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Al-Muallaqat and their Emotive Meanings

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Abstract
The objective behind this paper is to examine the concept of 'emotiveness in Arberry’s translation of Al-Muallaqat, be it at the phonological, morphological, lexical and sematic levels. To achieve this end, an in-depth analysis of phrases and sentences will be carried out to see whether Arberry has succeeded in rendering all kinds of emotive meanings expressed in the Al-Muallaqat. Samples subjected to the analysis will be taken from the Odes of five bards, namely: Imru’ al-Qais, Tarafa, Zuhair, Antara, and Labid. The reason behind focusing on these odes is that they have cultural overtones that are difficult to capture in translation. These sentences and phrases will be discussed and analyzed in details, and their emotive meanings at all levels will be compared to those in the ST. After the analysis is conducted, conclusions will be drawn as to why Arberry has not accounted for the loss of emotive meaning that has led to the distortion of the source text (ST). This paper concludes with useful tips to overcome the mismatch inherent in emotive meaning-related problems.

Keywords: Arberry’s translation, emotive meaning, expressive function, Al-Muallaqat

1. Introduction

It is logical to assume that language performs several functions. First, it can be used as a means of communication between people (i.e. communicative function). Second, it can be used to convey information with regard to various issues (i.e. informative function). The third function of language involves expressing feelings and emotions toward other people, objects or things (i.e. expressive function). Jakobson (1959) argues that language can be used to refer to objects (i.e. referential) or to express emotions (i.e. emotive). It is within the scope of this latter function of language that this paper intends to investigate.

Emotiveness in Language

Before one goes into the analysis, an attempt will be made to shed some light on the concept of emotiveness to see if there is a consensus as to what constitute emotive meanings. Emotiveness can easily be defined as the capacity for human beings to be emotional and their ability to recognize and express their feelings or emotions. Leech (1974) draws a line between two levels of meaning, i.e. ‘referential’ and ‘emotive’ meanings. While referential meaning can sometimes be associated with conceptual meaning, emotive meaning is related to connotative meaning. In other words, emotive meaning is comprised of the shades of meaning that involve words that raise certain emotional overtones.

Understanding the complex nature Al-Muallaqat cannot be achieved only through a study of the syntactic relationships between linguistic units or the denotative meanings of these constituents, but also through a careful examination of the emotive values of the formal structure of communication. In his 1957 seminal book, Arberry wraps up his view of translation by arguing that translation dismantles Al-Muallaqat 'of the greater part of their aesthetic and emotive force' (p. 254). Despite this opaque view, he insists that `what remains over is by no means negligible, if the translator abandons all attempts and incorporate them into a prefabricated mold of committed prosody and stylized diction' (Arberry, 1957).

The goal and chief function of the ‘emotive meaning’ is to arouse the feelings of people. There are many tools to achieve this goal, and some of those tools include various stylistic devices such as emphasis, irony, humor, reprobation-expressing statements and certain other aesthetic features (Shamaa, 1978). It is along these layers that the emotiveness of texts is created through a combination of different linguistic devices and certain social factors.

Emotiveness of meaning also involves the kindling of emotions. Of course, certain aspects of linguistic messages carry emotive meaning. However, there is a propensity that connotative meanings have been associated only with individual words or short phrases (usually idioms). Therefore, emotive meaning must be recognized through words and idioms that are meaningful and through units that have connotative values.

From a different perspective, emotive meaning is used in semantics to refer to the attitudinal element in meaning, as in the differing emotional associations (or connotations) of lexical items (e.g. a youth/youngster stood on the corner) or the expression of attitude or affect in intonation (Crystal, 2008). The emotive meaning of an expression refers to its emotional effect on the listener, as in the ‘emotive content’ of propaganda speeches, advertising language, etc. (Crystal, 2008). All levels of language forms may have these associated meanings:
(1) Pronunciation
(2) Words, i.e., semantic units, including both single words and idioms
(3) Discourse (this involves the connotative reaction to the style of the utterance)
(4) Themes of a message (Nida & Taber, 1982).

The term ‘pronunciation’ involves the types of sounds used in certain forms of speech (i.e. the allophones of the phonemes). For example, a specific dialect in New York produces the long schwa sound as a diphthong (producing ‘boid’ for ‘bird’. This kindles a sense of ethnic solidarity among the group of this variety of language, and thus, creating a special bond among people. This aspect may be said to be a manipulation of the phonological level of language. At the phonological level, meaning must zoom in on sound symbolism, rhythm, intonation (pitch, loudness, etc.) and other supra-segmental features. At the morphological level, the focus is on the choice of word forms and affixes, but at the lexical level, the focus is on emotion-evoking words. As for the semantic level, it is a combination of all levels of language.

**Emotive Meaning at the Phonological Level**

There came a time in history in which translating poetry is considered impossible due to the complex nature of its sound and prosodic patterns (Ghazala, 2013). Khulusi (2000) argues that only a poet can translate poetry. Perhaps Khulusi was influenced by Jakobson (1959) who argues that poetry is ‘untranslatable’. Dante expresses the same opinion, stating that any attempt to translate poetry would destroy the charm it bears (cited in Khulusi, 2000). Raffael (1994) ascribes this stance to different reasons:

a) A subtlety of the spirit of meaning  
b) Charm of style  
c) Aestheticity  
d) Musicality  
e) Supra-segmental features, i.e. rhyme, rhythm, foot, meter, etc.  
f) Over-occurrence of figurative language, etc.

It is the phonic factor that makes up a stumbling block for translators, and makes them reflect on assuming such a gargantuan task. In poetry, the phonic factor plays greater role in poetry translation than any other genres. Arabs, in general, and ancient ones, in particular, tend to be attracted to repetitive rhythmic structures. However, one must concede that the Arabic language facilitates the task of constructing such preferable patterns in succession through morphology and syntax, a feature that English falls short of. A philosophical stance looks at this phenomenon from a different corner: Arabic permits such manipulation of rhythmic patterns that have made the Arab ear accustomed and attracted to such patterns. By contrast, the English ear is attracted to what the English language permits through its morphological and syntactic rules, which govern the entire language.

It is taken for granted that the written form of language has a phonic potential, i.e. the pen is set to paper with the words written, ringing in mind simultaneously. Tracking the Arabic language, Beeston (1970, 113) states that Saj’ (السجع) has left an ineffaceable mark on contemporary writing, even if ‘an oratorical or high-flown style’ is not aimed explicitly.
Paronomasia or التجنيس, as a linguistic phenomenon, allows Arabic to build up many parts of speech from the same trilateral or less commonly quadrilateral roots, creating many sounds in common. One example from the Holy Quran is ‘فأني أعذّبه عذاباً لا أعذبه أحداً من العالمين’ (5:115). The occurrence of such a linguistic practice reveals beyond any shadow of doubt that this linguistic phenomenon is highly favored, because Quran is seen as a model of linguistic excellence.

Arabic verse is based on regularity of beat through an intricate system and rhyme (Beeston, et al, 1983). In English, isochrony, as a term used in phonetics and phonology to refer to the rhythmic characteristic of some languages, describes the same linguistic phenomenon (Crystal (2008, 256). In isochronous rhythm, the stressed syllables fall at approximately regular isochrony intervals throughout an utterance. The Odes in general, and Zuhair's in particular, reflect a distillation of wisdom, clarity of thought and depth of emotional feeling elicited from incidents and specific first-hand experiences, as well as from aspects of visual and social background, in which an ode’s poet assumes to be known by his listeners (Beeston, et al, 1983).

A great impact of Arabic aphorisms is attributed to a harmonious overlap between the phonic and semantic components. Such aphorisms are largely beyond the ability to be reproduced in another language. Some examples are 'دارهم ما دمت في دارهم' and 'كما تدين تُدان'. The phonic impact left on the Arab ear is lost when translated into English, simply because of the differences in the sound system, and due to the discrepancy in the morpho-syntactic rules of the two languages. The morpho-syntactic rules of Arabic easily allow its user of language to produce a pleasing effect through exploiting the sound patterns, formed by the flexibility of building up words from the trilateral or quadrilateral roots.

Line 20 in Ode 1 reads ‘فسلّي ثيابي من ثيابك تنسل’. One may notice that the two verbs are derived from the same trilateral root "سل". Yet, they are used differently in terms of the linguistic transitivity phenomenon. Although many verbs can be used both transitively and intransitively in both languages, Arabic enjoys a greater flexibility in forming new lexical items from the same root through marking this distinction morphologically. Arberry’s translation of the above hemistich is ‘just draw off my garments from yours, and they’ll slip away’. The paronomasia in the original is lost in the translation. Even if he attempts to maintain the same verb root, his use will undergo a change in the voice (from active to passive voice). Arberry continues to use the same verb root in a different instance. In Tarafa’s Ode, line 39, Tarafa says ‘ليتني أفديك منها وأفتدي’. The same linguistic feature is manifested here where an exploitation of the same trilateral root "فدي" is shown. Arberry’s translation seems clear in trying to maintain the same root. He translates it as ‘Would I might ransom you, and be ransomed’. The linguistic behavior referred to above is vivid where the verb is used differently in terms of voice. Zuhair’s Ode has an interesting example. Line 31 reads ‘فتعرككم عرك الرحى بثفالها’. One may notice the interplay between phonology and semantics in the use of the root form عرك. Arberry tries to maintain the same root by rendering it as ‘Then it grinds you as a millstone grinds on its cushion’. It is clear here that even when Arberry keeps the same root, he could not keep the two words as close to each other as Arabic does, a feature that Arabic enjoys but English does fall short of.
To make this linguistic feature of paronomasia clearer, one may cite another example from the same Ode. Line 33 reads

\[ \text{فتغلل لكم ما لا تغل لأهلها} \]

Here, Arberry maintains the same root, but he ends up in the two words very far from each other. The translation reads ‘Yes, war yields you a harvest very different from the bushels and pieces of silver those fields in Iraq yield for the villagers’. Paronomasia examples are used frequently in the Odes. Some other relevant examples include

\[
\text{نعم ذخر الذاخرينا} \\
\text{رفدنا فوق رفد الرافدينا} \\
\text{نعم ذخر الداخرينا}
\]

in Amr’s Ode 5, lines 54 and 59 respectively. Arberry translates the former as ’a fine treasure indeed to treasure’, while he translates the latter as ‘(we) gave succor beyond every other succourer’. It is clear how Arberry maintains using the same ‘morphological root’. However, the paronomasia-creating words in the target text are far from each other; they are not in succession as the case is in the source text. Most probably, this is ascribable to the syntactic structure system in the English language, involving word order and sentence patter structures.

Unlike English rigid rules of syntax, Arabic enjoys a margin of great flexibility where the components of a sentence may vary their position as necessity demands. Sometimes, it is done for the purpose of emphasizing or drawing the reader's attention to certain aspects of the language. This is probably part of the syntactic dichotomy in Arabic, which brings about ‘verbal’ and 'nominal' sentences. Poetic license is a powerful reason for either changing the position of a constituent in a sentence or even changing the 'case' of the word. By the latter, I mean the word in the nominative case could become in the accusative case if the poetic context requires maintaining the poetic meter, foot, etc.

In Arabic, certain rhythmic and stylistic effects are made possible due to the word order. In other words, the fact that adjectives in Arabic follow the nouns they modify makes it possible and easy to use a few attributes in quick succession without overloading the message. English, having a left-to-right attribution, involves a greater communication load. In English, one may be forced to say ‘a strong man’, whereas in Arabic the margin of flexibility to use a few adjectives after the noun is much greater (Nida, 1964). Once the headword in a noun phrase is stated, it is easier to list the attributes modifying the headword (i.e. noun). In left-to-right attribution, as in English, the problem of memory retention emerges. One Arabic example could be

\[ \text{بظلمة القبر ووحشته وغربته وهياكله وأكفنانه بل وضيقه واختناقه} \]

In this example, one may notice the insertion of the headword among many other attributes. Arabic syntax facilitates the insertion of a long list of attributes for semantic, rhythmic and stylistic values. In English, a translation of this excerpt cannot flow that smooth.

Out of Arberry's belief in producing a target text-oriented translation, one can argue that 'paronomasia'-related echoes will be lost in a produced translation. This is ascribable to the differences between the sound systems of the two languages. Due to the arbitrary relationship existing between word forms and their associated meaning, same-meaning carrying words in different languages has different forms, with different succession of sounds, making it impossible to create the same euphony originally created in the source text. One example illustrating the failure to produce an exact match of the source text paronomasia comes from line 59 in Ode 5, which reads

\[ \text{رفدنا فوق رفد الرافدين} \]

Arberry obviously does his best to maintain paronomasia by sticking to the use of the same 'root'. He translates it as 'We gave succor beyond every other succourer'. While the referential meaning is maintained, and the same root is
repeatedly used, Arberry fails to keep the source-text paronomasia: the paronomasia-creating words are at distance from each other as opposed to the source text, which flow smoothly in succession.

There is a general agreement that certain onomatopoeic sounds carry a recognizable significance. A linguistic community tends to associate certain sounds with certain meanings (Shamaa, 1978). Technically speaking, phonaesthetics is a term used in linguistics to refer to the study of the aesthetic properties of sound, especially the sound symbolism attributable to individual sounds (Crystal, 2008). The branch of stylistics, which studies such expressive effects (e.g. the onomatopoeia of poetry), is known as phono-stylistics. Sound symbolism is a term used to refer to a direct association between the form and the meaning of language: the sounds used reflect properties of the external world, as in cases of onomatopoeia (e.g. cuckoo, murmur, roar) and other forms of synesthesia. The letters [sl-] in words such as slimy, slither is a case in point (Crystal, 2008). One example, which demonstrates the sound symbolism in Al-Muallaqat, comes from Amr's second opening line, which reads مشعشعة كأن الحص فيها. While the words مشعشعة كأن الحص فيها mainly means 'diluted', it acquires a new layer of meaning when mixed with the plant of الحص, which is plant similar to saffron. The meaning acquired is its brightness in color. Phonologically, the word in Arabic is formed by almost duplicating the sound combination of شعشع, referring to شعاع (rays, or beams). Arberry fails to produce the same phonological effect, thus trying to maintain the basic meaning only by saying 'brightly sparkling'. One more finding to be unveiled here is that the repetition of شعشع in Arabic triggers in mind the sense of 'shimmering' or 'flickering' with regard to a source of light.

In Arabic, pharyngeal and velarized consonants are often associated with strong emotions, contained in the words they make up. Such sounds lend an emotive echo to the words they make up. One may notice that in words such as ضمّ وعضّ and ضرب, the sound expresses an emotive strong feeling. However, it is claimed that voiceless consonants in Arabic are associated with tranquility and sweet feelings such as love. Such sounds are represented by الهاء والسين (sibilant voiceless /s/ sound and voiceless glottal fricative /h/ sound). It is worth mentioning that such a phenomenon poses no threat to translatability. Another example taken from Amr's Ode is تصفّ الجلة الخور. The verb used here is تصفّ, ending in a sound, which is double-vowel, indicating 'eating vigorously and noisily'. However, Arberry uses a neutral verb 'chaw', a variety of 'chew' overlooking the characteristics associated with the source text verb تصفّ. Arabic is a language whose parts of speech, especially verbs, are highly charged and carry hidden associations. There are a group of verbs that are related to this verb in particular. Some instances are الإنسان يأكل (A human being eats), الصبي يقرم (a boy eats), العجوز الدرداء تهمس (an edentulous female old woman eats), البعير يأرم (a beast eats dry fodder), الدابة تضم (a beast eats wet or green fodder), الدابة تمض (a camel eats), الشاة تلمج (a sheep eats), and النحل يجرس (a bee eats) (Tha'alibi, 2011). While Arabic enjoys a wide variety of verbs specific to each different creature, English is almost restricted to use one common verb, i.e. eat.

Intonation and stress patterns are more important to dialogues in prose fiction than in poetry. In prose, a competent translator needs to add extra expressions to compensate for the prosodic features lost in translation to reveal the character’s attitude or emotional state. An example of such additions could be ‘ironically’ or ‘sarcastically’. A professional loud recitation of Al-Muallaqat necessitates that the reciter reads them and places particular emphasis on certain
words. When emphasis is produced through pitch alone, it is called pitch accent, and when produced through length alone, it is called quantitative accent. Therefore, the hyperbolic words may be distinguished from other words by producing them with a higher pitch.

**Emotive Meaning at the Morphological Level**

In this section, an attempt will be made to examine Bloomfield’s hypothesis as a point of departure. In his seminal book, Bloomfield states that if the forms are phonemically different, one may assume that their meanings are also different. This conforms to the Arabic morphological rule that reads زيادة المبنى زيادة المعنى. The problems associated with the morphology of the source text, i.e. Arabic have been a concern for translators. This is because of the complexity of Arabic morphology, which is similar to Latin in terms of productivity of word formation from the same root. One clear example taken from the holy Quran is the difference between الرياح and الريح. In the holy Quran, الرياح (the winds) has been constantly held up throughout the Quran with the meaning of ‘bringing good such as rain’. A Quranic verse backing this example reads (7:57) (And it is He Who sends the winds as heralds of glad tidings). However, الريح is associated with the sense of torment and chastisement inflicted upon wrong-doing people. One example is a Quranic verse that reads (17:69) (He will not send you back a second time to sea and send against you a hurricane of wind and drown you because of your disbelief). One example from Al-Muallaqat comes from Antara's Ode in which he mentions in line 54 the example هتاك غايات التجار. The sound pattern according to which the word هتاك is formed suggests an exaggeration of the verb from which this noun is formed. While the neutral form is هاتك, Antara uses the hyperbolic form هتاك. Arberry could not compensate for the difference in his translation. He translates it as 'he tore down traders' inn-signs'. He includes no clue as to show 'hyperbolic effect'. It is obvious how Arberry again adopts the strategy of changing the grammatical status of a word in the source text by a means of lexical change into the target text (Noun in source text into Verb in target text). One attempt to translate this hyperbolic form would be 'An oft-remover or an oft-destroyer' of inn signs.

Arabic is viewed as a language of overstatement whereas English is regarded as a language of understatement. In other words, what seems to be a natural means of expression in Arabic seems to overload communication in English. This takes us to the fact that the reproduction in English of the emphatic value of Arabic statements is but an attempt of approximation due to the asymmetry between the two languages. Arabic possesses a noticeably wider range of possibilities for the realization of this semantic area. This gives Arabic a precedence over English in intensifying the message conveyed as well as producing subtler gradations of emphasis that cannot be matched in English (Shamaa, 1978).

Languages differ in their syntactic structures and the meanings assigned to the forms of the words. This leads us to Catford’s concept that formal meanings between the source and target languages are a matter of approximation (Catford, 1965). An example for illustration is the number system in Arabic and English. Arabic enjoys a 3-term number system, in that the Arabs can use their language to refer to singular, plural and dual pronouns and numbers whereas in English the dual number is treated as plural. Line 18 from Tarafa’s Ode exhibits concrete evidence. It reads كأنهما بابا منيف. One may notice the dual pronoun explicitly expressed in the ‘Alif’ sound in final position كأنهما and كأنهما. English, being a 2-term number system, cannot treat...
the dual pronoun expressed in Arabic except through viewing it as a plural pronoun. Thus, Arberry translates it as ‘They are the gates of a loft, smooth-walled castle’. Adopting a back-translation technique, one may not be able to tell certainly that the ‘gates’ mentioned in the original are only two. One possible solution is to qualify the noun by mentioning the number. However, the problem that may arise here in back-translation technique is the belief on the part of the translator that the reason for mentioning the number is to place emphasis. This would mislead the translator as to render it as كلاهما - عيناهم - نفسهما, using what is known in Arabic grammar as التوكيد المعنوي, and placing emphasis semantically on the noun that precedes.

Attempts made to produce source-text oriented translations will end in awkward or shaky-structured translations. While the translator's goal is to create a proper and adequate translation, which is as close as possible to the source text structurally, the target audience may receive it with bizarre repugnance. For instance, in Arabic, it is fine to keep the adjective without the noun, which is the head of the noun phrase, whereas in English it does not sound natural. The eyes of the native speakers of English will pause looking for the head of the noun phrase to establish the meaning before going on. An example comes from line 37 of Labid's Ode reads خنساء ضيعت الفرير. In Arabic, this sentence does not create any fog of misunderstanding for the native speaker of Arabic. However, translating it literally into English without bringing the implicit noun would raise eyebrows in astonishment. Adopting a target text-oriented approach necessitates that we add the implicit but recoverable noun. Therefore, this sentence can be translated into Arabic as 'She is a flat-nosed Oryx, which has lost its calf'.

Another example from Arabic is ترأس القضاة أنفسهم محاكمة المتهم. In English, this sentence may be rendered into 'judges THEMSELVES presided over the trial of the accused'. However, unlike Arabic, the reflexive pronouns are fixed, with one reflexive pronoun for each noun. In Arabic, different words may be used for this purpose like 'that would provide the same meaning such as (نفس وعينين وجميع وعامة وكل وكلا وكلتا.)

It should be noted that Arabic is a language that expresses its linguistic function of emphasis through degrees or layers. It expresses emphasis in two main manners: a) bound and free morphemes, and b) special multi-form words that impart a different layer of augmentation. Also, nouns, verbs and adjectives have various morphological forms, which aim at placing a different degree of emphasis. One example in passing is قاتل (a killer) and قتّـال (an oft-killing man). Although both words are derived from the same trilateral root قتل, the latter, which is characterized by a double vowel (Shaddah ّّ), suggests further intensity of the attribute assigned to it. Verbs in Arabic may undergo a morphological process through which the verb acquires a greater sense of intensity. This morphological process involves doubling the middle consonant, a morphological feature whose chief function is to impart a stronger degree of the action that the main verb carries. In Zuhair, Ode 3, line 16 exhibits an example of such emphasis-carrying verb. It reads تتبزّل ما بين العشيرة والدم (the tribe's concord had been shattered by bloodshed). One may notice that the verb تتبزّل (shattered or split) has the middle consonant doubled as a means of showing emphasis, following the sound pattern of فعلّـ (with the middle sound of a trilateral verb stressed). Arberry’s translation reads ‘the tribe’s concord had been shattered by bloodshed’. The morphological system in English does not permit such morphological changes to be applied to the verbs to put further emphasis. It is worth noting that forming verbs following the sound pattern of فعلّـ (with the middle sound of a trilateral verb, stressed) is linked to the transitive
category of verbs. If applied to intransitive verbs, it changes the verb from intransitive to transitive. One example is نام (to sleep) or ضحك (to laugh). Although they are intransitive verbs, once they are formed following the sound pattern فعّل (with the middle sound of a trilateral verb, stressed), they change into transitive verbs نوم (to cause someone to sleep) or ضحك (to cause someone to laugh).

Furthermore, Arabic is characterized by the fact that its morphology allows its words to carry information that cannot be expressed in one word in other languages such as English. A clear example is seen in the word استسقيتهما (I asked them both for water). Although it is one word in Arabic, it cannot be rendered into one word in English. One may translate this word into English as ‘I asked them both for water’. Within this latter context, Arabic enjoy this synthesizing feature that is not common in English.

In terms of bound and free morphemes, which carry an emphasis element, Arabic has morphemes, which mostly precede the part of speech (mostly verbs) to add greater emphasis. Examples of these morphemes are إن، لـ، لـ..ن، لـ...نّ (la-, -na, inna, la-, -na). English does not have a literal component that is equivalent to these emphatic morphemes. Thus, different sentences in Arabic may have only the same equivalent in English and this is due to the absence of equivalents to such emphatic morphemes. Ode 1, line 6 reads وإن شفائي عبرة مهراقة (yet the true and only cure of my grief is my tears outpoured). One may notice that Arberry’s technique of dealing with this emphatic morpheme is to add the adverb ‘only’ to compensate for the absence of a literal equivalent to إن (inna). He says ‘The true and only cure of my grief is tears’. While Arberry makes up for the emphasis device in Arabic by using a long subject comprising of epithets and the exclusion particle of ‘only’, it would have been better if he has recourse to a cleft-sentence pattern by saying 'it is shedding tears that cures me'. This pattern puts into focus one specific constituent.

Another example comes from Zuhair’s Ode, line 18, which reads لنعم السيدان وجدتما على كل حال (a solemn oath I swear- you have proved yourselves to be fine masters). The emphatic bound morpheme لـ is ignored here in Arberry’s translation, simply because there is no means whatsoever to exhibit it in English. Arberry translates it as ‘You have proved yourselves fine masters in all matters’. In the same Ode, line 27 shows another emphatic morpheme that is attached to the end of the verb. It reads فلا تكتمنّ (Do not conceal from Allah). Again, English falls short of finding an accurate equivalent. Arberry translates it as ‘Do not conceal from Allah’. A better translation might be 'Do not try to think you may conceal from Allah ....'.

It is argued that, in many instances, different statements in Arabic with different degrees of emphasis receive the same translation in English. Here is an example demonstrating this case:

محمدُ مجتهدُ
إنّ محمداً مجتهدُ
إن محمداً لمجتهدُ

The above sentences are all declarative statements and they more or less receive the same translation in English, i.e. ‘Mohammed is hardworking’. This obliterates the various degrees of emphasis originally inherent in Arabic. The above examples reveal that Arabic can produce subtle shades of emphatic differentiation by undergoing a purely morphological change. The scale of intensification in Arabic emphasis is not all the time matched in English as the above
examples demonstrated. While the compensation for the emphasis shown in the Arabic statements may be translated by means of adverbs of degrees or intensity, i.e. very, indeed, so, etc., it is the technique of back-translation that would expose the void of indeterminacy of what the exact emphasis device is originally in Arabic. It looks like Arberry's direction of thought regarding this specific issue was source-to-text translation direction only. It does not occur to him how much a back-translation technique would re-produce the same source text he takes originally as a point of departure. Beeston (1970) argues that English can make up for the lack of Arabic degrees of emphasis by exploiting such prosodic features as stress placing and intonation. In an attempt to re-translate the three Arabic statements above, using Beeston’s argument, one may come up with the following:

A. Mohammed is hardworking.
B. Mohammed is very hardworking.
C. Mohammed is VERY hardworking (with an emphatic toneme or stress on ‘very).

However, this argument is most likely to be true in spoken language rather than in the written forms of language, due to the orthographic marks represented by the printed words fall short of demonstrating all prosodic features. It is the voice that best communicates the suprasegmental message by the changes (ups and downs) in the pitch of the pulmonic air. Italicization, underlining certain words, writing words in uppercase may all be used to indicate ‘emphasis’ in printed words.

**Emotive Meaning at the Lexical Level**

Arabic is known to use more emotive words than English does; it can express its thoughts through making use of a greater amount of emotive words. Because poetry is a genre, which is characterized by brevity compared to prose, the examples that show emotive meaning at the lexical level are scarce, and the reason for such scarcity may be attributed to the constraints and restrictions imposed on poetry as a genre, i.e. rhyme, foot, meter, etc. One example is taken from Imru’al-Qais (Ode 1), line 34, which reads وفرع يزين المتن أسود فاحم أثيث (she shows me her thick black tresses, a dark embellishment). One may notice how the emotional tone is pitched too high when describing the hair of the poet’s beloved. In English, Arberry translates it as ‘she shows me her thick black tresses, a dark embellishment clustering down her back.’ The succession of lexical items, focusing on the blackness of her hair shows how the emotive tone is augmented. Arberry succeeds in conveying the referential meaning at the expense of the source text syntactic structures, a strategy explicitly stated later by Jakobson (1959). Jakobson says that in case some grammatical category is absent in the source text, its meaning may be translated by lexical means. In the example above, it is clear that Arberry starts the line with a subject and a predicate, while the source text does not have the same structure.

The emotive echoes that reverberate and rattle in the Arabic statements seem to exceed the limits of the English language. In other words, Arabic loads its messages to the extent that it is viewed as a language of overstatement. However, English expresses its thought without bringing its thoughts too much high at the emotive level. The following examples show how English tends to avoid the literal translation of the Arabic word القلب (the heart):
The above table (cited in Shamaa (1978) vividly shows how the word ‘heart’ in Arabic has been substituted by different lexical items that describe the human feelings in a neutral, yet more natural way. This provides evidence that Arabic tends to augment and exaggerate the senses that describe sweet sentiments while English tends to tame down its modes of expressions lexically. It can be noticed that the degree of intensity of emotions voiced has been toned down. Put it differently, emotions in the English translation are expressed on a reduced level that are appropriate to English, whereas in Arabic they stand on a lower rung of the same lexical ladder.

Arberry’s mechanism of tackling the term القلب (the heart) remains literal. He never tries to use an idiomatic expression or a metaphor to reflect this specific term. The sentence مهما تأمري القلب يفعل (whatevers you order my heart to do, it obeys) taken from Ode 1, line 21 is a case in point. The previous translation given in brackets is Arberry’s translation. It shows that his approach to rendering this latter sentence into English is literal. Another example is in the immediate following line, which reads لتضربي بسهميك في أعشار قلب مقتا (so as to strike and pierce with those two shafts of theirs the fragments of a ruined heart). Again, he sticks to literal approach to translating the term. The last example is found in line 48 of Zuhair’s Ode who says ومن يفض قلبه إلى مطمئن البر لا يتجمجم (he whose heart is set on the sure path of piety needs not to fear or falter). Arberry’s translation of the القلب (the heart) in the above three examples show his consistency in dealing with this term in different contexts.

**Emotive Meaning at the Semantic Level**

Within the domain of semantics, there are different methods that can be utilized to explore the features and the functions of emotive words in Al Muallaqat and consider their lexical and semantic characteristics. Some of those methods are listed below:

**A. Overstatement Owing to Redundancy(Tautology)**

Arabic is characterized by tautology and redundancy when expressing its thoughts. In other words, statements in Arabic are expressed with more words than needed in other languages, like English. Some examples can be traced in Arabic prose as in the following:

- اللسان في فمي يعجز عن شكرك which literally means ‘The tongue in my mouth stands incapable of thanking you’.
- الدم في عروقي which literally means ‘The blood in my veins boiled’.
- ينظر إليه بعين الإعجاب which literally means ‘He looked at him with an eye of admiration’.

<table>
<thead>
<tr>
<th>Original Arabic Text</th>
<th>Target Text in English</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>وتفهم ما في قلوبهم من حرارة الشوق والتبجيل</td>
<td>They could understand how much these simple peasants had been looking forward to this visit.</td>
<td>Qindil, P. 5</td>
</tr>
<tr>
<td>أما فاطمة النبوية فقلبها واجف</td>
<td>Fatima was also frightened.</td>
<td>Qindil, P.20</td>
</tr>
<tr>
<td>وامتلأ قلبه المقهور شعوراً بتفاهة الحياة</td>
<td>He was overcome with a sense of the futility of life.</td>
<td>Al Midaq, P. 286</td>
</tr>
</tbody>
</table>

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The above examples vividly exhibit redundancy or tautology in that there is no need to state the second underlined word in each of the above statements. The addition of the second underlined word in each of the statements above represents an instance of redundancy or tautology. The meaning expressed in each of the above statements is clearly understood without an explicit mentioning of the second underlined word. This phenomenon can be traced back to the Holy Quran where one comes across the following Quranic verses:

- "تعمى القلوب التي في الصدور" It is the hearts which are within the breasts that grow blind. (22:46)
- "تقولون بأفواهكم ما ليس لكم به علم" You were propagating it with your tongues, and uttering it with your mouths that whereof you had no knowledge (24:15).

Based on the verses above, one can argue that since hearts are by nature located in chests, there is no need to specify where the hearts are. Similarly, the organ of speech or the source of speech is the mouth, and thus there is no need to mention that one utters words with their mouths.

In Al-Muallaqat, overstatement instances are many of which the following are chosen to exhibit tautology:

- "وان شفائي عبرة مراهقة" Yet the true and only cure of my grief is tears.
- "إذا ما الثريا في السماء تعرّضت" Whenever the Pleiades showed themselves broadly in the sky
- "اقوى وأقفر بعد أم الهيثم" Empty and desolate since the day Umm el-Haitham departed
- "سوداً كخافية الغراب الأسحم" All black as the inner wing feathers of the sable raven.
- "ترى اللحز الشحيح" You see the skinflint miser
- "سحاً وتسكابا" deluging and decanting

The above examples quoted from the Holy Quran and used in Al-Muallaqat are a means of confirmation and reinforcement that the second underlined word in each statement above has the function of adding greater impact to the previous word in the same statement.

B. Conceptual Overstatements (Hyperbole)

Hyperbole is a deliberate exaggeration used to create an effect on the reader/audience. It is a stylistic device always associated with overstatement. Hyperbole has become a normal part of everyday language. It is concerned with personal judgements and sentiments, i.e. subjective claims. Hyperbole is always understood by the recipient of the message attempting to refute the hyperbole. One simple example is ‘someone is over the moon’, or ‘someone is in 7th heaven’. Of course, that person is not literally over the moon, nor is he in 7th heaven. It is an exaggeration to emphasize that he is happy. Similar phrases that expresses happiness in Arabic include طائر من الفرح (flying out of joy). One more example is ‘he embraced her a thousand times’. In fact, it is obvious that ‘a thousand times’ is an exaggeration to show they embraced tightly to emphasize the degree of intimacy.
Furthermore, hyperbole is a rhetorical device that is formed by using a certain word metaphorically. A common example in spoken language is ‘I have not seen you for ages’. The addressee will never ever try to count the number of days he had not seen the speaker, nor would he bring the span of time into question. It is a means of expressing the long period of time during which the two participants have not met. Here are some examples from Arabic prose:

- إنه يغطس في الماء نصف ساعة فلا ينقطع نفسه. (literally: he dives underwater for half an hour without getting out of breath)
  (Idiomatically: he stays under the water for minutes on end).
- لقد اندفعت إلى الإعجاب به اندفاعاً لا يصدر إلا عن يافع الشباب. (I have been forced to admire him, an admiration that is only felt by the prime of youths)
  (Idiomatically: I looked at the barman in admiration, the kind, which only young people can feel.

The denominator between the examples above is the exaggerated expression of the message in the original and its toning down in the translation. The translation is reduced to a neutral representation of the message in the original. In the first example, the quantity word نصف ساعة (half an hour) is a relative concept in different cultures. This leaves the reader at a crossroads either to understand it literally or take it as an exaggeration. In the second example, the rhetorical device of hyperbole is demonstrated in the use of what might be called ‘absolute object’ المعطول المطلق. In Arabic, it is clear that ‘hyperbole’ can be achieved through different ways. Using the absolute object is one way. Some examples of the use of absolute object as a means of exhibiting hyperbole in the Odes of Zuhair and Amr are as follows:

- فتعرككم عرك الرحى بثفالها (Then it grinds you as a millstone grinds on its cushion)
- نشق بها رؤوس القومي شقاً (with these we split the heads of the warriors)
- فصالوا صولة فيمن يليهم وصلنا صولة فيمن يلينا (they loosed a fierce assault on their nearest foemen, we loosed a fierce assault on our nearest foemen).

It is obvious that the concept of absolute object is not existent in English. The reinforced meaning, achieved in the use of the absolute object, has been rendered neutrally in English. In other words, the same English translation is more likely to be given even if the absolute object is not used. The other way in which a hyperbole can be accomplished is adjusting the sound pattern of the verb or the noun by adding the doubled vowel (Shaddah). The following examples, taken from Zuhair, Antara, Imr Al-Qais and Labid's Odes, demonstrate this point:

- بالأتي وضعت عقد حبائل جذّامها I am skilled to knot the bonds of friendship and break them too
- تزاك أملك I am quick to be gone from places
- علاقتم عالما وأنتakov I know them well
- فقلت له لما تمطّـّى بصلبه And I said to the night when it stretched its lazy loins
- تععى الكلوم The wounds were healed
- تسفّ خُبَحَشَت that her people’s burthen-beasts were champing ‘Khimkhim’

The first three examples listed above exhibit examples of creating hyperbole in nouns by following the sound pattern فحال، a sound pattern, which indicates augmentation and exaggeration.
when a verb matches its pattern). The remaining three examples that follow are examples of how verbs are used to create hyperbole. Again, the doubled vowel (stressed vowel) (Shaddah) has been used. In English, such patterns could not be formed due to the limited system of its morphology. This has led Arberry to compensate in as much as possible for hyperboles-reinforcing elements by adding various parts of speech, i.e. adjectives, adverbs, etc.

In the previous section, the subject of hyperboles was discussed at the level of lexical items. Within Al-Muallaqat, many words and phrases took place in various places. For example, line 95 of Amr's Ode reads مَـلأْنَا البَـر حَت ى ضَاقَ عَـا, وَظَهرَ البَحْـرِ نَمْلَـؤُهُ سَفِيْنَـا (we have filled the land till it's too strait for us, and we are filling the sea's back with our vessels). Again, this is an example of hyperbole where the poet intends to assert that his tribe’s warriors are unique in quality and limitless in quantity that they could not be accommodated in land or sea. Arberry’s approach to translating hyperboles is literal. He translates the Arabic statement above as ‘We have filled the land till it is too strait for us, and we are filling the sea’s back with our vessels’. There are no problematic issues on the part of the western reader to understand this. It is worth mentioning that the subjective claims made in hyperboles depend largely on the general standards of society. One requirement, which a literary translator should be equipped with, is the flair for language, and the full awareness of the cultures of the two languages in question. The question whose echo may give an unequivocal answer is 'Does this line of poetry leave the same effect on the native speakers of English as that left on the native speakers of Arabic’? This is clear when it comes to the two versions of the same proverb which reads A bird in the hand is worth two in the bush. An Arab would not be satisfied with the 'two' of the English version; rather he would say عصفور باليد أحسن من عشرة على الشجرة (A bird in the hand is worth TEN in the bush). This shows the striking contrast in cultures with respect to what the general standard of a society is.

Conclusion

As we have noted earlier, Al Muallaqat translation has been a bone of contention over the past two decades, simply because they are all written in a classical and complicated form of poetry. The imagery expressed in them and the language in which they are written also embody a complex system of social and ethical values that cannot be easily understood nowadays. Because of their poetic structure, and due to their 'emotive meaning' and 'paronomasia' at the phonological, morphological and lexical levels, some argue that they are untranslatable.

To sum up, this paper has explored the problems related to emotive meaning in Al-Muallaqat. Emotive meaning was classified into different layers: phonological, morphological, lexical and semantic. A comparison has been made between the source and target texts, followed by a brief discussion along with new insights as to how erroneous translations can be modified, if not corrected. This paper concluded its discussion by providing applications and implications for future studies.

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References
Intellectuals, Politicians, and the Public in Chinua Achebe’s *A Man of the People*: A Postcolonial Critique

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Abstract

This paper sheds light on the possible hope for the Nigerian situation in Chinua Achebe’s *A Man of the People* (1966), away from bankrupt intellectuals, corrupt politicians, and an ignorant public. This novel portrays two schools of ineffectual native educators who seem to be antagonists: the traditional old school and the new modern intellectuals. Postcolonial/race theories of Fanon, Appiah, Du Bois, and Woodson as well as Gramsci’s notion of the “organic intellectual” are employed to get a clearer image of the role of intellectuals and politicians in shaping the future of a country in the post-independence era. The article concludes that intellectuals with European education may contribute to the corruption of their country due to reasons like divided loyalties, miseducation, and lack of communication with the public. Additionally, Achebe is critical of the current politicians and the excluded public. So, our analysis employs Woodson’s concept of “the miseducation of the Negro” because such “miseducation” produces incompetent politicians like Chief Nanga, weak intellectuals like Odili Samalu, and ignorant people like the public in the novel. Real hope against governmental corruption in Achebe's satirical novel can be found in integrating the class of intellectual/political leaders and the public and in a different kind of indoctrination, neither colonial nor neo-colonial. The truly educated class and the “organic intellectuals” produced from the public are key solutions for a better "Nigeria." Hence, this article highlights the role of politicized education in post-independence nation building and tackles the mishaps of nascent nationalism.

Keywords: Chinua Achebe, Intellectuals, Politics, Postcolonialism, the Public

Introduction: A Man of the People in Context

Chinua Achebe’s *A Man of the People* (1966) is a political critique of the Nigerian political situation in the post-independence era. Independence is supposed to be a glorious period in the history of a nation; however, it is presented in this novel as very gloomy. Achebe’s first three novels—*Things Fall Apart* (1958), *No Longer at Ease* (1960), and *Arrow of God* (1964)—can be read as a critique of tribalism and bad traditions as well as a counter writing to the English colonial canon. On the other hand, in this fourth novel the reader encounters a very harsh self-criticism that exposes the wrongs of the intellectual elite, the politicians, and the public. Hence, Achebe’s sociopolitical satire is a directed one. In “The Novelist as Teacher,” Achebe (2007) confirms his position as an author who uses literature to correct the nation’s deeds. He believes that the “beneficent fiction calls into full life … total range of imaginative faculties and gives … a heightened sense of … personal, social and human reality” (p. 104). Therefore, we look into the social, political, and moral implications of Achebe’s fiction, namely his novel *A Man of the People*, by way of showing the corrective function of his definitive satire.

Abiodun (2014) exposes the link between the power of politics and the corruption of wealth, on the one hand, and the negative role of people, on the other, arguing that these people endorse such corrupt politicians to gain personal favors. For Abiodun, the novel condemns “the African politicians’ negative tendencies” and “the ordinary people in different African societies, for their seeming endorsement of corrupt politicians” (p. 202). The present article focuses more on the interrelationship between education and politics and, unlike Abiodun’s, presents a way out of the failures of nationalism depicted in Achebe’s novel through highlighting the ameliorative potential of satire as a genre.

In *A Man of the People*, Samalu Odili represents the intellectual elite and Chief Nanga represents the politicians. Odili is a member of the “comprador intelligentsia” who were well-trained in the West and “are known” there “through the Africa they offer” (Appiah, 1991, p. 348). This group of intellectuals, who received Western education and got assimilated into every English-like way of thinking, came to Africa to apply what they have learnt on a newly independent Nigeria (Fanon, 1967, p.178). They suffer from divided loyalties as they “can’t choose; they must have both. Two worlds: that makes two bewitching … each day the split widens” (p.17). For Fanon, this split state of the native intellectual’s mind between two cultures is called “cultural imposition” (p.139). *A Man of the People* symbolizes the rift between the native intellectuals and the politicians in a politically turbulent Nigeria and in the absence of an engaged public. This national leadership, in Fanonian logic, is neither fully prepared for nor seriously engaged in issues of nationhood.

Achebe’s prediction of a military coup in his novel turned “to be so accurate” (Morrison, 2007, p.115). On January 14, 1966, Achebe celebrated his novel with “the society of Nigerian Authors” (p.115). The next day, the coup’s leader “demanded that the radical action taken by army officers … had been a patriotically necessary act” (p. 115). After that, the commander of the Nigerian army survived and arrested the coup’s leader, announcing himself the “Nigerian Head of State” (p.114). However, the Nigerian public were absent from the scene. This was the political context that surrounded and followed the publication of *A Man of the People*.
In fact, many critics thought that Achebe’s novel was “prophetic” in its prediction of a military coup. However, Bernth Lindfors (1968) believes that it only reads reality so well to the extent that it demands a military coup to settle the whole country down (p.131). The novel is “a devastating satire” which reflects, Lindfors contends, “the developing political crisis” (p.131). Morrison (2007) agrees with Lindfors that the novel is a political satire in the general sense, being “a commentary on the situation of many of the newly independent states in Africa in 1960s” (p.119).

On the other hand, Ngũgĩ wa Thiong’o in his 1966 essay argues that A Man of the People is a continuation of the framework of earlier narratives seeking “to look back and try to find out what went wrong” (as cited in Morrison, 2007, p. 119). Morrison agrees with Thiong’o that it is the “first time that Achebe turns his back on the colonizers” and that “his anger is directed with full force at his countrymen for their corruption, indifference and cynicism” (p.119). On the other hand, Morrison criticizes Achebe for what he believes to be a superficial treatment of the political situation in the novel. He declares that “in searching for the causes of Nigeria’s national crisis”, the novel “is ultimately unable to show us anything more than its symptoms” (p.123). After the publication of the novel, three thousand people were killed in the Eastern region of Nigeria where Achebe belongs. What began as fiction has turned to be so personally real for Achebe when his novel was seen to implicate him in the country’s military coup. However, we argue that the novel is not an empty satire concerned with its own symptoms of political corruption as has been claimed. There is a worthy sociopolitical vision that needs explication. As a corrective satire, the novel works symbolically though suggesting or hinting at counter/better sociopolitical realities. It is our task as readers to foreground such hints.

In this article, we analyze the relationship between intellectuals and politicians in the Nigeria of A Man of the People. Additionally, we analyze the role of the public in the rift between the politicians and the intellectuals to understand Achebe’s implicit sociopolitical messages in an otherwise bleak satire. The absurdity of intellectualism in the context of the unstable Nigeria is a strong theme in A Man of the People. Consequently, politics is absurd as well in the absence of effective intellectualism. For Onyemaechi Udumukwu, the novel shows “a specific consciousness toward an attempt to inspire a genuine form of leadership and political activism” for Nigeria (as cited in Morrison, 2007, p. 124). Udumukwu believes that “the negation of independence in Nigeria” was due to “the failure of the leaders to rise up to the challenge of leadership” (p. 124). Achebe represents “an authentic sense of desperation at the failure of the nation to live up to its own hopes” (p. 124). He explores the role of intellectuals and the political elite in ending corruption and supporting the public. The next section analyzes such roles as well as the ending of the novel.

Abortive Models of Sociopolitical Change

A. The Intellectual (Odili Samalu)

Samalu Odili is an idealistic, inexperienced young teacher whose idealism leads to his destruction. At first, we meet Odili who is fond of his former teacher Chief Nanga, a famous politician now. Odili is innocent in politics, so he accepted the invitation of Nanga to stay at his house so he could try to help him get a scholarship to study abroad (Achebe, 1966, p.12). Additionally, Odili seeks a scholarship but refuses to use the authority of politicians to get it for he seeks cleanliness (p.12). Elsie is his girlfriend; she comes to visit him at Nanga’s house (p.49).
Odili, the intellectual who tries to rescue his country from the corrupted politician, lives a moment of disillusionment and epiphany. He overcomes his innocence and uncovers the corruption that Nanga sinks in. Although the reason is a girl, Odili witnesses a real change in his personality as he declares: “I could not help thinking…of the quick transformations that were … a feature of our country and …of the changes of attitude in my own” (p.74). The epiphany in his personality begins when he turns his back to the Minister over the girl. Nanga has a relationship with Elsie, so Odili gets angry and leaves Nanga’s house to form a party which plays a role in removing the Minister (p.49). He feels injured and wants to reclaim his offended masculinity and take “revenge” (p. 51). The personal anger he carries towards Nanga has turned to a political campaign against him. Consequently, Odili talks with his friend Max who has good relationships with English men. They all put a blueprint to form a party that takes part in the next elections against Nanga. Odili states that he “not only heard of a new political party” but also became “a foundation member” (p.56). The problem of money is resolved, for Max addresses Odili:

Do you know, Odili, that British Amalgamated has paid out four hundred thousand pounds to P.O.P to fight this election? Yes, and we also know that the Americans have been even more generous, although we don’t have the figures as yet. Now you tell me how you propose to fight such a dirty war without soiling your hands a little? (p. 86)

Max is more practical than Odili in accepting a little corruption in the way to clean elections by accepting money from abroad. Odili is afraid that their morality and symbolic place as “hope of salvation” for the people is swept with Max’s little corruption (p. 87).

It is hard to tell whether Odili’s activism against Nanga is out of personal revenge for his offended masculinity or mere patriotism. He himself felt confused, for he declares that “It was difficult to say; things seemed so mixed up; my revenge, my new political ambition and the girl” (p.73). He stays naïve after his epiphany. Before, he thought of Nanga as the ideal teacher and leader. Now, he thinks of himself as the ideal man of the people: “what I had to accomplish… rose to the heights of symbolic action, a shining monumental gesture untainted by hopes of success or reward” (p. 89). So, he is looking to be elected with his new party that is supported from outside the country (pp.77-86). This point of divided loyalty is a one of self-destruction that leads not only to the tragic end of his political life but also to that of the whole country. Morrison (2007) declares that “Achebe’s protagonists are, almost…more problematic and self-destructive than inspirational” (p.127). Maybe they inspire the readers alternatively, i.e. by evoking in them a will to oppose such characters.

Odili and his friends at the new party start to enlighten people by exposing the reality of Nanga’s deeds, telling them of the public money that he has taken for personal projects (Achebe, 1966, p.68). This campaign is confronted by a counter campaign from Nanga who depended on his previous triumph in elections to deceive people by his words. Additionally, Odili tries to convince Edna, the Minister’s bride-to-be, of cancelling her marriage to Nanga by exposing his scandalous political career to her (pp. 60-66). The fight heightens to the point that Nanga tries to kill Odili to stop the electoral competition (p. 94). Max is killed as well (p. 96). The government has fallen, so a military coup has taken over the country. After Nanga’s arrest, Odili is free to marry Edna. Ironically, he decides to take the money of the party to pay her price only to become corrupt like Nanga (p.100). Odili welcomes the coup although his party is stopped.
Another self-destructive trait in Odili is his weakness with women. We do not know exactly whether he welcomed the coup because it takes Nanga away as a possible suitor for Edna or a political rival. Joe Obi (1990) states that Odili “fails as a hero: He does not inspire us precisely because he represents the ineffective plight of idealism in a rotten country” (p.407). Additionally, Thiong’o believes that “people like Odili are shown as being perilously close to Nanga- with their greed, lack of creativity and pitiable dependence on their former colonial rulers” (as cited in Morrison, 2007, p.120). This first model of intellectuals — underdeveloped, dependent, idealistic, self-seeking and innocent — does not work for the post-independence nation. As the next section shows, the model of greedy, self-seeking educators who suddenly became politicians does not work either.

B. The Politician (M. A. Nanga)

Chief Nanga is “the most approachable politician in the country” and a former school teacher (Achebe, 1966, pp.1-2). He is lucky enough to become a Minister of the people. It seems that he tries to compensate for the years of poverty that he has lived before. His philosophy is to eat and let the people eat. He brings his people water and other small services to make them superior to their neighbors (p. 91). However, what really happens is that he eats whole cake and gives the people only a bite.

