that SPF is

the improperly adopted language forms due to speakers not knowing the social protocols, etiquette rules and social customs in listeners’ culture during their communication. In other words, socio-pragmatic failure occurs when the speakers and listeners fail to adopt the proper communicative strategies or choose appropriate language forms because of not realizing the two party’s cultural difference or social custom difference (p. 76).

Furthermore, Al-Hindawi et.al (2014) argue that SPF occurs when factors like size of imposition, social distance, relative rights and obligations are misjudged and/or misunderstood during interlocutor's interactions. It is worth realizing that there is no clear-cut distinction between pragma-linguistic failure and SPF since the boundary between them is a bit hazy and they are often mixed and overlapping. Furthermore, an inappropriately used utterance might be viewed as both as pragma-linguistic failure and SPF at the same time (see Thomas, 1993; Amaya, 2008; Al-Hindawi et. al, 2014, p.17). More importantly, most of our failures in understanding what other people say are not caused by our inability to hear or work out the literal meanings of their sentences or words. Rather, the difficulty lies in our inability to realize the speaker's intention (Miller1974 cited in Thomas, 1983, 91).

To reiterate, interlocutors in a cross-cultural communication may have good linguistic competence, but it does not guarantee that they can use language tactfully and appropriately. Without interlocutors’ having adequate communicative knowledge, the floor is open to SPF. Thus, if they make grammatical errors they are said to speak badly, but if they do not communicate tactfully and appropriately, they are described as to 'behave badly' (Lou and Goa, 2011; Tang, 2013, Al-Hindawi et.al, 2014). Thus, it is essential to stress that this particular kind of failure is the main source of cross-cultural communication breakdown. Therefore, the sources of such a failure need to be carefully explored to avoid getting involved in embarrassing situations caused by wrong linguistic choice that might be interpreted as offensive to hearers.

In this light, Thomas (1983) seems to have correctly posited that "as what is perceived by the listeners is different from what the speakers intend to convey, pragmatic failure occurs" (cited in Tang, 2013, p.75). It is clearly postulated that sources of socio-pragmatic failure are basically social in the first place. In this paper, reasons behind SPF occurrence are critically surveyed according to the literature available to stress the fact that knowing these reasons can help reduce and even avoid committing such a failure in cross-cultural communication. The
detailed account of illustrative examples in this respect will be discussed later in the part on results and discussions.

As a starting point, it should be pointed out that cultural differences have been regarded as the major source of pragmatic failure (Thomas, 1983) since when the interlocutors belong to different cultures, they are most likely to misunderstand each other's intentions particularly when it comes to indirectness that the speakers intentionally employ to consider hearers' face wants (Thomson, 1983). Furthermore, SPF can happen in "any communication between two people who, in any particular domain, do not share a common linguistic or cultural background" (Thomas, 1983, p. 91). Another reason mentioned by Thomas (1983) is "taboo" that is related to sensitive issues that are often highly euphemised in most languages via employing indirectness as a strategy of politeness in cross-cultural interaction.

In this respect, language users usually commit SPF because they do not distinguish between 'phatic talk' and 'referential talk', and they therefore misunderstand the speaker's intended illocutionary force (Kasper, 1984, p.1). As for Wolfson (1989), an important reason of SPF is when SL pragmatic rules influence foreign language learner's comprehension and even production in the TL. In other words, 'negative pragmatic transfer' happens when using "the sociolinguistic rules of speaking in one's native speech community when interacting within the target speech community" (Wolfson, 1989, p. 54). Indirectness as the main source of SPF is also stressed by Tannen (1989: 23 cited in Al-Hindawi, 2014) in which he states that indirectness, among other factors, can cause pragmatic failure since indirectness, for instance, is utilized in many cultures and "can also bring about misunderstandings with more frank native English speakers. Indirectness can be interpreted as a violation of the Gricean maxims of quality and quantity, and lead to suspicion on the part of the English speaker" (p.23). Quite interestingly, Nazzal (2010) argues that indirectness in Arabic is often used by participants when faced with taboo-related social contexts in daily communication. Consequently, indirectness is a common ground between Arabic and English and it can encourage a translator to search for communicative equivalence in cross-cultural translation problems.

Amaya (2008) highlights more reasons of SPF, such as the lack of pragmatic competence, which unavoidably leads to communication breakdown and she cites several examples to "illustrate how pragmatic failures affect the interpretation of messages and sometimes block communication completely" (p.11). She also states that a lack of the required cultural and pragmatic knowledge even within the 'fairly advanced' language learners is one of the sources of SPF (Amaya, 2008, p.12).

More specifically, Tang (2013) insightfully summarizes the main reasons of SPF by positing that interlocutors' improper use of language is caused by their lack of the necessary knowledge on the social protocols conditions that affect both speaker's linguistic choices and the hearer's comprehension and interpretations of the speakers' real intentions within the contexts in question (p.76). In addition, interlocutors' beliefs, social norms and cultural backgrounds are all embedded and exposed in cross-cultural communication and thus, the possibility of misunderstanding and SPF occurrence is very high.

To provide an adequate account of how to overcome the occurrence of pragmatic failures in general and SPF in particular, it is crucial to summarize what Lou & Goa (2013) and Al-Hindawi et.al (2014) provide in this regard. They suggest that language users have to overcome the interference of their native language by promoting their target language communicative
competence, which includes both the linguistic and pragmatic competence as stated before. Accordingly, "they would know what to say, how to say on one occasion to make the language they use agree to the linguistic habit and national customs of the target language (p.284-5). In addition, Lou & Goa (2013) stress the significance of cultural knowledge since language and culture are inseparable and interdependent and that "language provides the key to the understanding of the associated culture, and language itself cannot be really learned or fully understood without enough knowledge of the culture in which it is deeply embedded" (Lou & Goa, 2013). Furthermore, language users in general and translators in particular should integrate and study language and culture together in the process of learning and translating. More clearly, Lou & Goa(2013) rightly states that

understanding the language requires understanding the culture... (via) learning to see the world as native speakers of that language see it, learning the ways in which their language reflects the ideas, customs, and behavior of their society, learning to understand their language of the mind (p.285).

Similarly, Al-Hindawi et.al (2014, p.25) proposes that through raising the foreign language learners’ awareness of the target culture, they can become fully aware of the social and cultural values and norms attributed to that language. Also, teaching the target culture should be part of the target language learning process. In other words, teaching curriculum should not only include 'values, beliefs, customs and behaviours of the English-speaking countries', but also get language learners involved in 'parallel social situations' where both the source culture and the target culture are compared in terms of differences and similarities of meaning and appropriateness (Al-Hindawi et.al, 2014, p.25).

In summary, it is evident that enhancing communicative and cultural quality in particular makes the way we interact far more appropriate and tactful in various situations in cross-cultural communication. This can be done through knowing more about the other's cultural norms and the way an interlocutor views the world. This particular point makes our communication more dynamic and effective where the occurrence of SPF becomes less likely. With this in mind, this paper proposes some guidance for translators, providing some form of assistance in avoiding pragmatic failures. It also illustrates that not only the reasons behind pragmatic failures can be traced but also avoidance of committing such failures via enhancing communicative competence is possible.

Results and Discussions

Based on the literature reviewed above, it seems that SPF has been given greater attention than pragma-linguistic failure since the former is more problematic in translation, but the latter is relatively easier to cope with through better ESL learning methodologies. However, pragma-linguistic failure has been fairly examined since both kinds of failure tend to overlap at times. Hence, the focus of this paper is largely on examples that have been carefully selected for their culture-dependence and their being highly indirect and euphemized. Accordingly, these examples are analysed to show how pragmatic failures have somewhat dramatic influence on the interpretation of the ST intentionality, which can lead to a complete communication breakdown.

While both semantics and pragmatics are mainly concerned with meaning, but they are different in the way they view the verb MEAN because the former, on the one hand, focuses on answering the question "What does X mean?" regardless of the related contexts and extra-
linguistic factors, addressers, addressees and the relationship between them (Leech, 1996, p. 5-6). On the other hand, pragmatics main concern is to find adequate answer to the question "What did you mean by X?" (Leech, 1996). In addition, we can realize that the function of a language is not limited to recounting events in the surrounding world, but it is decoded to express messages loaded with implied cultural connotations that require special attention on the part of translators. More importantly, it is evident that, relying on the various perspectives on pragmatics outlined above, texts do not have meanings by themselves but rather it is the people who, by producing texts, intend meaning (Leech, 1996).

In brief, translators should seriously consider the following notions in order to fully understand the ST semantically and pragmatically, namely speaker's intention, the effect speaker's utterance has on the hearer, the socio-cultural signs the speaker implies in using language in a certain way and nature of the speaker-hearer relationship. Since pragmatic aspects are reported to be divergent cross-culturally, the translator should attempt her/his best to sufficiently provide a 'cross-cultural pragmatic understanding' via becoming highly familiarized with pragmatic rules of both the ST and the TT.

In terms of the analysis, the discussion falls into three parts, the first is general, i.e. not limited to Arabic and English contexts, the second is on examples from Arabic into English while the last part is concerned with examples from English into Arabic.

**General discussion**

To illustrate the importance of pragmatic failure in leading to counter-productive consequences in social interactions, Tang (2013, p.78) for instance, cites the following much informative examples:

(1) A Chinese student (A) meets his friend (B) who is an American in the campus and they have a talk.

A: You look pale. What’s the matter?
B: I am feeling sick. A cold, may be.
A: Go and see the doctor. Drink more water. Did you take any pills? Chinese medicine works wonderful. Would you like to try? Put on more clothes. Have a good rest.
B: You’re not my mother, are you? (italics in the original).

In the above example (1), the SPF results from the difference between the Chinese and American cultures since in Chinese culture, people show a lot of concern about the other by providing a great deal of friendliness embedded in asking about her/his affairs. This particular behavior is negatively understood by the American addressees since it threatens their privacy and, consequently, interpreted as a suspicious act (ibid). It is obvious that A misjudges the effect his utterance pragmatic force has on B due to his dependence on his native culture pragmatic norms and his lack of the required knowledge relevant to the target culture.

(2) A Chinese visiting scholar (A) brought his 5-year-old daughter (B) to visit one of the staff (C) of international office of an American university (Tang, 2013, p.78).

B: Good morning, grandpa! (C looks a little puzzled with the greeting “grandpa” and A tries to explain it).

A: Sorry. My daughter is from China and you know it’s polite to greet an old gentleman with “grandpa” in China.
C: What? Do you mean that I am old? I am not old, and I can do my job well.

The pragmatic failure in the above example (2) is both pragma-linguistic and socio-pragmatic due to the fact that B fails first in her linguistic choice of inappropriate utterance, i.e. grandpa, that is absolutely unsuitable to the linguistic context in question. Second, B fails to appreciate the social conditions placed on her linguistic choice in terms of another totally different culture. In the Chinese culture, old people are highly respected and sympathized by the young without any threat to face wants when being addressed as old. In contrast, the old in American culture do not intend to admit being described as old since old age is associated with uselessness and inactivity. The result is that C feels offended and the communication does not only fail but rather it never observes C's mental world, i.e. emotions, desires…etc.

(3) Asking an Arab or a Western visitor to India about his name by saying 'What is your good name' is considered offensive since such a question implies that the addressee has a 'bad name' (Al-Saidi, 2013, p.32).

In this example (3), the speaker resorts to his native tongue pragmatics as a source of reference forgetting that s/he interacts with a foreigner belonging to a different culture. In a Hindu context, newly-born babies have been given 'bad names' that will be changed latter into good ones (Al-Saidi, 2013, p.32, italics mine).

(4) "You haven't changed much", when said to an over seventy-year old American, with the intention of giving a compliment to the American that he is still as active as before, leading to an offensive SPF.

In example 4, in English, the meaning of "you haven't changed much" is not equivalent to that of "you haven't become older". Furthermore, there is a quite high value with the word "change" in English. So, saying "no change, remains as before" to the old in English is not a compliment at all, but could be (in extreme cases) insulting and thus, offensive (http://www.zjdtzx.com/home/Item/141.aspx).

   JE: Oh!, I’m sorry. (in Japanese, ‘thank you’ may not sound sincere enough)
   E: Why sorry?

   (This example of pragma-linguistic failure is taken from Richards y Sukwiwat (1983, p.116 cited in Amaya, 2008, p.17), which reports a situation in which a Japanese student has to express gratitude in English.

   The source of failure in the above example (5) is caused by the fact that "some non-native speakers of English have difficulties in correctly interpreting this type of routines because they think that they are a real invitation " (Amaya,2008,p.17). In fact, the Japanese addressee above feels disappointed due to the lack of sincerity of their American friends who never have any intention to invite their Japanese friends at all in this particular context (Amaya,2008).

**SPF in translation from Arabic into English**

It is worth noting that Arabic and English belong to totally different cultures and any SPF in communication within them is more probable. However, this paper proposes that approximately...
similar pragmatic equivalents' are possible between them. The following examples (1 to 5) may be illustrative of the condition:

1. Pickthall, for instance, translated the Qur'anic verse "Wa'asbha fu'ad umi Musa farighan" (Quran: 9:10) literally into English as "And the heart of the mother of Moses became void" where both the intended meaning and the pragmatic force are lost.

In example 1, the translator's failure in grasping the ST message is because he lacks both the semantic meaning of 'Wa'asbha fu'ad umi Musa farighan' (lit. The heart of Moses' mother became void), which in general, its semantic meaning indicates both 'worried and grief', but the pragmatic force associated with the word 'farighan' implies the highest degree of grief and worry is absent in the translation (cf. al-Batal, 2007, p.18). It is interestingly remarkable to identify that the best possible translation of the above verse into English is proposed by (al-Batal, 2007, p.28) where he renders it into "and the heart of Moses' mother was in her mouth" (al-Batal, 2007, p.28). This last translation in particular succeeds in observing the pragmatic communicative act in both the source and the target cultures.

2. Wa anni kulma da'wtuhum litaghfira lahum wadha'uu asabiahum fi adhanihim (Quran: 71:7) (lit. And every time I have called them, that You might forgive them, they have (only) thrust their fingers into their ears).

In example 2, Arberry translates the above mentioned verse literally into "And every time I have called them, that thou mightiest forgive them, they have (only) thrust their fingers into their ears". Arberry's translation of the above verse might make no sense to the target reader because the pragmatic function of expressing how careless and stubborn they are represented by the Arabic idiomatic expression 'wadha'uu asabiahum fi adhanihim' (lit. they have (only) thrust their fingers into their ears) is totally lost. Instead, the most probable pragmatic equivalence is what provided in the following translation: "And every time I have preached them so that You might forgive them, they have turned a deaf ear and a blind eye to the truth…" (Al-Batal, 2007, p.28, italics mine).

3. Wa kanat lilah fatatan mina albadu, translated into "his lila was a young girl from among the Bedouin" (Denys Davi's translation of al-Tayyib Saleh cited in al-Saidi, 2013, p.32).

The above literal translation (3) causes the loss of the intended meaning and the pragmatic function associated with 'Lilah' whose name symbolizes the true and eternal romantic love in the Arab culture. The translator's failure lies in not accounting for cultural signs related to the name identified above, which is used to describe a 'beloved' rather than a mere mistress. Therefore, 'his Lila' should have been translated into 'his beloved' not a 'girl called Lila' since the former is the narrator's real intention.

4. A translator should be attentive when s/he is faced by the word 'hukuma' (lit. government) in Imam Ali bin Aby Talib speeches when he was addressing his disloyal supporters as follows: "Walaqad kuntu 'amartukum fi hathi'hi al-hukumati 'amry" (lit. I had given you in this government an order) (Sadiq, 2008, p.42).

In the above translation (example 4), the translator has failed in observing the historical background relevant to the context in which the above word was used. During the time of Imam Ali, the word 'hukuma' was not used in its present meaning, i.e. 'government'. The speaker's intention is best translated into "I had given you in this case an order ( Sadiq, 2008, p.42; Enani, 1999,35) since the meaning intended in this context is 'case' not 'government'.
(5) When transferring the expression ‘Innahu la-yuthliju sadrya ’an ’araka’ (lit. it snows my heart to see you) without any consideration to the socio-cultural conditions placed on selection and use of the above expression, SPF will unavoidably occurs.

In example (5), the translator should bear in mind that Arabic and English are culturally different languages. Second, s/he should be fully aware of the implied meanings related to culture-bound expressions, such as the one used above. More specifically, s/he is required to observe that

Arabic is the language of some peoples mostly living in the desert where ath-thlj (snow) is something everyone likes. In contrast, English is the language of some peoples mostly living in storms and snow for a great part of the year. So, warmth in this culture is something desired by all people… Therefore, ath-thlj is a reference to the happiness of any Arab, warmth is another reference to the happiness of any English speaking person (Sadiq, 2008, p.48).

Accordingly, "it snows my heart to see you" expresses completely different meaning than the intended one. It is better translated via using English idiom "It warms the cockles of my heart to see you" which has approximately the same pragmatic force of the ST (Sadiq, 2008, p.49).

3.3 SPF in translation from English into Arabic

Examples 1 to 4 that follow illustrate the SPF in the translation from English into Arabic.

(1) During the conflict in Iraq in 2006, the following headline was reported by one of the English Newspapers (Al-Batal, 2007):

"Iraqi Head Seeks Arms" (p.65) which was soon translated into Arabic as "alRa'iis al-raqi yasa'a lihusuul ala es-silah" (lit. Iraqi head (president) seeks arms (weapons)).

In example (1), the translator fails to observe the more related context reported by the newspaper since it was more associated with the terrorist attacks in Iraq where civilians were killed savagely by al-Qaeda supporters in Iraq. So, the SPF lies in the translator's unawareness of both the reporter's linguistic choice, where arms in this English headline refers to the whole body, and the social condition that determines the intended meaning here (Al-Batal, 2007, p. 66). Thus, this headline should be translated communicatively since literal translation unavoidably leads to SPF. The translation that perhaps best suits the context is:

"al-autuur fil iraq ala ra's bila Jasad" (lit. A head without body was found in Iraq) (Al-Batal, 2007, p.66).

(2) Translating ‘You smell good’ literally can be taken as a severe criticism of the addressee in Arabic. (Shammas, 2005, p.45).

In the above example (2), it is obvious that translating English compliments literally into Arabic would more likely lead to counterproductive consequences. It is therefore, better to use ‘yala elra'aisha al-zakiyya' (lit.'What a good/lovely smell!!) that is acceptable when accompanied by making "reference to the kind of perfume used by the addressee" (Shammas, 2005, p.45). Also, ‘It really looks good’ in English is better translated into "al-qalab ghaleb" (lit. The pattern is dominant!) with reference to a suit or a jacket in Arabic, the reference of pattern here being made to the body of the wearer” (Shammas, 2005, p.45). The main source of pragmatic failure in this example is actually due to the linguistic
Investigating Socio-pragmatic Failure

representation and the possible mismatch in the social event between the SL and the TL (Shammas, 2005).

(3) Using "Good Friday" in Arabic to express happy occasions causes pragmatic failure since this Biblical expression conveys a great deal of spiritual and theological meanings (al-Saidi, 2013, p.93).

In example (3), the literal translation of the said expression indicates the translator's lack of the cultural knowledge required here. She should be fully aware of the fact that 'Good Friday' has nothing to do with "good or happy occasions" but rather refers to, in Christianity, the day on which Jesus Christ had been crucified and it is accordingly better to be translated into al-jum'aatu al-ahziin (lit. the Sad Friday) in Arabic (al-Saidi, 2013, p.93).

(4) To render 'Summer's day', in Shakespeare's line of poetry "Shall I compare thee to a Summer's day, into Arabic as "Yau'mun Qa'idh" (lit. Summer's day) leads to a counterproductive pragmatic effect on the target reader.

In example (4), the pragmatic failure results from the translator's ignorance of the related geographical context that constrains the literal rendering of the said expression. More specifically, the images of a 'Summer's day' are mismatched in English and Arabic especially when those images are associated with romance. A 'Summer's day' in Shakespearian England is unusually beautiful and fantastic since it is warm and sunny whereas the same day in an Arab context is most likely awfully hot and humid. Therefore, it is wise for one of the translators to render it very beautifully into al-fajr (lit. daybreak), which is more suitable to an Arab similar context (al-Saidi, 2013).

(5) A: He's driving me crazy with his bad jokes.
B: Tell me about it.
A: Tell you what? (a short conversation between A and B who are both non-native English speakers talking about their friend C).

In example (5), it is evident that A's last question indicates his lack of knowledge of what the fixed English expression 'tell me about it' means since he thinks that B requires him to provide more information on what A has told him/her. In contrast, B's message is that he is very familiar with C's behavior (Dictionary.Cambridge.org). 'Tell me about it' is better translated into 'sal mujarib wala tas'al hakiman' (lit. ask an experienced person rather than a wise man) (the example is based on the researcher's own experience).

Conclusions

It can be concluded that non-native speakers of a language, in general and translators, in particular do not usually consider the importance of socio-pragmatic aspects of language and they, as a consequence, commit pragmatic failures of many kinds especially when translating from English into Arabic or vice versa. In other words, they tend to resort to literal translations forgetting that pragmatics is mainly concerned with indirectness as stated thus far. Furthermore, the speaker's illocutionary force of an utterance is not easily understood by making reference to the speaker's intention or hearer's inference alone. It is rather the relevant cultural context that plays the major role in this respect. Additionally, the pragmatic failure in translation is an output of the mismatch between the addressee's and addressees' cognitive environment in addition to translator's unsuccessful attempts to substitute language/culture bound expressions with counterparts that unfit to express the ST intended meaning either semantically or pragmatically.
Thus, it is very important to thoroughly understand the interlocutor's pragmatic meaning, which is usually implicit at both socio-pragmatic and pragma-linguistic levels in cross-cultural communication. To put it clearly, potential areas of misinterpretation and failures are more likely to occur if we fail to fully understand our interlocutor's intention in the process of cross-cultural communication. In sum, using language in daily life interactions requires making linguistic choices of some variety to be flexible, in accordance with the variety of relevant social context factors. In other words, our linguistic choices, i.e. the structures and styles we use, should convey the related asymmetric situational settings communicatively. If we, as language users or translators, fail to use an appropriate language in relation to contextual situations, SPF will occur and will inevitably lead to pragmatic loss in communication, in general and translation, in particular.

About the Author:
Abdali Hammood al-Saidi is currently a Ph.D candidate at the Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Serdang. He got his MA in translation from University of Baghdad, Iraq. His research interests and publications are in the areas of translation and culture.

References
Investigating Socio-pragmatic Failure

al-Saidi & Rashid


Cultural Equivalence in the Translations of Paul Bowles
The Case of: For Bread Alone (2006)

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Abstract:
The aim of this research is to find out the type of cultural equivalence adopted in the Moroccan novels translated by Paul Bowles. The study took the case of Mouhamed Choukri’s autobiography Al_khubz Al_hafi (2000) and its English version For Bread Alone. Adopting Nida’s (1964) model of biblical translation, formal and dynamic equivalence, the study attempted to investigate whether the Moroccan cultural concepts in Al_khubz Al_hafi were transferred formally or dynamically. A number of Arabic and Moroccan Arabic sentences and their English equivalents were selected. Then, the type of equivalence was determined and counted. The results of this research revealed that formal- form for form- equivalence was rarely used; however, dynamic -sense for sense- equivalence was significantly employed in transferring the Moroccan cultural concepts into English. Generally, the translator resorted to dynamic equivalence to add, explain, replace or omit source linguistic terms at the expense of cultural concepts; this resulted in a significant cultural loss and misrepresentation of the Moroccan culture. The study concluded that dynamic equivalence as a target culture- oriented type of translation was not effective in the translation of Al_khubz Al_hafi since it obscured many source cultural concepts.

Keywords: culture, dynamic equivalence, formal equivalence, translation
1. Introduction

Almost all translation theorists have defined translation as rendering the exact message from source language (L1) into an acceptable form in the second or target language (L2) (Qtd in Davoodi, 2009). Regardless of whether Paul Bowles heard the autobiography *Al_khubz Al_hafi* from Choukri or read it in Moroccan Arabic, “the main concern here is that it is a translation from one language to another and that he managed to produce a translation with a great similarity to the Arabic novel” (Bouziane, 2012, p. 14). Bowles states: “*For Bread Alone* is a manuscript, written in classical Arabic, a language I do not know. The author had to reduce it first to Moroccan Arabic for me. [...] Although exact, the translation is far from literal” (Bowles, 1973/2006, p.5).

Translation of cultural concepts has been much investigated in different language pairs recently (e.g: Ahmed-Sokarno, 2004; LIU Dayan, 2012; Shakernia, 2013; Osadnik, 2014). However, to my knowledge, this topic has not been investigated yet in Choukri’s autobiography *Al_khubz Al_hafi*. The purpose of selecting this Moroccan novel is because it is characterized by a big number of cultural expressions. It also includes a significant number of swearwords and taboos which were among the reasons that led the story to be banned in Morocco until 2000. It is surprising that Choukri’s autobiography, which has been translated into many languages, still has not been tackled yet in terms of translation of cultural equivalence.

2. Aim of the study

The aim of this study is to find out which type of cultural equivalence is used to transfer Moroccan cultural concepts from Arabic into English. More specifically, this study attempts to investigate whether the Moroccan cultural concepts in Mouhamed Choukri’s autobiography *Al_khubz Al_hafi* (2000) are transferred formally or dynamically in Paul Bowles’ *For Bread Alone* (2006). The study also attempts to find out which strategies (formal or dynamic) are more appropriate to achieve an effective cultural equivalence of the Moroccan cultural expressions into English.

4. Dynamic vs Formal Equivalence

According to Nida & Taber (1982), formal equivalence or word for word translation “focuses attention on the message itself, in both form and content” (Qtd in Leonardi, 2002). In this type of translation “one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the target language should match as closely as possible the different elements in the source language " (1964, p.159).

Unlike formal correspondence, dynamic equivalence is defined as sense to sense translation through which the translator provides the meaning of the original text in such a way that the “Target language terms create the same impact on the target culture readers the same way as the original text does on the source text audience” (Leonardi, 2002). Nida (1964) stressed that "a translation of dynamic equivalence aims at completing naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (p.159). Following Nida’s approach, translation of culturally specific elements entails dynamic equivalence as the main strategy adopted by the translator to transfer Moroccan cultural concepts into English.
5. Procedure

The present study is based on a comparative study of Choukri’s autobiography *Al_khubz Al_hafi* and its English translation *For Bread Alone* by Paul Bowles. A number of procedures were followed to investigate the type of equivalence adopted in the English autobiography. They are as follows:

First, 26 specific Arabic sentences and their corresponding English equivalents were selected. These sentences include cultural terms (e.g. *kaftan*, *zigdoun*, *taifor*), symbols and beliefs (*khmissa*), swearwords (e.g. *Allah inaalou*), dialects (e.g. Riffan dialect: *Aymanou*), religious terms (e.g. *El hamdoul illah*).

Second, the type of equivalence (formal or dynamic) from Arabic into English was determined. Formal translation is adopted when the translator maintains both the form and content of certain specific terms through transliteration or literal translation (e.g. *اخد ِٕٟ اٌعجعٟ*): *He took the sebsi*). On the contrary, dynamic translation took place when the translator omits or modifies certain specific terms/concepts to make them meaningful for foreign readers (e.g. *اذاك الغزال اجي* : *Hey! Beautiful come over here*).

Third, the frequency of both formal and dynamic strategies in the English version was counted and processed on Excel and then presented in a graph.

Fourth, the appropriateness or *inappropriateness* of both dynamic and formal strategies in the selected sentences was discussed. Then, suggested translations were provided for the concepts that failed to achieve cultural equivalence in the English version.

6. Results

6.1. Type of equivalence used in the English version

Table 1. *Type of equivalence used to translate cultural terms in Paul Bowles’ For Bread Alone*

<table>
<thead>
<tr>
<th>Sentence number</th>
<th>Source Language (Arabic)</th>
<th>Target Language (English)</th>
<th>Type of Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>خم أوماش (انظر اخاك) (لاحظ اخاك)</td>
<td>Look at your little brother, see how he is, why can’t you be like him? (p.9)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>2</td>
<td>المجاعة في الريف. القحط والحرب (ص. 5)</td>
<td>That was at the time of the great exodus from the Rif. There had been no rain and as a result there</td>
<td>Dynamic</td>
</tr>
<tr>
<td>Arabic Text</td>
<td>English Translation</td>
<td>Category</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>أسكتك، ستلاكل قلب امك يا ابن الزنى (ص.6)</td>
<td>was nothing to eat. (p.9)</td>
<td>Dynamic</td>
<td></td>
</tr>
<tr>
<td>في الريف رايتهم يبنحو كيشا. وضعوا طاسا تحت عنق الكبش الفائز بالدم./متلا الطاس واعطوه لأمي المريضة (ص.7)</td>
<td>Shut up! If you are hungry, eat your mother’s heart. (p.10)</td>
<td>Dynamic</td>
<td></td>
</tr>
<tr>
<td>لماذا يموت الإنسان؟ لأن الله يريد ذلك. هكذا اجابتني امي. اين يذهب من يموت؟ الى الجنة او النار ونحن؟ الى الجنة ان شاء الله (ص.13)</td>
<td>In the Rif I had watched them kill the sheep. They put a bowl under its throat to catch the blood. When the bowl was full they gave it to my mother, who was sick. (p.11)</td>
<td>Formal</td>
<td></td>
</tr>
<tr>
<td>تزينت و سوكت فمها وكحتت عينيها (ص.23)</td>
<td>I found her making up her face. (p.25)</td>
<td>Dynamic</td>
<td></td>
</tr>
<tr>
<td>تفو! أنها تكتب (ص.23)</td>
<td>Pfou! She tells lies. (p.26)</td>
<td>Dynamic</td>
<td></td>
</tr>
<tr>
<td>الله ينالك (ص.20) يلعن دينهم. (ص.210)</td>
<td>Allah inaali! (p.23)</td>
<td>Formal</td>
<td></td>
</tr>
<tr>
<td>سمعت ان من يرى جنيا و يغز سكينا في الأرض بيقي الجني محبوسا في مكانه. (ص.23)</td>
<td>I know if you see djinn, you must pierce the earth with a steel blade where you stand. (p.39)</td>
<td>Dynamic</td>
<td></td>
</tr>
<tr>
<td>قويرتي ايريس (ص.48)</td>
<td>¿Eres fuerte, eh? (p.48)</td>
<td>Formal</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Arabic Text</td>
<td>English Translation</td>
<td>Type</td>
</tr>
<tr>
<td>----</td>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>11</td>
<td>الرجل لا ينبغي له أن يغسل الثياب الداخلية لرجل مثله. (ص 210) نعم. عيب أن يغسل الرجل ثياب رجل مثله عندنا في المغرب. (ص. 58-59)</td>
<td>A man doesn’t wash another man’s underwear. Yes, that’s our custom in Morocco. (p.58)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>12</td>
<td>فتيات قبلة بني عروس مشهورات بجمالهن.... لأنسين القطان والزكودون والحازم الجبلي الشبيبة بعجلة سيرى. (ص. 72)</td>
<td>Removed</td>
<td>None</td>
</tr>
<tr>
<td>13</td>
<td>بسم الله الرحمن الرحيم. اعود بالله من اولاد هذا الزمان.(ص. 74)</td>
<td>Bismillah rahman er rahim! Preserve me from the young ones of today! (p.71)</td>
<td>Formal</td>
</tr>
<tr>
<td>14</td>
<td>ابي. انة كسبب (ص. 76).</td>
<td>my father…he is a pig. (p.72)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>15</td>
<td>أعطاه سلسلة ذهبية يدلى منها صليب. فحصت الصليب وقالت هذا ساخطع لهارميه او انويه عند الصانغ لاجعل منه خميسه (ص. 77)</td>
<td>Removed</td>
<td>None</td>
</tr>
<tr>
<td>16</td>
<td>رايت هناك كشكا لبيع البصارة. بسيطة واحدة واشرب فنجان بصرة (ص. 102)</td>
<td>Nearby was a stand that sold bean soup. Only one peseta and I could have a bowl. (p.92)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>17</td>
<td>احيانا تسمع تجشنات الذين انتهوا من الاكل تعقبها (الحمد لله) (ص. 110)</td>
<td>From time to time one of those who has finished eating emits a loud belch, followed by a drawn-out exclamation: El hamdoul illah! (p.100)</td>
<td>Formal</td>
</tr>
<tr>
<td>18</td>
<td>قالت ثلاث وقفات و ادنتها من الشاهدة الرخامية. استمعت ان افهم من الأرقام ان البيت (لم اعرف ارجل أم امرأة) لقد .took three wax matches and twisted them together to make a torch. Then I held them up to</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A man doesn’t wash another man’s underwear. Yes, that’s our custom in Morocco. (p.58)
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>عاش 51 عاما. هناك أيضا نجمة سسداسية. نجمة يهودية على قبر مسلم. يا للغرابة! (ص. 111)</td>
<td>inspect the writing on the marble plaque. I saw from the numbers there that the person had lived for fifty one years. The numbers were all I could read. (p.101)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>19</td>
<td>كتضرب ياك العايل كنتنفز. (ص.113)</td>
<td>What are you so nervous about? Afraid of me?</td>
</tr>
<tr>
<td></td>
<td>خلي عليك العايل. من بعد من بعد. اقول عمرك ما شفت العواول. (ص.114)</td>
<td>Leave him alone! Not now! Later, later! (p.103)</td>
</tr>
<tr>
<td>20</td>
<td>حبي اذاك الغزال. (ص. 15)</td>
<td>Hey! Beautiful come over here…</td>
</tr>
<tr>
<td>21</td>
<td>انت هن احمق. ليس حسننا عمل الثياب في الليل. إنه قال سيء. (ص. 117)</td>
<td>Are you crazy, washing your clothes at night? (p.105)</td>
</tr>
<tr>
<td>22</td>
<td>حسرت الفلس الأخير في لعبة العبطة. (ص.119)</td>
<td>I had just lost my last centime playing <em>aaita</em></td>
</tr>
<tr>
<td>23</td>
<td>اخذ مني السبسي الذي عمرته له. (ص.121)</td>
<td>He took the <em>sebsi</em> I had filled for him. (p.111)</td>
</tr>
<tr>
<td></td>
<td>على الطيفور زجاجة نبيذ وسبسي وعلبة كيف. (ص. 163)</td>
<td>A half bottle of wine sate on the <em>tafor</em>, and beside it the <em>sebsi</em> and the box of <em>kif</em>. (p.149)</td>
</tr>
</tbody>
</table>
6.2. The frequency of formal and dynamic equivalence

<table>
<thead>
<tr>
<th></th>
<th>Arabic</th>
<th>English</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>صاعتت امرأة جبلية فوق صندوق خشبي و اخذت تزغد. (ص. 123)</td>
<td>A Djibliya woman in straw hat climbed up onto a wooden crate and began to scream: <em>Youyouyouyouyouyouyou</em>. (p.112)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>25</td>
<td>ساعدني جندي فرنسي على انزال الفئة وقال: هيا ارنا ما عننك. (ص. 206)</td>
<td>Allez ! <em>laisse voir ce que tu as la dedans</em>. (p.190)</td>
<td>Dynamic</td>
</tr>
<tr>
<td>26</td>
<td>وجدنا هناك بعض حفظة القرآن يقرأون سورة على بعض القبور. (ص. 232)</td>
<td>We found few <em>tolba</em> chanting. (p.212)</td>
<td>Dynamic</td>
</tr>
</tbody>
</table>

*Figure 1. The frequency of formal and dynamic equivalence in Paul Bowles’ *For Bread Alone*. *
16 Moroccan cultural concepts were dynamically transferred in Paul Bowles’ translation For Bread Alone. 7 cultural expressions were formally translated into English. Only 3 cultural expressions were not treated dynamically or formally because they were removed.

7. Discussion
7.1. Dynamic equivalence and cultural loss
7.1.1. Omission
Although dynamic strategy was highly used in Paul Bowles’ novel For Bread Alone, it failed to achieve cultural equivalence because the translator adopted excessive inappropriate omissions: For example, in sentence 1 in the table above, there is a translation within the Arabic text from Riffian (or Tarifit, a dialect spoken in some Northern regions of Morocco) to Arabic: “خذ اخول (لمش، نظار اخول)”. The translator adopted a dynamic translation through omitting the Moroccan Riffian dialect; he simply translated the Arabic expressions into English “Look at your little brother, see how he is, why can’t you be like him?”. The existence of Riffian in the source novel is significant since it shows the linguistic and cultural diversity that exists in Morocco. The English readers should know about the existence of Riffian (dialect and culture) in the north of Morocco through the use of transliteration (transcription) such as in the following suggestion: “khem oumash: Look at your brother”.

Another instance of omission exists in sentence 2 “المجاعة في الريف. القحط وال الحرب” where the translation obscured an important element in the Moroccan history, which is the Rif war as well as the Spanish French war and their effects. Instead, the translator preferred to focus on the factors that contributed to the exodus such as draught and famine: “That was at the time of the great exodus from the Rif. There had been no rain and as a result there was nothing to eat”. The word “war” should be preserved in the English translation as follows: “There was famine in the Rif: Drought and war”.

A further example of omission is in sentence 6: “وسوكت فيها وكحت عينيها تزينت “I found her making up her face”. The translator omitted the names of two main natural beauty products that Moroccan women used to use to beautify their teeth (siwak) and their eyes (kuhl); they used to use these products especially after coming from the public steam bath (hammam). The suggested translation is: “She beautified herself: She purified her mouth with siwak and used kuhl in her eyes”.

Sentence 21 also indicates another cultural loss in the English version: “Are you crazy, washing your clothes at night?”

The Arabic version explains that washing clothes at night is not good since it is a bad omen. The translator did not depict this superstitious concept; instead he provided an ordinary question that is free from any “superstitious beliefs”. The English readers should know about these differences of beliefs in the rendered version. The suggested translation is: “Are you crazy? Washing clothes at night is not good, it is a bad omen”.

Other significant omissions were made by the translator (in sentences 5, 12, 15, 18), but they were not replaced by any other type of equivalence in the English version. In sentences 5: the narrator was asking his mom about death and where people go after death. The translator probably avoided such religiously complicated topic by opting for removing this part though it is translatable as follows:

"لمعاذا يموت الانسان ؟ – لا، الله يريد ذلك، هكذا اجابتي امي."
“Why do people die? – because Allah wants that. This is how my mom answered me.”
Where do dead people go? – to heaven or hell?
“And what about us? to heaven inshaallah”

Another instance in sentence 12 includes important cultural terms that were removed by the translator. The sentence describes the traditional garments of Djibbi women (from Riff). These elements should be preserved in the English version as follows: “They are wearing kaftan, zigdoun and the Djibbi belt”. The translator should also add a footnote for more explanation or definition of the transliterated terms.

Sentence 15 is a significant example of another type of omission; the Arabic sentence includes important cultural symbols indicated in the Arabic sentence:

The sentence is, yet, removed from the English version probably because the Christian readers might not appreciate the fact that the cross, as a sacred symbol of Christianly, was implicitly devalued by a Muslim woman in the story when she said she would throw the cross away or take it to the jeweler to make of it a khmissa (the hand), a superstitious symbol of protection from the evil eye. The above Arabic sentence stresses large cultural and religious differences between the Moroccan and the English people; these differences should be preserved in the English version.

7.1.2. Alteration
Another reason why dynamic translation failed to achieve a faithful cultural equivalence in the English version is that the translator tended to use alterations. He modified the specific cultural concepts and figurative terms which led to cultural loss and misrepresentation of the Moroccan culture. This can be noticed in sentences 3, 7, 9, 14, 20 in the table above. In sentence 3 for instance, the translator failed to translate the meaning of the figurative expression سئلاك قلب أمك which means: “you will cause deep sorrow to your mom”. He probably did not understand it in Arabic; he thus, opted for changing the sentence into a conditional where he maintained a literal translation of the Arabic idiomatic expression: “Shut up, If you are hungry, eat your mother’s heart”. This changed the meaning of the Arabic text in which the father ordered his son to stop crying so as not to increase his mom’s sorrow: “أنت لازم تأكل قلب أمك يا ابن الزنى”; this resulted in an awkward translation. Besides, the translator omitted the swear word that the father used in the original text اِثٔ اٌصٔٝ bastard!“. The Arabic text depicts clearly the rude treatment of the father towards his son; a great deal of suffering of the narrator comes from the mistreatment of his father towards him and his mother; this rude treatment is absent in the English version; the translator avoided such expression probably to avoid shocking the target readers. Still, this contradicts other scenes in which he maintained shocking rudeness and sexual abusiveness. In short, to achieve a meaningful translation, the above sentence should be translated as follows: “Shut up! You will increase your mom’s sorrow, bastard!”

Another significant example of alteration is depicted in sentence 7, the translator modified the interjection “تفو!” into “Pfou!” probably because he is not familiar with its Arabic meaning; the expression refers to “spitting on someone or something”. Sometimes people use the expression “تفو!” “تفو!” just to show that they are angry with someone or something. To preserve this expression, it should be transliterated: “Tfou!” then explained in a glossary.

A further instance of alteration is indicated in sentence 9: من بري جنا و بغفر سكنا في الأرض يبقى الجنى محبوب في مكانه”. It was translated as: “if you see djinn, you must pierce the earth with a steel blade
Cultural Equivalence in the Translations of Paul Bowles

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where you stand”. The expression “٠جمٝ اٌجٕٟ ِحجٛظب فٟ ِىبٔٗ” which means imprisoning or tying the djinn, is obscured in the English version. The English readers might not understand the concept behind piercing the knife on earth. The concept must be maintained as follows: “if you see djinn, you must pierce the earth with a knife; this will tie them and prevent them from harming you”.

Another alteration instance can be noticed in sentence 14: “اثٟ ...أٗ وٍت” which was translated into: “My father... is a pig”. The word “وٍت” (dog) is altered into “pig” probably because the latter is more insulting and degrading in the English culture than the word “dog”. Similarly, the example in sentence 20: “اجٟ اذان اٌغصاي” was modified into “Hey! Beautiful come over here”. The word “اجٟ” (gazelle) was translated into “Beautiful”. Though the word “Beautiful” is more significant in the English version, the concept of beauty in the Arabic culture must be preserved through the transliteration: “Al-gazal”.

7.2. Formal equivalence and faithfulness

Formal equivalence was less frequent than dynamic equivalence in Paul Bowles’ novel For Bread Alone. It was used through two types of sub-techniques: literal translation which is a word-for-word translation and transliteration which is a transcription of the cultural terms in Latin letters. Formal translation has some limitations such as “serious implications in the TT since the translation will not be easily understood by the target audience (Qtd in Leonardi, 2000). Also, “formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message” (Qtd in Leonardi, 2000).

7.2.1 Literal translation

Only one successful case of literal translation can be noticed in sentence 4:

“في الريف رايتهم يذبحون كبشًا. وضعوا طاس تحت عنق الكبش الفائر بالدم. امتلأ الطاس وأعطوه لأمي المريض”

Literal translation managed to preserve the Moroccan custom which is offering blood to a newly delivered mother or to people who are said to be haunted by djinn: “In the Rif I had watched them kill the sheep. They put a bowl under its throat to catch the blood. When the bowl was full they gave it to my mother, who was sick”. Though literal translation was useful in this example, it is not efficient in translating idiomatic expressions or figurative speech such as pun, metonymy and metaphor. Thus, this strategy is not advisable in the translation of cultural specific terms.

7.2.2 Transliteration

Transliteration as a sub-strategy of formal equivalence has also its shortcomings; it does not respect any particular system; its purpose is to offer a rough guide to pronunciation of the Arabic cultural terms. This is useful for the English readers, but it only offers a partial solution, as it does not maintain the implied meanings of the Moroccan cultural concepts. This is clearly depicted in sentence 8: “٠ٍعٓ د٠ُٕٙ” which was transliterated into: “Inaal dinhoum!”. The swearword in the English version is meaningless since it does not have the same impact as in the Moroccan version. A similar example can be seen in sentence 13:

“بسم الله الرحمن الرحيم! اعد بلله من أولاد هذا الزمان”

The transcription “Bismillah rahman er rahim!” provided only a phonetic pronunciation of the Arabic expression but not its cultural and religious meaning. The expression is normally used in different contexts including this context when a person gets abruptly frightened by something or
someone such as the case of this example. In short, transliteration would be more effective in transferring cultural concepts if the meaning of the transliterated terms was provided in a footnote or a glossary.

8. Conclusion
Dynamic equivalence was highly used to transfer Moroccan cultural concepts/terms into English in Paul Bowles’ For Bread Alone. This target text oriented strategy was effective in Nida’s biblical translation; however, it proved to be inappropriate in literary translation, especially in cultural transfer. Dynamic equivalence took place when the translator omitted or altered elements in the English version. These omissions and alterations frequently affected the original message of the Moroccan cultural expressions. Formal equivalence was also less effective in transferring Moroccan cultural concepts into English because it was mainly based on literal translation and on transliteration. The latter provided a formal faithfulness in terms of phonetic pronunciation of Moroccan cultural expressions but not in terms of meaning. In order to achieve an adequate cultural equivalence, transliteration should be accompanied by a footnote or a glossary that provides an explanation or definition of the cultural terms transliterated.

Another strategy should be considered in the translation of cultural concepts is: foreignization introduced by Venuti (1995). It refers to maintaining the foreign cultural elements in the target version; that is to say, in this case, preserving the Moroccan cultural terms in the English version. The purpose here is to make the cultural items more “visible” so as to “resist” and change the norms imposed by the Anglo-American cultures. This contradicts Nida’s dynamic strategy in which the translator has to rewrite, alter or adjust any foreign elements to fit the cultural norms of the (Anglo-American) readers. Dynamic strategy is not an innocent translation; it leads to “dominance” of the target cultures and “marginality” of source cultures. Dynamic strategy reduces the cultural differences in translation to become “imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies” (Venuti, 1995, p. 31).

9. Acknowledgement
I am grateful to my professors: Dr. Ahmadou Bouylmani, Dr. Samir Diouny, Dr. Abdelkader Sabil and Dr. Boudlal Abdelaziz from Chouaib Doukkali University, Department of English Studies for their frequent help and support.