The politician plays the role of the patriotic man, misleading people’s consciousness. Once, he told Odili that the meaning of “Minister” is “servant” (p. 6). However, he lacks simple political leadership skills such as the ability to give a speech. Max and Odili criticize his underserved position due to his humble educational background. Max tells Odili: “just think of such a cultureless man going abroad and calling himself Minister of Culture. Ridiculous. This is why the outside world laughs at us” (p. 16). To support his position as an “educated” politician and a guardian of culture, Nanga is looking to get an honorary law degree from a small college in U.S without working for it (p.18). For Zapata (1993), “politicians” like Nanga, despite their “apparent social commitment,” are basically interested in “the perpetuation of their power, even if this means the persecution of dissenters” (p.215). In this negative model of leadership, education becomes a means of gaining more political power at the expense of the uneducated masses.

Everything is going smoothly for Nanga until the appearance of Odili. Since Nanga is ethically corrupt, he cheats on his wife several times with Odili’s knowledge (Achebe, 1966, p.49). However, Odili turns his back on this fake politician only after he took his own girlfriend. Although Nanga was a man of the people who voted for him, he turns his ugly face to others who chose not to vote for him, as when he tries to kill Odili (p. 94). He antagonizes Odili who calls people to stop voting for the “Honourable Thief” (p. 93).

A Man of the People begins by portraying Minister Nanga as a loved public personality. However, Odili leaves Nanga because of a girl. Surprisingly, it turns out to be bigger than it begins. Odili now starts to see the reality of Nanga. Nanga has connections with the black side of Nigeria. He offers to bring Odili six girls to compensate for the girl he has taken from him. He tells Odili who is very angry over the matter:
Don’t be childish … After all she is not your wife…She told me there is nothing between you and she… But anyway I am sorry if you are offended; the mistake is mine…. If you like I can bring you six girls this evening. (p. 49)

Achebe continues, through Odili, to expose the scandalous parts of Nanga’s political life. The Minister — a symbol of the corrupted politician in an underdeveloped country — had everything in his hands. He built a very huge house (p.68). Also, he paid the price of a new bride (p.75). Ironically, the corrupted politician himself suffered from bribes and journalists. He tells Odili about the Press that blackmailed him: “if I don’t give him [the journalist] something now, tomorrow he will go and write rubbish about me. They say it is the freedom of the Press” (p. 45).

This enthusiastic “intellectual” came to apply Western democracy to his Nigeria. He was unaware of the reality of Nigeria after independence, seeing it as the cake that every politician and his followers are looking to taste (p. 97). Real democracy and corruption are necessarily enemies. So, Odili is fought by the ideal teacher who is indeed “Honourable Thief” (p. 93). At first, Nanga tries to seduce Odili with money, but Odili refuses. He bribes him to step down, saying: “take your money and take your scholarship to go and learn more books; the country needs experts like you. And leave the dirty game of politics to us who know how to play it” (p. 81). This was a threat; however, naïve Odili goes to a speech of Nanga thinking that he is in a free country. Unfortunately, he is almost killed and put in hospital under arrest to be prevented from signing the paper that proves him a possible candidate for elections (pp. 94-100).

Odili sympathizes with Edna, who was to be Nanga’s wife because he has paid her greedy father the bride-price (p. 75). Odili sends her a message informing her of the risk of marrying such a bad person as a second wife (pp. 60-66). A shared self-destructive point in Odili and Nanga is their weakness with women, like Elsie and Edna. Odili falls in love with Edna. Nanga did not miss the opportunity and he politicized it, for he declares to his audience when he caught Odili there: “He even tried to take a girl on whose head I had put full bride-price and many other expenses---and who according to our custom is my wife” (p. 94). Such two models of leadership are essentially weak or incompetent, more personally-centered than national. Bribes, womanizing, and personal grudge, among others, distort the claims of such two representative “leaders” to nationhood. The European educational ideals of such men as well as their personal interests distort their claims to leadership.

C. The Novel’s Ending (Neither Politicians nor Intellectuals)
The novel ends with a military coup, which is presented in “a positive light” (Morrison, 2007, p.124). Odili welcomes the coup, for now he is free to marry Edna because Nanga is out of sight (Achebe, 1966, p. 99). Similarly, in an interview for the Kenyan Sunday Nation in January 1967 Achebe admits his understanding that A Man of the People “would be controversial and that its publication might lead to some negative personal consequences” (as cited in Morrison, 2007, p.125). In this interview, Achebe presents his ambivalent attitude towards the coup. He says:

Military takeovers are not always bad in themselves. The Nigerian situation left no political solution. The political machine has been so abused that whatever measures were taken, it could only produce the same results … I don’t think one can say a military takeover is never worth it. (p. 125)
Thiong’o analyzes the military coup, arguing that it is controversial; but Achebe wants the readers to wonder whether any of the antagonists could find a solution for a corrupted Nigeria without the intervention of the army (as cited in Morrison, 2007, p.120). It is a really harsh criticism of both politicians and intellectuals who turned to be useless when it comes to real future national solutions. Both were good at fighting each other instead of looking for a shared opinion that gives each class its position.

For Joe Obi (1990), the justification of the uselessness of both politicians and intellectuals is that there was

an intraelite split … between the political elite and the literati. The handful of nationalistic politicians who articulated the demands for self-government … joined their not-so-educated colleagues (i.e., the commercial elite as well as traditional rulers) to wield power. This arrangement excluded the writers and the bulk of the intellectual class from the power to direct their societies other than as subservient civil servants. (pp. 404-405)

Consequently, intellectuals such as Odili try to find themselves a place from which they can state their opinions about solutions for their Nigeria. Odili and Max established a new party to counter Nanga’s. Unfortunately, Max got killed while Odili survived (Achebe, 1966, p.96). Nanga was removed with the military coup and got arrested (p. 99). Commenting on the characters of Nanga and Odili, Morrison (2007) quotes his book Scandalous Fictions: The Twentieth Century Novel in the Public Sphere (2006), declaring that

the effect of Achebe’s text is to present Nanga’s corruption as an organic extension of traditional mores into modern national culture. If Nanga is shown as a retrograde figure whose weddedness to the past stifles both political and economic development however, Odili is shown as an equally poor progenitor of change. Vain, pompous, misogynistic and elitist. (p.128)

Nanga was arrested after the fall of the government when he was “trying to escape by canoe dressed like a fisherman” (Achebe, 1966, p. 99). On the other hand, Odili’s “dubious seductions of women” were more obvious “than any kind of political or social reflection” in the novel. He was politically “impotent” and “self-regarding” (as cited in Morrison, 2007, p.128). Additionally, Morrison believes that “if Odili and Nanga are, each in their own way, profoundly unsatisfactory agents of national development, then this in itself can be read as one of the challenges Achebe’s novel lays down to its readers” (p.127). The third option, i.e. the people, discussed in the next section does not seem quite successful either in Achebe’s rounded satire.

D. The Public

The public are so passive in the novel. They were “not only ignorant but cynical” (Achebe, 1966, p. 2). So, change will never come through them (Morrison, 2007, p .123). Their ignorance and detachment pave the way for a military coup. Similarly, Udumukwu declares that there was no connection between the ruling class and the ignorant people who “lack a true knowledge of the essence of their condition” (as cited in Morrison, 2007, p.125). Additionally, Morrison thinks that “people are paralyzed by false consciousness” (p.124). As Fanon illustrates, the masses can lack agency: “the incoherent mass of the people is seen as a blind force that must be continually
held in check either by mystification or by the fear inspired by the police force” (1967, p.146). People were used as a means of winning the elections for both Odili and Nanga. Nanga’s people are weak and vulnerable to his words. Analyzing their relationship with Nanga, Achebe states:

Chief Nanga was a born politician; he could get away with almost anything he said or did. And as long as men are swayed by their hearts and stomachs and not their heads the Chief Nangas of this world will continue to get away with anything. (1966, p.44)

Thus, the problem with some Nigerian people might lie in the fact that they are not reasonable. An old man tells Odili, “we are ignorant people and we are like children” (p. 86). Odili cynically thought of people’s decision to vote for Nanga according to their own point of view: “Why should they lose their chance of getting good clean water, their share of the national cake? In fact they had adequate justification for their volte-face just two days later when the pipes returned” (p. 91). Although they already know that Chief Nanga was “Thief” Nanga, they still think that Odili is bad (p. 93). Their way of thinking reflects the bad traditional beliefs they used to cling to. When Odili thinks of telling them the reality of Nanga, he imagines their reflections on him as follows:

What a fool! Whose son is he? Was he not here when white men were eating; what did he do about it? Where was he when Chief Nanga fought and drove the white men away? Why is he envious now that the warrior is eating the reward of his courage? If he was Chief Nanga, would he not do much worse! (p. 93)

Unfortunately, “The people themselves … had become even more cynical than their leaders and were apathetic into the bargain” (p.97). They believe in the philosophy of “let them eat” (p.97), i.e. that of the politicians. They justify their point of view, saying that they have survived the days of the “white men” and they did nothing for them when they were taking their country’s resources. Simply, “he came, he ate and he went” (p.97). For them, “the important thing then is to stay alive” because their “old people” told them that it “is reminiscence” that matters (p.97). They live with hope that one of their sons might bring them their share (p. 97). Thus, Odili denies the fact that people have brought on the fall of the current political situation, declaring: “No, the people had nothing to do with the fall of our Government … Let’s make no mistake about that” (p. 97). According to Fanon (1967), this

Immobility to which the native is condemned can only be called in question if the native decides to put an end to the history of colonization- the history of pillage- and to bring into existence the history of the nation- the history of decolonization. (p.40)

People are immobilized due to many reasons; they learnt how to “stay” in their place and not cross “certain limits.” Also, they are “envious” of the colonial and are “always presumed guilty.” Furthermore, people think that what happens with them is what God wants, and they believe in “terrifying myths” (pp.40-43).

When the novel ends with a military takeover, such fickle people have suddenly changed their mind:
Overnight everyone began to shake their heads at the excesses of the late regime, at its graft, oppression and corrupt government: newspapers, the radio, the hitherto silent intellectuals and civil servants … And these were the same people that only the other day had owned a thousand names of adulation, whom praise singers followed with song and talking-drum wherever they went. (Achebe, 1966, p. 100)

People’s ignorance and mutability appear not only in their illiteracy but also in their inability to differentiate between the political and the intellectual. Edna’s mother declares that Odili and Nanga “are both white man’s people” (p.72). Additionally, Odili underestimated the role of the public national politics, assuring that “the great revolutions of history were started by intellectuals, not the common people” (p. 53). In the novel, Odili is wondering about the owner of people that is repeated in many Igbo proverbs. Then, he “discovered” that it “is the will of the whole people” (p.58). Near the end of the novel, we witness Odili’s changed perception of this will, as he declares:

The owner was the village, and the village has a mind; it could say no to sacrilege. But in the affairs of the nation there was no owner, the laws of the village became powerless. Max was avenged not by the people’s collective will but by one solitary woman who loved him. Had his spirit waited for the people to demand redress it would have been waiting still, in the rain and out in the sun. (p. 100)

Furthermore, people do not care whether a politician or an intellectual takes the lead. What they care about are the benefits that they gain. Achebe’s criticism does not spare anyone. Like politicians and intellectuals, the masses offer another model of abortive leadership, one of complicity, fickleness, and passivity. Lack of revolutionary potential and of the will to be more engaged make the public another object of Achebe’s satire.

Avenues of Hope

As one concludes from the previous discussion on Achebe’s satirical vision, the Nigerian situation needs to be changed. The truly educated class and the organic intellectual, we argue next, are the possible hope for Nigeria and the cure for its political and social crises. Although Achebe’s novel does not directly state this, it is what we should infer as readers of this satire.

A. The Truly Educated Class

W.E.B Du Bois, in his fundamental essay “The Talented Tenth” (1903), maps out his scheme for the elevation of “Negroes.” He believes that “The Negro race… is going to be saved by its exceptional men” (p. 33). Those “exceptional men” are “The Talented Tenth” who must be developed as “the Best of this race that they may guide the Mass away from the contamination and death of the worst, in their own and other races” (p. 33). The salvation of the whole black race, according to Du Bois, lies in educating its gifted youth; “the best and most capable of their youth must be schooled in the colleges and universities of the land” (p. 45). He declares that to have “Men” they shall “make manhood the object of the work of the schools-intelligence, broad sympathy, knowledge of the world that was and is, and of the relation of men to it-this is the curriculum of that Higher Education which must underline true life” (pp. 33-34). Additionally, when it comes to the masses, Du Bois denies their role at the beginning of the reformation process. He wonders and then answers:
Can the masses of the Negro people be in any possible way more quickly raised than by the effort and example of this aristocracy of talent and character? Was there ever a nation on God’s fair earth civilized from the bottom upward? Never; it is, ever was and ever will be from the top downward that culture filters. (p. 45)

In *A Man of the People*, we are shown the opposite example of what Du Bois called “The Talented Tenth.” Odili, the intellectual, has got a Western education, not a national one in his land (Achebe, 1966, p.6). We are shown the pitfalls of the native intellectual who is vulnerable towards women. Odili has a relation with Elsie at first (p.17). Then, he has another relation with a British woman he met at a dinner party (p.38). At last, he falls in love with the bride of Nanga, Edna (p.73). Furthermore, he receives money from England to fight against Nanga in the elections (p.86). On the other hand, Chief Nanga, the politician, was a simple school teacher who got a colonial education before independence (p.2). His corruption appears at first when he took the public money to build houses (p.68). Then, he cheats on his wife several times, once with Elsie who was Odili’s girl (p.49). Also, he had a relation with a lawyer, an educated prostitute “for twenty-five pounds a time” as he told Odili (p.87). Nanga tries to get a certificate from America to support his political position (p.12). In addition, he bribes the press to stop criticizing him publically (p.45). By the same token, this politician who is supposed to be of “The Talented Tenth” feels superior to his fellow men, and the intellectual Odili likes Nanga’s “lack of modesty” (p.8). Similarly, he “distrusted …young university people and…would rather work with a European” (p.44). Thus, there is no question of the catastrophic future of Nigeria in the hands of Odili and Nanga who detached themselves from their people.

It seems that Achebe and Du Bois, apparently writing about different political and historical contexts one African and another Afro-American, still agree when it comes to the role of education in raising a nation. “The Talented Tenth” and the national intellectuals have to take the lead in their countries: “The Talented Tenth of the Negro race must be made leaders of thought and missionaries of culture among their people” (Du Bois, 1903, p.75). Du Bois assures at the end of his article that “Education and work are the levers to uplift a people. Work alone will not do it unless inspired by the right ideals and guided by intelligence” (p.75). Achebe (1966) states a relevant opinion through one of his characters who says: “the great revolutions of history were started by intellectuals, not the common people. Karl Marx was not a common man” (p.53). Additionally, another character in the novel declares that “what is important nowadays is no longer age or title but knowledge” (p. 85). Achebe’s satire thus functions through reverse logic: the absence of a qualified group of educated leaders, the “talented tenth” so to speak, leaves room for blatantly corrupt versions like the ones we encounter in the novel. By showing the limitations of such bad “educated” leaders like Odili and Nanga, Achebe hints at the need for a better group, one neither educated at the hands of the colonizer not implementing colonial ideologies. In addition to proper education, the relationship between the intellectual and the masses should be strengthened. Avoiding such a rift, the next section shows, can ensure more effective politics.

**B. The Organic Intellectual**

The Italian Marxist Antonio Gramsci comes up with a new category of intellectuals that is missed but suggested in Achebe’s *A Man of the People*. Gramsci (1971) believes that “every social group, coming into existence on the original terrain of economic production, creates
together with itself, organically, one or two strata of intellectuals” (p.134). The role of this group of intellectuals is “to give it [their social group] homogeneity and an awareness of its own function not only in the economic but also in the social and political fields” (pp.134-135). Additionally, the member of this group of intellectuals “must be an organizer of masses of men; he must be an organizer of the ‘confidence’ of investors in his business, of the customers for his product” (p.135). So, organic intellectuals have a social, economic and political role in organizing the group that they come from. Consequently, it is crucial for any group to accelerate its efforts to create and develop its organic intellectuals due to their fundamental role in its stability. Gramsci announces that,

One of the most important characteristics of any group that is developing towards dominance is its struggle to assimilate and to conquer “ideologically” the traditional intellectuals, but this assimilation and conquest is made quicker and more efficacious the more the group in question succeeds in simultaneously elaborating its organic intellectuals. (p.142)

The group of intellectuals we see in A Man of the People falls short from the organic intellectuals of Gramsci, as Achebe’s satire works through analogy with absent models. Nanga warns people against trusting the intellectuals. He declares: “Never again must we entrust our destiny and the destiny of Africa to the hybrid class of Western educated and snobbish intellectuals who will not hesitate to sell their mothers for a mess of pottage” (Achebe, 1966, p.4). By the same token, Odili criticizes the teachers in his country stating that they “were all dead from the neck up” (p.5). He believes that the ones who are in top are “the smart and the lucky and hardly ever the best” (p.26). Instead of serving the people and organizing them, Odili fought against Nanga in “a life and death fight” (p.68), to the extent that the public thought that they “should never have asked the white man to go” (p.55). Additionally, people do not trust education, for Mrs. Nanga declares that “Education has been falling every year. Last year’s standard six is higher than this year’s” (p.59). On the other hand, politicians and intellectuals underestimate their people, so they detach themselves from them. Nanga thinks that “people are too selfish and too jealous” (p.29). Also, he addresses Odili saying: “you are wasting your talent here [in teaching in a school]. I want you to come to the capital and take up a strategic post in the civil service” (p.8). So, Nanga believes that education is not important in shaping the character of an intellectual who is supposed to be an “organic intellectual.” This man was “a minister bloated by the flatulence of ill-gotten wealth, living in a big mansion built with public money, riding a Cadillac and watched over by a one-eyed, hired thug” (p. 51). The former reasons of Nanga’s lifestyle do detach him from both the intellectuals and the public. Similarly, Odili thinks that people “were not only ignorant but cynical” (p.2). This unfriendly relationship between the masses from one side, and the intellectuals and politicians from the other side has made the people opportunistic; wanting their part of the “national cake” regardless of the party they supported (p.9).

Accordingly, one understands the tragic end of the intellectual group in A Man of the People whose role is far from organizing the masses. Along with the corrupted politicians in charge, they play a big role in distracting the masses at the political level. This mistrust between intellectuals/politicians, on the one hand, and the masses, on the other hand, is partially caused by the miseducation of the masses, i.e. their ignorance, and the imposed forms of colonial and Western education.
Coda: Miseducation
Achebe does not write a novel of solutions for Nigeria; however, he unfolds the future that he predicts for his people depending on the reality of Nigeria of that time to “challenge” them to find a solution (Morrison, 2007, pp.129-130). The passive roles of intellectuals, politicians and the public probably save no room for hope in the Nigerian setting of A Man of the People. However, we have argued that Achebe’s hope for the future lies in the truly educated class and the organic intellectuals who are properly connected with their people. Although this is not directly articulated in Achebe’s satire, it is our contention that satires function through analogy with and suggestion of better realities as we read them against their corrective function. Achebe’s way of enlightening his people is an overdose of satirical realism about social and political corruption. This satirical approach functions through foregrounding the gap between the proper roles of politicians, intellectuals, and the public as opposed to their actual limitations.

Achebe “was identified as a possible conspirator” of the coup in Nigeria after the publication of A Man of the People (Morrison, 2007, p. 129). However, he stays committed to his “ego ideals” that appeared “in his fictional and non-fictional works.” He incorporates such corrective ideals in his satirical works as reminders for himself as well as other African writers (Abussamen & Neimneh, 2016, p. 221). Thus, he continues what he believes to be the kind of responsible and beneficent literature that contributes to raising national awareness. The ideals Achebe fosters, however, function in this satire through analogy with the shortcomings of existing models, like those related to education, politics, and the mob.

According to Joe Obi (1990), A Man of the People is a novel that exposes the author’s “disillusionment with the fruits of independence” (p. 402). Although Nanga was corrupt, he was a symbol of a stable country which has a parliament. And after Odili, Nigeria is ruled with force because “the country was on the verge of chaos” (p.68). Many thought of coups as good solutions, but it is ironic to use military weapons and soldiers to keep peace. On the other hand, Nanga, the greedy politician who wants to stay long in power, tries to kill Odili to move him from his way (Achebe, 1966, pp. 94-97). By contrast, wouldn’t Odili — being a lover of women, money and fame — become a thief like Nanga if he won? Consequently, Achebe is directing his readers to the importance of real national education through the inadequate examples of political leadership he offers. As Woodson (1933) memorably states in his study on miseducation,

If you can control a man’s thinking you do not have to worry about his action. When you determine what a man shall think you do not have to concern yourself about what he will do. If you make a man feel that he is inferior, you do not have to compel him to accept an inferior status. If you make a man think that he is justly an outcast, you do not have to order him to the back door, his very nature will demand one. (p. 84)

Woodson has clearly articulated the interrelationship between power, politics, and education. For Woodson, the educated “Negro” was taught to despise his people and think like and imitate whites. The educated “Negroes” have failed to make their race progress because of “their estrangement from the masses” (Woodson, p. 88). Hence, Woodson claims that the black race “needs workers, not leaders” (p.118) as good leadership entails service rather than the empty talk of miseducated leaders chosen by whites. Achebe criticizes the former colonials who still intervene in Nigeria through their well-formed intellectual elite. Fanon (1967) declares that
“inside the nationalist parties, the will to break colonialism is linked with another quite different will: that of coming to a friendly agreement with it. Within these parties, the two processes will sometimes continue side by side” (p. 98). Those people inside the nationalist parties are the means of intervening in the newly independent country. Also, Achebe criticizes his fellow Nigerians who are still unable to serve their country and build their nation.

The problem of Nigeria in *A Man of the people* is that intellectualism does not stand firmly against the corruption of politicians. Rather, it seeks to establish a politics of itself instead of working hand in hand with the current authority. We have argued for a national consensus that puts a blueprint for the future to uplift the country at the hands of a truly educated class of organic intellectuals and an engaged public. Force generates force, and violence is exactly what has happened in real Nigeria after the coup; a counter coup (Morrison, 2007, p.115). Unfortunately, the enlarged egoism of the intellectuals and politicians, together with the complacency of the public, has endangered the country. Educating the masses is crucial to change the political situation of a place like Nigeria. As Fanon (1967) declares,

> to be responsible in an underdeveloped country is to know that everything finally rests on educating the masses, elevating their minds, and on what is too quickly assumed to be political education … Political education means opening up the mind, awakening the mind, and introducing it to the world (p. 138)

Achebe adds that “the most urgent thing today for the intellectual is to build up his nation” (p.199). Nigerians have to control their destiny by having political education. They should produce their organic intellectuals according to their own national standards. The public must be the rulers who choose a man from the people to serve the people, not to exploit them.

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References


Subtitling on the Intersection of Theory and Practice: Pedagogical Research-Based Approach to Subtitler Training

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Abstract
The present article investigates our proposed approach for subtitler training namely a Pedagogical Research-Based (PRB), defined as a professionally-oriented approach utilised in Audiovisual Translation (AVT) translator training to theoretically and practically strengthen the subtitling skills of trainees. The data of the present study is derived from an Egyptian television hard-edged drama entitled Firqit Naji Atallah (lit. Naji Atallah Team), Episode 1 (2012), subtitled by a sample of twenty MA translation students, ten of whom enrolled in the second semester for the academic year 2013/2014 and the rest (also totalling ten) did the same, a year later, namely for the school year 2014/2015. The article clearly reveals that before PRB approach is introduced in actual translation classroom, translator trainees (i.e. experimental group) are faced with tremendously difficult problems linguistically, culturally and technically which may hinder communication, thought to be crucial to retain for the target audience. The PRB approach is then introduced whereby the other translator trainees are equipped with some theoretical insights apropos of subtitling norms, well-envisaged in two scholarly AVT works by Karamitroglou (1998) and Schwarz (2002). Being aware of the PRB approach, the translator trainees could therefore do the translation task with minimal linguistic, cultural and technical problems. The study concludes with some pedagogical implications that will hopefully help translator trainees do translation tasks with minimal communication breakdown and maximal communicative thrust drawing on PRB.

Keywords: audiovisual translation, PRB approach, subtitler training, subtitling

Introduction

Translation has always been thought to be behind the underlying nature of interlingual and intercultural communication since time immemorial. It plays a vital role in helping to bridge the cultural gap among different cultures, with a varying degree. On procedural grounds, we should then be able to contemplate a well-thought-out training that corresponds to different professional orientations. At this juncture, it may help to point out that in the course of the following discussion, we shall focus on subtitling as a mode of Audiovisual Translation (AVT), a discipline which has been well-established in translation studies for the past few decades.

True, translation comprises interpreting, literary translation, Audiovisual Translation (AVT), and other forms of transfer. As for AVT, it requires general translation (both interlingual and intercultural) skills as well as the ability to handle polysemiotic channels and deal with several technical constraints. For the past few decades, translator training has profoundly and rapidly gained momentum and visibility in many educational institutions all over the world, and has indeed given the translation profession a new lease on life. Training for professional translators in such AVT the world over tends to take its point of departure from linguistic and technical dimensions, in which subtitling is so clearly tied to.

Linguistic approaches to translation at the expense of more specialized translator-training dealing with professionally-oriented translation have repeatedly come under strong criticism. It is perhaps true that an attempt to move beyond a linguistic-only approach to a pedagogy approach that aims to engage students with current advances in AVT would be of paramount importance. In this regard, Venuti (1998: 1) argues that translator training has been “impeded by the prevalence of linguistics-oriented approaches that offer a truncated view of the empirical data they collect.” In addition to these solely inescapable “approaches” to translator training, we believe a greater role should be accorded to other interdisciplinary ones, integrating translator trainees, teachers, research methods and insights gained from various branches of linguistics, perhaps something like the one we propose here—Pedagogical Research-Based (PRB) translator training approach.

For a start, we need to clear up PRB approach. It is self-training concept that attempts to develop subtitling skills in a meaningful and durable manner on the basis of a heuristic research method. To better conceptualize PRB, first we need to position it in the extant literature on AVT as can be shown in a number of studies, e.g. Gottlieb (1994); De Linde and Kay (1999); Díaz Cintas (2001); Orero (2004); Gambier (2009); to name but a few, all of which differ from the present article as its focus is mainly on pedagogy. We also need to make a distinction between the prevalent approach to arm students, say, PhD students with research skills and techniques to write a dissertation on a given topic (see for example Schäffner 2009), and pedagogical research which can be utilized by a translator trainee in developing theories he/she needs to know and translation skills (and subtitling ones in our case). Precisely true, pedagogical research is often a catch-all to theory and practice— it might inspire a translator trainee to do academic research as well. Tennent (2005: xxi) confirms: “Theoretical assumptions can only be arrived at through
research”, which can make a contribution to the development of new pedagogical tools. The focus of the current study is typically on translator training that is dependent on integrating existing scholarly research on subtitling into actual training settings whereby the trainee accesses extensive subtitling literature and is systematically trained to feed his/her own knowledge. In fact, AVT literature includes extensive research, namely on subtitling; for the purpose of the present article, only two subtitling-related research articles will be taken into account as they are considered the basis for an AVT course, like the one offered at Al-Quds University. The articles, written by Karamitroglou (1998) and Schwarz (2002), are particularly informative in AVT. Arguably, these articles are necessarily reflective of the current practice in AVT and may very well be appropriate for students; the rationale for their inclusion is that they provide students with the tools that allow them to take a step forward from mere translation at linguistic level to more complicated technical constraints. True, there is not an international unifying standard for subtitling, but honing students’ skills towards one particular standard as the one proposed by Karamitroglou (1998) and Schwarz (2002) would be praised.

In PRB approach, it may be argued that a professionally-oriented pedagogical research can be viewed in terms of the fact that “the pedagogically most appropriate key concepts are those associated with experiencing, exploration and discovery” (Toury 1995, 256). Interestingly enough, the three concepts are appealed to very frequently in pedagogical research world, and in our attempt to relate, in an intricate way, research to translator training, we are inclined to think that the aforementioned concepts are presumably conducive to more appropriate translator training insofar as subtitling is concerned. ‘Experience’ is higher-level theoretical knowledge subtitling-wise, which one might have gained over a long period of time. It ensues that experience requires ‘exploration’ usually based on a rather immaculate conception of AVT (and subtitling in particular) and its assessment. This might inevitably lead trainees to make an incredible discovery in the final analysis. The three concepts identified above might conflate into a research-based training mould. Academic research bears out translator trainees’ skills, and is probably inevitable for performing translation skills as efficiently and effectively as possible. On the significance of research Dollerup (2004: 8) highlights:

It is reassuring for the readership to know that the article has been checked thoroughly, the referees and the editorial staff have contributed to the improvement of the contents of the journal, and the publisher, we hope, gains prestige if not money on the venture.

As consequence, the impact pedagogical research may have is not only related to the author, but also to anonymous referees and the editorial members. Pedagogical Research as to AVT is no exception. This impact on acquiring AVT-knowledge needed for training as is the case in subtitling is expected to be high.

In terms of translation theories underlying our research world, Pym (2005: 3-6) states that they are considered as “abstruse and useless; only professionals know the realities of translation;
trainees thus need the professional skills, not the academic theories.” Nevertheless, theoretically self-aware translation pedagogy is needed as Kiraly (1995: x) aptly remarks:

A translation pedagogy without a theoretical basis will be a blind pedagogy. It will fail to set reasonable objectives, will be unable to create and apply methods appropriate to the learning task, will be unable to measure and evaluate results, and will ultimately fail to create the effective translators our society demand (see also Cronin 2005, 250 and Pym (2005, 3-6).

It may be helpful to point out that research has deeper theoretical underpinnings, perhaps it is an intuitively satisfactory way to bring about a high-quality training as can be shown later.

**Methodology**

Having examined the translations of the two groups, we could spot a significant difference. The present article aims to shed the light on the status of translator training before and after adopting PRB approach. To do so, the study consists of two-group design\(^1\). One experimental group (n=10) enrolled in the second semester of the school year 2013/2014, does not have familiarity with two articles while the other control group (n=20) enrolled on AVT for academic year 2014/2015 does. The data of the study comprises an Egyptian television drama entitled *Firqit Najji Atallah* (Naji Atallah Team) Episode 1, (2012), starring a famous Egyptian comic actor, Adel Imam.

The sample of the study consists of twenty MA translation students, ten of whom had already taken AVT course in the second semester for the academic year 2013/2014 at Al-Quds University and subtitled *Firqit Najji Atallah* (Naji Atallah Team), Episode 1, (2012) as a course requirement. Having already introduced to PRB approach in which the trainees had already read AVT-related scholarly researches, the trainees were then referred to as a fully fledged (FF) trainees or control group, and presumably had a level of specialized knowledge on AVT on the basis of adherence to subtitling conventions as can be illustrated in the discussion and analysis section below; yet exposing to a few articles is perhaps not suffice to claim that they are fully fledged. It was found that amongst the articles the trainees read for the course were Karamitroglou (1998) and Schwarz (2002). The remainder of a group (i.e. experimental group) were enrolled on the same course, specifically a year later for academic year 2014/2015, but were introduced to a rather variational approach which mainly aims to embrace the range of options in the light of insufficient background on AVT, and were asked to subtitle the episode the FF translators had already subtitled. At first glance, this deprivation perhaps raises an ethical concern, but it is quite authentic in subtitling world—Thawabteh and Muslam 2016 aptly remark that the subtitling of amateur aficionados for a movie is less natural than that of a trained student subtiler who has received an institutional training.

By and large, both groups (i.e. experimental and control) were supposed to have sufficient training as they had already enrolled on courses considered to be prerequisites for the AVT course: Advanced Linguistics for Translators, Translation History and Theory, Translation
Practice etc. Since this experimental group was not introduced to PRB approach before, it was referred to as novice and non-fully fledged (NFF) translators. Therefore, there is a good reason to consider familiarity versus unfamiliarity with scholarly AVT-related research (again, restricted to the two said articles) as a yardstick against which to judge performance of the task in question.

**Significance of the study**

Developing research skills in translator training has received considerable attention (Schäffner 2009, Pym 2011, among others), but, to our best knowledge, scant attention has been paid to use research as a pedagogical tool in translator training, particularly subtitling-wise. In the Arab World, research on AVT has been vigorously pursued by a number of scholars with a kind of conscientiously and enthusiastically research on linguistic and technical aspects: Athamneh and Zitawi (1999); Khuddro (2000); Zitawi (2003 and 2008); Bahaa-Eddin (2006); Gamal (2007, 2008 and (2009); Jawad Thanoon (2008); Thawabteh (2010, 2011a, 2011b, 2011c, 2011d, 2012, 2013, 2014); Al-Adwan (2015); Alharthi (2015); Ben Slamia (2015); and Thawabteh and Muslam (2016). Nevertheless, most, if not all of research, is done with blithe disregard for salient training on employing pedagogical research with a view to honing trainees’ skills to subtitle.

**Translation and Subtitling Strategies**

There is no consensus among translation theorists on a clear-cut definition of ‘strategy’ (Davies 2005: 74). For the sake of the present article, we opt for a practical definition offered by Scott-Tennent, et al. (2000: 108): “the steps, selected from a consciously known range of potential procedures, taken to solve a translation problem which has been consciously detected and resulting in a consciously applied solution.” Translation strategies constitute the ‘bread-and-butter’ of any translation mode, e.g. literary translation, interpreting, AVT, among others. To better appreciate translation strategies in relation to subtitling, let us first take a closer look at subtitling as a mode of AVT. Gottlieb (2004: 219-220) defines subtitling as:

> diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialog [...] The term ‘polysemiotic’ refers to the presence of two or more parallel channels of discourse constituting the text in question. In a film, up to four semiotic channels are in operation simultaneously: non-verbal picture, written pictorial elements, dialog, and music [and] effects.

It is then of paramount importance to note that the skills involved in negotiating meaning across languages in subtitling are quite different from those required in translation (Luyken et al. 1991; Baker 1998; Karamitroglou 1998; De Linde & Kay 1999; Díaz Cintas 2001; Schwarz 2002; Orero, 2004; Gambier 2009; Georgakopoulou 2009; Kruger 2008, among many others). Kruger (2008, 82) says:

> The difference between the skills required for subtitling and those required for translation, editing or interpreting, lies in the very technical aspects of subtitling. Subtitling requires all the skills that other modes require in terms of text analysis, subject expertise, language,
awareness of context, quality control and so forth, but it also requires that the subtitler to be able to apply these skills within very rigid constraints of time and space, while adhering to specific conventions of quantity and form. Mastering and applying these skills take a long time.

Drawing on the differences pointed out above and the fact that skills are closely associated with spatial and temporal constraints, particular strategies, mainly based on technical competence on the part of the translator, are suggested by AVT theorists and practitioners. Technical competence, according to Skuggevik (2009: 198), refers to “the ability to deal with the sheer practical demands of the job as it appears to most working subtitlers: use of software, line breaks, positioning on the screen, time and space restrictions, use of italics, etc.” All these competencies draw on the fact that “the amount of dialog has to be reduced to meet the technical conditions of the medium and the reading capacities of non-native language users” (Linde and Kay 1999: 1-2). A corollary of this, Gottlieb (1994) proposes a number of well-established norm-bound subtitling strategies: expansion; paraphrase; transfer; imitation; transcription; dislocation; condensation; decimation; deletion; resignation, with much focus on reducing strategies, namely, condensation, decimation, and deletion.

Analysis and Discussion
The theoretical framework established so far requires that we examine in depth some translations by both groups (i.e. experimental and control) in order to corroborate and diversify our argument. Let us examine a few illustrative examples of these translations to scrutinize decision-making process by FF trainees (who clearly feed their knowledge into subtitling) and novice NFF (with no knowledge of subtitling norms at all, normally gained from research in the field). Consider Text 1 below:

(1)
Original: - ʾilḥamdillah ʾbiṣ-salāma Ǧamāl bayḥ. - ʾshukran
[Thank God you’re well Mr. Jamal. Thanks.]
(Naji Atallah Team)
Subtitle2 - Welcome Mr. Jamal
-Thanks
(20/9 characters3)
Subtitle4 Thank God we have you here. Thank you very much
(47 characters)

In this film sequence, a new Media Advisor has just arrived at the Egyptian Embassy in Tel Aviv. Upon entering the embassy, an officer welcomes him. It seems possible to argue that the translation by one of the FF trainees tilts towards standardization of subtitling practices proposed by Karamitroglou (1998, Text positioning); for instance, the FF trainee is no doubt aware that dialog turns should be “initiated by dashes and presented simultaneously on a two-line subtitle” (ibid.), and also that “[d]ashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) (ibid., Dashes and hyphens). Another
technical-related problem for which FF trainee sufficiently respect is the number of characters allowed per line. Karamitroglou (1998, Number of characters) states that an “attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced.” Clearly, FF trainee is able to meet the special requirement of number of characters per line in this example as is the case in all subsequent examples. However, incompetent performance is a fairly obvious point in the subtitle offered by NFF, though it sounds natural in English.

In addition, the stretch of language displayed in Text 1 above, viz. *ilḥamillah bis-salāma* (lit. ‘Thank God you had a safe journey’) has its own pragmatic force to perform— actually more than one illocutionary act, i.e. ‘a pragmatically multipurpose expression’ (Farghal 1995; see also Austin 1962). One act is to offer a fantastic welcome to someone who has just arrived at a place. “In judging the quality of subtitles, one must examine the degree to which the subtitled version as a whole manages to convey the semantic gestalt of the original” (Gottlieb 1994, 106; emphasis in original). Nevertheless, prioritizing pragmatic adequacy over linguistic accuracy is significant as can be shown in the translation by FF trainee who actually translates pragmatically rather than semantically, thus abiding herself/himself by most significantly preferred strategies in subtitling, namely, ‘condensation, decimation, and deletion’. Semantic translation is not only ungainly and/or verbose as can be shown by NFF, but it also allows for more characters (47), too much to be displayed on screen. To more appreciate it, take Text 2 below:

Text 2
Original:    *Muḥsin Bassyuni min maktab saʿādat il-wazīr*    
            [Mohsin Basioni from Mr. Minister’s Office.]
            (Naji Atallah Team)
Subtitle I’m Mohsin Basioni| the Amb’s Office Manager
            (18/27 characters)
Subtitle I am Mohsin Basioni, Office Manager of Egyptian ambassador to Israel.  
            (69 characters)

In quest for a condensed subtitle, FF trainee seems to be fastidious about the use of abbreviations, normally subsumed within subtitling norms as can be explicated by Karamitroglou (1998, Acronyms, apostrophes, numerals and symbols): “to use apostrophes for abbreviations of auxiliaries like “I’d” which “can save precious character space by abbreviating meaning signs” (ibid.), or in the words of Thawabteh (2011, 37):

A space in need is a friend indeed […] Every single space is highly needed for other communicative purposes, that is, when the subtitle is appropriately and adequately positioned on the screen, the possibility of nonverbal communication becomes high.
sequence is akin to its wider polysemiotic context. Initially, the camera pans the Egyptian Embassy in before a close-up of a sign that reads ‘Egyptian Embassy’ is made.

Conversely, the subtitle by NFF sounds natural in English on grounds of apparent language competence on the part of the translator trainee. An attenuated form of translation nevertheless prevails in terms of technical dimension— superfluous number of characters, etc. For more elaboration, take Text 3 below:

Text 3

Original:  
ana lula ‘ā‘id ‘alā id-dmaghum kunna ‘abada
not a nag about it, we may be paid
kuli shahrīn
every two months.

[If I’m

(Naji Atallah Team)

Subtitle  
If I don’t follow up, we may be paid every 2 months
(22/30 characters)

Subtitle  
If I haven’t nagged them, we may sniff at that we could be paid every two months.
(81 characters)

There has been a firestorm of protest against the dilatory of getting their pay packets by the employees in the Embassy protest as they could barely scrape by on their salaries. Naji says that due to a stifling bureaucracy of the bank, the salaries are not to be paid on time, but will be paid as soon as possible. Naji is a nag about salaries. FF trainee seems to be aware of the most salient lexical items to be opted for in terms of the number of characters and meaning. Schwarz (2002, Idiosyncratic speech) points out “[p]eople can speak with authority or in a hesitant and shy manner. They use a specific repertoire which is expressed phonologically and syntactically as well as lexically.” By way of illustration, instead of using ‘investigate’ which is synonymous to ‘follow up’, the FF trainee goes on to decide on ‘follow up’. A decomposition of word meaning is employed. FF trainee seems to have paid scrupulous attention to register, i.e. “appropriateness to a particular context of situation” (Brown and Yule 1983: 195) “in terms of a number of parameters which constrain the communicative transaction. These include field (or subject matter), tenor (or level of formality), and mode (or the distinction between spoken and written)” (Hatim and Mason 1998: 17). The ‘level of formality’ in the SL slangy dialog of ʿā‘id ʿalā id-dmaghum (lit. ‘sitting on their heads’) perhaps requires ‘follow up’ rather than ‘investigate’. Employing circumlocution deters communicative breakdowns in an exchange, but it turns out to be problematic in subtitling in view of spatial and temporal constraints which, in turn, require
decimating of Source Language (SL) dialog to allow easy accessibility of the message more effectively.

Text 4

Original:  
\[\text{\textit{ana ʻawiz a ʻrfak}} \quad \text{ʻala il-mustshār il-iʻlamī}}\]  
[I want to introduce you to the Media Advisor  
\textit{Gamal Abed En-Nasir}  
[Mr. Gamal Abed In-Nasser]  

(Naji Atallah Team)

Subtitle  
Ok this is the Media Advisor (28 characters)  
Mr. Gamal Abdinaser (late Egyptian president name)  
(20/30 characters)

Subtitle  
This is the Media Advisor (26 characters)  
His Excellency Gamal, Gamal Abed In-Nasser  
(45 characters)

The ambassador introduces the new Media Advisor to Naji who has just entered the office. The advisor’s name is Gamal Abdinaser or more aptly Gamal Abdel Nasser, named after late Egyptian president, Gamal Abdel Nasser. When his name is uttered, Naji’s eyebrows went up simply because the former Egyptian president was renowned for being fiercely patriotic, with a long history of animosity against Israel. With such strong socio-political connotations, FF trainee opts for a more explanatory note in the brackets bearing in mind that “the sub-title is only part of the overall input of a film and there is no possibility of back-tracking, this separation [caused by brackets] should be kept to a minimum (Schwarz (2002, Conjunction and the remainder of the sentence).

In Text 5 below, Naji looks for a flat for the Media Advisor with less expensive accommodation as much as possible nearby. The lexical availability relies so much on most short lexical items, taking into account to have a semantically self-contained subtitle.

Text 5

Original:  
\[\text{\textit{Naji bayh, himitak maʻāna ʻawizīn}} \quad \text{\textit{Gamal bayh yuskun}} \quad \text{\textit{janb is-safāra}}\]  
[Mr. Naji! Could you please help us find a flat for Mr. Gamal near the embassy]  

(Naji Atallah Team)

Subtitle  
Help us find him a flat near the embassy.  
(24/17 characters)

Subtitle  
Could you please give us a hand with finding an apartment for him?  
(61 characters)

Borne in mind that “the reduction of text can even be found on the level of single letters […]. In general, letters are proportional, in other words the letters differ in width. For example, ‘i’, ‘l’ or ‘t’ are particularly narrow, while ‘m’ and ‘w’ are much wider” (Schwarz 2002, Fonts and figures), FF trainee seems to be aware of certain lexical items are shorter than their counterparts.
as is the case with American and British English. It ensues that the choice for a four-letter British English ‘flat’ seems to be more appropriate than that for a nine-letter American English ‘apartment’ (see also Thawabteh 2011b: 218-19 and Thawabteh 2013). On the other hand, NFF opt for a long and structurally and lexically complex sentence, comprising an idiom, i.e. ‘give us a hand’, a padding expression i.e. ‘Could you please’ (see also Karamitroglou 1998) and long lexical item, i.e., ‘apartment’. “An idiom is a group of words which have a different meaning when used together from the one they would have if you took the meaning of each word separately” (Collins Cobuild Advanced Learner’s English Dictionary 2003; emphasis in original). Idioms can be long which, when translated into TL equivalents, are likely to give rise not only to complex structure, but also to a superfluity of characters. The fact that an idiom consists of ‘a group of words’ can bring about ill-segmentation. Being the case so “[a] decision as to which pieces of information to omit or to include should depend on the relative contribution of these pieces of information to the comprehension and appreciation of the target film as a whole” (Karamitroglou 1998, Omitting linguistic items of the original). Karamitroglou further argues that the “subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible”, for instance, padding expressions, considered to be “most frequently empty of semantic load and their presence is mostly functional, padding-in speech in order to maintain the desired speech flow” (ibid.).

In Text 6 below, the picture of Golda Meir, former Israeli Prime Minister is hung up in the wall of an Israeli broker’s office named Roni. Unfamiliar with the picture, viewers needed to be provided with maximal ease of communication. One way in which this is done is by means of providing a subtitle which could have paid dividends, that the non-verbal visual sign productively interacts with the verbal visual sign, making up maximal communicative thrust intended for actual targeted audience, and that the broker is patriotic as he hangs the picture in the office.

Text 6
Original: No dialog: Picture of Golda Meir
(Naji Atallah Team)
Subtitle Golda Meir, Former Israeli Prime Minister.
(41 characters)
Subtitle No subtitle

“In a film, up to four semiotic channels are in operation simultaneously: non-verbal picture, written pictorial elements, dialog, and music and effects” (Gottlieb 2004, 227). The non-verbal visual channel (e.g. the composition of the image) is deemed significant as Orero (2004, 86) argues: “the content of the non-verbal channels has to be taken into account” (see also Schwarz 2002). FF trainee seems to have taken the non-verbal sign in her stride. She seeks to capture maximal communicative import by transferring non-verbal visual sign into verbal visual sign, i.e.
the subtitle per se. Her decision might be considered valid. NFF, however, did not pay any attention to the non-verbal sign, leaving the TL audience to forge its own interpretation.

Text 7
Original: *khamsa fil miyyah, bardu da khaṣm*

[A five per cent discount! Is this a discount indeed?

*inta bitqṭaʿ minlahmak ya raqil*

This makes my flesh creep!]

(Naji Atallah Team)

Subtitle That’s too little. [You’re so tight]

(19/17 characters)

Subtitle Oh! Come on! You offer a five per cent discount! An insatiable greed for money indeed.

(61 characters)

Unable to satisfy the broker’s avarice, Naji negotiates a discount in earnest. However, the broker claims that ‘slap-bang in the middle’ of Tel Aviv, the rents are always high. In the end, he is parsimonious, that he only offers a five per cent discount which does not satisfy Naji. FF trainee opts for rendering the SL idiom, i.e., *bitqṭaʿ min laḥmak* (lit. ‘as if you cut off your flesh’) into an equivalent idiom (with fewer words)— ‘You’re so tight’ in lieu of ‘tight-fisted’, ‘Scrooge’, ‘skinflint’ for instance, which all clearly count more. On the other hand, NFF do not pay much attention to subtitling norms, giving rise to a subtitle that is long-winded.

Another point worthy of research is segmentation at the highest nodes. Karamitroglou (1998, Segmentation at the highest nodes) speaks of the justification beyond segmentation:

When we segment a sentence, we force the brain to pause its linguistic processing for a while, until the eyes trace the next piece of linguistic information. In cases where segmentation is inevitable, therefore, we should try to force this pause on the brain at a point where the semantic load has already managed to convey a satisfactorily complete piece of information (see also Georgakopolou 2009, 24).

In Text 7 above, FF trainee successfully does segmentation at the highest node i.e. ‘That’s too little’ which may in practice facilitate comprehension and increase reading speed whereas the subtitle offered by NFF may not, owing to a lack in segmentation.

Text 8 below bears witness to the use of a third language within the SL dialog, that is, Hebrew. Gimbert (2005, 148) points out that a third language refers to any language that exists in the source text, but is not the main language of it.

Text 8
Original: (In Hebrew) *אдоб נאגי משלום*

[Good morning]

(Naji Atallah Team)
Subtitle in Arabic  Assyaid Nagi kāyfa ḥālak?  
[Mr. Naji! How are you?]  
Subtitle  Mr. Naji, How’re you?  
Subtitle  no subtitle

At first glance, the dialog in Hebrew seems to be recalcitrant to the main language (i.e. Arabic). The Hebrew dialog cannot (or at least should not) be looked at as a discursive one, but rather in proportion to the rest of the overall dialog. Hebrew is apropos the plot of the series of a broader socio-political context. In a bistro in Tel Aviv, Hebrew is posited to be the spoken language. For Hebrew dialog, a built-in subtitle in Arabic is displayed. The motivated decision to provide an English subtitle for the already Arabic subtitle is made by FF trainee whereas NFF unjustifiably do nothing as to third language.

Text 9
Original:  A song by Um Kulthum  
(Naji Atallah Team)  
Subtitle  A song for Um Kulthoum, an Egyptian singer  
Subtitle  no subtitle

While driving home for lunch, a hypnotic song of genuine passion on the radio is played for an admirable and famous Egyptian singer hero-worshipped by Naji a great deal. The quintessential charm of the song took their breath away. In the streets of Tel Aviv, an Egyptian song played depicts nostalgic for homeland and for the Media Advisor it might bewail dissatisfaction of working in the Egyptian Embassy as he is being anti-normalisation. FF trainee could only draw viewers’ attention to the song being sung by an Egyptian singer. Though lots of emotive overtones are lost, the fact that the subtitle says ‘Egyptian singer’ is bound up with fierce nationalism on the part of the interlocutors. Conversely, a kind of hideous ‘goof’ is observed in no-subtitle attempt by NFF.