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The Curious Case of Crime Fiction in Arabic Literature

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Abstract:
Crime Fiction has been very popular among Europeans and Americans since the nineteenth century. However, the situation in the Arab world is not the same, and the intrigue and suspense known to the genre fail to engage Arab writers and readers. Critics have dedicated little attention to find out why the lack of appetite to write or read crime fiction in this part of the world, despite the abundance of Arabic translations of Victorian and classic crime novels. Employing both the comparative and historicism approaches, the paper aims to unravel the reasons behind Arab writers and readers’ disinterest in the genre. It seems that the matter is not unrelated to culture, political, social, educational, and philosophical reasons, which indicates even deeper distinctions between east and west. This paper can be a small part of a bigger body of self-suggesting research, part of which is to explore the recent rise of noir, hardboiled novels, and film in Arabic literature, which comes in correspondence to the bloody unrest in the region since the “Arab Spring”. Such is among several literary phenomena calling for further research and deeper investigation.

Keywords: Arabic Literature, Arabic Noir, Comparative Literature, Crime Fiction, Detective Fiction
1. Introduction: Murdered Beginnings

The earliest known example of crime fiction in Arabic literature is *The Three Apples*, a tale narrated by Scheherazade in *One Thousands and One Nights (Arabian Nights)* (McCaughrean, 1999) of a fisherman who finds a chest in the river and takes it to the Caliphate. The Caliphate unlocks the chest to find a dead woman’s body cut into pieces. The hunt for the murderer and his culprit begins and the mystery is solved through logical deduction and reasoning. The story exhibits the basic and necessary elements of a crime story as recognized among critics today: the murder, the murderer, the body, and the detection process. However, the Arabic-speaking world, after this tale, did not continue to produce more of its kind. In fact, many critics agree that crime fiction remained estranged to the Arabic literary legacy, and that will be illustrated in the coming pages. Arabic journal, *Fusul*, dedicated its 76th and last published issue in 2009 to crime fiction in the Arab world. One of the studies published in the issue is Shuaib Huleifi’s paper on *The Imaginary and the Rhetoric of Suspense: An Approach to the Technical Structure of Crime Fiction in The Arab World*. Huleifi discusses the paradoxical broad base of interested Arab readers on the one hand, and the few novelists who were willing to write for the genre, leaving it almost absent from the bulk of literary writings (2009, pp. 62-69).

2. Translations of Crime Novels into Arabic

Egyptian writers and translators produced thousands of unauthorized paperbacks, capped off with covers as lurid as their Western examples. In Cairo, each publishing house boasted hundreds of serials. *Double Crime* (1976), for instance, is an Arabic translation of the best-selling American novelist Norman Daniels’ crimes novels. From Alfred Hitchcock’s *Charade* (1963) to works of forgotten French and British novelists, were translated into Arabic. This mass-market trend continued well into the seventies, with its sci-fi, Westerns, and spy (Aldumaini, 2010, p. 2). The golden age of illicit crime fiction translation, from the 1890s through the 1960s, corresponds to the construction of the Egyptian nation, from colonial rule and monarchy to President Gamal Abdel Nasser’s age of nationalization. These translated thrillers captivated Egyptian readers because they shined a torch on the contested colonial legal system: the plots would be constructed around inefficient courts, bumbling officers, and the law’s futility in the face of crime. A classic example is Tawfik Al-Hakim’s *Diary of a Country Prosecutor* (1947), a novel that is part biographical, part hard-boiled. The prosecutor was portrayed as cynical about the legal institutions of British colonialism. In a satirical courthouse scene, Al-Hakim demonstrates the law’s worthlessness in the Nile delta, where rural Egyptians are “required to submit to a modern legal system imported from abroad” (Shirshar, 2001, p. 44), hence the need for disputes to be settled outside of court.

From the turn of the nineteenth century to the 1940s, Egyptian readers had been accustomed to a steady stream of detective pulp fiction. Elliot Colla (2014) shares his experience on his trip to Alexandria:

“I watched a hardened bookseller, a cigarette dangling from his lip; unload three grimy suitcases packed with English thrillers: *The Man in the Gray Flannel Suit*, *The Kiss-off*, *Casino Royale*, *House Dick*, and dozens more. At the next stall, a table offered Arabic titles, with monikers like *The Corpse*, *Floozy from Paris*, *Secret of Radium*, and *Lust for Murder*. Each cover is more craven than the last: gun-slinging babes, gambling sexpots, smoking revolvers. The back covers offer red-hot teasers. (as cited in Guyers, 2014, p. 7)
The most influential presence of crime fiction in the Arab world remains to be the translations of Agatha Christie’s novels, which became quite popular among Arab readers. The earlier editions include Almaktabah Althaggafia’s 1980s publications in Beirut. The more recent editions came in print in the 1990s by Alajial for Translation and Publication, in Beirut too. Sout Alnass published in the same period translations of Arthur Conan Doyle’s Sherlock Holmes. Lebanese Dar Music Press printed translations of Maurice Leblanc’s famous French comic detective, Arsène Lupin. Such translated work marked the memory of the readers of the eighties and early nineties and some authors of the same period. Marcia Lynx Qualey comments on such translations of crime fiction in the Arab world like Sir Arthur Conan Doyle's Sherlock Holmes novels, and the English “find-the-crook” version of detective novels were also popular. But Maurice Leblanc's gentleman-thief, Lupin, “struck the deepest chord, and was one of the most famous popular fiction figures in the 20th century Egyptian literary imagination. The first Arabic translation of an Arsène Lupin adventure was published in 1910. Thousands of other crime novels followed. These translations were not just widely read, but influential.” (Qualey, 2014, p. 6)

3. Arab Writers’ Attempt at Crime Fiction

While the first phase of the migration of crime fiction in its European form to the Arab world was via translation, the second phase was marked by some writers’ trying their hands at it. In an interview with The Paris Review, Egypt’s Nobel Literature laureate Naguib Mahfouz said that his earliest literary influence was Hafiz Najib, who authored 22 detective novels in the 1920s. The boyhood experience of reading Najib's "Johnson's Son", Mahfouz said, changed his life (Qualey, 2011, p. 7). Cursers of this influence are found in Mahfouz's The Thief and the Dogs (1961), one of the few and simple attempts at mysteries and crime novels in the Egypt of the 1960s. Naguib Mahfouz’s novel is reminiscent of Fyodor Dostoyevsky’s Crime and Punishment (1866) with its focus on the murderer’s psychological turmoil and social hardship. The novel became a notable film in the history of Egyptian cinema. In 1973, Mahfouz published Room Number 12, a short story that falls under crime fiction, but lacks the element of detection, known to crime stories. Bab Elhadid (The Iron Gate) (1958), a film written by Abdulhayy Adeeb and directed by Youssef Chahine, is closer to film noir. The film was a great success, and is still considered an Egyptian classic.

Mahmoud Salim’s series of mystery novellas, Almughamiroon Alkhamsah (1967-1973), around five children who solved mysterious crimes, was very popular among young readers of the seventies and eighties. However, a great part of these stories was an adaptation of The Five Find-Outers (1943-1961), by English Children writer, Enid Blyton. The success of Almughamiroon Alkhamsah series encouraged four similar series, all titled Almughameroon (Find-Outers,) but with three main characters, rather than five. The stories were similar to the classic detective novels known to the English reader. There was a murder, a murderer, and the process of detection and finding clues. The murder was not viewed as a tragic incident, but more of a puzzle or riddle that needs to be solved with the power of the mind, an approach similar to that of Sir Arthur Conan Doyle or Agatha Christie. Ragol Almustaheel (Man of the Impossible) by Nabil Farouq, is an obvious development of the Almughamiroon series. Farouq published all of his 160 titles between 1984 and 2009, adding more action and less detection to his stories. This character bares resemblance to British secret agent James Bond of Ian Fleming. This series can be taken as a precursor of the spy novel and noir. (Shirshar, 2012, p. 36)
By then, detective novels were not just big in Cairo and Alexandria, but across the Levant and North Africa. In his critique on Crime Fiction in Modern Moroccan Literature, Abdulraheem Moudden identifies three stages of the crime novel in Morocco thus:

a. The pioneers: An example of the pioneers of crime writers in Morrocco is Abdulaziz Binabdulla (1923-2012), whose novels are mostly adaptations of European crime novels into a local historical context. Some of these novels include An Attack in the Dark (1973), The Blonde from the Countryside (1980), The Brown Spy (1982), and The Convincing Spy (1984). He wrote in Arabic and English, and his mystery novels reminded of Maurice Leblanc’s.

b. The crime novels of the sixties came with a dominant hue of realism, which gradually took over the crime novels and mysteries of this period, turning them into tools to tackle realistic social conditions. However, a focus on love and violence, away from the element of detection makes these novels the early precursors of noir. Main writers of this era are Mohammed Bin Altuhami and Ahmad Abdulsalam Albagali. (Moudden, 2009, pp. 82-87)

Moroccan prominent novelist, Meiloodi Hamdoushi brought crime fiction to its classic form, with the intelligent detective who solves mysteries through clues, observation, and logic. Hamdoushi’s knowledge of forensics, being a law university professor, was an added value to his craftsmanship in writing his clever novels. He wrote in Arabic and French, and among his works are The Blind Whale (1997) and Victims of the Dawn (2002) (classic.aawasat.com, 2003, p. 45). Not only did Hamdouchi show his readers, for the first time, what happens in a police station but has also “underlined the pressing need to reform the legal rights of an individual in a criminal investigation” (Kaaki, 2008, p. 4).

From Morocco to Algiers, Adam Schatz writes, "The Algerian civil war has been, in a sense, one big murder mystery". Francophone authors like, Mohamed Benayat, and Boualem Sansal dominated the scene of crime fiction, and especially Yasmina Khadra, who long kept his real identity (Mohammed Moulessehoul) secret. Khadra’s ‘Inspector Llob’ books were not just popular in francophone Algeria, but in translation as well. Like the Algerian civil war, Khadra’s books were marked by extreme violence, goriness and ‘noirishness’ (Fouad, 2009, p. 13). Many critics regard Khadra as the best contemporary Arab crime writer. His works are written in French and translated into English, like Cousin (2003), What the Day Owes the Night (2010), and The African Equation (2012) (Rees, 2011, p. 6).

Lebanese novelists had their own projection of crime fiction. In his White Masks (2010), Elias Khoury crafts a detective novel of sorts, wherein the killer is never found, and in fact we’re told that his identity doesn't matter. What is important is the violent culture that has made this murder take place. In this, it is similar to other Lebanese literary murder mysteries, like Rabee Jaber’s The Mehlis’s Report (2006). (Alsaouri, 2015, p. 8)

4. The Structural Context of a Scarce Arabic Crime Fiction

Some might argue that the Arab world fails to inspire writers with stories of crime and injustice. This assumption can be refuted with reference to Agatha Christie’s writing some of her mystery novels, intrigued by her trips to the east. Such novels include Murder in Mesopotamia (1936), Death on the Nile (1937), Appointment with Death (1938), and They Came to Baghdad (1951) (Clark, 1990, p 2). Could the reason for the scarcity of crime fiction in the Arab world be a reflection of a society free of violence, unlike the streets of nineteenth and twentieth-century London, where Sherlock Holmes used to roam in search for clues? Ursula Lindsay argues that
“Cairo is the perfect setting for noir: Sleaze, glitz, inequality, corruption, lawlessness. It’s got it all.” (as cited in Guyer, 2015, p. 3) If the mystic, fantastic, and violent ghettos of Cairo, Damascus, or Tangier, are intriguing and inspiring of plots for crime fiction, then reasons behind the shy presence of the genre is worthy of a further structural investigation, which are suggested in the next pages.

4.1 Social and Political Dimensions

A number of Arab writers expressed that they do not find crime fiction enticing, especially with the political instability known to the region. In an article for Albayan Newspaper novelist Raouf Massad, affirms that “the Arabic novel is constantly occupied with the political turmoil in the region, the Arab-Israeli conflict, and clashing economical classes.” (as cited in Hunt, 2015, p. 2) Syrian writer, Manhal Seraj, goes to say, “Crime novel addresses secure and free communities. They cannot be written to peoples that are imprisoned and living under the constant threat of wars and catastrophes. Our people live and still live under injustice. We can easily say that individuals in our countries lives in a vivid crime novel” (as cited in Hunt, 2015, p. 3). Palestinian novelist, Mahmoud Shugair shares the same unwillingness to try at a crime novel: “Maybe it is a deep personal preference; maybe it has to do with conditions under which the Palestinian people had to endure since 1948, and the instability we have known due to the Israeli occupation.” These condition, Shugair says, make writing a crime novel that is written for the mere purpose of entertainment, which seem like a luxury under the circumstance. His predicament, as a Palestinian writer, is to portray, with bitter sarcasm and ridicule, the current conditions under occupation. He concludes that

….writing about the atrocities of the occupation and the violations of its army provide enough material. ….It seems that many writers across the Arab world dedicate their time to convey the misery, poverty, oppression, and hardships of the people, next to which writing a crime novel seem insignificant. (Ali, 2009, p. 1)

These testimonials reveal that these writers do consider the genre as lowbrow, and that literary expression should address political and social issues. It would be worth mentioning that many novels in the Arab world are dedicated, but not solely, to the political question. There also are nostalgic, autobiographical, and romantic novels. Matt Rees, a novelist who sets his crime novels amid the corruption and violence of the Palestinian world, suggests that the unrest throughout the Arab world should in fact help give rise to crime fiction in the region. He believes that Arabs have eschewed crime writing because “it’s a democratic genre. For people who live in democracies, it’s easy to find credible fiction that suggests a man can investigate, and once he finds the bad guy, the bad guy will be punished.” (as cited in Rozovsky, 2011, p. 2)

4.2 Low Rates of Readership

Statics and surveys show worrisome low numbers of readership in the Arab world. Reports show that, on average, an Arab individual reads a quarter of a page a year compared to the 11 books read by an American and 7 books by a Brit (Abou-Zeid, 2015, p.1). This naturally reflects on the rate of writing and publication bringing the number published crime novels in the region to low limits. CEO of neelwafurat.com, the Arabic equivalent of online bookstore, Barnes & Noble, Salah Chebaro, estimates that the number of titles produced annually in Lebanon, Syria, Jordan, Egypt and KSA combined (which represents around 80% of the total production),
ranges between 10,000-15,000 a year (Alyacoub, 2010, p.4). Therefore, it is safe to assume that the one filtration against the spread of crime fiction in the Arab world is the low number of readers and book publications.

4.3 Education

In Arab schools, education relies more on memorization of information rather than acquiring learning skills, i.e. logic, reasoning, induction, deduction...etc. (Gunther, 2005, p. 14). Arab educators and intellectuals acknowledge the near absence of the methods of logical thinking from the educational and pedagogical systems and the issue is gaining increasing attention. Logical reasoning and such related learning methods are organic elements to crime writing, and their absence makes writing crime detection more difficult for the writers to write, and complicated for Arab readers to appreciate.

4.4 Philosophy

Arab public often considered philosophy as superfluous. Philosophy is very much connected with crime fiction. Prominent French critic, Gilles Deleuze explains this connection by going back to the old conception of the detective novel, where there would be a genius detective devoting the power of his mind to the discovery of the truth. “The idea of truth in the classic detective novel was totally philosophical, that is, it was the product of the effort and the operations of the mind.” So the police investigation is on a philosophical quest, and effectively “gave to philosophy and unusual object to elucidate: crime.” (Deleuze, 2004, p. 81) Deleuze identifies two schools of truth: The French school represented by Rene Descartes, “where truth is a question of some fundamental intellect intuition, from which the rest is rigorously deduced”; and the English school represented by Thomas Hobbes, according to which “truth is always induced from something else, interpreted from sensory indices, in a word, induction and deduction and induction.” (Deleuze, 2004, pp. 81-82) The detective novel reproduced this duality, though in a movement which was proper to the literary genre and has produced famous examples of each; the English school: Conan Doyle gave us Sherlock Holmes, the masterful interpreter of signs, the inductive genius, the French school: Gaboriau gave us Lecoq and Gaston Leroux.

4.5 Language

Arabic language composition common to Arab writers and literature is known for its reliance on Rhetorical, sentimental, and allegorical, symbolic structures and syntax, rather than the precise, descriptive, and realistic structures, known to crime novelists in the west. Novelist Raouf Massad explains that the Arabic culture we inherited is that of poetry. “The language is highly allegorical, sentimental, tends towards overstatements, and not always systematic and logical...with a reader used to rhetoric, redundancy, fatalism, and herd-m mentality, it would be hard to write crime novels for him/her.” (as cited in Ali, 2009, p. 1) Amir Tajussir presents a similar opinion to Massad’s:

…. It is unlikely that the arrogance of some Arab authors, who parade their rhetorical and syntactical abilities, will permit them to come up with a crime novel that is written for entertainment purposes alone. Many are not ready to go through the hard work for the mere purpose of entertaining the reader. (Tajussir, 2010, p.1)
Language usually unravels aspects of the culture, and critics of crime fiction are aware of it. Amir Tajussir refers to Stephen King’s *The Green Mile* (1996) and speaks of the African-American giant prisoner, who was wrongly indicted, and possess mysterious powers to cure illnesses:

> I would say that if such a character existed in our society, there will be no tools to write him, and because the prison he went to is not, in the slightest, similar to our prisons, and the imagination and language that portrayed him cannot be easily found here. (Tajussir, 2012, p. 2)

### 4.6 The Idea of Justice

Raouf Massad described as predominantly tribal and sectarian, a context that would not introduce an unpartisan detective, who works for an anonymous victim to achieve justice for the sake of it. Donia Maher Ganzeer speaks of this idea: "Of course you could relate to someone opposing the government or the police, more so than you can relate to this idea of a noble police officer or detective who has to solve crimes for the greater good" (as cited in Qualey, 2014, p. 16). In the Arab collective consciousness, punishment of the guilty is guaranteed and inescapable in the hereafter (Ali, 2009, p. 3). This metaphysical belief is of fundamental importance to the question of civil justice.

Furthermore, the practice of having a civil jury, which complements and enhances the role of the detective, to implement social justice is also absent from the Arab judicial systems. In comparative studies in law, Judiciary, and criminology, there is considerable agreement that Arab judicial law is in need of reform. This grey area does reflect on the Arab writers’ appetite to compose crime fiction, and encourages his/her impression that the genre is a superfluous and romantic form of expression. Elliott Colla, chair of Georgetown’s Department of Arabic and Islamic Studies and the author of a new thriller, *Baghdad Central*, considers detective novels as a mirror to the judicial system in a society:

> These novels form a tradition of legal muckraking”. He asserts that writing crime fiction is “an alternative way of addressing problems normally resolved through legal deliberation and action. The stories of prosecutors and shamuses portrayed the ambiguity of law and order. (as cited in Guyer, 2014, p. 5)

### 4.7 Detection and Forensics

The name ‘Scotland Yard’ invokes the image of a detective in a trench coat, puffing smoke from his pipe in a foggy London ally. Scotland Yard is the headquarters of London's Metropolitan, which was created in 1829 by an act passed by British Parliament, and was known for the famous investigations from ‘Jack the Ripper’ in 1888 to the 2005 London bombings. The new police superseded the old system of watchmen and the River Police, who worked to prevent crime along the Thames. It was in 1842 when the Yard started sending out its first plainclothes police agents who looked more like spies on the streets. (Blumberg, 2007, p. 1)

Inspector Charles Frederick Field joined the force upon its establishment in 1829. He became good friends with Charles Dickens (1812-1870), who occasionally accompanied constables on their nightly rounds. Dickens wrote a short essay about Field, *On Duty With Inspector Field* (1851), and used him as a model for the all-knowing, charming Inspector Bucket in his novel *Bleak House* (1853) (Lehman, 1989, p. 16), which marked the beginning of an
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intriguing portrayal of the Yard in English literature. In 1877, the Criminal Investigation Department (CID), a respected unit of plainclothes-police detectives, was born. Scotland Yard’s CID is well present in Doyle’s stories, and Holmes was always pleased with himself that he always beat the Yard’s detectives to solving murder mysteries. (Blumberg, 2007, p. 1)

The stereotypical character of the detective ranged from government employees, like Doyle’s Inspector Lestrade of Scotland Yard, or Agatha Christie’s Inspector Jabb of Scotland Yard, to non-governmental detectives like Sherlock Holmes, Hercule Poirot, or Miss Marple of Saint Mary Meed. America has its own gallery of detective fiction stereotypes: detective Columbo of NYPD Homicides, and Mrs. J.B. Fletcher, a mystery writer from Cabot Cove, in Murder She Wrote, among others.

In the Arab world, most criminal-investigation departments, under the police force, were established well into the second half of the twentieth century, (e.g. 1963 in Egypt, in 1976 in Jordan, 1980 in Saudi Arabia, and 2001 in Qatar). Much of the work in these departments is geared towards crimes threatening national security, rather than common crime (Shirshar, 2001, p.1). This can only mean that the example of the detective for Arab authors and audiences is alien to their real experience, which must widen the gap between crime fiction and the literature of the region. Donia Maher Ganzeer, author of hard-boiled graphic novella, The Apartment in Bab El-Louk (2014), comments, “The cops are not the heroes in this story … That’s not the way things roll in Cairo. You also do not have an investigator; you do not have a private eye, or whatever. You’re totally on your own.” (as cited in Qualey, 2014, p. 13)

One can conclude that, not only is the detective personae estranged from the Arab imagination, but also the science of forensics, toxicology, criminology, and detection methods known to European and American detectives. This means that it make it quite a challenge to construct a detective or mystery novel.

5. Rising Interest in Film Noir and Hard-Boiled Novels

The hypothesis so far is that Arab writers found it quite challenging to write crime novels and mysteries, but with noir it was a different case. Film noir and hard-boiled novels display more violence and sexuality, and less deduction, logic, and knowledge of toxicology, police work, and forensics (Gunn, 1981, p. 23), usually making noir the easier choice for writers between the two (Demko, 2015, p.17). Hollywood delivered to its Arab audience stereotypes, like Scarface (1932), and Al Capone (1959), and other hard-boiled detective films, as an alternative to the traditional murder mystery. These characters represented a deviation from the Sherlock Holmes and Hercule Poirot example. Embracing the techniques and outlook of film noir and hard-boiled detective film would come to represent the people who made these films. The makers of these films were set out to create on the motion picture screen a different kind of world, and to provide it with a darker, more cynical interpretation. They seemed to have recognized that if they were going to create a new cinematic view of the world, they would also have to create a completely new hero suitable for the dark urban scene. (Williams, 2010, p.2)

The new hard-boiled detective genre may seem to have emerged already fully developed in The Maltese Falcon and Citizen Kane (1941) with many of the elements of the archetypal film noir detective-hero (Franks, 2014, p. 57), but more perfecting of its techniques was yet to follow. The noir filmmakers developed high-contrast lighting, revealing certain characters in bright, almost washed-out light, while casting others into almost total shadow. Low-angle camera setups made the subject seem taller and more powerful. Deep focus, a new technology at the time, allowed the camera to maintain in focus objects and characters in both the background and
foreground in the same shot. Alfred Hitchcock's *Rebecca* (1940), and Orson Welles’s *Citizen Kane* (1941), used the narrative technique of introducing a central character after his death, then reconstructing the events of his life to develop his character through the rest of the film. Variations of this method would later be used in many of the hard-boiled detective films. (Horsely, 2015, p. 89)

Film noir and hardboiled films and novels have a better chance in the Arab world, than the more classical detective novels. Guyer reports that from Baghdad to Cairo, a neo noir revolution has been creeping across the Middle East. “The revival of crime fiction since the upheavals started in 2011 should not come as a surprise. Noir offers an alternative form of justice: the novelist is the ombudsman; the bad guys are taken to court.” (Guyer, 2015, p.1) However, it is too soon to speak of the Arabic noir’s resurgence despite the evident precursors. Ahmed Mourad’s *Vertigo* (2012) is a good place to start. Like Egyptian thriller-writers of the forties, Mourad comes from an elite perch and knowingly comments on law and order in a lawless place, reviving tropes long beloved by Egyptian readers. Qualey expresses that “When given the chance, many readers are thrilled to find a *Vertigo* (Ahmed Mourad) or a *Metro* (Magdy al-Shafee), a 1/4 *Gram* (Essam Youssef). And in discussions of a possible post-Jan25 revolution in Arabic reading, prominent literary authors hoped for a return and renewal of crime writing” (Qualey, 2011, p. 5)

The Egyptian scene has garnered recent attention, particularly when Ahmed Mourad's *The Blue Elephant* (2012) made it to the International Prize for Arabic Fiction (IPAF) shortlist. Mourad's inclusion on the list was controversial, as some observers said that a thriller could not be serious literature. In any case, Mourad's work has been selling briskly around Egypt and the region; *The Blue Elephant* is Egypt's bestseller. Mourad seems to have rediscovered crime writing as a way to talk about contemporary Egyptian problems:

Ahmed Mourad’s bestselling thriller, *The Blue Elephant*, showing in cinemas across Egypt, is one of many sensational reflections. British –Sudanese author Jamal Mahjoub has also penned three page-turners under the nom de plume Parker Bilal, taking the reader from Cairo to Khartoum. (Alkhaleej.ae, 2014, p.1)

Magdy al-Shafee's first full-length Egyptian graphic novel, *Metro* (2008), is about a bank robbery, and also puts the gentleman-thief at the centre of the story. This portrayal of contemporary Egypt must have rattled some authoritarian nerves, as the book was censored, the author, and his publisher both fined. It is available in English and Italian translations, and limited Arabic copies can be found in Cairo. (Guyer, 2014, p.4)

It's excellent to see a return to detective fiction in Arabic. Hopefully a broader embrace of the genre can both engage a wide spectrum of Arab readers and also lead to new aesthetics.

6. Conclusion

The Arab world, with its mystical surroundings, sometimes chaos, and complex social and cultural structure, inspired European authors to use it as a setting for their successful mystery novels. Few Arab authors, in return, found the genre appealing or enticing. Yet, classic detective novels, especially from Britain and France, where translated to Arabic. These translations influenced scattered novels and films that were too few to form a mainstream.

Not a lot of books and academic research is found on the curious case of crime fiction in the Arab world. In a humble attempt to fill this void, the paper offers possible structural reasons
for the authors’ refrainment from the genre. It is argued that some found crime fiction lowbrow and superfluous under the continuous unrest and tensions historically known to the region. Arab writers obviously prefer to write a literature that addresses their immediate political and social concerns, and crime fiction seemed to be the wrong form of expression.

Other reasons related to the educational systems that do not always encourage skepticism, deduction, induction, logical thinking, empirical methods, and skepticism, which are but essential means for detectives.

The judicial system known to Arabs (which still vary from one state to another), remain in need of reform, and of enhancing the role of civil society, away from sectarian, tribal, or political partisanship.

It is also argued that the ‘detective’ is an imported literary stereotype, unfamiliar to both Arab writers and readers. A writer will need to know this persona to write it, along with its skills and knowledge in forensics. However, this does not come easy with the late beginnings of crime investigation departments that operate for investigations mainly related to national security.

However, the Arab upheavals after 2012, encouraged the rise of an interest in film noir and hardboiled crime novels and films, and many young Arab writers seemed to relate to the goriness, violence, chaos, and anger known to the genre in America. What will develop of the rapidly changing societies, what will result of this wave of noir films and novels ……remains a mystery.

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References


The Case for Interpretive Translation and Interdisciplinarity

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Abstract
The present paper explores theoretical and practical evidence for 'interpretive translation' as an interdisciplinary activity which is informed by insights from a variety of disciplines including semantics, pragmatics, reading and reception theories, communication theory, text-linguistics, literary studies, cultural studies, and critical theory. The imperative of 'interpretation' in translating is clearly seen in the translation of literary texts where connotation, metaphor, symbolism, diverse cultural allusions and various other types of 'implicit meaning' are predominant features. Thus, explication, commentary, annotation, or other strategies are required to facilitate the comprehension of the translated text and its effective 'exploitation' by the receptor language reading community. The interpretive nature of translation is also reinforced by the increasing need for global understanding and cooperation. This situation highlights the strategic role of translators, their 'visibility', responsibility and consequently their scholarship and interpretive competence as global mediators. While it emphasizes the 'epistemological' and 'hermeneutical' orientation of translation, the paper calls for an expansion of the field to be an area of research and scholarship which truly exploits its interdisciplinary, intellectual, communicative, reflective, critical, and educational potentials to disseminate human thought and knowledge, and to foster cross-cultural understanding and mutual enrichment.

Keywords: interpretive translation, interpretive imperative, interdisciplinarity, translator visibility, target readership, literature in translation.
I. Introduction

Translation is meaning-based. It is an interlingual, intercultural act of communication. The linguistic and extra-linguistic meanings of a source-language text (hence SLT), particularly a 'literary text' are not always readily accessible to the reader/translator, and even more so to the translation target readership. Such meanings must therefore be 'explored', 'discovered', 'explicated' or 'interpreted' to facilitate the full comprehension of the SLT and consequently its creative reproduction, comprehension, acceptability and effective 'exploitation' in the Receptor Language (RL). The translator interpretive tasks are necessarily 'interdisciplinary', being informed by insights from a variety of fields such as semantics, pragmatics, reading and reception theories, communication theory, literary theory, text-linguistics, critical theory, and cultural studies. This situation highlights the interpretive competence of translators, their responsibility as 'global mediators', and their position of privilege in the field of interdisciplinary research and scholarship. In this context, the present paper provides theoretical and practical justification for 'interpretive translation'. Much of the supportive evidence is drawn from an extensive review of relevant literature and classroom discussions of English/Arabic bidirectional translations of literary and 'authoritative' texts conducted in the context of an MA translation program at the English Department at Umm Al-Qura University in Makkah. The corpus of texts translated and discussed included the following:

- **English Texts:**

- **Arabic texts:** A collection of short stories by Hassan Waragli (1999):
  1. The Wind and the Ember (الريح والجذوة);
  2. The Calf (الجلد);
  3. Hamza Crosses the Straits of Gibraltar (حمزة يعبر بحر المجاز);
  4. The Dark Cloud (السحابة السوداء);
  5. The Veil (الغشاوة).

II. Interpretation, Interpretive Theory and Related Concepts

‘Interpretation’ is defined as “the act of finding meaning in a work of art or literature” and is thus synonymous with “explanation, explication, elucidation” (Blazer 2005: slide 3). This Definition highlights the issue of ‘interdisciplinarity’ in the quest for meaning in texts. The interpretation of texts, necessarily utilizes the explanatory, analytic, and evaluative principles of hermeneutics, reading / writing theories, literary theory, and critical theory, among others. ‘Literary theory’, for example, is viewed as a ‘hermeneutical method’, suggesting principles for textual analysis, and ‘systematizing’ ‘literary criticism’ which is considered to be a particular act of interpretation. ‘Critical theory’, on the other hand, is said to embody the methodological analysis of culture in general’. Of particular import for our thesis is ‘Psychoanalytic Criticism’ or the “analysis of the psyche of the text, author, reader, and culture”; and ‘reception theory’ or ‘reader-response criticism’ (Blazer, ibid: slides 5-9).

According to interpretive theory knowledge and meaning are acts of interpretation. Schleiermacher (1998), for example, argues that any problem of interpretation is a problem of
understanding. He even defined hermeneutics as the “art of avoiding misunderstanding”, stressing the need for both ‘linguistic’ and ‘psychological interpretation’ of discourse (Scott 2003). People are able to interpret texts, Fish (1976) argues, because they are part of an "interpretive community" that gives them a “particular way of reading a text”, a reading that is culturally-constructed. Highlighting the common root of ‘communication’ and ‘community’, Purves (1984), points out that people communicate to form small or large communities. Literary discourse and the study of literature constitute a “major vehicle for creating communities and are important cohesive forces of a society” (p. 18).

Literary discourse is said to communicate by "verbal compression", imagery, symbolism, metaphor, etc., all requiring an expansion upon the text, an in-depth understanding that can only be achieved through “explication”-- “the mental mining for embedded meanings”. Such meanings, in their various levels, are often left out for the reader/translator to “flesh out” through a complex, often “tantalizing” strategy of “perception” and “explication” (Vogel 1994: 16, 17). Even the “best of craftsmanship”, as Thomas (1965) points out, “always leaves holes and gaps in the works of the poem [or other literary discourse types, for that matter], so that something that is not in the poem can creep, crawl, flash, or thunder in. That something is explication” (cited in Vogel, ibid: 21; my bracketing).

It is argued that “every translation comprises some degree of explicitation”, with its power of “manifestation” or “illumination” (Berman 1999: 5). In the translational process, as Heidegger (1968: 10) points out “the work of thinking is transposed into the spirit of another language and so undergoes an inevitable transformation which can be fecund, because it shines a new light on the fundamental position of the question” (cited by Berman in Venuti, 1999: 289).

2.1 Interpretive Translation

Translation is viewed as “mode of engaging in plausible interpretation” which is considered to be the “supreme objective of scholarship” (Wallerstein, 1996: 117; my emphasis). Translation studies as Bankier (1996:119) points out, was affected by the “paradigm shift” or general “epistemological re-orientation” which characterized the humanities during the second half of the twentieth century, and in the light of which translating came to be viewed as a ‘hermeneutical enterprise’ whose success depends initially on the ‘understanding’ and proper ‘interpreting’ of texts. It is argued, in this context, that texts are produced “to be interpreted” (Neubert & Shreve 1992: 48; my emphasis). Meaning in literature, as a result, came to be viewed as the "significance" of the work in relation to the “outside world”, to “life outside the text” (Harris 1996: 141).

The complex tasks, skills, and problems involved in understanding, interpreting, and communicating information and knowledge across languages and cultures truly highlight the challenging, interdisciplinary nature of interpretive translation.

III. Interpretive Translation and Interdisciplinarity

Interpretive translation as “a humanist enterprise” is necessarily interdisciplinary. It bridges the gap between a variety of relevant disciplines such as linguistics, psychology, communication theory, literary studies, sociology, pragmatics, and cultural studies (see:...
Bassnett-MacGuire 1980; Newmark 1988; Hatim & Mason 1990; Neubert & Shreve 1992; Baker 1992; Leitch 1992; Nida 1996; Wilss 1996; Leppihalme 1997). It is argued, for example, that translating, like language, must be open-ended and creative. “It can never be more holistic or comprehensive than the disciplines on which it depends” (Nida 1996: 22).

3.1 Reading, Comprehension and Interpretation

Translation is fundamentally an act of “understanding and making others understand”. A “misinterpretation” or “misreading” will automatically lead to a “distortion of the source message and a communication breakdown between source text writer and target readers” (Kadhim 2005: 1). “There is no question”, Reiss (2000: 106) points out, “that simply reading a text sets in motion an act of interpretation”. It is argued that reading provides texts with a goal, an existence, a ‘raison-d’être’. “A text can only come to life”, writes Iser (1971: 2-3), “when it is read, and if it is to be examined, it must, therefore, be studied through the eyes of the reader”. Arguing along a similar line, Purves (1984: 4) points out that “one never stops learning to be a reader”, that literary texts “not only mean but guide our making of their meaning”; and that “without knowledge about the workings of language, and without strategies of interpretation, we are illiterate”.

As a “privileged reader”, and as motivated by “language barrier”, and some “feeling of responsibility and human nobility”, the interpretive translator strives to make sense; reading to produce, and decoding to re-encode (Kadhim 2005: 2). “The highly complex processes of writing”, as Wallerstein (1996: 107) points out, “clearly reveal all the difficulties and contradictions of thinking of the world”, and as a result, “we cannot begin to tackle the issue of how best to translate a text in the humanities and social sciences until we analyze how texts are written and how they are read” (my emphasis).

Reading is said to occur in the “realm of the said”, while interpretation happens in the “realm of the implied” (Scholes 1985; cited in Leitch 1992: 12; my emphasis). It is important, however, to realize that interpretation is not motivated only by “textual opacity” and the “possibilities” or persistent “threats of misreading and misinterpretation” characterizing literary discourse. Interpretation, as Benjamin (1968b) points out, occurs “for intellectual practice, to create a fuller universe of meanings through reflection or through intense contemplation” (cited in Leitch 1992: 12). Reading literary texts in particular provides the basis for intensely interactive content-based communication. As a result, the reader is “immediately obliged to engage in procedures of interpretation and negotiation of meaning” (Gajdusek 1988: 230; my emphasis).

3.2 Interpretive Translation and Communication Theory

Translation is an act of interlingual communication whose fundamental basis is mutual understanding. Communication, however, should not be viewed as a mere exchange of information, but as a “highly cognitive as well as affective and value-laden activity” (Thanasoulas 2001: 5). The translator is required to take the source texts and recreate them as “members of the text world of the target language” which must “compete” within the TL “communicative environment”, and “exhibit social directness” like their “SL progenitors” (Neubert & Shreve 1992: 41, 42, 43).

The success of translation is said to be a function of “the communicative roles it plays in social life”. Texts are considered to be the “building blocks of communication in general and of translation in particular”. The activities of producing and receiving texts “play a significant role
in creating and maintaining social relations”, in fostering a “social development” which is “documented by the social diversity of textual exchange” (Neubert & Shreve, ibid: 10, 40). The “skopos” or “communicative value” of translation are dependent on “pragmatic factors such as target norms, audience acceptability, target-culture situationality, the TT’s intertextual relations, the translator’s intentionality, and so on” (Rabadan 1996: 130; my emphasis).

3.3 Interpretive Translation and Textuality

If translation is construed as a “textual process” aiming at fostering cross-cultural understanding, and “competing” within the TL textual world as “a dynamic mechanism for transmitting and activating knowledge”, then the translator needs, as Neubert and Shreve (1992: 69, my emphasis) point out, the “organizing” or “orienting principle” of textuality which is necessary for the “transfer”, and “retrieval” of information involved in the translation process. Such principle is crucial for translation theory in general, and interpretive translation in particular. Our understanding of textuality is crucial for our understanding of the translation process. As Wallerstein (1996: 107) points out, “we cannot begin to tackle the issue of how best to translate a text in the humanities and social sciences until we analyze how texts are written, and how they are read”. Texts are required to satisfy specific ‘standards of textuality’ to be acceptable as “communicative occurrences” (de Beaugrande & Dressler 1981).

The standard of ‘intentionality’, for example, as (Neubert & Shreve 1992: 72) points out, designates the writer’s intentions, his/her desire to “have effect”, to “achieve something with the text”. Intentionality is associated with the notion ‘acceptability’ which refers the acceptance of the translated text as a “piece of purposeful linguistic communication”, and which is conditioned by the TL readers ability to “extract the contents of the text”. The translational task, as a result, often involves modifications for the interest of the text receptors (de Beaugrande & Dressler 1981: 129). Grice’s (1975: 45-46) “Cooperative Principle” with its maxims of ‘Quantity’, ‘Quality’, ‘Relation’, and ‘Manner’, are relevant to the translator’s reproduction of the TLT and its “acceptance” by the target reading community.

The production and reception of texts depends on the “participants” knowledge of other texts”, thus the standard of textual, known as ‘intertextuality’ (de Beaugrande & Dressler 1981: 182). The translator’s challenge in this respect, resides in the translation’s “double intertextuality” - the ST network of relationships with other SL texts, and its new relationship and “competition” with original receptor language texts (see section 3.5.1 below). The features of textuality and the challenges they pose for the reader, translator, interpreter, or critic, among others, are best illustrated in literary discourse.

3.4 Interpretive Translation, Literary Theory and Critical Discourse

Meaning in texts is sometimes left to be explored and discovered. The writer of imaginative literature as Irmsher (1975: 105) argues, often leaves “things unexplained”, therefore leaving “much for the reader [translator] to conjecture and imagine”. The study of literature, is said to provide a useful tool which is the ability to interpret a discourse; to understand how meaning is “created through reading” (Spack 1985: 706, my bracketing, my emphasis).

The “shift” from the ‘traditional essentialist’ or ‘corpus’ approach to literature (Lefevere 1988:173) to a much broader conceptual framework for the subject has had considerable impact on translation theory and on literary translation in particular. Literature, as (Ketkar 2003: 1-3) points out, is no longer considered to be an “autonomous and
independent domain”; it is instead viewed in a “much broader social and cultural framework”. Translation theory, as a result, stresses the close alliance of literature to the discipline of “cultural studies”, and its reliance for its analytical tools on “various social sciences like linguistics, semiotics, anthropology, history, economics, and psychoanalysis”.

The analysis, discussion, explanation, interpretation, and evaluation of literary discourse is usually the task of literary criticism which is “often informed” by, and is a “practical application” of literary theory (Blazer 2005). Some approaches to literary criticism can provide relevant insights for our argument for interpretive translation (Bain et al 1991). The historical/biographical critical approach, for example, considers a literary work to be a reflection of its author and his world, and calls for an investigation of the author’s beliefs, prejudices, history, life experience, and the intellectual, social, and cultural context of his times (see Arnold 1865). Psychological criticism operates on the belief that “great literature” is a truthful reflection and realistic representation of human motivation and behavior. Thus critics focus on the analysis of the author’s or fictional characters’ behaviors and psychological motivations. Freudian, Jungian, and Lacanian psychological approaches are influential forces in this school of criticism (Freud 1900; Lacan 2001; Jung 1966, 2005). Reception/reader-response criticism, on the other hand, claims that meaning is inherent not in the text itself but in the reader and the reading community. Readers’ ability to process and understand texts is subject to the “interpretive strategies” they learned in their particular “interpretive community” (see: Rosenblatt 1938; Fish 1976; Iser 1974, 1978; Mailloux 1982; Tompkins 1980; my emphasis).

As an “intellectual practice” interpretation transcends “textual opacity” to help create a “fuller universe of meanings” through “reflection” and “intense contemplation”. In this respect, as Scholes (1985), argues, it is necessary to break the “hermetic seal” around literary texts, and end the “formalistic tradition” of “disinterested”, “unindoctrinated”, “amoral” criticism which “dehistoricizes” and “desocializes” literature. Texts are said to be “indissolubly” linked with “a social body” and consequently, “criticism is rooted in community”, and aesthetics cannot be “severed from ethics and politics”. Literary study and criticism should not be viewed as a “mere aesthetic scrutiny” in search of “appreciation and refinement”, but as cultural analysis in the pursuit of “social understanding and human emancipation” (Scholes in Leitch 1992: 13, 14; my emphasis).

3.5 Interpretive Translation and Cultural Studies

Newmark (1988:94) defines culture as “a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. This definition can be said to imply that culture reflects the ways in which different cultural groups perceive and interpret meaning. Language is a social institution which is said to underpin three pillars or major categories of human activity upon which culture is built: the “personal”, whereby “individuals think and function”, the “collective”, whereby “we function in social context”, and the “expressive”, whereby “society expresses itself”. The transposition of thoughts expressed in the source language into the appropriate expressions of another social group must necessarily entail “a process of cultural decoding, recoding and encoding” (Karamanian 2003: 1).

In the context of culturally-oriented translation studies literary texts are viewed as fundamentally social texts. Consequently, literary analysis or literary criticism are cases of cultural analysis or cultural criticism. With the advent of the “cultural turn” (Hermans 1999; Lefevere 1992), translation was no longer merely concerned with finding “verbal equivalents,
but also with “interpreting a text encoded in one semiotic system with the help of another” (Ketkar 2003:3).

Implicit cultural meanings are common features of more than one type of discourse. As Leppihalme (1997:3), for example, points out, “A translator of economic or political texts no less than the literary translator can hardly avoid coming across “implicit messages grounded in the source culture, and vital interests may be at stake if misunderstanding occurs” (my emphasis). Such implicit messages are often carried by allusions or presuppositions, intertextuality and symbolism.

3.5.1 Cultural Allusions, Intertextuality, Symbolism

Of particular concern for the student translator is the issue of cultural allusions, presuppositions, or ‘cultural bumps’ which refer to those “underlying assumptions, beliefs, and ideas that are culturally rooted, widespread, but rarely, if ever, described or defined because they seem so basic and obvious as not to require verbal formulation” (Ping 1999: 1, 2). Allusions are implicit meanings taking the form of “embedded texts’ or ‘in-texts’ (Nord 1991:102) and are a source of potential misunderstanding and consequently mistranslation. They must be understood across cultural barriers. Their understanding and proper handling presupposes a “particular participation from text receivers and a high degree of biculturalisation” (Leppihalme 1997: 3, 4). One of the important aspects of alluding, as Johnson (1976: 579) points out, is the capacity of literature “to create new literature out of old”. Readers are involved in a recreation “by hinting at half-hidden meanings” which they are expected to recover and use for a “deeper understanding of the work” (my emphasis).

The broad, “semiotic” nature of culture” highlights the need for an “interpretive”, “ethnographic” approach to its description, analysis and transfer, which has significant implications for social sciences in general and translation studies in particular. The analysis of culture with its “webs of significance”, as Geertz (1973: 5) points out, is therefore “not an experimental science in search of law but an interpretative one in search of meaning”, in search of “explication” and comprehension (my emphasis).

A text, as (Lye: 1997: 2) points out, cannot be “only itself”; it is “woven of former texts” (filiations, historical references, practices, play of language), which it continues to evoke. Translation, consequently must “go beyond the text, towards intertextuality and interdiscursivity” (Mihalache 2002: Abstract, p. 479; my emphasis).

The notion of intertextuality refers to texts in terms of two axes: a horizontal axis which connects the author and the reader of a text, and a vertical axis which connects the text to other texts. The two axes are connected by “shared codes”, and as a result, “every text and every reading depends on prior codes”. This textual feature may be the most challenging for a translator who is believed to consciously refigure “elements of intentionality, acceptability, situationality, informativity, coherence, and cohesion to conform to the textual expectations of the L2 target audience. The translator, as a result, is required to “extend the communicative reach” of the SL text in order to allow its intertextuality to “show through” in the TL text, and consequently to help the readers to be acquainted with the Source Language “communicative culture” (Kristeva 1980: 69).

The notion of intertextuality is significant to the ‘critical cultural turn’ in translation studies, whereby translation came to be viewed as a form of ‘intercultural communication’, raising the need for text interpretation. According to Kristeva (1988: 59-60) any signifying
system or practice already consists of other modes of cultural signification. A literary text would implicate not only other verbal texts but also other modes of significance like food, fashion, local medicinal systems, metaphysical systems, traditional and conventional narratives, like myths, literary texts, legends, as well as literary conventions like genres, literary devices and other symbolic structures.

According to Geertzian theory, which championed symbolic anthropology, a prime attention is given to the role of symbols in the construction of “public meaning”, and thus public culture. The latter is defined in 'The Interpretation of Cultures' as “a system of inherited conceptions expressed in symbolic forms by means of which people communicate, perpetuate, and develop their knowledge about and attitudes toward life” (Geertz 1973:89; my emphasis).

Literary discourse is by nature symbolic. Such discourse is characterized by the predominance of symbolic signification or implicit signification. As Lye (1996: 1) points out “we share reality through common signs. We cannot share anyone else’s reality except through the mediation of our symbolic world—that is, through a ‘text’ of some sort, which text has a context—in fact, many contexts”.

IV. Interpretive Translation: Evidence from Translation Performance Analysis

A comprehensive illustration of implicit meanings requiring interpretation in translation is beyond the scope of the present paper. This section, therefore, discusses a limited number of cases of cultural, intertextual and symbolic signification. Such type of signification, in our view, imperatively requires more interpretive action. The English and Arabic translations analyzed are samples of students performance in two MA translation courses: ‘literary translation’ and ‘culture and translation’ offered within the context of an MA Translation Program at the English Department at Umm Al-Qura University in Makkah (see the Introduction above for details on the content and sources of the translation corpus). Let us now consider the following examples:

4.1 Cultural Allusions

4.1.1 Example

SLT: from ‘winning the cultural wars’ by Charlton Heston

Disobedience is our DNA. We feel innate kinship with that disobedient spirit that tossed tea into the Boston Harbor, that sent Thoreau to jail, that refused to sit in the back of the bus, that protested a war in Vietnam... Disobedience demands that you put yourself at risk... Dr. King stood on lots of balconies. You must be willing to be humiliated... to endure the modern-day equivalent of the police dog at Montgomery and the water cannons at Selma (my emphasis).

Arabic Translation:

وعلاقتنا فطرية ووثيقة بتلك الروح المتمردة التي قذفت بالشاي في مرفأ بوسطن، وأرسلت ثورو إلى السجن، ورفضت الجلوس في مؤخرة الحافلة، وتظاهرت احتجاجا على الحرب في فيتنام... يتطلب العصيان أن ت تعرض نفسك للخطر والاذى... فقد وقف الدكتور كينغ في العديد من الشرفات... يجب أن تكون مستعدا لنقل الإذلال، وتحمل ما يعادل في العصر الحديث كلاب مونتغومري ومدافع النار في سلما.
The Arabic translation in sample 1 above clearly indicates that although the translation of a creative text can be quite accurate at least at the denotative level, much is lost in the translation if cultural signification of the Source Language text is not tended to and elucidated in the process. The target Arabic text remains, to a considerable extent, semantically and culturally opaque, just like the target English text in example 2.

4.1.2 Example
SLT from ‘Hamza Crosses the Straits of Gibraltar’ by Waragli

قال البحر: "من هنا كان عبورىم، امتطوا صهواتي الدصطخبة وعبروا غير ييابين ولا وجلين ... من هنا عبر طريف، وطارق، وموسى، ويوسف ... أسرحوا الأفراس وخاضوا بما جلغي، أغزاء على الكافرين أذلة على المؤمنين ... هذه هي سبيلهم؛ و في سبيل الله ما لا يقروا.

English Translation:
The sea said: “From here was their passageway. They rode my roaring waves and fearlessly crossed to the other side... From here crossed Tarif and Tariq and Musa and Yusuf. They saddled their horses and rode my depths (my emphasis).

For both samples above, the student translator is required to engage in extensive reading, becoming a researcher whose task is to make crucial implicit meaning or signification explicit for the target readership. The two samples, for example, include crucial allusions to important events in either American or Arab and Muslim history (culture). Some of these events have dramatically affected the lives of nations and even changed the course of history. In the context of American history, dramatic events such as ‘tossing tea into the Boston Harbor’, ‘protesting war in Vietnam’ or ‘refusing to sit in the back of the bus’ were cases of effective ‘civil disobedience’ that led to much freedom and emancipation in the nation, and were emblematic of a free and independent spirit. The crossing of the Straits of Gibraltar by Tarif, Tariq, and others is another case in point. The events marked the beginning of the establishment of a brilliant Muslim civilization in Spain which lasted for eight centuries and which triggered European Renaissance and delivered humanity from bondage, ignorance and backwardness.

4.2. Intertextuality
4.2.1 Example
SLT from ‘The Call’ by Waragli

و (الظالمين) سرّحكم بالقوانين الوضعية، يا للكارثة، يا للمصيبة، أو أكون في (الكافرين) أنزل الله، ما بيغرك إنك متفضسي بينهم آوى بك من الحور بعد الكور (من قصة العجل، رحماك يا رب ، رحماك، بغير ما أنزل الله؟ و (الفاسقين) الذين يحكمون الوراكلي; ص. 65).

English Translation:
You are going to judge people by what Allah has not revealed. You are going to rule by positivist (secular) laws. Oh! What a calamity! what a tribulation!. Would I be one of the unbelievers, one of the wrong-doers, one of the rebellious people who rule by what Allah has not revealed? Oh Allah be merciful with me! I seek refuge in you. Let me not go astray after being rightly guided (my emphasis).
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The Source Language *intertextuality* with the Holy Qur’anic discourse, as included in sample 4.2.1 above, helps the student translator, researcher to understand and to translate the SL text better. The use of the words ‘unbelievers’, ‘wrong-doers’, and ‘rebellious’ clearly evoke specific verses of the Holy Qur’an, which is the first frame of reference, and the primary source of legislation in the Muslim culture. The main character in the story, a judge by profession, has, out of greed and temptation, ruled by what was not decreed:

If any do fail to judge by (the light of) what Allah hath revealed, they are (no better than) *Unbelievers* (Al-Ma’idah: 44) / they are (No better than) *wrong-doers* (Al-Ma’idah: 45) / they are (no better than) those who *rebel* (Al-Ma’idah: 47) (Yusuf Ali).

4.2.2 Example

SLT from ‘The Calf’ by Hassan Al-Waragli

لقد طوّعت لك نفسك، من أجل ذلك، القتل فقتلت (من قصة العجل، ص. 65)

English Translation:

Your soul, for that reason, tempted you to kill, so you killed.

Intertextuality is also operational in sample 4.2.2. The SL expression “your soul tempted you to kill” evokes the Qur’anic text (see verse below) that describes the situation of Adam’s sons Cain and Abel, a situation reflecting the predicament of Abdulmajid, the protagonist in the story ‘The Calf’ who has, out of jealousy, envy and love for material life, become a killer:

Then *his soul prompted him to slay his brother, and he slew him*,
And became one of the losers (Al-Ma’idah: 30) (A.J. Arberry).

4.3. Symbolism

4.3.1 Example

SLT from ‘The Wind and the Ember’ by Waragli

الريح والجذوة

English Translation:

The wind and the ember (firebrand).

The two Arabic words for the ‘wind’ and ‘the ember’ are used intertextually with the Holy Qur’anic discourse, and are deeply rooted in the Islamic culture. The word (reeH) ‘wind’ is commonly - though not always - used in the Holy Qur’an to *symbolize* good tidings, grace and mercy:

He it is Who enableth you to traverse through land and sea; so that ye even board ships;— they sail with them with a *favourable wind*, and *they rejoice* (Yunus: 22) (Yusuf Ali).

And also:

Among His Signs is this, that He sends *the Winds*, as heralds of *Glad Tidings*, giving you a taste of His (Grace and) *Mercy* (Al-Rum: 46) (Yusuf Ali).

The symbolic significance of the ‘wind’ is further confirmed in the ‘Sunnah’:

Do not curse the wind, for it is a relief (faraj) and soothing mercy from Allah (min rawHi Allah) (Hadith narrated by al-Nasai).

The word (jadwah or jidwah) (ember, firebrand) refers to a remnant of fire, of
burning wood covered with ashes. The *inter-text* in the Holy Qur’an reads: 

He (Moses) said to his family: “Tarry ye; I perceive a fire; I hope to bring you from there some information, or a burning firebrand, that ye may warm yourselves” (al-Qasas: 29) (Yusuf Ali).

Both Arabic terms (reeH and jadwa) symbolically describe the current Muslim world situation which resembles that of an extinguishing, dying fire which is turning to ashes as indicated by the recurrent theme in the story “ramaad, ramaad, ramaad” (ashes, ashes, ashes). The weak ember (or moribund soul and confusion of the modern man, of the ummah), represents still a glimmer of hope, which requires the power of a soothing and favorable wind in order to be ablaze again, to radiate warmth, change and revival.

### 4.3.2 Example

SLT from ‘Araby’ by James Joyce

The former tenant of the house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the room, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: the *abbot*, by Walter Scott, the *Devout Communicant*, and the *Memoirs of Vidocq*.

**Arabic Translation:**

اختباره الطويل عالقا في أرجاء لقد مات القسيس، المستأجر لمزلنا؛ مات في غرفة الاستقبال الخلفية. كان الهواء الاعفن من جرّاء انحباسه العضوي، ووجدت بينها مجموعة من الكتب ذات الغلاف الورقي والمجلة، وكانت غرفة الدهملات خلف المطبخ مغطاة بأوراق منثية كتاب "رئيس الدير" لوالتر سكوت، كتاب "الدتناول الورع"، كتاب "مذكرات Vidoq".

Symbolic meaning or significance is also predominant in sample 4.3.2, as it is in the whole story ‘Araby’. The story is about a confused and disoriented youthful character who starts out with a romantic view of the world (Araby, the grand oriental fête in Dublin, the songs of Araby) and who is gradually developing a realistic view of the world. Expressions such as “the priest had died”, “the musty air”, “the littered waste room”, “the paper-covered books with curled and damp pages”, etc. are elements of a drab and lifeless setting, and are symbolically indicative of the youth’s eventual ‘prise de conscience’ or return to reality. The death of the priest allegorically represents the death of the church (Roman Catholicism in Ireland). The choice of book titles is itself deliberate, reinforcing the themes of dishonesty, hypocrisy and deception in the story. The *Abbot* (1820) by Sir Walter Scott is a historical novel which is said to dishonestly present Mary Queen of Scots in a romantic and religious fashion. Likewise, the popular novel “The Memoirs of Vidoq” (1829) was about a bad police commissioner from Paris who was a thief and thus could hide his crimes (Selected essays on James Joyce’s “Araby” - The Literary Link).

### Conclusion

This paper has presented theoretical and practical evidence for interpretive translation as an activity which is necessarily interdisciplinary. In the light of comprehensive theoretical exploration and substantial discussion and practice (initially conducted within the context of a graduate course on translation and culture) a number of points can be made:

1. Translation, particularly of literary discourse, is always interpretive.
2. The ‘interpretive imperative’ is dictated by a number of factors including:
   (a) The function and utility of translation work as a crucial means of human communication and mutual understanding.
   (b) The responsibility of the translator and his strategic role as a ‘global’ mediator and ‘primary communicator’.
   (c) The inability of the target readership— as a result of the language barrier or other— to access information and knowledge, and to derive benefit from often highly ambiguous texts from an alien culture.
   (d) Translation is predominantly concept-based, but meaning in language is complex, contextual, elusive, changing and often ambiguous.
   (e) Literary texts display ‘signifying power’. Various elements of explicit and implicit meaning (and ‘potential’ vehicles of ambiguity) are at play in these texts, including denotation, connotation, figures of speech, implication, cultural presuppositions, etc.

3. The goals of interpretive translation are the ‘intelligibility’, ‘domestication’, ‘acceptability’ and the ‘full exploitation’ of the translated texts in the RL and culture. Consequently, tasks of explication, inferencing, annotation, commentary, critique, or other ‘transfer strategies’ are required.

4. The translation of creative literature must produce TL texts that are equally creative— thorough, idiomatic, fully intelligible, productive and effective.

5. Much is invariably lost in the literal translation of literary work— cultural, intertextual, symbolic signification, the communication effect, and literary appreciation.

6. Literary texts are part of the general activity of ‘textual exchange’ whose role is to foster ‘social development’ through ‘creating and maintaining social relations’. They are, therefore, written to be fully construed and exploited both within and across languages and cultures.

7. Translation, particularly in its interpretive form, is a highly intellectual practice which generates knowledge, global understanding and ‘mutual enrichment’.

8. Interpretive translation work is necessarily interdisciplinary. It draws on insights from various auxiliary disciplines including semantics, pragmatics, interpretive theory, reading theory, communication theory, literary theory, cultural studies and critical theory.

9. The eclectic nature and daunting tasks of Interpretive Translation highlight the importance of the student translator’s required skills and competencies.

10. The importance and benefits of ‘literature in translation’ are undeniable, and interpretive translation practice can be fully exploited for pedagogical, academic, critical, and research purposes, to assume its position of privilege in the overall field of interdisciplinary research and scholarship.

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Traces of Ideology and the ‘Gender-Neutral’ Controversy in Translating the Qurān: A Critical Discourse Analysis of Three Cases

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Abstract:
This research article aims to explore and critically examine the controversy of ‘neutral-gender’ language in the context of translating the Qurān into English. It investigates three different cases in which ‘gender-neutral’ translation is explicitly or implicitly involved. The article attempts to answer questions pertinent to the nature of traces of ideology that produce ‘neutral-gender’ translations of the Qurān in English and the effect of this type of translation on shaping the Qurānic message. It employs a critical qualitative framework that allows for the researcher’s subjective interpretations of relevant texts. Critical Discourse Analysis (CDA) is used for the analysis of data. In this article, three texts across fourteen versions of the Qurān in English are investigated. A control version is used to check the three cases sampled. The ‘gender-neutral’ language in translating the Qurān reflects complex traces of ideology as it is not motivated by the feminist agenda alone. The case of Helminski, for instance, shows how cultural and linguistic backgrounds, Sufi doctrines, and feminist agendas combine to produce a radical reading of the Qurān in English. Plus, the ‘gender-neutral’ approach may contribute to the unjustified loss of core stylistic and discoursal features that are peculiar to the SL text. However, ‘gender-neutral’ translation is not all ‘evil’ as it might in particular few cases broaden understanding of some Qurānic verses in translation.

Keywords: Critical Discourse Analysis, Feminist agenda, Gender-neutral language, Ideology, Qurān translation
Traces of Ideology and the ‘Gender-Neutral’ Controversy

Introduction
The relationship between translation and ideology is highly significant. In the words of Aichele (2002) “no translation is ever complete. The selection of possible meanings to be excluded or included is always ideological”. In an insightful analysis of the process of translation, Tymoczko and Gentzler (2002) maintain that translation is not simply the act of accurate reproduction of a text but rather, “a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes” (p. xxi). In the case of translating the Qurān, the role of ideology is crucial. The Qurān itself contains its own unique ‘weltanschauung’ and distinctive set of ideologies. As Rafiabadi (2003) rightly observes, an interesting fact about the Qurān is that scholars from various sects and faiths contest within the domain of translating the Qurān into English. He quotes Griefenhagen’s (1992:284) statement that “by the 20th century, the translation of the Qurān into English became the locus of power struggles, not only between Islam and West, but also between orthodox groups within Islam and heterodox offshoots (p. 215).

Ideology, in Lefevere’s (2004) designation, is “a conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts” (p. 5). Hatim and Mason (1997) define ideology as “a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc., and which ultimately finds expression in language” (p. 218). Van Dijk (2006) maintains that “whatever else ideologies are, they are primarily some kind of ‘ideas’, that is, belief systems” (2006, p. 116).

In this study, ideology takes a much larger scope than usually formulized in some of the sociological approaches. What Van Dijk (2006) calls the ‘belief systems’ and Petrescu (2009) calls the “innocent” meaning of the term is preferred in the present paper. In this sense, ideology refers to the totality of the translator’s weltanschauung, political agenda, and sectarian or religious views without the value judgment of positive or negative that usually accompanies the term. The term ‘traces of ideology’ is employed here as ideological perspectives are often hidden or opaque, to be rediscovered and read through the lens of a meticulous, critical, and in-depth analysis of discourse.

One of the recent ideological debates on translating religious texts is the controversy over the use of ‘inclusive’ or ‘gender-neutral’ language. In the traditions of Bible translation studies, these terms refer to one or both of these mutual designations:

1) Generalization of all masculine or feminine terms that do not refer to a specific person and avoidance of generic ‘he’.
2) Removal or even feminization of anything that could possibly be interpreted as having masculine connotations. A mild form of this type of Bible translations may, for instance, replace ‘father’ with ‘parent’, ‘son’ with ‘children’, and ‘he’ with ‘they’ (Poythress and Grudem, 2000, pp. 20-26).

It should be mentioned here that this article employs the designation ‘gender-neutral’ which Poythress and Grudem (2000) prefer to label Bible versions that use the type of ‘inclusive language’ outlined above. The term ‘gender-neutral’ is more informative and less biased in contrast to the term ‘inclusive language’ translation which has some misleading connotations (p. 26).
In the context of Qurān translation, the extreme position in the ‘neutral-gender’ controversy is summed up by Hassen (2011):

Because they were born in patriarchal societies, ancient religious texts, such as the Qurān have become famous for their predominantly patriarchal tone, which for today’s readers seem to exclude and discriminate against women. In today’s context, where changes in cultural and social norms are directing language to be more inclusive, a growing number of women and men are finding the male-centred language as well as the masculine concept of the divine alienating (p. 213).

Ignoring the nature and ontology of the Qurān, Hassen (2011) unwittingly claims that like the Bible, the Qurān uses primarily masculine nouns and pronouns in the “generic sense”. This raises the speculation about “whether the excessive use of male-centered words in many religious texts is an affirmation of God’s intention for gender relations, or is God “accommodating to a particular societal structure”? Though these questions spark heated debates in the context of Bible translation, Hassen (2011) acknowledges the fact that in the field of Qurān translation, the debate about inclusive or gender neutral language has not yet achieved the same “visibility” as in Bible translation. Nevertheless, “signs of change” in the context of Qurān translation, continues Hassen (2011), could be seen in both Helminski and Bakhtiar consistent rejection and avoidance of “exclusive and male-centered words” (p. 214). Hidayatullah (2014) speaks about the “high stakes” of recent feminist movements in Qurān exegeses and translations, which, she believes, “often takes on a civilizational importance in discourse about Islam” (p. 2).

This research article aims to explore and critically examine this controversy of ‘neutral-gender’ language in the context of translating the Qurān into English. It investigates three cases in which some sort of ‘gender-neutral’ translation is explicitly or implicitly involved. Specifically the article attempts to answer these two broad questions:

1) What is the nature of the traces of ideology that produce ‘neutral-gender’ translations of the Qurān in English?
2) To what extent do ‘neutral-gender’ translations shape the Qurānic message in English?

Method
This research article employs a ‘Critical Discourse Analysis’ (henceforth, CDA) approach for the analysis of relevant data. CDA is a “domain of CRITICAL APPLIED LINGUISTICS” where the “relationship between language, power, and ideology is a crucial focal point” (Tavakoli, 2013, p. 129). It is basically interested in the analysis of “opaque” as well as “transparent” structural relationships manifested in language use (Wodak and Meyer, 2009, p. 10). CDA offers a way of critical thinking rather than one single path to carry out a research project as the approach does not “have a unitary theoretical framework” (Van Dijk, 2001, p. 353). In this sense, CDA is neither quantitative nor qualitative, for the approach embraces a variety of methods and approaches that work toward a critical interpretation that uncovers the hidden motivations of a text/discourse. However, CDA is used here within the article’s qualitative framework which is convenient for the purpose of the relevant theme because it is “fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher’s subjective interpretations of data” (Dörnyei, 2007, p. 39).
Three texts are selected from fourteen versions of the Qurān in English in this article. Versions included are listed below:

1) Abdel Haleem, M. S: The Qurān
2) Arberry, A.J.: The Koran interpreted
3) Asad, M.: The message of the Qurān
4) Bakhtiar, L.: The sublime Qurān
5) Busool, A.N.: The wise Qurān: a new translation
7) Dawood, N. J.: the Koran
8) Helminski, C. A.: The light of dawn: daily readings from the holy Qurān
9) Kidwai, A.: What is in the Qurān? Message of the Qurān in simple English
10) Fakhry, M.: An interpretation of the Qurān
11) Monotheist Group: The Qurān: a monotheist translation
12) Nikayin, F.: Qurān: a poetic translation from the original
13) Starkovsky, N.: The Koran handbook: an annotated translation
14) Tarazi's A: Allah’s words in plain English

Saheeh Interntaional is used as a Control Version. The notion of control in the context of this study is different from the use of this term in experimental research design. Nevertheless, the function in both cases is analogous. It should be noted that the use of a ‘control version’ is a common practice in comparing translations of both the Scripture and the Qurān. For instance, Strauss (2008) uses it in comparing a dozen of Bible translations. As well, Robinson (2007) uses Pickthall’s translation as the Control Version against which ideological and sectarian bias is analyzed in several translations of the Qurān. Similarly, Sideeg (2014) uses Saheeh International and three other translations as control versions for both qualitative and quantitative analyses in investigating sources of linguistic variations in translating the Qurān into English. The selection of Saheeh International here is based on some of the version’s characteristic features. Saheeh International (2010) conforms to mainstream Muslim views, tends to be free from sectarian bias, and follows “English word order … [that] conform[s] more closely to … the Arabic text … and the reader is brought somewhat closer to the feel of the original expression” (p. ii).

Results: Presentation and Analysis

Case (1)

The first case discussed in this article shows how complex traces of ideologies may combine to produce an alien reading of some Qurānic texts. The case discussed below is about one of the most recited verses in the Qurān. Analysis here basically focuses on how traces of ideology contribute to the ‘gender-neutral’ readings in translating the Qurān.
is it that can intercede with Him except by His permission? He knows what is [presently] before them and what will be after them, and they encompass not a thing of His knowledge except for what He wills. His Kursi extends over the heavens and the earth, and their preservation tires Him not. And He is the Most High, the Most Great.

Though most of the translations of this verse investigated in this article abound in stylistic and discoursal variations of every type and betray some sort of ideological readings, Helminski’s version goes too far in ideology-translation mapping to produce ‘things unattempted yet in prose or rhyme.’

Control Version

Allah - there is no deity except Him, the Ever-Living, the Sustainer of [all] existence. Neither drowsiness overtakes Him nor sleep. To Him belongs whatever is in the heavens and whatever is on the earth. Who is it that can intercede with Him except by His permission? He knows what is [presently] before them and what will be after them, and they encompass not a thing of His knowledge except for what He wills. His Kursi extends over the heavens and the earth, and their preservation tires Him not. And He is the Most High, the Most Great

Helminski’s Version

God - there is no deity but Hu, the Ever-Living, the Self-Subsisting Source of all Being. No slumber can seize Him/Her nor sleep. All things in heaven and on earth belong to Hu. Who could intercede in His/Her Presence without His/Her permission? He/She knows what is what appears in front of and behind His/Her creatures. Nor can they encompass any knowledge of Him/Her except what He/She wills. His/Her throne extends over the heavens and the earth, and He/She feels no fatigue in guarding and preserving them, for He/She is the Highest and Most Exalted.

Helminski (2000), commenting on her peculiar use of the pronoun ‘Hu’ and the ‘He/She’ combination in reference to Allah (SWT), maintains that

Hu: the pronoun of Divine Presence. All words in Arabic have a gender grammatically ascribed to them as they do in French and Spanish, etc. Although Allah is referred to with the third person masculine pronoun Hu (Huwa), it is universally understood that Allah’s Essence is beyond gender or indeed any qualification. In this translation occasionally Hu will be used and sometimes “He/She” in an attempt to avoid the mistake of attributing human gender to that which is beyond all our attempt at definition, limitless in subtle glory (p. 5).

Helminski is very clear on her ideological stance regarding ‘gender-issues’ and ‘gender-neutral’ language in translating the Qurān. In the preface to her translation she explains that

Regarding the use of pronouns […] in some cases I have used the feminine pronoun rather than the masculine for both the human being and occasionally in reference to God so that
those reading these selections may have a reminder that within the Universe and understanding of the Qurān, God is without gender… In God’s sight men and women are equal. (Helminski, 2000, p. xiv)

Hence, Hassan’s (2011) comment on Helminski’s ideological reading is valid and significant:

Even though Helminski did not address the problem of transferring feminine imagery and nuances from Arabic into English, she consistently sought to adjust and soften the patriarchal tone in the target text by using inclusive nouns and pronouns to refer to human beings and to the Supreme Deity (p. 224).

Though Helminski’s argument for using the combination He/She has the feminist agenda as a frame of reference, it is quite evident that her peculiar use of the pronoun ‘Hu’ is essentially a Sufi choice reflecting her ideological and cultural background. The pronoun ‘Hu’ is widely used among the Sufis as the Greatest Name of Allah (SWT). In using the peculiar pronoun ‘Hu’, it is obvious that Helminski’s version is deeply rooted in the Sufi gnostic traditions. As well, Helminski’s use of the combination He/She in reference to the Divine echoes an extreme esoteric reading that several Sufi philosophers and poets adopt to address the Divine as a 'female deity'. Many a scholar observes that in the Sufi literature, addressing a 'feminine God' is a common tradition. Galian (2004) notes that “it has been gathered that Allah is, as defined by numerous Sūfīs, the feminine form of the ultimate reality.” Rumi, one of the most famous Sufi philosopher poets and Helminski's spiritual guide, is one of the numerous key figures who embrace this notion. "Keshavarz, talks most poetically of the gendered nature of the images and metaphors through which Rumi portrayed the sacred. He chose womanhood, the ability to nurture, and the privilege of childbearing as metaphors for the sacred,” (Jaffer, 2007). Rumi's philosophy postulates that woman is the most sublime example of Allah's creative power on earth. In ‘Spiritual Couplets’, his monumental literary work, Rumi writes:

Woman is the radiance of God, she is not your beloved.
She is the Creator—you could say that she is not created.


Rumi’s lines represent one of the clearest statements about the Divine or Sacred Feminine in the Sufi literature that elevate woman to a state of a divine being, making her an equal entity to the Divine Essence. Still, this Sufi doctrine finds its clearest expression in Ibn ‘Arabi’s writings. In Ibn ‘Arabi’s philosophy, the male and female elements are coupled in a symbolic gnostic unity, paving the way for his theory of Sufi Pantheism or Unity of Being. Commenting on Ibn ‘Arabi’s doctrine of the sacred feminine, Ahmed (2014), a sufi blogger, writes

The Tarjumān al-ashwāq, Ibn al-‘Arabi’s collection of love poems composed after meeting the learned and beautiful Persian woman Nizam in Mecca, is filled with images pointing to the Divine Feminine. The last chapter in his book Fusūs al-hikam relates that man's supreme witnessing of Allah is in the form of the woman during the act of sexual union. The contemplation of Allah in woman is the highest form of contemplation possible:

As the Divine Reality is inaccessible in respect of the Essence, and there is contemplation only in a substance, the contemplation of God in women is the most intense and the most perfect; and the union which is the most intense (in the sensible order, which serves as support for this contemplation) is the conjugal act.
The centrality of the Divine or Sacred Feminine in the Sufi schema then pinpoints a significant possible source of Helminski’s rather unusual and alien version which uses the masculine/feminine pronouns in translating one of the most awesome verses that describe Allah’s (SWT) attributes in the Qurān. This choice, which Helminski repeatedly and consistently employs in her translation, demonstrates the strong and significant effect of her Sufi background and ideology in shaping the linguistic content in translating the Qurān in a way that no other factor could do. Galian (2004) argues that in Ibn ‘Arabi’s schemata Allah (SWT) is both masculine and feminine divine entity as he once stated "I sometimes employ the feminine pronoun in addressing Allah, keeping in view the Essence". Galian notices that in his writings, Ibn Arabi repeatedly talks about the "abysmal Darkness" and "The ultimate ground of everything is the Mother (umm)". Ibn Arabi believes that Allah (SWT) can be referred to as both "هو" (He) and "هي" (She). This is exactly what Helminski adopts in her version of the Qurān in English. On this aspect of Ibn ‘Arabi’s philosophy, Madigan (1998) observes that

Woman reveals for Ibn ’Arabi the secret of the compassionate God. The word for essence, ḍhat, being feminine in Arabic offered Ibn ‘Arabi different methods to discover this feminine element in God and meant that he could speak of the “woman creator”. His contemporary, the Egyptian poet Ibn al-Farid used the feminine gender in his mystical odes when talking of the divine beloved.

The instance cited above further reveals how the notion of the Divine/Scared Feminine strongly shapes many Sufi philosopher-poets, inspiring them to address a feminine God. This significantly enhances the explanation of Helminski’s reading which produces a version unsurpassed except by very few versions in the tradition of Bible translation, versions which Poythress and Grudem (2000) exclude in their thesis on ‘The Gender-Neutral Bible Controversy’ on the basis that these handful of “radical feminist versions that even undertake to call God the Father “Father and Mother” or to eliminate “Father” language altogether. … clearly reject the authority of the Bible and its claim to be the Word of God…” (p. 25). Even deWaard and Nida (1986), two of the prominent figures advocating the dynamic equivalence approach in Bible translation, aptly call the works of extreme feminist Bible translators who introduce radically inclusive language in translating the Scripture “an almost incredible distortion” (pp. 24-25). Nevertheless, Helminski’s case is dual: fueled by the Sufi traditions of Rumi, Ibn ‘Arabi, and an avowed and sincere exponent of gender equality, her version remains the most radical one regarding ‘gender-neutral’ language in reference to the Divine among all the translations of the Qurān in English.

Case (2)
If Helminski’s version changes the system of pronouns in this Qurānic text on the basis of feminist and Sufi perspectives, Tarazi’s version, which lies at the extreme end of dynamic equivalence pole, (Sideeg, 2014), changes the pronoun system on the basis of hermeneutical perspectives in disguise. Its author claims that he translates “Allah’s word in plain English”. He explains his approach as follows:

This style of translation is called dynamic equivalence translation. To the extent possible, this approach seeks to create an experience in plain English which communicates both the ideas and the emotions the Qurān communicated to the original audience in classical
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Arab World English Journal (AWEJ)
Special Issue on Translation No.4
May, 2015

Arabic. All translations necessarily involve many compromises between ideas and emotions, sophisticated layered meaning, and simplicity. It is our hope that this translation will provide the average English speaking audience at least a balanced taste of the beauty and power of the Qurān in plain English Tarazi (2012, p. xii).

Nonetheless, it seems here that ‘dynamic equivalence’ is only used as a disguise for ideological perspectives. The changes done in translating the case discussed below are more than stylistic or purely linguistic issues. A comparison between Tarazi’s version and Kidwai’s version [another translation that uses simple English] reveals this fact.

**Kidwai’s Version**

God is the Ever Living, the Self Subsisting. There is no god beside Him. Neither slumber nor sleep overtakes Him. He is all that in heaven and all that on earth. Who can recommend (anyone’s case) to Him, except with His permission? He knows what lies before and behind His creatures. They cannot encompass anything of His knowledge except what He wills. His throne extends over the heavens and the earth. He is All High, Most Glorious.

**Tarazi’s Version**

I am your true God the one and only. I live eternally. I oversee and take care of everything. I never tire, and I am never sleeping. Who can intercede in front of Me without my authorization? I know the future and the past, and you don’t acquire any of my knowledge without my permission. My knowledge encompasses the earth and the heavens. It is not difficult for Me to take care of everything in both of them. I am high in power and greatness over everyone and everything.

The most notable change in Tarazi’s version is the drastic alteration of the third person pronoun system and the shift to first person pronouns. Thomas (2002) admits the fact that there is a considerable amount of hermeneutics in a dynamic-equivalence translation. Undoubtedly, this makes a translation based on this approach an ideal haven for injecting traces of ideology. This is exactly the case of Tarazi’s version. Avoiding what he thinks a sexist language that uses the masculine pronouns ‘he, him, his, etc.’ in reference to Allah (SWT), Tarazi, as shown in the sample above, replaces third person pronouns in reference to Allah (SWT) with first person pronouns, and thus destroys both the texture and structure that significantly contribute to the meaning in the Qurānic discourse.

**Case (3)**

Case (3) involves a text in which subtle traces of ideology combine to produce two readings of the Qurānic verse below in which ‘pragmatics’ has its own legacy.

<table>
<thead>
<tr>
<th>Control Version</th>
<th>O you who have believed, indeed, among your wives and your children are enemies to you, so beware of them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabic</td>
<td>يا أيها الذين آمنوا إن من أزواجكم وأولادكم عدواً لكم فاخذوا منهم مثناً  (64:14)</td>
</tr>
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</table>

In this case, the controversy is over the translation of the lexical item (أزواجكم). There are two readings here which are both supported by the linguistic facts of the text:

**The Wives-Version:**

This is the traditional and conservative version based on the instance of occurrence of this particular revelation:

Arberry, J. A. O believers, among your **wives** and children there is an enemy to you; so
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beware of them.

Busool, A. N.  O you who believed! Indeed, from among your wives and your children there is an enemy to you;
Fakhry, M  O believers, in the midst of your wives and children, there is an enemy of yours, so beware of them..
Nikayin, F.  O You believers, in your wives. And children, you may have an enemy. Therefore, of them beware;
Picktall, M.  O ye who believe! Lo! among your wives and your children there are enemies for you,
Starkovsky, N.  O, you who believed! Verily, among your wives and children there are hostile to you, so beware of them!

The Spouses-Version:
This second reading of this particular verse tries to be more inclusive and, like the first reading, betrays some sort of ideological perspectives:

Abdel Haleem, M  Believers, even among your spouses and your children you have some enemies- beware of them-
Asad, M  O YOU who have attained to faith! Behold, some of your spouses and your children are enemies unto you: so beware of them!
Bakhtair, L  O those who believed! Truly, there are among your spouses and your children enemies for you, so beware of them.
Cleary, T.  Believers, among your mates and your children are some inimical to you, so beware of them.
Dawood, N.J.  Believers, you have an enemy in your spouses and in your children: beware of them.
Monotheist Trans.  O you who believe, from among your spouses and your children are enemies to you; so beware of them.

Here pragmatics plays a significant role in the basic variation in the verse above. Whereas the first group chooses the incidental case for the occurrence of this verse as the basis of interpretation, the second group works on an all-embracing interpretation that downplays the possible ‘gender-exclusive’ gender-biased tone in the Qurānic text in English translation.

Discussion: A Critique of the Three Cases

Case (1)
Analysis of case (1) exposes the traces of ideology involved in Helmsinki’s ‘unorthodox’ reading with regard to the use of what she thinks a ‘gender-neutral’ language in reference to Allah (SWT). However, there is a serious flaw in Helmsinki’s logic and arguments. In using the feminine and masculine pronouns in reference to Allah (SWT), Helmsinki fails to appreciate the wide distinction between grammatical and natural gender, a distinction that undermines all arguments about gender-issues in translating the Qurān. In fact, the question of natural vs. grammatical gender is subtle and intricate. Grammatical genders are a special type of noun classes where gender is reflected in the structure of the word. Yet, this distinction between natural and grammatical gender does not exist in Modern English because words are only grammatically masculine or feminine if they are correspondingly naturally masculine or
feminine. When a word does not have a natural gender—like the word ‘door’, for example—it is grammatically neuter and one refers to it with the neuter pronoun, ‘it’, not the masculine pronoun "he", or the feminine pronoun "she". But generally, in languages that have grammatical genders (Arabic is one of them), the most significant fact is that these grammatical genders are arbitrary. Here it should be remembered that the etymology of the word ‘gender’ has nothing to do with biological ‘sex’ as the term is etymologically related to the term ‘genre’. Oxford Shorter Dictionary (6th edition), tells us that the origin of the word is Old French gendre (mod. genre) from Proto-Romance from Latin genus, gener. (Shorter Oxford English Dictionary, 2007, p. 1088).

A basic linguistic fact is that when feminine and masculine noun classes exist in language, they mean virtually nothing from a non-linguistic point of view, as a word’s grammatical gender is arbitrary and does not logically correlate with its meaning. So there may not be a correspondence or association between a given word’s natural and grammatical genders (Lyons, 1995, pp., 283-285). This is reflected by the fact that gender does not transfer well from one language to another. For instance, the word for ‘sun’ is masculine in Spanish (el sol) but feminine in German (die Sonne). A German moon is masculine (der Mond), while a Spanish moon is feminine (la luna). By the same token, the word ‘porte’ (French for ‘door’) is grammatically feminine and one refers to it with the same pronoun used for "Mary" or "Fatima", i.e., elle (French for "she"). The Arabic word (باب) (Arabic for "door"), however, is grammatically masculine, so one refers to it with the same pronoun that one uses for "Ali" or "John", i.e., هو (Arabic for "he"). And while many of the world languages have nouns that are either masculine or feminine, German, for example, adds a third gender: neuter. Moreover, German is a good example of the fact that gender is not linked to a specific meaning or concept. Although nouns denoting human beings are expected to follow natural gender, in German there are exceptions such as das Mädchen, (girl). Plus, there are three different German words for "ocean" or "sea"—all a different gender: der Ozean (Masculine), das Meer (Neuter), and die See (Feminine).

All this discussion points to the fact that the presence of a neuter gender for all nouns which are neither masculine nor feminine in English and its absence in Arabic (and many languages), causes significant linguistic mismatch. A consequence of this mismatch is that in English, if one uses the masculine or feminine pronouns to refer to something that has no natural gender, one is representing the thing as a person, usually for powerful rhetorical effect. This is called ‘personification’, a rhetorical device often used in poetry. In languages like Arabic or French, masculine or feminine pronominal references carry no such connotations. Grammatical gender, as already stated, is entirely based on language conventions.

Badran, cited in Hidayatullah (2014), observes that “English is a common language of Islamic feminism” (p. 6). It is a fact that feminist ideological readings, particularly Helminski’s use of He/She combination, is born in predominantly Christian and English language speaking cultures, where the use of the pronoun "He" confirms the male God of the Trinity. ‘God the Father’ in the Christian schema. Modern feminist arguments for gender-neutral references to God are essentially reactions to the masculine portrayal of God in Christianity. Using this kind of discourse in the Qurānic context and raising gender-issues in reference to Allah (SWT) in the way feminists have done in the tradition of Bible translation would miss several linguistic and cultural facts and contradicts the clear Qurānic statement with reference to Allah (SWT), لِنَبَذَيْنِ كَفِيْلَةَ شِيْعِه‘There is nothing whatsoever like unto Him’ (Qurān, 42:11). In the Qurān and in Arabic language, Allah (SWT) is referred to by the masculine pronoun ‘هو’ without any explicit or implicit sense of personification or anthropomorphism. It is only a linguistic fact that the
word "Allah" is grammatically masculine in Arabic, with no hint or connotation of natural gender or any other human attributes. The basic pillar of the Islamic belief is that Allah (SWT) cannot be understood in human terms of natural genders (masculine and feminine). It is the anthropomorphic conception of Allah (SWT) that makes anybody think of He/She distinction in reference to the Divine. Whereas many religious texts suffer the curse of ‘personification’ or ‘anthropomorphism’, where the use of a masculine pronoun reference denotes or connotes masculinity of the Divine, the transcendent concept tawheed in Islam does not allow any kind of ‘anthropomorphism’ or personification that ascribes any human qualities or attributes to Allah (SWT). Ibn Arabi, Rumi, and Helminski’s use of feminine terms with reference to Allah (SWT) is entirely alien to the Islamic belief in which Allah (SWT) is transcendent, beyond human concepts, terms, and distinctions.

Case (2)
Tarazi’s argument for simplification of the Qurānic text through using the first person pronoun ‘I’ instead of the third person pronoun ‘he’ is not valid. This type of ‘simplification’ seems to be ideologically motivated as the author attempts to abolish the SL pronoun system which is seen as ‘patriarchal’ or ‘sexist’. However, when we mess with the SL original system of pronouns, we obscure the content of the Qurānic message and make it more difficult to appreciate and understand significant stylistic and discoursal aspects which are part and parcel of the Qurānic text. The purposeful variation in the stylistic and discoursal features of the Qurān is observed by Az-Rakashi who states that one mechanism of the Qurānic stylistics is ‘Iltifāt’ which is:

"الانقلال من أسلوب إلى آخر لما في ذلك من تنشيط السامع واستجلاب صفائه وإتساع مجازي الكلام وتسهيل الوزن والواقفية. وقال البيبانيون: أن الكلام إذا جاء على أسلوب واحد وطال حسن تغيير الطرقية " (الزركشي،1984، ص 325-326).

Transition from one mode to another as it serves to help the listener focus on the message and avoid boredom, renew their interest, make speech flow more smoothly, and refine rhyme, rhythm and cadence in the speech. Rhetoricians recommend variations of style and discourse in lengthy and uniform texts.

Drawing on this, Abdel Haleem (1992) aptly observes that

The Qurān, it should be remembered, is not an autobiography of Allāh which thus has to be cast wholly in the form of ‘I’ and ‘me’; … It should also be noted that in some verses God is mentioned more than once, and is depicted from different perspectives so that we have a multiplicity of viewpoints (p. 417).

The Qurān is a literary masterpiece with its own unique stylistic and discoursal legacy. The use of pronouns (We, I, He) for Allah (SWT) in the Qurān is a source of distinctive and rich discoursal/stylistic dimensions and meanings. Use of 'I' for Allah (SWT) in the Qurānic discourse normally occurs on occasions when His oneness or closeness to the addressee is targeted or focused. When the pronoun 'We' is used in reference to Allah (SWT), it is meant to emphasize the grandeur, power, strength, and the infiniteness of His attributes. ‘He’ is used in the Qurān to refer to Allah (SWT) from the perspective of the addressee. This is why Traza fails to consistently and thoroughly alter the use of ‘He’ in reference to Allah (SWT) in the context cited below:
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1. قال هو الله أَحَدَ
2. الله الصمدُ
3. لم يلد ولم يولَدُ
4. ولم يَكُن له كُفُوًا أَحَدٌ

(112:1) If they ask you about Me, say: He is the one and only.
(112:2) Allah, the only one to turn to for help.
(112:3) He has no child, nor was born from a parent,
(112:4) and He is not like anything else.

Case (3)
Case (3), though underpinned by ideological readings, seems to be produced by a ‘pragmatics’ factor which is crucial in understanding and interpreting the relevant Qurānic text. The Qurānic text accommodates both interpretations of the relevant verse across the fourteen translations sampled in this article. With reference to the context of revelation, the ‘wives-interpretation’ group would find the strongest support in the context of revelation or instance of occurrence narrated by several exegetes and reported and authenticated in some of the Hadith books:

(112:1) If they ask you about Me, say: He is the one and only.
(112:2) Allah, the only one to turn to for help.
(112:3) He has no child, nor was born from a parent,
(112:4) and He is not like anything else.

When a man asked him about this relevant verse, Ibn ‘Abbas was reported to say: those are some men in Makkah who converted to Islam and wanted to join Allah’s Messenger (PBUH), but their wives and children prevented them. Then when they ultimately joined the Prophet (PBUH), they realized that those who had already migrated had acquired the required insights in religion. Hence, they thought of punishing their wives and children. Then Allah revealed this verse: ‘If you overlook their faults, pardon and forgive, Allah is All-Forgiving, All-Merciful.’

However, the ‘explicature–implicature’ of the verse allows extension of the meaning to include both wives and husbands (spouses, mates). This is in conformity with the basic tenet in the Principles of Islamic Jurisprudence that rulings are extended beyond the particular instance of occurrence.

In this sense, the ‘gender-neutral’ approach will draw on both the linguistic and religious facts of the relevant verse.

Major Findings and Implications
1) The ‘gender-neutral’ language in translating the Qurān reflects complex traces of ideology as it is not motivated by the feminist movement alone. The case of Helminski, for instance, shows how the cultural and linguistic backgrounds, Sufi doctrines, and
feminist agenda combine to produce an extremely radical reading of the Qurān in English with regard to ‘gender-neutral’ issues.

2) The ‘gender-neutral’ approach contributes to the unjustified loss of core stylistic and discoursal features that are peculiar to the SL text. In Tarazi’s version, for example, changing the system of pronouns in the Qurān would alter the essence of the Qurānic message.

3) The ‘gender-neutral’ approach in translating the Qurān is not all ‘evil’. In particular cases, this approach to Qurānic texts might yield broader and more insightful readings that enrich understanding the Qurānic message in English. This occurs when ‘gender-neutral’ readings are in conformity with the linguistic facts of the SL text.

4) A critical and meticulous analysis of ‘gender-neutral’ interpretations in some recent ‘feminist’ Qurānic versions in English would expose some of the non-transparent and false claims of the feminist agendas in translating the Qurān.

Acknowledgments
My sincere thanks are due to Mr. Mohammed Awadh S. Aljohani, Yanbu University College, Dept. of Applied Linguistics, for proofreading the manuscript of this article and for his deep insights and valuable comments.

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<th>Arabic References</th>
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Translation of Religious Texts: Difficulties and Challenges

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Abstract:
Throughout history, people have always tried to get through many different spheres. Their incessant thirst for knowledge brought them in close contact with other cultures and provided them with means to transfer their opinions to other cultures and civilizations that are different or similar to them. One of the effective means of ensuring this cultural exchange is translation. This paper is mainly concerned with the difficulties and the challenges that Arab translators are confronted with when they deal with religious texts. A case in point here is Shalabi’s insightful book, *Islam Between Truth and False Allegations: A Response to the False Allegations against Islam.* (1997) This religious book is full of instances which demonstrate clearly the diverse difficulties that Arab translators face while translating source texts which encompass very sacred religious terms. It seems that grammatical equivalence, redundancy and paragraphing are the most important key elements that ought to be taken into account in order to produce an accurate and appropriate translation. The main objective in this paper is to draw the reader’s attention to the difficulties and challenges that I encountered while translating some religious extracts from Shalabi’s book.