Text 10
Original:  - anna baḥibu whwa yqūl monulūq:  
[he continued his monologue]  
I love her and he continued his monologue  
anna harawakh - la matrawakhshi  
[I want to go home.  No I don’t want to go home]  
(Naji Atallah Team)  
Subtitle  I like his song.  
Subtitle  - I want to go home.  
- No I don’t want to go home.  
(21/32 characters)  
Subtitle  I like his son. I want to go home. No I don’t want to go home.  
(61 characters)

In this dialog, Naji and the Media Advisor went to a restaurant. As a Jew of Egyptian origin, the restaurateur started to talk about his reminiscences in Egypt, one of which was a song by an
Egyptian comic, Ismail Yasin. He sang the song, with distinctive phonetic features often utilized by an Israeli in pronouncing voiceless velar fricative \(kh\) instead of voiceless pharyngeal fricative \(ḥ\). Contrary to obvious NFF ignorance of subtitling norms, FF trainee opts for a more or less technically accurate subtitle to deal with the song—using italics, apparently talking cue from Karamitroglou (1998, Quotation marks embracing text in italics):

Quotation marks embracing text in italics should be used to indicate a public broadcast, i.e. spoken text coming from an off-screen source and addressed to a number of people (e.g. through a TV, a radio, or a loudspeaker). They should also be used when transferring song lyrics.

**Concluding Remarks**

We should take cognisance of the pivotal role of PRB approach as to translator training to subtitle. The study provides some evidence that would point in the direction of significance of pedagogical research in such a training. We are particularly inclined to conclude that painstaking pedagogical research (1) seems to be a powerful tool at translator trainee’s disposal, the integration of which in training can probably be of great benefit to translator trainees; (2) can throw light on all the theoretical implications of the two articles in question more tangibly and explicitly. The FF trainees fit in a mould of subtitlers because pedagogical research seems to have provided them with a theoretical framework which is an indicator of what the translators are doing and why; (3) can methodologically serve better as a prerequisite for developing training skills for subtitlers; (4) can also help developing researchers skills; (5) can enhance the role of educators as facilitators for learning process; (6) can not only help translation trainees, but it can also help on-the-job training and continuing training as well. ‘Goofing up’, or committing grave mistakes in subtitling, subtitlers working for state-run televisions, satellite channels, etc. almost in all countries can make benefit from self-taught pedagogical research; (7) can help translation trainees make their decision-making strategies; (8) can be useful with the three concepts proposed by Toury 1995 in which experience, exploration and discovery have been great assets as shown in the translations of FF; (9) it ensues, therefore, that translator trainees need to be more aware of this tool; and (10) the efficiency of the subtitles offered by FF translators, with an access to paper-based research has the merit of relaying the appropriate linguistic and technical dimensions, and is a far cry from that of those who are not familiar with subtitling norms as reflected in the two research papers— the subtitles deviate significantly from dominant linguistic and technical norms.

It is also concluded the fact that the two groups are sufficiently different based on the result of having read two articles is true other things being equal. It is perhaps safe to determine whether the “familiar” group is employing the strategies in subtitling the episode as a result of reading the articles or because of larger professional norms is simple as most of these strategies are a reflection on the articles. The room for professional norms is still valid, however.
To sum, “[i]t would be enough to train students to learn and adapt. Then let them live” (Pym, 2004, Section 2). Most importantly, they also need to employ pedagogical research in the face of meanderings of their life as translator trainees, trainers, freelancers, professionals.

6. Endnotes
1. Many thanks go out for MA translation students at Al-Quds University who go to great pains to serve as subjects for the current article, as without their help, the article would not have seen the light of day.
2. First subtitle displayed in the examples is the translation of FF.
3. Number of characters of first line and second line separated by slash.
4. Second subtitle displayed in the examples is the translation of NFF.
5. An oblique line “|” (‘pipe’) represents a new subtitle line.

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7. References


Fansubbing in the Arab World: Modus Operandi and Prospects

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Abstract
This paper analyzes the subtitles generated by Arab amateur subtitlers, who are commonly known as fansubbers. The study is based on scrutinizing two copies of the film The Wolf of Wall Street which has been subtitled by fans in two different Arab countries, Jordan and Lebanon. The study is designed to analyze the Arabic subtitles generated in each DVD to understand how subtitlers from each country deal with different problematic issues and distasteful topics in the film, including utterances related to sexuality, swear words and references to embarrassing bodily functions. The study applies the model of euphemisation in subtitling proposed by Al-Adwan (2015) which has been derived primarily from two existing models of euphemisation presented by Williams (1975) and Warren (1992). The applied model has managed to address the majority of the problematic instances and has also identified strategies adopted to tackle them in the Arabic subtitles. However, the model has not been able to account for other instances found in both DVDs where subtitlers also used dysphemism as a translation strategy. The analysis reveals that fansubbers do not only use euphemism but also dysphemism in their Arabic subtitles when translating certain problematic utterances.

Keywords: Arabic language, dysphemism, euphemism, fansubbing, taboo, translation strategies

1. Introduction
Fansubbing is a relatively new term which is used to refer to subtitles produced by fans or amateur translators of films and TV shows that originate in a country and a language other than their own.

The advancements in technology that we have witnessed in the last few decades have led to the production of a huge volume of digital audiovisual material that can be accessed by individuals on the Internet who, in turn, can make it accessible to the public at large by way of making it available in a plethora of languages. Subtitling audiovisual products by amateur subtitlers is known as fansubbing. Fansubbing has started as "as fan groups who subtitled Japanese animated films and made them freely available on the Internet" (Baker, 2014, p. 9). Various scholars of translation studies, such as Baker (2015) and Pérez-González (2014) have researched and analyzed why fans create their own subtitles, and almost all agree that "the purpose of their activities is not to make money, but to enjoy the working process and the happiness it brings about" (Fang, 2014, p. 1904). The main reason behind fans' production of their own subtitles is the fact that they have to wait for a long time for a TV show or film to be available in some countries. To solve this issue, they simply download the required episodes or films from the Internet, have them subtitled and then make them available online for the public. Another reason is the language barrier. Fansubbing is very common in countries where the majority of the population do not understand the original language of the TV shows or films, which is usually English (Luczaj, Holy-Luczaj, & Cwiek-Rogalska, 2014, p. 177). Izwaini (2014, p. 103) points out that fansubbing "is carried out by people and for people who have a common interest in a particular subject." Keeping in mind the above two reasons, it is not simple to identify countries in which fansubbing is popular. Luczaj (2014, p. 176) argues that "these countries maybe very different, as fansubbing is popular in Europe, Asia and Latin America."

As stated earlier, fansubbing started as an effort to translate Japanese animation, also known as manga, to other languages. However, the influence of fansubbing has been expanded to include other types of AV material or genres. Baker (2014, p. 9) argues that "fansubbing has now been extended to other audiovisual genres and cultures, and has become more mainstream in its practices and more open to collaboration with industry." This clearly indicates that fansubbing is becoming more popular and is attracting more end-users. Equally, fansubbing has expanded beyond the usual TV and film categories into different and new genres such as news clips and political speeches. Although Fansubbing in the Arab World has been around for some time, there have been very few detailed studies which explore this mode of AVT from an Arabic perspective. Still, interested people can search for Arabic fan-created subtitles online and find different websites that are specialized in publishing this kind of subtitles categorized per the film/show title and the target language. However, users will most probably not be able to know the fansubbers' identity because these websites tend to remove their details or put them in another page where they are often overlooked.

It is worth mentioning that some Arabic fansubbers tend to publish their created subtitles on different social media platforms, such as Facebook and Twitter. For instance, on Facebook you can search for and follow some profiles and pages that can be constantly checked for new published subtitles, such as Ali Talal Subs - علي طلال and Super-Subs.

There have been some limited attempts to understand the people who do
fansubbing and how they operate. Pérez-González (2012, P. 339) unveils some characteristics of fansubbers stating that “[i]ndividuals participating in amateur subtitling activities are indeed driven by aspects of their identity that have been traditionally theorized as constitutive dimensions of culture including nationality, ethnicity, social class, gender, sexual orientation, religion or postcoloniality”.

The above statement is an attempt to provide us with a general idea about the fans who are creating their own subtitles and making them available for others to download. Luczaj, Holy-Luczaj, and Cwiek-Rogalska (2014) investigated this issue further by surveying some known fansubbers in both the Czech Republic and Poland. Based on the results of their study, it was concluded that “subtitlers … were predominantly male”, and presumably “… students with degree in the technical and natural sciences [sic] must have advanced knowledge of English” (Ibid). They stipulate that “this data allows us to conclude that the subtitle creators are in general young or middle-aged, affluent, liberal persons, [sic] had strong bounds with a home country.” (Ibid, 184).

Although no similar studies were conducted in the Arab World, some basic characteristics can be obtained from the posts Arabic fansubbers publish on social media like Facebook. Most Arabic fansubbers on Facebook are males based on the names presented on their pages and posts. They also have a good knowledge of technology that allows them to create and publish their subtitles. Moreover, they provide some instructions or short educational descriptions in their posts to educate end-users on how to use and adjust the subtitles, how to download films from the Internet, or what different video formats are available Online. It is also worth noting that fans and followers often do interact with fansubbers through their Facebook pages asking for certain films to be subtitled.

2. Euphemism and Dysphemism

Euphemism and Dysphemism are two linguistic phenomena that exist in both English and Arabic. The Online Merriam-Webster Dictionary defines euphemism as “the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant” (2016). At the same time, Oxford dictionary states that it is “a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing” (2016). It is clear from both definitions that the main purpose of euphemism is to avoid unpleasant or embarrassing words when communicating with others. The same meaning is also available in the Arabic language, the Arabic language dictionary Al-Maani provides the following definition for euphemism “لطف التعبير عن شيء بغضّ (2016) which very much communicates the same meaning as the two English definitions provided above.

On the other hand, dysphemism is the exact opposite of euphemism. Merriam-Webster Dictionary defines dysphemism as “the substitution of a disagreeable, offensive, or disparaging expression for an agreeable or inoffensive expression” (2016). Oxford dictionary also defines it as “A derogatory or unpleasant term used instead of a pleasant or neutral one” (2016). It is remarkable to note that dysphemism does not have any definition in the Arabic language. However, the term أسلوب الإبتذال can convey the meaning obtained from the two English definitions mentioned above. Accordingly, dysphemisation is a process in which interlocutors opto use offensive and unpleasant words in their communication with others. Thawabteh (2012,
p. 155) indicates that “subtitling euphemistic or dysphemistic problems” are facts that subtitlers must deal with. In order to overcome these two linguistic difficulties, Thawabteh proposes three strategies Arab translators can employ in their subtitles and they are: “(1) an omission of source language (SL) euphemistic or dysphemistic expressions in the target culture; (2) a retention of SL euphemistic or dysphemistic expressions by means of formal-based translation strategies; and (3) an addition of euphemistic or dysphemistic expressions in the target culture” (2012, p. 145). However, these strategies cannot help in meeting the goals of this paper, as they deal only with transferring Arabic films into English. Farghal (1995) investigated euphemism in the Arabic language by analyzing samples obtained from colloquial Jordanian vernacular as well as Standard Arabic. It is important to point out that Farghal’s research was not on Arabic subtitles. He represents four strategies Arab speakers tend to use in order to apply euphemism in their speech: figurative expressions, circumlocutions, remodeling and antonyms. Thus, Farghal’s proposed model cannot be applied in this study, as it does not provide the needed explanation of all different dysphemisms found in Arabic subtitles created by fansubbers.

The model applied in this research is proposed by Al-Adwan (2015), which in turn is based on two previous models of euphemisation by Williams (1975) and Warren (1992). Williams (1975, pp. 200–202) argues that euphemism can be achieved by using the following five major semantic processes: borrowing, widening, semantic shifts, metaphorical transfer and phonetic distortion. Still, the model does not provide the needed devices to address all the problems identified in the Arabic subtitles of the sitcom show Friends, Al-Adwan (2015). For his part, Warren (1992, pp. 134–157) states that euphemism can be attained by using four main strategies: word formation devices, phonemic formation, loan words and semantic innovation. In analyzing his case study, Al-Adwan (2015) encountered difficulties in classifying some examples in his data, as they “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 euphemism in the context of translation or any kind of cross-cultural communication” (2015, pp. 10–11). Consequently, Al-Adwan proposed a model of euphemisation that combines some of the strategies mentioned in the models of Williams and Warren, in addition to two new strategies. As illustrated in figure 1 below, this model consists of seven different strategies: (1) widening; (2) implication; (3) metonyms; (4) demetaphorisation; (5) borrowing; (6) semantic misrepresentation and (7) omission.

![Figure 1. Illustration of Al-Adwan Proposed Model of Euphemism (2015, p.11)](attachment:figure1.png)
2.1 Widening

This strategy is mentioned in Williams’s model (1975). Al-Adwan points out that this translation strategy (2015, p. 11) “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 generalized effect.” This occurs when the subtitler replaces a word or phrase that may cause discomfort or offend Arab viewers with a more general word.

2.2 Implication

This strategy is labeled in William’s model as semantic shifts, and it is known as implication in Warren’s model. Al-Adwan (2015, p. 12) argues that “implication is not as simple and straightforward as widening; it involves two propositions, where the second is usually a logical consequence of the first.” A clear example of implication is the phrase, break a leg, when it is used it implies good luck to the person it is told to.

2.3 Metonyms

This strategy is also found in Warren’s model under the same name. Al-Adwan's model uses this strategy as it was mentioned in Warren’s mode. It generally “refers to using a word or phrase that stands for another entity associated to it in a whole-part relationship” Al-Adwan (2015, p. 13). An illustration of this linguistic process is the word boobs which is often used to refer to a woman’s breasts. Usually when this word is mentioned during a dialog, it is often substituted with (فواسم رشيق) which means fitbody. In this case, the subtitler opts for a general term to refer to a more specific part of the body.

2.4 Demetaphorisation

Williams refers to this strategy in his model as metaphorical transfer, whereas in Warren’s, it is labeled as metaphors. Al-Adwan (2015, p. 14) argues that “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.” For instance, the phrase working as a donkey is common in English, which communicates that someone is working really hard. However, translating it literally into Arabic as ‘يفعل كالحمار’ would be unpleasant because the word donkey is very offensive in Arabic. An alternative translation is ‘يعمل بجد’ which is working really hard. By doing so, the meaning is maintained, and interlocutors avoid the use of offensive words.

2.5 Borrowing

Williams refers to this strategy in his model as borrowing, whereas Warren labels it as loan words. This strategy is very straightforward and can be easily understood. In this regard, Al-Adwan (2009, p. 104) points out that a good example of this semantic process is the word lingerie, which is often used as a euphemism in English to refer to items of intimate apparel worn by women.” He (2015, p. 15) states that “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.”
2.6 Semantic Misrepresentation

This is a new translation strategy proposed by Al-Adwan(2015, p. 17) explaining that “employing semantic misrepresentation leads to the production of semantically inaccurate or even false representation of the original reference, by replacing the relevant (offensive) items with a semantically non-equivalent content (euphemisms).” A common example is the English phrase go to hell, most of the Arabic subtitles will translate it as ‘أغرَب عن وجهي’ which means get lost. Arab translators avoid the word hell which has strong religious indications in the Arabic language, and consequently opt for utterances that do not communicate the intended meaning.

2.7 Omission

This strategy is used by translators when faced with an extremely offensive word that cannot be toned down at all. Although omission is a straightforward translation strategy, some may find it difficult to understand how it can be one of the outputs of euphemisation. As indicated earlier, euphemism is the action of replacing an embarrassing word with a softer one to avoid any potential embarrassment or discomfort. When a translator is faced with a word that cannot be modified linguistically, he/she is forced to omit this word in order to achieve the purpose. Consequently, omission is used in this study in the same way Al-Adwan used it. According to Al-Adwan(2009, p. 51) omission “as an extreme form of euphemisation, is one of the recurrent trends in subtitling English films and sitcoms into Arabic”.

3. Case Study

This paper analyzes the Arabic subtitles which have been created by Arab fans for the film The Wolf of Wall Street that has been distributed in two different Arab countries, Jordan and Lebanon. The main objective of this study is to explore how Arab fansubbers approach various taboo words such as those related to sex, religion and swear words, and what translation strategies are used in creating their subtitles, especially when there are no norms or restrictions enforced upon them. To achieve this end, the strategies of euphemisation that are proposed in Al-Adwan's(2015) is adopted to unveil any differences in the use of translation strategies by fansubbers in Jordan and Lebanon.

The film was produced in 2013, and was directed by the famous director Martin Scorsese and starred several well-known actors, such as Leonardo DiCaprio, Jonah Hill and Margot Robbie. The film is “based on the true story of Jordon Belfort, from his rise to a wealthy stockbroker living the high life to his fall involving crime, corruption and the federal government.” (Scorsese, 2013). The film has achieved tremendous success; it was nominated for 5 academy awards among other award nominations.

The plot of the film relies heavily on the use of strong language and includes many explicit scenes. Under normal circumstances, films become available on DVDs across the world after they are released in cinemas. Normally this means that the production company or the distributor will include the needed subtitles in the languages of the region in which the DVD is released. However, in the case of The Wolf of Wall Street, the original DVD was not released in the Arab World, and consequently no official subtitles were generated. In fact, the original DVD is banned from being sold in some of the Gulf countries. Interestingly, when the film was shown in cinemas in Qatar, for instance, it was about thirty-five minutes shorter than the original play time. However, this has not prevented fans from creating their own version of Arabic subtitles.
and making the film available on DVD.

4. Methodology and Data Analysis
Fansubbing is presenting itself as a new type of subtitling that is increasingly gaining popularity and attention in audiovisual translation. In this study, two translations of the same film from two different countries are analyzed to identify the translation strategies followed in each translation. A selection of examples is presented and analyzed to illustrate how the two translations of the same film are different and almost identical in other cases.

A quick search has led to different scripts of the film that are available online, but none of them transcribed the actual dialog of the film. Consequently, those scripts could not be used as a source text, so the English dialogue along with the Arabic subtitles from both DVDs had to be transcribed to be used as a corpus for analysis. The original English dialogue along with the Arabic subtitles of both DVDs were juxtaposed for each problematic instance identified in the film. After creating a complete list of the problematic instances, the subtitles created from both DVDs for each instance were matched with the adopted translation strategies based on the model applied in this study.

The analysis is categorized based on the different strategies mentioned above and in the same order. Some selected examples are presented, followed by the subtitles in both DVDs, and the differences or similarities for each translation are highlighted. The two charts below illustrate how frequently each translation strategy is used in each DVD. Henceforth, Lebanon DVD will be referred to as (LDVD) and Jordan DVD will be referred to as (JDVD).

![Figure 2](image-url)  
*Figure 2. Percentage of Euphemism Strategies Used in LDVD*
Figure 3. Percentage of Euphemism Strategies Used in JDVD

4.1 Widening
This translation strategy is moderately used in both DVDs; it is used in 15% of the collected instances in JDVD, while it is used in 9% of the collected instances in the LDVD.

Example No.1
Contextual information: This takes place in the film when Jordon is talking about different ideas that they can implement in their company, and then Donnie (Jordon’s friend) suggests a brilliant idea. Jordon then says the following line to show his appreciation.

Table 1. Example of Widening Strategy in Both DVDs

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>That's why I love you. You think of shit like that.</td>
<td>Subtitle لهذا أنا أحبك، كونك تفكر في مثل هذه الأمور اللعينة</td>
<td>Subtitle لهذا أحبك، تفكر بشيء مثل هذا</td>
</tr>
<tr>
<td>Back translation</td>
<td>That’s why I love you. You think of damned things like that.</td>
<td>Back Translation That’s why I love you. You think of things like that.</td>
</tr>
<tr>
<td>Strategy</td>
<td>Semantic Misrepresentation</td>
<td>Strategy Widening</td>
</tr>
</tbody>
</table>

The Urban DictionaryOnline states that *shit like that* is “used when one hasn’t got the words or the intellect to finish a sentence” (2016). The word *shit* by itself is offensive in the Arabic context, and translators would find it inappropriate to transfer its semantic value into
Arabic. LDVD includes a more general or abstract equivalent that conceals the offensiveness of the word *shit*, replacing it with ‘أشياء مثل هذا’ ‘things like that’. On the other hand, JDVD adopts another approach, giving the word *shit* a new religious dimension. The word ‘اللعينة’ which literally means ‘damned’ is used in the Arabic subtitle. The deliberate use of the word ‘damned’ by the fansubber presents to Arab viewers a new semantic content that is different from the offensive value of the original English word. In this example, Arab viewers will not miss crucial information that would affect the plot. However, this would inevitably affect the representation of Jordon’s character; he is politer in the Arabic subtitle.

4.2 Implication

This strategy is used in 15% of the collected instances in JDVD and in 13% of the instances in the LDVD. Both DVDs happen to use this translation strategy in six different cases. The following extract is one of those examples where both DVDs use the same strategy.

Example No.2

**Contextual information:** Jordon gives a narration about how the huge amount of money they are generating in the company has spoiled employees. He gives an example of an employee named Ben who married his co-worker even though she had had wild sexual adventures with other employees in the company. They specifically talk about how good she is in giving oral sex.

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eventually Ben married her, which was pretty amazing considering she blew every guy in the office.</td>
<td><strong>Subtitle</strong> بالنهاية، (بين) تزوجها ولقد كان الأمر رائع للغاية بشأن مضاجعتها كل رجل في المكتب</td>
<td><strong>Subtitle</strong> في النهاية (بين) تزوجها وهذا كان مذهلاً بمعرفة أنها داعبت كل موظف</td>
</tr>
<tr>
<td><strong>Back translation</strong></td>
<td>Eventually, Ben married her which was pretty amazing considering she had sex with every man in the office.</td>
<td><strong>Back Translation</strong> Eventually Ben married her, which was pretty amazing considering she engaged in foreplay with every employee</td>
</tr>
<tr>
<td><strong>Strategy</strong> Implication</td>
<td><strong>Strategy</strong> Implication</td>
<td></td>
</tr>
</tbody>
</table>

The word *blew* infers that the woman Ben is married to was engaged in oral sexual activities with many employees in the company. The offensive value of this word is highlighted in Allan and Burridge’s book (2006) where they provide the following explanation for this term “Oral sex may be included in foreplay or replace copulation” (p. 161). Accordingly, in LDVD the word *blew* is replaced with the euphemistic term ‘داعبَت’ which is *foreplay* in English, achieving a toning down of a reference to a sexual activity that is perceived as a source of embarrassment to most Arab viewers. The visual images on screen showed Ben’s wife in
inappropriate action with different men, and those images complemented the suggested meaning in the subtitle. In other words, if that woman ‘داعبت’ or had a *foreplay* with someone, then she was probably engaged in sexual activities without particularly mentioning a specific act.

JDVD provides a similar solution for this problem. The word *blew* is replaced with ‘*مضاجعتها*’ ‘having sex’. As explained above, this part of the film describes the corruption happening in the workplace because of the huge amount of money generated by the company. While corruption involved different actions such as doing drugs and gambling, sex is the focus in this scene of the film, as previous instances of the film presented instances of prostitutes being paid for sex. The subtitler has utilized the different visual images presented in that scene opting for the translation ‘*مضاجعتها*’ or *having sex*. By doing so, the subtitler has managed to tone down the strength of the original English word.

Although both DVDs used the same implication strategy in dealing with this instance, the chosen words have different levels of offensiveness. The word ‘داعبت’ or *foreplay* is more acceptable to the public and more likely to cause less discomfort to Arab viewers than ‘*مضاجعتها*’ or *having sex with someone*. The model applied in this research does not provide any indication or scale of some kind to deal with the word choices or their degrees of offensiveness.

4.3 Metonymy

This translation strategy is the least used. It is used in 4% of the collected instances in JDVD and in 3% in the LDVD. Both DVDs feature the same strategy in the following example.

**Example No.3**

**Contextual information:** the scene happens when *Jordon* tries to get to Switzerland as soon as possible, so he can save his money from being lost after the death of his wife’s aunt. *Jordon* has used her name to open a bank account to avoid any auditing by the U.S. government, and because she is dead now, he needs to put his name on the account until he finds a replacement.

| Table 3. Example of Metonymy Strategy in Both DVDs |
|---------------------------------|-----------------|-----------------|
| **English** | **JDVD** | **LDVD** |
| Take your suit, take your dick and move your ass | **Subtitle** إحزم أمتعتك وخذ قضيبك حسنًا، وحرك مؤخرتك رجاءً | **Subtitle** احضر حقيبك واحضر قضيبك وحرك مؤخرتك |
| | **Back translation** | **Back Translation** |
| | Take your suite, take your dick and move your backside | Bring your bag, take your dick and move your backside |
| **Strategy** | Metonymy | Metonymy |

The *Urban Dictionary* Online defines the word *ass* as “a slang word to describe the buttocks” (2016). Translating the word *ass* literally into Arabic may offend viewers, as it is considered a strong swear word in Arabic. Both DVDs transfer this term into Arabic as ‘حرك مؤخرتك’ ‘move your backside’. By using metonymy as a translation strategy, the relationship
between the part ‘your ass’ and the whole ‘your back’ is introduced to the viewer to conceal the offensive value of this specific part. Although the word *dick* is indeed another problematic word, it does not fall into the scope of this particular translation strategy. Instead, the focus is on the word *ass* which highlights the meaning of metonymy as a translation strategy.

### 4.4 Demetaphorisation

This translation strategy is used in 13% of the collected instances in JDVD and in 11% of the LDVD. In the following example, the two DVDs happen to generate almost the same translation.

**Example No.4**

**Contextual information:** *Jordon* is the subject of an investigation by an FBI agent, so they try to get a copy of his wedding video to uncover the names of those who attended the wedding. *Jordon* calls his private investigator (PI) asking him if he could put a wire on that agent's phone, so they can listen to what he knows. The PI starts giving the following advice (warning) to *Jordon*:

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>You don’t f**k with these guys like that</td>
<td><strong>Subtitle</strong> أنت لا تريد أن تعبث مع هؤلاء بهذه الطريقة</td>
<td><strong>Subtitle</strong> لا يمكنك أن تعبث مع أشخاص كهؤلاء</td>
</tr>
<tr>
<td>Back translation</td>
<td>You do not want to mess with them in this way</td>
<td>Back Translation</td>
</tr>
<tr>
<td>Strategy</td>
<td>Demetaphorisation</td>
<td>Strategy</td>
</tr>
</tbody>
</table>

The *Urban Dictionary* defines the statement ‘*don’t f**k with me*’ as “a request to not be bothered. Usually a more angered one and threatening one” (2004). The offensive utterance ‘*you don’t f**k with these guys like that*’ infers that *Jordon* should be careful when dealing with the FBI and not to underestimate them or try playing tricks on them. The literal meaning of the verb *f**k* communicates a sexual content and evokes a sense of embarrassment to Arab viewers. The subtitlers in both DVDs have opted to transfer the implied meaning in a non-metaphorical way into Arabic. By using ‘تعبث مع’ or *mess with*, the subtitlers omitted the offensive value of the original English metaphor. However, it is worth noting that the intended meaning has not been lost in the Arabic subtitles. The context and the ongoing dialogue will enable viewers to follow the scene taking place on screen without noticing any loss of meaning or mistranslation.

### 4.5 Borrowing

This translation strategy is used in 4% of the collected instances in JDVD and in 7% of the LDVD. This strategy was used in a very different way in both DVDs.

**Example No.5**

**Contextual information:** *Jordon* is rushing to get to Switzerland as soon as possible, so he can put his name on the bank account after the death of his wife’s aunt. He uses his yacht to get
there, and as they are sailing, they are hit by a huge storm. During this harsh weather, he starts shouting at his best friend Doonie, asking him to get down stairs and bring him the Ludes (a type of drugs used to get high).

### Table 5. Example of Borrowing Strategy in Both DVDs

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Get the f**ken Ludes</td>
<td><strong>Subtitle</strong></td>
<td>أحمد (اللودز = مخدرات) اللعينة</td>
</tr>
<tr>
<td><strong>Back translation</strong></td>
<td>Get the damn (Ludes = drugs).</td>
<td>Back Translation</td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>Borrowing explanation</td>
<td>Borrowing</td>
</tr>
</tbody>
</table>

The subtitler in LDVD transfers the word *Ludes* as it is ‘لودز’ in Arabic. In this situation, Arab viewers will most probably not be aware of what it refers to due to its foreign origin, and consequently the viewer will not be exposed to this taboo utterance. On the other hand, JDVD opts for a very interesting and yet unusual approach. The subtitler has followed the same strategy used in LDVD, but also provides an explanation of the word, ‘اللودز = مخدرات’ *Ludes = drugs*. In other words, JDVD provides a euphemistic equivalent to this problematic utterance and at the same time defuses its effect. This uncommon strategy might be viewed as a means of educating viewers about specific words related to the source language and the culture of its speakers.

### 4.6 Semantic Misrepresentation

This is the most used translation strategy in the JDVD, as it is used 44%. Equally, it is the second most used strategy in LDVD with 24%. Both DVDs share some instances where they have employed this strategy to overcome the same problem.

**Example No.6**

**Contextual information:** The scene happens during *Jordon*’s first day working in Wall Street. He arrives at his new company and meets his supervisor, where the supervisor starts explaining what needs to be done. When the time comes for the markets to open and starts working for real, *Jordon* is overwhelmed by the many activities around him, so the supervisor kicks him to snap back to reality yelling the following line:

### Table 6. Example of Semantic Misrepresentation Strategy in Both DVDs

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dial the cock sucking phone!</td>
<td><strong>Subtitle</strong></td>
<td>أمسك بالهاتف اللعين</td>
</tr>
<tr>
<td><strong>Back translation</strong></td>
<td>Pick up the damn phone.</td>
<td>Back Translation</td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>Semantic misrepresentation</td>
<td>Semantic misrepresentation</td>
</tr>
</tbody>
</table>
In this example, ‘cock sucking phone’ communicates an explicit sexual connotation. However, the subtitlers for both DVDs have rendered this expression as ‘الهاتف اللعين’, ‘the damn phone’. This translation protects Arab viewers from being exposed to this offensive sexual connotation communicated in the English dialogue. Needless to say, the translation clearly delivers a totally different meaning to the target viewers. Accordingly, they will not receive the sexual reference of the original English dialogue; instead they will get the damnation sense that is often related to religion in Arabic. In other words, the semantic content of this phrase is totally manipulated and shifted to another domain.

4.7 Omission

This translation strategy is the most used in LDVD, as it was used 33%, while it is used only 5% in JDVD.

Example No.7

**Contextual information:** This scene happens when Jordon invites the FBI agent who investigates him on board of his yacht and explains to him what he can do because he is rich. He tells the agent a story of a man who experienced a difficult situation, but Jordon was able to help him because he had enough money.

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>The whole situation was bad, <strong>Jesus</strong></td>
<td><strong>Subtitle</strong></td>
<td><strong>Subtitle</strong></td>
</tr>
<tr>
<td></td>
<td>كان الوضع بأكمله سيئا، يا للمسيح</td>
<td>لا توجد ترجمة</td>
</tr>
<tr>
<td><strong>Back translation</strong></td>
<td><strong>Jesus</strong></td>
<td><strong>Back Translation</strong></td>
</tr>
<tr>
<td></td>
<td>(No Translation)</td>
<td></td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>No strategy</td>
<td><strong>Strategy</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Omission</td>
</tr>
</tbody>
</table>

The subtitler of JDVD provides a very unique translation for the English utterance **Jesus**, namely ‘يا للمسيح’ which is a literal translation of the word. The usual translation for similar references is ‘يا إلهي’. On the other hand, the subtitler of LDVD has decided to use the omission strategy and not to translate this word.

5. Translation strategy not included in the applied model

Although the model applied in this research is designed to address instances of euphemisation only, the data analysis shows that Arab fansubbers do also use dysphemisation as a translation strategy in their subtitles of *The Wolf of Wall Street*. They sometimes opt for more offensive or stronger words instead of neutral or less offensive ones. This clashes with the established norm followed in official subtitles, where translators generate a language that is less offensive or embarrassing.
This research proposes that dysphemism should be considered when analyzing fansubbing, as it seems to be a frequently used strategy by fansubbers. The following chart shows how frequently dysphemism is used in each DVD compared to euphemism.

**Figure 4.** Comparison of Euphemism and Dysphemism Instances in Both DVDs

The following example illustrates how both JDVD and LDVD use dysphemism in subtitling the same instance.

**Example No.8**

**Contextual information:** This example takes place when Hanna takes Jordan for lunch on his first day at work. Hanna explains to Jordan how he could handle daily pressure and what he should do in order to minimize its bad effects on him:

**Table 8. Example of Dysphemism Strategy in Both DVDs**

<table>
<thead>
<tr>
<th>English</th>
<th>JDVD</th>
<th>LDVD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cocaine and hookers, my friend, the keys to success.</td>
<td><strong>Subtitle</strong> تعاطي المخدرات ومساجعة العاهرات يا صديقي</td>
<td><strong>Subtitle</strong> الكوكايين والمومسات يا صديقي</td>
</tr>
<tr>
<td><strong>Back translation</strong> Having drugs and make love to whores my friend.</td>
<td><strong>Back Translation</strong></td>
<td><strong>Strategy</strong></td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>Dysphemism</td>
<td>Dysphemism</td>
</tr>
</tbody>
</table>
The word *hookers* have a clear sexual connotation that is very offensive and would probably cause serious discomfort to Arab viewers. In such instances, subtitlers are expected to euphemize or conceal the offensive value of this word, as they have done with other instances collected from the film. However, the subtitlers in both DVDs have chosen not to do that by transferring the exact meaning of the original word to the viewers. Although both DVDs provide literal translation to the English utterance *hookers*, the word choice included in the generated subtitles are different from the Arabic language point of view. The word ‘*المومسات*’ ‘prostitutes’ presented in the LDVD is an archaic Arabic term. The term is rarely used and considered to be part of the classical Arabic language. However, even though ‘المومسات’ ‘*المومسات*’ seems to be an archaic Arabic term, it is still recognizable by most Arab viewers, as it is still used in some TV shows and films that present historical Arabic events.

On the other hand, the term ‘*العاهرات*’ ‘*مضاجعة العاهرات*’ which means *sleeping with whores*. Consequently, the subtitler gave an emphasis and extra detail to the original offensive English utterance *hookers*. In other words, the subtitler of JDVD gave a literal translation and an action that goes with the translated word reinforcing the sexual dimension in the subtitle. Accordingly, we can easily argue that the translation in JDVD is even more offensive than the original English utterance.

### 6. Conclusion

It is the norm that subtitlers working for production companies or TV stations must abide by the rules and standards adopted by their employers, consequently, the generated subtitles in this case will always be euphemized, so the subtitled audiovisual material can be easily disseminated to as large a number of audiences as possible. However, fansubbers are not subject to this patronage factor, and they have total liberty to create their subtitles by applying an array of translation strategies freely.

In this paper, different subtitling strategies employed by fansubbersto create their subtitles for the film *The Wolf of Wall Street* were explored. While testing the model of euphemism proposed by Al-Adwan (2015) against different examples obtained from the film, it appears that fan created subtitles do in fact use euphemism in their subtitles, and they employed the seven different translation strategies mentioned in the applied model. However, it is also noticed that fansubbers tend to use dysphemism in their Arabic subtitles. Consequently, an enhanced model is recommended to be applied in future research on the fansubbing phenomenon in the Arab World to confirm the findings presented in this paper. The findings offer a contribution towards providing a better understanding of fansubbing in the Arab World and encourage similar studies on this interesting area of audiovisual translation.

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References


Pearl in Hawthorne’s the Scarlet Letter: a Socio-Religious Perspective

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Abstract
The relationship between literature and religion is still most often confined to the Judaeo-Christian tradition, and it is used to recommend the analysis of the bible as literature and religious aspect of literary works. This paper aims at exploring the possibility that literature could be an alternative means to do comparative studies of certain religious aspects from different religion. It focuses on the name and the significance of the name of Pearl in Hawthorne’s The Scarlet Letter which alludes to the Bible. This paper however will examine the name from different angle; that is from an Islamic point of view, for the purpose of a comparison. Pearl is also mentioned in Al-Qur’an and some Hadiths; therefore they will be the main sources to analyze the view on pearl. The result is that The Scarlet Letter shows the vivid image of Pearl in Islam. Pearls in Islam have both worldly and spiritual significance with their special characteristics such as being natural, beautiful, pure, invaluable and demanding great price and effort to gain them. Relating to the character of Pearl in The Scarlet Letter, Hawthorne depicts Pearl as having such characteristics.

Keywords: literature and religion, name of Pearl, socio-religious, The Scarlet Letter

Introduction

Nathaniel Hawthorne’s *The Scarlet Letter* has been attracting the attention of scholars around the world since its first publication in 1850. It has been seen from many angles. It invites contemporary analysis year after year, decade after decade. Critics look at Hawthorne’s *The Scarlet Letter* with a fresh perspective and may find new meaning that is relevant to contemporary society (Daniels, 2005). Indeed following the dynamic development of literary theories which tend to impress the backward and forward development (Hariyanti, 2015), there appeared lots of analyses with its own emphasis on theory and approach. One of the fresh perspectives is the idea of connecting the work with religion. Watson (1997) strongly believed that Biblical allusions were resonated in *The Scarlet Letter*. “Hawthorne skilfully uses biblical themes to augment his writing. However, he does not merely allude to biblical concepts. Rather, he goes beyond, refabricating Jewish and Christian ideas and tailoring them to his own particular literary needs” (p. 3).

Entering the twenty-first century, analyses on *The Scarlet Letter* from this perspective are also done by some such as Stuart (n.d) in his work: Christian Imagery in Hawthorne’s *The Scarlet Letter*. He pointed out that Hawthorne includes several ironic examples of Christian imagery and diction, and the novel itself, in spite of considerable ambiguity, frequently reinforces these images. Thwing (2004) asserted that Hawthorne significantly represents the more modern unity in America of literature and religion, and among all his works *The Scarlet Letter* is in this respect most notable. Walsh (2009) also stated that the Bible was an important and pervasive influence in Hawthorne's fiction. Some names of the characters in his works take after names in the Bible, including Pearl and Hester in *the Scarlet Letter*.

One of the last studies on *The Scarlet Letter* from religious perspective is done by Richardson (2014) who also asserts that Nathaniel Hawthorne presents the Puritan’s strict religious ways in his novel. *The Scarlet Letter* is not just a mere observation but rather a criticism of their beliefs. Having its setting in a New England town, *The Scarlet Letter* points out the way in which women are treated in the puritan world and the way in which earthly sins are severely punished.

Those studies justify the statements of Jasper (2007) and Kearns (2009) who pointed out that almost all the study of literature and theology has been from within the domination of Christian tradition. Jasper (2007) however revealed that things are changing and “one of the most public debate over literature and theology in 1980s in England took place within the context of Islamic culture … within post colonial literatures other religion voice are begun to be heard, … (Jasper, 2007, p 28).” Kearns (2009) even asserted that such domination is challenging and he recommended doing comparative studies.

In any case, just pragmatically speaking, an expansion of the sense of the intersection of literature and theology beyond a narrow western and monotheistic purview requires a broad range of reference and a philosophical and linguistic sophistication difficult for any
one person to attain. For this very reason, we need a much more collaborative and comparative enterprise than we currently have between literature, religion and theology, not only across disciplines but across cultures as well...that a comparative theological perspective is not only essential for the development of the humanities and for teaching, but essential for the understanding of any work (p. 65-66)

This is interesting because it means there is a possibility to read and interpret a piece of work from different perspectives. To be more challenging, it could be meant that a literary work based on Christianity, for instance, might be seen from Islamic point of view, and that literature could be an alternative means to do comparative studies of certain religious aspects from different religions. In this respect this paper is a preliminary effort to make use of literary works as an alternative means to do comparative studies of certain religious aspects in Christianity and Islam. It focuses on the name and the significance of the name of Pearl in *The Scarlet Letter* from a socio-religious perspective.

**Theoretical Framework**

Since the late twentieth and early twenty-first centuries, there has been a growing interest in the relationship between literature and religion. The idea of relating literature to religion was triggered by the great concern from both sides of the greater impact of secularization. From the literary side it is meant as a reaction against the traditional analysis of literary works done especially by those who belong to the “New Critics” who believed that literature should not be evaluated for its ethical and theological significance. Toroczkai & Preda (2013) pointed out that T.S. Eliot has emphasized the need to analyze a work of fiction not only linguistically but also ethically and religiously. “Even the novel that does not directly concern religious themes concerns relevant theological motifs and, therefore, the analysis of the great works of the world literature must become a part of the theology today” (p. 216).

In his inaugural lecture, Gordon (as cited in Eagleton 1996) stated that English literature must save it. The Churches (as I understand) having failed, and social remedies being slow, English literature has now a triple function: still, I suppose, to delight and instruct us, but also, and above all, to save our souls and heal the State (p. 20)

Barratt and Pooley (2012) assert that there is a critical function of literature. “Literature is not a substitute for life but apart from life, and we do to encourage and understand it” (p. 2). Roger Kojecky (as cited in Barratt and Pooley, 2012) also writes that “literature enlarge our range… beyond the limit of self. It admits us to experience other than our… it heals wound, without undermining the privilege of individuality…” (p. 5).

From the religious side, as it was mentioned by Harries (2008) there is a great tendency that a religious view of life is simply one option amongst others. And if theological dogmas are perceived to be either incomprehensible abstractions or unbelievable literary works are essential reading.

It is for this reason, I would suggest, that in a time of unbelief, it is from literature, from novels, poetry and plays for example, that people derive insights that in previous ages...
they might have gained from the Bible and those one or two hour sermons, that were often the norm. Approaching the matter from the other end, as it were, because the Bible and sermons are for so many a great switch off, it is when the great Christian truths are expressed in or related to the imaginative world of literature, that not only are our defensive barriers breached, but we can see something of the real depth and richness of Christian truth (para12). So literature, in bringing home to us the complexity, ambiguity and thoroughly mixed nature of human behaviour spells out and reinforces one of the central elements in the New Testament (para, 22).

Several years before Eagleton (1996) asserted the similar idea when he states that like religion, literature works primarily by emotion and experience, and so were admirably well-fitted to carry through the ideological task which religion left off.

Two important points are recommended in the relationship between literature and religion: first, the Bible itself can be studied from a literary point of view the same as, some theological literature and second, theological themes can be explored in some novels (Harries, 2008). The recommendation gives rise to three of the most common approaches.

One of these approaches relies too heavily on theological categories. The other two use the Romantic and the autonomist view of literature (Christ, 1976). In the first approach literary works would be judged based on theological categories. Some may be found to have theological themes and images, but others might be judged to have less obvious theological standpoint or no standpoint which Harries (2008) regards it as an illusion. He believed that there is certainly a perspective which is just a different one. The second approach would see the author as the religious genius of the modern world and the art work is viewed as a revelation of Being, a kind of divine revelation. The third approach makes great use of the autonomist theories of literature. Formal similarities, such as metaphor, symbol, paradox, and ambiguity, are used to create a theory of the relation between religious and literary language.

In its development a version of the representational literary theory begins to be adopted. This theory views the work of art as the reflection of a world which is not our own, and it provides a way of talking about the religious dimension of the world projected in literature (Christ, 1976). This theory is of help in finding out the possibility of common ideas of the significance of the Pearl in Christianity and Islam. The name and the significance of Pearl in Islam will be studied and it would be compared with the name of Pearl in Hawthorn’s *The Scarlet Letter*.

Socio-religious approach is taken. This approach does not set out to assess the validity of religious beliefs as the domain of the philosophy of religion or that of theology but it focuses more on the socio-cultural inquiry of religious practice of naming and the significance of names. Pearls are mentioned nine times in the Bible. And those who allude the name of Pearl to the Bible tend to allude it especially to Matthew 13: 45-46 (Watson 1997; Walsh 2009; Upthegrove, 2014). This paper however is purposed to see the name of Pearl and its relation with the character of Pearl from an Islamic point of view. There are six verses in Al Qur’an dealing with the word Pearl. It is interesting to see the possibility of finding the common things in the
practice of naming the child and the significance of the name to the bearer in Christianity and Islam.

**Names and Naming in Real Life and Literature**

**Names and Naming in Real Life**

Names have many different functions in real life. Names provide the primary means by which persons are known. Typically people name their children to distinguish them from others and to call them by their names. Names are a valuable source of information. They can indicate gender, marital status, birthplace, nationality, ethnicity, religion, and position within a family or even within a society. The naming practices, however, vary around the world. A name is usually not given lightly. It is not a mere kind of identity. It represents thoughts and feelings and can be significant not only to the individual but also to the family and the society in which they live. It is deeply cultural, social, and religious.

Deluzain (1996) sees names as a part of every culture and that they are of enormous importance both to the people who receive names and to the societies that given them. Despite their universality, there is a great deal of difference from one culture to another in how names are given; and names are determined according to very definite and specific rules. Quite frequently the significance of names is emphasized by elaborate rituals that almost always have deep religious meaning.

McCann (2010) declares that naming creates cultures. It is a way for people to take back culture or to maintain a relationship with their cultural heritage. She gives an example of the creation of names especially in disenfranchised urban communities. She regards it as a way for people to take back power. They will not allow their creativity to be stifled. And it seems especially important in African American communities where ties with a cultural history have been severed by slavery, the creation of names becomes a way to reconnect, build community, and express identity.

The social aspect of naming is complex. The choice of names and name fashions has mostly been influenced by social belonging, and names can indicate social standing. Their social standing may be revealed through their way of introducing themselves, through their way of addressing other people, and through their way of referring to each other. In some communities if one has a famous last name, they are treated with respect and honor. If they have a last name that has been associated with ill-repute, they will be disrespected and dishonored. Socially there is a kind restricting rule in naming. As an example certain attributes belong solely to Royal families. There is a kind of symbolic contract between the society and the individual. Seen from one side of the contract, by giving a name the society confirms the individual's existence and acknowledges its responsibilities toward that person. The name differentiates the child from others; thus, the society will be able to treat and deal with the child as someone with needs and feelings different from those of other people. Through the name, the individual becomes part of the history of the society, and, because of the name, his or her deeds will exist separate from the deeds of others (Deluzain, 1996).

Religion exerts great impact on name and naming. A name is indicative of the religion to which he belongs, and makes him feel that he is one of the followers of that religion. Spiritually,
names are very important, and all names given to a child not only have a meaning but carry a spiritual blessing. Dulle (n.d. para. 2) points out that “To the Hebrews a name is not a label, or a tool to distinguish one person from another. A person's name is viewed as equivalent to the person himself. A person's name signifies their person, worth, character, reputation, authority, will, and ownership. To Moslem a name is an adornment and symbol for the person, by which he is called in this world and in the Hereafter. Names have meanings and implied meanings and these meanings will have an effect on the child for good or for bad. Naming person from religious perspective is therefore not a trivial matter. According to Abdul-Rahman (2007) there are four categories of good names: The first category is all the names which express enslavement to and worship of Allah, the best of which are ‘Abd-Allah and ‘Abd al-Rahmaan The second category is the names of Prophets and Messengers. The third category is the names all the companions of our noble Prophet, hoping to follow their example and hoping to reach a higher status. The fourth category is any other good name which has a proper and pleasant meaning.” Pearl is one of the desirable names amongst Moslem.

**Names and Naming in Literature**

Names, naming and its functions in real life can be transferred to literature. Formerly referring to Alvarez-Altman (1981) literary names can be studied within three general focuses: Families or classes of names, the techniques used by authors in naming, and Typologies or functions of names. Since the last two decades the analyses of names in literary works has been attracting more and more literary critics. They are becoming more aware of the importance of names in the interpretation of novels and the authorship. Their studies reveal that there is no strict limitation on single focus. Studies on name and naming in literature demonstrated that names are not only markers of identity and arbitrary but a source of a variety of information; and that the use of names in a literary text is also a very important tool for the identification of characters. Names and naming are some of the most significant parts of the strategy used by an author to present a literary character as a particular individual. Focusing on children’s literature (Bertills, 1996, p. 237) concludes that literary name does not constitute one single meaning or uphold only one function, but on the contrary, it actualizes a diversity of meanings and functions.

Windt-Val (2012) points out personal names and place names are utilized as some of the most important tools of the author in the creation of credible characters placed in a literary universe that gives the impression of being authentic.

The names in the novel generally will convey important information on many different aspects of the persons—family history, social setting, environment, self-image, personal ambitions, social status, and relationships between the characters. Realist authors based their writing on depictions of everyday banal activities and experiences from all classes of society, including the lower classes, without any romantic idealization or dramatization. Their aim was to give a faithful representation of reality, and thus, if they wanted to make personal names meaningful and relevant to the features and thematic function of their characters, they also had to make sure that they were in line with the actual use of names during the period of time they were describing (p. 278)

The most recent studies on name and naming in literature are done by Iliescu (2015) and Ennin and Nkansah (2016). Iliescu (2015) points out that there is an inclination to recognize
characters fundamentally by the names attributed to them: several character analysis methods are likely to interpret characters by referring to their names and occasionally diagnosing them in metaphorical words. Names in a literary text are a universal characteristic, being naturally confronted within fiction of every form or style, and functioning as a chief instrument of referential function. Names constitute the fundamental ingredients for the fabrication of a textual background. On their concluding remark Ennin and Nkansah (2016) write that the socio cultural factors influence the choice of names in these different settings, that the work also underscores the use of personal names in literary texts to achieve stylistic effects.

**Pearls in Islam**

Pearls are one of the precious jewels mentioned in Al Qur’an and Hadiths. Pearls and Yaquts which are supposed to be a kind of pearls appear more frequently than others. Al-Qur’an consists of 77,473 words in 114 chapters inside, one of which is لؤلؤ (lu’lu) which means pearl and it is said six times in surah Al-Hajj:23, Al-Fatir:33, At-Tur:24, Ar-Rahman:22, Al-Waqi’ah:23, and Al-Insan:19.

Indeed, Allah will admit those who believe and do righteous deeds to gardens beneath which rivers flow. They will be adorned therein with bracelets of gold and **pearl**, and their garments therein will be silk. (Al-Quran 22: 23)

[For them are] gardens of perpetual residence which they will enter. They will be adorned therein with bracelets of gold and **pearls**, and their garments therein will be silk. (Al-Quran 35:33)

These two verses show that pearls are adornments that would be found and given in the hereafter merely to the faithful persons doing righteous deeds in the world. Pearls have spiritual significance. It reflects the reward and the price given hereafter in Paradise.