*Keywords:* Grammatical Equivalence, paragraphing, redundancy, religious texts
Translation of Religious Texts: Difficulties and Challenges

1-Some Theoretical Perspectives on Translation

Translation is generally considered as a means of bridging the gap between languages and cultures. In addition to this, it is a communicative process which transfers the message of a source language text to a target language. Generally, translation is defined as being neither a creative art nor an imitative art, but stands somewhere between the two. Furthermore, it is a discipline that gives too much importance to structure and meaning. Therefore, the translator should take into account both the structure and the meaning before translating a particular text. In this respect, Bassnett (1954) believes that the process of translation has to take into consideration both the structure and the meaning. She points out that translation:

involves the rendering of a source language text into the target language so as to ensure that the surface meaning of the two will be approximately similar and the structures of the source language will be preserved as closely as possible but not closely that the target language structures will be seriously distorted. (p.2)

From the above quotation, it is clear that there are no specific, correct, good or agreed upon definitions for translation. Each one focuses on certain concepts, but all tend to agree that the function of the translator is basically to bring about in the minds of the readers of the target language text, “as closely as possible” (Bassnett, 1954: 2) the same feelings as those achieved by the source language text. Translation is undoubtedly a more complicated process since the translator cannot always be viewed as George Steiner claims “Someone who invades, extracts and brings home” (Steiner, 1975: 298). Instead, the translator should create an equivalent effect of the source text on the target text reader so that the text can be adaptable to its new socio cultural environment. In this respect, Basil Hatim and Mason (1990) point out that:

The role of the translator as reader is then one of constructing a model of intended meaning of source text and of forming judgments about the probable impacts of source text on intended receivers. (p.92)

This testifies to the fact that translators have to find the appropriate words and expressions in order to convey the exact meaning. The basic task of translators is to formulate a new text in which they express their intended meaning. Moreover, they have to be very effective in their judgments in order to create an impact on readers. However, translators are often confronted with many problems while translating texts from English into Arabic. One of the problems that translators face is equivalence and since translation “is a model of communication where choices are further subjected to a principle of equivalence between a source text in one language and a target text in another” (Beaugrande,1994: 56), translators should be very careful if they want to succeed in producing relevant translations which produce similar effects on the reader to those achieved by the original text. In other words, translators ought to work within the core of the target culture and know the rules of the target language community so as to find appropriate equivalents to achieve pragmatic competence which “…consists not only of linguistic knowledge but also of knowledge of the rules of language use”. (Olshtain & Blum Kulka, 1996:16).
2-Equivalence in Translation

Equivalence is a very important element in translation and translators are usually confronted with difficulties while translating texts for their target language audiences. In other words, the translator has to find the most suitable words in order to create an impact on his audience. Consequently, equivalence means “the correspondence of effects: those of the original on the source language audience versus those of the translation on the target language audience”. (Beaugrande, 1994: 56). There are many types of equivalence but the most important ones are formal equivalence, functional equivalence, ideational equivalence and dynamic equivalence.

The notion of equivalence has actually created two opposite different views concerning the organization of the diversity of natural languages. Both the formalists and the functionalists see natural languages from different perspectives. The formalist Chomsky sees natural languages as “a system of finite rules for generating an infinite number of abstract sentences and they relegate lexical items to movable syntactic pieces or counters to be selected and manipulated by the principle of open choice: any word can serve if it fits the syntactic constraints”. (Beaugrande, 1994: 55). This is a clear indication that formalists are much more interested in the linguistic forms that ought to be arranged in an appropriate way. Apart from this, the functionalists stress the importance of natural languages. According to them, the natural language is a very significant means of communication and its importance resides in the fact of attaining basic “communicative acts and moves”. (Beaugrande, 1994: 56)

The above facts are clear evidence that equivalence is an outstanding element in translation. Both Arab and European translators are exposed to the problem of equivalence while translating texts, which contain words that do not have an equivalent in the target language. A case in point here is the word: الشرعية To translate this word from Arabic into English is not an easy task because it does not have an equivalent in the target language and if a translator finds this word in a sentence or in a text, he is compelled to translate the meaning. Translators should take into consideration, the notion of acceptability and adequacy before translating a particular text. The target language audience will accept a translation if it embodies both the notions of adequacy and acceptability. This is exactly what Toury said about translation and more specifically about one of the elements of literature, which is “Haiku”. (Connor, 1996:122). He pointed out that:

Thus, what may be said to operate in translation is not any fact about the reception of its end product (which is not there, in the first place), only certain assumptions with respect to it, namely, assumptions as to the prospects of a text whose structure and linguistic make up follow a certain pattern which is acceptable to the target end. Being members of the target culture, or tentatively assuming the role of ones, translators are more or less aware of the factors, which govern the acceptability of texts and textual linguistic features in that culture or certain sector thereof. To the extent that they choose to subject themselves to these factors and resort to the appropriate translation strategies, the act itself is executed under the initial norm of acceptability, whether the end product will indeed be admitted into the target system or no. (Connor, 1996:122).

This means that the translator should master the rules of the language and ought to come up with expressions that would be accepted by the target language audience. In other words, he must
stick to the syntactic and the grammatical structures of the language of his target audience in order to create an impact on them. Likewise, Hatim and Mason have further elaborated on the effect of equivalence on the target audience. They have defined Nida’s dynamic equivalence as “the principle of equivalence of effect on the reader of target text”. (Hatim & Mason, 1990:7). In other words, dynamic equivalence is the fact of making a significant effect on the readers of the target audience. Thus, in order to attain this, the method goes for cultural transposition. That is to say, replacing items or idioms by another, which would be known to the speech community of the target language and which, would imply the adequate idea and have more or less the same idea. An example, which illustrates this, is the following one: “Carrying coals to Newcastle”. This sentence would sound irrelevant if rendered literally into Arabic because the audience of the target language has no idea about what is Newcastle (A place famous for coal mining in Great Britain). Thus, in Arabic the equivalent would be:

بيع الماء في حارة السفاحين

However, such similarity of response cannot be achieved because even in one speech community we have different approaches to one text and this is of course what Bassnett (1954) clearly states in this passage,

Equivalence in Translation, then, should not be approached as a search for sameness, for sameness cannot even exist between two target language versions of the same text, let alone between the source language and the target language versions. (p. 29)

It is very difficult for translators to attain “sameness” in translation and, therefore, they have to transfer grammatical units of sentences and substitute them all the time. An example, which illustrates the difficulty of attaining sameness in translation between the source language text and the target language one, is the following one:

(My own example).
This sentence could be translated like this:
Since her return to power in 1993, Binazir Buttou has been trying to withdraw the Afghanie issue from the Pakistani intelligence.

While translating the Arabic version into English, the translator will definitely be exposed to the problem of translating the word “Milaf”. He ought to find the appropriate word that would certainly be accepted by the target language audience. In this way, the appropriate word is “issue”. This is a clear indication that it is very difficult for the translator to achieve sameness between the source language text and the target language text. In this example, the translator has tried to keep the meaning. That is why he has replaced the word “Milaf” by “Issue” in order not to distort the meaning.

3-Religious Texts: Difficulties and Challenges

Religious texts are very difficult to translate and I was really exposed to many difficulties while rendering sentences from English into Arabic. Still, equivalence was one of the problems that I encountered. It was really difficult for me to find the appropriate words and expressions in order to convey the meaning that would be accepted by the target audience. Equivalence at the grammatical level was also one of the challenges and problems that I faced.
Apart from this, equivalence at the word level is another problem which hinders gifted translators from conveying the message to the target audience. Shalabi’s book is actually a good example which encompasses key religious texts that really entail a good grasp of the source language in order to come up with an accurate and acceptable translation to be understood by the target audience. An example which could be used as an illustration here is the following passage in English:

> It is required that the doctrine be indelibly established in the heart of the Muslim and deeply rooted in his mind. In this context, we should note that the holy Quran calls on every human being to make sure for himself that the doctrine is true by looking at the history and the fate of previous nations and by constantly observing the universe and contemplating its natural phenomenon so as to strengthen the faith in the heart through reasoned acceptance. (Shalabi, 1997:16).

This key religious text will be translated in Arabic as follows:

> إِنَّهُ مِنَ الْضَرُورِيِّ أنْ تُتَرَسَّخِ الأُقْلِيَّةُ فِي قَلْبِ الْمُسْلِمِ وَعَقْلِهِ وَفِي هَذَا السَّيَاقِ تَتَجَدِدُ الإِشْتِفَاعُ صَحَةُ الأُقْلِيَّةِ وَذَلِكَ بِالْفَعْلِ وَأَنْ تُلْقَى إِلَى تَارِخَ مَصِيرِ الأَئِنَمِ السَّابِقَةِ وَإِمَانَ الْنَظَرِ فِي الْكُونِ وَتَأَمَّلُ ظَواهرِ الطَّبْعِيَّةِ وَذَلِكَ مِنْ أَجْلِ تَقْوِيَةِ الإِيْمَانِ فِي الْقَلْبِ بَطْرِيَّةٍ مَّنْطَقِيَّةٍ.

While translating the above passage from English into Arabic, it was really difficult for me to find the equivalent of both “Established” and “Rooted” because if I ever opted for the literal translation, I would distort the meaning. But I managed somehow to find the appropriate verbs that would be both adequate and acceptable. I have changed the sentence, “the doctrine be indelibly established in the heart of the Muslim and deeply rooted in his mind”. (Shalabi, 1997:16) by the following Arabic sentence:

> وإِنَّهُ مِنَ الْضَرُورِيِّ أنْ تُتَرَسَّخِ الأُقْلِيَّةُ فِي قَلْبِ الْمُسْلِمِ وَعَقْلِهِ

Similarly, I have encountered certain difficulties while rendering certain expressions into Arabic. A case in point here is the following expressions from the above passage: “To strengthen the faith in the heart through reasoned acceptance”. (Shalabi, 1997:16). The expression “Reasoned acceptance” would sound irrelevant if translated literally into Arabic. The equivalence at the word level would be “Koubol Manteki”. However, this is not the right translation because the meaning is distorted. So, the best translation is the following one:

> تَقْوِيَةُ الإِيْمَانِ فِي الْقَلْبِ بَطْرِيَّةٍ مَّنْطَقِيَّةٍ”

Another example which illustrates the difficulty of finding the appropriate equivalent of certain words that would be both adequate and accepted in the target culture is the following passage:

> The Quran and the traditions have limited the elements of doctrine to believing in Allah, his angels. His scriptures, His Prophets and in destiny i.e in the good and the bad and in the day of judgement. (Shalabi, 1997:15).

The word “Traditions” can be interpreted in many different ways. Hence, if this word is rendered literally into Arabic, it would mean “Takalid”. In this respect, if the translator uses the literal sense and more specifically this word in the target language text, he will distort the meaning. Therefore, he should know the culture and the language of his target audience in order
to come up with the appropriate word that would fit into the context of the target language. Consequently, the best translation is:

إن القرآن والسنة قد حدد عنصر العقيدة في الإيمان بالله وب__[الملكنك]__ وكتب الله ورسله وبالقدر خيره وشره ويبور القيامة’”

Apart from this, Shalabi’s book is full of examples which contain words and expressions that are difficult to translate. A case in point here is the following passage:

This religious standard (or conscience) that fasting sows in the heart of the Muslim is what we referred to as “Taqua” (Godliness). It is a kind of constant and watchful feeling that Allah knows all of what goes on inside us and not only what we do and say out of people’s sight. (Shalabi, 1997:19).

In this passage, we can notice that the verb “Sow” has been used in the source text in such a remarkable way in order to fit in the context and at the same time to convey the meaning. However, if this verb is rendered literally into Arabic, the meaning will be different and certainly irrelevant. “Sow” literally means زرع. If this verb is used in the target language text, it will not fit into the context and in Arabic we do not normally say that:

ٚضسع انظٕو فٙ لهة انًغهى

This means that the translator should use the best words that would fit in the context of the target language text. By using formal and adequate verbs, the translator will certainly gain the attention of the target language receivers. In this case, the best translation is the following one:

ٔلذ ْٛأ الإعلاو كم انظشٔف انًٕاذٛح نٕٓايهح انضٔخح يؼايهح حغُح

Similarly, grammatical equivalence is qualified as one of the most difficult elements that the translator is confronted with. This latter finds himself in many instances translating texts literally. In other words, literal translation which essentially means translating word by word can have sometimes bad effects on the target language audience. An example which illustrates best the problem of grammatical equivalence is the following passage in English: “Islam also produces all the conditions propitiate for treating one’s wife correctly”. (Shalabi,1997: 22). At the level of grammar, there is nothing wrong with the verb “Produce”. However, it cannot be adopted and used in the Arabic translation because it does not clarify the intended meaning. In Arabic, we could not say:

ٔلذ أَرح الإعلاو كم انظشٔف انًٕاذٛح نٕٓايهح انضٔخح

Therefore, the best translation is the following one:

ٔلذ ْٛأ الإعلاو كم انظشٔف انًٕاذٛح نٕٓايهح يؼايهح حغُح

Or:

ٔلذ ْٛأ الإعلاو كم انظشٔف انًٕاذٛح نٕٓايهح

Similarly, grammatical equivalence leads us to another problem which is the problem of structure in both languages. Sentence structure is one of the problems that I actually encountered while translating religious passages from English into Arabic. It seems that Arabic is a language which favors the use of a great number of words to mean one thing and to achieve stylistic decorativeness, while English qualifies this as redundant and irrelevant. In addition to this, translators are often confronted with the problem of sentence structure while they are engaged in
the process of translation because each language has its own syntactic structure. One of the characteristics of the Arabic language is that it follows both the SVO and VSO. While translating some of Shalabi’s key passages from English into Arabic, I was compelled to change the structure of the source text which favors the SVO:

“Honoring one’s neighbor occupies an important place in Islamic Ethics as well”. (Shalabi, 1997:23).

The translation of the above sentence is:

What can be deduced from the Arabic version is that the sentence structure is completely different from that of the English language. Still, there is another crucial element that is associated with the Arabic language which is the length of sentences. Translators of religious texts are really required to use very long sentences and clauses while translating a source text from English into Arabic. In a sense, they have to come up with the most adequate translation that is more or less close to what is stated in the original text. An example to illustrate my point is Shalabi’s (1997) extract:

The second remark concerns the apparent severity of punishment. Islam weighs the form of punishment in relation to the size of the sin committed and the extent of its corrupting impact on the desirable ideal society it tries to establish. If we look at the crimes, we will find that they represent a clear infringement on the rights of society and contempt for its rules and systems. (p.28).

The following passage could be translated in Arabic like this:

In my own translation of the source text, I have repeated certain words and expressions in order to convey the meaning and to achieve a clear understanding. After all, the target language receivers expect translators to provide very accurate translations. Since, Arab translators tend to use more than one word to mean only one thing; I was impelled to use two words and more specifically two nouns which actually have the same meaning:

Reducancy in this extract will not affect the intended meaning. Rather, it is used for the sake of decorativeness. However, it should be noted that the English language disfavors the repetition of two nouns in order to mean one thing. Again taking into consideration, the syntactic structure of Arabic, we can say that translators of religious texts tend to use, for instance, one linking word several times as it is the case in the Arabic translation of one of Shalabi’s key religious passages:
The source text is quite different from the target one as the English native speakers tend to use a very straightforward syntactic structure which disfavors the use of long sentences and the same linking words several times. Shalabi’s original version reflects this vogue:

The truth is that it is Islamic doctrine which gives meaning and telos to the life of the Muslim. At the time when he shows submission to the lord of the skies and earth, a Muslim feels that he is under divine providence, and that Allah’s mercy protects him from every side. All man’s deeds- in the context of a true Islamic doctrine-become oriented toward one goal which is to attain Allah’s blessing and avoid his wrath. Gradually, a sort of moral consciousness gets set up in the heart of a Muslim, a consciousness that is hypersensitive to questions of good and bad, depravity and virtue, all of which are referred to in religious terminology as “taqwa”. (Shalabi,1997:16).

Significantly, the reader of both versions is invited to draw a comparison between the source text and the target one. After all, we can notice that the linking word “WA” has been repeated ten times in the Arabic target language text and this of course is a clear indication that Arab lexicographers and translators find difficulties in diction or in the choice of terms. Moreover, we might rightly argue that religious texts favor the repetition of linking words. In this respect, there is nothing wrong with repetition as long as it does not affect the meaning. Redundancy in Arabic is not at all a negative characteristic because it is mainly used for the sake of clarification. In other words, all translators of religious texts tend to use this stylistic element in order to communicate their message. A case in point here is the Arabic version in which the word يجب is repeated twice:

لا يجب عليه إعطاء الزكاة، فما يجب عليه إعطاؤه هو حصة محددة شريطة ألا تتغير الثروة خلال سنة كاملة’’.

If we draw a comparison between the Arabic version and the English one, we realize that the English text is better than the target language text because there is no redundancy in the syntactic structure of English. Furthermore, it is not complex but rather simple and to the point: “The person who has got a lot of wealth but keeps spending from it all throughout the year to a point that nothing is left from it after a year elapsed should not give alms”. (Shalabi,1997:19).

There is no doubt that diction and the choice of terms are very significant when it comes to the translation of religious texts that require highly sophisticated diction that should fit in the context of the Islamic culture. In other words, the translator must avoid any mistakes or disruptions that may mislead the audience. This argument is further reinforced by Gutt who maintains that the good translator is the one who communicates and translates relevantly. Gutt (1991) elucidates that:

The translator is confronted not only with the question of “how” he should communicate, but “what” he can reasonably expect to convey by means of his translation. (p.180).

An example which illustrates best the difficulty of finding the best religious words and more specifically verbs for Arab translators is the following extract:
All man’s deeds - in the context of a true Islamic doctrine-become oriented toward one goal which is to attain Allah’s blessing and avoid his wrath. (Shalabi, 1997:16).

The Arabic translation of the above passage is:

"وكل أعمال الإنسان، تصبح في سياق العقيدة الإسلامية الصحيحة موجهة بالأساس إلى هدف معين ألا وهو ابتعاد مرضاة الله وتجنب غضبها."

The above facts are clear evidence that the translation of religious texts is very difficult because they embody a specific ideology. In this sense, taking into consideration the notion of the universe of discourse, we could say that the translator of a particular religious text ought to be faithful to the text and to the reader as well and this notion is clearly stated in chapter 4 in Lefevere’s book, *Translation, History and Culture*. Lefevere (1992) points out that:

Translators have to strike a balance between the universe of discourse (the whole complex of concepts, ideologies, persons and objects belonging to a particular culture) as acceptable to the author of the original and that other universe of discourse which is acceptable and familiar to the translator and his or her audience. (p.35).

Central texts like the holy Quran must be respected. In other words, the contents of the Quran ought to be preserved. This means that any Arab translator who wants to render the English version of the Quran into Arabic has to be careful and, at the same time, has to take into consideration the basic ethics of the Islamic religion which forbid the falsification and the misinterpretation of the Quranic verses. Therefore, the translator must be very selective in his choice of terms so as not to provide his target language audience with a false translation.

Equally important, Prophetic sayings are also part of the Islamic religion because they embody and reflect our understanding of ideology. I have been exposed to many difficulties while translating the Prophetic sayings in spite of the fact that some of them were very familiar to me and I happened to learn them by heart in my secondary education. The two prophetic sayings that were very difficult for me to translate were the following ones:

“You and what you belong to your father” (Reported by Ibn Majah and Tabarani). (Shalabi, 1997:22).

“O. Messenger of Allah. Why was your prostration so long?” He said: “My son rode and I hated to rush him”. (Nisai’s Sunan and Ibn Hanbal’s Musnad). (Shalabi Ahmed, 1997:26).

One of the problems which I encountered while translating the prophetic sayings was that the source texts contain some verbs and expressions which do not actually have the same lexical equivalence in the target language. Hence, the translator of such sayings must be very selective in his choice of words in order to convey the exact meaning. Still, the translator of prophetic sayings should take into account the element of lexical cohesion. This means that there must be a lexical cohesion between the difference parts of the same Prophetic sayings. After all, a successful and gifted translator is the one who provides an accurate translation of the source text in such a way as to leave a good impression as well as a tremendous impact on the target audience. The translation of the two prophetic sayings is as follows:

أنت ومالك لأبيك” (رواى بن ماجة والطبراني)

"يا رسول الله إنك سجدت بين ظهرانى صلتك سجدة أطلتها. قال: ارتحلي إنني فكرت أن أعجله حتى يقضي حاجته” (رواه النسائي في السنن، وابن حنبيل في المسند).
Translation of Religious Texts: Difficulties and Challenges

The other example that illustrates the problem of equivalence at the lexical level or the choice of terms in religious texts is the following Prophetic saying: “Who afflicted this bird by taking her son away from her? Give her back her son”. (Abu Dawud’s sunan). (Shalabi, 1997: 25). My translation of this Prophetic saying is:

من فجع هذه في ولدها ردواً ولدها إليها” (سنن ابن داود)

I have rendered the English verb “afflict” into the Arabic verb “Fajha” in order to arouse the emotions of my target audience and to convey the meaning. In addition to this, there is another significant example which depicts the problem of lexic for Arab translators which is the Prophet Mohammed peace be upon him saying: “Try as much as you can to ward off legal punishments if there are doubts”. (Reported by Ibn adi and Sama’ani). (Shalabi, et al:28). In my translation, I opted for a simple syntactic structure in order to avoid ambiguity and the complexity of the English clause:

”إدرعوا الحدود بالشبهات” (رواه ابن عدي والصمعاني)

Apart from this, there is another problem that I was exposed to while translating this religious text which is the authority of the text itself. The Arabs favor what is called “Hanhana” and consider it one of the highly sophisticated techniques of religious texts. As a matter of fact, Prophetic sayings ought to be rendered in such a way as to be accepted by the target language audience. In this text, it was difficult for me to translate the Prophetic saying and I did not opt for the literal translation because if I ever indulged in this activity I would not respect the concept of “Hanhana” and by the same token the authority of the religious text. This example clarifies my point: “It is reported that the Prophete Mohamed peace be upon him said: A woman went to hell because she tied a cat, did not feed her and did not let her eat from the grass on earth till she died”. (Reported by Bukhari and Muslim). (Shalabi, 1997: 25). The translation of the Prophetic saying is:

”روى عن الرسول صلى الله عليه وسلم أنه قال: ” دخلت امرأة النار في هرة، ربطتها فلم تطعمها، ولم تدعها تأكل من خشاش الأرض” (رواه البخاري ومسلم)

What can be deduced from the Arabic translation is that in religious texts the lexical term “Han” should be used in order to preserve the authority of the text. In other words, we must not say in a Prophetic saying:

قال الرسول صلى الله عليه وسلم "دخلت امرأة النار في هرة، ربطتها فلم تطعمها، ولم تدعها تأكل من خشاش الأرض” (رواه البخاري ومسلم)

If Arab translators do not respect the concept of “Hanhana” in religious texts and more specifically in Prophetic sayings, their translation will be rejected by the target language audience and will lose its value.

Likewise, paragraphing is another element which is very important in translation. Arab translators are often exposed to the problem of divisibility. The English language does not favor long sentences and long paragraphs. By using long paragraphs, Arab translators convey their intended meaning in an effective way. The following source and target texts illustrate clearly the difference between the English and the Arabic languages respectively. Arab translators could not really get rid of long paragraphs because it is something peculiar to the Arabic language whereas English does not preclude this:

This religious standard (or conscience) that fasting sows in the heart of the Muslim is what we referred to as “Taqwa” (godliness). It is a kind of constant
and watchful feeling that Allah knows all of what goes on inside us and not only what we do and say out of people’s sight. After prayer and fasting, come the two other rites, namely almsgiving and pilgrimage. The first is required of wealthy people only and the second concerns whoever can afford it. Almsgiving (Zakat) in Arabic means well-being and purity. According to jurisprudence, it consists of giving a very small percentage of what one has earned in one year, and which one does not need for daily expenses. It is doubtless that divine justice is very clear in this context. The person who earns his living on a daily basis should not give alms and the person who has got a lot of wealth but keeps spending from it all throughout the year to a point that nothing is left from it after a year has elapsed should not give alms. He should give only a determined part and on the condition that that wealth remains unchanged for a whole year in the possession of the person concerned. Small percentages of the yearly crops are due on the part of farmers. Because the objective behind levying Zakat is to deal with the problem of poverty and because people cannot individually supervise the impact of almsgiving on improving poor people’s conditions, it is required that an institution specialized in gathering alms from Muslims and distributing them be set up so as to ensure that Zakat carries out its function in improving the conditions of society. Allah specified in the Holy Quran the various aspects of how the money should be spent. All of them revolve around helping the needy, and alleviating the misery of the poor. “Alms are for the poor and the needy, and those employed to administer (the funds), for those hearts have been (recently) reconciled (to truth), for those in bondage and in debt, in the cause of god and for the wayfarer”. (Thawba,60). Through this ritual, a sort of social welfare, necessary for the balance of the mobility of Islamic society and its stability is ensured. (Shalabi,1997:19).

The Arabic translation is quite different from the source text as the translator is impelled to use long sentences and to repeat certain expressions and linking words which are very much peculiar to the Arabic language:

*هذه القيمة الدينية (أو الوعي) التي تحرص الصوم على ترسيخها في قلب المسلم هي ما يشار إليه “بالثقة”* وَهَذَا نُوُعًٗ مِن الشعور المتكامِل الذي يعلم الله خُيآباهُ، فَهوَ يعلم ما بَدَأنا، وليَسْ فَقْط مَا نَقوم بِه ونَقوله عَن الناس.

وَبَعْد الصلاة والصوم، تأتي الشعائر الأخرى خصوصا الزكاة والحج. فالأولى الزامَة للأغنياء فقط، أما الثانِية فتخص من استطاع إليه سبيل وِالزكاة في اللغة العربية تعني الرفاهة والساحة، فحسب القضايا فهي إعطاء نسبة قليلة مَا كسب الإنسان في سنة ؛ والتي لا تحتاج إليها في مصاريف اليومية. وَمَا لا شك فيه أن العدالة الإلهية واضحة في هذا السياق، فالشخص الذي يكسب قرية بيوته لا يبتغي عليه إعطاء الزكاة. أما الشخص الذي له ثروة كبيرة يتفق منا بِاستمرار خلاَل السنة إلى درجة أنه لم يبق منها أي شيء بمجرد أن يَغْلِب على إعطاء الزكاة. فَيجب عليه إعطاء هَوَ حصة مَحدَدة شرَيطَة أَلا تَغِير الثروة خلال سنة كاملة. أما المزارعون فهم ملزمون بإعطاء نسبة صغرى من المحصلات السنوية. وَنظراً لأنَّ الهدف من وراء فرض الزكاة هو معالجة مشكل الفقر، وَنظراً لأنَّ الناس فربما لا يستطيعون مراقبة تأثير الزكاة في بِحُس تحسين ظروف الفقراء فإنه من الواجب واللازم إنشاء مؤسسة مَخصَصة في جمع الصفقات من الممثِلين وتوزيعها من أجل تحقيق تَحَف في المجتمع. وقد حدّد الله في القرآن الكريم الأَوَّه المَنذ دَل صرف المال وَلَهَيْنٌ كلها إلى سَماعة المحتاج والتكافف من بوس التفقر. يقول الله سبحانه تعالى في سورة التوبة الآية 60: إنَّ الصدقات للْفقراء والمساكين والأعمال عليها والمؤلِفة قُلوبهم وَفِي الرِّؤْف وَالغَفْرُم وَفِي سَيْبِ الله وَابنِهِ السُّبُلَ فِي رَفْضِهِ مِن الله وَلَا يُهْمِسُون. حَكِيمٌ وَعِن طُريِق هذِه الشعور يصبح نوع من التكافل الاجتماعي مُضمنُون وضرورةً بالنسبة لِتوازن المجتمع الإسلامي.”
All in All, we could say that the translation of religious texts is not at all an easy task because translators are all the time exposed to many problems such as equivalence, syntactic structure and other difficulties that are mainly related to the universe of discourse. In other words, translators should be aware of the differences across cultures and ought to find what is more relevant in a given culture. This means that they ought to be faithful both to the reader and to the text. Ultimately, translators as Wilhelm clearly pointed out have to be “Creative in their native language in order to be able to convey the message contained in the original text in the most accurate and understandable and yet elegant way possible”. (Wilhelm, 1984: 4). This is clear evidence that the gifted translator should not mislead the target audience by a false translation.

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References
A Critical Study of Three English-Arabic Internet Glossaries

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Abstract
This paper tackles the degree of accuracy in producing three electronic glossaries that have been published on the Web sites. The glossaries are: A Finance Glossary (from English into Arabic), A Glossary of Arabic Grammar Terms (from Arabic into English), and A Glossary of United States History and Government (from English into Arabic), using a descriptive and analytical approach of the Web data. The paper aims at highlighting the inaccurate renderings of specialized terminology within three electronic glossaries, and suggesting some measures for tackling the problem. The shortcomings observed included a number of inaccurate equivalents, vague and literal rendering of some culture-specific notions, use of inappropriate TL collocations, and vague and literal renderings of a number of idiomatic expressions. It is evident that the authors of such glossaries have exerted serious efforts to prepare them, and have generously made them accessible freely, yet such inaccurate renderings of specialized jargon may have certain disadvantages and can be misleading to inexperienced translators and students of translation. The paper cites a number of examples from the three glossaries that are incorrect, inaccurate, and poor renderings as a case in point, specifying the error or weakness, and providing substitute renderings for them. It also suggests some solutions for the problem under consideration.

Key Words: glossary, translation, equivalent, financial terms, grammar terms, history terms.
1. Introduction

The problem of translating specialized jargon is a very old one. During the reign of the Abbasid caliphate Al-Ma’moon, Arab translators faced the problem of translating scientific jargon from Greek, Persian, and Indian into Arabic (Bahumaid, 1994). Since the first half of the 20th century Arab scholars, Arab Academies, Arab Universities and Institutes, as well as many researchers and translators have been concerned about the rendering of specialized jargon in many Arab countries. In an attempt to resolve the problem, Arabic Academies were established in a number of Arab countries to tackle the problem of translating specialized jargon (Syria in 1919, Egypt in 1932, Iraq 1947, Jordan 1976, Tunisia 1983, the Institute for Studies and Research for Arabization in Morocco, and the Kuwait Research Institute). Unfortunately these academies did not succeed in producing consistent renderings for specialized terms, and produced inconsistent renderings.

In our times of modern information technology (the Internet), new efforts have been resumed to provide electronic glossaries of specialized jargon in a number of disciplines on the web sites.

2. Internet English-Arabic Electronic Glossaries

Three electronic glossaries are tackled in this paper that were published on the web site:

([http://arabswata.org](http://arabswata.org))(http://www.pixzo.us/uploads/7eb0d5c36e.doc)

The author came across these glossaries in the internet:

1. Finance Glossary
2. A Glossary of Arabic Grammar Terms
3. A Glossary of United States History and Government
As a number of inaccurate renderings were observed in the three glossaries, and because the blog (http://arabswata.org) is consulted by a large number of translators and students of English-Arabic translation, the researcher felt it necessary to investigate the matter.

The shortcomings observed are tabulated in the following three tables that list the errors, their type, and suggest substitutes for each case.

2.1. Examples from the English-Arabic Finance Glossary

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<th>No.</th>
<th>English Expression</th>
<th>Glossary Rendering</th>
<th>Critical Comment</th>
<th>Substitute Rendering</th>
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<tbody>
<tr>
<td>1</td>
<td>Deed of trust</td>
<td>ظَبّخ ػقبسَخ</td>
<td>[SL item is paraphrased rather than rendered into a translation equivalent]</td>
<td>ضمانة عقاراتية</td>
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<td>2</td>
<td>Flood hazard insurance</td>
<td>صل ثزبسَخ آخو</td>
<td>[SL item is inaccurately rendered into the TL as ( back translation: deluge)]</td>
<td>تامین ضد الفيضان</td>
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<td>3</td>
<td>Postdated check</td>
<td>شیک بحمل تاريخا مقدما</td>
<td>[SL item is vague and holds some ambiguity]</td>
<td>صک بتاريخ آجل</td>
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<td>#</td>
<td>English Term</td>
<td>Arabic Term</td>
<td>Notes</td>
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<td>4</td>
<td>Mortgage</td>
<td>رهن</td>
<td>[SL item is specific in meaning related to real estate, but the TL rendering is generic]. Substitute Translation: رهن عفاري</td>
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<td>5</td>
<td>Recordation taxes</td>
<td>تسجيل الضرائب</td>
<td>[SL modifier-modified relation in the noun group is reversed (back translation: registering the taxes)]. Substitute Translation: ضرائب التسجيل</td>
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<td>Estate tax reductions</td>
<td>تخفيفات من ضرائب الملكية</td>
<td>[SL item 'Estate' is specific in meaning, but the rendering is generic (back translation: reducing ownership taxes)]. Substitute Translation: خصومة ضريبة العقار</td>
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<td>7</td>
<td>Automation</td>
<td>الإدارة الmekanikي</td>
<td>[SL item is inaccurately rendered into the TL expression: Mechanical Management). Substitute Rendering</td>
<td>الإدارة (التميشه)</td>
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<td>8</td>
<td>Current cost</td>
<td>تكلفة التجارية</td>
<td>[SL item is inaccurately rendered into a vague TL expression and odd collocation]. Substitute Rendering: الكلفة الحالية</td>
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### 2.2. Examples from the Glossary of Arabic Grammar Terms

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<th>No.</th>
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<th>Critical Comment</th>
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<td>1</td>
<td>المُضْنَاف</td>
<td>1st Particle of the construction</td>
<td>[SL term is paraphrased into the TL in a vague and ambiguous way.]</td>
<td>Substitute Translation: The Annexed</td>
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<td>2nd Particle of the construction</td>
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<td>الفَظُّ المُجَرَّد</td>
<td>؟</td>
<td>[SL item is not translated].</td>
<td>Substitute Translation: Verb Root or: Verb Stem</td>
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### A Critical Study of Three English-Arabic Internet Glossaries

<table>
<thead>
<tr>
<th>SL item</th>
<th>Translation</th>
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<th>Substitution</th>
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<tr>
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<td>The Pattern of the verb</td>
<td>SL item is translated with vague meaning. Substitute Translation:</td>
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<td>Conditional Phrase</td>
<td>[SL item is inaccurately rendered into ‘phrase’ due to haste or careless handling]. Substitute Rendering:</td>
<td>Conditional Sentence</td>
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<td>The Verbal Exclamatory-ion Style</td>
<td>[SL item is paraphrased with redundant and vague explanation]. Substitute Translation:</td>
<td>Exclamation</td>
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<td>7</td>
<td>Added word for emphasis</td>
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<td>Sequential Sentence (Nominal)</td>
<td>[SL item is translated with a vague meaning]. Substitute Translation:</td>
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<td>No.</td>
<td>Arabic</td>
<td>English</td>
<td>Description</td>
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<td>9</td>
<td>الحالة</td>
<td>Haal Accusative</td>
<td>[SL item is transliterated and also rendered into a vague and inaccurate meaning]. Substitute Translation: →</td>
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<td>10</td>
<td>المبتدأ</td>
<td>The subject of a Sequential (Nominal) Sentence</td>
<td>[SL item is paraphrased with redundant and vague explanation]. Substitute Translation: →</td>
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<td>نائب الفاعل</td>
<td>Subject of the Predicate (Substitute of the Doer of the Verb)</td>
<td>[SL item is paraphrased with redundant and vague explanation]. Substitute Translation: →</td>
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<td>12</td>
<td>الكرة</td>
<td>A common noun</td>
<td>[SL item is rendered with vague and inaccurate meaning]. Substitute Translation: →</td>
</tr>
<tr>
<td>13</td>
<td>الفعل المزيد</td>
<td>one or more of the Increased Letters</td>
<td>[SL item is paraphrased with vague and inaccurate meaning]. Substitute Translation: →</td>
</tr>
</tbody>
</table>
### The Indeclinable

The end of a word, noun, verb or particle is static. Some employs the term “indeclension”.

[SL item is paraphrased with redundant and vague explanation except for the last clause].

Substitute Translation: →

The Indeclinable

### The Declinable

The vowel of the last consonant in a verb or noun is dynamic.

[SL item is paraphrased with redundant, vague and inaccurate meaning].

Substitute Translation: →

The Declinable

### 2.3. An English-Arabic Glossary of United States History and Government

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<thead>
<tr>
<th>No.</th>
<th>English Expression</th>
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<th>Critical Comment</th>
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<td>Bessemer process</td>
<td>عملية بسيمير</td>
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<td>طريقة بسيمير في صناعة الفولاذ</td>
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<td>Wounded Knee</td>
<td>معركة ووندتن ني</td>
<td>[Culture-specific SL item is transliterated producing vague meaning in the TL]. Substitute Translation:</td>
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<td></td>
<td>The Zenger Case</td>
<td>قضية الزنكر</td>
<td>[Culture-specific SL item is transliterated with vague TL meaning]. Substitute Translation: → قضية الصحيزنظ زنكر (عام 1733)</td>
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<td>Real politic</td>
<td>بولتيك حقيقي</td>
<td>[Culture-specific SL item is transliterated producing vague meaning in the TL]. Substitute Translation: → سياسات عملية</td>
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<td>Ku klux klan</td>
<td>كو كلاكس كلان</td>
<td>[Culture-specific SL item is transliterated with vague TL meaning]. Substitute Translation: → منظمة كوكلاكس كلان الأمريكية السرية (المعادية للزوج واليهود والأجانب في القرن التاسع عشر)</td>
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<td>Notes</td>
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<td>Bill of Rights</td>
<td>لائحة قوانين</td>
<td>[Culture-specific SL item is literally paraphrased producing vague TL meaning].</td>
<td>نقلة الحقوق الأمريكية</td>
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<td>للحقوق المدنية</td>
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<td>Black Power</td>
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<td>[SL idiomatic expression is literally translated into the TL with vague meaning].</td>
<td>النفوذ الاقتصادي والسياسي للامريكيين السود</td>
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<td>Magna Carta</td>
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<td>[Culture-specific SL item is translated into the TL with vague general meaning in the TL (back translation: a bill of rights)].</td>
<td>وثيقة الماغنا كارتا لسنة 1215 الخاصة بحقوق نبلاء الخلافة</td>
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<td>قدر الولايات المتحدة بالتوسع حتى المحيط الهادئ (اعتقاد ساد في القرن 19)</td>
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<td>Civil disobedience</td>
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<td>Separation of powers</td>
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<td>Incorrect rendering as SL item is translated with inappropriate collocation leading to TL ambiguity.</td>
<td>الفصل بين السلطات</td>
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<td>الحرب المدنية الإسبانية</td>
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<td>الحرب الاهلية الإسبانية</td>
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<td>Under consumption</td>
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<td>SL idiomatic expression is literally translated into the TL producing strange collocation and vague meaning.</td>
<td>ضعف الاستهلاك</td>
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<td>Works Project Administration</td>
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<td>ادارة مشروع الأعمال</td>
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<td>Commander-in-Chief</td>
<td>زعيم القيادة</td>
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<td>24</td>
<td>Chief justice</td>
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<td>Anti-Defamation League</td>
<td>فئة الافتراء</td>
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<td>26</td>
<td>Anti-trust</td>
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<td>27</td>
<td>Bay of Pigs Invasion</td>
<td>غزو البي أَفْجَر</td>
<td>[SL item is transliterated producing a vague meaning in the TL Substitute Translation:]</td>
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<td>checks and balances</td>
<td>مسكوك وميزانيات</td>
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<td>مقارنة وتنافض</td>
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<td>Counter culture</td>
<td>ثقبفخ اىشجبة اىغبثشح</td>
<td>Incorrect rendering as SL item is translated with a vague and incorrect meaning (back translation: youth’s old culture). Substitute Translation: تثقافة مضادة</td>
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<td>Incorrect rendering of the SL item (back translation: smuggling). Substitute Translation: السلع المحرمة تجارية</td>
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<td>تداخل اعتماد حضاري</td>
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<td>Cultural pluralism</td>
<td>جمع حضاري</td>
<td>Incorrect rendering as SL item is translated with a vague and inaccurate meaning (back translation: civilized grouping). Substitute Translation: التعددية الثقافية</td>
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<td>شل الحركة</td>
<td>Incorrect rendering of the SL item (back translation: paralyzing movement). Substitute Translation: تسريح الجند</td>
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<td>desegregatio</td>
<td>أعدة فصل</td>
<td>Incorrect rendering of the SL</td>
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</table>

Incorrections as SL item is translated with a vague and incorrect meaning (back translation: youth’s old culture). Substitute Translation: تثقافة مضادة.
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<td>Draft evaders</td>
<td>متملصين التيار</td>
<td>[Incorrect rendering of the SL item (back translation: evaders of the current)]. Substitute Translation:</td>
<td>→</td>
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<td>37</td>
<td>Federal deficit</td>
<td>نقص فدرالي</td>
<td>[Incorrect rendering as SL item is translated with a vague and inaccurate meaning (back translation: federal shortage)]. Substitute Translation:</td>
<td>→</td>
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<td>Machine politics</td>
<td>سياسة الميكانيكية</td>
<td>[Incorrect rendering as SL item is translated with a vague and inaccurate TL meaning (back translation: the policy of mechanism)]. Substitute Translation:</td>
<td>→</td>
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<td>39</td>
<td>Market economy</td>
<td>سوق الاقتصاد</td>
<td>[Incorrect rendering as SL classifier-modified relation in the noun group is reversed] Substitute Translation:</td>
<td>→</td>
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<td>Martial law</td>
<td>قانون الزواج</td>
<td>[Incorrect rendering due to mixing up similar words (martial and marital). (back translation: Marital Law)] Substitute Translation:</td>
<td>→</td>
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<td>Middle Atlantic</td>
<td>نصف أطلسي</td>
<td>[SL expression is incorrect as it is literally translated into the TL (back translation: half the Atlantic)]. Substitute Translation:</td>
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<td>Pacific Northwest</td>
<td>شمال شرق الهادي</td>
<td>[SL item is incorrectly rendered due to haste or careless</td>
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<td>Arabic Term</td>
<td>Notes</td>
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<td>ولايات السهول الأمريكية</td>
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<td>Securities and Exchange Commission</td>
<td>أسهم ولجنة تبادل</td>
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<td>هيئة السندات والحوالات</td>
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<td>46</td>
<td>Share cropping</td>
<td>زرع</td>
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<tr>
<td></td>
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<td></td>
<td>تقاسم المحصول بين الفلاح ومالك الأرض</td>
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</tr>
<tr>
<td>47</td>
<td>Sherman Anti-Trust Act</td>
<td>إجراء شرمن لعدم الثقة</td>
<td>[SL expression is incorrectly translated into a vague TL expression (back translation:</td>
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<td></td>
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<td>قانون شرمن</td>
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</tbody>
</table>
3. Analysis and Findings

The three tables of the three glossaries under discussion reflect a number of shortcomings. They may be summed up as:

1. Translating the SL expression into incorrect TL expression:

   Examples:

   2, 7, 8, in Table 1;
   5, 6, 10, and 12 in Table 2;
   22, 25, 26, 28, 2, 30, 31, 33, 34, 35, 36, 37, 38, and 44 in Table 3.
2. Culture-specific SL item transliterated not translated:

   Examples:

   4, and 6 in Table 1;  
   1, 2, 3, 4, 5, and 27 in Table 3.

3. Culture-specific SL item literally translated into the TL with vague meaning:

   Examples:

   6, 8, 9, and 47 in Table 3.

4. Idiomatic SL expression literally translated into the TL with vague meaning:

   Examples:

   7, 19, 28, 41, 43, 46, and 50 in Table 3.

5. Mixing up the SL modifier with the modified:

   Examples:

   5 in Table 1;  
   20, and 39 in Table 3.

6. Mixing up SL similar words, and producing incorrect renderings:

   Examples:

   10 in Table 1;  
   40 in Table 3.

7. Rendering SL item with specific meaning into generic TL meaning:

   Examples:

   4 and 6 in Table 1;  
   6 in Table 3.

8. Rendering SL item with specific meaning into vague TL meaning:
Examples:

1 and 2 in Table 2;
4 and 5 in Table 3.

9. Paraphrasing specific SL meaning into vague TL meaning:

Examples:

1 and 3 in Table 1;
1, 6, 11-15 in Table 2;
11-13, 32, 45, and 48-49 in Table 3.

10. Rendering SL expression into inappropriate TL collocation:

Examples:

7, 10, 14-19, 21, 23, 28, 41, 43, and 46 in Table 3.

12. Simple mistakes and Missing Translation:

Examples:

3 and 5 in Table 2;
40 in Table 3.
Conclusion:

1. Many drawbacks were observed in the three glossaries under consideration that include incorrect, inaccurate, or inappropriate renderings.

2. It seems that many electronic glossaries on the web sites are uploaded without adequate control or reviewing. Although such glossaries can be quite helpful in many respects, they can also be harmful if they contain incorrect or inappropriate renderings.

3. To ensure benefit and advantages of electronic glossaries, some form of quality control is essential to avoid any negative consequential effects on learners using them.

4. Specialized academic committees may become in charge of such undertaking prior to publishing if possible, or reviewing them after publication so as to improve them.

About the Author:

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REFERENCE


A Framework for the Description and Analysis of Modality in Standard Arabic

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Abstract
Modality has so far received scant attention in theoretical and pedagogical grammars of Standard Arabic. The meager literature available on this grammatical operation often consists of unpublished dissertations alternating between a prevailing traditional grammar, which has reduced speaker visibility in language to emphatic markers and "the styles of corroboration", and contemporary approaches formulated from introspective and artificial data investigated in the light of current research on modality in European languages. This lacuna has induced cohorts of frustrated learners and translation trainees to automatically engage the metalanguage deployed and the analysis given to elucidate the working of foreign languages' modal markers in order to account for the working of the Arabic ones. The paper aims to reveal that modality is not only richly exteriorized at the surface of Arabic, but also describable in a systematic, teachable and learnable method. This richness is discernible in eight forms, morpho-grammatical and rhetorical, approached from an utterer-centered perspective and derived from naturally-occurring written discourse. Driven by a pressing pedagogical concern, the study calls for updating a prevailing pedagogical grammar of Arabic dating back to many centuries ago and still adhering to prescriptivism, taxonomy, semanticity and insensitivity to context.

Key words: modal value, processing strategy, metalinguistic status, utterer visibility
1. Introduction

Although modality assumes an essential function in the production, working, and reception of natural languages, it has so far remained under-researched in theoretical Arabic linguistics and has not received any significant attention in pedagogical grammar. In European languages, however, modality has spawned so vast a literature that the subject seems over-studied (Palmer 1974 and 1990, Perkins 1983, Coates 1983, Halliday 1970, Leech 1971, Lakoff 1972, Benveniste 1974, Adamczewski 1982, Culioli 1978 and 1990, etc.). The meager literature available on modality in Arabic has been unsystematic, reductionist and consequently of little help to language learners, teachers and translation trainees. This is confirmed by other researchers for whom this category is “almost an untrodden area of investigation” (Al-Karooni, 1996:76. Al-Hasan 1990). The fact that there has not been so far any agreed Arabic equivalent for modality or modal marker reflects the extent to which this operation has been omitted from grammatical research. It is only when Arabic is approached in the light of another language, such as in translation and learning/teaching, that the lacuna reveals detrimental pedagogical implications.

My aim in this paper is to investigate the modal resources of SA and provide a working framework for the description and analysis of how they function in discourse. The realizations, triggers, status, scope and values of Arabic modal markers are the main focus of the present study. I will try to reveal that Arabic is a highly modalizing language and that modality is a metalinguistic operation not only richly exteriorized at the surface of Arabic, but also describable in a systematic, learnable and teachable way. As pointed out above, a pedagogical concern informs the approach and governs its orientations. I have examined the subject having in mind cohorts of frustrated learners and translation trainees left with no other option than to retrieve the analyses offered for English or French modals in order to elucidate the working of the Arabic ones. It is hypothesized that modality is an operation inherent in human language and exteriorized in specific languages in various forms. In fact, no speaker of a natural language has been proved to have adopted only a detached non-intervenient attitude in using language for expression and communication. I begin with a selective exploration of the status of research on modality in SA.

Modality in the Arabic grammatical tradition

Arabic traditional grammar (TG for short) cannot be reduced to one approach or school. The word "tradition" should be understood more as an episteme which has demarcated a stage in the development of linguistic thought in general than a homogeneous school in grammatical research, i.e. the pre-linguistics stage. The epistemic logic which informs this stage may be defined as prescriptive, semantic, taxonomic, atomistic, writing-oriented, and envisaging not language at work but language as an end-product (Kahlaoui, 1992). These salient features govern the way modality has been treated in TG, each feature bearing consequences not only for how modality has been envisaged, but also for such other major grammatical operations as negation, aspect, tense, mood and word order are treated. In this context, traditional research on speaker visibility has been reduced to one single aspect of modality referred to as التوكيد, i.e. corroboration.

In defining the components intervening in sentence construction, traditional grammarians have distinguished between those that are predicative and non-predicative. The predicative components constitute the bare minimum of elements without which a sentence cannot stand as a meaningful construction, i.e. the subject (S) and the predicate (P). The non-predicative components, however, are referred to as dependents توابع. They serve to complexify the simple
construction by expanding a predicative component of the sentence. They are also assigned a
dependent status as they manifest the same inflectional behavior as the nucleus element they
depend on. Thus, modification، coordination， apposition، and corroboration are identified as the four major satellite categories in Arabic. Modifiers, coordinators, appositives and corroborators depend on and manifest the same properties as the modified, the coordinated, the apposited and the corroborated, which are independent primary constituents in sentence construction.

Although corroboration has been effectively treated as external and annexable to the kernel structure {S–P}, Arab grammarians, however, have not provided an explicit definition of corroboration. They have been more explicit in defining two corroborative types:

a. Corroboration by intensifying pronouns: timedelta himself, all, all, كل، كلا، both etc.: / The Director himself called on him.

b. Semantic corroboration - which occurs by repeating an element used in the sentence whether a verb, a noun, a particle or a phrase: /نعم ريتم لقد قبالت العرض! Yes, Yes, I have accepted the offer!

Reference to corroboration is also found in the treatment of different particles said to corroborate the verbal “action” or the nominal element in a sentence: إذ، the subjective and predicative la:m، the emphatic nu:n، restriction particles ما...! and “extra-particles” (za:’ida) such as ب and ك. But in the absence of a systematic investigation of corroboration, nothing has been said, for instance, about the difference between the corroborative value conveyed by إذ when they work on the same surface:

اذ وصل باكرا. / LAQAD – He arrived early. vs. إنه وصل باكرا. / INNA – He arrived early.

The difference between (a) and (b) shows that a corroboration-based explanation is an umbrella which conceals more than reveals, as it simply suggests that the two “particles” work in free variation. The learner and translation trainee are thus induced to use them interchangeably. These examples will be investigated in section 2.4.2.

Research on modality in TG has thus been reduced to an unsystematic investigation of “the styles of corroboration” (‘asa:li:bu-t-tawki:d) in written Arabic covering various categories and constructions referred to as emphatics. Needless to say, emphasis is just one of many triggers of only one type of modality, i.e. the epistemic category, and cannot, therefore, be treated as the only trace of speaker visibility in discourse. Such reductionism is deplorably still dominating pedagogical grammar in primary, secondary and tertiary Arab educational institutions.

2. Anghlescu’s classification of modal categories in Arabic

In her article Modalities and Grammaticalization in Arabic (1999), Anghlescu provides a framework for the study of modality in SA. She sketches a classification of modal categories based on that used by Resher (1968) and later by Perkins (1983). Her main claim is that Arabic "modalities come to impose themselves as the category of words known as al-nawa:sikh النواسخ.

The following table shows her description of six modal categories.

<table>
<thead>
<tr>
<th>Table 1. Anghlescu’s classification of modal categories in Arabic</th>
</tr>
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<tbody>
<tr>
<td><strong>Modality</strong></td>
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<tr>
<td>-------------------</td>
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<tr>
<td>1 epistemic</td>
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The most obvious criticism that could be made of this model can be summarized in two points. First, it is hampered by a purely descriptive approach in which different modal categories are simply assigned different modal meanings. It does not account for how these modal categories work in Arabic, nor does it build on authentic utterances with real reference value. Modals, in fact, are far too complex to be approached outside their context of production and reception. The case of 

\[
\text{دَّ إ ثبُذ}
\]

in rows two and five of the table, which is assigned respectively a deontic and alethic function, is an example of a description insensitive to context, as one can see in the following examples:

(a) 

\[
\text{إ ثذٌٗ ْ غزؼًّ اٌمبِٛط}.
\]

/He simply must consult a dictionary. (He can't get around it.)

(b) 

\[
\text{إ ثذِٓ اعزؼّبي اٌمبِٛط}.
\]

/Consulting a dictionary is a must.

(c) 

\[
\text{إ ثذْ غزؼًّ اٌمبِٛط}.
\]

/He must consult a dictionary.

(d) 

\[
\text{إ ثذٔبّٗ اعزؼًّ اٌمبِٛط}.
\]

/He must have consulted a dictionary.

Four patterns are discernible here: A context-sensitive reading shows that these patterns are amenable to two, each conveying a different modal value – where the first three sentences are deontic and the last one epistemic. The English translation sheds light on the working of the two 

\[
\text{ْبّ}
\]

and 

\[
\text{ْ}
\]

– where the first three sentences are deontic and the last one epistemic. The English translation sheds light on the working of the two 

\[
\text{ْبّ}
\]

and 

\[
\text{ْ}
\]

and the different strategies engaged by the utterer. The difference between the two realizations of 

\[
\text{ْبّ}
\]

is already announced at the surface of the sentences by 

\[
\text{ْ}
\]

in (c) and 

\[
\text{ْ}
\]

in (d). The English solution, as we have seen, is a deontic must+infinitive, on the one hand, and an epistemic must+present perfect, on the other.

Then, Anghlescu’s main claim that the modal categories “impose themselves” as 

\[
\text{ْبّ}
\]

is not only too reductionist to account for the complexity of modality in Arabic, but further confuses two of the least explored grammatical operations in TG, i.e. modality and aspect. This is exemplified by the inclusion of the aspectual metaverbs 

\[
	ext{صجؼ/ وبْ/ *ب} صاي
\]

and 

\[
	ext{بّ}
\]

etc. in her model of Arabic modalities. Contrastively, this amounts to classifying the English 

\[
\text{become, was, still and remain}
\]

as modal markers, a claim refutable by language at work:

(e) 

\[
\text{كان أول الواصليين.}
\]

/He was the first to arrive.

(f) 

\[
\text{إنه كان أول الواصليين.}
\]

/He was the first to arrive, indeed.

(e) works to address an informational deficit (Who was the first to arrive?) where 

\[
\text{كان}
\]

locates the event in the past. In (f), however, the emergence of the operator 

\[
\text{أن}
\]

is indicative of an intervenient strategy by an utterer endorsing the predicative relation 

\[
\text{R}
\]

and presenting it as a matter of fact, i.e. validating 

\[
\text{R}
\]

in the past. A possible context for (f) is when the utterer is refuting a claim. Therefore, 

\[
\text{كان}
\]

does not convey an attitude of the speaker towards a
propositional content or a grammatical subject; rather, it marks the neutral validation of $R$ in the past. It is only with the emergence of such operators as كان and إنّ/ لعلّ/ إنّ that the filter of the utterer is required to decode the meaning of the sentence. The same analysis is applicable to other aspectuals like أَصِبَ/ مَا زَالَ/ صَار etc. which are imprecisely defined as modal categories. It goes without saying that such confusion has detrimental implications for learning and translating. These two points will be further developed as the paper progresses.

2. Modality in Standard Arabic: an utterer-centered approach

2.1. Modality: a metalinguistic status

Speakers engage different strategies of visibility in the language they use for communication and expression. These vary from a zero degree of intervention in language to a high degree of visibility. When the linguistic (language) is used to codify an utterer's processing strategy and not to refer to the extralinguistic (the world), language works metalinguistically. Modality ($M$) is an example of a processing strategy which involves an utterer (referred to as the linguistic subject and symbolized by $L_s$), a co-utterer, and a context of utterance governing language use. When the utterer ($U$) chooses to intervene in language by marking his/her attitude towards a propositional content or a grammatical subject ($G_s$), the intervention is encoded on the surface in visible traces, called modal markers. Modality, therefore, has a metalinguistic status and not a semantic one as defined by Palmer (1990:1) for instance. It involves a reflexive orientation which implies that the encoded utterance cannot be decoded successfully unless it is envisaged from a subjective angle of vision. A zero degree of visibility is recorded when the utterer chooses to state a fact in positive, negative or interrogative terms, in other words by validating what s/he says as true or false, or by allowing the co-utterer to take the decision if $U$ is not in a position to decide:

- (a) Arabic is a Semitic language.
- (b) Arabic is not a Semitic language.
- (c) Is Arabic a Semitic language?

This assertive strategy enables the utterer to take a detached position and consequently to minimize his/her visibility to a very low degree. However, if the utterer chooses to endorse what s/he says by adopting an attitude towards the propositional content or towards the grammatical subject, whether a co-utterer or not, the traces of visibility emerge in discourse to announce that $U$ is manipulating either $R$ or $G_s$ or the addressee(s) to whom s/he is speaking. These traces take different forms in languages: a modal auxiliary, a verb, a noun, an adjective, an adverb, a suprasegmental feature or the manipulation of word order. In writing, graphic devices such as punctuation, bold font and underlining are orthographic markers of this enunciative strategy.

2.2. Modality: scope and orientation

As explained above, modality is a metalinguistic operation which signals a manipulative intervenient strategy on the part of the utterer in discourse. This strategy has three main realizations (Culioli, 1990):

- **a.** The utterer uses language to manipulate the propositional content of the utterance, i.e. the predicative relation $\{S – P\}$. The modal marker codifies the utterer's intervention and works outside $R$: 
A Framework for the Description and Analysis of Modality

KAHLAOUI

Arab World English Journal (AWEJ) Special Issue on Translation No.4 May, 2015

The utterer's intervention in (a) has a disempowering effect on the grammatical subject which becomes an object of estimation. In this case, U estimates the probability of R's occurrence. Consequently, in (a) the utterance is oriented to the left, i.e. to a non-autonomous grammatical subject attributed a property by U. The utterer endorses R and quantifies the probability of its occurrence.

A last point about (a) and (b) is that in (b) the utterance displays a ternary structure {S–V–O}, whereas (a), a speaker-governed utterance, manifests a binary structure {S-P}, where R is the scope of the modal operator. In this context, it is interesting to note that many other Arabic modal markers, لام التوکيد and the emphatic la:m إَ اٌزٛو١ذ/ٌىٓبّ/ٌ١ذ/ْبّ and the emphatic la:m إَ اٌزٛو١ذ/ٌىٓبّ/ٌ١ذ/ْبّ serve as triggers of the accusative case as well. They scope on R, disagentivate the grammatical subject and announce a speaker-dependent utterance. This is in fact an instance of what Adamczewski (2002:71) calls the metalinguistic generosity of natural languages, i.e. when the surface of one language tells more about one linguistic operation than that of another language.

Another realization of Arabic modal operators as external to the predicative relation is when the utterer intervenes not to validate the propositional content this time but rather to pass judgment on R or on one of its components - whether it is normal or abnormal, effective or ineffective, good or bad etc. Here, the modal marker works to codify the utterer’s commentary. This corresponds to Culioli’s (1978, 1990) qualitative modality (type three) as opposed to the epistemic modality (type 2) where the utterer quantifies the probabilities of R's occurrence. Typical modal markers of this category include verbal nouns such as ثئظ/ٔؼُ/سةبّ; oath markers د/ٚ/ة; modal verbs, adverbs and adjectives; the absolute object المفعول المطلق and word order with which the utterer intervenes to judge, testify, maximize, intensify, minimize, amplify etc. This is a domain of expressivity where Arabic manifests a rich modalizing potential. Here are a few examples:

- Modalization by absolute objects:
  (C₁) محا آثارها محوا / He wiped out her traces unreservedly.
- Modalization by a modal adjective:
  (C₂) لقد كانت زارة مشؤومة / It was indeed an inauspicious visit.
- Modalization by a verbal noun
  (C₃) دبّ / Many an excuse is worse than a misdeed!
- Modalization by a phrase:
  (C₄) مع الأسف! كان يتعامل مع العدو / Unfortunately, he was dealing with the enemy.
When the scope of the evaluator extends to $R$ as a whole, such as in (C₄), the evaluator which works outside $R$ behaves as what Quirk calls a superordinate category (1993:309). In Arabic some verbs assume the same modal function:

(C₅) أَعَجِبْتُ لَمْ أَرَأَى يَتَجَسَّسُ عَلَيْ نَفْسِهِ!

It amazes me that someone spies on himself!

c. The third realization of modality as an intervenient strategy differs from the previous ones in orientation, scope and value in that it does not express the degree of the utterer’s commitment to what s/he says. It builds on a different logic. Let’s start from the following example:

(d) يجب أن تحكم غلق البوابة. (d') You must lock the gate (firmly).

First, the modal verb يجب which is the trace of the utterer’s intervention, cannot be extracted from $R$ as is the case with the previous types of modality. This inherence is more explicit in the following gloss: (d') غلق البوابة واجب/ Shutting the gate is a must.

(d) is oriented to the right and the scope of the utterer’s intervention is the grammatical subject, not $R$. The modal operator works to announce a predicative relation governed by the utterer. It is interesting to note that the grammatical subject coincides with the co-utterer you/أنت. This should not however lead us to generalize that the scope of the modal marker is always the co-U, as the grammatical subject may be independent of the co-U (they /he / we / I).

Second, this type of modality in Arabic often engages the formal marker أن which is generally translated into the English to: (C₅) يجب أن يستحسن/ يبدؤي/ يفطأ/ يفضل it is commendable/it is preferable etc.) (S–P). The operator يجب has a metalinguistic status as it works to trigger the construction of the predicative relation announced by the modal verb. The visualization of (d) shows that the modal is embedded in the propositional content. The scope of يجب is the grammatical subject (أنت /you) and the orientation of the utterance is to the right: (C₅) غلق رثعت $U$. An unusual modality is another marker which triggers the accusative case whenever it emerges in discourse. It collocates with types of verbs which carry a subjective load: أحب/ love; أراد / want; راا/ would like; شاا/ wish; حبب/ approve of, etc. These indicators confirm the manipulative nature and metalinguistic status of modality. In other contexts, where the linguistic parameter does not take the lead over the extralinguistic one and works only to refer to it without any manipulative intervention of U, the verb retrieves its initial nominative case (أنا أستيقظ باكرًا /I wake up early). The following configuration recapitulates what has been said so far:

```
Utterer (intervention)

Zero degree  Predicative Relation  Grammatical Subject

validation/non-validation  evaluation

U asserts  U quantifies  U qualifies  U affects/directs
```

2.3. Modality: Triggers and Values

Triggers of modality depend on the situation of discourse as generator of strategies adopted by the utterer. Three main strategies are engaged when the utterer chooses to intervene in language:

(a) The assertive strategy
(b) The expressive strategy
(c) The pragmatic strategy

(a) and (b) are at work when $R$ is valditable or assessable, whereas (c) is engaged when a property is attributable to the grammatical subject.

The assertive strategy, as shown previously, entails a zero degree of modality. The utterer neither assesses the probabilities of occurrence of $R$ nor evaluates its content. $R$ is simply defined as being true or false: when the utterer is not in a position to validate, the co-utterer is asked to decide (interrogation).

Expressivity is the reservoir of modality in natural languages; the utterer chooses to intervene in what s/he says to express doubt, belief, prediction, (un)certainty or a point of view. $R$ is validatable from the perspective of an utterer who filters the whole utterance. This is the case when the modal works to establish a relationship between U and $R$. The epistemic value is therefore foregrounded. The expressive strategy is also at work when the utterer intervenes to evaluate or comment on $R$. The modal marker is used to stand for an utterer expressing a commentary on the propositional content. Here, too, $R$ is validatable from a subjective perspective.

The pragmatic strategy is engaged not to express an attitude but to affect the grammatical subject. The modal stands for a linguistic subject who allows, orders, imposes or removes a constraint, suggests and reproaches, etc. The grammatical subject is foreshadowed and reduced to an object of discourse. I should note here that the utterer is not always the origin of the value attributed to the grammatical subject, obligation for instance. The U simply says that the grammatical subject is not in a position to decide what s/he will or will not do:

(\text{x}) لا بدَّ له أن يَقبل هِذِه المَلك. / He must accept the present of the king.

The origin of obligation is not necessarily the utterer. In a different context the U is the origin of permission: we are in the presence of an utterer who allows:

(\text{y}) الآن اٌمكن لك أن تستعمل القاموس. / You may use the dictionary now.

Lastly, much of the literature available on modality has envisaged modals as meaningful units of language. For Palmer 1979, Leech 1971, Perkins 1983, Quirk et al. 1993 and many others, obligation, permission, necessity, etc. are meanings conveyed respectively by must, may and need. This, I think, should be reconsidered as it involves direct assignment of meaning to meaningless metalinguistic entities. As I have shown, modal markers have a metalinguistic status: they are surface traces of a sublinguistic operation and do not stand for an extralinguistic referent. Rather, they codify a processing strategy of the utterer. It is true that many modal constructions, such as probabilities, اخْبَرَ أَنْ I fear or I am afraid, are derived from lexical units which carry a semantic load of their own, but the fact that they behave to codify a strategy implies that we deal with metalinguistic devices working to convey a grammatical value rather than a meaning. Semantic effects, therefore, should not be retained as grammatical values. This is what justifies my preference for modal values over modal meanings. Above all, many modals are formal markers undefinable in dictionaries - what are لَلْلَّ، ought, may, or shall out of context?

2.4. Modality: Realizations in Arabic

Standard Arabic has a rich modalizing potential whose expression is detectable not only in the whole system of categories and structures, such as nouns, verbs, adjectives, adverbs, particles, phrases, word order, rhetorical devices etc., but also in other grammatical operations, such as negation, interrogation and the imperative. To take just one example, the working of
negation, as we shall see below, cannot be elucidated unless we understand the role of modality in negating (Kahlaoui, 1992 and 2012). The fact that modality is inherent in negation in SA explains why this universal operation is exteriorized in at least six formal negators in Arabic and only one in English and French for example.

In defining modality, we said that it is a metalinguistic operation far too complex to be reduced to modal auxiliaries or to the values they convey, especially when taking an extended view of modality that covers the various manifestations of the utterer's visibility in discourse, and includes, in addition to modal auxiliaries, many other categories - lexical, morpho-grammatical and rhetorical. Any charged piece of writing in SA - a novel, an electoral speech, a sermon, a diary or a poem - feeds into a modalizing reservoir which empowers the speaker to diversify the forms of intervention and visibility in language to an extent that even academic discourse, conventionally defined as rigorous and objective, cannot, apparently, work without displaying a self in ceremony (Kahlaoui, 2010). This metalinguistic richness, though not easy to track, is describable in a systematic and learnable way. Modal devices take eight different forms at the surface of SA: formal markers, lexical categories, morphological templates, syntactic structures, grammatical operations, rhetorical structures and phonological and orthographic features. The following figure illustrates the richness of SA's modalizing potential:

![Realizations of Modality in Standard Arabic](image)

**Fig. 1. The Modal Resources of Standard Arabic**

It would be unrealistic to cover all these realizations of modality in a paper whose scope is to offer a framework for the description and analysis of modal markers in SA. In fact, my initial aims have been defined in three points: to direct attention to the richness of modal resources in SA, a domain still under-researched; to put an end to the traditional semantic and atomistic treatment of modal markers which has induced language learners and translation trainees to mis-analysis, confusion and negative transfer from L2 to L1 (Kahlaoui, 2009), and third to rehabilitate the utterer, the co-utterer and the context of
production in Arabic grammatical research and pedagogy. This context justifies why I have opted for a selective analysis which covers the most representative and the ill-defined operators and markers in each of the eight classes. I will start with defining these exponents.

2.4.1 Definitions

The dichotomy formal vs. lexical markers has been used to distinguish meaningless from semantically loaded devices. Unlike lexical categories, formal operators constitute a closed set of modal markers with no reference value in the extralinguistic domain, such as the affirmative ﺐّْ and the negative ﺔّ. They convey different modal values according to the processing strategy engaged by U in a specific context of production. These formal markers are subdivided semantically into positive and negative and morphologically into simple and complex. Complexity involves the presence of two markers in the structure of the modal, as in ﻢّ ﺴّ, ﺔّ, ﺔّ. etc. Lexical markers are categories which carry a semantic load of their own. They are classified into modal verbs, adverbs, nouns, pronouns, adjectives and verbal nouns. Morphologically, they are simple, like ﺔّ, ﺔّ, etc., and complex, like ﺔّ, ﺔّ, and ﺔّ.

Modal markers are also detectable in morphological templates, like those of the diminutive ﺔّ, the intensive ﺔّ, the superlative أّ, أّ, ﺔّ. A fourth class is expressed in structures, including phrases like ﺔّ, ﺔّ, frames {v-‘an, v-law, preposition-‘anna, conditional-‘inna etc.} and repetitives such as ﺔّ, ﺔّ, ﺔّ. The fifth realization is in grammatical operations, such as negation, interrogation, quantification and the plural. These are abstract universal grammatical operations differently exteriorized in natural languages and encoded in one or more operators. Rhetorical structures are distinguished from morpho-grammatical structures in that they refer to numerous strategies engaged by speakers/writers in constructing meaning, such as the use of bi- and multinomials, miscollocation, word order and metatext. This is a domain where Arabic discourse abounds in indicators of speaker visibility. Finally, by phonological and orthographic features. I essentially refer to the role of suprasegmental markers like intonation and the significance of graphic devices, such as bold font, in attracting attention to the presence of the speaker or the writer, especially in charged discourse.

2.4.2 Analysis: a selection of utterances

2.4.2.1 Corpus (1)

(1) ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ 

(2) ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ 

(3) ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ 

(4) ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ 

(5) ﺔّ ﺔّ ﺔّ ﺔّ ﺔّ
The modal categories involved in these utterances are formal markers with no reference value extralinguistically. They are simple, complex, positive and negative. The list includes the operators لْيما، لَوْ، وَلَا، أَنْ، أَنَّ، and the emphatic nu:n, but it is not exhaustive as it may include other markers like ِكَبَرْتُ، عَسَى بَسْقُدْ، ِبَرْتُ، and oath markers such as ٌ، ِبَ، ٌفَ، ِبَتْ، ِبَتْنَ، ِبَتْ، ِبَتْنَ، ِبَلْ، ِبَلْنَ and ِبَلْمَا، ِبَلْمَا. The modal value conveyed by each marker is context-dependent.

By God, swallowing earth and walking on hot coal are indeed more endurable to us than this.

The trigger of لْيما has been approached in TG as an emphatic particle which corroborates S. Ibn Faris lexicalizes لْيما as "it has been proved to me" (1964:130). Its inflectional behavior of putting S in the accusative and P in the nominative has been defined as its major function, even though nothing has been said about the reason why it requires a subject in the accusative and not in the nominative. These defining features are discussed below in the light of (1).

In this example, لْيما codifies a processing strategy of U who assigns a property to S. It works outside the propositional content and scopes over R and not S, as advocated in TG. The trigger of لْيما is the initial oath taken by U (وَلَا اللَّهَ) which already announces a subjective perspective and a high degree of U-visibility. Thus, it assumes an over-modalizing function. A metalinguistic operator, لْيما is the surface trace of a modalizing strategy by which U endorses R and quantifies the probabilities of its occurrence. Its emergence on the surface affects the agentive status of G, which becomes in the accusative - the Arabic mode of objects. Given that U is saying something about S and P, the whole sentence works as an object of discourse. This is why S loses its syntactic autonomy, the marker of which is the nominative case. It is worth noting that لْيما collocates with the verb لبي/say in all it is forms - لبي - which confirms that لْيما utterances belong to the domain of saying not that of doing/events, and explains why the sentence is left-oriented, i.e. the attribution of a property is to a non-autonomous grammatical subject by a linguistic subject (U):

\[
\begin{align*}
\text{U} & \quad \text{‘inna} \\
\text{S} & \quad \text{P}
\end{align*}
\]

The following table recapitulates the main properties of لْيما in (1):

| ‘inna | status | metalinguistic
|-------|--------|----------------|
|       | trigger | oathٌ taken by U
|       | scope   | predicative relation R
|       | processing strategy | modalizing
|       | modal value | epistemic
|       | sentence orientation | left-oriented S ↔ P

Table 2. The intrinsic properties of ‘inna
sentence structure | binary {S-P}  
---|---
domain       | saying

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But she was preparing herself for the final exam at that time!

Traditional grammarians have dealt with 
لقد as a compound particle made of an emphatic 
- attached to 
قد, a particle defined as conveying certainty when it governs a verb in the past and either minimization or expectation when it precedes an imperfective verb. This approach does not explain the working of 
لقد as it is atomistic, context-insensitive and, most important, reductive of the scope of 
لقد to the mere verb.

(2) is a speaker-dependent utterance that cannot be decoded outside the justification strategy adopted by U. This strategy is the trigger of the modal operator 
لقد, which works outside 
R, stands for U, and encodes the validation of the predicative relation. This is confirmed by the contextual elements of (2) which involve a co-utterer protesting against the unwillingness of 
Gs, she, to return his call: the intervention of U is therefore to provide a justification in order to clear up misunderstanding (she was concentrating on getting ready for the exam.). In other contexts, 
لقد not only conveys an epistemic modality but also encodes an aspectual value, as in: (2') 
Sorry, you have exhausted your balance! where an implicit 'already' is embedded in the semantic structure of the sentence. It may be rewritten as 'This is to confirm that 
R is validated'. 
لقد is also detectable in contexts where it codifies an utterer who passes a judgment on 
R:

(2') 
Laqad vs. <inna

Language learners and translation trainees have often dealt with these operators as if they were in free variation, especially when they work on similar surfaces (Kahlaoui, 2009). 

(a) 
 khi خرج. (a') 
When he saw her he hurried out.

(b) 
إنه خرج. (b') 
Rather, he went out and would never return.

(c) 
لقد خرج. (c') 
He's gone now, so stop shouting like that!

Very briefly, (a') is a referential unmodalized utterance which provides information about 
Gs (What did he do when he saw her?). The 
Gs is autonomous and the sentence...
structure is ternary (S-V-A). (b’) is a non-referential modalized utterance where إنّ, triggered by the anaphorical ﷼, rather, quantifies the probability of R’s occurrence. The sentence is speaker-dependent and displays a binary structure (S - P). (c’) is another non-referential modalized utterance where U confirms the realization of the propositional content, but لقد is not only modalizing; it conveys an aspectual value as well (completeness). An implicit ﷼ is postulated: لقد خرج وانتهى / He's gone now...

 سوف يرحل مهما كانت الظروف. (3)

The markers س سوف are traditionally defined as temporal particles denoting respectively near and remote futurity and they are still being taught as such in pedagogical grammar, in spite of numerous counter-examples from language at work invalidating this explanation. Futurity is, in fact, a semantic effect derivable from the context not a value inherent in س. This is justified by the following arguments:

a. Reference to near and remote futurity in SA is often realized without س/سوف:

عف ر٘ت فٟ اٌؾبي ٠ب ِٛإٞ / I'll set off immediately, my lord!
The presence of an explicit time locator referring to the immediate present shows that the main value of س/سوف is to be sought outside time reference, as we will see below.

b. س/سوف can be used in contexts where events are located at the time of speech, not in the future:

 سوى أذهب في الحال يا مولاي! / I’ll set off immediately, my lord!
The adverbial phrases are explicit locators of R in time.

The markers س/سوف are incompatible with verbs that denote willingness and work in contexts implying futurity, The following sentences are ungrammatical:

*عف س٠ذ ْ  ؽظ اٌج١ذ ثؼذ ػبِ١ٓ / I will want to make the Pilgrimage in two years.
عكسغت فٟ اٌؾظ ٘زٖ اٌغبّٕخ / *I will wish to make the Pilgrimage this year.

By ungrammatical, I mean that we cannot imagine a natural context which might have generated these sentences.

Example (3) is a speaker-dependent utterance endorsed by the linguistic subject who estimates the occurrence of R as inevitable. The adverbial -مهمة كانت الظروف -is the key to understanding the function of س. It also maximizes the degree of certainty conveyed by the epistemic عف. Intralingually، عف is more effectively understood when contrasted with س/سوف:

(3a) عفاذا / The guest ﷼ leaves tomorrow.
(3b) أ١شا ﷼ / The guest is leaving at last!
(3c) عف يرحل غدا أيآ كان عمره / He will be leaving tomorrow whatever his pretext!
(3d) عف يرحل شاء أم أبي / He shall be leaving whether he likes it or not!

These four markers encode four degrees of certainty which constitute an ascending scale of U visibility in discourse - from a zero degree, positive assertion in (3a) to a very high degree (3d), where the occurrence of R is presented as a matter of fact. The following figure illustrates this explanation:
The double arrow shows the gap between the two axes, the linguistic (L) and the extralinguistic (E). The more language deviates from the extralinguistic, the more it works metalingually. At one extreme, こそ-V refers to events as they happen outside language: an assertive strategy is engaged; at the other, with سوف- V, the linguistic subject leaves no option to the Gs. The realization of R is envisaged as a matter of fact in the normal course of events. Interlingually, (shall+be+v+ing) is an effective equivalent in English: She will be having a baby in June.

Nor walk on the earth with insolence: for thou cannot rend the earth asunder, nor reach the mountains in height.

Nor walk on the earth with insolence: for thou cannot rend the earth asunder, nor reach the mountains in height.

But they killed him not, nor crucified him, but it was made to appear to them.

For of a surety they killed him not.

Even though traditional grammarians have assigned a corroborative meaning to ل� , and لان , the negators have been treated essentially as conveying temporal values. To take a few examples, لام is said to "negate the meaning of the event in the future" (Ibn Hisham, 1959:406, vol.8). لام negates present events or states, لان negates imperfective verbs and puts them in the near or remote past (Sibaweih, 1977). لان affects the imperfective and puts it in the past, لان is "a marker of negation, futurity and the accusative" mode (Ibn Hisham,1959:464, vol.1), etc.. The scope of negators is limited to the verb or the noun which follows them in the sentence.

To understand how negators work in SA, it is necessary to adopt a contrastive intralingual approach in which negators are investigated as a system not only made of interrelated markers – لام – and لان – but it is also in symmetry with the markers of the affirmative polarity - لاصفو and لاصفو. In verbal utterances, Arabic negators are analyzable according two parameters: time reference in the sentence and the utterer's attitude towards the propositional content. Consequently, four detectable values account for the working of negators: neutral negation in the imperfective vs. modalized negation in the imperfective and neutral negation in the perfective vs. modalized negation in the
perfective. This symmetry is visible in the following table which offers illustrations and includes the markers of the affirmative pole:

**Table 3. Modalizing vs. unmodalizing negators in SA**

<table>
<thead>
<tr>
<th></th>
<th>affirmative (+)</th>
<th>negative (-)</th>
</tr>
</thead>
<tbody>
<tr>
<td>neutral</td>
<td></td>
<td></td>
</tr>
<tr>
<td>perfective</td>
<td>şa:ma-sh-shahra</td>
<td>lam yaşum</td>
</tr>
<tr>
<td>imperfective</td>
<td>yaşu:mu da:'ıman</td>
<td>la: yaşu:mu</td>
</tr>
<tr>
<td>modalized</td>
<td></td>
<td></td>
</tr>
<tr>
<td>perfective</td>
<td>'inna-hu şa:ma -sh-shahra</td>
<td>ma: şa:ma</td>
</tr>
<tr>
<td>imperf.</td>
<td>laqad şa:ma -sh-shahra</td>
<td>lamma: yaşum</td>
</tr>
<tr>
<td></td>
<td>sa/sawfa yaşu:m -sh-shahra</td>
<td>la yaşu:ma</td>
</tr>
<tr>
<td></td>
<td>'inna-hu la-şafa'imun...</td>
<td>ma: huwwa bi-şafaimin</td>
</tr>
</tbody>
</table>

However, the opposition affirmative-negative should not be applied mechanically. The utterances with ل ا...ب... and لا...ب... are not the automatic negations of utterances with .Excel/Excel and ...ن ل...ل. Utterances are context-dependent and different factors govern their production, working and reception. My aim is essentially to attract attention to this symmetry not often encountered in natural languages.

Two modal negators are involved in the Koranic sentences (4) and (5): the affirmative ل ا... and the negative لا... ل. This is an example of saturated overmodalized utterance where U, an omnipotent judge, guarantees the non-realization of R.

\[ \text{inna} \]

\[ \text{lan} \]

\[ \text{S} \quad \text{P} \quad (\text{anta}) \quad \text{takhrupa-l-ardha} \]

Both لا... ل, which is triggered by a justification strategy, and لا... ل are outside R. They reflect the utterer's intervention: the certainty that R is unrealizable (R saturated) is presented as a matter of fact (R overmodalized). Accordingly, (4) is not a referential event-utterance but a metalinguistic one expressing a processing strategy. The temporal value is therefore overshadowed by the modal one i.e. the guarantee of U. This explains why (4) cannot be the appropriate answer to the question "Is it possible for X to rend the earth asunder?" In theoretical terms, we witness a transition from a first phase, where U reports events, to a second phase, where U comments on R (judges, emphasizes, values, minimizes...), Adamczewski 1982.

Examples (5) and (5') are extracted from the same Koranic context where U intervenes to strongly refute the claim that Jesus had been killed and crucified. The sentence implies a commentary on a claim and not a reference to events as they occurred in
the extralinguistic. A contrastive intralingual analysis, including لم, sheds more light on the value conveyed by 
ما. To the true-false question "قل لي، هل قتلوا؟" /Tell me, did they kill him?" the negative answer would be "لا، لم يقتلوا." /No, they did not." An answer with ما, though structurally well-formed, would have been ungrammatical as ما does not provide information but conveys a high degree of certainty. This is confirmed by the textual context of (5) / ما... Walton... not... nor... but... / where the marker ولكن/but announces the utterer's version of what had really happened "ولكن شبه لهم" / But it was made to appear to them".

In summary, لـ and ما are epistemic modal negators which convey a guarantee of U that R will not (lan) and did not (ma:) take place. They scope over R and have a metalinguistic status.

Example (6) is a charged utterance where the imperfective verb is prefixed with the modal la- and postfixed with the modal nun (-nna), both defined in TG as corroborative particles. The operator la- is a transcategorial modal marker prefixable to a considerable number of categories: formal operators, adjectives, adverbs, nouns, prepositions, verbal nouns, pronouns and verbs as in (6). It conveys an epistemic modality codifying the utterer's certainty. The modal nu:n is suffixable to verbs in the imperfective (ما... Walton...) or the imperative (أوصوا) where it conveys a deontic modality. The combination la-imperfective+nna carries a strong illocutionary directive force which signals a great determination of U. From the subjective perspective of L, the occurrence of R is inevitable. Four markers in (6) codify the utterer's visibility: the oath phrase / أوصوا, the markers la- and nu:n, and the amplifier عّ١ؼب. This amplifier is an example of modal pronouns as كليم ونسمه and is an example of modal pronouns as ماذيك. It takes two forms: a weak modal form /تجميع that contrasts with the strong form / أوصوا. In (6), U opts for the strong form to amplify determination.

A note on the modal nu:n and the imperative in SA

An intersubjective mode, the imperative is a form of deontic modality by which U orders or imposes an obligation on the co-utterer; but, compared with radical deontic modals, it is often a softened form of modality (أوصوا). In SA, the imperative is realizable in two patterns: /أوصوا and أدخلها. The second indicates a higher visibility of U, the trace of which is the nu:n suffixed to the imperative verb. The utterer not only gives an order to co-U but is also categorical about it. It is true that this is an outdated form of the imperative in SA, but it stands for a L in ceremony, not only imposing his/her will but also insinuating that what is imposed is rightfully deserved. Interlinguially, this form of the imperative calls to mind some English utterances where the role of the Arabic modal nu:n is assumed by the saturator do (Adamczewski, 1991), which is infrequent in positive everyday-imperatives, though inherent in negative imperatives: "Do somebody open the window!".
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Corpus (2)

اعزفظغ الأِش أيبّما اعزفظبع.

He was utterly appalled at the matter.

يﺴتحيل اٌؾذ٠ش ػٓ اٌّؼٕٝ ثّؼضي ػٓ اٌمبسئ.

It is impossible to envisage meaning detached from the reader.

واثبت أن هذه الصورة ليست غريبة عن الأذهان العربية.

It is obvious that such an image is not uncommon to the Arab mind.

وأين مجنون "أبواب المدينة" وقد مرّ السرد تعزيزاً، فقطّع منطق الأحداث تقطيعاً وضخّم الكلام (10)

تضحّهماً

(12) ومشى وويل ويل وويل، مشى، مشى، ومشى، مشى، ومشى، مشى، مشى، مشى، مشى، مشى، مشى، مشى، مشى، مشى، مشى، مشى.

Woe to (unjust) judges on earth; for there is no escape from the Judge in heaven.

ومشى الزّجل الغريب ومشى مشى أّياماً لا تحصى ومشى وكانت الطرق تلدأ الخطأ والأصوات والغبار يلد.

...The stranger walked and walked; he walked for countless days, and he walked; the streets were generating streets and dust was bringing forth dust, and he walked; the avenues were leading to more avenues and the lanes giving on more lanes, and he walked.

A high degree of U visibility is the common denominator of these attested utterances where different modalizing devices, conveying different modal values, are deployed. In (7), the scanning operator أياماً/whatever is used to maximize the commentary of U on R. The phrase أياماً استقطاع assumes the grammatical function of مفعول مطلق/absolute object, a highly modalizing category indicative of an evaluative modality. (10) is another example where the absolute object works to convey, in Rockendorf's terms, absolute, powerful and incessant senses (cited in Talmon,1999:112). Talmon suggests additional determinants of the absolute object such as "the dramatic atmosphere of the narrative" (1999:112) which triggers an affective value as detectable in (7). The absolute object is often undertranslated and rendered by approximate qualifiers like indeed, verily, altogether, with vigor, excessively, etc., if not simply untranslated (Kahlaoui, 2010). The maximizer أياماً/whatever alludes to the expressive strategy at work in the sentence which constitutes the vast reservoir for similar devices prefixed to the scanning operator ما، وما، ما، ما، ما، ما، وما، ما، وما، etc.). They announce U-dependent utterances. Contrastively, a one-to-one equivalence is detected between ما and the maximizer ever in English (wherever, whomsoever, whatever, etc.).

In (8), the intervention of the linguistic subject is codified by the epistemic verb يستحيل/it is impossible by which U declares R invalidatable. A list of epistemic verbs includes the category defined as "verbs of cognition and certainty" find, see, حبيب/consider, طنّ/think; the approximators لdek/also, أوشك/about to do and other verbs.
like /be possible/, /trust/, /prefer/, /prescribe/, etc. (9) introduces a modalizing frame (N-anna) which corresponds to Halliday's objective explicit modality (1985). It is also detectable in /the truth/, /it is probable/, /most certainly/, which convey epistemic values. Other frames are given in the table below:

### Table 4. Some modalizing frames in SA

<table>
<thead>
<tr>
<th>Modalizing Frames</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>{noun – anna}</td>
<td>التثبت أن، الحقيقة، أكيد أن، الراجح أن…</td>
</tr>
<tr>
<td>{preposition – noun}</td>
<td>في الواقع، في الحقيقة، بصراحة، مع الأسف…</td>
</tr>
<tr>
<td>{verb – ‘an}</td>
<td>ينبغي أن، يجب أن، يحسن أن، أحب أن…</td>
</tr>
<tr>
<td>{verb – conditional}</td>
<td>وذ لو، تمثلي لو…</td>
</tr>
<tr>
<td>{negator – restrictive}</td>
<td>ليس...، ليس...، بما...، إلا...، إن...، إلا...</td>
</tr>
<tr>
<td>{conditional–‘inna/-ma:}</td>
<td>لتن...، لتن...، إلما...</td>
</tr>
<tr>
<td>{negator… li…}</td>
<td>لم/ما (كان) لم…</td>
</tr>
<tr>
<td>{interrog. ... ‘illa: ...}</td>
<td>هل...، إلا...</td>
</tr>
</tbody>
</table>

Examples (11) and (12) display a repetitive structure where a verbal noun /woe to/ in (11) is repeated three times in succession and a lexical verb /walk in (12), framing the sentence, is repeated six times. Repetition in Arabic is not only a cohesive device but also a rhetorical structure laden with cultural connotations. Many chapters of the Koran are constructed on a rhythmical repetition of the same sentence or device. In chapter 55, the clause /فإن الله هم الربكم تكلّبان/ is repeated thirty-one times, and in chapter 52, the marker /ن التركوض/ is repeated fourteen times in so excessive a way that its English translation flouts natural readability. Repetition is also detectable in Arabic constructions like the /lover-amplify/ and a long list of expressions such as: /مفعول مطلق/.

The basic value of effective repetition in SA is to encode a modalizing strategy of the utterer. It is generally triggered by expressivity where the presence of the utterer overshadows the propositional content. A pertinent example in English is the repetition of the modal /shall/ in Churchill's famous speech where modality is conveyed not only by /shall/ but also by its excessive repetition.

### Conclusion

In the foregoing sections, I have attempted to provide a framework for the description and analysis of the modal resources in SA, building on an extended view of modality as a codifier of utterer visibility in discourse. I chose to restrict my investigation to some ill-defined modal categories in dominant grammar, as the richness of Arabic's modalizing potential is far beyond the scope and the nature of this paper. The utterances investigated reflect neither the initial large corpus gathered nor the traces of modality...
detected. Interrogation, word order, quantification, the plural, exclamation and many rhetorical devices that feed into modality have not been covered in the study in spite of the availability of data collected from language at work.

Finally, it must be stressed that the paradox that the richness of Arabic modal resources has been reflected in theoretical and pedagogical grammars proves that the traditional approach has been ill-equipped to account for the working of modality. It has built on the linearity of the surface, assigned semantic values to the traces of deep operations, dismissed the major contextual factors, such as the utterer and the co-utterer, envisaged language as an end-product not a process, and foregrounded the inflectional potential of language markers. Furthermore, it has been formulated from introspective and written data. However, this is not to discredit the tremendous work of traditional grammarians, it is rather a call to update a prevailing pedagogical grammar still adhering to prescriptivism, taxonomy and semanticity; thus, preventing any insight into the working of Arabic. Nothing, in fact, justifies such insensitivity to fast-moving modern linguistic research. It is as if the working of Arabic was irrevocably deciphered ten centuries ago.

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A contrastivist, discourse analyst and literary translator, Dr. Mohamed-Habib Kahlaoui holds an M.A. and a Ph.D. in Theoretical and Contrastive Linguistics from the Sorbonne Nouvelle University, France. He is currently Assistant Professor of English at Sultan Qaboos University Oman, and Kairouan Faculty of Letters and Humanities, Tunisia. His main areas of teaching and research include contrastive linguistics, translation studies, text linguistics, discourse analysis and intercultural rhetoric.

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KAHLAOUI, M. H. (1992). The paper draws on the utterer-centered approach to language, i.e. the enunciation school whose leading figures are Emile Benveniste, Antoine Culioli and Henri Adamczewski.

2 Right and left are used here not in relation to conventional right-left writing but in relation to the left-right transcribed sentence.

III In other contexts, anaphora, justification, the verb qa:l or presupposition are triggers of ‘inna.

IV To take one example, unlike Western music, Arabic classical music is heavily loaded with repetition which lengthens not only the time of performance but also the pleasure of reception, as seen in audiences pleading for repetition of musical phrases already excessively repeated by the performer!
Abstract

In creating new lexical items to accommodate new concepts, modern Arabic uses methods of word-formation (e.g., root-based derivation, compounding and borrowing). Another emerging type of word-formation is suffixational derivation, i.e. the productive use of suffixes such as -iyya and -yaat in forming new words from existing forms. This type of derivation has resulted in the creation of hundreds of words. This paper investigates the morpho-semantic nature of the ending -iyya, types of lexical items it creates and their role in translating foreign words and modernizing vocabulary. The study is based on a lexicosemantic survey of the lexical items listed in three modern Arabic dictionaries. The study findings indicate that -iyya has developed into a derivational suffix and has been increasingly productive in forming at least sixteen types of concrete and abstract nouns. The study also shows that -iyya is used in translating and adapting foreign words to accommodate new concepts.

Key Words: Modern Arabic, -iyya, Suffixational Derivation, Translation, Word-formation,
Introduction

Languages are like animate objects; they grow, change and die, if not used for a long time. They grow and change when new lexical items and grammatical or stylistic patterns emerge to reflect changes in the sociocultural aspects of the lives of language users and to meet their new communicative needs. Languages usually experience more change in vocabulary than in grammar. Language users use word-formation processes to create new vocabulary items to cope with new developments in their lives. Thus, productivity is one of the essential properties of human languages. Following Yule (1985, p. 13), humans continuously create new words and expressions by manipulating their native linguistic forms to label new objects and describe situations. However, it is important here to distinguish between productivity and creativity as two word-formation processes. Productivity is a defining feature in human language that allows native speakers to produce infinitely large numbers of words according to specific word-formation processes. It is a rule-governed innovation. Creativity, on the other hand, is an ability by native speakers to extend the language system in a motivated but unpredictable way, i.e. it is non-rule-governed (Bauer 1983, p. 63). For example, the Arabic word qitaar was originally formed by the combination of the root q-t-r (lit. drag) and the morphological pattern fi'āl to mean ‘a row of connected camels’, which is an instance of synchronic root-based word-formation. In modern times, the word qitaar is creatively used through analogy to mean ‘train’, which consists of a number of connected carriages (Anis et al., 1960). This creative analogy is not rule-governed and therefore is unpredictable.