There will circulate among them [servant] boys [especially] for them, as if they were **pearls** well-protected. (Al-Quran 52: 24)

And [for them are] fair women with large, [beautiful] eyes
The likenesses of **pearls** well-protected (Al-Quran 56: 22-23)
There will circulate among them young boys made eternal. When you see them, you would think them [as beautiful as] scattered **pearls**. (Al Quran 76: 19)

Pearls in these three verses are significantly used as metaphors. The boys and maidens found in the Paradise are well-protected as pearls and described as beautiful as pearls. The same as the pearl bracelet in the previous two verses the boys and the maidens are created and placed in the Garden to provide spiritual beauty and ease. The boys are likened to scattered pearls, to indicate their beauty and good looks.

They have the same function akin to rivers, fountains, jewels and others found in the Garden. The beauty of the boys and the maidens in the Garden are described to be everlasting young, white, pure, beautiful, and special for the maidens having restrained glance and dark and wide eyes, and sheltered in tents as hidden pearls. (Al-Quran 55: 55-72). The tent is described to be made of pearls.
Pearls belong to the precious jewels described as a part of the landscape of the Garden. In one hadith, responding to the question of what the Garden composes, the Prophet Muhammad replies that “the brick of gold and a brick of silver with mortar of excellent musk, and pebbles of pearls and gems, and its soil is saffron. River banks are made of tents of hollow pearl” (Rustomji, 2009, p. 34-5). In this notion pearls and other jewels act more as metaphor for beauty than actual artifact.

Different from the previous verses, three verses of Ar-Rahmaan highlight some of the blessings of Allah, The Beneficial, in worldly nature. The verses specifically underline the greatness of the Creator manifested in the meeting of two water masses without mixing or transgressing the barrier or separator between them; from both of which pearl and coral are brought forth. Allah, The Merciful, (Qur’an 55: 19, 20, 22) says

He has let loosed the two seas (the salt water and the sweet) meeting together.
Between them is a barrier which none of them can transgress.
Out of them both come out pearl and coral.

These stones literally do not have any spiritual significance; rather they are mentioned in the Qur’an to explain the blessings that Allah has bestowed upon His creature, of the seas and the things that are brought forth from them in the world. The previous verses in this Surah depicts such as the creation of man, tress, fruit and universe.

Pearls are the purest and whitest stones found in the depths of the ocean protected within an oyster shell. They are not found floating on the surface of the ocean for all to see. They are hidden and it requires great effort to get them out. The pearl oyster is found in the Persian Gulf and the Red Sea. Modern research finds that a pearl is made when an irritant enters an oyster shell. To protect itself, the oyster coats the irritant with a substance called nacre, commonly known as mother-of-pearl which is of great value for ornamental purposes. It takes months and years for the layers of nacre to form the pearl. Each shell contains eight or ten pearls of various sizes. It makes them rare, valuable and expensive. Many divers risk their lives to attain these jewels. The following passage shows how hard it is to obtain the pearls.

Divers, rope haulers and captains would head to the pearl banks for four months every summer with the most basic necessities. Divers worked from sunrise to sunset, wearing only a nose clip, leather finger protectors, a stone weight and, sometimes, a cotton suit to protect them from jellyfish. In one or two minutes, the diver would descend at least four fathoms (seven meters) and put oysters in a basket before being hauled back to the surface. "He has only one or two minutes to spend under the water” (Zacharias, 2009, p.1)

Pearls become promising business commodity. Zacharias (2009) writes that Pearls from the region were exported to India, Persia and Turkey and sold on to European and Chinese markets; the Gulf's industry boomed with integration into global markets, particularly after the mid-18th century. As the demand for pearls increased, so did their value. By the mid-18th century, the high value led to trading centers being established in other places, such as Kuwait, Abu Dhabi, Dubai and Sharjah."Pearl fishing is the premier industry of the Persian Gulf. The
price was fantastic. According to the Bank of England, on the Mumbai market in 1917 a single gram of quality Gulf pearls was equivalent in value to approximately 320g of gold or 7.7 kg of silver (Zacharias, 2009, p. 3).

The promising business and the rarity of the natural pearls invited the creation of cultured pearls. In the late 19th century the owner of a small Japanese pearl oyster farm began to perfect the art of the cultured pearl. Instead of waiting for nature to take its course, Kokichi Mikimoto seeded the oysters with irritants to provoke the growth of pearls. It took him more than a decade to perfect the art, but by 1916 Japan started to flood the market with cultured pearls. By the 1930s, hundreds of Japanese farms were producing millions of pearls a year, cheap alternatives to the natural versions that were so hard and so expensive to harvest. It hit the Gulf hard (Zacharias, 2009, p. 3).

Nowadays we are familiar with natural and cultured pearls. Still the natural ones are more valuable and priceless. Thus Pearls have worldly and spiritual significances. Pearls are God blessings bestowed to all human beings in the world and to the faithful people in paradise life with their special characteristics. The characteristics however are the same. Pearls are natural, beautiful, pure, white, expensive, and invaluable and it needs great price and effort to gain them.

Pearl in *The Scarlet Letter*

Hawthorne writes that Hester names her illegitimate daughter Pearl on the purpose of being of great price, --purchased with all she had,--her mother's only treasure!' (Hawthorne, 1992, p. 67). It invites some readers and critics to connect the story to the Bible especially to Matthew 13: 45-46. This may be true. Watson (1997), however strongly believes Hawthorne does not simply mention a biblical figure or event, but often reworks it in order to deepen the meaning of the text. One of the results is that Pearl is often judged to be the most enigmatic and difficult character in literature. Reading more closely it is interesting to find out that Pearl serves as the vivid image of pearl in Islam. Pearl is described as a realistic character living in the world but now and then she is also described not to be fit to live in the world, implying that she is more suitably found in the Garden.

Great Price

Pearl signifies great price or something precious. Pearl is not easy to get and high in quality. It is the reason which makes the expensive price of Pearl. Islam sees pearls as really precious jewel in the world and hereafter. In *The Scarlet Letter*, Pearl is the most precious belonging that is worth keeping. She is the only treasure of Hester. She is “....! Her Pearl” (Hawthorne, 1992, p. 62) and she wants to keep it for herself for good or bad. Responding to the idea of the Governor to take care of Pearl, Hester said that Pearl is everything for her. She is the gift from God. She gives everything good and bad that turns out to make her alive. It needs great price to keep her, though. God gave me the child...He gave her in requital of all things else which ye had taken from me.“.... She is my happiness!--she is my torture, none the less! Pearl keeps me here in life! Pearl punishes me, too! See ye not, she is *The Scarlet Letter*, only capable of being loved, and so endowed with a million-fold the power of retribution for my sin? Ye shall not take her! I will die first! ...” God gave her into my keeping.... I will not give her up! (Hawthorne, 1992, p. 84-85)
Pearl is the pearl of great price. Her emergence is so peculiar. She is endowed with elements of beauty and brilliance with an “order peculiar to themselves which is “difficult or impossible to be discovered.” She is not suitable for the world – “lacked reference and adaptation…” (Hawthorne, 1992, p. 68). Her suitable and right place is in the Garden. She has no physical defect. Hawthorne writes that “by its perfect shape and its natural dexterity,” she is “worthy to have been brought forth in Eden” (Hawthorne, 1992, p. 67). Indeed she is the symbol of pearl in the Garden. Hester needs to undergo lots of suffering and great effort to keep her.

**Natural Being**

Pearl is natural substance. Al-Quran 22 states pearl as the worldly precious thing which is produced in nature. Pearl is natural and like other natural being she is in touch with nature naturally. Pearl is always depicted attached to nature. She is the child of nature. Pearl seems to have melted into a natural environment and enveloped by the forest. It offers a playground for her. She communicates with all beings in the forest. Animals and flowers understand her. Little Pearl manifests the relationship between man and nature; her life and the life of nature are contiguous. When she is in nature, “–the mother-forest, and these wild things which it nourished, all recognized a kindred wildness in the human child” (Hawthorne, 1992, p. 154).

Her attachment to nature is depicted that when she’s alone she makes little playmates out of all kinds of inanimate objects, like sticks, rags, and flowers.

The unlikeliest materials—a stick, a bunch of rags, a flower—were the puppets of Pearl's witchcraft, and, without undergoing any outward change, became spiritually adapted to whatever drama occupied the stage of her inner world. Her one baby-voice served a multitude of imaginary personages, old and young, to talk withal. The pine-trees, aged, black, and solemn, and flinging groans and other melancholy utterances on the breeze, needed little transformation to figure as Puritan elders; the ugliest weeds of the garden were their children, whom Pearl smote down and uprooted most unmercifully … In the mere exercise of the fancy, however, and the sportiveness of a growing mind, there might be a little more than was observable in other children of bright faculties; except as Pearl, in the dearth of human playmates, was thrown more upon the visionary throng which she created. The singularity lay in the hostile feelings with which the child regarded all these offsprings of her own heart and mind (Hawthorne, 1992, p. 71)

Indeed her kinship with nature is the dominant fact of her existence. Whenever she is outdoors, particularly in the wilderness, there seems to be a conscious desire on her part to merge with natural objects; while on the part of natural objects there is a tendency to absorb Pearl. She plays with her reflected image in a pool of water and seeks "a passage for herself into its sphere of impalpable earth and unattainable sky," (Hawthorne, 1992, p. 132) as though she would become one with the elements.

Now and again Pearl is described to have sympathy toward nature. Although she often makes fun of some animals, she often regrets it: “seizing a horse by the tail, letting the fish to melt in the warm, catching the great snow-flakes, perceiving beach birds, and flattering along the shore but then she stops and sighs” because “it grieved her to have done harm to a little being that was as wild as the sea-breeze, or as wild as Pearl herself” (Hawthorne, 1992, p.133).
Purity
One of the characteristics of pearl is purity. Pearl is the product of sin resulting from forbidden love outside of wedlock, “sprung by the inscrutable decree of Providence … out of the rank hurricane of the guilty passion” (Hawthorne, 1992, p. 79). Hester herself often wonders the reason of God giving such a beautiful, brilliant and intelligent little girl to her, and comes to the decision that she is sent to her to punish her. Now and then especially when she is in a bad mood and in the mid of her deepest suffering in observing the naughty of Pearl she asks, “Tell me, then, what thou art, and who sent thee hither?” (Hawthorne, 1992, p. 79) And responding to the same question from her daughter she replies that “Thy Heavenly Father sent thee!” This expression however is the key of purity of Pearl. Hester believes that Pearl is pure because “God gave me the child!” “He gave her, in requital of all things else,” and “God gave her into my keeping …” Her belief is justified by Dimmesdale when he says

It must be even so,” resumed the minister. "For, if we deem it otherwise, do we not thereby say that the Heavenly Father, the Creator of all flesh, hath lightly recognized a deed of sin, and made of no account the distinction between unhallowed lust and holy love? This child of its father's guilt and its mother's shame has come from the hand of God, to work in many ways upon her heart, who pleads so earnestly, and with such bitterness of spirit, the right to keep her.... (Hawthorne, 1992, page. 79)

Dimmesdale shows his conviction that the illegitimate child is pure. The guilt lies in the biological parents; and that God recognizes the different between unhallowed lust and holy love. Because Pearl is the product of holy love between Hester and himself, Dimmesdale believes that she is pure. It is different from Islamic doctrine. Every child is born pure whether she comes from the legal marriage or not. The purity of a child is not determined by the kind of love and relation between the couple and/or the institution of marriage but absolutely because of the Will of God. From Islamic point of view Pearl is pure.

Beauty
Pearl symbolizes beauty. And those having name Pearl is expected to be beautiful. In the novel Pearl is described as a beautiful child. Pearl has peculiar beauty and it is depicted since she is in infancy.

Her mother, while Pearl was yet an infant, grew acquainted with a certain peculiar look that warned her when it would be labor thrown away to insist, persuade, or plead. It was a look so intelligent, yet inexplicable, so perverse, sometimes so malicious, but generally accompanied by a wild flow of spirits that Hester could not help questioning, at such moments, whether Pearl was a human child. She seemed rather an airy sprite, which, after playing its fantastic sports for a little while upon the cottage-floor, would flit away with a mocking smile. Whenever that look appeared in her wild, bright, deeply black eyes, it invested her with a strange remoteness and intangibility; it was as if she were hovering in the air and might vanish, like a glimmering light that comes we know not whence, and goes we know not whither…. (Hawthorne, 1992, p. 64)

Two peculiar characteristics of Pearl’s beauty are her eyes and her image as a glimmering light. She has “deeply black eyes” and in other scene her eyes are described to have “intensity both of depth and glow” (Hawthorne 1992, p. 76). Now and then the image of
her brightness is repeated. When she is dressed up she looks beautiful but the dress does not reduce her natural beauty: “So magnificent was the small figure … and such was the splendor of Pearl’s own proper beauty, shining through the gorgeous robes…. (Hawthorne, 1992, p. 68). The complete image of Pearl’s beauty is seen in the following scene.

We have spoken of Pearl’s rich and luxuriant beauty; a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly akin to black… (Hawthorne, 1992, p. 76)

The whole image of Pearl above is a perfect image of pearl in paradise in Islam.

The heavenly quality of Pearl is also indicated in the depiction that she “was worthy to have been brought forth in Eden, worthy to have been left there to be the plaything of the angels after the world’s first parents were driven out” (Hawthorne, 1992, p. 67). Pearl has is a spiritual significance as a metaphor. She could serve as the precious inhabitant in the Garden. But again it emphasizes the beauty of Pearl, as implied by her name.

Conclusion

Confirming the findings of the previous studies the name has close relationship with characters of the name’s bearer. Hawthorne names his character Pearl to develop his characterization. The characteristic of real pearl is reflected in Pearl in the novel. Seeing from Islamic point of view Hawthorne is successful in presenting the vivid image of Pearl in Islam. Pearl is natural jewel in the world and at the same time symbolizes precious thing hereafter.

Regarding the relationship between literature and religion, it could be concluded that the work could be one of the devices to do comparative studies of certain religious aspects in given religions. It is possible to see the same religious dimension of different religions in a piece of literary work. As a preliminary study, this finding needs to be developed.

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Investigating the Meanings of ریح (a wind) and ریماح (winds) and their Translation Issues in the Holy Qur'ān

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Abstract
This study investigates the meanings of ریح (a wind) and ریماح (winds) and their translation issues in the Holy Qur'ān. It aims at identifying the contextual meanings of these words based on different exegeses of the Holy Qur'ān. Then, it explains the nuances that exist between the two lexical items. The study also examines how the shades of meaning of the Qur'ānic words are reflected in two English translations of the Holy Qur'ān, namely, Arberry (2003) and Irving (2002). The study adopts the RC-S approach by Murphy (2003) as a theoretical framework for data analysis. It also employs the qualitative approach to collect and analyze the data of the study. Different exegeses are consulted to identify the differences between the two words. The results reveal that there are some differences in meaning between these Arabic words in Holy Qur'ān and that the shades of meaning of these words are not reflected in the English translations. The study provides recommendations for readers and translators especially the translators of the Holy Qur'ān.

Keywords: Affective meaning; connotative meaning; contextual meaning; denotative meaning; Holy Qur'ān meaning and near-synonyms

Introduction

Literature reveals that the Holy Qur'ān includes many words which have seemingly similar meanings but communicate different meanings upon deeper analysis of the semantic constituents of such items. There is a consensus among researchers that these items are termed near-synonyms (Al-Sowaidi, 2011). Scholars (Bint Al-Shaṭī, 1971; Omar, 2001) assert that the Qur'ānic synonyms are near-synonyms which refer to words sharing some but not all shades of meaning. More importantly, Al-Sha'rāwī (1993) contends that every near-synonym in the Holy Qur'ān has its special meaning that cannot be conveyed by another one in the same context. For instance, the near-synonymous pair حلف ḥalafa and أقسم 'aqṣama (swore) have one general equivalent in English. However, there exist some nuances between these near-synonyms in the Qur'ān. Abu Udah (1985) acknowledges that the word حلف ḥalafa in the Qur'ān means swore untruthfully and is employed to imply a false oath whereas أقسم 'aqṣama means swore truthfully and implicates a true oath. However, these near-synonyms are interchangeably used in Modern Standard Arabic. In fact, the subtle and delicate nuances between the Qur'ānic near-synonyms usually confuse both the reader as well as translator. If a translator fails to realize such nuances between the near-synonyms and misunderstands the original meaning, the near-synonyms will be misinterpreted and consequently the Qur'ānic message will not be appropriately conveyed.

Newmark (1988), Abdullah (2003) and Ishratah (2006) maintain that the differences between near-synonyms are context-dependent and thus the context should be analyzed in order to provide an adequate and faithful translation for the near-synonyms. Besides, the exegeses of the Holy Qur'ān play a great role in explaining the differences between the near-synonyms and consequently facilitate their translation. Therefore, the Qur'ānic near-synonyms will be studied and analyzed in different Qur'ānic contexts and the exegeses of the Qur'ān will be consulted to account for the nuances between the Qur'ānic near-synonyms and how such nuances are reflected in the English translations.

Problem Statement

The near-synonyms in the Holy Qur'ān have special features which make mapping their meanings onto another language highly problematic. Ali (1938) confirms that the Qur'ānic vocabulary is so rich that it gives special words for similar ideas and things which have only a general word in English. Besides, it is applauded that although some words are used interchangeably in Modern Standard Arabic, they are used differently in the Holy Qur'ān (Al-Sowaidi, 2011). An example of these words is the Qur'ānic pair ريح (a wind) and رياح (winds). In Arabic, the lexical item ريح (a wind) is the singular form of رياح (winds). These two items are used interchangeably in Modern Standard Arabic. However, there exist some differences in meaning between them in the Holy Qur'ān. More importantly, these words have only one equivalent in English (the wind). In fact, the nuances between these words are vitally important to understand the Qur'ānic text. If the shades of meaning of near-synonyms are not perceived by the reader or specifically by the translator, the Qur'ānic text will be misinterpreted. This study will identify the contextual meanings of these words in the Holy Qur'ān making use of different exegeses of the Holy Qur'ān. Then, it will highlight the differences between these words in terms of denotative and expressive meanings and how the shades of meaning of near-synonyms are reflected in the English translations. It provides the readers as well as translators with a deeper look into the nuances between the Qur'ānic pair and how such nuances should be considered especially in the translation.
Objectives of the study
1- To identify the contextual meanings of رَيْحٌ (a wind) and رِيحَ (winds) in the Holy Qur'ān.
2- To compare the denotative and expressive meanings of رَيْحٌ (a wind) and رِيحَ (winds) in the Holy Qur'ān.
3- To explain how the nuances between رَيْحٌ (a wind) and رِيحَ (winds) are reflected in two English translations.

Questions of the Study
1- What are the contextual meanings of رَيْحٌ (a wind) and رِيحَ (winds) in the Qur'ān?
2- How are رَيْحٌ (a wind) and رِيحَ (winds) different in terms of their denotative and expressive meanings?
3- How are the nuances between the two Qur'ānic words reflected in two English translations?

Theoretical Framework
The study adopts the Relation by Contrast Approach to Synonyms (RC-S) by Murphy (2003). This approach explains synonymy relation in terms of the minimal differences that exist between the synonymous words. In this regard, Murphy acknowledges that in any set of different forms of words which have similar denotations, there exists a slight difference in denotative and/or expressive meaning. Therefore, the differences between synonymous words should be explained in terms of the suggested parameters:

Denotative meaning
Denotation refers to “the relationship between sense and reference, and the sense of a word is the set of conditions on the word’s reference” (Murphy, 2003, p. 148). Murphy states that the near-synonyms punish, correct, discipline, castigate and penalize have differences in denotation.

Expressive elements of meaning
Expressive meaning includes affective meaning, connotative meaning, and other social information that gives denotatively similar words different significance without affecting their contributions to sentential truth-conditions (Murphy, 2003).

a) Connotation is viewed as “the additional meanings that a word or phrase has beyond its central meaning” (Richards & Schmidt, 2002, p. 108). It involves associations which do not directly affect the conditions on reference, but which may give some slant to the description (Murphy, 2003).

b) Affect is a non-denotative meaning which is concerned with the speaker’s attitude toward the subject at hand (Murphy, 2003).

c) Social information: Other aspects of social meaning include dialect, register, jargon, and other sub-varieties of a language or vocabulary (Murphy, 2003).

This approach is adopted for the current study because it provides a framework for analyzing the nuances between the near-synonyms in question. In the light of the RC-S approach, the researchers will analyze the denotative, connotative and affective meaning of the Qur’ānic near-synonyms and explain how the shades of meaning of near-synonyms are reflected in the English translation.
Methodology

This study employs the qualitative approach to collect and analyze the data of the study because it seems more relevant and helpful in explaining the nuances between the near-synonymous pair. It also makes use of qualitative content analysis because it is a flexible method to analyze the data of the study. Two English translations have been selected, namely, Irving (2002) and Arberry (2003). These translations are particularly chosen based on several reasons. For instance, the translators have different religious backgrounds since Arberry is non-Muslim while Irving is Muslim and also the two translators adopted different translation approaches when translating the Holy Qur'ān; Irving (2002) employed a communicative approach while Arberry (2003) employed a literal approach in his translation. This study heavily depends on many exegeses of the Qur'ān as well as commentary books. The exegeses of Ibn Āshur (1984) and Al-Sha'rawi (1991) are selected because the exegetes worked on explaining the Qur'ānic near-synonyms. Other exegeses like Al-Ṭabarī (2001), Al-Zamakhsharī (2009), Al-Qurṭubī (2006), Al-Mahālī and Al-Ṣayyūtī (2003), Al-ʿAlusī (1995) and Al-Makhzumī (1989) are also consulted because they are the most prominent exegeses of the Holy Qur'ān as maintained by (Abdul-Raof, 2001).

Moreover, it is perhaps crucial here to indicate that the Qur'ānic word ريح (a wind) appeared in the Holy Qur'ān eighteen times in seventeen contexts because it is repeated twice in one verse. However, the lexical item رياح (winds) is mentioned ten times. Due to the difficulty of analyzing all the verses in which these words are used, six verses will be analyzed for each word. It is also worth mentioning here that although the translation issues of ريح (a wind) and رياح (winds) are addressed in the studies of Shehab (2009) and AlQainai (2011), their studies were mainly concerned with the assessment of the criteria and the strategies adopted by the translators. This study mainly focuses on the denotative and expressive meanings of the Qur'ānic words and the reflection of these meanings in the English translation. An in-depth analysis of their denotative and expressive meanings is provided in this study.

Analysis of Data

This section highlights the contextual meanings of the Qur'ānic near-synonyms and particularly focuses on the nuances between the two words and how such nuances are reflected in the English translations.

**The Contextual Meanings of the Qur'ānic Pair**

1- ريح (a wind)

Here is the analysis of the verses in which the word ريح (wind) is used in the Holy Qur'ān.

1- قال تعالى: “فَلَمًح رَأَوْهُ عَحرِضٌح مُّسْتَقْبِلَ أَوْدِيَتَهُ ْ قَحلُوا هَذَا عَحرِضٌ مُّمْطِرُنَح بَلْ هُوَ مَح اسْتَعْجَلْتُ ْ بِحِِ رِيح ٌ فِيهَحح عَحذَا ٌ أَلِي ٌ” (الأحقحف 24; Arberry, 2003).

“Then, when they saw it as a sudden cloud coming towards their valleys, they said: This is a cloud that shall give us rain! Not so; rather it is that you sought to hasten - a wind, wherein is a painful chastisement” (Al-Aḥqāf: 24; Arberry, 2003).
“When they saw it as a disturbance advancing on their valleys, they said: This is some storm which will bring us rain. Rather it was what you sought to hasten up for yourselves, a wind containing painful punishment” (Al-Aḥqāf: 24; Irving, 2002).

Exegetes provided more descriptions of ريح (a wind) in this verse. For instance, Al-Zamakhsharī (2009) points out that ريح (a wind) was loosed upon the people of Hud. It was destructive since it caused death to them and destroyed their properties. He also maintains that there was something like flames inside that wind. Al-Mahālī and Al-Sayūtī (2003) affirm that ريح (a wind) mentioned in this verse was similar to a hurricane which killed the people of the Prophet of Hud, their children, women, men, and destroyed their properties by flinging them all up into the air and tearing them to pieces and fragments. Nothing was left except their dwellings. Al-Ṭabarānī (2001) acknowledges that ريح (a wind) in this verse was strong insofar as it destroyed pavilions and bring people from one place into another. Moreover, Al-Qurtubī (2006) maintains that the wind was extremely violent that it flew their livestock in the sky like a feather.

Al-Ṭabarani (no date) affirms that this type of wind is called الدور (a kind of harmful wind). In fact, Al-Shārāwī (1991) differentiates between the word ريح (a wind) and its plural رياح (winds) in the Holy Qurān claiming that the word ريح (a wind) implicates harm, torment, destruction and punishment whereas its plural رياح (winds) implies blessing and mercy. One of the differences between them is that ريح (winds) come from different directions and go to different destinations and thus it is helpful (Al-Shārāwī, 1991). Unlike ريح (winds), ريح (a wind) comes from one direction and goes to one destination and consequently it is harmful and destructive. Based on different exegeses of this verse, it can be concluded that ريح (a wind) was loosed upon Hud's people as torment, displeasure, punishment and affliction. It was strong, violent, deadly, ruining, and destructive. It is also said that it goes to one destination and that is why it is harmful.

“And also in Ad, when We loosed against them the withering wind that left nothing it came upon, but made it as stuff decayed” (Al-Dhariyat: 41-42; Arberry, 2003)

“And with Ad, when We loosed a devastating wind on them: it left nothing that it chanced upon without turning it into rubble” (Al-Dhariyat: 41-42; Irving, 2002).

Al-Shārāwī (1991) and Al-Mahālī and Al-Sayūtī (2003) assert that this verse tells the story of the Prophet ʿĀd's people who were punished by a wind. In this verse, the wind was described as ريح العقح (a devastating wind). In Arabic, these two words literally mean a barren wind. Moreover, the word العقح (barren) refers to a person who cannot produce babies (Ibn Manzūr, 1955). In English, it refers to i) “a person or animal which are unable to produce children or baby animals” (Longman Dictionary of Contemporary English, 2007). In this verse, the wind is described as ريح العقح (literally a barren wind) because it is harmful and does not fertilize the trees and clouds and does not help produce rain (Ibn ʿĀshur, 1984, Al-Shārāwī, 1991 & Al-Qurtubī, 2006). More importantly, they claim that it is strong and harmful and there is no mercy, benefit or blessing in this type of a wind. Al-Makhzumī (1989) also confirms...
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Investigating the Meanings of رِيح Abdul-Ghafour, Awal, Zainudin & Aladdin

that رِيح (a wind) which was loosed upon ād's people was very poisonous. Based on the interpretations of this verse, رِيح (a wind) was unleashed upon the people of ād as a torment, punishment, infliction and displeasure and was described as barren, withering, poisonous, devastating, strong, deadly and harmful. It does not fertilize the clouds, does not pollinate trees and does not help produce rain.

“The likeness of that they expend in this present life is as the likeness of a freezing blast that smites the tillage of a people who wronged themselves, and it destroyed that; God wronged them not, but themselves they wronged” (Al-‘Emrān: 117; Arberry 2003).

Moreover, the use of words whose sounds are similar to the things they describe (e.g. صَرْصَحراً (clamorous) is called onomatopoeia in Arabic. This onomatopoeia is also available in English as in the words “boom” and “hiss”. In fact, the use of onomatopoeia in the Holy Qur’ān is common. Apart from the example provided in this verse, it is perhaps crucial to cite a similar interesting onomatopoeia in the Holy Qur’ān where the word رِيح (a wind) is used in Arabic to implicate violence, noise and loudness (ibid). While interpreting رِيح فيها صَرْصَحراً “a wind wherein is a blast/frost”, Al-Qurtubi (2006) provides a different interpretation of صَرْصَحراً (a blast/frost) claiming that it is the sound of the flame which accompanied the wind. In fact, providing different meanings of a Qur’ānic word is one of the challenges facing the translators of the Qur’ān (Hassan 2003). Although Al-Qurtubi’s exegesis is regarded as one of the major exegeses, his interpretation of صَرْصَحراً (blast/frost) is neglected in the two translations.
“But if We loose a wind, and they see it growing yellow, they remain after that unbelievers” (Al-Rum: 51; Arberry 2003).

“Even if We sent a wind so they might see it turning things yellow, they would still keep on disbelieving even after it” (Al-Rum: 51; Irving 2002).

This verse is interpreted by Al-Sha’rawī (1991) and Al-Mahalī and Al-Sayutī (2003) as follows: But if We unleashed a wind which damaged and destroyed their vegetation, and they saw it turn yellow (i.e. destroyed), they would continue to disbelieve in God and to deny the rain grace. Al-Qurṭubī (2006) provides a different interpretation of some words here. He claims that the pronoun it in this verse “فَحَرَأَوْهُ” (when they see it) is an anaphora of ريحة (a wind). In other words, the color of the wind was yellow according to Al-Qurṭubī but not the vegetation as interpreted by other exegetes (e.g. Al-Sha’rawī, 1991). Al-Qurṭubī (2006) adds that the wind is yellow because it is harmful and does not fertilize the trees nor the clouds.

Coming back to the meaning of the word ريحة (a wind), Al-Sha’rawī (1991) asserts that it is used in the Holy Qur’ān to implicate harm and damage. Additionally, Al-Rāzī (2004) argues that ريحة (a wind) is loosed by Allah as a torment and thus it rarely blows. On the contrary, the winds blow in days and nights in different places and therefore they are helpful and beneficial. In this verse, it is seen that ريحة (a wind) implicates threat, displeasure, torment, and infliction.

For whosoever associates with God anything, it is as though he has fallen from heaven and the birds snatch him away, or the wind sweeps him headlong into a place far away” (Al-Haj: 31; Arberry, 2003).

“Anyone who associates anything with God [will feel] as if he had fallen out of the sky and the birds had snatched him away, or the wind had blown him to some far-off place” (Al-Haj: 31; Irving, 2002).

This verse provides a picture of the status of a polytheist who ascribes partners to God. Al-Sha’rawī (1991) and Al-Mahalī and Al-Sayutī (2003) interpret this verse by saying that those who associate anything with Allah are likened to a person who had fallen from the heaven and had been snatched away by birds or as the wind blew him/her into a far-off place and there is no hope that s/he will be saved. Al-Zamakhsharī (2009) affirms the believing in Allah is likened as the sky in its height, associating anything with Allah is described as falling from the sky, bad thoughts are described as the birds which snatch the person away and finally Satan is described as a strong wind which throws the disbelievers in a far-off place. This verse was revealed upon the Prophet Mohammed to threaten and warn those who associate anything with Allah. Based on these interpretations of this verse, it can be concluded that ريحة (a wind) implicates threat, violence and harm.

O believers, remember God's blessing upon you when hosts came against you, and We loosed against them a wind, and hosts you saw not; and God sees the things you do” (Al-Ahzāb: 9; Arberry, 2003).

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“You who believe, remember God's favor upon you when the armies charged at you! We sent a wind and even armies you did not see against them. God was Observant of what you were doing” (Al-Ahzab: 9; Irving, 2002).

This verse was revealed upon the Prophet Mohammed about Al-Ahzab battle between Muslims and disbelievers. Al-Ṭabarî (2001) and Al-Zamakhsharî (2009) illustrate that ريح (a wind) in this verse is called الصبا (Al-Seba) which Allah loosed upon the disbelievers in the battle of Al-Ahzab. This wind, called الصبا (As-Seba), beat the disbelievers. Ibn Ḥâshî (1984) claims that it was cold and violent. It damaged their camps, killed their horses and camels, overturned their properties and scattered them. Finally, Muslims won the battle. After this battle, it was narrated that the Prophet Mohammed said “I was triumphed over in this battle by الصبا (Al-Seba) while the people of Ăd had been ruined by الحبور (Al-Dabur)” (Two kinds of a harmful wind). Again, the wind ريح (a wind) was loosed upon the disbelievers as torment and punishment. It is strong, violent, destructive and deadly. Based on the interpretations of the previously mentioned verses, the meanings of the Qur'ānic word ريح (a wind) will be summarized in Table (1), p.11.

2- ريح (winds)
Here is the analysis of the verses in which the word ريح (winds) is used in the Holy Qur'ān.

1- قال تعالى: "وَفِي اِلْيَوْمِ الْعَلَيْنِ وَالشَّهَارِ وَمَا نَزَّلَ اللَّهُ مِنْ السَّمَاءِ مِنْ رِيَاحٍ فَأَحْيَا بِهِ الأَرْضَ بَعْدَ مَا مَوْتَهَا وَتَأْخَذَّهَا مِنْ خُلُقٍ أَيَّامَ بَعْضَهَا وَتَأْخَذَّهَا مِنْ خُلُقٍ أَيَّامَ بَعْضَهَا (الجَحْثِيَّةُ ۵)"

“And in the alternation of night and day, and the provision God sends down from heaven, and therewith revives the earth after it is dead, and the turning about of the winds, there are signs for a people who understand” (Al-Jāthiyah: 5; Arberry, 2003).

“The alternation of night and daylight, and any sustenance God sends down from the sky with which He revives the earth after its death, and the wheeling of the winds are signs for folk who use their reason” (Al-Jāthiyah: 5; Irving, 2002).

Al-Sha‘rawî (1991) affirms that whenever the word ريح (winds) is used in the Holy Qur'ān, it implicates mercy and blessing. Al-Ṭabarî (2001) maintains that "directing the winds" in this verse means that Allah directs the wind to different destinations for the people's benefits. Al-Sha‘rawî (1991) asserts that directing the winds is intended to stir the clouds up and has many benefits among which the winds renew and purify the stagnant air in order not to be polluted. Al-Alusî (1995) claims that the circulation of winds means to send them to different destinations because if the winds are assembled together and are sent to one destination or direction, such winds will be strong and destroy everything they pass through. Therefore, it is viewed that ريح (winds) blow to different destinations and spread in different directions and most importantly they are helpful since they stir the clouds up, purify and renew the air and fertilize the clouds.

2- قال تعالى: "وَيُرْسِلُ الْرِّيَاحَ بُشْرًا بَيْنَ يَدَيْ زَخْمِهِ ثُمَّ إِذَا أَقْلَسَ زَحُّحُةٌ ضَنَّا فَأَنزَلْنَا بِهِ الْمَحْيَاءَ (سُورَةُ الأُعْرَافَ آيَةٌ ۵۷)"

“It is He who looses the winds, bearing good tidings before His mercy, till, when they are charged with heavy clouds, We drive it to a dead land and therewith send down water, and bring forth, therewith all the fruits” (Al-Ă’rāf: 57; Arberry 2003).
“He is the One Who sends winds to announce His mercy directly, so that whenever they lift up heavy clouds, We drive them along to a dead countryside and send down water from them; and thus We bring forth every kind of fruit” (Al-A‘rāf: 57; Irving 2002).

Ibn ‘Āshur (1984) contends that the winds which bear the good tidings of rain are kind, gentle and blessed, and are described as such because the winds disperse before rain. In addition, Al-Ṭabarī (2001) applauds that the winds in this verse is نشحورا meaning in Arabic the gentle and pleasant winds which peacefully and smoothly blow and spread in different directions. Therefore, it can be concluded that the winds are associated with Allah's mercy as well as blessing; bear good tidings of rain, disperse before rain, bear heavy clouds, and are helpful.

And We loose the winds fertilising, and We send down out of heaven water, then We give it to you to drink, and you are not its treasurers” (Al-Ḥejr: 22; Arberry, 2003).

“We send forth fertilizing winds and send down water from the sky and offer you something to drink from it. You are not the ones who store it up” (Al-Ḥejr: 22; Irving, 2002).

Al-Ṭabarī (2001) maintains that ريح (winds) are fertilizers since they fertilize trees as well as clouds. He also adds that there is another view of such winds; it is claimed that the winds are described as fertilizers because such winds function as a bearer of fertilizers but not they are fertilizers by themselves. Al-Ṭabarī (2001) asserts that the winds which function as fertilizers are completely different from ريح (a wind) which is described in another verse as ريح العقيم (a barren wind). Therefore, ريح (winds) and ريح (a wind) are quite different.

Ibn ‘Āshur (1984) and Al-Qurṭubī (2006) claim that this verse illustrates the benefits of the winds; the winds are described as fertilizers since they contain humidity which is the reason behind the rainfall, and bear helpful dust, benefits and blessings. Moreover, Ibn Manzur (1955) confirms that the winds function as fertilizers because they carry dew and then they insert it in the clouds. As a result, the clouds will assemble and become rain. In terms of trees’ fertilization, Ibn ‘Āshur (1984) states that the winds transfer the pollen from the male into the female trees and consequently the female trees will be fertilized and will, as a consequence, produce crops. In fact, the process of tree fertilization by the winds is called wind fertilization in biology. Al-Sha‘rawī (1991) claims that ريح (winds) purify the air because if it is still, it will be polluted and becomes harmful and poisonous. Consequently, it can be said that the winds are multiple and helpful. The winds implicate mercy and blessing and are described as fertilizers for trees as well as clouds. They purify the air for if it is still, it becomes harmful and poisonous.

And of His signs is that He looses the winds, bearing good tidings and that He may let you taste of His mercy, and that the ships may run at His commandment, and that you may seek His bounty; haply so you will be thanful” (Al-Rum: 46; Arberry, 2003).

“Among His signs is [the fact] that He sends the winds to bring news so he may let you taste of His mercy, and so ships may sail at His command, in order that you may seek some of His bounty and so that you may act grateful” (Al-Rum: 46; Irving, 2002).
Al-Ṭabarī (2001) says that this verse emphasizes that Allah alone can send ريح (winds) to prove His singleness and the One Who is over all things competent. Ibn ʿĀshur (1984) demonstrates that the winds are described as good tidings because such winds come before rain. The Arabic word مبشرات (bearing good tidings) is derived from the word بشرة which means good news. Ibn Al-Jawzī (2002) claims that all mentioned blessings in this verse are due to the winds, providing his own exegesis of this verse as follows: “For among His wonders is this: He sends forth [his messages as He sends forth] the winds that bear glad tidings” means that the winds make the people happy; “so that He might give you a taste of His grace” means that Allah may bring blessing and provision through the rain which is carried by the winds; “and that ships might go about” means that the ships sail with the help of such winds; “in quest of some of His bounties” through the marine commerce “and that you might have cause to be grateful” for the blessing of the winds. Ibn ʿĀshur (1984) contends that the winds are described as harbingers of the mercy of Allah and that such winds help form the clouds. So the winds are helpful and blessed because they bear good tidings of rain, fertile the soil, and help ships sail to their destinations.

“Ibn ʿĀshur (1984) and Al-Mahalī and Al-Sayufī (2003) assert that this verse means that Allah is the One Who sends the winds stirring up and raising the clouds. Ibn ʿĀshur (1984) explains that sending the winds as good tidings of rain is an evidence that Allah alone Who is over anything competent. He also acknowledges that this verse explains the role of the winds in forming the clouds. Ibn ʿĀshur (1984) and Al-Qurṭubī (2006) state that whenever the word ريح (winds) is used in the Holy Qur'ān, it implicates blessing and mercy. Therefore, the winds are beneficial because they raise and stir up clouds and consequently rain comes down out of such clouds.

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“God is He that looses the winds, that stir up clouds; and He spreads them in heaven how He will, and shatters them; then thou seest the rain issuing out of the midst of them, and when He smites with it whomsoever of His servants He will, lo, they rejoice” (Al-Rum: 48; Arberry, 2003).

“God is the One Who sends the winds to blow the clouds along. He spreads them out in the sky just as he wishes, and breaks them up into patches so you see a shower coming from inside them. When He strikes any of His servants whom He wishes with it, they are overjoyed” (Al-Rum: 48; Irving, 2002).
“God is the One Who sends the winds to blow the clouds along. We drive them on to a dead land, and revive the earth by means of them after it has died. Such is regeneration” (Faṭer: 9; Irving, 2002).

Al-Ṭabarî (2001) asserts that it is the winds that carry and transfer the clouds. Al-Shaʿrawî (1991) explains the words “send the winds” by saying that Allah is the One Who moves the winds and when the winds move from one place into another, it benefits the people a lot. It purifies the air, stir the clouds up and transfer the clouds to different places and consequently rain comes out of such clouds. Al-Qurṭubi (2006) says that the winds are sent as good tidings of rain and this is a sign of the perfection of the capacity of Allah. It can be concluded that the winds are the good tidings of rain, raise the clouds, stir them up and carry them along to different destinations. Based on these interpretations, the meanings of the Qurʾānic word رياح (winds) will be summarized in Table (1) p.11.

**Nuances between the two words and their reflection in the translation of the Qurʾān**

After conducting an in-depth analysis of the contextual meanings of the two words in the Qurʾān, it appears that there exist some nuances between these two words which seem to be synonymous at the first glance. The following sections highlight the nuances that exist between the two near-synonyms based on RC-S approach and shed light on how such nuances are reflected in the two English translations.

**Denotative meanings**

The analysis of the contextual meanings of the two words revealed that there exist some nuances between ريح (a wind) and رياح (winds) in terms of their denotative meanings. It seems that there are some differences in denotation between ريح (a wind) and رياح (winds) in terms of the nature, function and effect of this moving air. Such nuances are summarized in the following Table:

<table>
<thead>
<tr>
<th>ريح (a wind)</th>
<th>رياح (winds)</th>
</tr>
</thead>
<tbody>
<tr>
<td>is tight and assembled together and goes to one direction and that is why it is harmful;</td>
<td>are multiple and spread in different directions and go to different destinations;</td>
</tr>
<tr>
<td>rarely blows;</td>
<td>blow every day and night;</td>
</tr>
<tr>
<td>implicates harm, damage, violence, punishment, displeasure, infliction and torment;</td>
<td>implicate mercy, blessing and benefit;</td>
</tr>
<tr>
<td>brings nothing of good since it does not bear rain;</td>
<td>are sent to unfold with the mercy of Allah i.e. disperse before rain;</td>
</tr>
<tr>
<td>is described as withering, devastating, strong and harmful;</td>
<td>are described as fertilizer since they fertilize the clouds as well as trees;</td>
</tr>
<tr>
<td>was strong, violent, extremely cold, poisonous, deadly and destructive;</td>
<td>are helpful because they renew and purify the air for if it is still, it becomes polluted, harmful and poisonous;</td>
</tr>
<tr>
<td>-is strong, violent, furious, deadly, ruining, destructive, clamorous and intensively noisy;</td>
<td>are described as نشورا, meaning in Arabic the gentle, kind, and pleasant winds which peacefully and smoothly spread in different</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>is a wind containing a blast, of extreme cold or hot that smote the tillage as well as the crops and destroys it;</th>
<th>are helpful and blessed winds;</th>
</tr>
</thead>
<tbody>
<tr>
<td>is described as being barren in the Holy Qur'ān because it does not fertilize clouds or trees;</td>
<td>fertile the soil and help ships sail to their destinations and fertilize the trees as well as clouds;</td>
</tr>
<tr>
<td>does not help form clouds and does not help produce rain;</td>
<td>are beneficial because they bear heavy clouds, with rain, stir them up, and carry them along to different places; and</td>
</tr>
<tr>
<td>-was loosed upon some nations (e.g. Hud's people) and the disbelievers in Al-Aḥzāb battle as torment, displeasure, punishment and affliction.</td>
<td>are described as the bearers of good tidings and the harbingers of Allah's Mercy (rain).</td>
</tr>
</tbody>
</table>

Coming back to the translations of these words, it seems that the translators failed to map these nuances onto English while translating these words. It seems that the translators thought that the difference between these two words is only in terms of whether the word is singular or plural. In fact, translating these words into "a wind" and "winds" does not reflect all the nuances between these near-synonyms and thus the reader or the listener will not perceive the differences in denotation that exist between such near-synonyms.

**Connotative meaning**

Connotative meaning is the associative meaning that a word has besides its denotative meaning. Based on the analysis of the contexts of different verses of the Holy Qur'ān, it seems that the lexical item *ريح* (a wind) has a negative associative meaning apart from its denotative meaning. It is always associated with torment, punishment, displeasure, threat, ruination and affliction. On the contrary, the lexical item *ريحح* (winds) has a positive associative meaning aside from its denotative meaning. The word *ريحح* (winds) is always associated with mercy, benefit and blessing. Translating these two words as (a wind) and (winds) does not communicate their connotative meaning and the reader will not gain access to the intended meaning and therefore the Qur'ānic message will not be faithfully conveyed. In other words, the translators failed to convey the positive connotative meaning of *ريحح* (winds) and also the negative connotative meaning of *ريح* (a wind). If the connotative meaning of the two words is not reflected in the translation, the emotive meaning of these words will not be also conveyed and the translated words do not have the same effect on the readers or listeners as the original words do on the first language readers. This will be highlighted in the next section.

**Affective meaning**

By using the word *ريحح* (winds), the Speaker's (Allah) implied attitude to the listeners or readers is to produce highly emotional overtones of His blessing and mercy on the mankind. These emotional overtones have an impact on the listeners or readers. On the contrary, the word *ريح* (a wind) is used by the Speaker to convey an attitudinal overtone of anger as well as threat. However, these emotional and attitudinal overtones are not reflected in the English translations. Consequently, the translated words do not have the same impact on the readers or listeners as the original words do on the first language readers or listeners. Both translators failed to produce...
such emotional overtones by introducing no impact into the target text while translating these two Qur'ānic near-synonyms. In other words, both translators could not render the attitudinal effect of the original near-synonyms and could not communicate the nuances respecting the attitudinal meanings faithfully as demonstrated in the original Qur'ānic near-synonyms. The emotional overtones of mercy and blessing are not reflected in both English translations and the emotional overtones of anger and threat are not also preserved in the translations.

Findings and Discussions

The contextual analysis of the two Qur'ānic near-synonyms reveals that the difference between the two words is not in terms of whether the word is singular or plural. Such words have nuances in terms of their denotative and expressive meaning. It seems that they have distinct and different semantic constituents as noticed in the semantic analysis of the two words in their Qur'ānic contexts insofar as the speaker can affirm one while denying the other. It is perhaps crucial to indicate that Cruse (2000) proposes that two lexical items are considered near-synonyms if it is possible to assert one while denying the other. Cruse provides this sentence as an example: “He was not killed but I can assure you that he was not murdered, madam”. The analysis of the verses of the Holy Qur'ān reveals that it is possible to say it is ریح (a wind) but not ریحح (winds). It is noteworthy that this is also asserted in the Hadīth narrated by Ibn “Abbās in which the Prophet Mohammed said when he saw wind(s): “O Allah! Make it ریحح (winds) and do not make it ریح (a wind)”. Therefore, these words are deemed to be near-synonyms. This conclusion goes in congruence with Al-Sha‘rawi (1993) and Al-Omari and Abu-Melhīm (2014) who applaud that full synonymy does not exist in the Holy Qur'ān and what exists in the Holy Qur'ān should be simply termed near-synonymy.

It is also revealed that although the two Qur'ānic near-synonyms seem to be synonymous, they convey different semantic meanings. However, while translating the two near-synonyms in the Holy Qur'ān, the translators failed to realize the subtle differences between these two near-synonyms and rendered them inadequate in the target language. Although ریح (a wind) was rendered singular and ریحح (winds) was rendered plural in the target language, the nuances between the two lexical items are not reflected in the translation. In other words, the translators failed to preserve the denotative, connotative and affective meanings of these Qur'ānic near-synonyms while translating such near-synonyms. Therefore, it would have been better had the translator explained ریح (a wind) as a [harmful] wind or gale and ریحح (winds) as [helpful] winds. Such translation could be more faithful.

As explained in the preceding paragraph, the translations of such near-synonyms seem to be relatively literal and are not equivalent to the Qur'ānic near-synonyms in terms of their denotative and expressive meaning. Baker (2011) asserts that the equivalence at the lexical level contributes to the achievement of the overall equivalence of a certain text. Baker also claims that the denotative and expressive meanings of a word should be reflected in the translation in order to achieve the equivalence at the lexical level.

Moreover, it should not be left unmentioned that the use of onomatopoeia in ریح فيها صرّح (a wind wherein is a blast) and ریخا صرّصرا (a clamorous wind) represent one of the excellences of the Holy Qur'ān which are so sublime. Such onomatopoeia is inimitable and is difficult or perhaps impossible to translate in another language. Although these specific words are used to
convey a meaning in the Qur'anic text, it is noticed that such a meaning is not conveyed and that there is inevitable translation loss in conveying the effect made by such onomatopoeia.

These unfaithful translations of the Qur'anic near-synonyms might be attributed to many factors among which the lack of the English equivalents since there is only one word for ريح (a wind) and ريحح (winds) in English. It might be also attributed to the fact that the translators did not delve deeply in the exegeses of the Holy Qur'an which are of great significance to understanding and perceiving the meanings of the Qur'anic words. It seems that the context-based meanings of the Qur'anic near-synonyms are not conveyed and that is why the context should be analyzed before the translation of the Qur'anic near-synonyms takes place. This result is similar to that of Issa (2011) who points out that translators should consider the contextual meaning of Qur'anic near-synonyms in their translation.

It is worth mentioning here that Arberry (2003) did not only fail to reflect the nuances between the near-synonymous pair but also inappropriately used a word which does not collocate with the word ريح (a wind). Arberry inappropriately translated the verb يرسحل as (loose) with both Qur'anic near-synonyms. In English, this verb means “to make something unpleasant begin” (Longman Dictionary of Contemporary English, 2007) and consequently it has a negative meaning. Since ريحح (winds) has a positive meaning, it can be said that the verb (loose) does not collocate with this word and thus his translation of this verb in the context where ريحح (winds) is used is inappropriate. In fact, English has the equivalent of the Arabic verb يرسل (send) which is appropriately used by Irving (2002) in the context where the word ريحح (winds) is used. Apart from the previously mentioned motives, this might be attributed to the lack of Islamic backgrounds on the part of the translator since the translator (Arberry) is non-Muslim. It seems that the Islamic background significantly contributes to understanding the Qur'anic words. This result is allied to that obtained by Behzadi & Mirza (2016). Overall, the results of this study are congruent with those provided by Al-Sowaidi (2011), Issa (2011) and Alazzam (2005) in terms of the fact that the Qur'anic near-synonyms are inadequately translated because the nuances between near-synonyms are not reflected in the translation.