As is the case with the World’s living languages, Arabic has gone through stages of development and change. The most notable being the transition from Classical Arabic (CA) (the language of pre-Islamic poetry and the Holy Qur’an) to Modern Standard Arabic (MSA) (the language of official government institutions, education and media). This transition from CA to MSA refutes allegations by some writers, such as Muhammad al-Jabrii, who think that Arabic does not have the potential to represent modern life developments (see for example Khaalis, 2012). Because CA and MSA belong to and reflect the written traditions of different eras, they exhibit clear differences in vocabulary and style. However, they are largely similar in linguistic structure (Ryding 2005, p. 4). MSA is now the official language of more than 200 million people in twenty-one Arab countries and one of the official languages in the United Nations Organization.

To cope with the flux of modern terminology, especially in science and technology, MSA uses different methods of word-formation to create new lexical items to accommodate new concepts and to fill lexical gaps. These methods of word-formation include derivation, compounding, calque (loan translation), blending and borrowing (cf. Haywood & Nahmad, 1962, Stetkevych, 1970, Ali, 1987, Ryding, 2005, Alosh, 2005, al-Hamallawi, 2008 and Sawaie, 2014). “Although foreign words are always borrowed into Arabic, especially for ever-expanding technical items and fields, the [Arabic language] academies try to control the amount of borrowing and to introduce and encourage Arabic-derived equivalents” (Ryding 2005, p. 7).

In deriving new lexical items, MSA relies heavily on the process of root-based derivation. In this process, a new word is formed by combining a trilateral or quadrilateral root (which carries raw lexical meaning or a semantic field) and a morphological pattern (which has a specific grammatical or functional meaning). For example, the modern word haasuub (computer) is formed by combining the consonantal root h-s-b (lit. count) and the morphological pattern faa’uul, which denotes the concept of instrument. Following Ryding (2005, p. 47), “roots and patterns are interacting components of word meaning and are both bound morphemes. They each
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convey specific and essential types of meaning, but neither one can exist independently because they are abstract mental representations”.

Another increasingly noticeable type of derivation is what this study will call ‘suffixational derivation’. Initial observation indicates that this type of derivation is becoming very common. It consists in the use of endings such as -iya and -yaat in forming new words from existing forms to represent new concepts, translate foreign words and fill lexical/terminological gaps. The aim of this study, therefore, is to explore the morpho-semantic nature of the ending -iya, types of lexical items it produces and their role in translating foreign words and modernizing vocabulary. Eventually, the study will endeavor to answer the following research questions:

a. Has the Arabic morphological ending -iya developed into a productive suffix?
b. What role is this suffix playing in the translation of foreign words and modernization of Arabic vocabulary?

The study is based on a lexico-semantic survey of the lexical items listed in three modern Arabic dictionaries compiled by teams of specialists using clearly defined lexicographical methodologies. These dictionaries are:

It is worth mentioning here that the number of listed -iya formations varies from one dictionary to another. This is apparently due to differences in methodology and sources of data. To the best of my knowledge no study has dealt with -iya in a comprehensive and deep manner. However, some writers have mentioned some aspects of the origin and use of -iya in forming words, as we shall see in the discussion of the origin and development of -iya as a productive suffix.

Finally, this study has a theoretical implication for morphological theory and analysis because the morpho-semantic behavior of the ending -iya triggers a noticeable change in the morphological system of Arabic. In other words, Arabic has always been described as a non-concatenative language, but the use of -iya as a word-formation process is a clear case of a linier concatenation process. In concatenative languages, such as English, most words are easily divided into separate segments. This partially applies to -iya formations in Arabic where -iya can be considered as a separate morpheme with a specific function. Thus, based on its importance, -iya deserves to be investigated in a separate study. In what follows, I will first present a brief account of the origin and development of -iya as a derivational suffix. Second, I will analyze examples of the types of -iya formations, their nature and role. Finally, I will draw conclusions about the morpho-semantic behavior of -iya and its implications for morphological analysis.

Origin and Development of -iya as a Derivational Suffix

In traditional Arabic linguistic studies, there is almost no mention of -iyyah as a derivational suffix. According to traditional Arabic grammar, -iya was originally formed by the combination of nisba yaa’ (relative yaa’) and the feminine suffix -taa’ marbuuta to form adjectives denoting the feminine as in the phrases qawaa’id nahwiyya (grammatical rules) and giyagh sarfiyya (morphological patterns) (Ryding, 2005, p. 90-91 and Gaber, 2007, p. 62-64). It was also used as part of al-masdar al-sinaa’i (abstract noun) formed from different word categories as in forming insaaniyya (humanity) from insaan (human being), hurriyya (freedom) from hurr (free), huwiyya

Arab World English Journal
ISSN: 2229-9327
Abed (1991, p. 155-157) discusses three views on the origin of the ending -iyyah. The first is based on traditional Arabic grammar which considers Arabic abstract nouns ending in -iyyah as morphologically derived from Arabic relative adjectives. The second view claims that the form -iyya was copied from Syriac, which in turn adopted it from Greek -ia, a common suffix denoting an abstraction. The third view claims that the form -iyyah was likely to have been influenced by Pahlawi and Persian. The last two views were related to the period when Greek philosophy was translated into Arabic. Abed rejects the idea of -iyya being borrowed from Greek, Pahlawi or Persian because, as he points out, the Holy Qur’an as an original Arabic text includes some words ending in -iyyah such as jaahiliyya (pre-Islamic ignorance) and rahbaaniyya (monasticism). Abed concludes his discussion of these views by saying:

“there is no reason, therefore, to believe that the translators of Greek philosophy into Arabic had to borrow the suffix -iyyah from other languages. It is true that this suffix was applied, during the translation period and thereafter, to many more terms [...]. But the translators and subsequently Arab philosophers had no need to go beyond the Arabic language in order to find this suffix with which to produce abstract nouns. All they did was broaden the scope of its application”. (p. 156)

In modern times, and regardless of its origin, -iyya has developed into a derivational suffix that has been increasingly productive in forming nouns denoting at least sixteen types of concrete and abstract concepts as indicated in the following section.

Types of Nouns Formed by -iyya
To substantiate the view that -iyya has developed into a derivational productive suffix, examples of derivatives for each of the sixteen types of nouns are listed in this section. All these examples are listed in the above-mentioned Modern Arabic dictionaries. The following lists of examples show that -iyya is more productive in some types than in others.

1. A noun denoting a theory, philosophy, movement, belief or school of thought

- 'ukhrawiyya: the school of thought that focuses on death, fate and resurrection
- bragmaatiyya: the philosophical view that takes practical results as the criterion for judging successful ideas
- 'urthudhuksiyya: the Orthodox beliefs and practices
- ismaa‘itiyya: a Shia religious movement
- iflaatuniyya: the philosophy of Plato and his followers (Platonism)
- brutistaanitiyya: Protestant school of thought
- binyawiyya: the theory that considers any text as a structure whose parts have meaning when considered in relation to each other (structuralism)
- jamaahiriyya: the theory that calls for giving authority or superiority to masses
rumansiyya the movement in art, music and literature that gives precedence to feelings, imagination and nature over reason (romanticism)

nisawiyya the movement that supports women’s rights and advances their role in society (feminism)

naasiriyya the political movement based on the ideas and approach of the late Egyptian leader Jamal ‘Abdu-l-Nasir (Nasirism)

‘almaaniyya the belief that matters of religion should be separated from matters of politics and education (secularism)

mithaaltiya a- the philosophical belief that a perfect life or situation can be achieved

b- the philosophical belief that our ideas are the only things that are real (idealism)

taharruriyya the political philosophy based on belief in individual’s independence and calls for the protection of political and civil freedoms (liberalism)

wujuudiyya the theory that humans are free and responsible for their actions in a world without meaning (existentialism)

libraaliyya the belief in the importance of allowing a lot of political and economic freedom and supporting change (liberalism)

waaqi’iyya the philosophical thinking that gives precedence to concrete reality (realism)

tak’iibiyya the movement in art in which objects and people are represented as geometric shapes (cubism)

taqaddumiyya the belief and movement to develop society politically, socially and economically (progressivism)

alla-mabda’iyya the philosophy that rejects moral principles and original values

2. A noun denoting a system, approach or style

the social system under which blood-related families are controlled by the oldest male in these families abawiyya

a family system based on the authority of the mother ‘umumiiyya
an approach to dominate and control by a single power  \textit{Ulhaadiyya}

\textit{taarikhaaniyya} the approach of analyzing social and cultural events based on historical considerations (historicism)

\textit{aristuqraatiyya} the system of government run by members from the aristocratic class (aristocracy)

\textit{dyaaliktikiyya} the approach to discover truth through discussion and logical argument (dialectics)

\textit{'usuuliyya} the approach of following the basic rules and principles of religion in a very strict manner (fundamentalism)

\textit{imbiryaaliyya} the system under which one country controls other countries (imperialism)

\textit{imbraaturiyya} the system or approach of ruling a number of regions and peoples under one central government (empire)

\textit{istibdaadiyya} the system or approach of government in which one person has complete power (autocracy)

\textit{diktaaturiyya} the system of government by a dictator (dictatorship)

\textit{tiknuqraatiyya} the political system or approach in which people with scientific knowledge have a lot of power (technocracy)

\textit{tajriibiyya} the approach of using experiments and experience as the basis of study and research (empiricism)

\textit{diblumaasiyya} the approach of dealing with people in a sensitive way (diplomacy)

\textit{rumansiyya} the approach in art, music and literature that gives precedence to feelings, imagination and nature over reason (romanticism)

\textit{fidraaliyya} a system of unity between a number of states or countries (federalism)

\textit{malakiyya} the system of government headed by a king

\textit{shaklaaniyya} an approach in art that focuses more on appearance and rules than on inner meaning (formalism)

\textit{tajriidiyya} the approach of abstract art (abstractionism)

\textit{waaqi'iyya} the approach or style in art that represents things and people as they are in real life (realism)
<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>tak‘iibiyya</td>
<td>the style in art in which objects and people are represented as geometric shapes (cubism)</td>
</tr>
<tr>
<td>ra’smaaliyya</td>
<td>the economic approach or system in which a country’s economy is run and controlled by private sector not the government (capitalism)</td>
</tr>
</tbody>
</table>

3. A noun denoting a state or condition

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>'arustuqraatiyya</td>
<td>a state or condition of being aristocratic</td>
</tr>
<tr>
<td>istaatiyya</td>
<td>a state of being static</td>
</tr>
<tr>
<td>mu‘assasiyya</td>
<td>a state or condition of having institutions</td>
</tr>
<tr>
<td>mizaajiyya</td>
<td>a state of personal mood</td>
</tr>
<tr>
<td>'askaariyya</td>
<td>a condition of ascariasis</td>
</tr>
<tr>
<td>'anawiyya</td>
<td>a condition of excessive self-pride</td>
</tr>
<tr>
<td>'aniimiyya</td>
<td>a condition of anemia</td>
</tr>
<tr>
<td>'ahliyya</td>
<td>a state of having legal capacity</td>
</tr>
<tr>
<td>'aaliyya</td>
<td>a state of being automatic</td>
</tr>
<tr>
<td>tabaaduliyya</td>
<td>a state of amenability to exchange things or feelings with others</td>
</tr>
<tr>
<td>badawiyya</td>
<td>a state or condition of being Bedouin</td>
</tr>
<tr>
<td>burjwaaziyya</td>
<td>a state or condition of being bourgeoisie</td>
</tr>
<tr>
<td>taabi‘iyya</td>
<td>a state of being submissive or a satellite</td>
</tr>
<tr>
<td>jaadhibiyya</td>
<td>a state or condition of being attractive</td>
</tr>
<tr>
<td>mahdudiyy</td>
<td>a state of being limited</td>
</tr>
<tr>
<td>hirafiyya</td>
<td>a state of being skillful</td>
</tr>
<tr>
<td>mihaniyya</td>
<td>a state of being professional</td>
</tr>
<tr>
<td>hasaasiyya</td>
<td>a condition of sensitivity</td>
</tr>
<tr>
<td>mahaliyya</td>
<td>a state of being local</td>
</tr>
<tr>
<td>takhaadhuliyya</td>
<td>a state or condition of weakness and laziness</td>
</tr>
<tr>
<td>khusuusiiyya</td>
<td>a state or condition of being special</td>
</tr>
<tr>
<td>khinaaqiyya</td>
<td>a condition of having a health problem in the pharynx</td>
</tr>
<tr>
<td>takhayyuliyya</td>
<td>a case of fantasy or imaginative feeling</td>
</tr>
<tr>
<td>dustuuriyya</td>
<td>a state of being constitutional</td>
</tr>
<tr>
<td>madyuuniyya</td>
<td>a state of being indebted</td>
</tr>
<tr>
<td>Arabic Word</td>
<td>English Translation</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>dinaamikiyya</td>
<td>a state of being dynamic</td>
</tr>
<tr>
<td>infisaamiyya</td>
<td>a condition of inability to adapt to a situation</td>
</tr>
<tr>
<td>'uzuubiyya</td>
<td>a state of being unmarried</td>
</tr>
<tr>
<td>dinaamikiyya</td>
<td>a state of being dynamic</td>
</tr>
</tbody>
</table>

4. **A noun denoting a practice, tendency, desire or feeling**

<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iqliimiyyah</td>
<td>a desire or tendency of a region to have political independence</td>
</tr>
<tr>
<td>diblumaasiyya</td>
<td>the practice of dealing with people in a sensitive way</td>
</tr>
<tr>
<td>'uṣuuliyya</td>
<td>the tendency and practice of following the basic rules and principles of religion in a very strict manner</td>
</tr>
<tr>
<td>'ibdaa 'iyya</td>
<td>a tendency to creativity</td>
</tr>
<tr>
<td>'anaaniyya</td>
<td>a feeling or practice of caring about oneself only without considering others</td>
</tr>
<tr>
<td>hadaathawiyya</td>
<td>a tendency to adopt modern ideas and reject old ideas</td>
</tr>
<tr>
<td>tahdiithiyya</td>
<td>a tendency to use modern ideas to meet the needs of modern life</td>
</tr>
<tr>
<td>inbisaatiyya</td>
<td>a tendency of being extrovert</td>
</tr>
<tr>
<td>taharruriyya</td>
<td>a tendency or desire to be politically and economically free</td>
</tr>
<tr>
<td>mahsubiyya</td>
<td>the act or practice of unfairly treating people especially in filling job positions and granting promotions based on relationships and influence not competence</td>
</tr>
<tr>
<td>ihtikaariyya</td>
<td>the practice of completely controlling trade in particular goods or the supply of a particular service</td>
</tr>
<tr>
<td>tabaaduliyya</td>
<td>a tendency or feeling to reciprocally exchange feelings or things with others</td>
</tr>
<tr>
<td>tahakkumiyya</td>
<td>the practice of absolute control</td>
</tr>
<tr>
<td>diktaaturiyya</td>
<td>the practice of dictatorship</td>
</tr>
<tr>
<td>infisaaliyya</td>
<td>a tendency to separation</td>
</tr>
<tr>
<td>infi' aaliyya</td>
<td>a tendency to excitement</td>
</tr>
<tr>
<td>fawqiyya</td>
<td>a tendency to or practice of superiority</td>
</tr>
<tr>
<td>tajriidiyya</td>
<td>a practice of expressing ideas in an abstract way</td>
</tr>
<tr>
<td>yasaariyya</td>
<td>the political tendency to adopt or support left-wing revolutionary ideas (leftism)</td>
</tr>
</tbody>
</table>
5. A noun denoting a set of distinctive features or characteristics

- **aadamiyya**: the set of features distinguishing humans from other species.
- **insaaniyya**: the set of features that make one **insaan** (human)
- **alla-insaaniyya**: the set of non-human features
- **tikniikiyya**: the set of technical features of something
- **hayawaaniyya**: a- the set of features that distinguish animals from other species
  b- the set of animal features in humans
- **badiihiyya**: the set of features that make something logically acceptable
- **badawiyya**: the set of features that make someone or something nomadic/Bedouin
- **mihaniyya**: the set of features that make one professional
- **hirafiyya**: the set of features that make one skillful

6. A noun denoting a set of items or a group of people or countries

- **abjadiyya**: the set of symbols or letters used in writing a language (alphabet)
- **'alfiyya**: one thousand years (millennium)
- **'aqalliyya**: a group of people distinguished by race, religion or language (minority)
- **bahriyya**: a group of naval vessels (navy)
- **burjwaaziyya**: the group of people making up the upper class (bourgeois)
- **tikniikiyya**: the set of techniques used in doing something
- **huluuliiyya**: a group of **Sufis** (mystics)
- **dhurriyya**: one’s group of children (offspring)
- **madhhabiyya**: a set of ideas and beliefs of a specific time
- **'umamiyya**: a group of countries forming an alliance of international legitimacy
- **bahlawaaniyya**: the set of acrobatic movements
- **ma’lumaatiyya**: the set of computer technologies used in information processing

7. A noun denoting an administrative area, institution or unit

- **'iklirikiyya**: a school for the training of young people to become priests
- **akaadimiyya**: an academic institution
- **i’tilaafiyya**: a body that includes members from different sides to achieve common goals
- **ma’muuriyya**: commissioner’s office
- **'umamiyya**: an alliance or block of countries
- **Baladiyyah**: a municipality
<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahmiyya</td>
<td>a protectorate</td>
</tr>
<tr>
<td>khaarijiyya</td>
<td>ministry of foreign affairs</td>
</tr>
<tr>
<td>daakhiliyya</td>
<td>ministry of the interior</td>
</tr>
<tr>
<td>mudirriyya</td>
<td>a directorate</td>
</tr>
<tr>
<td>mufattashiyya</td>
<td>an inspection department</td>
</tr>
<tr>
<td>fidraaliyya</td>
<td>a federation of regions, states or countries</td>
</tr>
<tr>
<td>mufawwadiyya</td>
<td>a commission</td>
</tr>
<tr>
<td>iqtaa'iyya</td>
<td>a feudal</td>
</tr>
<tr>
<td>qunshliyya</td>
<td>a consulate</td>
</tr>
<tr>
<td>'imaamiyya</td>
<td>a country governed by an 'imam</td>
</tr>
<tr>
<td>mu'traaniyya</td>
<td>an archbishopric (the district for which an archbishop is responsible)</td>
</tr>
<tr>
<td>jumhuuriyya</td>
<td>a republic</td>
</tr>
<tr>
<td>manduubiyya</td>
<td>a commissioner’s office</td>
</tr>
<tr>
<td>usqufiyya</td>
<td>a bishopric</td>
</tr>
<tr>
<td>'abrashiyya</td>
<td>a parish</td>
</tr>
<tr>
<td>'itfaa'iyya</td>
<td>a firefighting unit</td>
</tr>
<tr>
<td>imbraatoriyya</td>
<td>a big powerful state</td>
</tr>
</tbody>
</table>

8. A noun denoting a single item

<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Battaaniyya</td>
<td>a blanket</td>
</tr>
<tr>
<td>tamthiliyya</td>
<td>a drama acted on radio, TV or theatre</td>
</tr>
<tr>
<td>jallabiyyah</td>
<td>a long, loose garment used in Egypt and Sudan</td>
</tr>
<tr>
<td>hanafiyya</td>
<td>a water tap/faucet</td>
</tr>
<tr>
<td>fasqiyya</td>
<td>a water basin built in the ground</td>
</tr>
<tr>
<td>fadaa'iyya</td>
<td>a satellite TV channel</td>
</tr>
<tr>
<td>fulkiyya</td>
<td>a small boat</td>
</tr>
<tr>
<td>qazhiyya</td>
<td>an iris</td>
</tr>
<tr>
<td>kufiyya</td>
<td>a traditional Arab head dress usually made of cotton</td>
</tr>
<tr>
<td>lawziyya</td>
<td>a type of sweet made from almond and sugar</td>
</tr>
<tr>
<td>irsaaliyya</td>
<td>a consignment or shipment</td>
</tr>
<tr>
<td>naamusiiyya</td>
<td>a mosquito net</td>
</tr>
<tr>
<td>Arabic Suffix –iyya</td>
<td>Meaning</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------</td>
</tr>
<tr>
<td>hijaa 'iyya</td>
<td>a satiric poem</td>
</tr>
<tr>
<td>mahallabiyya</td>
<td>a food made from rice powder, milk and sugar</td>
</tr>
<tr>
<td>wujdaaniyya</td>
<td>a romantic poem</td>
</tr>
<tr>
<td>mizaaniyya</td>
<td>a budget</td>
</tr>
<tr>
<td>itifaqiyya</td>
<td>an agreement</td>
</tr>
<tr>
<td>mawlawiyya</td>
<td>a head cover worn by mawlawi (a member of a Sufi group)</td>
</tr>
<tr>
<td>yawmiyya</td>
<td>a daily newspaper/journal/diary</td>
</tr>
<tr>
<td>imsaakiyya</td>
<td>a special calendar for the month of Ramadan</td>
</tr>
<tr>
<td>marji‘iyya</td>
<td>a frame of reference</td>
</tr>
<tr>
<td>istraatijiyya</td>
<td>a strategy</td>
</tr>
<tr>
<td>sultaaniyya</td>
<td>a wide deep dish made of heated clay</td>
</tr>
<tr>
<td>zamzamiyya</td>
<td>a bottle or flask used by a traveler to carry water</td>
</tr>
</tbody>
</table>

9. **A noun denoting something given, granted or issued**

- ma‘dhuniiyya: permission
- ma‘muuriyya: mission or assignment
- badiyya: allowance or compensation
- ikraamiyya: a tip
- ‘atijyya: something given for free
- maahiyya: weekly or monthly wages
- yawmiyyah: daily wages
- sulfiyya: a loan
- shahriyyah: a monthly salary
- masna ʿiyya: money given in return for handcraft work
- ʿiidiiyya: a present, usually money, given on ‘iid (feast) day
- sarfiyya: a given expenditure or lot of items dispensed from a store

10. **A noun denoting a language**

- al-ʿArabiyya: Arabic
- al-ʿIbriyya: Hebrew
- al-Sanskritiyya: Sanskrit
- al-Ingliiziyya: English
- al-Suryaaniyy: Assyrian
- al-Turkiyya: Turkish
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\textit{al-Firinsiyya} - French
\textit{al-Ruusiyya} - Russian

11. A noun denoting a position, rank or level

- \textit{'awwaliyya} - the first place
- \textit{baabawiyya} - the position of ‘Pope’
- \textit{baashawiyya} - the position and rank of \textit{pasha}
- \textit{'usqufiyya} - the rank of \textit{'usquf} (bishop)
- \textit{mu\textsuperscript{3}raaniyya} - the position of an archbishop
- \textit{'ustaadhiyya} - the rank of professor
- \textit{jaami‘iyya} - the university level
- \textit{thaanawiyya} - the level of secondary school
- \textit{ibtidaa‘iyya} - the level of primary school
- \textit{haakimiyya} - the position of \textit{haakim} (governor)
- \textit{‘amiiraaliyya} - the position and job of an admiral

12. A noun denoting an art, skill or ability

- \textit{bahlawaaniyya} - the skill to perform acrobatic movements
- \textit{tajridiyya} - the art of abstractness
- \textit{tak‘iibiyya} - the art of geometrical representation of people and things
- \textit{‘ukh\textsuperscript{2}bu\textsuperscript{3}tiyya} - (from octopus) an ability to extend control and command
- \textit{mihaniyya} - the ability to do things in a professional way
- \textit{ih\textsuperscript{2}tiraafiyya} - the ability to do something in a skillful way
- \textit{diblumaasiyya} - a- the art of managing international relations
  b- the skill of dealing with people in a sensitive way

13. A noun denoting a branch of knowledge

- \textit{'alsuniyya} - linguistics
- \textit{'usluubiyya} - stylistics
- \textit{maghnaa\textsuperscript{3}tiyiyya} - magnetism (the branch of knowledge that studies magnets and magnetic phenomena)
- \textit{ma‘lamaatiyya} - the branch of knowledge that deals with information technology

14. A noun denoting an event

- \textit{ihtifaaliyya} - a celebration
Productivity of the Arabic Suffix –iyya

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A careful study of the above examples reveals lexical, morphological and semantic aspects of -iyya formations. It also shows how -iyya is employed as a derivational suffix in translating foreign words to accommodate new concepts and to bridge lexical gaps in MSA. Lexically, -iyya formations are full-fledged lexical items within MSA vocabulary. They are attested forms listed in modern Arabic monolingual dictionaries (e.g., Aniis et al, 1960, Abu Haqah, 2007, Omar, 2008, and Hamawi, 2008) and bilingual dictionaries (e.g., Baalbaki, 2005 and Arts, 2014). The listing of -iyya derivatives in modern dictionaries reflects their currency among MSA users. The examples also show that -iyya is used to create nouns denoting concepts belonging to different aspects of life (e.g. philosophy, politics, art, religion, languages, health, psychology, education, administration).

Morphologically words ending in -iyya are created in three ways:

a. **Manipulation of native Arabic forms:**

This includes the derivation of concrete and abstract nouns from singular common nouns, proper nouns, plural nouns; adjectives, particles, pronouns, participles, and prepositions (cf. Ryding, 2005, p. 90-92). The following are examples:

i. **Derivatives from singular common nouns:**

   - **hiwaariyya** (an event for group dialogue) from **hiwaar** (dialogue)
   - **jundiyya** (military service) from **jundi** (soldier)
   - **waaqi ‘iyya** (realism) from **waaqi’** (reality)
   - **ustaadhiyya** (professorship) from **ustaadh** (professor)

ii. **Derivatives from proper nouns:**

   - **naasiriiyya** from **Naasir** (Late Egyptian leader Jamal Abdu-l-Nasir)
   - **ismaa ‘iiliyya** (Ismailism) from **Ismaa ‘iil ibn Ja’far al-Saadiq**
wahhaabiyya (Wahhabism) from *ibn abdu-l-wahhab* (a Saudi religious reformer)

(Hanbalism) from *ibn Hanbal* (a prominent Moslem cleric)  hanbaliyya

iii. **Derivatives from verbal nouns:**

*taḥāruriyya* (liberalism) from *taḥarrur* (liberation)

*tajjridiyya* (abstractionism) from *tajrid* (abstraction)

*istībtaaniyya* from *istibtaan* (self-contemplation)

*taqaddumiyya* (progressivism) from *taqaddum* (progress)

iv. **Derivatives from plural nouns:**

*nisawiiyya* (feminism) from *nisaa’* (women)

*jamaahiriyya* (superiority of masses) from *jamaahiiir* (masses)

*nujuumiyya* (stardom) from *nujuum* (stars)

‘usuuliyya (fundamentalism) from ‘usuul (fundamentals)

v. **Derivatives from adjectives:**

‘akthariyya (majority) from *akthar* (more) or *kathiir* (many)

*aqalliyya* (minority) from *aqal* (less) or *qaliil* (few)

*uḥaadiyya* (unilateralism) from *uḥaadi* (unilateral)

*mithaaliyya* (idealism) from *mithaalii* (ideal)

vi. **Derivatives from particles:**

*kayfiyya* (quality) from *kayfa* (how)

*kammiyya* (quantity) from *kam* (how many or how much)

vii. **Derivatives from pronouns:**

*huwiyya* (identity) from *huwa* (he)

*anaaniyya* (selfishness) from ‘anaa (I)

viii. **Derivatives from participles:**

*maqbuuliyya* (acceptability) from *maqbuul* (acceptable)

*mas ‘uliyya* (responsibility) from *mas ‘uul* (responsible)

*mahsuubiyya* (favoritism) from *mahsuub* (favored)

*madyuuniyya* (indebtedness) from *madyuun* (indebted)

ix. **Derivatives from prepositions:**
Productivity of the Arabic Suffix –iyya

Mohamed

\[ ma'\text{iyya (company) from } ma'a (with) \]
\[ fawqiyya (superiority) from fawqa (above) \]
\[ duniyya (inferiority) from duna (less) \]

In some cases, nouns ending in -iyyah are derived from negative forms with the prefix alla-denoting negative in MSA as in the following examples:
\[ allamabda'iyya (the philosophy that rejects principles and original values) \]
\[ allamantiqiyya (the state of being illogical). \]
\[ allainsaaniyya (the set of non-human features) \]

\textbf{b. Translation of foreign words:}

This consists in the use of -iyya in translating foreign words to create Arabic translation equivalents to incorporate new concepts related to different fields. The emergence of these equivalents represents one aspect of development in modern Arabic following intensive contact with European languages, especially English and French. This act of translation comes as a move to meet the need for modernizing Arabic vocabulary by creating a terminology that represents modern specialized concepts. This process has already led to the creation of tens of terms in different areas. These terms are either created (a) based on the meaning of the foreign word as a whole unit or (b) based on the structure and meaning of the foreign word (cf. Stetkevych, 1970, p. 42-51). Equivalents created according to the first procedure seem to be based on the overall meaning of the foreign word without delving into the analysis of its morphological structure. This is apparently because the relevant foreign words are not morphologically consistent, i.e. they do not share the same structure or ending. Examples include alfiyya (millennium), i'tilaafiyya (coalition), ma'muuriyya (mission), mahmiyya (protectorate), mudiiriyya (directorate), mufawwadiyya (commission), iqtaa'iyya (feudal), jumhuriyya (republic), 'iftaaiyya (firefighting unit), tamthiliyya (radio or TV drama), fa'daa'iyya (satellite TV channel), fa'aaliyya (activity), mizaaniyyah (budget) and ma'lumaatiyya (information technology).

Arabic equivalents created on the basis of the second procedure seem to build on an analysis of the morphological structure and meaning of the foreign word. This process is used in translating foreign words ending in specific suffixes. In this process, the Arabic suffix -iyya is apparently used to translate foreign suffixes such as -ism, -ics, -acy, and -ship as can be seen from the following examples:
i. Use of -iyya in translating the suffix -ism:

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Meaning</th>
<th>Arabic Suffix</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>taarikhaaniyya</td>
<td>historicism</td>
<td>binyawiyya</td>
<td>structuralism</td>
</tr>
<tr>
<td>tajriibiyya</td>
<td>empiricism</td>
<td>nisawiyya</td>
<td>feminism</td>
</tr>
<tr>
<td>'almaaniyya</td>
<td>secularism</td>
<td>mithaaliyya</td>
<td>idealism</td>
</tr>
<tr>
<td>tanarruriyya</td>
<td>liberalism</td>
<td>taqaddumiyya</td>
<td>progressivism</td>
</tr>
<tr>
<td>mihaniyya</td>
<td>professionalism</td>
<td>yasaariyyah</td>
<td>leftism</td>
</tr>
<tr>
<td>iqliimiyya</td>
<td>regionalism</td>
<td>mahsuubiyya</td>
<td>favoritism</td>
</tr>
<tr>
<td>tahdiithiyya</td>
<td>modernism</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ii. Use of -iyya in translating the suffix -ics:

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>'alsuniyya</td>
<td>linguistics</td>
</tr>
<tr>
<td>'usluubiyya</td>
<td>stylistics</td>
</tr>
<tr>
<td>bahlawaaniyya</td>
<td>acrobatics</td>
</tr>
</tbody>
</table>

iii. Use of -iyya in translating the suffix -acy:

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>istibdaadiyya</td>
<td>autocracy</td>
</tr>
</tbody>
</table>

iv. Use of -iyya in translating the suffix -ship:

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>'ustaadhiyya</td>
<td>professorship</td>
</tr>
</tbody>
</table>

c. Use of hybrid formation:

Borrowing is a common practice between languages to exchange knowledge, transfer culture and fill lexical gaps. As with many other languages, Modern Arabic has been in contact with modern European languages, especially English and French, for a long time. As a result, MSA has borrowed many English and French words. Borrowing often results in hybrid formation as a word-formation method. In the context of this study, hybrid formation consists in the use of -iyya to derive nouns from borrowed words. The result of this process is a hybrid derivative that consists of a foreign base and the Arabic suffix -iyya as in the following examples:

<table>
<thead>
<tr>
<th>Arabic Suffix</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>bragmaatiyya</td>
<td>pragmatism</td>
</tr>
<tr>
<td>iflatuuniyya</td>
<td>Platonism</td>
</tr>
<tr>
<td>imbiryaaliiyya</td>
<td>imperialism</td>
</tr>
<tr>
<td>dyaliktiikiyya</td>
<td>dialectics</td>
</tr>
<tr>
<td>urthudhusiiyya</td>
<td>Orthodox</td>
</tr>
<tr>
<td>rumansiyya</td>
<td>romanticism</td>
</tr>
<tr>
<td>aristuqraatiyya</td>
<td>aristocracy</td>
</tr>
<tr>
<td>tikinuqraatiyya</td>
<td>technocracy</td>
</tr>
</tbody>
</table>
Productivity of the Arabic Suffix –iya

<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Word</th>
<th>English Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>diplumaasiyya</td>
<td>diplomacy</td>
<td>burjwaaziyya</td>
</tr>
<tr>
<td>dinaamikkiyya</td>
<td>dynamism</td>
<td>libiraaliyya</td>
</tr>
<tr>
<td>akaadimiyya</td>
<td>academy</td>
<td>abrashiyya</td>
</tr>
<tr>
<td>qunṣuliyya</td>
<td>consulate</td>
<td>fidraaliyya</td>
</tr>
<tr>
<td>al-Turkiyya</td>
<td>- Turkish language</td>
<td></td>
</tr>
</tbody>
</table>

Semantically, nouns created by -iya denote either concrete or abstract concepts. Most nouns denoting concrete concepts belong to aspects of daily life such as battaaniyya (blanket), jallaabiyya (long loose garment), fulkiyya (small boat), sulfiyya (loan), ikraamiyya (tip), shahriyya (monthly salary), naamusiyya (mosquito net), and zamzamiyya (water flask). Most nouns denoting abstract concepts belong to the areas of knowledge, belief, philosophy, and methodology such as tajriibiyya (empiricism), mithaaliyya (idealism), wujuudiyya (existentialism), mizaajiyya (the state of being moody), badawiyya (the state of being Bedouin), and fawqiyya (a feeling of superiority). Some -iya formations are polysemous as can be seen from the following examples:

<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>tajriidiyya</td>
<td>a- the theory and principles of abstract art</td>
</tr>
<tr>
<td></td>
<td>b- the approach or practice of abstract art</td>
</tr>
<tr>
<td>ustaadhiyya</td>
<td>a- the rank or position of professor</td>
</tr>
<tr>
<td></td>
<td>b- the profession of teaching</td>
</tr>
<tr>
<td>jumhuuriyya</td>
<td>a- a country governed by a president</td>
</tr>
<tr>
<td></td>
<td>b- the system of republican government</td>
</tr>
<tr>
<td>diblumaasiyya</td>
<td>a- the practice of dealing with people with sensitivity</td>
</tr>
<tr>
<td></td>
<td>b- the art of managing international relations</td>
</tr>
<tr>
<td>kayfiyya</td>
<td>a- the quality of something</td>
</tr>
<tr>
<td></td>
<td>b- how something is done</td>
</tr>
</tbody>
</table>

Conclusion

This paper was devoted to the investigation of the morpho-semantic nature of the Arabic suffix -iya, the types of lexical items it creates and their role in translating foreign words and modernizing Arabic vocabulary. The study is based on a lexico-semantic survey of the lexical items listed in three Modern Arabic dictionaries. The study was set to answer two research questions:

1. Has the Arabic morphological ending -iya developed into a productive suffix?
2. What role is this suffix playing in the translation of foreign words and modernization of Arabic vocabulary?

The study shows that in modern times -iya has developed into a derivational suffix and has been increasingly productive in forming nouns denoting at least sixteen types of concrete and abstract concepts. These words are gaining currency among MSA users and have become part of modern Arabic monolingual and bilingual dictionaries (cf. Omar, 2008, Hamawi, 2008,
Baalbaki, 2005 and Arts, 2014). The -iyya derivatives belong to different aspects of life as follows:

1. A noun denoting a theory, philosophy, movement, belief or school of thought.
2. A noun denoting a system, approach or style.
3. A noun denoting a state or condition.
4. A noun denoting a practice, tendency, desire or feeling.
5. A noun denoting a set of distinctive features or characteristics.
6. A noun denoting a set of items or a group of people or countries.
7. A noun denoting an administrative area, institution or unit.
8. A noun denoting a single item.
9. A noun denoting something given, granted or issued.
10. A noun denoting a language.
11. A noun denoting a position, rank or level.
12. A noun denoting an art, skill or ability.
13. A noun denoting a branch of knowledge.
14. A noun denoting an event.
15. A noun denoting a defining feature or aspect.
16. A noun denoting a profession or service.

These nouns are derived from singular common nouns, proper nouns, plural nouns, adjectives, particles, pronouns, participles, and prepositions. The study also shows that -iyya is used in translating and adapting foreign words to accommodate new concepts and bridge lexical gaps. Thus, -iyya derivatives from Arabic native forms, translated words and hybrid formations are full-fledged lexical items listed in MSA monolingual and bilingual dictionaries.

Finally, this study shows an aspect of significance for morphological theory because the morpho-semantic behavior of the suffix -iyya is triggering a noticeable change in the morphological system of Arabic, which has always been described as a non-concatenative language. The productive use of -iyya as a word-formation process reflects an act of concatenation and this has a theoretical implication for the morphological analysis of MSA.

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References
The Translational Impact of Gender Sensitization on the Palestinian Society

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&
Samah Shahin

Abstract
Recently, an encyclopedic volume of research has focused on the concept of gender in translation. This study examines the impact of gender sensitivity on the Palestinian society through analyzing academic regulations, newspaper advertisements, and official circulars in both Arabic and English in Palestinian institutions. It also shows that cultural differences in Arabic and English adversely affect how gender issues are addressed, revealing that Palestinian translators tend to resist the gender sensitivity that restricts their translation. This research recommends that translation trainees be directed to pay particular attention to the social, ideological and cultural elements to control gender issues in their translations. Source texts should also be deeply analysed and scrutinized so that the translation at issue avoids gender bias. Customs and traditions should be taken into consideration to yield more accurate renderings.

Keywords: Gender sensitivity, impact, translation, ideology, translator trainees, gender bias.
Introduction

During the last two decades, gender sensitive language has become a major issue in a number of institutions especially educational establishments and public organizations around the world. The issue was first addressed at a UNESCO conference which recommended that gender bias in language use be avoided in the organization. In a special document, the UNESCO later made the issue a part of its policy at the European Council, acknowledging that “sexist linguistic usage in EC member states is hindering the establishment of equality between women and men since it obscures the existence of the women as half of humanity”. (www.accessmylibrary.com).

Mills (2003) considers that “[t]he problem of gender-discriminatory language still persists because whilst significant changes have happened in the type of language used to describe women or the relative merits of either sex within these institutions, it is clear that their non-sexist policies are not always being adhered to in practice in many documents and interactions. (www.extra.shu.ac.uk/daol/articles/closed/2003/001/mills2003001-paper.html).

This observation takes into account a related issue which could be seen to have later become a serious problem for such institutions. This has become a more urgent issue in translating their documents with gender-bias free language. This issue is seen to have caused contradictions in the principles of institutions. They had to pay a particular attention to the social expectations of gender in target cultures, and hence their translators had to adopt a gender sensitization policy to encompass the differences in both languages and cultures. Nissen (2002) sees that “[A]lthough translation has been described as a ‘cross-cultural transfer’, it is important to note that this transfer implies an ideological transfer as well” (p. 25). In other words, translators have to develop a deeper understanding of the ideologies of the different societies they deal with in their translations. They have to make a close connection between grammatical and pronominal types of gender and social gender and its standards.

Translational problems of gender may arise because there exists a wide variety of parameters for translators to choose from genderwise. This is especially true of the translation of expressions and texts based on gender use, “where the determination of social gender has turned out to be more complex and ambiguous than the selection of expressions which inherently belong to a specific gender” (ibid, p 35). Consequently, dealing with gender in translation entails dealing with ideologies.

Methodology

Official written materials, including circulars, taken from educational institutions, NGO’s, and governmental departments in Palestine, were closely analyzed for their ideological, cultural, and social perspectives.

Literature Review

Historically, the feminist movement has influenced thinking in social sciences and humanities over the years. “Since the 1960s, the scope of feminist thought has become wider and more diverse and its impact more profound” (Litosseliti, p 1, 2006). As a political movement, feminism has tried to improve the visibility of women’s experience, identify the gender theory, and combat the source of gender inequalities. It embraced the distinction between biological sex
and the social construct of gender in the 1970s. This distinction began to be applied to almost all feminist contexts. It was applied to literature, legal documents, and official documents at international organizations. At a later stage, however, the meaning of the term extended to include the term ‘sex’ in different areas to the extent that it has become, in some cases, a replacement of the latter and sometimes a synonym to the word ‘woman’. This gradual development or change of the issue of gender could be traced to the 1980s. It began to have a significant mark in scientific literature when the Food and Drug Administration started using ‘gender’ instead of ‘sex’ in 1993. Moreover, at this time, “the term is commonly used to refer to the physiology of non-human animals, without any implication of social gender roles.” (http://www.TranslationofgenderinginEnglish.html).

Not all gender specialists or theorists support such views. Smith explains that communities agree on the biological entities of male and female. That is, what norms of character and conduct are associated with these bodies, and who is male or female, whereas Palmer seeks to confront gender studies with an argument for the need to analyze lived experience and the structure of power and subordination. However, recent developments of gender theory take into account such a social fabric based on biological differences. Thus, it can be understood that gender is a basic element of social relations across cultures and time. It enables us to examine the relations between men and women, and other social relations grounded in unequal relations of power and privilege. Therefore, according to what is mentioned above, gender can be defined as “[a] term used to describe the characteristics, roles and responsibilities of women and men, boys and girls, which are socially constructed. Gender is related to how we are perceived and expected to think and act as women and men because of the way society is organized, not because of our biological differences”. (http://www.genderandhealth.ca). This definition is broadly used since the theory of gender has been developed as a result of the feminist movement to achieve its political goals in the first place and to enhance its roles in society as a complementary factor to that of males’, not as a subordinate one.

**Gender and Language**

Studying gender in relation to language means dealing with the subject from a discourse view, not to forget the influence of phonological, lexical and other kinds of linguistic analyses. Not a few writings discuss the subject from one or similar perspective built on the differences between male and female of using language in daily life, actions, conversations and using words. This part of study focuses on studying language and gender from different perspectives based on the use of gender theory and its impact on translated documents, advertisements, regulations, and circulars in Palestinian institutions.

**Definition of Grammatical Gender**

Grammatical gender can be defined as: “a category in inflected languages governing the agreement between nouns and pronouns and adjectives… in Indo -European languages, it is usually based on sex or animateness” (www.thefreedictionary.com). It refers to both females as well as to objects classified as feminine, e.g. table, طاولة, or refers to males or to objects classified
Gendered nouns are common in languages. Nouns vary in gender from one language to another, i.e. some are classified as masculine or feminine in many languages such as Spanish, German, and Arabic, whereas this difference does not exist in English language at definite levels. For example, the words ‘teacher, nurse, lawyer, and kid’ are gender-free unlike the case in Arabic, where they are gender-specific, the 

Part of the grammatical system has gender in its content; this can be applied to many languages such as Arabic and English, which means that “language also requires gender morphology even where the grammar morphemes appear to be gender neutral” (Shitemi, 2009, p 9).

Gender in Arabic

Sadiqi (2006) observes that the study of Arabic from a gender perspective is still at its beginnings in spite of the fact that “Arabic sociolinguistics has attracted the attention of many scholars” (p1). There is no significant attention being paid to the use of gender as an analytical tool to explain the men and women relationship between Arabic users (ibid). She suggests that the interaction between Arabic and gender can be attested on two levels: the formal level ‘grammatical level’ where Arabic exhibits grammatical and semantic gender usages which may be qualified as male-biased, and the sociolinguistic or relational level, which Arabic is more used in male-associated than female-associated contexts” (ibid). Arab scholars find that Arabic grammar contains extensive accounts of gender as a grammatical category. These accounts of Arabic terms are often presented in androcentric terms. Sadiqi cites Ibn al-Anbari, an Arab grammarian who investigated the gender system of Arabic grammar in detail. According to him, Arabic exhibits two types of gender markers, masculine and feminine. These markers are found in verbs, nouns, adjectives, determiners and quantifiers, and sometimes are used in signal grammatical agreement between these various categories. Therefore, we find that adjectives in Arabic generally agree with the noun they modify in person, number, and gender.

Another example of grammatical androcentricity in Arabic is what is explained by some Arab grammarians about the precedence of the male over the female in expressions. Arab grammarians argue that masculine precedes feminine as femininity is indicated by inflectional morphemes, i.e. additions to the root are secondary (ibid, p. 4). Sadiqi argues that such analysis of masculine and feminine expressions is due to “their background and particular kind of language ideology which leads to stereotypical and sex bias view in societies” (ibid, p.5).

On the other hand, the feminine gender marker in Arabic contains one more sound or letter than the masculine marker. Hence, femininity is a product of masculinity. Arabic grammar books
advocate grammatical rules that emphasize this derivation. However, this derivation may be questionable as long as “human languages are naturally subject to economy as a result of speaking these languages” (ibid, p. 5). The masculine form is the major, unmarked category and even higher than the femininity and this is due to the remarkable status of masculinity in the Arab cultures and societies. At the syntactic level, the Arabic language shows a full agreement between the subject and the verb, even in the dual form of nouns and verbs. To illustrate this point, consider the following examples: ‘the boy and the girl came’ and ‘the girls and the boy came’، جواب التنين واللذات واللذ والبنات، respectively. These two examples explain that gender agreement obeys the principle of proximity in which the verb agrees with the closest subject.

Arabic is also an example of a language with only two genders, masculine and feminine, and does not include a neuter nominal class. Nouns that designate entities with no natural gender, such as objects or abstractions, are distributed among the masculine and the feminine.

**Gender in English**

Gender marking in English is minimal. However, some loanwords show gender inflections such as in ‘actor/actress’ and 'steward/stewardess.' Meanwhile, the third person singular pronouns ‘he, she, it’ are gender specific. It is noteworthy that these pronouns coincide with the real gender of their referents rather than with the grammatical gender of their antecedents. The choice between ‘he’, ‘she’ and ‘it’ comes from the way they present masculinity, femininity, or unknown sex.

**Textual Analysis**

Interest in gender issues from a translational perspective began to have a status taken in the middle of the 20th century. It prompted the necessity of rethinking the strategies used in translation when it comes to gender issues since it is lost in patriarchal language. The task of the translator is to transfer and re-create the complete truth from one language and/or culture to another. Rethinking translation also implies reconsidering the identity of the translating subject as author of the translated texts. In other words, translators must have knowledge and wide background about the culture, beliefs and ideology of the society they translate into, which makes them forced to realize more intended meanings of the target text. Thus translators become increasingly aware of their role in analyzing and interpreting the source text in order to determine and render meaning. The more fluent the translation, the more invisible the translator becomes, and the more visible the writer and the meaning of the foreign text. As for the second aspect, such practices of translation provide readers with experience of recognizing their culture in the culture of the other. One might consider that within the major concern of the translator is to render the message of the (SL) into the (TL). In this regard, he/she may encounter both linguistic as well as cultural problems. As translating involves decoding meaning in the SL and encoding it in TL, the varying grammatical systems in both languages challenge the translator. Gender in Arabic could be said to be more dependable, whereas English is less so. In other words, Arabic presents more gender clarity since masculinity and femininity are overtly stated, and its grammatical system is designed to make a distinction between both sexes by using
additions such as ‘تاء التاليث’ . English tends to be more pronominal, and its grammatical system is not based on classifying gender into male and female in many language usages.

In linguistics, grammatical genders refer to one of three classes: masculine, feminine and neuter. Masculine gender includes most words that refer to males. Feminine gender includes most words that refer to females. Neuter gender includes mostly words that do not refer to males or females. The gender of a noun affects its pronoun (subjective, objective, reflexive, demonstrative, possessive form, article, adjective, and verb). According to Pauwels “languages with a ‘grammatical gender’ system categorize nouns into gender classes on the basis of morphological or phonological features” (http://www.linguistik-online.com/heft1_99/pauwels.htm). In the grammatical gender group, words follow special rules. In other words, based on a grammatical pattern, the gender of a noun is recognizable. In Arabic, for example, most feminine nouns and their modifiers end with ‘ربء اٌزأٍٔش‘ or ‘ta’ marbuta’, such as ‘beautiful woman إِشأح جٍٍّخ’.

Languages can be classified according to grammatical gender, as there are those that operate two genders thus implying the existence of two classes of nouns, which can be distinguished syntactically. Hence, in the following discussion, we distinguish between languages that show grammatical gender (e.g. Arabic) and language that shows pronominal gender (e.g. English). However, one has to bear in mind that there is a considerable overlap between grammatical gender and the sex of the referent. Apart from the common use of generic reference where the masculine form refers to men and women, it becomes a standard criterion in many cultures to distinguish feminine nouns denoting human beings referring to females from masculine nouns referring to males. Therefore, in most cases, translating from a language that shows pronominal gender into a language that shows grammatical gender does not constitute a technical problem. For instance, the sentence ‘Interested students and graduates should register…’ transferred to the masculine gender in Arabic by saying ‘اٌطٍجخ اٌّؼٍٍٓٓ ٚاٌخشٌجٍٓ’. So, language may show a syntactic problem in grammatical gender in a way unavailable to a pronominally-gendered language, and then difficulties may arise for the translator as to how to supply the information about the sex of the person in question.

Translation Problems due to Grammatical Gender

Grammatical gender may cause a number of difficulties for translators when they translate from the SL in which gender is differently grammaticalized compared with the TL. These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent; for example, when the “[SL] shows no gender distinction in the first-person pronoun but grammatical gender agreement patterns which may produce the effect of gendered self-reference through gender concord, and the target language shows not only no gender distinction in the first person pronoun, but also no grammatical gender agreement” (McConnell-Ginet, 2003, p 89). For example: a circular contains regulations for the employees as follows ‘فئة قليلة من موظفي وموظفات الجامعة’ presents an example in which SL (Arabic) shows grammatical gender syntactically in a way unavailable to TL (English). It ensues, therefore, that difficulties arise for the translator as to how to convey the information about the sex of the person in question. According to Nissen (2002), “similar problems may occur in many other cases, in fact, everywhere where the SL by
means of agreement structures, operates differently from the target language, which is in connection with noun-modifications, pronoun uses, pronominal references, and so forth” (p 27).

What follows is yet another example for the difficulties that grammatical gender may pose for translators. In Arabic, it is not possible to say something such as “Sales representatives required” without indicating the sex of the person referred to. Thus, "مذٓذٚة ِجٍؼبد" means not simply ‘Sales representatives’, but also the addressees are males, and the advertiser specifies the sex of the applicants for the job by using a male voice in the whole advertisement.

Comparing English and Arabic, we can say that Arabic speakers are obliged to make such distinctions of status and gender. These distinctions have been made obligatory in Arabic, whereas they have not been made so in English.

Analysis and Discussion

A. Translational Differences of Gender Sensitivity:

Translating gender differs from one text to another. This is due to the fact that translational differences are formed by the translators’ background of the society they are translating into. This part is considered sensitive and accurate since it tackles all the elements that shape the society in question. To illustrate this sensitivity, the researcher attempts to analyze the translated material of this section through job advertisements, institutional circulars, and academic regulations.

1- Gender Sensitivity in Job Advertisements and Newspaper Announcements:

In any commercial or advertisement in the media today, most of the advertisements try to appeal to a certain gender. Whereby, the advertiser assumes that a certain gender is important to be shown. One of these types of advertisements is advertisement for jobs. Sometimes they are classified as gender-segregated, and sometimes they are not. It is due to the ideological, cultural, and social demands of the advertiser.

To begin with, the first category includes a job advertisement placed at al-Quds Daily Newspaper by non-governmental institution (PKF). It is seeking ‘translators/interpreters’. The advertisement is written in English. It is noticed that the advertiser tends to use two ways for job description: the use of noun, and the use of adjective. It does not mention the sex of the candidates.

1- PKF Accountants & business advisors

Seeking Arabic-English translators/interpreters

The translators/interpreters should have 2 years’ experience…

Be prepared to work in an area with a technical emphasis…

Preference will be given to a candidate with an international project experience
On the translational level, the translator must be aware that the advertiser does not give any clues to the candidates’ sex. In this case, he/she must be sensitive to and accurate in his/her translation.

Gender-bias can be avoided in such an ad in Arabic either by using the ‘passive voice’, or the ‘gerund’. If the translator renders this advertisement as it is, his/her translation may end up being something like:

While if the translator takes gender sensitivity into account, he/she may translate it as follows:

A suggested translation:

2- Gender Sensitivity in Institutional Circulars:

This category includes a circular of a governmental institute ‘the Governorate of Hebron – Governor's Office’. It is written in a ‘male voice’ in singular and plural. It begins with:

The circular begins with gender sensitivity by using ‘...وإنى غير يرغب بالمساهمة’ and ‘...الأخوات الأخوة’ respectively, but at the same time, the adjective is in a male voice. It is also noticed that the rest of the circular is based on using male voice; it uses the pronoun ‘they’ and the pronoun ‘he’. According to gender sensitivity, this circular can be written as follows:

In Arabic, there are gender-sensitivity-free words, e.g. ‘...وإنى غير يرغب بالمساهمة’ and ‘...الأخوات الأخوة’ respectively, since they cannot be made gender-specific in the grammatical system of Arabic. These words include both sexes in Arabic and English. On the other hand, such a circular must be based on gender sensitivity, since it begins with unbiased gender. Besides, there should be a
gender agreement in using nouns, pronouns, verbs, and adjectives. The above circular can be rendered into something like:

Ladies and Gentlemen,

Whoever wishing to participate...please circulate the application to your employees, or to any person/anyone willing to participate... by the employee.

When translating the circular into English, the translator will not face gender-related problems, since English is a pronominal language, and gender issues do not play a pivotal role in English, whereas they do in Arabic.

3- Gender Sensitivity in Academic Regulations, Circulars, Announcements, and Signs

The data of this section is taken mainly from two universities: Bethlehem University and al-Quds University. It includes regulations, circulars, and a number of signs in both English and Arabic.

The following example includes a number of regulations for students in case of emergency. It is taken from Bethlehem University.

The regulation takes gender sensitivity into consideration as follows:

Stay calm
Do not panic
Go to the nearest building
Follow the directions
Keep away from windows
Avoid pushing
Do not listen or spread rumors
Do not block stairs or sit on them
Leave the building
If you observe a starting fire
Call campus phone

Bethlehem University tends to take gender sensitivity into consideration in its academic policy whether it is related to students, administration, or staff. The above example presents a gender sensitive language in a list of regulations for students. It is noticed that English does not show gender in regulations. So, it makes no difference between both sexes, while Arabic makes such a
distinction between males and females. In addition, the regulations in Arabic add a new material to distinguish the female factor, which is ‘ya’ حرف الإياء. Moreover, in order to show gender equality, the translator changes the spelling of Arabic regulations to indicate femininity. This is obvious by using ‘ya’ for the word شاهدتي. This strategy conflicts with the grammatical system of Arabic, since it is considered a spelling mistake that should be avoided.

B. Social Differences of Gender Sensitivity in Newspapers

Social considerations play a significant role in shaping the society and forming the translated texts that depend on societal background in the first place. The following examples illustrate the effect of these considerations on expressing gender in daily life actions.

1- Gender Sensitivity in Job Advertisements and Newspaper Announcements
To better illustrate the gender sensitivity of job advertisements and newspaper announcements, take the following example:

Researchers’ suggested literal translation
Kamal and Company
Opening for a female secretary/ female admin assistant
The female secretary/female admin assistant will perform the following responsibilities & duties: perform administrative duties, do bookkeeping
She who has the competence…
Only those female candidates seen to be competent shall be called for interview.

Original text in Arabic
مكتب كمال ومشاركه:
إعلان عن حاجب KK وظيفة سكرتيرة/مساعدة إدارية
تقدم المساعدة الإدارية بتمثيل المساعدة الإدارية
متابعها الأمور المحاسبية...
على من تجد في نفسها المواقف...
 سيتم الاتصال بالمقابلة فقط للمتقدمين للوظيفة اللاتي ستتم دعوتين.

This job is meant to be for females only, since the advertiser specifies the sex of the candidate. The advertisement shows the social element in mentioning the sex of the candidate. There are nouns that are generally considered feminine like ‘secretary’, and these nouns are considered a reflection of normative social conditions. In such a case, the translator should realize the social demands of the source community when translating such terms. Therefore, the translator may mention the choice of gender as follows: female/woman secretary/female/woman administrative assistant.

2- Gender Sensitivity in Institutional Circulars

Consider the following example taken from the Ministry of Education and Higher Education

Researchers’ suggested literal translation
Education Department Personnel
Educating all members of our society including teachers, students and workers.
Schoolmasters Teachers and Students

Original text in Arabic
أسرة التربية والتعليم المحترمون
توفر كافة شرائح مجتمعنا بها: فهم المعلمين والمعلمون الطلبية والمعلمين والمعلمات
مدير المدارس أو معلمها أو طلبتها
Education Leaders

The circular starts with a term that includes male and female i.e. heads of departments, but in the same line it ignores gender equality by using male voice by saying "المحترمون" i.e. respectful. This is due to social considerations that govern the Palestinian society in daily life, especially in the workplace. The circular does use gender equality, but uses the male voice. This use stems from the beliefs and traditions of the society about the superiority of men. It is worth mentioning that the project of gender sensitivity is applied in all Palestinian ministries. Some circulars must be written in a way that copes with gender equality as follows:

The use of the term "القيادة" may include both males and females in English and Arabic. If the translator is asked to translate this circular, he/she must use gender sensitivity as much as possible, even if it becomes necessary to manipulate or change words, keeping the same content: Heads of education departments including teachers, students, and employees…heads of schools… education leaders…

3- Gender Sensitivity in Academic Regulations, Circulars, Announcements, and Signs

It includes a sign too:

While the whole announcement is written in a masculine tone, it is not considered a problem in English, since English does not mention the sex of the person, but excluding females in Arabic poses a problem. This exclusion does not mean that his announcement is directed to males only, but it draws on the fact that the male voice includes 'males and females' in Arabic. This is more to do with the social structure than with the grammatical system of the language.

The announcement could be as follows:

STOP could be translated into:
Or it is better if the announcer uses the pronoun ‘they’ or ‘you’, which includes both sexes.

**Cultural Differences of Gender Sensitivity**

As for cultural differences of gender sensitivity in newspaper advertisements, academic regulations, and institutional circulars, this section presents circulars, advertisements, and announcements which clarify the impact of culture on presenting gender in the Palestinian society and how it affects the translation process of rendering gender terms.

1- **Gender Sensitivity in Job Advertisements:**

In the following example, the Water and Sanitation Authority is seeking an administrative and financial manager:

المدير مالي واداري
- الإمام بمعايير المحاسبة، خبرة. قدرة جيدة في تحليل- المقترحة على التواصل
- سيتم الاتصال بالمقدمين الذين تنطبق عليهم الشروط

The advertiser tends to hire a male manager since the nature of the job does not suit a female. So it is meant to be in a male voice. This advertisement reflects the cultural effect on the Palestinian society. This study makes sure of the sex of the manager by asking one of the heads who works there, explaining that the position does not suit females, since it deals with a lot of problems, hard tasks, and tough people.

المدارس الإيمان
- تعليم يعداجة إلى معلم لغة عربية وتربيه إسلامية
- للمرحلة الأساسية في مدرسة الإيمان للبنين
- على أن يكون المعلم...
- يفضل من لديه خبرة في التعليم...
- يرجى من يكون في الشروط...

The advertisement is based on the cultural beliefs that are basically related to religious considerations. As the ad is announced by a school for boys, it seeks male teachers, since the Palestinian society is governed by cultural and traditional thoughts and religion. So the translator should cope with the terms of the ad and translate them as they are without mentioning any gender sensitivity, and most importantly, taking into account the religious and cultural considerations of the advertiser. To emphasize the male voice in such an ad in English, the translator may add *al-Iman school is interested in males.*

2- **Gender Sensitivity in Institutional Circulars**

السادسة وكيلاء المحترمين
- يرجى من كافة الموظفين المعينين
- وكل موظف لديه استفسار مراجعة...
- السادة والممثليين مدراء/ مديرات ، موظفي/ات الفروع
This circular is taken from an insurance company which heavily uses a male tone of voice in all its circulars. This is due to the cultural beliefs of those running this company, controlling most of the institutions in Palestine, given that the influence of women and their roles in society is limited; this is clearly spotted in the workplace.

3- Gender Sensitivity in Academic Regulations,Circulars,Announcements, and Signs

It is taken from al-Quds University, Faculty of Arts.

It is a circular directed to teachers and employees of the faculty. It is written in plural, but uses a male tone of voice. This choice of language reflects the common belief that a male voice includes a female one too, but since women are still considered a minor part of society, people prefer to use the male voice, for their knowledge and beliefs that Arab society is governed by masculinity all the time, which gives them the prerogative to use the style of writing based on a gender-biased language.

Usually most of occupational titles do not apply gender sensitivity because the grammar system of the language does not accept such a change, especially in Arabic. But it can be applied to the rest of the circular to help show the two sexes

The word ‘عضوه’ includes both males and females, since it is not acceptable in Arabic to say

"üns"
Concluding Remarks

After reviewing gender as a new concept in the field of translation, one may conclude that Arabic and English share some aspects in translating gender, and some other aspects are restricted to one language than the other. The differences between the two languages are due to the changes of the language itself through time. The study highlighted the impact of translating gender in the Palestinian society, and some of the problems that face Palestinian translators when they translate text involved gender terms in both languages.

1- Arabic and English are two culturally different languages. Gender aspect is considered less important in English than it is in Arabic, since it affects the whole sentence in Arabic e.g. nouns, adjectives, verbs, while in English it is more relevant to pronouns.

2- Grammatical gender in Arabic is very important. It pays more attention to gender since it determines the selection of grammatical forms. While in English biological gender is important only in the selection of the personal pronouns ‘he’, ‘she’ and ‘it’.

3- Arabic and English differ on the linguistic level. In terms of gender; forms of Arabic are divided into masculine and feminine. Whereas in English, there is no need to inflect the determinative and the adjective to agree with head noun of the phrase, which stays unchanged.

4- Social gender forms a major part of institutional organizations and human interaction. This part is a result of both personal and cultural constructions.

5- Cultural, Ideological and Societal factors play a significant role in translating gender in both Arabic and English, since these factors are changeable over time.

6- In translating gender, translators have to be discourse analysts for analyzing the source text before translating it.

7- The process of translating gender requires a deep knowledge and ability to strike a balance when rendering gender-sensitive texts.

8- After all, if we cannot be really faithful to the texts we translate, and if we cannot avoid being faithful to our own circumstances and perspectives, we should simply make an effort to accept and be open about our ‘infidelities’ and try to forget the unnecessary guilt they bring.

Recommendations

To help researchers interested in the translation process and gender theory in both Arabic and English, the following recommendations are suggested:

1- Gender theory is a new discipline which cannot be easily applied to the Palestinian society, since this society is governed by religion and traditions. So, it is important to educate people about this subject before applying it.
2- The main purpose of gender sensitivity is to avoid bias in our daily life. Therefore, it is essential for translators to be aware of the text they are translating, namely if it is based on gender equality or not.

3- When handling gender-related issues, it is also important to keep in mind the social, cultural, and ideological considerations of the Palestinian society.

4- Translators play the role of discourse analyst and mediator. In translating gender, they deal with two different cultures with different standards. In other words, there are texts in English language cannot be gendered in Arabic one. This is due to the culture of the society itself. This point may cause a problem for the translators if they do not have a deep knowledge and ability to analyze the whole text before they translate it.

5- It is recommended that researchers and translators be aware of the grammatical system of both Arabic and English when translating gender-sensitive texts. It is considered more important in Arabic because it has a more complex grammatical system.

6- Translating gendered texts does not mean changing or manipulating the language system. Some of the collected data show some mistakes in presenting gender and avoiding gender bias. For example, translators may make deliberate spelling mistakes to clarify gender sensitivity. The translation process requires accuracy, fidelity, and faithfulness. These codes of ethics should be applied to the whole process, from translating to analyzing and finally delivering the target text without committing any grammatical mistakes.

7- When translating gender from English into Arabic, it is recommended to use techniques that avoid gender bias when the text requires so, especially if the sex of the referent is not stated. For example, translators may use the pronoun ‘they’, the ‘passive voice’, the ‘gerund’, or words where gender is unmarked.

8- Further research on the translational impact of gender sensitivity and its effect on other types of texts, such as religious ones, and the Holy Qur’an in particular are recommended.

9- Finally, we can say that gender sensitivity is a project that has a limited impact on the Arab world in general and Palestinian society in particular. This is due to two reasons: the first is to do with the ideology and the culture controlling this society and deeply influencing it, which makes it very difficult to apply such a project to Palestine. Besides, the Palestinian society, like any other Arab society, is a masculine one; it has the same beliefs and ideas about the superior role of man and the inferior role of woman. The second reason is that Arabic, compared with English, is a very complex language, so it is difficult to manipulate the system of such a language, which makes the gender issue more complex too.

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Negative Transfer: Arabic Language Interference to Learning English

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Abstract
This paper is a survey of literature review whereby the researcher explored previous studies and pieces of research conducted to investigate the negative effects of Arabic language interference to learning English. Theories of negative language transfer were discussed, definitions of errors and mistakes were highlighted, sources of errors were stated, and different taxonomies of types of errors made by Arab students learning English were listed. It was not a purpose of this paper to discuss the sampling, or the setting of the previous research. Rather, it aimed at pinpointing their findings that can clarify the differences between Arabic and English and how these differences cause Arab learners of English to make mistakes in producing the target language. The researcher elucidated the types of syntactic, lexical, phonological, morphological, and orthographical errors made by the Arab learners of English as quoted from previous literature. Errors in forming tenses, pronouns, relative clauses, adverbs, adjectives, nouns, articles, pronunciation, and punctuation were listed. A lot of examples were used to illustrate these errors. At the end of the current paper, the researcher listed recommendations as a contribution to guide the English as a second language instructors on what might be regarded good pedagogical strategies and techniques to deal with their students' errors.

Keywords: contrastive analysis; errors and mistakes; negative transfer.
1.1. Introduction
According to the Egyptian Demographic Center (2000), Arabic is the mother tongue of about 300 million people (Abi Samara, 2003). Arabic is a descendant of Semitic languages, whereas English is an Indo-European language primarily originated from the Anglo Frisian dialects. As for the number of alphabets, Arabic has twenty-eight letters. ‘Hamza’ the glottal stop is sometimes considered the twenty ninth letter. In contrast, English has twenty six letters. Orthographically, there is no distinction between upper letters and lower case letters in Arabic as it is always written in a cursive form. In English, the matter is different. In English, there is a clear distinction between upper case letters and lower case letters. English words can be written in both cursive and uncial. One of the most noticeable differences between the two languages is that Arabic is written from right to left. English, on the other hand, is written from left to right. Most importantly, there are distinctive differences between Arabic and English in almost all syntactical, morphological, phonological, lexical, semantic, rhetorical and orthographical aspects. (Ali, 2007:3).

All the above-mentioned differences between the two languages, namely Arabic an English cause students to involuntarily and unconsciously make not only mistakes but also errors. Ellis (2006, 165) pointed out that mistakes are inevitable consequence of our previous experience. Ellis (2006, 165) argued that

Our perception of the world is shaped through the lenses of our prior analyses, beliefs, and preconceptions. The environment provides the setting, with all of the stimuli present, but we view those stimuli using previous experience as a lens. P.165

In this respect, it is useful to distinguish errors from mistakes. Ellis (1997) stated that errors reflect gaps in students’ competence. They occur because the student does not know what is correct. Corder (1999) supports the idea that errors are caused by ignorance of the appropriate rule or structure in the foreign language. Mistakes reflect occasional lapses in performance or slips of tongue (Brown,2007). They occur because in a particular instance, the student is unable to perform what he or she knows. “A mistake, according to Corder (1999), is a problem not of knowing but of application.” (cited in Tafini, 2009). A mistake can be self-corrected, but an error cannot. Errors are systematic, in the sense that they are likely to occur repeatedly and not recognized by the learner. Hence, only teachers or researchers would locate them, learners would not (Gass and Selinker, 1994; Ellis, 1998). Gass and Selinker (2001:78; 2008:102) define errors as “red flags”. This means errors are warning signals which provide evidence of the learner’s lack of knowledge of the second language.

There are several factors that lead students to make mistakes. One of which is the interference of the learner’s native language. Nunan (2001:89) states “Where the first and second language rules are not the same, errors are likely to occur as a result of interference between the two languages.” Another cause of making mistakes is the inadequate teaching methods. Methods that encourage translation, cause students to make mistakes (Yule, 2009; Al-Buainain, 2010). Students' personal affairs play a role in this field. For instance, their physical, psychological, social and cultural circumstances may lead them to make errors. Ellis (1994) identifies areas where the learners' external factors as social contexts are related to making mistakes.

There are two sources of errors which are attributed to the learner’s native language or his/her target language, i.e. the language he/she intends to learn. Two thirds of errors are attributed to native language interference and one third to intra-English interference (Bhela, 1999; Ghawi, 1993). Corder (1971) points out that inter-lingual errors are caused when the learner’s first
language habits (pattern, systems or rules) interfere or prevent him/her from acquiring the patterns and rules of L2 (cited in Abi Samara, 2003). If the two languages are drastically different, learners will use the linguistic patterns they have learnt in their native to help them do tasks in L2 as people are usually pattern seekers. Then one could expect relatively high frequency of errors to occur in L2 (Ellis, 1997; Richard & Schmidt, 2000). The other source of errors are related to the target language (TL) the student is learning. These errors are called the "intralingual/developmental errors. These are errors caused by some processes that learners recourse to when learning the TL. These include generalization, substitution and other processes. The learner, in this case, tries to “derive the rules behind the data to which he/she has been exposed, and may develop hypotheses that correspond neither to the mother tongue nor to the target language” (Richards, 1970 as cited in AbiSamara, 2003: 6).

The occurrence of errors can be explained by referring to learning theories and language theories. The effect of Proactive-Retroactive Inhibition (PI/RI) is the learning theory in this case. The storage of new experiences interferes with memories encoded earlier in time. Therefore, it is hard to learn a new phone number and car registration because the old ones tend to compete and come to mind instead. Proactive Inhibition PI is the effect of prior learning inhibiting new learning (Ellis, 2006:174). This reflects interlingual errors. On the other hand, Retroactive Inhibition (RI) refers to the difficulty in recalling old information because of newly learned information. This reflects intralingual errors (Ellis, 2006). On the other hand, three language theories are used to illustrate why errors are made by Arab learners of English. The Interference or Transfer Theory is one of them. Ellis (1997:51) refers to interference as “Transfer”, which he says is “The influence that the learner’s L1 exerts over the acquisition of an L2”. According to Jie (as cited in James, 2007), transfer is ‘the carrying-over of learned responses from one type of situation to another.” Transfer can be of two types: positive transfer and negative transfer. The positive transfer refers to the process of using rules from L1 which facilitates or has a positive influence on learning L2. This transfer is mostly due to similarities between L1 and L2. In contrast, negative transfer is the transfer of rules from L1 which impedes or has harmful influence on the command of rules of L2. This is due to differences between L1 and L2. Another language theory which is used to explain language errors is the contrastive analysis. It is the systematic comparison of two or more languages, with the aim of describing their similarities and differences (Johansson, 2008:9). If the two languages are drastically different, learners will use the linguistic patterns they have learnt in their native language to help them do tasks in learning L2. A third theory that has been used by many researchers to identify the errors made by second language learners is "Error Analysis". Richards and Schmidt (2002:184) define "error analysis as the study of errors made by L2 learners, with the purpose of identifying the causes of these errors." Researchers suggested different taxonomies for error analysis. Keshavarze (1994) cited in Shekhzadeh and Gheichi, 2011) suggest a taxonomy of the inter-lingual errors: phonological errors, morphological errors, grammatical errors lexo-semantic errors, and stylistic elements. James (1998:304) has designed a Taxonomy of Error Analysis that has been used by many researchers to record all the errors made by the Arab learners of English.

1. Grammatical and syntactical errors (prepositions, nouns, pronouns, word order, articles, reported speech, singular/plural forms, adjectives, irregular verbs, tenses, concordance, and possessive case).
2. Lexical errors (word choice)
   (Abi Samara, 2000; Diab, 2003; Ali, 2006; Shabeer and Bughio, n.d.).
4. Morphological errors (derivatives, both inflectional and derivational in the forms of
   affixes: suffixes and prefixes)

In this current literature review, a bulk of previous studies have been traced and analyzed
according to their findings to find differences between Arabic and English that causes Arab
learners of English to make mistakes in relation to the aspects of James’ taxonomy.

2. Literature Review

2.1. Misuse of Singularity, Duality and Plurality of nouns

In a study by Salimi (2013: 131) on morphological errors in noun system between Arabic and
English, their findings reveal that

   English nouns have two numbers: singular and plural. Whereas, Arabic nouns have three
   numbers: singular, dual and plural. The plural is also of two kinds: sound plural (masculine
   and feminine) and broken plural. In contrast to English, Arabic syntax has singular, dual, and
   plural for feminine and masculine nouns. Salimi’s study also revealed that English has three
   genders: masculine, feminine, and neuter. Gender is solely confined to personal pronouns,
   whereas Arabic has only two genders: masculine and feminine. Furthermore, English nouns
   are inflected for genitive case. Whereas, in Arabic, nouns are inflected for three cases,
   namely, nominative, accusative, and genitive. These cases are distinguished by changing the
   vowel ling of the final consonant.

Based on the researcher’s knowledge and experience in teaching English to Arab learners, the
following examples can be given to illustrate Salimi’s findings.

In Arabic, we say:

- Mu'allim (Singular masculine) / Mu'allma (singular feminine)
- Mu'allimuun (plural masculine) / Mu'allimein (dual masculine)
- Mu'allimat (plural feminine)
- Mu'alimataan; Mu'allimatayin; (dual feminine; acting as: subject and object.

In English, we say: Teacher (feminine and masculine) / teachers (dual/plural for feminine and
masculine).

Thus, some Arab students learning English may not use English plural nouns correctly. Instead,
they use numbers to indicate duality or plurality. The following are examples. They may say,
"The two child are crying." Others may misuse the noun after numbers because in Arabic a
singular noun is used after numbers 'three –ten'. Thus, the beginner Arab students learning
English may say, "He has eleven cousin." Or "There are 21 student in my class."

2.2. Countable and Uncountable Nouns

Many uncountable nouns in English, such as “information, money, damage, housework,
equipment”, are countable in Arabic. So Arab learners of English tend to pluralize them and use
plural verbs after them. The following are examples of students’ versions:

- The informations I received were useful.
- Housewives do a lot of houseworks.
- I bought many equipments.
2.3. Misuse of Definite Article

Arabic has one definite article "the". It consists of two letters: "al". It is attached to the beginning of nouns and their adjectives. However, Arabic has no indefinite articles. The definite article is redundantly used by Arab learners of English with nouns that require the definite article in Arabic but not in English. There are three types of errors in the use of articles by the Arabic-speaking learners of English (Diab, 1996).

1. Omission of the definite article

- INCORRECT: Arms of soldiers are guns and daggers.
- CORRECT: The arms of soldiers are guns and daggers.

In the above sentence, the definite article "the" should be used before "arms", but has been dropped because it is not used in Arabic, as it is in the genitive case.

2. Omission of the indefinite article “a”.

- INCORRECT: My father works in bank.
- CORRECT: My father works in a bank

In the this sentence, the indefinite article "a" should be used before the noun "bank" in English; but it is dropped, maybe because in Arabic such article is non-existent.

3. Wrong Insertion: Arab students tend to use “the” before nouns which are not normally preceded by this definite article, such as names of most diseases, names of days, names of some places, and in many idiomatic expressions. The reason for this is that in Arabic such nouns are usually preceded by the definite article. In English, abstract words referring to ideas, attributes, or qualities are used without the article 'the'. In Arabic, however, such abstract words are preceded by the definite article equivalent to 'the' in English. (Diab, 1996). The following are examples of INCORRECT sentences which have been formed by Arabic-speaking learners of English.

- The happiness doesn’t come from the money.
- People can work in the agriculture or in the industry.
- He went to the Doha.
- He is still in the bed.
- My father suffers from the cancer.
- He was filled with the sadness.
- He studies the music.
- He works in the agriculture.
- When the evil comes, people will die.

The CORRECT forms of all the above sentences should be without the use of the definite article “The”
2.4. Misuse of Prepositions

Essberger (2000) notes differences between Arabic and English prepositions:
- The number of prepositions in Arabic is limited: min (from), 'ila (to), 'an (about), 'alla (on, over), ba/bi (by, with), la/li (of, for), and fi (in, into).
- In Arabic, some adverbs can be used as prepositions, such as: khalfa (behind), amam (in front), bayna (between), and many others.
- In English, there are approximately 150 prepositions.

The problems in using English prepositions for Arab students learning English result from two factors. First, not every Arabic preposition has a definite equivalent in English and vice versa. Secondly, not every English or Arabic preposition has definite usage and meaning.

Arab students learning English sometimes make the following errors in using English prepositions (Hamadalla and Tushyeh, n.d.; Zughoul, 1973).

1. Unnecessary insertion: They use prepositions with words which do not need prepositions.
   - INCORRECT: I will practice on making the exercises.
   - CORRECT: I will practice doing the exercises. The Arabic equivalent is: anna sawfa atadarabu 'alla (on) al-tamareen.

2. Omission of necessary prepositions: They omit these prepositions from words which need them.
   - INCORRECT: I waited the bus two hours.
   - CORRECT: I waited for the bus two hours.

3. Wrong substitution: They do not use correct prepositions: The preposition “on” is used in places of “over”, “above”, “at”, and “onto”.

Arab learners of English tend to say “ashamed from, composed from, object on, blame on, where (of, of, to and for) should be used respectively.

- We were interested with the film. “nahnu istamta’na bilfilm.”

The misuse of the preposition “with” instead of “in” in the above example occurs because it is equivalent to the Arabic preposition "bi" – which indicates the meaning of “with”.

Table 1 below displays some errors in the use of prepositions that are made by Arab learners who are learning English, with their equivalents in Arabic. (Hamadalla and Tushyeh, n.d.; Zughoul, 1973)

<table>
<thead>
<tr>
<th>Errors in English</th>
<th>Arabic equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>He jumped on the wall. (over)</td>
<td>qafaza ‘alla aljedar.</td>
</tr>
<tr>
<td>He jumped on the wall. (over)</td>
<td>qafaza ‘alla aljedar.</td>
</tr>
<tr>
<td>We sat on the table. (at)</td>
<td>nahnu jalanat ‘alla atawela.</td>
</tr>
<tr>
<td>I will come in 7 o’clock. (at)</td>
<td>anna sawfa atti fi alsa’ati alsabe’a.</td>
</tr>
<tr>
<td>I like to pick roses with many colors. (of)</td>
<td>‘ohibbu ‘ann altaqata wardan bi’edati alwan.</td>
</tr>
<tr>
<td>He died from hunger. (of)</td>
<td>huwa Matta minaljuu’.</td>
</tr>
<tr>
<td>We have lived in Doha from 1975. (since)</td>
<td>nahnu na’eesh fi aldoha min sanat 1975.</td>
</tr>
<tr>
<td>One from my brothers is a doctor. (of)</td>
<td>wahed min ikhwati tabeeb.</td>
</tr>
</tbody>
</table>
2.5. Adjectives and Adverbs

Arabic-speaking learners of English find much confusion between adjectives and adverbs in Arabic and English. Arabic adjectives agree in gender and number with nouns, which might be the reason for these learners to make mistakes. (Marpaung, 2014; Al-Aqad, 2013).

- He is a man tall. (Arabic: hua rajulun taweelun)
- They are soldiers brave. (Arabic: hum junuudun shuja’aan).
- These are girls beautifuls (Arabic: hunu fataiaatun jamilaatun)

Some Arab learners of English might use adjectives plus nouns to express adverbs (Marpaung, 2014; Al-Aqad, 2013). This is attributed to the Arabic use of adverbs as they can be formed in two ways. For instance, the word “quickly” can be translated into Arabic in two ways: "Bisur'a" or ‘bishaklen sare3). The following are some examples of such errors.

- INCORRECT: The temperature rose a sharp rise.
- CORRECT: The temperature rose sharply.
- INCORRECT: He drove with so fast speed.
- CORRECT: He drove so fast.
- INCORRECT: The singer performed a wonderful performance.
- CORRECT: The singer performed wonderfully.
- INCORRECT: Prices have increased a gradual increase.
- CORRECT: Prices have increased gradually.

In the above examples, the Arab students’ versions represented in the ‘incorrect’ versions are related to the Arabic grammatical rule about unrestricted or absolute object.

2.6. Errors in Using Some English Modal Verbs

1. Deletion of the Copula (verb to be) or substituting it with “verb to do”: As there is no “verb to be” in Arabic, Arab learners of English tend to delete them when forming their English sentences. Hence, we can find such sentences in their writings:

- INCORRECT: Huda happy.
- CORRECT: Huda is happy.
- INCORRECT: While my mother cooking, I preparing the table.
- CORRECT: While my mother was cooking, I was preparing the table.
- INCORRECT: Does he your teacher?
- CORRECT: Is he your teacher?

All INCORRECT versions above are students’ versions.

2. Omitting the third person singular morpheme -s (Muftah1 and Rafik-Galea, 2013). Here are few examples of students’ versions and their CORRECT forms:

- INCORRECT: My mother work in a school.
- CORRECT: My mother works in a school.
- INCORRECT: My friend speak English.
- CORRECT: My friend speaks English

3. Omitting the auxiliary “verb to do”. Here is an example.

- INCORRECT: My father not drive a bus.
CORRECT: My father does not drive a bus.

4. Replacing only the auxiliary form of “verb to do” with ‘verb to be’.

- INCORRECT: Is Bob wears a suit today?
- CORRECT: Does Bob wear a suit?

2.7. Word Order
Arab ESL learners make errors in word order when forming English sentences. The following are some examples which are traced in the literature review earlier in this article. Some of the errors the researcher of the current study noticed in her students' writing.

1. Unlike English sentence word order, the basic word order in classical Arabic is V-S-O where the verb precedes the subject:

- INCORRECT: Hoped the committee to solve the problem.
- CORRECT: The committee hoped to solve the problem.

However, in colloquial Arabic, the word order of the sentence is S-V-O

2. Arabic uses the secondary clause which acts as object and starts with ‘that’ where English uses the infinitive:

- INCORRECT: I want that you stay. (Following the Arabic structure).
- CORRECT: I want you to stay.

3. There are no auxiliary verbs in Arabic. So Arabic-speaking learners of English might not use “verb to do” to form a question. Here is a student’s version and its equivalent CORRECT form:

- INCORRECT: Where Huda spend her summer vacation?
- CORRECT: Where does Huda spend her summer vacation?

4. In Arabic, personal pronouns are often incorporated in the verbs, i.e. certain morphemes are used to indicate what the pronoun is. This makes Arab students learning English use two subjects. Here is an example.

- INCORRECT: Her father he lives in California.
- CORRECT: Her father lives in California.

5. In English, adjectives precede nouns, whereas they follow nouns in Arabic, as in the following example.

- INCORRECT: classroom large. (Following the Arabic structure)
- CORRECT: a large classroom. (Proper English structure)
2.8. Tenses
There are clear differences between Arabic and English, leading to several mistakes which are made by Arab learners of English. In Arabic, there are only two tenses: the perfect (only the past) and the imperfect (the non-past, simple present and simple future), whereas English has many tenses by conjoining these two tenses with aspects (perfective and progressive). (Ali, 2007; Aoun, Benmamoun, and Chueiri, 2010). Arab learners of English cannot produce progressive and perfect tenses so easily. They use simple present instead. So, we might find such errors in their writing:

- INCORRECT: I eat my sandwich now.
- CORRECT: I am eating my sandwich now.

Another example is this.

- INCORRECT: I didn’t see you since last Christmas.
- CORRECT: I haven’t seen you since last Christmas.

2.9. Relative Clauses
Unlike English relative pronouns, Arabic relative nouns (Asmaa Mawsuula) vary according to the nouns they describe. There are relative nouns for masculine, feminine, singular, dual, and plural. They also vary according to their position in the sentence: subject, object, and predicate. Following is a list of these relative nouns.

Allathi (singular masculine), Allathan (masculine dual subject), Alathei (masculine plural object), Allati (feminine singular), Allatein (object dual feminine), Allataan (dual feminine subject), Alawati (plural feminine)

There are several errors which are made by Arabic-speaking learners of English when forming English relative clauses (Ali, 2007:7-8; Hamadalla and Tushyeh, 1998).

1. Insertion (or not omitting) of the connected pronoun because in Arabic this pronoun is not omitted.

- INCORRECT: That’s the teacher whom I met him.
- CORRECT: That’s the teacher whom I met.

Arabic: thalika huwa almu’alim alathi qabaltuhu. The detached pronoun "hu’ at the end of the word "qabaltuhu" is the resumptive pronoun that should be deleted when forming an English relative clause. The following are other examples of such errors.

- INCORRECT: The girl who she came helped me in doing my homework.
- CORRECT: The girl who came helped me in doing my homework.

- INCORRECT: The driver whom the police gave him a ticket was driving too fast.
- CORRECT: The driver whom the police gave a ticket was driving too fast.

- INCORRECT: The man that I gave a gift to him is my cousin.
- CORRECT: The man that I gave a gift to is my cousin.

- INCORRECT: I lost the key which I opened the door with it.
- CORRECT: I lost the key which I opened the door with.
INCORRECT: The lady whom her purse was stolen reported to the police.
CORRECT: The lady whose purse was stolen reported to the police.

In all the above sentences, the underlined pronouns should be omitted in the CORRECT English versions.

2. Arabic-speaking learners of English make mistakes in subject-verb agreement in subordinate or secondary clauses:
   - INCORRECT: The teachers who is lecturing this morning is clever.
   - CORRECT: The teachers who are lecturing this morning are clever.

2. They omit “who” which means ‘allathi or allati’ because it can be omitted in some Arabic sentences.
   - INCORRECT: Ahmad is a student in our class got the highest average. (English version as some Arabic-speaking learners of English may write it.)
   - CORRECT: Ahmad, a student in our class, got the highest average. (The Arabic version of the sentence.)
   - CORRECT: Ahmad, who is a student in our class, got the highest average.
   - INCORRECT: Saladin was the Muslim leader, led the Battle of Hitten. (The Arabic version of the sentence.)
   - CORRECT: Saladin, the Muslim leader, led the Battle of Hitten.
   - CORRECT: Saladin was the Muslim leader who led the Battle of Hitten.

4. In Arabic, relative pronouns are used with no human/ nonhuman distinction; and the connected pronoun acting as object is retained in a restrictive adverbial clause. Thus, Arabic-speaking learners of English might make the following error:
   - INCORRECT: Here is the student which you met her last week.
   - CORRECT: Here is the student who you met last week.

In Arabic, the relative pronouns ‘allathi or allati’ are used with human and non-human nouns.

2.10. The Use of Pronouns

Al-Jarf (n.d.) conducted an error analysis of Saudi students' use of English pronouns. Al-Jarf (n.d.; 4) stated that Modern Standard Arabic (MSA) has two forms of subject pronouns: An independent detached form and an attached form, i.e. a clitic pronoun or a pronominal affix depending on the verb tense which is an integral part of the verb. The Independent Subject Pronouns in Modern Standard Arabic as quoted from Al-Jarf are: 'ana (I); huwa (he); hiya (she); 'anta (you – masculine singular); 'anti (you – feminine singular); nahnu (we); 'antunna (you – feminine plural); humaa (they – dual); 'antumaa (you – masculine dual ); hum (they – masculine plural); 'antum (you – masculine plural); hunna (they – feminine plural).

The attached form of pronouns in Arabic are those that are attached as prefixes or suffixes to the verbs to indicate tense, such as “katab + tu” (back-translates: wrote I) "'ana + 'aktub (back-translates: I write). Thus, it can be noticed that in Arabic, the second person pronoun has various forms: singular, dual and plural; feminine, and masculine. These are used depending on whether we are speaking to one person, two or more people, and also depending on whether we are speaking to males or females. In English, there are no attached or clitic pronouns. Like Arabic,
English has subjective, objective and possessive pronouns. The only English pronoun which can be used for plural, singular, feminine and masculine in the position of subject and object is the pronoun "you". Only the context of the sentence will help learners to identify the pronoun “you” as plural, singular, masculine, or feminine. Thus, Some Arabic-speaking learners of English sometimes make the following mistake: "You is smart." (Obviously, you are smart.)

Based on the researcher’s 30-year experience as an instructor of English for Arabic-speaking students, I believe that the best solution for all the grammatical mistakes that are made by our learners is to explicitly compare Arabic structure to English structure where possible. We have to draw the learners’ attention to such differences. Besides, intensive practice is said to be a recommended solution. At the end of this paper, the researcher suggested other solutions.

2.11. Redundancy in Writing Essays

Hatim and Mason (1997:127) state that Arabic argumentation uses repetition for emphasis and stylistic effectiveness. In contrast, repetition weakens the argument when used in English essays. Hatem and Mason (1997: 127) state the following examples:

- Mona lives alone with no one.
- The problem is very serious in the nature of it.
- The boss advanced forward the date of the meeting.

In the previous examples, the words “with no one, in the nature of it and forward” are examples of redundancy. Johnstone (1990: 230) argues “An Arabic text proceeds horizontally rather than vertically, in which ideas of equal importance for an argument are chained together.” Mohamed and Omar (1999) compare a number of Arabic and English texts with reference to organization. In addition to the previously-discussed concepts of repetition and co-ordination, the study has found that Arabic sentences tend to be much longer and contain more clauses than those in English. Here is an example extracted from a students’ narrative essay.

Thahaba Jawadun 'ila albeit wasa'ada alsalaalema mubasharatan 'ila altabiq althani haithu kanat omuhu biintetharihi wahi'a mustalqitun fi firashiha mut’limatun min awjaa’en fi kul jasadeha bisababi kibari seniha wa’adami woujidi man yusa’eduha fi alqeami bi’amaal albaeit almurheqa walkatheera.

The English translation of this sentence is: “Jawad went home. He immediately went to the second floor where his mum was lying on her bed waiting for him. She was having pain in all her body because of her old age. She also does not have anyone to help her in the house chores.”

The above Arabic excerpt consists of one long complex sentence, whereas its English equivalent consists of a group of simple, compound, and complex sentences.

2.12. Punctuation

Punctuation, as an orthographic area of languages, includes capitalization, use of comma, full stop, semi-colon, colon, hyphens exclamatory and question marks. This current review is limited to discussing the differences between Arabic and English only in the use of capitalization and coma.

There is no capitalization in Arabic. So, some students may forget to capitalize the first letter in the beginning of a sentence or with names of countries, people, places, nationalities, organizations, institutions and organizations. No distinction is made between upper and lower
case in Arabic (Sofer and Raimes, 2002). Therefore, they write names of countries in small letters.

- I will get a job in the **United States**.
- The **arabs** are good people.

In English, items in a series, i.e. enumeration, are separated by commas; and the conjunction “and” is used just before the last word. In Arabic each item in a series is preceded by the conjunction “wa” (س) (Diab, 1996; Muhammad and Omar, 1999).

- INCORRECT: I went to the market and I bought two shirts and a dress and a skirt and a beautiful pair of shoes.
- CORRECT: I went to the market and I bought two shirts, a dress, a skirt, and a beautiful pair of shoes.

Another example is the following:

- INCORRECT: They should not hate me and they need to respect me and realize how much I love them and how hard I work for them. (Repetition of “wa”) and (redundancy).
- CORRECT: They should not hate me. They need to respect me. They should realize how much I love them and how hard I work for them.

### 2.13. Lexical Errors

Abi Samara (2003) listed some examples on lexical errors made by Lebanese students in their writing. Due to literal translation from Arabic, students might use “stay on” instead of “continue” or “keep on”; they might use inappropriate equivalent. The following are some examples of lexical errors.

- INCORRECT: He has a **right** health. (Arabic: *huwa bisehaten jayedaten*.)
- CORRECT: He is healthy.
- INCORRECT: He has a **strong** disease. Arabic: *huwa yamtaleku maradhan shadeedan*.
- CORRECT: She has a severe illness.
- INCORRECT: I am **afraid from** high sounds. (Arabic: ‘anna ‘akhafu minalaswaat al’aaliya.)
- CORRECT: I am afraid of high sounds.
- INCORRECT: For me, to be **counted** as a good mother is important. (Arabic: binnesbati li, minaal muhem ‘an o’utabara ummun.
- CORRECT: For me, it is important to be considered as a mother.

### 2.14. Lexico-Semantic Usage

Certain words that have distinctive meanings in English, like special and private have only one equivalent in Arabic. Students, therefore, are likely to say:

- My brother went to a **special** hospital.
- This is a very **private** occasion.

Also, there is the sentence ‘He cut the street’ which is used instead of ‘He crossed the street’.