Conclusion
It is perhaps crucial to indicate that the Qur'anic text is distinct from all other texts written by human beings for it is revealed by Allah in Arabic language. Every Qur'anic word is carefully selected to convey a certain meaning and thus replacing a Qur'anic word by another does not communicate the intended meaning in that context. This study reveals that the nuances between near-synonyms do exist which are, in some cases, difficult to understand even by the native speakers of Arabic. Such differences in meaning need a lot of consideration, especially when they are translated into another language.
Finally, it is recommended that the translators of the Holy Qur'an should pay much more attention to the shades of meaning of near-synonyms. They should identify the nuances between the Qur'anic near-synonyms and make sure that the differences in meaning between near-synonyms are reflected in their translations. Moreover, it is found the context of verses in which the Qur'anic near-synonyms are used plays a key role in providing the differences between the near-synonyms. Therefore, translators of the Holy Qur'an should carry out contextual analysis so as to identify the differences between near-synonyms before the translation takes place. Readers and translators should look for the differences between the Qur'anic near-synonyms whenever
they find two words with seemingly synonymous meanings in order to perceive the Qur'ānic message appropriately. They should also consult the exegeses of the Holy Qur'ān since they are intended to clearly explicate the Qur'ānic words and texts. In particular, translators should deeply delve in the exegeses of the Qur'ānic verses in which the near-synonyms are used. Then, they should do their best to convey the nuances between the near-synonyms in their translation. For future research, it seems that there are a few studies which investigated the Qur'ānic near-synonyms and how the nuances between near-synonyms are reflected in the translation. Much research is needed to investigate the translation of the near-synonyms particularly in the Holy Qur'ān since it is an important religious book for all Muslims all over the globe.

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References
Sadallah Wannous: Towards an indigenous Arabic Epic theater:
An applied study of *An Evening Entertainment* and *The Adventure of Slave Jaber’s Head*

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Abstract
The leading Syrian dramatist, Sadallah Wannous (1941-1997), aimed at creating an original Arabic theater. He theorized about the theater of politicization, which has a progressive political content and is intended to instigate the masses to recognize their plight and take part in changing it. To do this, he used anti-realistic techniques that he borrowed from Brecht’s epic theater and established a warm improvised dialogue between the stage and the auditorium. In order to create instantaneous connection with the local audience, the dramatist embraced Arabic history and literary traditions and maneuvered them in order to address contemporary Arabic issues. Eventually, the middle period of Wannous’s production (1968-1978) is a breakthrough in Arabic theater in which Brechtian epic theater is adapted to Arabic themes and plotlines and is made organically connected to the longings and needs of contemporary Arab audience. The aim of this study is to provide a critique of Wannous’s indebtedness to Brecht and to local Arabic tradition, on the one hand, and his own ingenuity in creating an indigenous Arabic theater, on the other. To do so, this article locates Wannous’s dramatic contribution in the context of Arabic traditions and Brechtian theater and provides an applied study of two plays; *An Evening Entertainment for the Fifth of June* (1968) and *The Adventure of the Slave Jaber’s Head* (1970). The study delves into Wannous’s use of local theatrical devices such as the storyteller (Hakawati), and Karakoz and traditional and historical plot lines within an overall epic theatrical form. As a conclusion, this article demonstrates that Wannous’s dramatic production in the middle period creatively fuses both Brechtian and traditional Arabic theatrical practices and comes out as a distinctly new Arabic theater.

Key words: Alienation, epic theater, indigenous Arabic epic theater, theater of politicization, Syrian drama, Wannous

Introduction

The dramatic production of Sadallah Wannous (1941-1997) comprises a significant contribution to modern Arabic theater. His plays reflect his belief that theatrical art is not merely a form of entertainment. Wannous believes the theater has a significant role in educating the masses and stirring them to revolutionary action against all forms of oppression. As the art of theater is not particularly indigenous to Arabic tradition, Wannous aimed consciously at staging performances that are organically connected to Arabic culture and identity. To do this, he evoked existing Arabic theatrical elements, used Middle Eastern literary heritage, and at the same time, he allowed himself to learn a great deal from Western theatrical traditions and experiments. The significance of his innovation lies in his ability to address contemporary Arabic issues by using traditional literary materials and adapting them to Bertolt Brecht’s theatrical techniques. The result is a theater with distinct Arabic identity that moves from the “word” to “action” and aims at stirring the Arabic audience to effect a political change. Wannous is not alone in such a practice. He, together with a few other dramatists across the Arab world, realized that folk performance and popular plotlines are not enough to create an original theater. Being influenced by Brecht’s theory, they created their own original theater using familiar native plot lines. At the same time, they wrote their own theoretical treatises about their own vision of a new Arabic theater. Wannous (1970) put forth his theory in Guidelines for a New Arabic Theater, Al-Ra’i (1968) theorized about the function of the theater in Improvised Comedy in Egyptian Theater, and Barshid (1985) envisioned a theory about festive theater in his book the Limits of the Existing and the Possible in Festive Theater. All of these three dramatists “theorized for the theatrical composition and called for unified works that combine content, performance and the relation between production and the audience” (Al-Mekhlef, 2000, p. 29). This study aims at providing a critique of Wannous’s contribution to Arabic Theater in the middle period of his theatrical production (1968-1978). An analysis of his indebtedness to Brecht’s epic theater and his own creativity in Haflat Samar min Ajl Khamsa Huzeran [An Entertainment for the Fifth of June] (1968) and Moghamarat Ra’a Al-Mamlouk Jaber [The Adventure of Slave Jaber’s Head] (1970) will form the core of this study. Wannous did not merely adapt Brechtian techniques to the Syrain stage, he combined Brechean devices with traditional Arabic theatrical practices in order to produce a totally new theatrical experience. He embraced Arabic history and literary tradition and maneuvered the old texts in order to pass on his own revolutionary message which is relevant to contemporary issues. As a result, his theater in the middle period came out as original theatrical expression unprecedented in Syria and the whole Arab world.

The aim of Wannous’s theater

Wannous (1970) states that his theater is a response to “systematic oppressive regimes” (p. 107). His aim is to promote the intellectual growth of his audience; to raise awareness rather than edify with the use of clichéd slogans and aphorisms. His goal can be achieved by creating a “dialectical interaction between the stage and the auditorium” (p. 107). In his plays he does not “offer a ready-made awareness”, but it is crucial for him to “criticize and analyze a prevailing consciousness which has been driving people to defeatism and submissiveness” (p. 109). He coins the term of the theater of politicization, which is intended to address the “common” people and politicize them by charging his plays with progressive political content. He hopes that the strata of the common people, that have been kept ignorant and marginalized by the plutocracy, will “one day become the champion of revolution and change (pp. 90-91).
Syrian Theater before Wannous

Traditional Arabic culture has some limited theatrical phenomena, but these never developed naturally into a full Western-style theatrical experience. The Syrian folk theatrical tradition can be listed mainly in two forms; shadow puppet theater and dramatic story telling (Nima, 1993, p. 3). The shadow puppet shows feature two famous characters; Karakos and Iwaz. Such performances, which go back to the 11th century, were satires on political, historical and social issues. They edified “untutored audiences who were eager to see images and hear things they could easily grasp (Nima, 1993, p. 4). The comic element made it the most popular form of entertainment performed in cafes, public houses and social celebrations. On the other hand, dramatic story telling was also a very popular entertainment that was even more accessible to all social strata. A professional storyteller –Hakawati- used sit in cafes that spread all over Damascus. “Literary stylist, comical mime and local wit all rolled into one, the story-teller was a solo performer who… created his appeal through the extraordinary self-contained quality of his talent and ingenuity” (Nima, 1993, p. 7). Not only did he tell stories, but also animated parts of it by impersonating characters with his special movements and voice tones. The Hakawati always created the desired suspense and audience’s involvement. He would break the narration at an exciting point in order to collect dues and guarantee the presence of audience in the following night. The storyteller narrated a selection of stories from the existing literary heritage, most prominently The One Thousand Nights and Night. He endowed his characters with socially desirable values in an attempt to edify the young audience and keep the value system intact. With the introduction of TV entertainment, this dramatic practice has become part of past tradition, which is revived only in some cultural occasions.

Western-style theater was only imported to Arabic countries in the late 19th century by practitioners, such as the Lebanese Maroun Al-Naqqash (1817-1855). He adapted plays, such as Moliere’s L’Avare, from Italian and French sources, as well as tales from A Thousand nights and One Night into Arabic verse (Nima, 1993, p. 8). This tradition continued with Ahmad Abu Khaleel Al-Qabbani (1836-1902), who drew his stories from history and Arab folklore. Al-Qabbani, at the time, was encouraged by the government but resisted by the religious authorities. Playwrights and theatrical performances were scarce. Gifted Syrian writers and actors were attracted to Egypt, where they found a more nourishing atmosphere for art and drama in the first half of the twentieth century. However, Syria witnessed more interest in this art in 1930, and Syrian theater became more distinguished after the Second World War. Plays written in the late 1940s and 1950s dealt mainly with “the problems from which the Syrian society was suffering” (Nima, 1993, p. 13). Such plays, together with European and Egyptian plays, were performed by amateur theater groups until the National Theater Troupe was founded in 1961. This ushered in a surge of theater in the 1960s. “During the next two decades the national Theater produced five or six plays a year” (Nima, 1993, p. 14). Wannous was most attracted to theatrical art as a means of reaching out to the masses. Due to the scarcity of a well-established theatrical tradition, he worked diligently on creating a ‘new’ Arabic theater that communicates efficiently with the ‘common’ people and raises awareness about the real needs of the nation.

In search for theatrical form and subject matter

With his European and Egyptian theatrical education, Wannous fluctuates between being heavily influenced, in the early period (1961-1967), by existentialism, expressionism, and the absurd, to being heavily influenced by Brecht in the middle period (1967-1978), and finally finding his own
voice and theatrical form in his late drama (1990-1997). As the plays of his first period seem like an extension of Western theater, they were not successfully staged.ii The plays of the first period include Life Forever (1961), Medusa Gazes in Life(1963), A Corpse on the Pavement (1963), The Gush of Blood (1963), The Tragedy of the Poor Molasses Seller (1964), The Locust (1964), The Unknown Messenger in Antigone’s Funeral Ceremony (1965), The Glass Café (1965), The Pin Game (1965), and When Men Play (1966). Aware that these are too elitist and westernized for the local audience, Wannous reaches out to his audience in the middle period by adding local flavor to his subject matters. The middle period of his theatrical production starts with his response to the defeat of Arabic countries in the 1967 war against Israel and ending with 1978 when, temporarily despairing, he stops writing for the theater for 12 years. The plays in this period are An Evening Entertainment for the Fifth of June (1968), The King’s Elephant (1969), The Adventure of Slave Jaber’s Head (1970), A Soire with Abi Khalil Al-Qabbani (1973), The King is King (1977), and The Journey of Hanzalah from Unawareness to Awakening (1978). The middle period is characterized by the dramatist’s unrelenting attempt to stir the audience to action. However, in his late plays, the playwright mitigates the progressive task of his theater. The plays of this period aim less at effecting a revolution and more at raising awareness and propagating freedom. They include The Rape (1990), Historical Miniatures (1993), The Epic of Mirage (1995), Miserable Dreams (1994), A Day of Our Time (1993), Rituals of Signs and Metamorphosis (1994), and Drunken Days (1997).

The focus of this study is the middle period, when Wannous internalizes Brecht’s theory of the theater, and finds it necessary to search within his local environment for theatrical forms and plot lines that can produce the communicative effect sought by Brecht(Wannous, 1970, p. 97). He discovers in traditional literature and folkloric expressions a potential resource for his drama. However, he realizes that such a practice is a land mine. He is aware of the “narcotic effect” of the plethora of folk literature adapted to public media, and feels exasperated that those but help the authorities spread “more ignorance and banality” (Wannous, 1970. P.96). The challenge in Wannous’s case is to discover new ways to introduce familiar plotlines and at the same time stir his audience to think about its situation and take action towards more progress and freedom.

**Brecht’s influence on Wannous**

In the middle period of his dramatic production, Wannous was most drawn to the methods Brecht used in his ‘epic theater’ and found a possibility of borrowing a great deal of his formal structure to serve Wannous’s purpose in politicizing his audience. Brecht’s theory and practice (1898-1956) provided Wannous with a new way of viewing the function of theater. According to Brecht, theater should change the world rather than interpret it. “The audience in this view should not be made to feel emotions, they should be made to think” (Esslin, 1960,p.133)The object of epic theater is to ‘examine’ not ‘just to stimulate’ emotions(Brecht, 1978, p. 188). Brecht rejected Aristotelian empathy and catharsis of emotions. In his epic theater, he prevented empathy and encouraged, instead, the broad pleasures of a productive life- including the pleasures of learning and the passions of a committed, critical attitude. For Brecht, ‘Reason and emotion can’t be divided’ (Peter, 1994, p.188).

With such a revolutionary function, Brecht’s theater used a set of techniques aiming at breaking the illusion of reality and rejecting the Aristotelian catharsis of feelings. Instead, his
“epic theater” awakens the observers and instigates them to think rationally rather than being emotionally involved. Brecht’s instruction is clear: the theatre must do its best to destroy in the bud any illusion of reality, which will continuously, and mischievously, tend to arise (Esslin, 1960, P.133). In order to attain this effect, Brecht used the narrator who relates events in the past. According to Brecht, epic theater “turns the spectator into an observer, but arouses his capacity for action and forces him to take decisions” (Peter, 1960,p.189). The narrator reminds the spectators that they are not witnessing real events. Rather, they are witnessing an account of events that happened a long time ago. They are to sit back, relax, and reflect on the lessons to be learned from those events of long ago (Esslin, 1960, p.134). In this, Brecht gave up more and more of the methods of stage realism in favor of epic theater methods. “He was using non-naturalistic techniques for naturalistic ends”(Bentley.1946, p.271). The fourth wall of the proscenium-arch theater was broken, and the actors had direct communication with the audience. Such a break of the illusion of reality created an alienation effect (Verfremdung), which means “stripping the event of its self-evident, familiar, obvious quality and creating a sense of astonishment and curiosity about them. The direct and indirect use of a narrator, the conspicuous use of songs, masks, placards, and images set in a montage narrative sequence would help maintain this level of wonder and alert self-criticism” (Thomson, 1994, p. 191).

The Alienation effect and breaking of the theatrical illusion of reality were embraced wholeheartedly by Wannous in the middle period plays, as these techniques served his artistic needs and ideological mission. Propagating socialist ideology, epic theater was well received by Arab audiences. Such ideology, at the time, was thought of as a panacea for backwardness and dependency. Wannous, as a practitioner of this form, found it a fitting method to raise the awareness of his audience and to instigate a revolutionary change. However, despite his ardent enthusiasm towards Brecht’s dramatic theory, Wannous realized that it was not viable to present Brechtian plays in a local Damascene environment without a totally new configuration (Wannous, 1970, p. 96). Brecht had struggled against the fixed European theatrical forms. He used special techniques in order to break the European audience’s expectation. Whereas, according to Wannous, Arabic audiences are already free from the European theatrical heritage that Brecht rebelled against. Arabic theater has already imported some traditional theatrical forms that allow for breaking the illusion of reality. Thus practicing epic theater was not a matter of straightforward borrowing from Brecht. It required a complex use of the Brechtian devices on the one hand and the traditional forms of Arabic theater on the other, such as Hakawati, rababa singer, and Karakkouz, who can create instantaneous connection and interaction with the audience. Thus Wannous ‘s success lies in culturing Brechtian theatrical techniques in an Arabic milieu.

Wannous’s practice: innovation and indebtedness

Wannous was warned by his French friend, the writer and dramatist Jean Genet, that if he studied, translated, and borrowed from Western knowledge and art, he would be too fascinated, would imitate them in his writing, and eventually would melt in its stream. (Azzam, 2003, p. 110). Genet advised Wannousto reject the Western culture, and especially to shy away from Marxist writers including Brecht (Azzam, 2003,p. 111). However, Wannous eventually digested European theater, especially Brecht’s theory, and found his own voice and the techniques that best communicate his political messages. In his theoretical reasoning, he accounts for his own borrowing from Western theater: “We adapt and prepare [European plays], because we are
looking for our own Arabic vision that corresponds with our reality, or because we are trying to make our theatrical action contemporary and effective here and now” (Wannous, 1970, p.71). It is Bertolt Brecht that fascinated Wannous the most. Nevertheless, the latter found it very difficult to perform Brecht’s plays unaltered in a local environment such as Damascus (Wannous, 1970, p. 96). As Brecht used techniques and “stylistic signifiers” that can be well received and understood by Western audience, Wannous found it imperative to adjust Brecht’s techniques in order to reach out to his own local audience. Lacking a rich theatrical tradition in his Arabic culture, Wannous was self-compelled to create a new theater that resonates with his audience’s longings and needs. He took in the advice given to him by the French director, Jean Mari Serau, who instructed him to start using every folk tale and popular traditions:

Islamic history always had class struggle, even if it was discreet. Popular wisdom always expressed itself in tricks and anecdotes. You have a tradition that is rich in criticism. It is a grave mistake to build your theaters after European models. You yourselves can help theater get out of the hardened forms in Europe. Here, the heavy theatrical tradition become a burden that limits our movement and shackles our ability to think in original ways. But there, where the atmosphere is new, there will be a huge opportunity to have a free spontaneous start full of the warmth of social celebration (Azzam 2003, p. 112).

Ironically, Wannous finds the lack of theatrical tradition in the Arab world as a privilege. Arab audiences are more used to narrative performances and lively interaction between the audience and the Hakawati in public coffee shops. Compared to European audience, who has been well trained to the illusion of reality in the proscenium arch theater, Arab audiences are freer from the theatrical traditions that may dictate certain expectations and responses. The breaking of theatrical illusion, that Brecht worked hard to achieve in Western auditorium, becomes easily possible with Arabic audiences who are less used to make-believe techniques. The plays of the middle period exemplify Wannous’s successful adaptation of Brechtian techniques as well as the use of local themes and subject matter. In the span of this paper, only two plays will be analyzed, *An Evening Entertainment for the Fifth of June* and *The adventure of the Slave Jaber’s head*.

**An Evening Entertainment for the Fifth of June (1968)**

The defeat of Arab countries in June 1967 war against Israel and the loss of land and dignity were the main factors that changed Wannous’s view of the function of theater. Such a defeat was the main motivation for the playwright to abandon the intellectual theater of his first period, to address the masses directly, and to have them involved in their countries’ political decisions. In *An Evening Entertainment for the Fifth of June*(1968), Wannous initiated the practice of breaking the fourth wall in a more literal way than Brecht. His actors sit in the auditorium disguised as audience providing a running commentary against the practices of the director. Thus, a democratic space is created; the audience gets involved in the dialogue and the commentary against the staged action. The message of the play condemns the corruption of Arabic governments that led to the defeat in the 1967 war, and the observers become active participants in delivering this message. This introduced a whole new approach to theater.
The play opens on a lit empty stage with no curtain. The director appears flustered and regretfully announces that the performance will be cancelled. He blames the playwright, Abdul Ghani Al-Shaer, for this embarrassing dilemma. As he starts to discuss the dilemma with the actor who impersonates the playwright, the real Abdul Ghani Al-Shaer emerges from among the audience and complains about this misrepresentation. This is the first of a series of events when the fourth wall is broken and the stage merges with the auditorium. The director had planned, with the script writer, to stage a battle featuring stereotypes of a heroic Arabic soldier and a cowardly Israeli soldier. Such a performance would have conformed to the formal media that aimed at brain washing the audience. However, this time, the script writer refuses to stage this script, thus creating an empty stage and a confounded director who plans to fill the performance time with folk songs and dance. The real Abdul Ghani Al-Shaer rises from among the audience and gets involved in a long discussion with the director. Thus, he breaks further any illusion of reality that may arise with the director staging his version of the story. The breaking of the fourth wall is enhanced further by the audience (actors seated in the auditorium) commenting on the staged events and complaining that their intelligence is insulted as they are exposed to such brainwashing propaganda. While the director describes his projects, actors impersonate characters and mime the narrated events. The setting of the unperformed play would have been a Syrian village in Golan Height, which was annexed to Israel upon the defeat. During the director’s narration of the script, actors appear on the stage impersonating peasants who divide themselves into two groups. Some of them prefer evacuation, while others opt to stay and defend their land with whatever primitive weaponry they have. They even go to an extreme of slaughtering their families in order not to be rendered cowardly by their fear for their wives and children. The narration describes the atrocities of war; the Napalm-burnt bodies and destroyed houses. As the director prepares for a variety-theater entertainment in order to fill in the program time, a group of peasants rise from among the audience (again, actors seated in the auditorium) and share their own testimony complaining about the circumstances that made them flee their villages. Having wished to defend their land and keep their dignity, they were impeded by the government and made helpless. Thus, they stage a discussion whereby they, bitterly, criticize the government that facilitated the withdrawal and defeat. They draw a comparison between the Vietnamese peasants under the US raids, on the one hand, and the Syrian peasants, on the other. They hail the ability of the Vietnamese to retain their dignity, and lament the homelessness and the alienation of the displaced Syrians who have evacuated their villages in the Golan Heights. The peasants express their nostalgia and utmost pain for having lost their land. The blaming testimonies of the ‘observers’ are punctuated by the insulting statements of the pro-government director condemning them as conspirators. The play ends with a mass incarceration of the script writer, the peasants and all the observers who exercised freedom of speech. The multiple events where the fourth wall is broken, culminating in the mass incarceration of the audience, are extremely compelling and thought provoking. Clearly, the play criticizes the autocracy and the corruption of Arabic governments and holds them responsible for the defeat. The prolonged discussions clarify the theme of the play: Arab citizens are downtrodden. They cannot defend their homeland, mainly because they are impoverished and deprived of their dignity, freedom and means of living. Thus it is vital that the local autocracy be removed before dealing with external threat. The multiple alienation effects that accompany the breaking of the fourth wall instigate the audience to rebel against the defeatism and autocracy of government policies.
The dramatization of such a message, in turn, is quite innovatory. The influx of the peasant-observers leaving the auditorium and invading the stage is reminiscent of an incident at Sorbonne University that left a long-term effect on Wannous. Theater students at Sorbonne had rebelled against conventional theater, occupied the stage, and started up a long discussion about the function of the theater. Wannous, here, is hopeful to create a similar democratic space in which the audience is implicated and stirred into action. The democratic dialogue begins: The peasants are angry and refuse to be lulled by musical entertainment. They order the director to remain silent, so they will have a chance to discuss and analyze the reason of the defeat in the 1967 war and the loss of land. This play marks Wannous’s search for a new functionality of the theater. Aiming at politicizing the masses and enticing them to revolt, he breaks the fourth wall and seats his actors in the auditorium. He aims at making theater “a process of continuous interaction between the stage and the audience. It learns from the audience and teaches it. It takes and give in a dialectical movement that daily enriches its content and broadens its limits” (Wannous, 1970, p. 27). The dramatist hopes that this way will change the role of the passive observer into an active participant. Through this dialectical presentation, the audience will find it viable to object, to discuss and to have a say in what is presented on the stage. This is an innovatory form that merited a great deal of warm reception among academic critics. However, commenting on this play, Wannous claims that “I am neither searching for a technique nor innovation in form” (Wannous, 1970, p. 238). He asserts that the most important issue for him while writing is not the artistic value for itself but the progressive message whereby he will be able to create “the word-action” theater in which the word will lead to revolutionary action. For him, the theatrical form is integral part of the content, a means to achieve the end which is the dream of a revolution and the action of revolt at the same time (Wannous, 1970, p. 239).

When this play was performed after a prolonged period of censorship, Wannous was severely disappointed that the performance ended, not in a political protest, but only in applause. The audience exchanged statements of admiration on the way out. Once the breeze of air, in Damascus streets, cooled them, they were dispersed and everything was forgotten. No public protest followed the performance as Wannous had wished and planned. However, the play’s volatile potential was immediately perceived by the Syrian intelligence, which censored the play for a long time. Even though Wannous was frustrated with the ability of his theater to affect a change, his play is successful in being one step in a long way of revolutionary art.

His following step was to create a more revolutionary progressive attitude within the masses. He imagines a new theatrical form that allows the audience to have a dialectical inner dialogue and grow intellectually (Wannous, 1970, p. 99). His following plays, such as The King’s Elephant (1969), A Soiree with Abi Khalil Al-Qabani (1973), The Adventure of the Slave Jaber’s Head (1970), and The King is King (1977) are, not only great artistic achievements, but, most importantly, achieve effectively the playwright’s politicizing aim. His theater of politicization in this period probes the potentials of the stage to communicate dialectically with the auditorium. In his plays after 1968, Wannous practices Brecht’s concept of destroying the illusion of reality. However, to achieve his end, he makes use of indigenous Arabic theatrical devices such as Hakawati, the rural Rababa singer, Karakoz, and elements of historical and traditional plotlines. Doing so, he is able to create a direct and instantaneous connection with his local audience, and, at the same time, appeal to its rationality rather than emotions. It is this very combination, that makes Wannous’s drama unprecedented in the history of Arabic theater.
The Adventures of the Slave Jaer's Head (1970)

In *The Adventure of Slave Jaer's Head*, the playwright aims at mobilizing the masses through a historical camouflage, so that he can evade the censor. He delves into history books about the decline of Abbasid dynasty, in the 13th century, in order to borrow a story that has a contemporary relevance. This is the first play in which he makes full use of Serault's advice to create a theater with traditional Arabic flavor. Wannous's aim is to write a historical play that deals with the current situation. In a note to the director and the performers, he states that "I am looking for a live performance of a story that is relevant to all of us" (235). He hopes the audience will enjoy the performance, be edified by it and inspired to contemplate its destiny (235). Similar to Brecht, Wannous aims, in this play, to awaken the observers and instigate them to think about their responsibility towards a nation. To do so, he chooses a well-known historical anecdote from the Abbasid period, and has it narrated by Al-Hakawati. Narration, an epic theater technique, serves as a medium to create a familiar atmosphere and gives the play a distinct local flavor. At the same time, it helps in distancing the audience from any empathy, and makes them prioritize head over heart. By using a well-known story from Arab history, Wannous is able to achieve the Brechtian effect, where audience, already familiar with the narrative, is less emotionally involved with the personal experience and destiny of Jaber, and isabler to analyze the implication of the events on the destiny of the whole nation.

The historical incident that the Hakawati’s tale revolves around is the destruction of Baghdad in 1258 by the Mongol leader Hulagu Khan. The plot tells about the disagreement between the Caliph of Abbasid Empire and his Vizier (equivalent to the prime minister). In order to settle the conflict, the Vizier decides to seek support from the Caliph's enemy, the King of Persia, even though he is fully aware that the invading Persian army will kill, not only the Caliph and destroy his palace, but will also massacre civilians and destroy the whole city of Baghdad. However as long as the invading army protects the Vizier's interests and enables him to ascend the throne, he does not care about the ensuing losses. The playwright chooses to replace the historical foreign powers of the Mongols by the Persians. Such a replacement is particularly relevant to contemporary Syria, as Iran has been the closest ally to the Assad regime in the past four decades. It seems that Wannous’s vision, in 1970, was prophetic, as more recently, since 2011, the Syrian president, Bashar Al-Assad has used Iran and Russia in order to intervene in Syria and instill his control over the dissenters. As the Vizier is besieged by the Caliph's forces, he cannot send a letter to the king of Persia. A smart active slave, called Jaber, comes up with an idea to smuggle the letter out of the city borders. In return, he demands the status of a free man, plenty of money, and the permission to get married to Zomorrod, the Lady's maid. The opportunistic slave offers his head to be shaven, the letter to be tattooed on his scalp, to wait in a dark room until his hair grows long enough to cover the message, and then he can leave the city safely. Passing the rigorous inspection of the Caliph’s guards at the city gate, Jaber successfully delivers the letter to the king of Persia, but alas, he is not aware that this letter contains an additional instruction ordering the king of Persia to take Jaber’s life. Consequently, Jaber is beheaded; his head is sent back to Baghdad and handed to Zomorrod, who laments the loss of her sweetheart. Her wails coincide with the invasion of Baghdad and the end of Abbasid dynasty.

The characterization of the protagonist Jaber is controversial. He is an empathetic figure that commands the admiration of the coffee shop clients as well as the audience. However, he is
selfish and apathetic about the well fare of his city. His acts bring about the total destruction of Baghdad. The ambivalence that Jaber’s personality and action give rise to is part of the dialectical nature of the play. In an interview, Wannous explains his intention: "It was always important in my plays to teach my audience through presenting a negative example to them. I take a vice and then magnify its consequence. In that way, I present a practical lesson in my plays"(Wanous, 1970. p. 120). Wannous cleverly maneuvers the audience’s response with the conflicting feelings of empathy and condemnation, thus he can bring his political message home. Jaber’s ingenuity and courage in inventing the method to smuggle the letter, his youth, and the validity of his quest for freedom strike cords with many contemporary audiences. In fact, he represents many individual entrepreneurs who choose to be partners with the autocratic governments, acquire power and wealth and show disregard for the plight of the majority. Wannous ‘s play would have failed short of its aim if it ended in catharsis; with the death of a potentially empathetic hero and the wailing of his beloved Zomorrod. This is a risk that the play closely escapes. Wannous manages to control the audience’s responses by several devices. He breaks the theatrical illusion of reality by having the café clients and the waiter run a continuous parallel commentary, thus keeping audience distant from and critical of Jaber’s action. Although Jaber commands the admiration of the café customers with his vitality and pragmatism, no awe or pity are aroused by his beheading. This falls in line with Brecht’s and Wannous’s dislike of Aristotelian theater. The intention, here, is to stop at the root any emotional involvement and to replace it, instead, with analytical thinking. Zomorrod’s wailing when she receives Jaber’s head is not conducive to catharsis as it is distinctly contrasted by the background noises of the invasion of Baghdad by the Persian king and the utter defeat of a whole empire. This effect recalls the chopping of the woods in Chekhov’s(1903) Cherry Orchard. At this point, the audience is reminded of Jaber’s treason of his homeland and fellow countrymen, which overshadows any potential sympathy with Jaber’s misfortune. After the heart-rending wail of Zomorrod, the amputated head is placed on the lap of the Hakawati, who represents the sound of judicious history. In this way, the action and feelings shift to the forefront of the café setting. Consequently, the audience’s response changes from pathos to reasoning and logic. It is the Hakawati, who, from the beginning, resists the romantic tendency of the clients and is insistent on edifying them through his historical tales. The play within the play does not end on the tragic death of Jaber, but with the actors quitting their character parts and acting as chorus. The exhortation that the chorus chants warns the observers against their own indifference and reminds them of the absolute need to take responsibility for the whole nation. When the clients of the coffee shop are disgruntled with such an ending and insist on listening to a happy story, the following day, about the victories of Bybars, the Hakawati is unsure and says "it all depends on you". The waiter looks directly at the audience and says "You also, good night, till tomorrow" (p. 321). This meta-dramatic statement transfers the sense of responsibility from the stage to the auditorium and implicates the audience. The juxtaposition of contrasting events and moods gives rise to dialectical dramatization of the tragedy of Jaber and Zomorrod, on the one hand, and the tragedy of the destroyed city on the other. It is out of this dialectical presentation that the political lesson of the play unfolds. It is clear, at the end, that the play points the audience towards a consideration of the nation’s wellbeing. Such continuous dynamics of breaking the illusion of reality and alienating the audience yield, successfully, the required Brechtian thought provoking effect.
The need for good citizenship and accountability of the individual is dramatized, again, in a subplot, in the bakery scene, where the public of Baghdad are indifferent to the political conflict between the Caliph and the Vizier. Although such an event refers to the remote past, but the message is closely relevant to the contemporary Syria, that Wannous knew, where the masses were excluded from the political decision. Although, on the face of it, both the Vizier and Jaber are condemned for seeking their own individual gains and betraying the whole city, they are not the only ones responsible for the disaster. The people's lack of interest in political matters is revealed to be a by-product and contributing factor of this exclusionary rule. The people are, primarily, preoccupied by their daily struggle for existence (Al-'Anezi, 2006, p. 130). Once they sense the approach of a political crisis, they swarm the bakeries to stock up on bread, hide at home and refrain from expressing their views, lest they become persecuted. Wannous, here, is criticizing the people's lack of involvement, and is enticing them to take a proactive role in saving their country. The choral figures representing the general public of Baghdad explain the secret behind the peace and security; They have learned to “obey”, to accept subjugation from the “hangman’s ropes embroidered with nails”, the “guards’ blades”, and the “closed cells” (Wannous, 1970, p. 242). Consequently, the people of Baghdad prefer “safety and security”. “We bleed day and night in search for daily bread” (Wannous, 1970, p. 243). In the bakery scene, people are mainly concerned about procuring bread, in order to hide at home during the political turmoil. They are too frightened to discuss the nature of the conflict, and one of them is careful to change the topic as an armed guard overhears him. Due to consistent suppression, they are mind-controlled by the authorities. Consequently, they have internalized such exclusion: “Better to be blind among our people than to be blinded by the darkness of the cell” (Wannous, 1970, p. 258). The bread buyers are unanimous in their position. They agree on a passive collective attitude, which is clear in their use of proverbs: “he who marries our mother, we call him our uncle” and "Let the clay break itself" (Wannous, 1970, p. 261). Such popular modern Syrian proverbs are particularly relevant in referring to the present status quo in Syria where many people have internalized and accepted their political marginalization. Modern day audience, who use these proverbs on daily basis, will recognize that they are implicated by this reference. The criticism of the complacent attitude of the public runs through the whole play. Such relevance is a very successful use of Brecht’s alienation effect (verfremdung), as it distances the audience from mere entertainment with remote events, and makes them confront their own perception of their political role. Only the fourth man, - the playwright’s mouthpiece- who has served some time in political jail, can see the complete picture. He tries to alarm them to the fact that their passive attitude will not guarantee safety: “They are fighting over our heads. Your miserable heads will receive the hardest blows. We are surrendering our heads to executioners, the worst kind of executioners” (Wannous, 1970, p. 261). However, his words, which call for political awareness and protest, are sadly met by unanimous rejection by the bread buyers, who form two choral groups calling for non-involvement. He is even shunned by both groups on the basis that he is a trouble seeker. The bread buyers step out of their roles and act as choral figures. The departure of the actor from the character role is an anti-naturalistic technique that helps create another alienation effect (Verfremdung), through which the audience are able to recognize familiar attitudes of political disinterestedness. The two groups, arguing for safety and non-participation, overpower the visionary fourth man and coerce him into conforming to their attitude. This situation resonates with contemporary audience’s own fear of the totalitarian authority. This scene, with its alienating effects, animates the idea of freedom and democracy, and sets it as an intellectual background for the slave Jaber’s story. Thus, dialectical reasoning is
allowed to run simultaneously in the auditorium. On the one hand, Jaber is a sympathetic slave who is entitled to his personal freedom. While, on the other hand, he is seen as a traitor who falls short of being accountable for the well fare of the people. The need for democracy theme, which is dramatized in the bakery scene, informs the response of the audience towards Jaber’s two-fold case.

The café setting, in which Jaber’s story is narrated and acted out, is functional in serving the purpose of Wannous’s progressive theater. The traditional character of Al- Hakawati, as a narrator of stories, was a main stay in Damascus cafes and a main source of dramatic entertainment in Arabic speaking countries before the modern broadcast media was introduced. He would choose a spot in the open air or a café and would recite tales from the great saga of Arab lore, often accompanied by musical instrument. The main plot of treachery is a play within a play performed intermittently with the Hakawati’s narration. Any illusion of reality would be broken as the actors bring in their basic stage props and act out scenes while the Hakawati breaks into silence. Thought provoking effect is made possible, as the actors do not totally impersonate the characters. The moral is not to be derived simply by the plot itself but also by the meta-dramatic interaction between the actors and the clients of the café. The setting of the café is very significant in creating an interactive atmosphere and communicating the moral. Borrowing from Brecht, Wannous’s stage “approximated the lecture hall, to which audiences come in the expectation that they will be informed, and also the circus arena, where an audience, without identification or illusion, watches performers exhibit their special skills. (Esslin, 1960, p. 135). The clients of the café refuse to listen to the important news on the radio, as they resist having a "heart ache". Instead, they all choose to listen to a popular song "This is Love" by the famous singer Om Kalthoum. They insist on having the Hakawati tell the story of the victories of Zaher Bybars, who was a slave that defeated the Mongols and ascended the throne after killing the sovereign. The clients representing the modern day audience, are living in denial. They are frustrated with the "era of turbulence and chaos that they are living in and would like to be entertained with the romantic wish fulfilling notion of the "right defeating wrong" and the "justice beating oppression" (Wannous, 1970, p. 240). The coffee shop setting allows for breaking the illusion of reality as the Hakawati tells his contemporary audience, who are the café customers and the auditorium audience at the same time, that he is narrating a story from the decadent history of the Arab Abbaside Empire. He argues that “such stories are necessary” (Wannous, 1970, p. 240) and persuades his audience that this is not a time of victory thus they have to be edified about the stories of defeat before they are narcotized by the stories of the victories of Zaher Bybars. In a note to the director and performers, the playwright explained that the "coffee shop is not only a setting. It is the whole theater; the stage and the auditorium combined" (234). It creates "intimacy among the audience and allows for a spontaneous performance with a moral" (234 Clearly, the café setting provides the appropriate Brechtian lecture hall atmosphere that Wannous uses to put forth his progressive message.

The response of the audience towards the theme is manipulated by the use of Brechtian dialectics. In this background of terrorizing authority and defeated public, there arises two figures with opposing attitudes. The binary oppositions of the two foils, Jaber and Mansour, lead to dialectical reasoning. On the one hand, the protagonist is Slave Jaber, 25 years, ambitious, clever and energetic. He is adamant at changing his slavish lot by making the best of the conflict between the state leaders. He will do what it takes to gain high status regardless of the welfare of
the city. Despite his admirable qualities, he is an opportunist that justifies his immorality with a pragmatic argument. "What is important is to be inclined towards the winner in the right time" (247). On the other hand, his foil is the minor character, Slave Mansour, who is more mature and cares primarily about the safety of the people. Such contrast creates a dialectical rationalization in the auditorium, very similar to Brecht’s practice in the Caucasian Chalk circle with the contrastive characters of the lady and the maid. It is significant that the conscientious Mansour does not lead the action but rather criticizes Jaber's opportunism and encourages free thinking. He realizes that this conflict will wreak havoc with the inhabitants of Baghdad. "If the conflict ever ignites fire, the subjects will be the coal to feed it." (247). It is also noteworthy that the clients of the coffee shop, representing modern audience, empathize with the self-seeking slave: "he is street-wise" (247). The same actor that acts Mansour appears again, in the bakery scene, as man no. 4, expressing a similar trend of caring for the public good and insisting on being in the know about the nature of the political crisis: "Yes you are right. I fear them just like you and I felt that my heart was about to stop beating. But are we going to remain blind to the truth, not knowing where the events are taking us?" (p. 258). The two foils, Jaber and Mansour, including the fourth man, enact the binary oppositions of selfish individuality and social responsibility. It is such a contrast that invites the audience to reason dialectically. The clients in the coffee shop, who are the observers of the play within the play, recognize the actor playing Man no. 4 being the same as the actor playing Mansour, and that both of them have similar tendency towards freedom from oppression. They complain again that he is an instigator of protest: "Do not carry the ladder sideways" (259). At this point the actor in the play within the play stops acting his part and addresses the client directly: “Only if I could. This is an obsession. if it gets in your head, it is very difficult to remove it” (259). This “obsession” signifies the craving for democracy, an inclination towards more involvement in the political arena, towards having a voice. This situation functions dialectically on multiple levels. On the one hand, the actor does not totally impersonate the character. He goes in and out of the character easily, thus any identification with the character is suspended, and replaced by critical awareness of the intellectual stance that the character represents. The breaking of the fourth wall helps create a Brechtian alienation effect that helps the audience realize that its own political indifference will lead to the destruction of the country. With such dialectical dynamics, any denigration of the historical Baghdadi inhabitants is a wake-up call for the modern audience. For example, the Vizir’s disparaging remark about the insignificance of the masses-“The people? Who cares about the people. They do not pose any threats. It is enough to wag the baton, for them to be erased and to be swallowed by the darkness of their own homes.” (272)- can now be understood to belittle the contemporary Arab audience and is hoped to start a revolution against such oligarchy.

The core of the political message is communicated again in a lecture form. As the characters strip out of their roles and chorally chant in the epilogue, they break the fourth wall and directly address the clients of the café as well as the audience in the auditorium.

Group: From the deep night of Baghdad we speak to you. From the night of woe, death and corpses we speak to you. You say we do not care, whoever marries our mother we call our uncle. No one can deter you. Each is entitled to an opinion. …

But if you cast an eye one day and found yourselves strangers in your own homes. If you are bitten by famine and became homeless,

Zomorrod: If heads rolled and death received you on the door step of a bleak morning
Group: When a heavy night full of sorrows befalls, do not forget that one day you said “We do not care; whoever marries our mother we call our uncle. From the deep night of Baghdad, we speak to you” (319-320)

This straightforward didactic message is made more poignant by the Brechtian use of songs and stylized acting.

What testifies to the success of Wannous’s adaptation of Brechtian ‘epic theater’ techniques is the fact that the play was censored, despite its authentic historicity. Its contemporary reference and the politicizing power were clear to authorities. The play continued to be unjustly neglected by the authorities and remained unperformed in Syrian theaters until 1984, when it was produced by Jawad Al-Asadi, a young Iraqi director (Al-‘Anezi, 2006, p. 130). Even then, it was not allowed to be performed in an unofficial venue, ie. in a café as the playwright had originally intended.

The censorship that was enforced in the pre-Assad years continued on in the 1970s as the country was under martial law. Wannous attempted to produce this play in 1971 and aimed at directing it himself, His main reason was that he did not want the audience to misinterpret it. He also did not wish to have another person harmed, in case censorship was imposed and cross examination was enforced. All was ready in that day of the dress rehearsal in October 1971 when a government official attended, frowned and decided that the play was inappropriate. Wannous was eventually summoned for investigation (Al-‘Anezi. 2006. p .132). Although multiple cases of censorship points primarily to the lack of democracy in Syria, but, more importantly, it stresses the fact that this is an excellent testimony for the play’s strong potential in raising awareness among the masses and stirring them to action. Wannous’s theater thus is a whole new experience that works effectively in stirring the audience to think. To sum up his creativity, it is fair to reiterate that Wannous did not merely appropriate Brecht’s texts. Although he greatly admired his dramaturgy and ideology, he insisted on “separating Brecht’s theatrical theory and his texts” (Wannous. 1970. p. 98). His innovation was to find indigenous cultural components that enabled him to practice Brecht’s theory and implant it in a new environment that has its unique Arabic history and culture.

Conclusion

The “epic theater” techniques that Wannous adapts to the Syrian stage accomplished the artistic and didactic end that the playwright sets out to realize. Such an adaptation was an artistic response to the defeat in June 5th war, as Wannous felt the prompt need to find a new theatrical form to deal with the contemporary post-war issues, and to politicize the masses. The middle period plays, including both plays studied herein, use local themes and historical episodes charged with contemporary reference in order to communicate his politicizing intentions. These plays take on the form of a variety theater, which enable the playwright to avoid the inflexible forms of traditional European theater. The Brechtian techniques that Wannous uses are by no means a mere reproduction of Brechtian plays. Although Wannous excelled in practicing the devices of epic theater such as the historical narration, the breaking of the fourth wall and the alienation effect, his plays can well be considered as a new original Arabic theater that deeply relates to the modern local audience. Such theater, as Wannous had envisioned in his preface (1970, p. 235), adequately entertain the observers and push them to contemplate their own destiny.
About the Author

Samar Zahrawi received her PhD from the University of Leeds, UK, in Modern Drama in 1992. She taught modern drama at Al-Baath University, Syria, and King Saud University, KSA. Currently, she is Assistant Professor at Sam Houston State University, College of Humanities and Social Science, Department of World Languages and Cultures where she is teaching a minor in Middle Eastern Studies. Having a background in English and comparative drama, her research interest is Syrian and Arabic drama.

References


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1 Other dramatists include Iskandar Azar (1855-1919), Adeib Isshaq (1856-1885), Abou Hadi Al-Wafa’ay (1842-1909), Muhammad Al-Shalabi (1867-1916), Saleem Anjouri (1856-1936), Toma Ayoub (1861-1991). Two clubs in Damascus staged theatrical performance in 1930s. These are the Art Club and the Music and Performing club.

2 The only exception is *The Tragedy of the Poor Molasses seller*, (Al-Haj, 2003, p. 119), as it is relevant to the suffering of people under a police state.

3 It was only allowed to be staged after the coup administered by Hafez Al-Assad in 1970. The factors that lead to the defeat were then ascribed to the previous regime.

4 It is also noteworthy that the ban was lifted in 1973 once, and the play was chosen as the official entry for a cultural exchange program between Syria and the German Democratic Republic. The main aim apparently was to demonstrate to Western socialists that Syria enjoyed a good margin of democracy and that it was a liberal country that does not gag dissenters.
**English and Arabic Metaphorical Conceptualization of Food: A contrastive Study**

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**Abstract**  
The purpose of this study is to compare and contrast food conceptual metaphors between English and Arabic. The researcher adopted the corpus-based approach suggested by Deignan (1995) and collected the maximum number of English and Arabic food metaphorical expressions to construct the linguistic corpus for the study. The analysis of the data was carried out for the English and Arabic languages individually following the Conceptual Metaphor Theory. The aim is to come up with a simple classification that facilitated the process of comparison between English and Arabic metaphorical expressions. The findings of the study revealed that English and Arabic share the same major food conceptualization within their scheme, namely: IDEAS ARE FOOD, TEMPERAMENT IS FOOD, GOING THROUGH AN EXPERIENCE IS TASTING IT AND GAINING MONEY UNLAWFULLY IS DEVOURING IT. Nevertheless, such conceptualizations are not equally conventionalized in the two languages due to differences between the Arabic and the western cultures.

**Key words:** conceptual metaphor theory, contrastive study, metaphorical mapping, source domain, target domain.

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1. Introduction

Modern linguistic approaches have opened new horizons for contrastive analysis. More precisely, cognitive linguistics, pragmatics and corpus linguistics have all offered precious new theoretical frameworks and methodology that have been incorporated into recent contrastive studies. The cultural awareness has become at the heart of intercultural communication. It has to do with language behavior, pragmatics, beliefs and values (Kurtes, 2006). This claim is supported by Hua (2007) who employed the cognitive approach in translating Chinese and English proverbs from cultural model perspectives. He emphasizes the role of the cultural aspect of a language in the construction of metaphorical models in that language. This role affects the mapping pattern of the source domain onto the target domains. He stresses the importance of incorporating the cognitive model in current contrastive studies.

Lakoff and Johnson (1980) draw into focus areas of divergence and commonality at another level of awareness and provide an extra dimension to the understanding of linguistic cultural norm. They state that "a culture may be thought of as providing among other things, a pool of available metaphors for making sense of reality" and "to live by metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality" (p.12). This in turn has given rise to the reason for the present contrastive study in favor of cognitive approach to contrast conceptual metaphor between English and Arabic.

Most scholars agree that metaphor is conceptual and that a major part of our thought is dominated by metaphorical conceptions. The Conceptual Metaphor Theory proposed by Lakoff and Johnson (1980) involves a two-domain model to conceptualize metaphors. The basic contexts and situations based on cultural experiences are called 'source domains'. These domains are clear, simple in structure and concrete. The more abstract and complex contexts, to which the words are applied, are called target domains. This previous systematic identification of "source" and "target" domains suggested by Lakoff and Johnson (1980) is called 'metaphorical mapping'. It links two different domains, thus structuring our experience, reasoning and everyday language. They state that such mapping arises more or less automatically and unconsciously which affects the way we experience, think and interact within our environment. They believe that conceptual metaphors are mental categories which are not necessarily expressed in a language; the use of capital letters when referring to the domains signify this. All metaphorical expressions, however, are written in lower case letters.

1.1 Universal VS Metaphorical Concepts

Cognitive linguists have been primarily concerned with the question of why certain conceptual metaphors are universal or at least near universal. Koveceses (2006) believes that the common answer to this question has been that it is the embodied nature of these metaphors that makes them (near) universal. He has maintained that certain physical principles are invariable with regard to cultural influence. They do not change from one place to another, but are basic and fundamental parts of reality. We can draw a distinction between experiences that are 'more' physical such as standing up and those that are 'more' cultural, such as participating in a wedding ceremony. Lakoff and Johnson (1980) claim that orientation metaphors tend to be based on universal concepts that are derived from the fact that human beings are shaped as they are and perceive the world in a similar way, namely by using senses. In this regard, Koveceses (2000) suggests that the metaphorical concept HAPPY IS UP can be supported by the assumption that an erect posture
means self-confidence, wellbeing and happiness, whereas a bent position means the opposite. If we feel confident, we show a tendency to keep our head up high. This is universal as it represents the natural human reaction to emotion. Lakoff and Johnson (1980) provide another example of universal concepts of metaphor which are the concepts of the "container". They are grounded on the fact that our body represents a limited physical object separated from the surrounding world by our skin. Accordingly, we employ concepts, like IN-OUT based on the image of a container and apply them to certain other concepts, even though those do not show boundaries as clear cut as those of our body. In this respect, Koveceses (2006) demonstrate that the concepts introduced as the most universal are understood more directly than others. They can be called 'emergent concepts' as they are based on direct experience that is based on direct interaction with the physical world. In order to underline the metaphorical concepts that are culturally different, we shall go back to the orientational concepts UP-DOWN in connection with HAPPY–SAD. The metaphorical concept HAPPY IS UP is rather universal. However, if we take the system RATIONAL–EMOTIONAL, it is not obvious which attribute is assigned to which orientation. The way we understand the concepts is now based on two separate and different experiential bases both referring to the metaphorical concepts of UP-DOWN. Whether RATIONAL IS UP or EMOTIONAL IS UP now depends on the cultural and personal presupposition of the particular person and the cultural environment (Lakoff and Johnson, 1980). Callis and Zimmerman (2002) comment on such concept stating that "in our western industrial society, the tendency is definitely towards the concept 'RATIONAL IS UP' as these societies need a rational way of thinking and handling our emotions to be successful in our society" (p.56).

1.2 Review of Literature

Several studies have sought out cross-cultural linguistic differences in metaphor use, often focusing on domains thought likely to differ because of known cultural differences. Kurodom and Suzaki (1989) conducted a cross-cultural study on Japanese, English and Arabic languages. They observed that a questionnaire written in one language cannot easily be translated into another without substantial variances from the original of the source language. In their study, they discovered how respondents' answers on certain queries were framed depending on the language used and on whether the respondents were native speakers or secondary users of the language. Accordingly, they recognized that different cultures might have different ways of generating and processing metaphors.

Deignan (2003) used corpus linguistics to compare the relative degrees of productivity of a number of source domains of metaphor across various languages. Although her corpus data suggested that there was a variation in metaphor usage across the different languages, she states that this should not automatically be taken as evidence of presence of cultural differences. A lot of metaphorical expressions may merely be reliquaries of a community's past culture. Nevertheless, she supports the view that historical perspectives of metaphorical expressions as well as other systematic analysis of metaphorical language are beneficial to the foreign language learner. Even a partial and indirect culture metaphor connection would support arguments to include 'cultural awareness' objectives in the foreign language curriculum.

Callies and Zimmerman (2002) studied domain mappings across different cultures. They selected several preliminary source domains which offered a variety of idioms and which potentially showed cultural influence on language. They investigated six source domains namely,
WAR, FOOD, WEATHER, PERCEPTION, TRANSPORT and AGRICULTURE in Swedish, Finnish, Spanish, Russian, Greek, Turkish, English, Chinese and Japanese. The results indicated that the food source domain showed high domain transferability among different languages and culture.

Bacelona and Soriano (2004) conducted two studies for metaphorical conceptualization of colors and anger in Spanish and English. The two case studies have uncovered some subtle contrasts, both on the conceptual and lexico-grammatical plans, in the way English language and Spanish conceptualize metaphorically a given domain of experience. They concluded that as in other areas of cognition and language, it is quite uncommon for a conceptual metaphor to have exactly the same conceptual structure and to be manifested by exactly the same type of linguistic structure.

Tang (2007) investigated the food metaphorical idioms in English and Chinese. He aimed to uncover whether habitual collocations are semantically abstract as their dictionary definition through exploration of ten English metaphorical idioms and their Chinese equivalent. The explanation of the idiom transparency was culturally based. He found that idioms which stem from their own historical developments were culturally-determined. Objects which were more common to people's lives were often included into metaphorical expressions.

Aldokhayel (2014) studied the emergence motivations for a number of conceptual metaphors in Arabic and English. He analyzed when and why they merge and seem to be cross linguistically similar at times and different at others. Motivations for metaphors have been shown to be divided into two types or categories: 1. emergence motivations which describe how conceptual metaphors emerge from our experiential interactions, and they include the human body, human perceptions, culture, and image-schema metaphors; and 2. relational motivations which characterize the relationship between source and target concepts as they emerge from our experiential interactions. The latter motivations include experiential correlations, GENERIC-IS-SPECIFIC, and perceived resemblance.

2. Methodology

The data collection procedures in this study revolved around the identification of similarities and differences between the Arabic and English languages in food conceptual metaphor, i.e. the metaphor that uses food items as a source domain in order to conceptualize certain target domains. In order to achieve the goal of the study, the researcher adopted the corpus-based approach suggested by Deignan (1995). This approach is considered useful in the studies of conceptual metaphors relating to a particular source domain; the one that all metaphorical expressions have in common is that they contain lexical items from their respective source domain. By this approach, Deignan suggests that every researcher can simply choose the expressions that contain individual lexical items or sets of lexical items. Then, the results can be sorted into metaphorical and non-metaphorical uses and the metaphorical uses can be described exhaustively.

In the present study, food was selected as the source domain under investigation due to the prevalence of food in all cultures a fact that guarantees the wide existence of expressions that contain food items and which could hold metaphorical concepts. In order to form a corpus for the study, the researcher collected the maximum number of expressions that contain lexical items of food in both
English and Arabic. These expressions were extracted from written literature in the field, dictionaries, thesauri and literary works like poetry and prose. However, the researcher excluded the metaphorical expressions that conceptualize the female beauty and appeal.

The issue of reliability of the tool used for the scrutiny of metaphor prompted scholars to find means in order to avoid bias when determining whether a certain expression is metaphorical or not. One scientific way developed by Steen (2002) is 'metaphor identification'. He asserted that the main motive for metaphor identification procedures is to minimize measurer bias. This approach calls for five sequential steps, namely 1. metaphorical focus, 2. metaphorical idea, 3. metaphorical comparison, 4. metaphorical analogy and 5- metaphorical mapping. Steen (2002) used the phrase "Now sleeps the crimson petal" to demonstrate how to proceed with these five steps. The first step represents the isolation of the metaphor in the otherwise literal frame; in this instance sleep was singled out. The second step involves the creation of a metaphorical idea deduced from the first step, namely that crimson petals sleep. The third step involves the comparison of similarities between the target and source domains, in this example the activity is of the petals and the sleeping of an entity respectively. The fourth step is a natural offshoot and corollary of the third step. Analysis and scrutiny of the personification of the metaphor is threshed out at this stage. The analogy that arises here is that petals behave like humans, since they sleep - an activity normally restricted to humans and animals. Finally, the last step calls for the transfer of meaning (mapping). Petals are constructed to be humans who exhibit the capacity to sleep and be inactive. In ascertaining metaphors, these steps are helpful.

After collecting the maximum number of English and Arabic food metaphorical expressions, (100 expressions from the two languages). The analysis of the data was carried out for the English and Arabic languages individually following the Conceptual Metaphor Theory. The aim was to come up with a simple classification that facilitated the process of comparison between English and Arabic metaphorical expressions. Collected expressions were first regrouped through the mapping process of the food items used as a source domain, with the different target domains. The researcher then carried out the comparison process looking for the similarities and differences between English and Arabic food conceptual metaphors.

3. Findings of the study

For the purpose of this study, the researcher regrouped the collected expressions according to the target domains onto which the metaphorical expressions are mapped. The collected expressions were of two sorts: simple literal expressions and idioms that fit the metaphor and are part of the normal everyday way of talking about the subject.

The metaphorical expressions in the English and Arabic linguistic corpus showed that many aspects of social and cultural life are talked about and experienced in terms of food. The comparison between English and Arabic in terms of food occurs easily because of the systematic organization of food and food habits within each culture.

The data in the present study showed that food as a source domain can be mapped onto IDEAS, TEMPERAMENT, EXPERIENCE and GAINING MONEY UNLAWFULLY as target domains forming the following conceptual metaphors: IDEAS ARE FOOD, THMPERAMENT IS FOOD, GOING THROUGH AN EXPERIENCE IS TASTING IT and GAINING MONEY
**UNLawfully Is Devouring It.** These principal metaphors appear in both English and Arabic cultures but are organized locally because different people speak of different food types and equate them with specific elements of their lives.

The following analysis of food metaphor provides some explanations of the similarities and differences in the metaphorical constructs with a variety of specific local examples in English and Arabic.

### 3.1 Similarities and Differences of the Food Metaphors in English and Arabic

In the first group of metaphorical expressions found in English and Arabic in this study, the food terms are mapped onto ideas formulating the conceptual metaphor *Ideas are Food*. Such metaphor establishes similarities between ideas and food in the sense that both can be digested, swallowed, devoured and warmed over and both can nourish us (Lakoff and Johnson, 1980). Thus, this general conceptual metaphor can be subdivided into more precise conceptual metaphors in both English and Arabic namely, *Learning is Eating*, *Understanding is Digesting*, and *Offering Ideas is Cooking*. The following is an illustration of such subdivisions of the conceptual metaphor *Ideas are Food* with a number of examples that show the similarities of such metaphor in English and Arabic.

#### 3.1.1 Learning is Eating

Many English expressions which use food terms metaphorically in order to describe ideas come under the metaphorical mapping *Learning is Eating* such as the following examples:

1. He is a voracious reader.
2. Children have an enormous appetite for learning.
3. We do not need to spoon-feed our students.
4. She devoured his novel.
5. He has a hunger for learning.

Each one of the previous expressions has the sense of the strong desire and need for learning. Such concept is achieved by using terms relating to the process of eating metaphorically such as "voracious", "appetite", "spoon-feed", "devoured" and "hunger" holding a comparison between the process of eating and learning. In the process of eating, a person has a strong desire to satisfy his hunger by taking food. The learning process also comprises a need to satisfy the desire of nourishing our thought by information and knowledge.

Arabic, like English, involves the use of the conceptual metaphor *Learning is Eating* by expressing the desire and need for learning in terms of eating and its properties which can be explained by the following examples:

6. لا يشبعُ علمَ حتى يكونَ منتهاءً الجنة. (The scientist is never satiated from learning until he reaches Heaven.)

7. القراءةُ غذاءُ الروحِ والفكر. (Reading is food for the soul and thought.)

8. عند لحظةِ مغادرةِ الكتاب يخيمُ الحزنُ على القارئِ النهم. (At the moment of leaving the book, the sadness covers the voracious reader.)

9. لقد فقد طلابُنا شهيةَ التعلمِ والقراءة. (Our students lost the appetite of learning and reading.)
It can be inferred from the previous Arabic examples that the process of learning is compared metaphorically to the process of eating sharing the properties of need and desire, thus, the Arabic metaphorical food words /شبع / (Satiety), /غذاء / (food), /نهم / (Voracious), /شهية / (appetite) all conceptualize the process of learning exactly as English does. Therefore, the previous metaphorical expressions can be translated by their English equivalents in form and meaning.

3.1.2 UNDERSTANDING IS DIGESTING
The second subdivision of the conceptual metaphor IDEAS ARE FOOD found in both English and Arabic expressions is UNDERSTANDING IS DIGESTING. In such metaphor, the process of understanding is depicted in terms of the digestion process. In English, we can see this metaphor used in many examples like:
10. There are too many facts here for me to digest them all.
11. Take a moment to digest the information.
12. She read everything digesting every fragment of the news.

In addition, this metaphor is present in Arabic too. The following examples refer to the process of understanding by using the digesting term metaphorically:
13. لقد هضمَ الفكرةَ جيداً (I digested this idea well)
14. لم يستطعْ أحد هضمَ ما جاءَ في هذا الدرس. (Nobody could digest this lesson)
15. في هذا الكتاب مادة دسمة، فهو مليء بالأفكار التي يصعب هضمها. (This book is very meaty. It is full of ideas which are too hard to digest.)

The previous English and Arabic expressions employed the characteristics of the digesting process to refer metaphorically to the understanding process. In Oxford Advanced Learners' Dictionary (1948), the word 'digest' refers to the "process of converting food into simpler chemical compounds that can be absorbed and assimilated by the body as by chemical and muscular action in the alimentary canal"(p.120). On the other hand, in Almu9jam Alwajees (1985, p.650), the word "haDama" means "(converting different food elements into materials can be absorbed by the body). Similarly, the process of understanding comprises the assimilation and organization of ideas or information in the mind. Thus, the food term "digest" is mapped on to the target domain "understanding “to form the conceptual metaphor UNDERSTANING IS DIGESTING. It can be demonstrated that such conceptual metaphor is used in English exactly as in Arabic.

3.1.3 OFFERING IDEAS IS COOKING
Under the conceptual metaphor OFFERING IDEAS IS COOKING, English and Arabic involve the use of a large group of metaphorical expressions that encode and elaborate such metaphor in one way or another. To offer an idea or a decision is viewed metaphorically in the process of cooking accompanied with its different procedures and requirements which include boiling,
baking, warming and so on. **OFFERING IDEAS IS COOKING** metaphor is very common in English and this is illustrated by numerous examples extracted from different sources. For example:

16. All this paper has in it are raw facts.
17. It was a half – baked idea.
18. We need to let that idea percolate for a while.
19. This is a recipe for a disaster.
20. This book has warmed – over theories.
21. Keeping hot potatoes out of the political kitchen.

In Arabic, **OFFERING IDEAS IS COOKING”** metaphor is commonly applicable too. The diversity of the Arabic expressions which employ this metaphor can be illustrated in expressions like:

22. لماذا يجري الآن في المطبخ السياسي؟
23. لقد طُبِخ هذا القرار في غياب المسئولين.
24. هذه الأفكار ما تزال نيئة.
25. دع الفكرة تختمر قليلاً في رأسي.

It is interesting to mention that both English and Arabic in the previous examples tend to use the process of cooking metaphorically to indicate offering ideas or decisions. Such mapping resulted from the similar characteristics of the process of cooking and offering ideas. The word "cook", in Oxford Advanced Learners' Dictionary (1948:98) refers to "the process of preparing food by the action of heat, as by boiling, baking, etc., in order to transform it and make it suitable for consumption"; while in Arabic, the word /Tabaxa/ (cook) in Almu9jam Alwajeez(1968: 384) means "نَدَجِحْهُ عَلَى النَّارِ“ (be heated so that the state required for eating is reached).Similarly, offering ideas require careful preparation, thinking and planning to make them logically accepted by others. For example, **raw facts**, **half-baked ideas** and **warmed-over theories** are metaphorical English expressions which refer to the state of ideas that need more elaboration, exactly as the state of food which require more cooking.

Also, in the Arabic expression /الأفكار النيئة/ (raw ideas) and /الفكرة تخمّر/ (ideas crystallize), the ideas need more time to be fruitful and useful as well as cooking food which needs enough time to be suitable for consumption.

On the other hand, giving ideas, suggestions or decisions in the political contexts is compared metaphorically to the kitchen in both English and Arabic examples, The English expression "political kitchen" as well as the Arabic expression (المطبخ السياسي)/ "ImaTbaxusiyasi/ is widely used in newspapers and TV news. The "kitchen" where food is prepared and cooked to be served later is employed nowadays metaphorically to refer to the critical decisions related to the political, social and economic life of people.
Although the English and Arabic cultures are generally different, the comparative analysis of the conceptual metaphor *IDEAS ARE FOOD* shows that the two languages share this kind of metaphor.

### 3.2 The Mapping of Food and Temperament

Interestingly, human beings' temperament, feelings, mental states and behaviors are viewed metaphorically in terms of food in Arabic culture as well as in the English culture. Nevertheless, each culture has its specialty in conceptualizing temperament due to the fact that the speakers of each language experience different degree of conventionality of food and thus equate them with specific elements of their lives. For example, many expressions that employ the word "apple" metaphorically to refer to certain feelings or human temperament can be found in English such as the following:

26. Her grandson is *the apple of her eye*.
27. This boy is the *rotten apple* in the group.
28. Everybody at my office seems to be *an apple polisher* but me.
29. You cannot talk about Fred and Ted in the same breath. They are *apples and oranges*.

These English examples reveal the common use of the apple fruit to refer to human's temperament and behaviors. In the idiom "the apple of her eye", the shape of the apple is introduced metaphorically as the form of the pupil of the eye to infer that someone is considered to be important or so dear. The pupil is the target of the apple which subsequently gains the implication of the beloved.

In the metaphorical idiom "rotten apple", the bad person who is the negative element in the group and the source of trouble is depicted as a bad or rotten apple that exists among good ones. Also, the idiom an "apple polisher" is used in the third example metaphorically to refer to a flatterer who praises others for certain benefits. In the metaphorical idiom the "apples and oranges", completely different people are depicted as the differences between apples and oranges.

In contrast, such idiomatic expressions do not exist in Arabic. In fact, the generality of the apple in the west is much higher than it is in the east that is due to the fact that the natural environment of the east is not the place where apples root and reasonably it would not be easy for Arabic to metaphorically apply the name of apple. Consequently, it is much more possible for westerners to accept the metaphorical application of the *apple* in their languages.

Similarly, English uses potato metaphorically to refer to a lazy individual who spends leisure time passively whereas Arabic does not use such metaphor:

30. She is *a couch potato*.
31. All he ever does is watching TV. He has become a couch potato.

The reason behind using potato rather than any other kind of vegetable to depict the man in the English language cannot be explained accurately, but it might be that potato looks inactive because of its color and shape.
On the other hand, both English and Arabic use the "egg" metaphorically to characterize people. English uses egg to refer to a good person in certain contexts or to a bad person in other contexts.

32. He is a good egg. I will take a chance on him.
33. She sure has turned out to be a bad egg.

In the Shakespearean days, the word “egg” was used to refer to a “nice guy”. The metaphorical transfer of a word to indicate a seemingly nice person who turns out to be rascal took place around the mid-1800s. Contemporarily, the implication of bad egg is wider (Tang 2007, p. 88). Similarly, Arabic uses the word /bayDah/ (egg) metaphorically to refer to person's status, as in بيضة البلد /bayDatulbalad/ referring to the most notable people in the society as in the Arabic verse (34). It can also be used in different contexts to refer to the most humiliated people as in (35) Arabic verse.

(Had he not been the killer of Amro, I would have mourned him till the end of my days, but the killer could not be shamed and was previously called the egg of the country)

(The people of Quda9a did not know you an origin and the sons of nizar, you are the country's egg)

It can be inferred from the previous examples that both English and Arabic utilize the word egg metaphorically to imply the same targets. Such metaphorical use of egg might be due to the fact that the egg is the origin of the bird and thus it can be applied figuratively to indicate the bad or good people according to their origins. However, it seems that the figurative use of egg is conventionalized nowadays in English more than in Arabic and that appears in the wide idiomatic use of egg in English expressions.

It seems obvious that all the previous examples which illustrate the conceptual metaphor TEMPERAMENT IS FOOD are based on sensory distinction. Some other Arabic and English examples employ the dimension of taste to depict human behavior of the humans. Many sweet and tasty kinds of food are associated metaphorically with the good temperament, positive mental qualities and values; whereas foods which are tasteless or which have sour or bitter taste are systematically used for negative evaluation of a character. The following metaphorical expressions can be found in the English culture:

36. He is very sweet.
37. The carpenter refers to his wife as his honey dear.
38. He has a sour temper.

The Arabic language also employs such metaphor as in the following examples:

39. يا بني لا تكن حلواً فيبتلعوك ولا تكن مراً فيكرهوك ولا تكن مراً فيكرهوك
(Oh son! Don’t be sweet thus you wouldn’t be devoured and don’t be sour thus you wouldn't be hated)

(هذا رجل كلامه عسل)

When we move along the taste sensory dimension of food in the previous English and Arabic metaphorical examples, it is interestingly enough to notice that both languages use the words/هلي (sweet) and/9اسال/(honey) to refer to a good tempered person. Furthermore, the quality of being sour and unsweet food is used metaphorically to refer to the negative or bad personality in English as well as in Arabic.

In addition to the taste and shape dimensions of food, the degree of cooking is also associated metaphorically with the person's behavior and experience in life in both English and Arabic. The following examples illustrate such concept:

41. He is a raw recruit in the army.

(هذا الرجل نئي ولا يعتمد عليه)

In terms of the metaphorical conceptualization TEMPERAENT IS FOOD, the English and Arabic examples show clearly that food, its shape, taste and degree of cooking is a source domain which can be mapped onto the aspects of temperament, behaviors and characteristics of people.

3.3 GOING THROUGH AN EXPERIENCE IS TASTING IT

The expression "taste" is used frequently in English and Arabic to refer metaphorically to the state of experiencing or trying something. As people taste different kinds of food, they can also taste certain experience or situation which could be either pleasant or unpleasant. Most of the English expressions that use such metaphor are idiomatic in nature such as the following:

43. The whole business about the missing money left a bad taste in my mouth.
44. Bill gave Sue a taste of her own rudeness
45. My friend used a parachute and got a taste of what it is like to be a bird.

Also, in the Arabic language, the process of going through an experience that remains in our memory is depicted as tasting food such as the following:

46. ذاق حلاوة الإيمان
   (He tasted the sweetness of faith.)
47. ذقت طعم الهزيمة
   (I tasted the flavor of defeat.)
48. لم أذق طعم السعادة منذ سنين
   (I have not tasted the flavor of happiness for years.)

Such mapping between the process of tasting as a source domain and the process of trying or experiencing something as the target domain forms the conceptual metaphor GOING
THROUGH AN EXPERIENCE IS TASTING IT in both English and Arabic. However, such metaphor is employed in most of the English expressions as "pure idioms" which are defined by Fernando and Flavel (1981) as "the expressions that we were not able to comprehend by our intuitive assessment". Thus, they are difficult to understand at first sight even by the native speakers of English. In contrast, the Arabic expressions that use such conceptual metaphor still have a connection between their literal and figurative meaning.

3.4 GAINING MONEY UNLAWFULLY IS DEVOURING IT

The Arabic and English metaphorical expressions gathered in this study refer to the process of gaining money from illegal sources as eating or devouring food. Consequently, such concept can be expressed as the conceptual metaphor GAINING MONEY UNLAWFULLY IS DEVOURING IT. The excessive and great desire to acquire or gain money by illegal or unlawful means is commonly conceptualized in Arabic culture as the glutton for food. For example:

49. لقد أكل حقي في الميراث.
(He devoured my inheritance.)

50. هذا رجل يأكل أموال الناس بالباطل.
(This is a man who eats the property of people wrongfully.)

51. لقد حرم الإسلام أكل الربا.
(Islam has forbidden the devouring of usury.)

52. لا بارك الله لاَكل مال اليتيم.
(May God never bless the devourer of the orphan's property?)

53. إن الذين يأكلون أموال اليتامى ظلماً فإما يأكلون في بطونهم ناراً وسيصلون سعرياً (النساء: 10)
(As to those who inequitable devour the property of orphans, they are but eating up a fire into their own bellies and they are promised quick chastisement in Hellfire (translated by Ali, 1982)).

All the previous examples have the flavor of the Islamic culture. The conceptual metaphor in these Arabic examples was originated in the Holy Quran and Assunna which constitute the primary sources of knowledge for Muslims. The word أكل/akala/ (eat) in the previous examples is used in the narrow sense of using devious means to dispossess others of their money or take property deceptively. The Quranic verses and Assunna condemn the wrongful taking of property depicting it as devouring, and afford guidance to rightful and wrongful means of acquiring property from others.

Similarly, the English language employs such metaphor and that is clear in the examples below:

54. He devoured his wife's money after her death.

55. The banks are devouring our public money.

It is worth mentioning that the use of the conceptual metaphor GAINING MONEY UNLAWFULLY IS DEVOURING IT seems to be more conventionalized in Arabic than in English. Such metaphor has had profound repercussion in Islamic culture which frequently refers to the punishment that awaits those who devour the money of widows and orphans and eat up theusury. Such concepts are not common in the western culture and consequently this metaphor is not common in English.
4. Discussion

It is apparent from the contrastive analysis of the food metaphor in English and Arabic that the two languages share the same major food conceptualization within their scheme. *Ideas are food* metaphor and its sub categorizations fit into categories of food metaphor suggested by Lakoff and Johnson (1980) who state that *ideas are food* metaphor is based on more basic metaphor in which *Ideas are objects that come into the mind*, just as pieces of food are objects that come into the body.

In fact, there has been a common practice in English and Arabic cultures to perceive a similarity between ideas and food. The various mental processes involved in assimilating ideas are partly understood and experienced in terms of the more concrete transformations that happen in the digestive system when absorbing food. To account for this similarity, it can be suggested that as human beings, we share some common natural perceptive features and this may give testimony to the universality of some of our cognitive processes. Lakoff and Johnson (1980) claim that the food conceptualization of ideas with its subdivisions including digesting, eating and cooking gives us a way of understanding psychological process that we have no direct and well defined way of conceptualizing.

On the other hand, both English and Arabic expressions us food, its taste, shape and the degree of cooking to conceptualize human's behaviors and temperament forming the conceptual metaphor *Temperament is food*. Some of these expressions are used similarly in English and Arabic; the well behaved and pleasant person is consistently referred to as sweet (/Hulw/), whereas the ill-tempered is sour (/HamiD/). Nevertheless, English tends to use certain kinds of food such as apple and potato to conceptualize human character. These kinds of food which seem to be more popular in the western culture are not used metaphorically in the Arabic expressions.

Although the conceptual metaphor *Temperament is food* is familiar in English and Arabic cultures, cross cultural differences seem to depend on the specific cultural associations or connotations pertaining to the dissimilar experiences with food taste and cooking traditions. Tang (2007) believes that through language and through daily practices, food is ordered in terms of the categorization of food, the organization of food production and consumption and the linguistic expressions about food and eating. Cultural systems of food and food habits form conceptual frameworks that are metaphorical in nature. In this regard, Fei (2005) also suggests that the traditional habits and social surroundings have some influence on the structure of metaphor. He added that even though people who speak different languages create metaphorical expressions with similar connotations, both specialty and generality exist in structuring metaphor in different cultures. That is the same metaphors with the same frame may not always share the same implications in different languages.

On the other hand, both English and Arabic cultures associate taking money unlawfully with the process of devouring forming the conceptual metaphor *Gaining money unlawfully is devouring it*. Nevertheless, the contrastive analysis of this metaphor in English and Arabic reveal some differences. The religious beliefs of most Arabs that are extracted from the Islamic culture frequently condemn taking money deceptively, which makes this kind of metaphor more conventionalized and widely used in Arabic than in English. Conventionalization is here understood...
as the extent to which an expression constitutes a socially sanctioned construction in the language, i.e. a stable form– meaning structure commonly used in dealing with a given topic.

Regarding the conceptual metaphor \textit{GOING THROUGH AN EXPERIENCE IS TASTING IT}, it can be concluded that both languages, English and Arabic, involve the same version of this metaphor. To experience a certain feeling, an event or a situation is conceptualized in both English and Arabic as tasting it. However such metaphor needs more effort to understand in English than in Arabic since most of English metaphorical expressions of this type are pure idioms whereas their Arabic counterparts are not.

5. Conclusion

English and Arabic share the same major food conceptualization within their scheme, namely IDEAS ARE FOOD, TEMPERAMENT IS FOOD, GOING THROUGH AN EXPERIENCE ISTASTING IT AND GAINING MONEY UNLAWFULLY IS DEVOURING IT. But such conceptualizations were not equally conventionalized in the two languages due to the differences between the Arabic and the western cultures.

The researcher believes that the results of the present contrastive analysis of food conceptual metaphor have an important implication. It is apparent that many of our experiences and activities are metaphorical in nature and that much of our conceptual system is structured by metaphor. Thus, the adoption of the conceptual metaphor theory proposed by Lakoff and Johnson (1980) as a framework for the analysis of the Arabic and English expressions in this study strongly confirms the view of metaphor as a mode of thought rather than a figure of speech. It was revealed that metaphor plays a significant role in both English and Arabic cultural linguistic communication. Therefore, as our cultures are materials for structuring metaphors; we should not arbitrarily use metaphors with similar forms to translate metaphors in other languages.

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Tense and Aspect in Translation from Arabic into English: *Azazeel* by Youssef Ziedan as a Case Study

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Abstract

The translation of tense and aspect between English and Arabic can be a challenge for translators because of the major differences in this respect between the two languages. In addition, there is lack in the translation literature of studies of authentic translations of tense and aspect from Arabic into English. The present study aims to fill this gap by examining the translation of tense and aspect from Arabic into English in a published translation made by a professional English translator. It also aims to clarify the evident confusion in understanding the categories of tense and aspect, particularly in languages that are as divergent as Arabic and English. In order to achieve these objectives, the researcher analyzed, compared, and explained examples drawn from selected chapters from Jonathan Wright’s (2009) English translation of Youssef Ziedan’s (2008) novel *Azazeel*. The researcher followed a descriptive analytical approach and, with the use of the quantitative approach, individually analyzed the English translations of the Arabic aspectual forms from Scrolls (chapters) One, Fourteen, and Twenty-four. The results of the study revealed that Wright’s (2009) English equivalents of the Arabic aspectual forms in *Azazeel* were mostly accurate. The findings also showed through Wright’s (2009) translation that there is not a standard approach to translate Arabic aspectual forms.

Keywords: aspect, imperfect, Modern Standard Arabic, perfect, tense, time

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Introduction
One aspect of difficulty in the translation process is that a translator has to simultaneously work at a variety of levels, including the syntactic, semantic, pragmatic, and discourse levels, trying to find equivalent words, phrases, and meanings that are acceptable in the norms prevalent in the target language.

In order to communicate the message of the source text, the translator changes the structures and patterns of the source language and resorts to different target language structures. This is especially true when the languages are highly discrepant, as is the case with Arabic and English. Many linguists (e.g., Comrie, 1985) agree that the most challenging part of learning a new language is learning how to handle its verbal system because verbs in any language can contain several meanings. For instance, in English, verbs can express, among other meanings, person, tense, number, mood, and voice.

This study explores how the meanings expressed by the Arabic aspectual forms are rendered into English, with special reference to Jonathan Wright’s (2009) English translation of Youssef Ziedan’s novel Azazeel(2008).

Significance of the Study
Most of the studies that have discussed the translation of tense and aspect in the English-Arabic language pair have been concerned with translation from English into Arabic. However, there is a clear lack of literature that focuses on the opposite direction—i.e., from Arabic into English. Similarly, there are few studies that examine the work of professional translators published in English. The current study attempts to fill this gap in the literature by analyzing the translation of tense and aspect from Arabic into English in an authentic translation made by a professional English translator.

Azazeel was chosen as the source language text not simply because it is an important Arabic novel that won the International Prize for Arabic Fiction in 2009, but also because, as a fictional narrative text, it makes use of the Arabic tense-aspect system to express a variety of meanings. Azazeel is infused with various Arabic aspectual forms. The novel’s powerful influence lies in its employment of different tenses through the narrator’s flashbacks and the rich portrayal of his thoughts.

Research Questions
This paper aims to answer the following questions:
1. What difficulties may translators face when translating Arabic perfect and imperfect aspectual verb forms into English?
2. What techniques did Wright use in translating Arabic perfect and imperfect aspectual verb forms into English?
3. To what extent were Wright’s accurate in rendering the Arabic perfect and imperfect aspectual forms into English?

Methodology
To answer the above questions, the study adopts a comparative and explanatory approach to the study of the translation of tense and aspect from Arabic into English. Examples
representing different meanings are compared and explained in terms of the rules of tense-aspect systems in both languages. The researcher also uses the quantitative approach to analyze the English translations of the Arabic aspetual forms from Scrolls (chapters) One, Fourteen, and Twenty-four.

Limitations of Study

Some limitations of the study should be noted. The current study has been conducted mainly on Arabic and English tense-aspect systems as the scope of the investigation involved Youssif Ziedan’s novel Azazeel (2008) and its English translation. Thus, the findings of this study should be considered in regard to Arabic and English. Results might vary when applied to other languages. In addition, the current research investigates an authentic English translation of a professional translator; therefore, the results might show differences when applied to students’ translations of tense-aspect systems from Arabic into English, which falls outside the scope of this study.

Theoretical Framework

Tense

According to Seely (2006), tense in English is a verbal inflection, a different meaning that the reader achieves by altering the form of the verb. Jespersen (1933/2007) defined tense as “the linguistic expression of time-relations, so far as these are indicated in verb forms” (p. 180). Hockett (1958) agreed that tenses present different locations of an event in time. Similarly, Thornbury (2006) subscribes to Jespersen’s and Hockett’s views of tense as a verbal inflection. In the current research, tense follows the definition of traditional grammar in that there are 12 tenses in English, and these tenses are the formal indication of the notional temporal fields: past, present, and future. However, many Arabic grammarians (e.g., Haywood & Nahmad, 1965; Rev & Thatcher 1922; Tritton, 1943) have categorized Arabic as an aspect language. Thus, this present research deals with Arabic not as a tense language but as an aspect language that has only two aspectual forms: the perfect (more or less equivalent to the past) and the imperfect (the more or less equivalent of the present).

Aspect

Aspect in English refers to the viewpoints from which an action or situation is seen: being in progress, being complete, having a duration, having a beginning, having an ending, or being repeated. According to Smith (1997), “aspect traditionally refers to the presentation of events through grammaticized viewpoints such as the perfective and the imperfective” (p. 1). Thus, aspect in this current research subscribes to the view of the authors of the largest English grammar books (e.g., Binnick, 1991; Hatav, 1997; Quirk et al., 1985), which explains that aspect has to do with the completion or non-completion of the verb and is represented by the distinction between the progressive and non-progressive and the perfect and non-perfect verb forms (Kabakčiev, 2000).

Time

According to Declerck et al. (2006) time is a universal concept and an extra-linguistic category. In traditional English grammar, time is a notion that is related to our perception of reality. This current research follows English grammarians’ view of time, which distinguishes three times in English: past, present, and future. As for Arabic, the present research deals with
time in Arabic as a temporal category that can be expressed in Arabic through two aspectual forms—i.e., perfect and imperfect, which are used to express past, present, and future times.

**Literature Review**

Most of the studies that investigated the translation of English tense and aspect into Arabic have been largely limited to—and revolved around—discussing students’ difficulties in translating tense-aspect systems from English into Arabic and basing the findings on questionnaires. However, this study will only include previous studies that discussed the translation of English tense and aspect from a professional translator’s point of view.

Obeidat (2014) criticizes the linguistic approach to translating the English past perfect aspect into Arabic adopted by translator Sameer Nassar (1988). Obeidat (2014) specifically examines the Arabic translation of the English novel *The Inheritors* by William Golding (1987). His study investigated five main strategies that the translator employed in rendering the past perfect aspect into Arabic, including the following: past perfect aspect into simple past; past perfect aspect into *qad* + simple past; past perfect aspect into simple past + *qad* + simple past (i.e., the Arabic verb *kān* + *qad* + simple past); past perfect aspect into simple past + *qad* + simple present (i.e., the Arabic verb *kān* + *qad* + simple present); and past perfect aspect into quasi-nominalization (i.e., the Arabic verb *kān* + a noun). The study concluded that the translation strategies that the translator adopted were not successful in rendering the appropriate aspect in Arabic, which is equivalent to the English past perfect aspect.

Gadalla (2006) proposes a model for translating Standard Arabic imperfect verbs into English based on their contextual references. His study provided an analysis of study results by discussing the various translations of Arabic imperfect verbs in the translations of two of Naguib Mahfouz’s novels. The first novel was *as-Simmanwa l-Kharif* [*Autumn Quail*], translated by Roger Allen (1985), and the second novel was *Afrah Al-Qubbah* [*Wedding Song*], translated by Olive E. Kenny (1984). Gadallah randomly chose a corpus of 250 sentences from the two novels. Gadalla (2006) compared the translations with the original texts to highlight the different English renderings of the Arabic imperfect verbs, and he concluded by offering a model for translating Standard Arabic imperfect verbs.

Gadalla (2006) presents another study that discussed the translation of the English perfect tenses into Arabic. He compared the two Arabic translations of Pearl S. Buck’s novel *The Good Earth*. The first translation was by Baalbaki (1988), and the second was by Iskandar (1999). Gadalla adopted Fayyed’s (1994) 14 Arabic tenses for the structures used in his study to render the English tenses. He provided an approach to translating English perfect verbs into Arabic by comparing the two translations, and he concluded by presenting a number of Arabic translation equivalents for English perfect verbs.

Obviously, few studies targeted the problem of tense and aspect from a professional translator’s perspective (e.g., Gadalla, 2006; Obeidat, 2014).

**Difficulties in Translating Tense and Aspect**

Modern Standard Arabic (MSA) and English have very disparate tense-aspect systems regarding both number and meaning. The traditional English tense-aspect system consists of 12 verb forms, while MSA has only the perfect and the imperfect aspectual forms, which are used to
express past, present, and future times. Although Arabic grammarians distinguish MSA with its aspectual nature, they note that MSA does not have an aspectual verb morphology. As a result, MSA uses two essential words that can be regarded as alternatives to form the Arabic aspect. These are the verb *kāna* and the particle *qad*. Consequently, the differences in tense-aspect systems between MSA and English are expected to show many discrepancies in translation between the two languages. Thus, the variances in translation of the aspectual forms from MSA into English—and vice versa—have always presented a difficulty for translators for many reasons.

The main reason is the divergence between tense-aspect systems in MSA and English. Accordingly, when translating from Arabic into English, the competent and experienced translator should search for certain Arabic keywords that work as clues helping him or her in deciding the appropriate corresponding English tense that successfully expresses the meaning of the Arabic aspectual form in the source text. For example, Arabic uses the imperfect verb form to express many meanings, including the simultaneous present, as in *يقرأ زيد الكتاب الآن* (literally: Zaid is reading the book now). Subsequently, since Arabic employs the imperfect to denote the simultaneous present, the proficient translator should search for co-occurring temporal adverbials that can guide him in using the appropriate English tense. In the previous example, the temporal adverbial *الآن* indicates that the action is happening at the moment of speaking. Thus, it is rendered as present continuous in English.

Another important reason that causes a problem in translating tense-aspect systems is the translators’ lack of sufficient grammatical and linguistic knowledge in the languages they translate from and into (e.g., MSA and English), which, accordingly, becomes a hitch that complicates the translation work. One example is the lack of awareness of the various implications of different Arabic particles, such as *qad*, *lan*, and *lam*. Thus, many translators mishandle these particles or use them loosely and inaccurately, regardless of the many indications from Arabic grammarians in terms of their specific uses. As noted, the misunderstanding and misemployment of such particles will definitely exert influence on the rendering of the meaning. As a result, understanding the grammar of MSA and English is an essential requirement for proper translation.

**Particles in MSA**

Particles play an essential role in MSA when combined with the imperfect MSA verb forms affecting their temporal indication in a number of ways. The differences in meaning among particles in Arabic are misleading. For example, *lam* converts the imperfect verb meaning from the present to the past, as indicated by the following Figure 1.

![Figure 1. Lam+ imperfect in MSA temporal indication](image)
In contrast, lan combines with the imperfect to signify its temporal meaning to the future, as illustrated in the following Figure 2.

Figure 2. Lan+ imperfect in MSA temporal indication

MSA Perfect and Imperfect Aspectual Forms in Azazeel

This section compares and analyzes the English tense and aspect translations of the MSA perfect and imperfect aspectual forms in Azazeel. Arabic perfect and imperfect aspectual forms in the novel are abundant, but this analysis will be restricted to 27 sentences from Azazeel that illustrate the MSA perfect and imperfect aspectual forms.

Basic Arabic Perfect Aspectual Forms Rendered as English Simple Past Tense

1. "Saidt لحظة صمت طويلة، ممزوجة بالذهول.. وبعد إطراقة مقلقة، نظرت أوكتافيا نحوني" (Ziedan, 2008, p. 154)
   a. “A long moment of shocked silence passed. Octavia bowed her head, then looked towards me” (Wright, 2009, p. 97).
1a illustrates consecutive past actions in the Arabic example سادت ونظرت (passed and looked). One of the many uses of the Arabic perfect tense is to indicate a series of actions that occurred in the past. The English past tense is also used to narrate past events in chronological order. Thus, Wright (2009) chose in 1b the appropriate tenses in English to render the Arabic meaning.

Basic Arabic Perfect Aspectual Forms Rendered as English Present Perfect

2. "...بتدوين كل ما رأيت في حياتي " (Ziedan, 2008, p. 17).
   a. “Record what I have witnessed in it” (Wright, 2009, p. 6).
2 illustrates the present perfect tense in the Arabic (Ziedan, 2008, p. 17). Wright (2009) translated the past meaning in the Arabic perfect form as a present perfect tense. In English, one of the functions of the present perfect tense is to express actions that happened in the past at an unspecified time. The example above does not indicate a specific time in the past. Another function of the present perfect in English is to describe an action that has occurred at least once during some time in the past up to the present and that is obvious. Thus, Wright (2009) accurately rendered the meaning by using the present perfect tense.

Basic Arabic Perfect Aspectual Forms Rendered as English Past Perfect

3. "أكثروا من سؤالي عن البلاد التي مررت بها والصعاب، ومعن النقيب بهم من القديسين، أو زرت مقابرهم من الشهداء" (Ziedan, 2008, p. 27).
   b. “They often asked me about the lands I had passed through and the hardships, and about the saints I had met or the martyrs whose tombs I had visited” (Wright, 2009, p. 13).
Wright (2009) rendered the Arabic perfect forms into English as the past perfect tense because the Arabic perfect denotes actions that were completed in the past before other actions or times in the past. English employs the past perfect when an action or situation happened before the events in the narrative described in the simple past. As seen in 3a, the perfect verbs (I had passed, I had met, and I had visited) were completed before the verb اشتغلوا (they often asked). Thus, Wright (2009) correctly preserved the original source’s meaning by expressing these Arabic perfect verbs with the English past perfect verbs: (had passed, had met, and had visited).

Table 1

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple past</td>
<td>38</td>
<td>84</td>
<td>118</td>
<td>240</td>
<td>81.91</td>
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<tr>
<td>Past perfect</td>
<td>2</td>
<td>2</td>
<td>11</td>
<td>15</td>
<td>5.12</td>
</tr>
<tr>
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<td>0</td>
<td>2</td>
<td>2</td>
<td>0.68</td>
</tr>
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<td>4</td>
<td>22</td>
<td>7.51</td>
</tr>
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<td>0</td>
<td>3</td>
<td>1.02</td>
</tr>
<tr>
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<td>1</td>
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<tr>
<td>Total</td>
<td>58</td>
<td>99</td>
<td>135</td>
<td>292</td>
<td>100</td>
</tr>
</tbody>
</table>

Arabic qad + Perfect Aspectual Form Rendered as Present Perfect


b. “I have bided my time for your forgiveness” (Wright, 2009, p. 6).

The perfect verb forms preceded by qad in 4a expresses the meaning of an event that started in the past and continued to the moment of utterance. There is no specified time mentioned in the sentence. In English narrative discourse, memories appear in the forms of the historic present or present perfect. Because there is not a specified time in 4a, Wright’s choice of rendering the constructions of qad + the perfect into English as present perfect is faithful to the meaning since it precisely expresses the writer’s intended meaning.

Arabic qad + Perfect Aspectual Form Rendered as Simple Past


b. “He moved his head close to my ear … and whispered” (Wright, 2009, p. 6).

Wright (2009) rendered the construction of qad + the Arabic perfect into simple past tense in English. The qad + perfect construction in 5a emphasizes the occurrence of an action, one of many meanings that such a particle can convey (Rev & Thatcher, 1922). The simple past in English conveys the meaning that an event started and finished at a specific time in the past. Sometimes, speakers may not actually mention the specific time. However, they do have one specific time in mind. Wright’s choice is correct because the simple past tense is the standard
tense used in narratives and because such a construction denotes an action that occurred in the past. Nevertheless, there is not a specific time mentioned in the source text for when such an action took place in the past, so the researcher believes that employing the present perfect tense to render the construction of *qad* + the perfect verb in the previous example is accurate, as well.

**Arabic qad + Perfect Aspectual Form Rendered as Past Perfect**

6  

a. "وقد أودع لها مالاً" (Ziedan, 2008, p. 116)  
b. “He gave her this house … he had deposited some money for her” (Wright, 2009, p. 71).

In 6a, the construction of *qad* + the perfect conveys the meaning that an action was completed before another action or time in the past. Thus, Wright’s choice to translate the construction into English as past perfect is faultless since the past perfect in English is used to express that an action occurred before another action in the past. Obviously, in 6a, the action of depositing the money happened before the Sicilian gave Octavia the house.

**Table 2**

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple past</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Past perfect</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>37.5</td>
</tr>
<tr>
<td>Present perfect</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>100</td>
</tr>
</tbody>
</table>

**Arabic Kāna+qad + Perfect Aspectual Form Rendered as Simple Past Tense**

7  

a. "كان قد أهداء لي" (Ziedan, 2008, p. 20)  
b. “Which a rich man from Tyre gave me” (Wright, 2009, p. 8).

Wright (2009) rendered the construction of *kāna qad* + perfect into English using the simple past tense. The meaning that the construction signifies is that the action was completed in the past. 7a indicates that the action happened in the past, but a specified time is not mentioned. Thus, the present perfect can also be employed to render the same meaning since one of the present perfect functions in English is to express an action that happened at an unspecified time in the past.

**Arabic Kāna+qad + Perfect Aspectual Form Rendered as Past Perfect Tense**

8  

a. "كانت ظلال المساء قد امتدت، فقامت لتنير السراج" (Ziedan, 2008, p. 154)  
b. “The afternoon shades had lengthened, so she rose to light the lamp” (Wright, 2009, p. 72).
In 8a, the perfect verb امتدت (had lengthened) expresses the meaning that this action was completed before the other action in the sentence. Therefore, Wright’s choice to employ the past perfect tense to render the translation of this construction in English is ideal.

**Arabic Imperfect Kāna+ qad + Perfect Aspectual Form Rendered as Future Perfect Tense**

9  

a. فلأكون قد تركت شيئاً مني هنا قبل رحيلي (Ziedan, 2008, p. 20)  

b. “I will have left something of myself here before I depart” (Wright, 2009, p. 8).

The form of the verb kāna for the first-person akwn+ qad+ perfect conveys the meaning that Hypa will leave something of himself before departing. Thus, in Arabic, the verb تركت (have left) will happen in the future before the actual action of departing. Wright (2009) precisely conveyed the meaning of the construction when he translated the Arabic construction as future perfect in English because the future perfect tense in English is employed to express that an action will happen before another action in the future.

**Table 3**

*Frequency of Kāna+ Qad + Perfect in Different Translations in Scrolls One, Fourteen, and Twenty-four*

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple past</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td>Past perfect</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2</strong></td>
<td><strong>0</strong></td>
<td><strong>2</strong></td>
<td><strong>4</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**Basic Imperfect Form Rendered as Simple Present**

10  

a. يدي ترتعشان رهبة وخيفة (Ziedan, 2008, p. 15)  


In 10a, MSA uses the imperfect tense of the verb to express a fact as in ترتعشان (tremble). English also uses the simple present to refer to facts or truths. Because trembling is usually associated with fear, Wright (2009) accurately rendered the meaning of the sentence.

**Basic Imperfect Form Rendered as Present Continuous**

11  

a. لماذا تنظر لي هكذا، يا أبي، ولاتقول شيئاً؟ (Ziedan, 2008, p. 366)  

b. “Why are you looking at me like that, father, and saying nothing?” (Wright, 2009, p. 244).

In the 11a, the Arabic imperfect form تنظر (are you looking) expresses an action that is occurring (in progress) at the moment of speaking. Therefore, Wright’s choice to render it into English as present continuous is exact because the present continuous in English is employed to denote an action that is happening at the moment of utterance.

**Basic Imperfect Form Rendered as Present Perfect Continuous**

12  

a. والآن أتحدث إليكم وأعرف أنني أطلت جداً (Ziedan, 2008, p. 172)
b. “I have been talking to you and I know that I have gone on too long and tired you” (Wright, 2009, p. 110).

The verb أتحدث (I have been talking) in 12a conveys the meaning that the action of "talking" started in the past and has continued up until the moment of utterance, and that is exactly one of the functions of the present perfect continuous in English. Hence, Wright’s choice is meticulous in terms of preserving the meaning of the source text.

**Basic Imperfect Form Rendered as Past Continuous**

13


b. “All those coming in for the lecture **were speaking** Greek” (Wright, 2009, p. 110).

In 13a, the Arabic verb يتكلمون (were speaking) implies that the action was continuous in the past. Accordingly, Wright (2009) employed the past continuous in English because it conveys the exact meaning of the Arabic imperfect verb—i.e., an action that was in progress in the past.

**Basic Imperfect Form Rendered as Simple Past**

14

a. “وأنسي الأوهام التي تملؤني وتسير خطاي” (Ziedan, 2008, p. 171)

b. “Forget the illusions which **drove** me and took my steps” (Wright, 2009, p. 110).

In 14a, the Arabic imperfect verb forms تملؤني (drove) and تسیر (took) convey the meaning that these two actions happened in the past—i.e., before the moment of utterance. Thus, Wright’s choice to render them into English as simple past tense is ideal since they occurred and finished in the past and because the simple past tense is the standard tense used in narratives. Moreover, because a specific time is not mentioned in the source text, the two verbs تملؤني (drove) and تسیر (took) can also be rendered using the present perfect tense, as one of the potential meanings of the present perfect tense in English is to express past actions that were completed without specifying the time.

**Basic Imperfect Form Rendered as Would + Infinitive**

15

a. “ويسعد حين أقرأ له شيئا جديدا” (Ziedan, 2008, p. 265)

b. “He would be happy when I read him something new” (Wright, 2009, p. 174).

According to Tawamah (1994), there are various cases in which the temporal indication of the present is converted to the past. One of these temporal indications that applies in 15a is when the imperfect Arabic form signifies a narrative action and state or what he calls "الحال الحكائي" (narrative state) (Tawamah, 1994, p. 93). This applies when the imperfect Arabic verb denotes a habitual action and state in the past, as in 15a when the abbot’s state has always been happy when Hypa reads a new poem to him. In English, the standard tense in narratives is the past. In 15b, Wright (2009) rendered the imperfect verb form يسعد as **would be happy** because the Arabic verb indicates a habitual action and state in the past. **Would** is an auxiliary verb that has modal and temporal functions, and one of its uses is to refer to repeated past actions. The habitual past in English is expressed most frequently by employing the semi-auxiliary verb **used to**, the auxiliary **would**, or the simple past tense of a verb. In 15b, Wright successfully conveyed
the meaning of the Arabic imperfect verb يسعد by using would + be. Likewise, the researcher believes that يسعد can also be rendered using used to or the simple past since they also indicate a habitual action or state in the past and will effectively convey the meaning.