### 2.15. Pronunciation

Arabic has only one letter for each sound. For example, the English sound /θ/ which is represented by two letters /th/ is represented in Arabic by one letter only /ث/ so spelling might
be easier in Arabic than it is in English. Unlike English, Arabic has a grapheme-phoneme correspondence. (Bhela, 1999; Grami and Alzughaibi, 2012). Shabeer (n.d.: 77) listed sounds that do not exist in Arabic, hence the Arab students substitute or borrow them from some other sounds in English. The following table shows some examples on these errors:

**Table 2. Examples on mispronounced sounds in words**

<table>
<thead>
<tr>
<th>Actual Sound</th>
<th>Borrowed Sound</th>
<th>Actual Sound</th>
<th>Borrowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>/N/ serve</td>
<td>/l/ surf</td>
<td>/G/ galaxy</td>
<td>/J/ jalaksy</td>
</tr>
<tr>
<td>/P/ park</td>
<td>/b/ bark</td>
<td>/tʃ/ chair</td>
<td>/ʃ/ share</td>
</tr>
<tr>
<td>/P/ pregnant</td>
<td>/b/ brignent</td>
<td>/p/ stupid</td>
<td>Istobbid /b/</td>
</tr>
<tr>
<td>/θ/ that</td>
<td>/θ/ that</td>
<td>/dʒ/ judge</td>
<td>/tʃ/ judch</td>
</tr>
</tbody>
</table>

Al-Badawi (2012:537) pointed out that Saudi students substitute the voiced bilabial stop /b/ for the voiceless bilabial stop /p/.

Arabic does not have the sound /v/, and the velar sound /ŋ/, so Arabic-speaking learners of English pronounce /v/ as /l/ and /ŋ/ as /k/ or /ʒ/ (Amer: n.d.). To form an adverb of manner, Arabic native speakers tend to use a phrase. For example, “quickly” is expressed as ”with speed”, and “dangerously” as ”in a dangerous way” (Bhela, 1999; Ghawi, 1993). Arabic native speakers tend to use an adjective plus a noun both derived from the main verb instead of using an adverb. Arab learners of English find difficulty in pronouncing English initial and final clusters of a word. “Consonant clusters differences have resulted in a phonetic phenomenon called vowel intrusion or epenthesis. It is a phonetic phenomenon of inserting a vowel in between the clusters.” (Na’ama, 2011:147; Hall, 2003 as cited in Al-Samawi, 2014: 264). Arabs insert a vowel to separate a cluster of consonants. Following are examples on epenthesis:

**Table (2): Examples on epenthesis**

<table>
<thead>
<tr>
<th>Text vs.</th>
<th>/tekist/</th>
<th>Next vs.</th>
<th>/nekist/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film</td>
<td>/filəm/</td>
<td>Milk</td>
<td>/milik/</td>
</tr>
<tr>
<td>splendid</td>
<td>/spilendid/</td>
<td>Plastic</td>
<td>/bilastic</td>
</tr>
</tbody>
</table>

2.16. **Differences between Arabic and English Vowel System**

Concerning vowel system, Scott 1962 (cited in Ali, 2007: 6) states that the vowel system of Arabic is totally different from that of English. English has five vowels a, e, i, o, u. Sometimes, h and y are pronounced as vowels.

Arabic has three short vowels : (a, u, and I); and three long vowels.
• ٍ (‘alef) has 3 possible sounds: aa, ou, ei.
• ٣ (waw) has 3 possible sounds: wa, wou, wi.
• ِ (ya’a) has 3 possible sounds: ya, you, yi.

In a study conducted by Al-Badawi (2012: 537) on Saudi students, he found that “Saudi students substitute the vowels /ə/ for /ɔ/, /œ/ for /ʊ/ and /œ/ for /ʌ/. Here are few examples:

1. (how) for (who)  2. (set) for (sit)  3. (bell) for (bill)
4. (boat) for (boot)  5. (books) for (box)  6. (put) for (pot)

There are many diphthongs in English such as [ei] ray, [ai] ride, [au] how, [oi] boy, and [ou] no; but there are two diphthongs in Arabic: ١w and ِy. As a result of this lack of distinction, Arab learners of English mispronounce boot, boat and bought. (Javed, 2013).

To solve the pronunciation errors, it is recommended to record students’ speech or conversations and let them listen to them again. Teachers can also let their students listen to English native speakers’ recorded conversation. Encouraging learners to watch English films without reading the translation is another solution.

2.17. Spelling
According to Shabeer and Bughio (n.d.) and Emery (2005), there are three causes of spelling errors which are made by Arabic-speaking learners of English. ESL
1. Arabic has one letter for each sound so spelling in Arabic is much easier than it is in English.
2. Arab students tend to make spelling mistakes in their writing. They usually misspell the words like ‘half’ ‘care’ and ‘knowledge’ etc.
3. “Elision”: Some English speakers swallow some sounds while speaking.
4. The homophones: some English words have the same pronunciation but different spelling, such as “whole/hole/ and sole/soul.”

Arabic-speaking learners of English and even English native speakers might make the same spelling errors. The National Foundation of Educational Research, the NEFR (Brook et al., 1993 as cited in Shabeer and Bughio, n.d.:76; Al-zuoud and Kabilan, 2013) classified spelling mistakes into:
1. Insertion of extra letters, such as the <l> added to “untill” instead of “until”.
2. Omission of letters, such as the <r> missing from “occurring” instead of “occurring”, “now” instead of “know”.
3. Substitution of different letters, such as <a> instead of <i> in “definite” instead of “definite”.
4. Transposition of two letters, such as <ei> for <ie> in “friend” instead of “friend”.
5. Grapheme substitution as in “thort” for “thought” (Cook 2002 as cited in Shabeer and Bughio, n.d.:76).

3.1. Pedagogical implications and recommendations
“To use two languages familiarly and without contaminating one by the other, is very difficult,” said Samuel Johnson in 1761.” (Cited in Cook, 2002; Abi Samara, 2003).

Making mistakes while learning any new skill is something natural as it is part of using the best of talents and potentials to reach a good level of professionalism. This is exactly the case when
learning languages. The teachers’ wisdom can be practiced in such situations to guide their students in an attempt to make mistakes a source of learning, not a factor of frustration. Following are some recommendations for teachers on how to deal with their students’ mistakes. More focus will be given to the situations of ESL in the Arab countries.

1. Retuning selective attention: Terrell used the term “Explicit Grammar Instruction” and defined it as “the use of instructional strategies to draw the students’ attention to or focus on form and/or structure.” (Terrell, 1991:53). Form-focused instruction or consciousness raising is a good solution to grammatical errors. “Focused attention may be a practical (though not theoretical) necessity for successful language learning” (Schmidt, 2001 as cited in Robinson and Ellis, 2008: 389).

2. For redundancy in writing, the duty of the teacher is to explain to his/her students that simple, direct and non-redundant sentences are preferred to complicated, indirect and redundant ones. (Egyptian Forum, 2009)

3. Cook (1999) discussed different strategies to teach pronunciation. Teachers should give students sufficient practice and drills. Teaching should focus on both recognition and production i.e. teachers should recognize the pronunciation errors and correct them and teach the students how to pronounce these sounds correctly (Hassan, 2014). Students need to be exposed to intensive listening activities, minimal pairs (pie/bye and pride/bride), heteronyms (two words with the same spelling but different pronunciations), homonyms, and homophones.

4. As “most humans’ brains are pattern-seekers” (Lawery, n.d.: 3), it is useful to provide students with rules and patterns when explaining grammar. “Use” should precede “usage”.

5. Teachers are advised to use the correction strategies as follows: student’s self-correction, peer correction and finally teacher’s correction. Teachers should correct errors which are directly related to the objective of the lesson.

6. Teachers need to check that students are using English as a means of communication in their group work.

7. Most importantly, teachers of English to Arabic-speaking learners have to show respect and acknowledgement to their students’ native language. For example, they can ask their students how they use a rule in Arabic.

8. Arabic-speaking learners of English need to be given some well-defined essay writing rules (for the thesis statement, introduction, conclusion, transition words, etc.), and some samples of their writings need to be transcribed and distributed to them for correction and analysis. They would be learning from their errors (Abi Samara, 2003: 78).

9. Stylistic and lexical differences should be brought to the students’ mind in order to avoid making such errors. (Mason and Hatem 2005).

10. The teachers’ attitudes towards errors should change. They need to know when and how to correct the students’ errors. They ought not to frustrate students by correcting every error. Teachers should CORRECT high frequency errors.

18. When dictating Arab students for spelling quizzes, teachers should use Standard English and not vernacular accents.

Finally, it is worth quoting Von Humboldt's speech, “We cannot really teach language, we can only create conditions in which it will develop spontaneously in the mind in its own way (Corder, 1967 as cited in Shabeer, 2007:80)
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References


Negative Transfer: Arabic Language Interference to Learning English

Sabbah


English Language Topic and Comment Pattern as a Suggested Method for Translating English into Arabic Written Discourse

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Abstract:
It has recently been observed that there is a kind of mismatching in translating English into Arabic language written discourses. The data are based on the conceptual analysis of two English educational terms and how far these two terms have precisely been given their appropriate Arabic translation. The main topic of this paper is to find best-fit Arabic translation to English language texts as a source language. That is, the paper has followed a driven qualitatively low – explicit investigation using only the researcher's own observations. What has been proposed in the literature of translation as an applied linguistic field proved to be insufficient for translating English texts into Arabic. Making use of contrastive rhetoric and text linguistics as theoretical fields, the writer of this paper suggests English Language topic and comment as a suitable pattern for translating English to Arabic written discourses. It is hoped that this alternative can function as a practical strategy and serve as a convincing addition to the schools of translations.

Keywords: Arabic into English Translation, Contrastive Rhetoric, Text Linguistics, Topic vs. Comment
Introduction:
It has recently been observed that until now, there is no adequate translation from English as a source language (SL) to Arabic Language as a target language (TL). All too often, what it is believed to be as acceptable Arabic translations may, in fact, be considered as only surface forms translations or structural equivalent translation. This mismatching in the translation between the two mentioned languages, however, may be attributed to the development of English language in the field of text – linguistics. That is, English language linguistics now embraces new linguistic terms such as “utterance” “text”, "spoken and written discourses” , etc. The progress of the English language in these linguistic fields should not be overlooked in translating English into Arabic texts. Both pragmatic and semantic types of translation are also considered to be as untenable because they seek to measure effect or illocutionary effect in readers, which is both impossible and impractical; this is clearly seen in the Bible translators such as Nida (1964), Nida & Taber (1969), and Larson (1984). This kind of mismatching in translation may, however, be the reason which makes the writer of this paper search for a best-fit tool for English to Arabic translation.

Obviously, no translation process, whatever it is, can convert the sweetness of the rhetorical mode of a certain language into another language. Therefore, translation and interpreting can be considered as linguistic mediation forms that render written or oral text from one language to another as pointed out by Baker and Gonzalez (2011, p. 39). Rendering written or oral texts is a sweeping generalization, and such a proposition may be accepted if a text driven message is exactly what is intended from the process of text rendition.

The Sudan high educational system has recently adopted Arabicization (using Arabic as a medium of instruction in the higher education institutions) as a formal policy to be followed throughout the country. As result, one would anticipate reliable, subtle, and tangible English to Arabic translation processes as end specifications targets. That is, for Arabicization policy to be fully implemented, a need for drawing policies of strategic translations is deemed to be of necessity. Therefore, for more effective translation that helps enhance the Arabicization process, the following questions should also be clearly answered. What is to be translated? Are there any authoritative decisions sorting out certain English language scientific books (utterances) to be translated into Arabic? Are there any specialized committees that undertake the process of revision to what has been translated? Does the term "Arabicization" involve the process of translation, or does it only confine the Arabic language as a medium of instruction in the higher education institutions?

It is noticeable, as an example, that English language educational terms translated into Arabic do not quite hit the mark. For example, the Arabic translations for the two educational concepts "distance education" and "best practices" have completely missed out what is intended educationally by these English language utterances. The present paper endeavor, then, is to provide an English language topic and comment pattern as a new method of translation that may function as a practical replacement for the aforementioned three types of translation. The term topic and comment is borrowed from Connor (1996, p. 80). It is a comprehensive approach that conveys the whole picture of the linguistic utterance by not letting a text message to get lost while performing the act of translation.
Topic vs. comment in text linguistics:

Text linguistics handles language away from idealization, a process which dominated sentence linguistics from 1930 through the 1960s (Levinson, 1989). This process eliminates context or circumstance of the language usage to language that is not idealized, that is to language in use, or to discourse analysis (Cook, 1989, p. 10). Crystal (1991, p. 116) described text linguistics as written as well as spoken utterances. However, this field has been treated in recent publications only as a written, not spoken, form.

The Prague school of linguistics has contributed much to text linguistics domain by initiating what is called functional sentence perspective, or topic and comment pattern, for writing English language paragraphs. Connor (1996, p. 81) pointed out that topic is what the sentence is about, whereas comment is what is said about it. Topic also refers to old or given information that the writer thinks the reader already knows. Comment, on the other hand, is new information the writer thinks that the reader does not know. Conner (1996) illustrated that in the following:

In most sentences in Western Indo-European languages such as English, new information is placed at the end, in the predicate. In most texts, comments or new information of one sentence becomes the topic or the old information of the next sentence. This constitutes, the information dynamic of texts (p. 81)

This notion of information dynamic of texts is hard to quantify, control, and be understood or translated unless it is conceived as old information that the writer thinks the reader already knows and new information that the writer thinks the reader does not know. This range of old and new information constitutes the starting and ending points of what is called a linguistic utterance. This type of linguistic thinking may give a justification for some linguists to widen the concept of an utterance to include a word, a sentence, sentences, a chapter, or sometimes a whole book or a novel (Cook, 1989; Widdowson, 1990). This idea of an utterance and how it can affect what is preceding and what is succeeding in the interpretation of coherent texts was identified by Sinclair and Coulthard (1975, p. 2). Vince (1993, p. 84), for instance, in response to the question of how we choose what to say showed that what we say depends on how we feel. Hartouni (1997, p. 14) provided an answer to the question how we feel by showing it as a notion which points to our epistemological, ontological, and philosophical assumptions. This notion, Hartouni added, also includes, “ways of seeing, of decoding, deciphering, translating and interpreting.” What has been said coincides with Kaplan’s (1966) definition of contrastive rhetoric as a field that embraces pedagogy as well as knowledge and awareness about difference in writing patterns across cultures.

Translators and interpreters have become important economic as well as political players in the services sector worldwide, and this is due to the role they play in reconciling between our present world extremes. Baker and Gonzalez (2011, p. 39) have shown that there is exceed in the global translation industry that is expected to reach at £12 billion in 2010 (Allied Business Intelligence Inc, 2002). Translators, the writers added, with their important roles in Kosovo, Iraq, and Afghanistan have become well-known as important political players. Because of these important roles assigned to translators, the writer of this paper believes those translators who use English as a source language should seriously consider English language topic and comment.
pattern as an idiosyncratic fact, which distinguishes the English language writing system from other languages systems. For example, Leki (1991, 1992 as cited in Connor, 1996) also pointed out this characteristic of English language writing: “English – speaking readers are convinced by facts, statistics, and illustrations in arguments; they move from generalization to specific examples and expect explicit links between main topics and subtopics; and they value originality” (p.167).

Expecting explicit links in English language writing topics and subtopics, may, however, support the idea of English language topic and comment pattern of translation. That is, English language texts should be treated as linguistic utterances, whose range may vary from a single word to a whole novel. For this reason, the present study presents English language topic and comment pattern as an alternative to the old tradition methods of translation which do not best fit English to Arabic translations.

**Methodology:**
This paper follows a low-explicit, heuristic investigation which mainly focuses on understanding educational terms that are translated into Arabic language and the extent to which they are suitably matched or best-fit the original English language as a source language. The methodology adopted attempts to be synergistic by making use of contrastive rhetoric, text linguistics as a theoretical field, and translation theory as an applied linguistic field. Having read some educational English textbooks on “distance education” and ”best practices”, the researcher made short visits to four faculties of education in Sudan to determine if there are matching translations for these two terms or not. The four educational colleges are as follows: Faculty of Education, Nile Valley University; Teacher College, Nile Valley University; Faculty of Education, Khartoum University; and Faculty of Education, Azaim Al-Azhari University.

**Results:**
This paper concludes that there is nominal translated literature on these two educational terms in the faculties of education that were visited by the researcher. It has been observed that the Arabic equivalent for "distance education" has been assigned to all types of "correspondence education", "correspondence study", "home study " independent study", “external study” , and "distance teaching", "teaching in distance", irrespective of the educational stance whether it is at the high, further, or bachelor level. There are also no Arabic equivalents for "best practices", and there are also no organizations for evaluating and synthesizing evidence based practices in general or in a specific way for those with disabilities, such as those mentioned by Hess (2008). What is arrived at can be summarized in the following propositions with the hope that they can appropriately deliver good hypotheses to be tested descriptively by other researchers in the future.

English to Arabic translators do not follow English language topic and comment pattern of translations.
- There is no strategic planning by the Sudanese academic authorities sorting out what is to be translated.
- Most of the English to Arabic translations have been undertaken by individuals.

**Discussion**
The need to clarify educational terminologies by using appropriate English to Arabic translation is considered to be an essential aspect for the transferred message. It is crucial to first understand the message of the English language text. After that, translators should undertake the job of shifting this message from the ideational (message-oriented) to the interpersonal (addressee-oriented) Halliday (1973, p. 64). The last step is that translators should try hard to draw an acceptable target pattern that is compelling and resort to the Arabic readers as the target audience and to Arabic as the target system. Any area of educational endeavor cannot proceed forward unless its theoretical underpinnings as well as its guides to good practice are fully formulated. For example, distance education has been formulated as a generic term which involves a number of existing but not synonymous terms. Keegan (1986, p. 29) defined several types of distance education. These include "correspondence education" and "correspondence study", which are used at higher education levels in the United Kingdom. There are also "home study", "independent study", "external study", and "distance teaching", "teaching in distance" as forms used at higher education in the United Kingdom, Australia and the United States. Keegan (1986, p. 44) has also pointed out that each type is considered as a model with its peculiar theoretical knowledge, costs, and a detailed knowledge of the social, political, and historical background that suits its regional educational structures. This purpose of non-campus education has been synthesized by many educational researchers in the following points:

- Distance education separates the teacher from the learner.
- It is controlled by an educational organization, and this quality distinguishes it from private education.
- Teachers and learners are united by sending printed educational content through technical media to the students.

The provision of two-way communication distinguishes it from educational technology as an"educational technology" as an educational autonomous field.
- Possible occasional meetings may help enhance didactic and socialized purposes.
- Students have the chance to participate in an industrialized form of education.

Best practices, on the other hand, address four main issues: implementing, scaling up, sustaining and evaluating and synthesizing strongest evidence practices. Research findings are practically used as benchmarks by organizations and professionals who examine the latest empirical research in a particular field. Researchers, then, do not bother themselves by piecing together the findings of research while these findings can easily be delivered from these organizations. Hess (2008) pointed out many types of such organizations in America showing the philosophy and objectives for each one behind its synthesis of research findings.

**Concluding Remarks:**
From his short visits to the faculties of education mentioned above, the writer of this paper discovered the fact that all English to Arabic translated texts was done as individual attempts. Translators have broken down the linguistic utterance of what they have translated. That is, translation always breaks down the pattern of English language topic and comment translation. For example, a translator may translate book (3) in a series (linguistic utterance) before translating book (1) in the same series. The paper also has come to a frightening conclusion, that is, what has been translated until now is merely considered as scholars' choices and interpretations but not institutions'.

Arab World English Journal
ISSN: 2229-9327
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References
Two English Translations of Arabic Metaphors in the Holy Qura’n

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Abstract
Metaphor is an expression in everyday life in languages to compare between two dissimilar things. It signifies a situation in which the unfamiliar is expressed in terms of the familiar. In addition, it is a central concept in literary studies. The present paper aims at investigating metaphors imbedded in two translations of Holy Quran (HQ). The first is the Translation of the Meanings of the Noble Qur’an in the English Language by Mohammad Al Hilali and Mohammad Khan, and the second is the English Translation of the Holy Qura’n by Talal Itani. The researcher selected (10) Holy Verses metaphors to be analyzed and investigated. Metaphor types were categorized by an assessment of the two translations followed by a discussion between the two versions of translation.
Key words: Holy Qura’n, holy Verses, metaphor, metaphor types.
1. Introduction
The creative studies by Lakoff & Johnson (1980) regarding metaphor were highly respected, but they are not without critics. Haser (2005) has assessed the arguments laid down by these two language experts. The various views on how metaphor is defined only illustrate the complexity of metaphors. There is a considerable debate on the definition of metaphor.

Metaphor and Definitions
The term metaphor is derived originally from the Greek word metaphora" which means "to carry over "or" to transfer" (Al-Zoubi et al, 2006:230). They continue that the metaphor concepts are derived from the original meaning of ‘free’ and ‘transferred’. Lakoff & Johnson (1999) maintain that metaphors are human means by which experiences are organized and conceptualized. The two also share the idea that language, whether literal or non-literal, provides a way through which to comprehend, express and describe reality. Lakoff (2002) indicates that no one can imagine any language without metaphor, so it has an inherent value in the use of any language. A study by Steen et al. (2010) shows that nearly one from seven and a half lexical units in the British national corpus are related to a metaphorical mapping structure. Lakoff (2002) says that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature". On the persistence of metaphor in everyday expression and comprehension, Derrida (1982) claims that metaphor is a power that shapes behavior and, thus, it is a continuous process by which concepts and views are generated. One of the simplest definitions, from a translation perspective, is put by Newmark (1988:104) who argues that "metaphor could be any figurative speech: the translation sense of a physical word; the personification of an abstraction; the application of a word or collocation to what is does not literally denote, i.e. to describe one thing in terms of another". For example, it’s raining cats and dogs, their home was a prison.

Corradi Fiumara (1995) states that the language of human physical interaction is largely metaphorical. In her own words, she described the language of human communication as a “constant weaving and reweaving of metaphorical contexts in which life and language join together in a metabolic process which extends from the extremes of impeding inner life to the enhancement of self-creation” (p. 142).

Functions and Types of Metaphor
Newmark (1988) says that metaphor can function as a means of formatting language in order to describe a certain concept, an action or an object to make it more comprehensive and accurate. He considers two functions for metaphor:

- The rhetorical (content) function; is used to make a comparison between two different concepts that share a feature or a property in order to reveal the senses. Metaphor is also considered as a decorative addition to the ordinary plain speech. It is also used at certain times to achieve aesthetic effects (ibid).
- The cognitive (form) function; is used as a means of formatting language in order to describe a certain concept, an action or an object to make it more comprehensive and accurate. In this case, it focuses on the denotation rather than the connotation of the metaphor that addresses the receptor, to highlight its cognitive function (p: 105).

To illustrate more, Seitz (1998) indicates that the cognitive function known as the symbol system view, provides the latest and perhaps the most suitable exposition of metaphor, it
involves transfer of metaphorical meaning. On the other hand, Goodman (1976) states that symbol systems go beyond language, into music, performance, and visual arts, and even in ordinary gestures. For instance, pictures can convey emotions and feelings; hence there can be a good case for pictorial or nonverbal metaphors. On other words, the cognitive function is usually used in a textbook, while the rhetorical function often appears in sound- effect in advertisements, popular journalism, art-for-art’s sake works, or pop songs (ibid).

Regarding metaphor types, Larson (1984:87) argues that metaphors are either dead or living; the dead metaphors are the expressions with conventional rhetorical usage of language, whose existence can hardly be sensed when hearing or reading them such as; *the face of the moon* "وجه الفم" and *the hand of the fate* "يد القدر". Whereas, the live metaphors are the expressions temporarily created by authors or speakers, which can inspire readers or audiences rich imagination; *rained pearls and watered flower* "امطرت لؤلؤا وسفت وردا" that means *tears* as a pearls and *cheeks* as red flowers.

Another classification of metaphor is that of Newmark (1988:105-113) classifies six types of metaphors such as; dead metaphor, which is a universal one, e.g., *head department, valuable data, white hands*. Cliché metaphor, which is used as a substitute for a particular idea, without matching the facts of the matter. A number of studies about metaphor were done. Metaphors had been observed in jurisprudence (Archer & Cohen, 1998), in international relations (Marks, 2001). Musolff (2003) surveyed the use of health and illness as conceptual metaphors in national public debate. The resistance of metaphors in the military hierarchy and in the conduct of war (Lakoff, 2001; Lakoff, 2002; Bates, 2004).

Aside from war metaphors, Koller (2003, 2004) also discussed the persistence of sports and evolutionary struggle metaphors in business media discourse. Smith (2005) discussed the persistence of metaphors in one of business’ primary concerns, namely negotiation. Early recognition of metaphors in the course of a deal can bring full awareness of the intentions and implied suggestions of the other party. With the resulting knowledge of each other’s positions, the author advised that both parties can better explore other options and opportunities for mutual advantage or compromise.

Similar studies by Öztel & Hinz (2001) supported also the role of metaphors in effecting organizational change. In their study, Danish sugar factories, advised the use of metaphor, with their colorfulness and imagery, in cultivating emotions and imparting learning, consciously or otherwise, to employees.

Metaphors have long infiltrated the other aspects of business as well, beyond management, organization, workplace conditions, bargaining and negotiation and marketing. Gibson & Zeilmer (2001) recognized the extensive use of metaphors in the characterization of services offered, particularly factory and drama metaphors. Walters-York (1996) on the other hand, observed the occurrence of metaphors in the sphere of accounting. Metaphors are also well-examined in the domain of economics (Kendall, 2005; White, 2003). White (2003) focused on the metaphorical roots of the concept of growth, which is an all-too important term in the discourse of economics.

Moreover, Ricoeur (1975) states that language is an efficient means for protecting information and culture. It reflects the real face of the society. As part of language, metaphor is associated with the nation’s culture, customs, religion, and history. Ricoeur introduces two theories on metaphors; tension theory and substitution theory. Metaphors in both of them could be discussed as how they are formed and identified in a particular text. The tension theory is
related to semantics, while the substitution is related or connected to semiotics. Ricoeur indicates that the formal or tension theory geared toward focusing on the "production of metaphor within the sentence taken as a whole…," whereas, the latter is defined by him as the "meaning effect at the level of the isolated word" (ibid:4).

Nida and Taber (1982) also added that metaphor is affected by the cultural features of a language which refer to an extended concept of 'culture' i.e. the nation's cultural traditions, customs, norms, history, geography, economy, social system and religion, all pose influence on the phenomenon of metaphor. While Will (2001) indicates that different nations have different cultures, behaviors, beliefs, perceptions, values and thoughts, which affect the language systems, and so every language is characterized by its own distinctive traditions, beliefs, and customs.

Last but not least, metaphor is used in our daily life as conventional ones. Metaphor is rooted in the culture, practices, and beliefs of language users, but the issue is how a metaphor can be identified and understood. Identifying metaphor in a sentence is complex, it needs an extensive analysis. A number of scholars such as (Ricoeur, 1975; Nida and Taber, 1982; and Will, 2001) identify the cultural features of metaphor. On the other hand, researchers such as (Gibson & Zeilmer, 2001; Öztel and Hinz, 2001; Kendall, 2005; and White, 2003) identify economic and organizational metaphors, reflecting the importance of language within organizational research that has been grown in the recent years.

**Strategies and Models for Metaphor Translation**

Due to the importance of translating metaphors, a number of strategies and procedures were set up by a number of scholars such as (Newmark, 1981; Den Broeck, 1981). Newmark (1981:88) set up a number of strategies to translate metaphor as follows:

1. Reproducing the same image in the TL literally.
2. Replacing the image in the SL with a standard TL image.
3. Translating metaphor by simile and sense, or converting it to sense.
4. Reproducing the same metaphor combined with sense.
5. Dropping the metaphor completely.

Similarly, the strategies of literal translation, substitution, and paraphrasing are suggested by Den Broeck (1981:74). He says that "a metaphor translated literally when both SL tone and SL vehicle are rendered into the target language". He continues that "a metaphor is paraphrased whenever it is rendered by a non-metaphorical expression in the TL". On the other side, it is substituted when "the SL vehicle is replaced by a different TL vehicle with more or less the same sense" (p:4). On the other hand, Den Broeck signs out that metaphor is governed by translation rules, he believes that a theory of translation "cannot be expected to specify how metaphors should be translated", instead a theory of translation can "set up models according to which the observable phenomena can properly be described"(p:78). He takes into account the laws of translatability, e.g., the type of the two languages, the cultures, and the contact between them.

After all he set the following model when translating metaphor:

1. Predictions of when metaphors can be rendered from one language to another.
2. Descriptions of how "metaphors are to be translated in order that optimal correspondence between SL text and TL text may be established" (p: 79).
Translating Metaphor from Arabic into English

Al-Zoubi et al. (2006) state that translating metaphor is a difficult practical process that translators face while translating metaphor from English into Arabic. A metaphor is sometimes confused with a simile especially for translators who may translate metaphor into simile or vice versa. However, it is not too difficult to decide the case of simile because of the correlative existence of the simile markers like "as, similar to and like" which are not found in metaphor. Simile is usually used to make a picture more emphatic or vivid, e.g. "he is as cowardly as a hen", "she is like a rose" and "it is as white as snow". Thus, a simile can be defined as a figure of speech in which two essentially unlike things are compared to each other in at least one feature, using words such as "like", "as", or "similar to". For example, *his heart is as hard as a rock, her face like the sun.*

Many traditions and customs in Arab culture are quite different from those in the west, but both languages use metaphors in such a way that confirms universal conventional images and attitudes, and so generate similar metaphors. Indeed, such metaphors are the summary of the same human experiences in various cultures.

Regarding Holy Quran (HQ), it is considered the most rhetorical holy book; it is a challenge for the whole world. Allah sent His HQ to His Messenger with an Arabic tongue, it is full of rhetorical styles that cannot be compared to any holy scripture as Allah said in the second surah, verse 23: "قَانُونٌ بِصَوْرَةٍ مِّنْ مَّثِيلٍ وَأَذَاعَهُ وَأَضْعَفَهُ عِنْدَ الَّذِينَ أَصْدَقَواَ مُنْ فَعَلَيْكُمْ صَادِقُونَ" that translated as: produce a surah of the like thereof and call your witnesses besides Allah, if you are truthful.

1.1 Problem of the Study

Despite the previous studies dealing with metaphor, research in translating metaphor has not been given adequate attention. Most of the previous studies focused on translating metaphor within business, economic and other fields. Similarly, the translations of the HQ were discussed and analyzed by different translators, but studies about translating metaphor in the HQ is insufficient and less discussed. Essentially, the researcher found that it is important to investigate the translation of metaphorical expressions in the HQ, from Arabic into English. In this regard the present study may shed light on the significance of metaphor in the HQ.

1.2 Research Objectives:

The study has the following objectives:

1. To compare two translations for metaphor expressions in the HQ.
2. To investigate the different types of metaphor in the HQ expressions.

1.3 Research Question:

The present study hopes to answer the following question:

*To what extant do the two translations of HQ can cover the accurate meaning of the Arabic metaphors, and the methods that were followed in translating them?*

1.4 Research Significance

The importance of the study is derived from its subject, as it searches a very accurate issue in translation. Regarding the researcher's knowledge, it is from the first studies that dealt with Arabic-English metaphor at the national level. As no previous studies have attempted to answer the question posed, I believe that a study of this type will shed more light on the interaction between English and Arabic metaphors. It is hoped, this study could provide a deeper
understanding of Arabic and English metaphor, it could contribute to enhancing the field of research in metaphor translation of the HQ, taking into account different translations. Consequently, the phenomenon of metaphor translation ought to be studied.

1.5 Limitations of the Study
The study is limited to two translations of the HQ from Arabic into English. It is also limited in analyzing the metaphorical expressions in some of the HQ verses.

2. Methodology
The study is an analytical one. This section deals with the following:

2.1 The Sample of the Study
Two English translations of the HQ were chosen, the first is the Translation of the Meanings of the Noble Qura’n in the English Language by Mohammad AlHilali and Mohammad Khan, and the second one is the English Translation of the Holy Qura’n by Talal Itani. Then, a sample of 10 Holy verses with their English translations was selected to be compared and analyzed.

2.2 Data collection
An Arabic list of 20 Holy verses embedded metaphors was set up. Two translations from the two versions of Holy Quran were written for each verse in a list. For more validity, the list of Holy verses was exposed to “a panel of judges” from the English Language Department at Yarmouk and Jadara Universities in Jordan, who are professional in English-Arabic translation. They were asked to write in detail their comments. Their comments and suggestions were taken into consideration, followed by setting up a final version of ten verses as in Appendix A.

2.3 Analytical Method
As previously mentioned, ten verses were used and set in a list as in Appendix A. The following steps were followed to analyze them:

- Taking the whole verse or a part of it, the one that contains metaphorical terms or expressions to be studied in any Islamic reference. e.g., Al- Jalalain-Interpretation book.
- Determining the metaphor in the verse.
- Trying to know its translation method as the above model suggested by Newmark (1981:88) in translating metaphors.
- Comparing the two translations taken into account; the original meaning of the metaphor, the suitable words and expressions used in translating metaphors, the strong rhetorical in the translated verse, and its relation in interpretation books.
- Assessing the whole translation in sum.

3. Results and Discussions
To answer the question of this study: To what extant do the two translations of HQ can cover the accurate meaning of the Arabic metaphors, and the methods that were followed in translating them?

The researcher analyzes the Arabic Holy verses and their translations as follows:
The Arabic verse "وَلَّ تَحْسَبَيَّ ٱللَّهَ غََٰفِلًا عَوَّا يَعْوَلُ ٱلظََّٰلِوُىَ إًَِّوَا يُؤَخِّرُهُنْ لِيَوْمٍ" was translated by the first translators Al Hilali and Khan: "And think not Allah to be heedless of what the unjust do. He only respite them to a day when the eyes will stare (in terror)". The second translation is by Itani: "Do not ever think that God is unaware of what the wrongdoers do. He only defers them until a Day when the sights stare".

The Arabic metaphor was translated into English by Al Hilali and Khan as "a day when eyes will stare in horror", while it was translated by Itani as; "the day when the sights stare". They used different English terms in their rendering. "Eyes", and "sights". The first translator used "eyes", and the second translator used "sights" for the term الأصبص. It was translated from metaphor to metaphor in English, they translated the metaphorical expression literally.

The Holy verse "وَهَا يَسْتَوِى ٱلَّذِييَ يُبَايِعُوًَكَ إًَِّوَا يُبَايِعُوىَ ٱللَََّّ" was translated by the first translators as; "not alike are the blind and the seeing. The blind and the seeing are two metaphors that indicate the disbeliever in Islamic Monotheism, and the believer in Islamic Monotheism respectively. Their translation meets the Arabic interpretation in 'Al-Jalanain-Interpretation of the Holy Quran'. Both translations have a similar meaning.

The Holy verse: "إِىَّ ٱلَّذِييَ يُبَايِعُوًَكَ إًَِّوَا يُبَايِعُوىَ ٱللَََّّ وَيَ ُٱللََِّّ  َيْ ِييِنْۚ وَهَيْ  َوْ َيَٰ  ِوَا عََٰيَ َ عَلَيْيُ ٱللَََّّ  َسَيُؤْتِييِ  َجْراا عَظِيواا". The Arabic metaphor expression was translated literally by the two translators as; "The hand of Allah (God) is over their hands. It is translated here literally from Arabic metaphor into English metaphor. But it means that the domination of Allah is over everything, which meets 'Al-Jalanain-Interpretation', Allah blesses the believers' pledge (Bai'ah) with Prophet Mohammad. He rewarded them a close victory (the conquest of Mecca).

The metaphor in the Holy verse (51:41) "وَ ِي عَادٍ إِذْ  َ ْسَلٌَْا عَلَيْيِنُ ٱلرِّييَٱلْعَ ِينَ" was translated by the first translators as; And in 'Ad (there is also a sign) when We sent against them the barren wind. The rendering here is the barren wind. Here the destructive wind is likened a sterile woman. Their translation meets the Arabic interpretation in 'Al-Jalanain-Interpretation'.

The underlined metaphorical expression in the Holy verse "حَتَّيَٰ يَتَبَيَّيَ لَنُنُ ٱلْ َيْطُ ٱٱَْ ْيَضُ هِيَ ٱلْ َيْطِ اَلْفَجْرِ" was translated by the first translators as; until the white thread (light) of dawn appears to you distinct from the black thread (darkness of the night) at dawn. It was translated by the second translators as; until the white streak of dawn can be distinguished from the black streak. The two metaphors were translated literally by both translators, but the first translators explained the meaning of these metaphors between brackets. They indicate light and night. An English reader can not understand the metaphorical meaning here. As this Holy verse is set up within Islamic Pillars أركان الإسلام. The meaning is that the white day and its light are equated with the white thread, and the blackness in the night and its darkness are likened to a black thread,
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The Holy verse "مَهْطَعَنَ مُّقَبَّعًا رَّوُسِيَّمُهَا لَا يُرَتَّنَّ إِنْهُمْ طَرَفَهُمُ وَأَفْتَدُّهُمُ هُوَاءُهُ " was translated into English by Al Hilali and Khan as: hastening forward with necks outstretched, their heads raised up towards the sky, their gaze returning not towards them and their hearts empty (from thinking because of extreme fear). The second translation by Itani is: "their necks outstretched, their heads upraised, and their gaze unblinking, their hearts void". Their rendering meets the Arabic interpretation in (Al-Jalalain-Interpretation) as: مُّقَبَّعًا رَّوُسِيَّمُهَا لَا يُرَتَّنَّ إِنْهُمْ طَرَفَهُمُ وَأَفْتَدُّهُمُ هُوَاءُهُ which means in Arabic ازدادت حيرة العيون والقلب بلغت الحاقوم من شدة الخوف that means in English; the vision has tended from anything except to the enemy from all sides, and the hearts reached the throats of the intensity of fear.

The second translation by Itani is: "their hearts empty (from thinking because of extreme fear). Their translation explained the real metaphor of empty as the hearts here are likened to an empty place. On the other hand, the second translation their hearts void, gives the same meaning without clarification.

The Holy verse "إِذْ جَاءَوْهُم مِّن فُوْقُهُ وَمِن أَسْفَلٍ مَّنَكَمْ وَإِذِ زَاغَتُ الْأَصْرَرُ وَبَلْغَتْ الْقُلُوبُ الْخَانِجَرُ وَتَظَنُّونَ بَاللَّهِ الطَّفْرُ وَتَظَنُّونَ بَاللَّهِ الطَّفْرُ " was translated by the two translators as in Appendix A. The Arabic metaphor of "their eyes became dazed, and the hearts reached the throats" that means in Arabic أَسْفَلٍ مَّنَكَمْ and was translated by Itani into English as "the eyes became dazed, and the hearts reached the throats" that expresses دُهُوَ العَيْنِ وَحُرِيَّةُهَا مِن شَدَةِ الخُفَف. It was translated from a metaphor into a metaphor. Their rendering could be seen by the Arabic interpretation in (Al-Jalalain) as: مَّنَكَمْ وَإِذِ زَاغَتُ الْأَصْرَرُ وَبَلْغَتْ الْقُلُوبُ الْخَانِجَرُ which signifies the weak of faith ضعيف الإيمان.

The second translator translated this expression as: "their necks outstretched, their hearts reached to the throats of the intensity of fear that means in Arabic ازادة حيرة العيون والقلب بلغت الحاقوم من شدة الخوف that means in English; the vision has tended from anything except to the enemy from all sides, and the hearts reached the throats of the intensity of fear.

Here the metaphorical expression من فوقهم ومن أسفل منكم and its rendering meet the Arabic interpretation in (Al-Jalalain) as: مَّنَكَمْ وَإِذِ زَاغَتُ الْأَصْرَرُ وَبَلْغَتْ الْقُلُوبُ الْخَانِجَرُ expressed the status of the hypocrites and the Arabic metaphorical expression الخانجر وتطنون بالله الطفر signifies the weak of faith ضعيف الإيمان.

The Holy verse "هَذَٰلِكَ أَيْنِّي الْمُؤْمِنُونَ وَزُلُولُواَ زَلْلَا شَٰهٌدًا " was translated by both translators as shown in Appendix A. The Arabic metaphor was translated into English by the first translator as "shaken with a mighty shaking". The second translator translated this expression as "were shaken most severely". Their English translation meets the Arabic interpretation in (Al-Jalalain) as: هَذَٰلِكَ أَيْنِّي الْمُؤْمِنُونَ وَزُلُولُواَ زَلْلَا شَٰهٌدًا. The SL metaphor was translated into a TL metaphor. Both of them have a similar rendering in English.

The Holy verse "أَفْنِ أَسْسَنَ بَنِيَّتَهُ عَلَىٰ تَقْوَىٰ مِن اللَّهِ وَرَوْضَانَ خَيْرُ أَمْ مَنْ أَسْسَنَ بَنِيَّتَهُ عَلَى شَفَا جَرَفٍ هَارِ فَإِنَّهَا بِهَا " was translated as in Appendix A. The Arabic metaphor أسّس بنية على شفاه جرف هار فانها به which means in Arabic فَإِنَّهَا بِهَا was translated into English by the first translators as: who laid the foundation of his building in piety that signifies the believers who fear Allah and follow His instructions. On the other hand, the Arabic metaphor أسّس بنية على شفاه جرف هار فانها به which means in Arabic who laid the foundation of his building on the brink of an undetermined precipice ready to crumble down. This metaphorical expression indicates disbelievers who disobey Allah and His instructions, thus, their punishment is hell. The second translator gave a similar interpretation with different synonymy as: who founds his structure upon piety and acceptance from God is better, or he who founds his structure on the brink of a cliff that is about to tumble. Their rendering meet the Arabic interpretation in (Al-Jalalain) as:
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Both of them have a similar translation, and the metaphor was translated into metaphor.

The Holy verse "وَأَخْفِضْ لَيُوَا جٌََاَ ٱلذُّ ِّ هِيَ ٱلرَّحْوَ ِ وَ ُل َّوِّ ٱ ْ حَوْيُوَا وَوَا َّيَاًِي صَِيراا" was translated by the first translators as; And lower to them the wing of submission and humility through mercy, while the other translation is; And lower to them the wing of humility, out of mercy. The Arabic metaphor here is embedded in the wing of the bird جُ ح انط ئش. The wing is used in Arabic as a metaphor in many expressions just as in English language. The far meaning here is evidence in obeying our parents and to be humble with them, saying nothing to annoy them. Their rendering meets the Arabic interpretation in (Al-Jalalain) as; أْ نفٍِ جُ دك انزن م يٍ انشدًة نش حك عليهما.

4. Conclusion

To conclude, the translations of Arabic metaphors in the chosen Holy verses by both translators are accurate and precise. Both of them followed the literal method as reproducing the same image in the TL which lies under the semantic type. Al Hilali and Khan were distinguished in their translation by following another style named converting a metaphor to sense. In other words, the two translators used different synonymies, which basically could cover the real interpretation of the underlined metaphors in Holy verses. In the light of the results, it is recommended to focus on translating metaphor embedded in Holy Quran and Prophetic speeches. By this way, conducting researches and studies within this subject will be enhanced and encouraged.

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References


### Appendix A

**Holy verses of the Quran and their translation**

<table>
<thead>
<tr>
<th>The second translation</th>
<th>The first translation</th>
<th>The Arabic verse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do not ever think that God is unaware of what the wrongdoers do. He only defers them until a Day when the sights stare.</td>
<td>Consider not that Allah is unaware of that which the Zalimoun do, but he gives them respite up to a Day when the eyes will stare in horror</td>
<td>(14:42)</td>
</tr>
<tr>
<td>Their necks outstretched, their heads upraised, their gaze unblinking, their hearts void.</td>
<td>They will be hastening forward with necks outstretched, their heads raised up towards the sky, their gaze returning not towards them and their hearts empty.</td>
<td>(14:43)</td>
</tr>
<tr>
<td>When they came upon you, from above you, and from beneath you; and the eyes became dazed, and the hearts reached the throats, and you harbored doubts about God.</td>
<td>When they came upon you from above you and from below you, and when the eyes grew wild and the hearts reached to the throats, and you were harboring doubts about Allah.</td>
<td>(33:10)</td>
</tr>
<tr>
<td>There and then the believers were tested, and were shaken most severely.</td>
<td>There, the believers were tried and shaken with a mighty shaking.</td>
<td>(33:11)</td>
</tr>
<tr>
<td>Is he who founds his structure upon piety and acceptance from God better, or he who founds his structure on the brink of a cliff that is about to tumble, so it tumbles</td>
<td>Is it then, who laid the foundation of his building in piety to Allah and (His) Good Pleasure, or he who laid the foundation of his building on the brink of an undetermined precipice ready to crumple down, so that it crumpled to pieces with him into the</td>
<td>(9:109)</td>
</tr>
<tr>
<td>with him into the Fire of Hell? God does not guide the unjust people.</td>
<td>Fire of Hell. And Allah guides not the admit them to His Mercy.</td>
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<td>---</td>
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<td></td>
</tr>
<tr>
<td>And lower to them the wing of humility, out of mercy, and say, &quot;My Lord, have mercy on them, as they raised me when I was a child.&quot;</td>
<td>And lower unto them the wing of submission and humility through mercy, and say: My Lord, bestow on them Your Mercy, as they did bring me up when I was young.</td>
<td></td>
</tr>
<tr>
<td>Not equal are the blind and the seeing.</td>
<td>Not a like are the blind and the seeing.</td>
<td></td>
</tr>
<tr>
<td>Those who pledge allegiance to you are pledging allegiance to God. The hand of God is over their hands. Whoever breaks his pledge breaks it to his own loss. And whoever fulfills his covenant with God, He will grant him a great reward.</td>
<td>Verily, those who give baiah (pledge) to you (O Mohammad صلى الله عليه وسلم), they are giving baiah to Allah. The hand of Allah is over their hands. Then whoever breaks (his pledge), breaks it only to his own harm; and whoever fulfills his what he has covenanted with Allah, He will bestow on him a great reward.</td>
<td></td>
</tr>
<tr>
<td>And in Aad. We unleashed against them the devastating wind.</td>
<td>And in ‘Ad (there is also a sign) when We sent against them the barren wind.</td>
<td></td>
</tr>
<tr>
<td>And eat and drink until the white streak of dawn can be distinguished from the black streak.</td>
<td>And eat and drink until the white thread (light) of dawn appears to you distinct from the black thread (darkness of the night) at dawn.</td>
<td></td>
</tr>
</tbody>
</table>