Table 4
Frequency of the Basic Arabic Imperfect Translations in Scrolls One, Fourteen, and Twenty-four

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-Four</th>
<th>Total</th>
<th>%</th>
</tr>
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<tr>
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<td>36</td>
<td>22.78</td>
</tr>
<tr>
<td>Present progressive</td>
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<td>0</td>
<td>4</td>
<td>2.53</td>
</tr>
<tr>
<td>Past progressive</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>2.53</td>
</tr>
<tr>
<td>Present perfect</td>
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<td>0</td>
<td>1</td>
<td>0.63</td>
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<td>Total</td>
<td>66</td>
<td>63</td>
<td>29</td>
<td>158</td>
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</tr>
</tbody>
</table>

Construction of lam + Imperfect (Jussive) Form

16 a. "لم يعرفوه، ولم يكترثوا بي" (Ziedan, 2008, p. 163)
   "They did not know him, and took little interest in me" (Wright, 2009, p. 104).
17 a. "لم أطلاستراحتي" (Ziedan, 2008, p. 164)
   "I did not rest long" (Wright, 2009, p. 105).

In the translations of the Arabic constructions of lam + imperfect, Wright’s (2009) endeavor can be regarded as a successful attempt to remain faithful to the source text since he rendered the examples in English as negative past simple. Many Arabic grammarians note that lam is addīqtalb (a particle of conversion), which means that it transforms the temporal indication of the present form to the past. Therefore, it is referred to as such because this construction influences the Arabic imperfect verb form and frequently implies the negation of past acts. More specifically, in 17b, Wright (2009) resorted to modulation—i.e., Wright (2009) turned the verb أطل in 17a into an adverb long in 17b and translated the noun object أطرحتي as a verb rest. It is this verb that is the object in 17a that Wright (2009) turned into the past tense in English.

Table 5
Frequency of Lam + Imperfect Different Translations in Scrolls One, Fourteen, and Twenty-four

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-Four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative simple past</td>
<td>1</td>
<td>5</td>
<td>13</td>
<td>19</td>
<td>82.6087</td>
</tr>
<tr>
<td>Negative past perfect</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>4.347826</td>
</tr>
</tbody>
</table>
Tense and Aspect in Translation from Arabic into English

<table>
<thead>
<tr>
<th>Negative present perfect</th>
<th>3</th>
<th>0</th>
<th>0</th>
<th>3</th>
<th>13.04348</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>5</td>
<td>5</td>
<td>13</td>
<td>23</td>
<td>100</td>
</tr>
</tbody>
</table>

**Construction of lan (Subjunctive) + Imperfect Form**

    b. “From now on I’ll never make fun of anyone’s belief” (Wright, 2009, p. 95).
    b. “Each day I will eat only one date” (Wright, 2009, p. 102).

Understanding the temporal indications of each MSA particle is vital for a proper translation. In 18a and 19a, the constructions "لن أسخر (I’ll never make fun) and "لن آكل (I will eat only) denote negation of future actions. As mentioned previously, in MSA, the particle lan, when combined with the imperfect verb form, converts its temporal (present) meaning to the future. Wright (2009) rose to the occasion once again and achieved faithfulness to the exact meaning of the source text when he employed the negative simple future tense in English to translate the constructions "لن أسخر and "لن آكل. In 18b, he used the auxiliary will because two functions, among other functions, of will + infinitive in English are to express future promises and voluntary actions or decisions. 18a expresses a future promise, and 19a refers to a voluntary decision. Evidently, Wright (2009) utilized the modulation of negation once again when he employed the positive verb form I will eat + only, instead of using will not. The researcher believes that using the negative verb form—I will not—is also applicable.

**Table 6**
**Frequency of Lan + Imperfect Different Translations in Scrolls One, Fourteen, and Twenty-four**

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative simple future</td>
<td>0</td>
<td>5</td>
<td>2</td>
<td>7</td>
<td>77.77778</td>
</tr>
<tr>
<td>Negative would + infinitive</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>22.22222</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>6</td>
<td>3</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

**Construction of sa + Imperfect Form**

    b. “I will begin with the present, from this very moment” (Wright, 2009, p. 8).
    b. “I would come to know the Sicilian master when he came back from his journey” (Wright, 2009, p. 110).

In MSA, the imperfect verb form is prefixed with the bound morpheme sa or the word sawfa to indicate the future. To elaborate, Alsamarrai (1983) differentiated between the bound morpheme sa and the word sawfa, noting that sa is used for near-future actions, while sawfa...
used for far-future actions. In 20a, the construction سأبدأ (I will begin) expresses near-future decisions indicated from the clue اللحظة الحالية (this very moment). Thus, Wright’s choice to render 20a into English as simple future tense using will + infinitive is accurate, as one of the potential meanings of will in English is to express a decision. As is evident, 20a signifies decisions at the moment of speaking. However, in 21a, the construction سأتعرف (I would come to know) conveys the meaning that it is a hypothetical/imaginary action in the future. Thus, Wright demonstrated his faithfulness as a translator when he rendered such a construction into English as present unreal conditional, which is used to express what a person would generally do in imaginary situations. Would in English is an auxiliary verb that has various functions: temporal and modal. One of its numerous functions is to express conditional/hypothetical situations. Comrie (1985) explained that the use of would can express the future in a past time, as it is employed in a narrative sequence in the past, but some actions are then described that fall outside this narrative sequence by expressing the future.

Table 7
Frequency of Sa + Imperfect Different Translations in Scrolls One, Fourteen, and Twenty-four

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple future</td>
<td>5</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>87.5</td>
</tr>
<tr>
<td>Would + infinitive</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td>100</td>
</tr>
</tbody>
</table>

Construction of Sawfa + Imperfect Form

22. a. سوف أروي بين الثنايا، حكايا عشتها (Ziedan, 2008, p. 17)
   b. “I will tell of events I have lived” (Wright, 2009, p. 7).

In 22a, the Arabic imperfect verb أروي (tell) is preceded by the particle sawfa, which is employed to express the far future. In the previous example, Wright (2009) rendered the construction سوف أروي (I will tell) into English by using the simple future tense. He conveyed the meaning using will + the basic form of the verb because in 22a, the meaning of this construction signifies a future decision.

Table 8
Frequency of Sawfa + Imperfect Different Translations in Scrolls One, Fourteen, and Twenty-four

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple future</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>83</td>
</tr>
<tr>
<td>Would + infinitive</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Total</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>6</td>
<td>100</td>
</tr>
</tbody>
</table>

Construction of Kāna+ Imperfect Form
In 23a, the construction كانت تشرح (was explaining) expresses the meaning of continuous past actions. Accordingly, Wright translated it in 23b as past continuous, and his choice is exact since, in English, the past continuous tense denotes an action in progress at a time in the past. However, in 24a, the construction signifies the meaning that an action happened and ended in the past and because the simple past is the standard tense in narratives. Thus, Wright’s choice to translate it into simple past tense is accurate. Obviously, in 25a, the construction كان يسألني (he would always ask me) denotes an action that had frequently been repeated in the past, as the abbot used to ask Hypa about his patients whenever he saw him. Wright employed would + always + ask to render such a construction because one of the ways to express a frequent past action is by using the auxiliary would. Wright (2009) obtained a clearer picture of the semantic reference of the Arabic construction كان يسألني (he would always ask me) through observing the clue دوماً (always), which signified that the Arabic construction refers to a frequent action.

Table 9

<table>
<thead>
<tr>
<th>Construction of qad + Imperfect Form</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>a. &quot;وقد يجرني إلى طريق الويل&quot; (Ziedan, 2008, p. 15)</td>
</tr>
<tr>
<td>b. &quot;Which could have led me to the ways of woe and evil&quot; (Wright, 2009, p. 5).</td>
</tr>
</tbody>
</table>

In MSA, when the imperfect is prefixed by the particle qad, it implies the meaning of present or future possibility, probability, or speculation. Thus, Wright (2009) translated the
meaning of possibility in 26a and uses could + have + past participle to indicate that the construction قد يجرني (could have led me) is a past event, which refers to a specific possibility.

The experienced translator should be mindful of the diverse ways in which Arabic and English denote some modal meanings, such as tentativeness; the former employs particles, while the latter uses verbs. In 27a, qad combines with the imperfect يأتي (come) to function as a modal that signifies a past possibility. According to Tawamah (1994), the particle qad has a modal function, as it can be regarded as an equivalent to the English modal may in the sense that it denotes uncertainty and possibility when it precedes the Arabic imperfect. Wright (2009) rendered the construction قد يأتي as the modal verb mightcome because it expresses the meaning of past possibility—i.e., the possibility of the abbot’s visit to Hypa. Accordingly, the translation precisely conveyed the intended source meaning.

Table 10

<table>
<thead>
<tr>
<th>English Translation</th>
<th>Scroll One</th>
<th>Scroll Fourteen</th>
<th>Scroll Twenty-Four</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple past</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Past perfect</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Modal + infinitive</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>75</td>
</tr>
<tr>
<td>Total</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>100</td>
</tr>
</tbody>
</table>

Conclusion and Recommendations

The current study has examined the English translation of Arabic aspectual forms in Azazeel and the differences between Arabic and English tense and aspect systems.

The study has examined the differences between Arabic and English in terms of tense, aspect, and time. It has also discussed the fact that English has verbal forms of the perfect and progressive aspects in all forms of references to time, while Arabic does not exhibit the verbal morphology of the perfect and progressive aspects.

The researcher has analyzed Wright’s (2009) translation of Azazeel, particularly Wright’s choice to employ some grammatical categories in English as equivalents to the aspectual forms in Arabic. The present study has shown that this can be achieved by means of several particles and adverbials, and the study has also highlighted the effect that such particles have on the temporal indications of the Arabic verbs.

The current study has explored some of the intricacies in translation between Arabic and English and based such intricacies on the fact that the lack of grammatical and linguistic knowledge on the translator’s part of either or both languages he or she translates from and into (e.g., Arabic and English) can affect his or her ability to accurately render meaning. The current research has corroborated the fact that there is not a standardized approach to translate Arabic aspectual forms. For example, the current study has exhibited through Wright’s translation of Azazeel that the translation of the construction of qad + perfect into English is not confined only to present perfect, as Wright (2009) has actually rendered such a construction into English as simple past and past perfect and the criterion he used was the meaning of the text.
Evidently, the present research reveals that translators should look for adverbial indications of duration or earliness as opposed to simultaneity when translating from Arabic to English. The translator should also be mindful of the diverse methods in which MSA and English designate some modal meanings like uncertainty—the former by employing particles and the latter by employing verbs.

The researcher hopes that the current study will shed light on some of the differences between Arabic and English tense-aspect systems. Furthermore, the researcher hopes to have shown through the analysis of an authentic translation that each context should be considered individually as there is not a unified approach to translate Arabic aspecual forms into English. Thus, the contextual meaning is the most important element that translators need to consider when translating Arabic aspecual forms into English.

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References
Neither Morpheme nor Transleme …
Revisiting the Unit of Translation, Semiotically

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American University of Sharjah, United Arab Emirates

Abstract
Against the background of the disparities and disagreements across the spectrum of theory and practice about the unit of translation (UT), the purpose of this paper is to postulate that a semiotically-defined UT can fulfill the need of a concrete, viable and stable UT. Labelled textlet, the proposed UT is based on the semiotic triad of the sign, its meaning and its user. As a semiotic sign, textlet represents a particular meaning on the basis of similarity or dissimilarity to other textlets within the text. A textlet is a functional unit with an oppositional value defined by the communicative differences this opposition is capable of producing within texts.

Keywords: semiotics, textlet, semiotic triad, Unit of translation

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Introduction

Though the study of translation has made significant strides over the past three decades or so, the issue that still causes controversy amongst translation theorists concerns the definition of a concrete and plausible unit of translation (hereafter, UT). The controversy relates to the search for answers to the question ‘what should the UT be?’ in terms of its nature and size. There are many reasons for the disagreement about the concept and definition of a UT but there are possibly four main ones:

1) The heavy dependency of translation theory on linguistic procedures and inventories.
2) The complexity of the frameworks of text analysis and the difficulty of relating them to translation.
3) The indeterminacy inherent in the notion of equivalence which has long prevailed in translation theory.
4) The almost complete exclusion of semiotics from translation theory.

Overall, the issue of the UT has been left to the intuitiveness and instinctiveness of translators, and when definitions are provided, they are usually based on particular theoretical frameworks (Ballard, 2010) and most have not received wide acceptance and/or currency (Huang & Wu, 2009). In the main, UT has been defined at the smaller ranks of language. Vinay & Darbelnet (1995: 21), for example, postulate “the smallest segment of utterance whose signs are linked in such a way that they should not be translated individually.”

But and as Bassnett (1991) argues the requirement for a concrete and viable definition of the UT can only be established within frameworks of translation that are capable of providing, “general principles of the process of translation that can be determined and categorized, and, ultimately, utilized in the cycle of text - theory - text regardless of the languages involved.” (11).

I would agree with Bassnett (1991) and Hawkes (1977) that the first step towards the formulation of theoretical frameworks of translation that would offer useful operands and tools for the definition of a plausible UT should be to accept that, despite the fact that translation utilizes an important core of linguistic procedures, it is effectively part of semiotics. Within semiotics translation is not viewed as mere transfer of words, phrases and sentences from a source text (ST) into a target text (TT) but rather as a process of producing compatible conglomerate structures in the TT after a systematic and purposeful interpretation of the ST.

Against the background of the problems faced by students of translation and translators and the disagreements between translation theorists, my purpose in this paper is to show that the unit, I call textlet, can fulfil the need of a concrete and viable UT. The formulation of textlet is mainly semiotically oriented and based on the semiotic triad that covers the relationship between the sign, its meaning and its user. As a semiotic sign textlet represents a particular meaning on the basis of similarity or dissimilarity to other textlets within the text. My coining of textlet from ‘text’ and ‘let’ in the manner of booklet, for example, intends to show that textlet is similar to text but inferior by being smaller in both size and scope. It has the same characteristics of the text in terms of unity but its unity only exists to let the upper unity of the text materialize. Textlet can then be defined as a functional unit with an oppositional value defined by the communicative differences this opposition is capable of producing within texts. The paper first explains why morpheme or transleme definitions of UT are not viable and then textlet is introduced and elucidated.
Neither Morpheme nor Transleme

The morpheme view of UT has been advocated by many translation theorists. Catford (1965) for example postulates that equivalence between the ST and the TT should be established at the lowest level of grammar. In the same way, Nida in his early works (1964) resorts to syntactic units within procedures like constituent analysis, phrase structure grammar and transformational grammar for translational purposes. Similarly, Newmark (1988) argues that the basic UT should be as small as possible. Though he leans towards the sentence, Newmark takes the word, more than anything else, as the ideal UT (1988:140). The ultimate aim of basing translation on the morpheme or other similar units is primarily to seek formal equivalences in the target language.

If it is assumed that the morpheme is the basic UT so why not translate morpheme for morpheme? Certainly the answer is that there are no one-to-one correspondences either between the morphemes of different languages or between the relations among the morphemes themselves. But one may argue that if more context is taken into account to choose the appropriate arrangements of morphemes in the TT that represent the same content as the ST, then why not translate them context-sensitively, but still one by one? Unfortunately this is easy said than done; it is almost impossible.

The impossibility lies in the fact that translating morphemes, even context-sensitively, would assume that all higher level structures like, words, syntagmata, clauses, sentences and texts are made up of morphemes combined in regular ways only. This is not so in human language because it would require that texts be totally decomposed down to the morpheme level and this entails full decomposability on the content side as well. The latter form of decomposability is not feasible and one would say it is impossible for it would imply the existence of limited lists of semantic relations between morphemes and if it were, it would be a clear contradiction of the infinite expressive capacity of human language. The exact semantic relations of some morpheme combinations or sets of words cannot be read from any rules or the content of their constituting elements as in the following examples,

1. die, dies, died, dead, death, deadly.
2. dead right, dead on time, *dead ugly, die hard, deadly sin, drop dead beautiful.
3. cabin air pressure.
4. ridiculous reduced prices.

For the first set of words, we can say that there is a relationship between die, dies and died but the relationship stops there. It becomes loose and difficult to establish when we move to dead, death and deadly whose meanings become dependent upon users. For sets 2, 3 and 4, one can say that it is almost impossible to derive the meanings of the structures in the sets from the mere juxtapositions of the meanings of the morphemes that constitute the structures. What is the morphemic relationship between beautiful, drop and dead put together in one construction?

It would be stating the obvious to say that languages differ and that complete symmetry between the linguistic systems of two languages is entirely coincidental. Translation involves more than finding pure linguistic correspondences in the target language and the equation of UT with linguistic categories like the morpheme. Translation involves social and semiotic dimensions which motivate and mediate choices within the linguistic system of the target language.
Though the concept of equivalence in translation has developed in a number of ways like dynamic equivalence, it still assumes the primacy of the ST and implies that the aim of translation is to primarily meet the surface characteristics of another linguistic system (see Baker, 1993).

**Nor transleme**

Though transleme has been around for some time, Rabadán (1991) detailing her dissatisfaction with both formal linguistic units like the morpheme and text based units such as Beaugrande's (1980) processing unit and Toury's (1980) texteme; suggests transleme as a UT. Basing her transleme on a model of translation equivalence that underlies both the ST and the TT, she defines transleme as

... any bi-textual unit, of any type and level, constituted by the same sense and two different but mutually binding, formal manifestations, and whose existence depends on the global relation of translation equivalence underlying every textual pair TT-ST. (p.47) (Rabadán's italics)

Rabadán's transleme certainly transcends the limits of mere linear linguistic arrangements by engaging macro textual dimensions. The transleme is also suggested as an operand for text segmentation which aims at mapping semantic configurations onto linguistic categories. But the way Rabadán defines transleme and the lack of illustrations to show how it works, points to some sort of discontinuity in the concept.

Transleme, according to Rabadán, can be of any type and level and is constituted by the same formal manifestations. This way the transleme remains without real boundaries within the text and difficult to delimit since it can take any form or shape. Moreover, the notion of ‘global relation of translation equivalence’ underlying the transleme as a UT is itself a major area of debate. The transleme is also said to underlie every textual pair TT-ST and here one would safely assume that this way we can end up with as many translemes as there are translation tasks. Transleme is also not abstract enough to provide the kind of principles capable of equipping translators with skills that can be transferred from one translation task to another.

This discussion, by no means exhaustive, of the morpheme and transleme oriented definitions of the UT clearly shows how the formulation of a concrete and viable UT remains a controversial issue that has exercised translation theorists for a long time and still does. The remainder of this paper attempts to show how textlet could fulfil the requirements of a plausible UT.

**Textlet: A semiotic UT**

I said earlier that the definition of textlet lies within semiotics. Semiotics refers to the general theory of signs taking into account both their social and logical functions. The argument which tries to limit any semiotic enquiry to the investigation of highway codes, for example, is non sequitur because the scope of semiotics is crystallized in the scope of the definition of semiotic systems as ‘systems for communication’ (see Mulder, 1968). Besides languages, semiotic systems embrace other systems of communication: animal communication (zoo semiotics), machine communication (cybernetics), communication of living cells (bionics), etc. Sless (1986) gives the following definition of semiotics:
Semiotics occurs whenever we stand back from our ways of understanding and communication, and ask how these ways of understanding and communication arise, what form they take, and why. (p.1)

It follows that all the constituents of the communicative environment which we either produce or receive, offer a very rich diversity but, at the same time, we always assume that these diverse constituents have something in common. It is this something in common that semiotics tries to establish by studying communication and understanding and the processes by which communication and understanding materialize. Within semiotics there is an indivisible triad of the sign, its meaning and its user and what we need for a semiotics of translation is the classification of signs into a plausible sign system compatible with the meanings users give them. For the classification of a sign system within which textlet breeds, I suggest a system that includes macro and micro signs (see figure 1). The macro signs (language and discourse) are difficult to perceive or distinguish directly but the micro signs (text and textlet) are accessible to direct and immediate processing (see Eco, 1976).

Apropos of the system shown in figure 1 two points are in order: first, the plural marker (S) after the signs discourse, text and textlet indicates that these signs can occur more than once. But one single occurrence is needed to warrant their processing as full signs. Second, the terms operate, manage and realize listed under ‘function’ are used here in their ordinary sense and do not refer to the meanings assigned to them within artificial intelligence or as used by Beaugrande & Dressler (1981).

<table>
<thead>
<tr>
<th>Semiotic Sign</th>
<th>Sign Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>LANGUAGE</td>
<td>Potentially occurring</td>
</tr>
<tr>
<td>DISCOURSE(S)</td>
<td>Operate (s) language</td>
</tr>
<tr>
<td>TEXT(S)</td>
<td>Manage (s) discourse (s)</td>
</tr>
<tr>
<td>TEXTLET(S)</td>
<td>Realize (s) text (s)</td>
</tr>
</tbody>
</table>

Figure 1  The semiotic system

The semiotic system should be seen as an ensemble within which the signs (its constituents) exist at different levels (here levels corresponding to the signs) which are distinguished according to their position or ‘point of entry’ within the system. In general terms, the system attempts to integrate the four signs into a semiotic relation of inclusion: textlet is included in text, text in discourse and discourse in language.
The four signs are signifiers correlating with respective signifieds. But to this correlation should be added, as Hervey (1982) argues, a mode of signification. This mode of signification transcends the conventional relation between the signifier/signified dichotomy to a more motivated relationship. The motivated relationship is catered for by the other two parts of the semiotic triad: meaning and user or what is generally referred to as the pragmatic dimension of sign use. That is what does the sign mean and why is it used by a user to mean what it means? Before turning to the meaning and the user of the sign, a bit more about the four signs first.

Language, as a macro-semiotic sign level, represents the ensemble of all potential choices and systems available to its users (producers and receivers alike). But language is too large a sign level to be immediately accessible for processing and a more accessible sign level is required: discourse. But, discourse itself which operates language is still too seamless to make linguistic communication actual. Still discourse is an important site for analysis and represents the process of semiotics rather than the product; the product being the text. Discourse is always managed by (a) text(s) and is inseparable from it (them) and the processing of (a) text(s), by extension, refers to the processing of discourse (see Eco, 1976 and Hodge & Kress, 1988). The sign text conveys interwoven contents within discourse. The interwoven contents are represented by textlets which coexist within the text. The contents, represented by textlets, can only be defined and materialized by taking into account their pragmatic dimensions. A text can then be defined as a string of contents (equated with textlets) and is assigned its semiotic unity through a pragmatic input. The second micro-sign level, textlet, refers to a pragmatically clearly defined content within the text. Generally, textlets correlate together to realize a text and are crucial in the production and reception, including translation, of language as they enable us to parcel up the tasks of producing and/or receiving linguistic communication into manageable activities within the tasks.

For the other two parts of the semiotic triad, sign meaning and sign user, I echo the pragmatic postulate that there is an intrinsic relationship between the user and the meaning assigned to a sign. Signs become meaningful only when they are activated by their users who can be either producers with intentions to communicate or receivers with expectations to satisfy. Within the conventional signifier/signified dichotomy, a vital ingredient has been excluded. This ingredient, generally referred to as the pragmatic dimensions of sign use within modern linguistics, covers the users of the sign. And, without users there would be no signs and indeed no semiotics. But the problem is that there are no widely accepted formulations of these pragmatic dimensions of sign use since pragmatics itself remains, “the area of language study which probably at present enjoys the smallest degree of agreement as to what it includes and how to study it” (Channell, 1994:31).

Putting the disparity in the study of pragmatics aside, I use the term pragmatic purpose (PP) to refer to users’ intentions and expectations which give the signs their communicative raison d’être. There are a number of classifications of PPs but for our purposes we suggest four main PPs which are adopted with modifications after Bell, 1991; Hatim & Mason, 1990; Zidatis, 1982 and Werlich, 1976. The four PPs are:

1. [+evaluative]
2. [-evaluative]
3. [+option) instructive]
4. [+(-option) instructive].
These four PPs and the signs are inextricable and to identify something as a sign is by the same token an interrogation of its meaning because it is in the nature of signs to have meaning (see Hervey, 1982). But the meaning of a sign is intrinsically related to the user of the sign and meaning and user become one. Here one could argue that for a theory of semiotics we would only need two parts namely, the sign and use with the latter embracing both the meaning and the user of the sign. But this is not the concern of this paper. It should also be pointed out here that the interaction between the meaning of a sign and its user always entails cultural and ideological dimensions. The task of translators is to look for any cultural, ideological or other colours users give or add to the meaning of a sign. Of course a text may display more than one PP because of the hybrid nature of texts but there is always one dominant PP for every text.

Decision-making in the handling and processing of text and textlet depends on the concept of completion or threshold of termination. Beaugrande & Dressler (1981) write,

In principle there is no cut-off point where production is definitively accomplished, but at most a **THRESHOLD OF TERMINATION** where the producer finds the outcome satisfactory for the intended purpose. ... There would be no absolute end to reception, but rather a threshold of termination where utilization appears satisfactory. (emphasis in the original. (Pp 34-35)

A very mild example of the system outlined above can be a newspaper. Any newspaper stands for the sign language, French for example, where all of the linguistic choices are available to users. The various sections within the paper stand for the sign discourse(s) where the choices are made operational as each section within a paper normally deals with a given area: home news, international news, sports, and so on. Within each discourse (section), every article represents the sign text which manages the section/discourse. Within each text there are textlets. The classification of each sign depends on its function within the higher sign within which it is included, the dominant PP as well as the concept of threshold of termination.

Given the postulate of translation as a semiotic practice, the sign textlet is seen here as a capable concept that can fulfill the requirements of a concrete and viable UT. Seen as such, textlet establishes transitory relations in the realization of the text. A textlet dissolves within the text and relies on the linguistic code and the PP in its own realization. The aspect of singularity in the delimitation of each textlet stems from the relationships between it and other resembling and/or differing textlets or simply from its absence. The function of textlets is to communicate ideas that serve to realize the overall idea of the sign text. This way textlets assist in the articulation (breaking down) of texts into manageable constituents (i.e., textlets themselves). Textlets are also the smallest units that can have an independent material (linguistic) and pragmatic existence and follow a vertical order of subordination within texts rather than horizontal subordination order (conventional syntagmatic relations) (see Hervey, 1982).

The concept of textlet as a UT refers, at the same time, to a final product, a process and a force in the production, reception and reproduction of texts. Moreover, the raison d'être of a textlet as a UT stems from the mediating relationships it creates within texts. The mediating relationships are the successive links between different textlets, the linguistic code, the PP and the notion of completion or threshold of termination in both the production and reception of texts. But, a part of a
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Text is considered a textlet only if it manifests itself as a sign function by being different from other sign functions and assisting in the structuring of other sign functions (see Eco, 1976).

To elucidate the concept of textlet, texts 1 and 2 are first discussed and then ramifications for translation are outlined. Note that $t =$ textlet, $T =$ text and $\{ \}$ represent textlet boundaries within the text (note that the sources and copyrights of the 2 texts used here for demonstration could not be located. The copyrights of the sources are duly respected and acknowledged).

**Text 1**

Text 1 appears in its original structure as follows:

Two years ago, when police pulled over a car in Palermo and arrested Salvatore Riina, the Mafia's 'boss of bosses,' after a manhunt that had lasted more than two decades, they believed they had dealt the Cosa Nostra a fatal blow. But last week Italians learned to their dismay that the Mafia was back-with a vengeance. Four people were murdered in Sicily by Mob hit men, bringing the number of deaths in the Mafia's latest killing spree to nine in 10 days.

An articulation (breaking down) of text 1 in terms of textlets is shown in figure 2.

```
\{Two years ago, when police pulled over a car in Palermo and arrested Salvatore Riina, the Mafia's 'boss of bosses,' after a manhunt that had lasted more than two decades, they believed they had dealt the Cosa Nostra a fatal blow. [t1]\}

\{But last week Italians learned to their dismay that the Mafia was back -with a vengeance. [t2]\}
\{Four people were murdered in Sicily by Mob hit men, bringing the number of deaths in the Mafia's latest killing spree to nine in 10 days. [t3]\}
```

T1 completed.

**Figure 2 Textlets of Text 1**

Text 1 makes its receivers believe that the Mafia in Italy was dealt a severe blow and probably that was the end of it. But the text changes its attitude and tone by introducing and elaborating something different: the Mafia in Italy is still ‘alive and killing’. Text 1, therefore, evaluates the information it presents to the receivers and thus has a [+evaluative] PP. In order for text 1 to appropriately serve its PP, it needs a structure in terms of textlets as follows: a first textlet to function as an idea introducer, a second textlet to function as the opposer to the idea and a third and final textlet to function as the elaborator of the second textlet and concluser of the text.
Table 1. *Functions of Textlets of Text 1*

<table>
<thead>
<tr>
<th>Textlet</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>t 1</td>
<td>Idea: Mafia dealt a severe blow in Italy.</td>
</tr>
<tr>
<td>t 2</td>
<td>Anti-idea: But, Mafia back with a vengeance.</td>
</tr>
<tr>
<td>t 3</td>
<td>Substantiates t2 and concludes T2.</td>
</tr>
</tbody>
</table>

Unlike texts similar to text 1, texts that display [-evaluative] PP generally exclude any evaluation of the information they provide. A text about the history of translation in the 7th century for example, would start with a textlet setting the aspects of translation in the 7th century it covers. Succeeding textlets would each deal with one particular aspect as introduced by textlet 1 until a completion is reached.

**Text 2**

Text 2 appears in its original form as follows:

IBM AS/400 ADVANCED SERIES
Any changes you make won't be a shock to the system
The AS/400 is unlike any other computing system.
It was designed with change in mind. So even with today's constantly moving technology, you can keep your existing application software whenever you decide to upgrade your hardware. And you'll never have to recompile your programs - not even when we introduce 64-bit RISC next year. Who else can offer you that?
But it isn't just highly adaptable. It can save you money too: as much as 60% of your IT costs.
No wonder more and more people (275,000 and rising) use the AS/400.
It's never been easier to change the system. To find out how, call IBM on 0800 400 000.
IBM
There is a difference.

The PP of text 2 is [instructive] which is further characterized by (+option). This is because text 2 belongs to the discourse of advertising and aims at influencing and encouraging receivers to follow a given course of action. In the case of text 2 the end is to attract the receivers to the product advertised (AS/400). But receivers of text 2 and other similar ones that convey [(+option) instructive] PP are not bound to do what the text tries to make them do: they have the freedom (+option) to either phone IBM on 0800 400 000 or do nothing at all and completely disregard the text. A processing of text 2 in the manner utilized for text 1 above is given in figure 3.
IBM AS/400 ADVANCED SERIES
Any changes you make won't be a shock to the system
The AS/400 is unlike any other computing system. [t1]}

{It was designed with change ... easier to change the system. [t2]}
{To find out how, call IBM on 0800 400 000. [t3]}
{IBM
There is a difference. [t4]}

T2 completed

Figure 3 Textlets of Text 2

Or, alternatively text 2 can be represented by table 2 which shows the functions of its textlets.

Table 2. Functions of Textlets of Text 2

<table>
<thead>
<tr>
<th>Textlet</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>t 1</td>
<td>Singling out the product (unlike any)</td>
</tr>
<tr>
<td>t 2</td>
<td>Qualities of the product</td>
</tr>
<tr>
<td>t 3</td>
<td>Instruction (course of action to follow)</td>
</tr>
<tr>
<td>t 4</td>
<td>Linking up with t1: IBM AS/400 the best</td>
</tr>
</tbody>
</table>

For most texts similar to text 2, four textlets are normally required to serve effectively the [(+option) instructive] PP. As table 2 shows the first textlet functions as a text opener or specifier with regard to the product; the second textlet covers the ‘unique’ qualities of the product generally by comparing it with other similar products; the third textlet introduces the course of action (to influence behaviour) the text producers hope the receivers would follow and the fourth and final textlet links up with the first one to reiterate and stress the superiority, excellence and uniqueness of the product. But receivers of texts like text 2 have the freedom (+option) either to opt in or out: either to follow the course of action given or not.

Texts that convey [(-option) instructive] PP include formal treaties, agreements between individuals or institutions (a bank loan agreement, for example), political and military communiqués, marriage certificates and decrees. These texts are abiding and receivers have no choice (-option) but to observe the terms covered by such texts. These texts normally need four textlets: the first textlet introduces the parties involved; the second textlets states the postulates upon which the agreements, etc. are based; the third textlet covers the articles, orders, etc. of the text and the fourth textlet concludes the text by giving details of the date, place and time of going into effect.
Given the processing of texts 1 and 2 in terms of textlets, we can notice that though the semiotic function of a textlet in a text may resemble that of other textlets, such a function should, however, be viewed as separate and independent. A textlet is a portion of the semiotic and pragmatic functions of the text and should be treated as a unity within it. If taken out of the text, a textlet still has its own meaning but needs to unite with other textlets to realize the text meaning. The delimitation of textlet does not necessarily coincide with writing conventions (paragraphing, punctuation, etc) because these conventions are not always helpful when it comes to processing the flow and logical clustering of information within textlets and by extension texts.

**Ramifications for translation**

What are the ramifications of textlet for translation? Translation is a very complex activity and it would be claiming too much if one were to presume what it really involved. More safe and modest assumptions are then what one would hope to postulate. In very crude terms, translation involves two production stages and a central reception/processing stage. A text is first produced as a ST and then received by translators prior to being produced as a TT.

![Figure 4 Translation Stages](image-url)

As figure 4 shows, it is at the reception/processing stage that decisions are made with regard to the semiotic structure and PP allocation of the ST as well as setting hypotheses for the production of the TT. If the decisions made at the reception/processing stage are appropriate, then the transformations of the output into an input in the production of the TT would be effective. Translating a text is in effect translating a number of smaller texts (textlets) within the text. This is because, even though the text is the main end product of translation and the main unit of semiotics as Hatim & Mason (1990) argue, translation involves other mini units that go into the realization of the text. These mini units are represented by textlets and if we manage to establish a viable and plausible definition of these mini units then the translation process will be more reliable and effective. Once a ST is processed, transformations from it to a TT can be carried out keeping in mind the outcome of the processing/reception stage of the ST. In this processing each textlet is delimited in relation to other textlets within the text and the processing is aided by the codes (linguistic codes) which animate the discursive aspects of the textlet.
The treatment of texts 1 and 2 above only focuses on the processing in terms of textlets (being the main object in this paper) and no attention is given to the linguistic properties which, as mentioned earlier, animate textlets. Examples of such linguistic properties as occurring in the two texts are:

Text 1: the use of ‘but’ to indicate opposition ( [+evaluative] PP).

Text 2: the use of comparatives and words of excellence and uniqueness such as, ‘advanced series, unlike any other computing system, highly adaptable, save you money, etc.’

These linguistic properties among others certainly need to be looked at vis-à-vis the types of PP and the semiotic functions of the textlets where they occur. But the consideration of these linguistic properties should not be taken as the defining factor of textlets and their functions within texts. Such an exercise would otherwise be traditional register analysis revitalised (see Widdowson (1983) for an account of register analysis).

In their concluding chapter, Hatim & Mason (1990) stress the role of translators as mediators. But mediation without proper and effective tools cannot be established even in the spiritual sense. Translators need help to be able to mediate. They need tools that assist them arrive at appropriate decisions at the reception/processing stage. This paper attempts to show that textlet (as both an analytical and procedural UT) and given proper training can equip translators with skills that can be transferred from one translation task to another. As a semiotic sign, textlet is a functional unit with an oppositional value defined by the communicative differences this opposition is capable of producing within texts. As a UT, textlet mediates between the different ‘moves’ of the flow of information within texts and it should be seen as,

1) ST oriented
2) TT oriented
3) process oriented
4) embedded within an overall semiotic system for linguistic communication; and,
5) a mediating tool.

The viability of textlet as a UT lies in the interpretations it yields when applied to translation. As such textlet could be useful in establishing principles to understand how texts are structured and help us break down these ‘monster’ texts into manageable but self-contained units, i.e., textlets, for effective and appropriate translation results.

Conclusion
Translation theory is still a young enterprise and the definition of a UT has caused controversy for a long time and still does. And when you add to this the fact that semiotics is itself still unfolding, textlet and the semiotic system should be seen as a modest contribution to ever changing fields of translation and semiotics. What translation now needs as Baker (1993) argues, is a move away from individual and scattered research to ‘powerful generalisations’ so that the distinction between the theoretical and applied sides of the discipline can become clearer and more interactive. In this line of argument, this paper argues for a semiotically defined UT: textlet. Textlet acquires its
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plausibility from the communicative differences it represents within texts. But the paper is primarily a mere attempt towards establishing a semiotic perspective for translation and its UT with both theory and application in mind.

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References
The Monster Unleashed: Iraq’s Horrors of Everyday Life in *Frankenstein in Baghdad*

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**Abstract**  
This paper analyzes *Frankenstein in Baghdad*, the winner of the 2014 International Arabic Fiction Prize by Iraqi novelist Ahmed Saadawi. I argue that by borrowing the story of Mary Shelley’s monster in *Frankenstein*, Saadawi manages to pinpoint the roots of the terrorism that has plagued Iraq since the American occupation. Terrorism emanates from fear. Fear is the monster that has been unleashed by the collapse of central authority which resulted in what Judith Butler has called ‘a precarious life’ in which sudden and violent death is always looming. In addition, the struggle for power among the new players in the Iraqi scene leads to selfishness, demagogy, and exploitation. The novel stresses the need to acknowledge that no one is free of blame. By acknowledging that that nobody is purely a victim or a victimizer, and by taking responsibility for one’s deed, there might be hope for a way out of the horrors of the civil strife and carnage.  
**Key Words:** Arabic fiction, Frankenstein in Baghdad, Saadawi, Terrorism in Iraq

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The Monster Unleashed: Iraq’s Horrors of Everyday Life in Frankenstein in Baghdad

In *Frankenstein in Baghdad*, the winner of the 2014 International Arabic Fiction Prize, Iraqi novelist Ahmed Saadawi borrows the story of Mary Shelley’s monster in *Frankenstein* to depict the horrors of life in Baghdad in the wake of the American occupation in 2003. Saadawi manages to pinpoint the roots of the terrorism that has plagued Iraq since then, which emanates from the Frankenstein in every one of us that is unleashed by the fear of what Butler (2004) has called “a precarious life” (p. XVIII) in which sudden and violent death always looms large and depends completely on the acts of people who we do not know and whose motivations we cannot fathom.

Fear has been ingrained in the lives of Iraqis since the days of the Baath Party rule, when violence was the main tool in the state’s toolbox of strategies to subjugate the people and guarantee acquiescence to the one-party rule. The state spread fear among citizens through harsh punishments for all acts of disobedience, and through a network of spies and informants who made the average Iraqi fear to express political opinions even to very close friends and family. Unfortunately, the state of fear did not end with the collapse of the former regime, as the occupation of Iraq and the failed policies of the Coalition Provisional Authority led to more violence and sectarian war. This novel tells the story of the violence that erupted after the occupation and seeks to investigate the reason for the increase in violence and terrorism in the years that followed the occupation.

The novel tells the story of Hadī al-ʿAttāk, a scrawny, alcoholic bric-a-brac merchant who decides to collect the body parts of people who have been killed in terrorist attacks and stitches them together as a corpse. When a lost soul of a terrorist bombing attack’s victim enters the corpse, the creature comes to life and launches a revenge campaign to destroy the murderers who have killed the people who gave him each part of his body, and in the meantime commanding a following of dedicated disciples. The monster terrorizes Baghdad, a city where sometimes arriving a few minutes early or late to a place could mean the difference between, say, dying in a car bombing, or narrowly escaping death but witnessing the horrific scene of maimed bodies and destruction. Although hundreds of thousands of Iraqis have died since the occupation, that violent death carries no promise of regeneration or “sublimity” but serves as a sign and precipitator of total degeneration and waste (Cole, 2009, p.1632).

The creature commands a following of dedicated disciples who gather around him and hope he would lead them out of the chaos to safety. As a result of his acts, he becomes the target of state security apparatus and journalists who take a great interest in him. We get to know the story of one journalist who writes about him and popularizes his story and the Brigadier-General who is seeking to arrest him, as well as the stories of some of the inhabitants of the Batawyīn neighborhood in which the creature was “born.”

Batawyīn neighborhood, a center of a Christian minority in Rusafa District in Baghdad, is almost a character in the novel. It boasts complex layers of history from Jewish, to Christian, to Muslim, that have contributed to the make-up of the Iraqi national identity. Khoury (2016) argues that “to write the history of cities at war is to move from national narrative to one focused on urban communities.” This is especially true in the case of Baghdad where each neighborhood experiences war in a totally different manner, depending on the ethnic and religious make-up of...
its inhabitants. The author chooses Batwayin because it is very diverse in its inhabitants and history. Thus it may serve as a study of Baghdad writ small, as well as a study of fear, violence, justice, revenge, and human agency. The novel evokes issues of mourning and melancholy, and explores the legacy of the totalitarian regime that continues to hamper Iraq’s dream of national reconciliation.

**The Birth of the Monster: The Father**

The author chose for the creature a plebian father in order to highlight the plight of the common man. Unlike the ambitious Victor Frankenstein, Hadī al-ʿAttāq has a lowly job: to scavenge through people’s junk for housewares and sell them to poor people who cannot afford new ones. He is an outsider, a dirty old man who lives on the margin of society. So what sent this man on his godlike mission of creation?

Hadī al-ʿAttāq has a partner by the name of Nahim ‘Arankī. His partner has a horse-drawn carriage that he uses to collect junk to sift through later on. Before getting married and moving to a separate house, he used to share the old house, known as the Jewish Ruins, with Hadī. Much younger and more conservative, he was like a son to Hadī. One day, however, a bomb explodes in the street, killing him together with his horse. The mixing of Nahim ‘Arankī flesh with his horse’s meat symbolizes the loss of his humanity.

When Hadī goes to collect the body of his partner from the morgue, the attendant tells him to put together a hand from here and a head from there to make up a body. Hadī gets depressed for some time, but later he gets down to business and decides to collect the body parts that were left behind after every clean-up process following a bombing, and stitch them together into a human being. He does not have a name for this creature, and so calls him Shesma (what’s-its-name). Hadī is hoping for some dignity for those body parts to extract them from the garbage and put them in one body. All he wants is for that one corpse to be given a proper burial. The last piece is a nose that completes the body. He later on thinks of dismembering the body again, but before he does that, the stray soul of the hotel guard takes refuge in the body and Frankenstein comes to life.

Hadi’s act of creation explains why he is the protagonist, an initiator of action in the sense Hannah Arendt distinguished between action, labor, and work. Collecting junk is part of the daily labor that helps Hadi exist as a biological entity, but the act of creation moves him to a different level for “action has the closest connection with the human condition of natality; the new beginning inherent in birth can make itself felt in the world only because the newcomer possesses the capacity of beginning something anew, that is, of acting” (Arendt, 1998, p.7). His decision to act sets him above all the other characters in the story who simply react to his action. He wants to create a grievable life out of the ungrievable beings who were killed and forgotten, a commendable deed by any measure. Hadi’s act of creation is his ultimate defense of human dignity, not only for those who died, but also for those who were alive but were, as Simone Weil argues, “an alternative human species, a hybrid of man and corpse” (as cited in Balibar, 2015, Afterward). These people, like his friend Nahim ‘Arankī, “have become things for life. In their days there is no play, no space, no opening for anything that comes from within” (as cited in Balibar, 2015, Introduction).
In addition to creating the Shesma, Hadi is a creator in an artistic sense. He is a skilled weaver of tales, a scavenger who is trying to create an object of beauty out of the shreds of humanity he encounters. He tells the story of the monster to the customers at ‘Azīz al-Masri Café. For a free meal or the price of a bottle of alcohol, he would go into the details of how he made the Shesma and how he disappeared into the night. His story attracts many people among whom is the journalist, Maḥmūd al- Sawādī , who covers the story in the magazine he works for and brings the Shesma to national attention.

Hadi is not without mistakes. He is trying to push old Elishua, the Chaldean lady who lived next door, to sell him the figurines in her house. However, unlike Faraj the realtor, he is not driven by greed and the wish to take over other people’s properties. Rather, he has no ambitions beyond survival. His ability to act, and not simply to work, sets him apart from others and saves him as a character. He also has some qualms about the creature, and feels a little responsible for his deeds. The Shesma does not take him seriously as a father though, neither do other characters on the story who see him as a source of comic relief. However, later the story takes a more poignant direction when the Brigadier General’s men raid Hadi’s house, beat him up almost to death and rob him of the little money he has. At the end of the novel when he is injured in the final bombing and his face is disfigured, the police arrests him and announces he is Frankenstein.

The Shesma has taken from his father the ability to captivate people with his stories. And like him, he is a marginal character who is concerned with people who have been rejected and victimized. Frankenstein lets Hadi be arrested and scapegoated at the end, thus repeating the same story of hundreds of thousands of common people who are sacrificed in order for the leader to survive and thrive.

**The Birth of the Monster: The Mother**

Unlike Frankenstein’s monster, the Baghdadi monster has a mother. The new creature comes to life when the lost soul of the security guard from the hotel finds that body as a new home after its original body was lost. Naked and disoriented, he leaves Hadi’s shed and climbs up to the house next door where old Elishua lives.

A Chaldean, The old woman Elishua is the only stable character in the volatile world of the novel. After her son Daniel was enlisted to fight during the Iraqi- Iranian War twenty years ago and never came back, she insisted on waiting for him and refused to leave her house even after her husband died and her two daughters immigrated to Australia. Her faith in her son’s return gives her life power, and she continues to reject her daughters’ offer to move with them to Australia, as well as the pressure from Faraj the realtor to buy her house. She has complete faith in her patron saint, Saint George, that he will grant her wish and bring her son back.

Ladies in the neighborhood, whether Christian or Muslim, have mixed feelings about her. They think she is crazy to live alone in her 7-bedroom house, but some believe that she is a blessed woman and that her presence in the neighborhood protects them from terrorism. Elishua is surrounded by many people who want to see her gone. Lonely and without anyone to support her, the old lady has to be very strong to put out a fight against all the enemies. In many ways, she represents the ancient history of the country that has almost been stamped out by newer layers of history. She is becoming more of an anomaly in an age of Islamic sectarian struggle.
Her house was next to the Jewish Ruins, yet another testimony to the complexity of the country and its history.

Elishua refuses to accept the death of her son. This loss characterizes her life, even more than the loss of her husband and the emigration of the two daughters. Her neighbors did not care about the death of one young man when thousands more were dying. She however has been grieving him for 20 years. She trusts that her patron saint will bring him back to her. So when Frankenstein climbs to her house from Hadi’s shed, she immediately accepts him as her son, gives him her son’s clothes and tends to his wounds. The following day she ends her mourning by buying meat, wearing a red bandanna, and telling her neighbors that her son is back. Twenty years of melancholic waiting for her son ends when she accepts Shesma as her son. But does she really believe that it is Daniel? And what are we to make of her accepting two substitutes for her Daniel: Shesma and, later on in the novel, her grandson, also called Daniel, who comes back from Australia and manages to convince her to join him and his mother?

In light of early Freudian examination of mourning and melancholia, Elishua’s acceptance of the substitutes for her son can be seen as an act of severing the emotional connection to the lost object and being available for a new investment in a different object, or a different son who is even younger and reminds her of a time when she was a young mother (Lerner, 2007, p.46). However, the act can be seen differently, according to Judith Butler, as part of her attempt to “preserve the object as part of the ego” (Lerner, 2007, p.47). Slavoj Žižek (2002), in “Melancholy and the Act,” deconstructs the relationship between melancholy and mourning, and opposes the view that mourning is an act of betrayal whereas melancholy is an act of faithfulness (p.658). Thus ending her mourning is not a process of betrayal of her roots in Iraq. The old woman decides to leave because maybe she wants to contribute to preserving the identity of her grandson who does not speak Arabic and is probably going to assimilate into the Australian society. Her departure is part of the experience of Iraqi Christians who, lacking the strong tribal or sectarian military support, are left with the only option of emigrating. She also wants to leave behind the horror of past and present wars, and live her final days in peace with her daughters and grandchildren. Thus, before leaving, she looks at the picture of her patron saint and ponders taking it with her. Finally, she brings a pair of scissors and cuts out the angelic face of the saint, almost like a halo around his head, and leaves behind the shield, the sword, and the dragon. Symbolically, she is leaving behind the memories of war and the binaries of good and evil, preferring rather to keep the peaceful memories of better times only.

Elishua represents memory in the time of national amnesia. Rejecting the official version of the Iraqi-Iranian War, her faith in her son’s return is impressive. While her actions are not “Antigone-like disruptive claims of grief and grievance” (Mclvor, 2012, p.429), her refusal to accept Daniel’s death would have been viewed uncomfortably by the Baathists who would prefer people to move on or partake in a nationally prescribed mourning that would celebrate the “martyrdom” of the young men in the service of their nation. Similarly, her refusal to forgive Abu Zaydūn, the barber who enlisted her son in the war, despite her Pastor’s invocation of Christian values, shows that she resists any pacifist religious quelling of her anger. The common belief that the old woman is the protector of the neighborhood is confirmed at the end of the novel. Once she leaves with her grandson, terrorism manages to hit Batawyīn with a mega bombing that destroys her house, the hotel, and Um Salīm’s house. Regardless of the real role
the old woman played in protecting the neighborhood, she gave them some faith in a divine power that can help protect them from terror.

From his mother, Frankenstein learns perseverance and the unwavering faith in his goals. However, unlike her, he does not have a clear cause. His motivations are tainted. In the last scene in the novel, he is seen stroking Elishua’s old cat, whom she left behind. He is the militaristic part of the picture of the angel that she discarded, and while he claims he is fighting the devil, he is not much better than the dragon in that painting.

The Birth Place

Batawyīn has multiple layers of history from Jewish, to Christian, to Muslim. Many inhabitants claim they were original citizens and others came from distant towns in Iraq, but, the narrator argues, nobody knows who is new or original because they have been there for a long time. They all seek to make sense of the new Iraq after the American occupation. Everyone is trying to take advantage of the shifting dynamic to make a living or accumulate a fortune. They go about their lives in an almost normal manner, because that would take their minds off the possibility of death lurking in every corner. Faraj the realtor, for example, is acquiring houses of people who have fled the country. For him, the chaos is a business opportunity to expand his little empire. When some young men from a non-governmental organization come to the neighborhood to take pictures of old houses and try to conserve the heritage of the place, he and his men beat them up and drive them out of the area. He is always on the alert watching out for anyone who tries to interfere in his plans to acquire new houses and to drive their residents out. While his motives are selfish, his acts show the effort involved in taking cities apart and redrawing communities (Stephens, 2007, p.162). The post-occupation weakening of central authority releases selfish desires in individuals to profiteer from the war. Many, like him, also found opportunity in the new Iraq. The clearest example is Al-Sa’īdi who, as an owner of a magazine is also trying to buy a printing press in order to take advantage of the election year to print leaflets and other publications.

Total chaos is the name of the game in the new Iraq. No one knows whether he/she will be killed in a bombing attack, get shot by a sniper, or tortured to death. Batawyīn has become a hotbed of vice, crime, and corruption. Such a place calls for some drastic solutions and that is what Frankenstein decides to do.

The Monster

Like his namesake, Frankenstein shows characteristics of the gothic monster. As Devetak(2005) points out, the gothic narratives revolve around “haunted houses, ghosts, monsters, and the undead”(p.622). While the gothic was originally a reaction to both the Enlightenment and the French Revolution, it has proved useful whenever old paradigms broke down, and periods of uncertainty and chaos ensued. Thus, Devetak (2005) rightly points out that George Bush invoked the gothic in his description of September 11, and the lead-up to the war in Afghanistan and Iraq when he spoke of “rouge and terrorist states who are equally dark, perverse, and indomitable forces”(p. 622).

But if the gothic connection was useful to the enemies of Iraq, how did the same genre serve the purposes of the Iraqi writer describing his country 12 years after Bush’s remarks? Devetak (2005) adds that monsters were “metaphors for human anxieties” and that is clear in the
case of Iraq after the monsters of sectarianism and terrors have been unleashed, partly as a result of the total collapse of the central government that had, for better or worse, held all the warring factions in check through its cruel state security apparatus (p. 624). After the state’s monopoly on violence was lifted, all segments of society claimed their share of violence, and used the unlimited supply of weapons to terrorize everyone else who did not belong to their factions or tribes.

We can read Frankenstein as a reaction to, in Judith Butler’s term, the “corporeal vulnerability” of all the victims of violence in Iraq (Butler, 2004, p.19). He represents all the humans who were relegated to an inferior, sub-human status. However, he, being a modest project of human dignity, has been transformed by the people into a dream of a political savior. He soon commands a following of people who are not given names but epithets such as the Lesser Madman, the Greater Madman, the Sophist, the Enemy, and the Wizard. All of these have a following of their own, and a cult of political change and revolution forms around them. Those leaders could represent the different new brands of politicians and political movements that have appeared on the Iraqi scene after the fall of the Baathist regime. For example, the story nearly predicts the emergence of ISIS, led by an ex-convict who has managed to galvanize criminals and malcontents in support of his so called Islamic State.

The creature, which is later called Frankenstein by the journalist, is, like all children, born pure because he was born out of the bodies of victims. Everybody sees in him hope for revenge, maybe even a new beginning for the country. For the Lesser Madman, Frankenstein is the quintessential Iraqi: He is made up of parts of people from every background. To the Great Madman, Frankenstein represents the tool of destruction that will pave the way for the appearance of the Savior, so he is helping him to make it possible for the Savior to come. As for the Greater Madman, Frankenstein is the Savior.

Frankenstein at the beginning sounds like a savior. He wants to exact revenge on murderers, criminals, and terrorists. However, ironically, his first victims are the three beggars who attack him and whom he makes to strangle one another. According to Brigadier Surūr, nobody would miss them except the traffic lights and the dark alley they lived in.

His next victim is Abu Zaydūn the barber, the man who, during the Iraqi-Iranian War with Iran, managed to send many young men to their death, including Daniel, the old woman’s only son, and Salīm, the son of her neighbor. Whenever Frankenstein takes revenge for one of the people whom he borrowed body parts from, that body part would fall off. That means Frankenstein has to keep killing in order to make up the missing parts. He starts killing innocent people in order to survive, and he develops villainous inclinations.

Selfishness seems to be a salient feature in the majority of the characters in the novel. It is suggested that selfishness is a natural reaction to fear and insecurity. The novel explores the different reactions characters have to the “precarious” life they are leading, and the Hobbesian “war of all against all” (Balibar, 2005, Afterward). However, before discussing the fear of the new wave of terrorism, the novel refers to the state of fear that Iraqis lived in under the Baathist regime, for fear correlates with dictatorial, totalitarian regimes.
The Baathist regime was very violent. During its 10-year war with neighboring Iran, hundreds of thousands of lives were lost. Young men were drafted and sent to the war front. Two of the victims we hear of in the novel are Daniel, son of Elishua, and Salim, son of Um Salim. The young men were pursued by Abu Zaydūn the barber, whose job was to keep track of the young men in the neighborhood and draft them. The historian Dina Rizk Khoury (2016) explains that the mapping of Iraqi cities by the Bath party started in 1979, when the government started assessing each individual’s political leanings and conformity to party rules. In each neighborhood, a “headman” functioned as a record keeper and “the linchpin of this information system.” Abu Zaydūn was one such headman, probably chosen for the access that his job gave him to all the men in the neighborhood. Thus, under the Baath party’s rule, people always feared being reported to the authorities by the network of spies and party informants. It is true that the Iraqi society was less violent during the Baath party rule, but that was due to the fact that under the dictatorship of the Baathist regime, the state monopolized the use of violence and meted out harsh and violent punishment to anyone who challenged the rules. So far from being a peaceful society, violence was part of the way the country was run. When the central government disappeared, individuals took over the reins of power and used the same violent tactics to achieve their political goals.

In addition to violence, another cause of the pathology of the society is repression. Many forces in society colluded to suppress the citizens because a person who falls in line with government expectations, will also conform to the expectations of his family, tribe, or sect. When the state is all-powerful, smaller social groupings can invoke the state’s power to control members of the group. As a result, suppression remains a powerful force, even after the toppling of that Baathist regime. In fact, the novel opens with an act of suppression in the form of inhibition of discourse. The investigative commission’s report about Frankenstein forbids the author of the novel to write about the events of the emergence of Frankenstein and denies its existence. Just like in the days of the Baath regime, citizens are not allowed to know the facts and have to, instead, accept state propaganda as truth. However, the author challenges the state and writes the novel. The author, just like many other ambitious men, can get away with much more than before thanks to the weakening of central authority in the country, but not due to a real turnabout in policy.

The novel condemns the new breed of Iraqi leaders who, instead of transforming the country into a democracy, seek only to wield more power and take the place of the old elite. The new Iraq has its new class of powerful men, who are ambitious, rich, and charming but not less harmful than the politicians of the former regime. The exemplary new Iraqi politician is Bahir al-Sa’īdi, the well-connected owner of the Truth Magazine who suggests the name ‘Frankenstein’ for the monster. He keeps company with politicians in the Green Zone; the American, and Brigadier-General Surūr, a former Baathist who, through the support of the Americans, was not purged and headed the Investigation and Tracking Department, which was on Frankenstein’s trail. Bahir al-Sa’īdi turns Frankenstein into a popular sensation by assigning Maḥmūd al-Sawadī, his protégé, to the case and encouraging him to pursue the monster. Al-Sa’īdi understands and uses the emotions of fear to push his personal agenda. Although a minor character, al-Sa’īdi is very important for the development of both the theme and the plot of the novel.
Saʾid’s relationship with Maḥmūd al‐Sawādī is very significant as it demonstrates the predicament of young Iraqis who are committed to the betterment of their country but are misled and manipulated by the leadership. A young journalist from southern Iraq, he moved to Baghdad to escape a thug turned politician who sought revenge on him for writing an article about justice that led to the assassination of that thug’s brother. In that article, Maḥmūd al‐Sawādī said that there were three types of justice: One imposed by the law, one imposed by heaven, and a vigilante justice enacted by concerned individuals. He added that any criminal should be brought to justice, any type of justice. After he published the article, that thug’s brother was assassinated and the thug accused Maḥmūd al‐Sawādī of instigating his brother’s murder, so the latter fled his town for Baghdad. Ironically, he in the city he sees firsthand the dangers of vigilante justice as carried out by Frankenstein.

Internal displacement becomes very rampant in post‐occupation Iraq, as many individuals are forced, because of fear and intimidation by sectarian militias, to leave their mixed neighborhood and move closer to their own people or to the capital where the central government still has more power. Maḥmūd’s story serves as a good example of this new reality of Iraq. He also escapes the south to Baghdad where the thug cannot reach him, but by the end of the novel he goes back because Baghdad is no longer safe. His story serves almost as a sub‐plot to the story of Frankenstein. Just like the monster he is full of good intentions, but he veers off course as he starts pursuing his own selfish desires. Chance brings him to a small hotel in Batawyīn, the neighborhood where Frankenstein embarks on his campaign of terror. Maḥmūd barely escapes the suicide attack that kills the hotel guard and is traumatized. The fear of terrorism is a transformative experience for him and the people of Baghdad. It transforms some of the usually benign objects into feared tools of destruction. One clear example is cars, which have become the preferred devices of destruction for suicide bombers. The trash truck that is used in the suicide attack at the hotel causes the death of the guard and others who are, symbolically and physically, treated as trash. Another source of fear is the big American cars with their tinted windows, carrying around people who work for the government or the security forces. Those cars notoriously carry people away to be questioned and often disappear for months or years even. Environed by the fear of terrorism and forced disappearance, Maḥmūd attaches himself to the most powerful man he knows, Al‐Saʾid. The natural instinct to seek protection, however, turns into an unhealthy dependence and willingness to idolize this man. Despots, it seems, catapulted to power by the common people who depend on them for protection. These new leaders have no principles, and are open to deals with anyone, as long as they can gain more power.

Despite the purge of the Baath, the novel reveals that some of the former Baathist leaders managed to hold on to power. Al‐Saʾid takes Maḥmūd to visit his friend, Brigadier‐General Surūr in his office in the Green Zone. According to Al‐Saʾid, Surūr carries out assassinations, which is why Saʾid wanted to befriend him in order to avoid being targeted by him. After the visit, Al‐Saʾid comments that Surūr’s office smells of sweet apples because that was the favorite smell for Baathists, a reference to the chemical weapons the Baathist regime used to attack Halabja, a Kurdish village in Iraqi Kurdistan. The smell symbolizes the potential for tragedy to happen again because the leaders have not changed their colors and are willing to resort to the deadliest measures if they deem it necessary. The visit leaves Maḥmūd al‐Sawādī with a sense of fear.
In the face of the constant fear of death, individuals have to make major decisions: Do they leave the country, do they go into hiding, or do they forsake the pleasures of life and prepare for death. Maḥmūd al- Sawadī, however, responds to the fear of everyday life with a hedonistic pursuit of pleasure and success. He seeks to emulate his boss, by dressing up, drinking expensive liquor, and living beyond his means to impress others. He also competes for the love of Nawāl, the movie director who is a friend, and possibly girlfriend, of Bahir al-Sa‘īdī. By drinking alcohol, Maḥmūd seeks to drown his sorrows. Like old Elishua, Maḥmūd al- Sawadī is grieving. He grieves for his father who led a respectable life as a teacher and family man. When the father died, the family discovered his journal in which he talked about his repressed sexual desire for women, including some elderly neighbors. The brothers decide to burn the journal in order to protect their status in the community. However, Maḥmūd resents that erasure of his father’s real life and wants to tell the story. Thus when Hadī offers to tell him the story of Frankenstein in return for a secret, Maḥmūd al- Sawadī starts telling him about his family; that his family was originally Median but converted to Islam generations ago. He tells him about his father’s journal and all the buried secrets. Like Hadī, Maḥmūd al- Sawadī uses narrative as a means to resist loss, an act which coincides with Freud’s theory of original act of violence against the father and the grieving that follows. Grief is part of the national and personal lives, and it is hard to decide where it originates. Are individuals injured and hurt to the degree that they are pushing the nation over the edge? Is the political system so corrupt that it is unhinging the balance of the individual? Regardless of the reason, individual pathologies stem from different familial, social, and political reasons. One cannot respond to external pressures wisely if nothing in the family, community, or society has prepared him or her to deal with ethical dilemmas.

At the familial level, Maḥmūd struggles to build a connection to his father that is true to the father’s life, not to the family’s expectations and social stereotypes. After the father passes away, he seeks to build a similar relationship with Al-Sa‘īdī. Maḥmūd ‘s relationship to Al-Sa‘īdī could be read as an attempt to find a substitute for his father. This man represents the realization of the father’s repressed desires. Al-Sa‘īdī has no problem with sleeping with Nawāl and pursuing other women as well as political office. Maḥmūd al- Sawadī starts chasing Nawāl as a way of becoming Al-Sa‘īdī. He emulates his ways by dressing up in suits and drinking expensive alcohol. Even when he sleeps with Zinah the prostitute, he insists on calling her Nawāl, not heeding her protests about the old-fashioned name. Like his father, he is pursuing an older woman and wants to achieve what his father enjoyed only in his private fantasies recorded in his journal. Thus, the fear of the authorities is not the only fear that people of Iraq had to deal with. Every individual had to be careful not to breach the community’s expectation of proper behavior. The consequences of not abiding by social rules are dire, and could include ostracization.

In addition to pressure by one’s compatriots to display normative behavior, an individual is also monitored by the government to guarantee one’s adherence to social and political expectations. Although there emerged a wider margin for freedom of speech in post-occupation Iraq, that did not mean total freedom of speech. Journalists were encouraged to expose the crimes of the former regime, but not to criticize the current one. This is why Al-Sa‘īdī is forced into hiding and the government takes over the newspaper and closes it down. Mahmoud is faced with an ethical dilemma: Should he play the victim since he, too, is left with no salary, or should
he bear his responsibilities towards the worker since he was the manager? He sells his Rolex watch, his laptop, and other belongings to pay off the secretary’s salary. Like Nick Caraway in The Great Gatsby, Mahmoud decides to go back home, carrying with him the memories of that encounter with Frankenstein that would color his future years and leave him a wiser person. He is wiser because he recognizes that a journalist should act upon his own beliefs; he should not write about justice without being just to others. He also understands the dangers of vigilantism.

Mahmoud’s feeling of responsibility towards the workers in the newspaper shows a developing sense of community that is based not on sect or family, but rather a sense of individual responsibility. Rather than advocating for a revival of an older society, he advocates for a new sense of community that recreates itself on a democratic basis. The notion of a new community is especially useful one in the case of Iraq, since restoring the past would always sit uneasily with many Iraqis for whom the past meant exclusion and persecution. A new Iraq would not be built by any liberating forces, but by its own people who learn to accept and even embrace difference.

In addition to accepting diversity, the people have to resist finding any point of reference outside Iraq. No matter how hard the situation is, they should not seek help from the outside, even if they get the best promises. After Mahmoud goes back to the south. He receives an email from Al-Sa’īdī that disturbs him. In the email, he says that when he took him to see Surūr, the intention was for the Fortuneteller to read Mahmoud’s future because Al-Sa’īdī knew that Mahmoud was in for a very bright future, that he was going to be the next prime minister of Iraq. Mahmoud thinks of replying to him with the f-word, but he decides not to reply at all. However, Al-Sa’īdī keeps his power of manipulation by planting the idea in Mahmoud’s mind. We do not know if Mahmoud would pursue that future, but it is clear that Al-Sa’īdī has a way of manipulating other. He is the new politicians, charismatic and manipulative. He is gone now, but it is clear that he is intent on coming back. Such characters always find a way to come back with an invading force or through their relationship with people in power. Thus the reader gets a feeling that the cycle of manipulation and violence could continue as long as the elite are driven by their selfish desires and motives.

The end, or, the beginning

In a county ruled by haphazard, blind violence, the idea of planning a future sounds ridiculous. Even when the best schemers get their way, chance can turn the tables on them. After Elishua leaves Baghdad, both Faraj the realtor and Hadi get what they want. Hadi buys the souvenirs in her house, and Faraj gets the house, in addition to Al-Orouba Hotel whose owner also decides to go back to his town in the south. However, in an existential twist and soon after Elishua’s departure, a car bombing hits the neighborhood, razing Elishua’s old house to the ground and damaging parts of Al-Orouba Hotel and Um Salim’s house. Hadi is injured and his face is disfigured, thus making him look like Frankenstein. On 21 of February, 2006, the authorities arrested him and declared he was Frankenstein. People all across Iraq went out on the streets and celebrated the end of the reign of terror. However, one person was watching the scene from a room inside the deserted hotel. That person was Frankenstein. That day on which the authorities declared the end of terror ironically preceded the day of the bombing of the Golden Mosque in Samara, the event that allegedly unleashed the Iraqi Civil War. The novel implies that Frankenstein was behind that bombing. Whether it was a true civil war or an insurgency, and whether it was an indigenous civil war in the making or the work of foreign elements (Derian,
2008, p. 933), the events of that day put Iraq in the grasp of a violent insurgency that still haunts
the country. This indomitable monster would continue its reign of terror for many years to come.

**Conclusion:**

In view of that life of the war of all against all, the options people find are limited: to
emigrate, to stay and try to take advantage of the changing political scene to gain power and
partake in a hedonistic pursuit of pleasure, or to give up one’s will to any charismatic monster for
protection. All the options are bad for the country, and the latter probably explains the rise of
ISIS. The situation in Iraq is complicated further by the fact that terror continues to happen every
day. There is no respite from the horrors of the new Iraq and the “cultural trauma” of sectarian
war. Trauma, as Redfield (2007) argues, “involves blockage: An inability to mourn, to move
from repetition to working through”(p. 56). When the violence keeps repeating itself, the voice
of logic and rationality would be silenced.

The novel does not give a recipe how to rid Iraq of violence. It rather depicts the
complexity of the issue, and the complicity of all Iraqis in the dilemma of their country. The end
of the dictatorial regime did not bring the peace and prosperity everybody hoped for, because of
the selfishness of individuals who sought to advance their gains from the war, at the expense of
the country.

However, the novel is clear about a few things. Revenge is not the answer, Resorting to
the Fortune Tellers and astrology (any twisted religious or ideological solutions that are not
based on empirical evidence) or to a heavy-handed state security apparatus will not guarantee the
transformation all seek. Politicians who want more gains are playing with fire that will ultimately
burn them. Only when all parties to the violence admit that they are guilty, that there is no pure
victims or absolute victimizers, maybe then the work of national reconciliation can start.

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**Notes**

1 Raphaeli (2007) points out that following the occupation of Baghdad, there were many
exhumations to prove to mothers that their children were dead, so Elishua is not unique in her
refusal to believe that Daniel was dead.

**References**

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Cooperative Principle and Inferential Chains of Interpretation: Socio-Pragmatic Approach to Language and Literature Teaching

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Abstract
The author strongly believes in Black’s (2006) remark that Grician Maxims of conversational cooperation have a considerable degree of relevance for the processing of literary discourse on the innermost level of character-to-character interactions (p. 27). In the backdrop of this, this paper aims to demonstrate how analytical dimension of literary studies can be expanded by involving Grice’s (1975) pragmatic stylistic theory of Cooperative Principle (CP) and explores how the fictional discourses could be better understood by reconstructing inferential chains of interpretation along with various issues of inferences in the dialogic discourses of the characters from Vikram Seth’s magnum opus A Suitable Boy (ASB). The CP contributes to contextualization of the text; provides interpretative possibilities that explain how we draw inferences from conversation; and hints to interpretations of how direct and indirect discourses are manipulated in literary works of fiction. The major findings of this paper suggest that the real value and richness of conversational maxims of Grice lie not in observing but in flouting them and that the major motivation for violating the requirements of these maxims are related to characters’ socio-cultural concerns such as politeness, tact, social power and taboos and also to the inter-personal factors like various cross-purposes, attitudes, personal tensions, conflicts, etc. Arriving at pragmatic meanings through the maxims of CP involves effort and increases engagement with the text; therefore, the author strongly recommends that pragmatic stylistic analysis be frequently included as an important pedagogical activity of studying fictional discourses in the teaching of language and literature.

Key words: Conversational implicature, cooperative principle, fictional discourse, grician pragmatics, inferential chains of interpretation, inter-personal pragmatics, politeness strategies

Introduction

To use Blackmore’s (2010) words, the study of discourse takes us beyond the study of the sentence. However, we are not always taken to the same place. This happens because we are taken beyond and away from the notion of structure altogether to the notion of discourse as social behavior which must be studied in terms of its function (p. 100). It is a common knowledge that the use of language for communication is basically a social phenomenon. Being so, most of its sanction tends to be conventional. The most common convention of communication is that speakers and listeners try to cooperate with one another in order to communicate accurately and efficiently. They cooperate, for example, on the simple mechanics of speech. Speakers talk in audible voices, use languages they believe their listeners know, and adhere to the phonology, syntax, and semantics of those languages. Just as important, however, are the conventions speakers and listeners observe in what is said and how it is expressed. Put concisely, speakers try to be informative, truthful, relevant, and clear and listeners interpret what they say on the assumption that they are trying to live up to these ideals. As Grice (1975) puts it, speakers and listeners adhere to the Cooperative Principle (CP). The CP consists in four more specific maxims which imply communicative decisions in the four major areas of relation, quality, quantity, and manner and their significances are conveyed through these maxims as precepts to speakers in the form of how they should contribute to a conversation. It is easy to see how communication can break down when speakers do not adhere to these maxims. That is why people normally observe Grice’s (1975) general principle of conversation: “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (p. 46).

Incidentally, the real values of character utterances in a fictional discourse cannot be arrived at merely through an understanding of their lexical and syntactic structure; hence, to use Thakur’s (2015) argument, pragmatic interpretative strategies need to be involved and used (p. 61).

However, to use Labov & Fanshel’s (1977) view about dyadic interaction, conversation is not a chain of utterances, but rather a matrix of utterances and actions bound together by a web of understandings and reactions (p. 29). Therefore, in Schiffrin’s (1994) view, the application of CP to dialogic conversations leads to a particular view of discourse and its analysis, i.e. discourse as a text whose contexts (including cognitive, social and linguistic contexts) allow the interpretation of real speaker meaning in utterances (p. 227). Furthermore, as Garfinkel (1967 in Coulthard, 1985, p. 30) remarks, it is never possible to say what one means in so many words—speakers require hearers to work to a greater or lesser extent to derive their message from the words uttered. So, by implication, it is also true that CP is often not obeyed and violated. There are occasions when a speaker decides to quietly and unostentatiously violate a maxim— he may lie, he may not give as much of the relevant information as he could, or he may offer utterances which are only later seen to be ambiguous. There may also be occasions when a speaker is seen to break a maxim either because he has been faced with a clash between two maxims making it impossible, for instance, for him to be as specific as he ought to be and still to say nothing for which he lacks adequate evidence, or because he has chosen to flout a maxim, that is to say he may blatantly fail to fulfill it. In such instances the conversational maxims provide a basis for the listener to infer by way of what is being conversationally implicated. Grice (1975) terms these pragmatic implications as Conversational Implicature (p. 47). Thus, a maxim can be followed in a straightforward way, a maxim can be violated because of a clash with another maxim, or a maxim can be breached or flouted. Incidentally, the violation of a maxim involves a two-stage
process (Coulthard, 1985, p. 32)—first recognition of the apparent irrelevance, inadequacy, or inappropriateness of the utterance, which secondly triggers the subsequent inferencing. Thus, as Schiffrin (2010) remarks, the production of discourse is an interactive process that draws upon two aspects of closely related communicative knowledge, namely expressive and social: the ability to use language to display personal and social identities, to convey attitudes and perform actions, and to negotiate relationships between self and the other (p. 54).

As said in the beginning, the author’s aim in this paper is to examine the pragmatic considerations of inter-personal communications in ASB within the matrix of the theory of Grice’s CP. This analysis will uncover how these principles of conversational cooperation provide an interpretative basis for the various referential possibilities that can be inferred and for the referring sequences that they create in ASB. The process of inferring via the Gricean Pragmatics (GP) would help us to explain how textual understanding can vary. The participant assumptions about what comprises a cooperative context for communication that contributes to meaning would also help us to explicate in the novel what critics refer to as meanings between or behind the lines.

The Gricean principles or maxims apply variably to different contexts of language use and in variable degrees rather than in an all-or-nothing way. Incidentally, a similar view reflects in the two quotations of Voltaire that Vikram Seth has purposefully included (particularly in the context of the very bulky volume of ASB) just before beginning the story. The two quotations, ‘The superfluous, that very necessary thing….’, and ‘The secret of being a bore is to say everything’ clearly refer to necessarily saying more and less (respectively, p. vii) than is required. Seth, via these two quotations of Voltaire, refers to the possibilities and scope of deliberate violations of Grecian maxims of cooperation in his novel under study.

The approach that GP offers to discourse analysis is based in a set of general principles about rationally-oriented communicative conduct that tells speakers and hearers how to organize and use information offered in a text, along with background knowledge of the world (including knowledge of the immediate social context), to convey (and understand) more than what is said—put simply, to communicate. However, the analytic focus in this paper will be not only on the observance and violation of the maxims but also on the reason(s) why the characters in the novel followed or flouted them. As the principles of conversational cooperation introduce communicative values into the study of language—the values that are operative in society (Krishnaswamy, et al, 1992, p. 107), it is needless to say that the issues of social considerations along with personal motives and inter-personal relationships will be considered as factors affecting conversational behaviour of the participants in the story. To put simply, what Grice does through his pragmatic model of CP is to suggest ways in which we may be guided towards interpretation.

Let us begin the analysis of CP in ASB by examining the conversational considerations of quantity in it.

**Maxim of Quantity**

The maxim of quantity refers to the suggestion of making conversational contribution as informative as is required for the current purposes of the exchange. Thus, it restricts from saying
too much or too little. Consequently, the quantity maxim leads hearers to search for the *amount* of information in a text or description. Many a times the quantity in discourse is influenced by the considerations of quality maxim in being true or untrue.

Let us examine the organization of the amount of information in some pieces of dialogic discourse from the novel.

**Example One**
Mrs. Rupa Mehra: Who is he? (demanded Mrs. Rupa Mehra.) Come here. Come here at once.

Lata: Lata looked at Savita. (Savita nodded.) Just a friend (said Lata, approaching her mother). (p. 181)

**Analysis**
The important point about the conversational maxims, as Leech and Short (1981) comment, is that unlike *rules* (e.g. grammatical rules) they are often violated (p. 295). The breach of the maxim of quantity can be seen in this example. Mrs. Rupa Mehra, in the context of her recent knowledge about her daughter (Lata) having an affair with some boy, questions her: ‘Who is he?’ Lata answers, ‘Just a friend’. Let us examine her answer in terms of the considerations of the quantity maxim.

The maxim of quantity favours the provision of full information. The effect of this maxim, as Levinson (1983) remarks, is to add to most utterances a pragmatic inference to the effect that the statement presented is the strongest, or more informative, that can be made in the situation (p. 106). Lata’s answer failed in this respect to lead her mother to believe so. It can be seen from the context of the ongoing conversation between the mother and daughter that Mrs. Rupa Mehra is worried and angry about Lata’s relationship with the boy in question. Her concern is motivated by the social reason of pre-marital affairs of romance being looked down upon in society. Such an image of girls proves to be highly controversial and therefore disadvantageous in the matters of their prospective matrimonial alliance as the marriages in Indian socio-cultural set-up are generally arranged marriages. Naturally, she would like to know everything about the boy in question in response to her question, for example his name, his family, his caste and religion, etc. which are important factors that influence the marriage alliances. But Lata’s answer—‘Just a friend’—proves to be, to use Schifffrin’s (1994) phrase, *referentially opaque* (p. 200) as it neither refers to any specific person nor provides any definite information about him. Consequently, it entails further questioning like ‘What’s his name?’, ‘What is he—Kabir Lal, Kabir Mehra—or what?’ which is evident in the text of the whole discourse unit (p. 181) in the novel. Thus, Lata’s answer provides less information and violates the maxim of quantity.

Since the answer was quantitatively weak it could not satisfy Mrs. Rupa Mehra’s illocutionary goal. It could not lead her to find its relevance to the text and context of her question. In this way the strongest and more informative statement involves the statement that can be relevantly made. Such implicit appeals to the maxim of relevance have prompted Wilson and Sperber (1981) to claim that the maxim of relevance in fact subsumes the other maxims. There is another aspect to the violation of quantity in this example. Lata’s relationship with Kabir was beyond normal limits of friendship as has been indicated time and again in the novel.
In such a situation, her answer– ‘Just a friend’– self-evidently becomes untrue and also sounds qualitatively spurious. Thus, it is the weak quantity of the answer that is leading it to disturb the features of the other maxims of quality and relevance in the conversation.

The motivation for Lata’s flouting of almost the whole range of CP, by way of her oblique answer, lies in interpersonal factors which are at odds here with the principle of cooperation. The factors of socio-familial attitude towards a pre-marital relationship of romance and that too between a Hindu girl and a Muslim boy of 1950s and the resultant personal tension and conflict compel her to be tactful in avoiding the actual facts. It is also influenced, on the other hand, by the socially and psychologically-oriented application of a pragmatic principle of being polite and avoiding confrontation with her mother, who, by Indian social norms, holds the parental authority to question and influence the personal affairs of marriage of her children and command their obedience.

**Example Two**

Haresh: Shall we sit down? (asked Haresh.)
Lata: Yes. Why not?
Haresh: Well, it’s been such a long time since we met (said Haresh).
Lata: Don’t you count the Praapore Club? (said Lata.)
Haresh: Oh, that was for your family. You and I were hardly present.
Lata: We were all very impressed (said Lata with a smile). (Certainly, Haresh had been very much present, even if she hadn’t.)
Haresh: I hoped you would be (said Haresh). But I am not sure what your elder brother thinks of all this. Is he avoiding me? This morning he spent half the time looking around for a friend of his, and now he’s going out.
Lata: Oh, he’s just being Arun. I’m sorry about the scene just now; that too is typical of him. But he’s quite affectionate sometimes. It’s just that one never knows when. You’ll get used to it. (The last sentence had slipped out of its own accord. Lata was both puzzled at and displeased with herself. She did like Haresh, but she didn’t want to give him any false hopes. Quickly she added:) Like all his– his colleagues.
Haresh: (But this made things worse; it sounded cruelly distancing and a bit illogical.) I hope I’m not going to become his colleague! (said Haresh smiling.)

(Analysis)

In this dialogic discourse, Lata– in her response to Haresh’s question, ‘Is he avoiding me?’– is violating the maxim of quantity providing more than what was required to answer the question. Her verbose answer, simultaneously, also breaks the manner maxim because if she had the information asked for Yes or No would have been the apt reply. Actually, her explanatory account of Arun’s behaviour, which Haresh felt to be a bit odd, can be tied to Leech’s (1983) theory of minimizing the expression of impolite belief (p. 81). In the background of the solidarity-oriented texture of Indian socio-cultural norms, especially in the traditional host-guest situation, where Haresh was a special guest (potential bridegroom) who felt and complained that he was being ignored by Arun (from the host’s family) which was a face-threatening situation in which Lata’s direct and focussed answer without any ameliorating redressal attempts would sound blunt and impolite. Her verbose explanatory response is a mitigating step in this direction.
Due to socio-cultural considerations Lata gives politeness a higher rating than conversational cooperation and the application of CP thus becomes weak in her conversation. This suggests that the breach of CP, at a deeper level of interpretation, involves Politeness Principle (PP).

Lata’s indirect and polite explanation of her brother’s odd behaviour of neglecting his guest requires Haresh to account for the communicative significance it comes to have. With the basic assumption that Lata (the hearer) is actually cooperating (as there is no evidence contrary to it) some appropriate inference must be made. The opening remark ‘Oh, he’s just being Arun’ generates the implication that he was not deliberately trying to neglect him. And, ‘You’ll get used to it… Like all his– his colleagues’ suggests that by temperament Arun was like that and like all his colleagues Haresh would also feel normal with him. Lata’s addition of ‘Like all his– his colleagues’ comes as a result of an afterthought motivated by a repairing strategy. She feared that her preceding utterance might imply to Haresh that somehow she has already made up her mind in favour of him in connection with her marriage. She wanted to undo it as their marriage was not yet finalized and fixed. Her conversational behaviour at this juncture is influenced by the maxim of quality (try to make your contribution that is true). So, she expressed her official distance in ‘Like all his–his colleagues’. Haresh, as a clever conversationalist, was able to read this implicature and attempted to generate a counter implication with the intention of strengthening his situation and gaining some advantage by breaking the quantity norms in his remark ‘I hope I am not going to become his colleague’. He intended to lead Lata to read from it that he has almost accepted Lata as his life partner; that he hopes to be accepted as a suitable match for Lata by the Mehra family; and also that Lata herself would reciprocate in the same manner, etc.

Thus we can see how both Haresh and Lata, through the manipulation of CP, progress towards their conversational goals simultaneously maintaining their host-guest relationship.

The maxim of quantity and quality frequently work in competition with one another, i.e. the amount of information speaker gives is limited by speaker’s wish to avoid telling an untruth. So, we should see, in the next section, as to how the participants in ASB manage their conversational behaviour in terms of the maxim of quality.

Maxim of Quality

This maxim is related with the attempts of making one’s contribution that is true. Quality maxim prescribes that conversational partners should not say anything they believe to be false and also for which they lack adequate evidence. This maxim, as Leech (1983) remarks, outweighs other cooperative maxims (p. 82). Another feature of this maxim is that it works in competition with the maxim of quantity. Put concisely, the amount of information speaker gives is, in a way, limited by speaker’s wish to avoid telling an untruth. For this reason, Harnish (1976) has even proposed a combined maxim of Quantity-Quality, i.e. make the strongest relevant claim justifiable by your evidence (p. 362).

What follows next is the examination of truth/falsity considerations of this maxim in some dialogic excerpts from ASB.
**Example Three**

Saeeda Bai: Tanseem is not my sister (she had said as factually as possible). She is yours.
Firoz: (Firoz had stared at her in horror.)
Saeeda Bai: Yes (Saeeda Bai had continued). She is my daughter, God forgive me.
Firoz: (Firoz had shaken his head.)
Saeeda Bai: And God forgive your father (she had continued). Now go in peace. I must say my prayers.
Firoz: (Firoz, speechless with disgust and torn between belief and disbelief, had left the room…)  

(p. 1192)

**Analysis**

This example is designed to be a case of deliberate, on-record adherence of CP and intended to convey very crucial factual information to the listener. As for the context of the text, Saeeda Bai, a courtesan, is the speaker and Firoz, the son of a big landlord Nawab of Baitar, is the recipient. Saeeda Bai has a young girl called Tanseem with her whom people know to be her sister. Saeeda Bai notices that Firoz is developing some soft feelings towards Tanseem. She fears that his soft feelings may lead to becoming their infatuation, passion, and love. With this troubling apprehension in mind she, one day, calls Firoz to her house. It is at this juncture that the clarificatory text under examination is exchanged with Firoz. The truth of the fact conveyed in Saeeda Bai’s utterances can be seen in the conversation of Saeeda Bai’s attendant Bibbo with Firoz later (p. 1193) and also can be guessed from the envelope of regular monthly endowment that Nawab of Baitar used to send her. (p. 1229)

Though the example being discussed here displays the adherence to all the four maxims of quantity, quality, relation and manner, the need to follow the quality maxim is at the core of Saeeda Bai’s intended goal of communication and actually it is the binding force for the other maxims as conveying the truth, in a serious manner, is the crucial need of the hour. Her main concern is to convey the truth to Firoz that Tanseem is, in fact, his sister and her daughter, so that she can stop Firoz from unknowingly developing a relationship of romance with Tanseem. Needless to say that the communicative situation here is defined by a global culture as no society in the world approves of such a relationship to happen.

In order to avoid breaking the maxim of quality, Saeeda Bai uses more definite and assertive locutions in ‘Tanseem is not my sister’, ‘She is yours’, ‘She is my daughter’, ‘God forgive me’, and ‘God forgive your father’. It was not difficult for Firoz to calculate the straightforward implicature (from ‘God forgive me’ and ‘God forgive your father’) that Tanseem was his sister by way of his father’s sexual mistake with Saeeda Bai. The resultant perlocution of Firoz in becoming dumbfounded at the shocking news and staring at Saeeda Bai in horror is based on the standard quality implicature (Levinson, 1983, p. 105) that one believes what one asserts. This, in a way, suggests that there should be a mutual relevance between the maxim of quality and assertions as assertions help in being factual in conversations. This phenomenon reflects Grice’s (1975) observation that the maxims of CP derive not from the nature of conversation per se, but from the fact that talking is “a special case of variety of purposive, indeed rational behaviour” (p. 47).
Example Four
Maan: (…Maan grabbed hold of the munshi’s fat, rough stubbled neck and started shaking him wordlessly and violently, hardly mindful of the terror in the man’s eyes. His own teeth were bared, and he looked terrifying.)
The munshi: (The munshi gasped and choked–his hands flew up to his neck…) Sahib! Sahib! (croaked the munshi, finding his voice at last.) Huzoor knows it was only a joke–a way of– these people– I never intended–a good woman– nothing will happen–her son, his field back– Huzoor must not think– (Tears were rolling down his cheek.)
Maan: I am going (said Maan, half to himself, half to Waris). Get me a rickshaw. (He was sure he had come within an inch of killing the man.)
The munshi: (the resilient munshi suddenly leapt forward and almost lunged at Maan’s feet, touching them with his hands and his head and lying, gasping and prostrate before him.) No, no, Huzoor–please–please–do not ruin me (he wept, unmindful of his audience of underlings). It was a joke–a joke–a way of making a point–no one means such things, I swear by my father and mother.
Maan: Ruining you? (said Maan, dazed.) (pp. 641-42)

Analysis
In order to account for the real communicative significance and value of the conversational behaviour of the participants in the discourse under investigation, it is necessary–as a preliminary contextual scaffolding–to describe the power pattern that exists between them. Their utterances are highly influenced by the power principle. Maan is the son of the Revenue Minister Mahesh Kapoor who is the chief architect of the Zamindari Abolition Bill and also a close friend of Firoz, the son of Nawab of Baitar. Mahesh Kapoor and Nawab Sahib share a familial friendship. And the munshi is a traditional clerical head in the Baitar Estate. Thus, there is a huge gap of social status between Maan and the munshi. The speech event begins when Maan witnesses (unobserved) the munshi’s bad, cruel, and inhuman treatment with a poor and helpless village woman who was called there to be warned and threatened against her son’s offence of trying to get his tenancy on the village records. This makes Maan very angry and violent and he manhandles the munshi in the presence of his underlings. The munshi became terrified of the whole situation. He visualized that the news of threatening a woman against their tenancy right would not increase Mahesh Kapoor’s tenderness towards the Baitar Estate of Nawab and that what might happen if the Nawab Sahib himself, who liked to imagine that an estate could be run painlessly and benevolently, came to hear of his threats to the old woman. He also knew that Maan was Firoz’s close friend who was volatile and his father was fond of him and sometimes listened to him. Thus, the situation was critical and against him. So, the munshi–through his utterances of total surrender and pleadings–tries to control and undo the threat of the situation.

Munshi’s pleading speech is self-evidently a case of an overt violation of the truth considerations of the quality maxim. The quality maxim, as we know, suggests the speakers not to say things that they believe to be false and also that which they lack adequate evidence for. There is no evidence, either in character utterances or authorial commentary, to suggest that the munshi could justify his speech in terms of the quality maxim. Thus, both from the text and its context, it is not difficult to understand that the munshi’s utterances are blatantly false and become a speech of an ostentatious flouting of the quality maxim. It being so, the munshi cannot be trying to deceive Maan, particularly in the present context of the power paradigm between
him and Maan. Munshi’s socially obligatory addressee-elevating address terms Sahib and Huzoor and his total surrender in touching Maan’s feet and prostrating before him can sufficiently exhibit this. The only way in which the assumption that the munshi is cooperating can be maintained, is, if we take the munshi to mean something rather different from what he is actually saying. Searching around for a related but cooperative proposition, that munshi might be intending to convey, we arrive at his utterances to imply that it would be a great personal catastrophe for him if the matter is reported to Mahesh Kapoor, or Nawab Sahib or Firoz and that Maan should forget and forgive him of his offence. Munshi’s implicature in violating the quality maxim here does not require particular contextual conditions to unfold this message. Maan’s conducive reply in a declarative question ‘Ruining you?’ suggests that, by way of standard or generalized implicature (Levinson, 1983, p. 104), he has read the munshi’s message and his expectation leads him to infer his response in favour of his plea. Quirk, et al (1985) remark that declarative questions are conducive and resemble tag questions with a rising tone in that they invite hearer’s verification (p. 814). Munshi’s verification of Maan’s conducive question may easily lead him to read the message as—“Do you think I shall do that—ruining a weak and helpless person?’

Thus, it is a cooperative and socially motivated conversation where the munshi, in his surrendering and submissive perlocutionary response to Maan’s behaviour, has adopted the assumed goal of socially powerful Maan who wanted to punish and teach him a lesson for his socially unjust behaviour of humiliating a poor and helpless woman.

The discussion of the maxim of quantity and quality in the preceding sections leads the discussion to the examination of the relevance maxim. In the following section the operation of this maxim in some talk exchanges from ASB is investigated.

Maxim of Relation
Maxim of relation is concerned with making the contribution relevant to the aims of the ongoing conversation. Relevance maxim refers to a special kind of informativeness which is related to the relevance of an utterance to its speech situation. The utterance will be relevant, as Leech (1983) remarks, to the speech situation if it can be interpreted as contributing to the conversational goal(s) which may include both social goals (e.g. observing politeness) and personal goals (such as finding one’s book) (p.94).

Maxim of relation leads hearers to use information in a certain way, i.e. to find its relevance to the rest of the text and to the context in which it is situated. To use Blackmore’s (2010) argument, relevance is a property of a mentally represented interpretation of the evidence a communicator provides for the thought(s) she or he intends to communicate, and is defined in terms of a function of the effects this interpretation has on the hearer’s overall representation of the world and the effort that is needed for its derivation (p. 114).

Sperber and Wilson (1986), who built on Grice’s work, claim that the maxim involving relevance subsumes all the other maxims and the relevance is more important than the other maxims in that whatever maxim is originally broken, the relevance maxim is always used in inferring the consequent conversational implicature.
In the following couple of pages the author will examine the functioning of this super maxim of relevance in certain dialogues from ASB.

**Example Five**  
Sandeep Lahiri: WHOSE wife are you? (Sandeep Lahiri was Presiding Officer at one of the many polling stations in Salimpur.)  
A woman voter: How can I take his name? (asked the burqa-clad woman in a shocked whisper.)  
It is written on that slip of paper which I gave you before you left the room just now. (p. 1244)

**Analysis**  
The woman voter, on the surface, has put another question as response to Sandeep Lahiri’s question. He, as a Presiding Officer, wanted to check her husband’s name before allowing her to cast her vote. Though her question is a rhetorical question for which she has no intention of eliciting answer, it doesn’t complete the incomplete proposition of Sandeep Lahiri’s question. The woman, as a cooperative listener, should have supplied her husband’s name as answer. Thus, her rhetorical question appears to be unconnected, insincere and irrelevant. In a way it violates the maxim of quality. On the surface level her rhetorical question violates the maxim of relation as it differs from the required answer that the Presiding Officer has asked for. But her violation of relevance is not clandestine. By implication she wants to convey something more. She expects the Presiding Officer to realize that she has adhered to the principle of conversational cooperation and so her contribution is relevant to what he has just asked. And if he takes it to be relevant, which he actually does, he will see that there is some restrictive hesitation on her part for uttering her husband’s name. And what follows after her question is an indirect answer to Sandeep Lahiri’s question, i.e. he can find out her husband’s name from the voter’s slip that she gave him some time ago. The intentions of the woman are in no way face-threatening as her decision to flout the maxim of relevance ostentatiously is motivated by the social norm which restricts the village women from uttering their husband’s name as a mark of deference. This practice still prevails in villages. Instead, the village women, in their routine social interactions, address their husbands as the father of their child/children. They use, for example, phrases like *Munnu ke Papa*, i.e. the father of Munnu where Munnu is the pet name of the child. Her rhetorical question draws Sandeep Lahiri’s attention toward this social norm. Thus, it reflects upon Leech’s (1983) observation that listener’s conversational goal also includes a social goal of observing the cultural norms (p. 94).

The operation of the relevance maxim in the talk exchange discussed above cannot be satisfactorily explained without due consideration of the cultural norm that regulates the woman’s answer as it accounts for the gap between the overt sense and the pragmatic force of her response. On the surface her rhetorical question counts as anomalous since it does not advance a well-formed answer to the Presiding Officer’s question but it does become relevant if it is understood as an explanation of why she cannot answer his question.

**Example Six**  
Mr. Sahgal: Shall I buy you a sari?  
Lata: No–no–  
Mr. Sahgal: Georgette drapes better than chiffon, don’t you think?  
Lataa: (Lata gave no answer.)
Mr. Sahgal: Recently Ajanta pallus have become the craze. The motifs are so–so–imaginative—I saw one with a paisley design, another with a lotus—(Mr. Sahgal smiled.) And now with these short cholis the women show their bare waists at the back as well. Do you think you are a bad girl?
Lata: A bad girl? (repeated Lata.)
Mr. Sahgal: At dinner you said you were a bad girl (explained her uncle in a kindly measured way). I don’t think you are. I think you are a lipstick girl. Are you a lipstick girl?
Lata: (With sick horror Lata remembered that he had asked her the same question when they were sitting together in his car five years ago…) A lipstick girl? (Lata had asked puzzled. At that time, she had believed that women who wore lipstick, like those who smoked, were bold and modern and probably beyond the pale.) I don’t think so (she had said).
Mr. Sahgal: Do you know what a lipstick girl is? (Mr. Sahgal had asked with a slow smirk on his face.)
Lata: Someone who uses lipstick? (Lata had said.)
Mr. Sahgal: On her lips? (asked her uncle slowly.)
Lata: Yes, on her lips.
Mr. Sahgal: No, not on her lips, not on her lips—that is what is known as a lipstick girl. (Mr. Sahgal shook his head gently from side to side and smiled, as if enjoying a joke, while looking straight into her bewildered eyes.)
Lata: (… Lata had felt almost ill. Later, she had blamed herself for misunderstanding what her uncle had said. She had never mentioned the incident to her mother or to anyone, and had forgotten it. Now it came back to her and she stared at him.)
Mr. Sahgal: I know you are a lipstick girl. Do you want some lipstick? (said Mr. Sahgal, moving forward along the bed.)
Lata: No–(cried Lata.) I don’t–Mausaji–please stop this–
Mr. Sahgal: It is so hot–I must take off this dressing-gown.
Lata: No! (Lata wanted to shout, but found she couldn’t.) Don’t, Please, Mausaji. I—I’ll shout–my mother is a light sleeper–go away–Ma–Ma–
Mr. Sahgal: (Mr. Sahgal’s mouth opened. He said nothing for a moment. Then he sighed. He looked very tired again.) I thought you were an intelligent girl (he said in a disappointed voice… He got up… in a forgiving voice, he said :) I know that deep down you are a good girl. Sleep well. God bless you.
Lata: No! (Lata almost shouted.) (pp. 591-92)

Analysis

The conversation of this excerpt from the novel begins with Mr. Sahgal’s offer of buying a sari for Lata. Lata declines his offer. Then her maternal uncle, Mr. Sahgal tries to persuade her in ‘Georgette drapes better than chiffon, don’t you think?’ Lata breaks the maxim of manner and gives no answer. Up to this the exchanges are relevant in the form of questions and relevant Yes or No answers. But the onward direction of the conversation suddenly shifts from its theme and a disruption in the continuity of the topic comes in, which makes Mr. Sahgal’s contributions inappropriate and more difficult for the hearer (Lata) to follow.

The sudden deviation from his ‘Shall I buy you a sari?’ to the strange utterances like ‘Do you think you are a bad girl?’, ‘I think you are a lipstick girl?’, and ‘Do you want some lipstick?’
make Mr. Sahgal’s contribution irrelevant as it doesn’t seem to expand on the initial topic of offer and sounds quite unconnected to its theme.

Mr. Sahgal’s violation of the relevance maxim is highly oblique but calculable. Taking into account his behaviour in the past as a background, the seductive connotation of his indirect images, and his non-verbal behaviour during the conversation, it is not difficult for both the hearer and the readers to decipher his illocutionary intentions. His whole speech reflects his act of verbal seduction aimed at leading Lata to sexual activities. Mr. Sahgal’s implicature, resulting from the violation of the relevance maxim, is to give hints to Lata that refer to his sexual motives.

The Indian socio-cultural norms restrict free use of overt expressions related to sex, especially when interlocutors belong to different sexes, and it is regarded as immoral and improper. Motivated by this Mr. Sahgal’s conversational contribution entails repeated use of sexual hints in the expressions like ‘Bare waists of women at the back as well’, ‘a lipstick girl using lipstick not on her lips’, ‘It’s so hot– I must take off this dressing gown’, etc. As a result, his contribution breaks the relevance criterion of conversational cooperativeness.

This piece of conversation between Mr. Sahgal and Lata is a good example which suggests and displays as to how the interpretation of indirect illocutions heavily depend on the maxim of relation. This dependence manifests itself in what Leech (1980) calls a hinting strategy (pp. 112-14). This conversation is also a good example in support of an argument that dramatic interaction frequently demonstrates a complex ecology of social and cognitive relations, i.e. communication in the drama and novel often proceeds in ways that do not follow the normal sequential, reciprocal model of interaction between the speaker and the hearer.

It is now time to discuss the last maxim of conversational cooperativeness—the maxim of manner. The next section deals with the examination of this maxim in certain pieces of dialogue from the novel under study.

Maxim of Manner

Grice’s maxim of manner is rooted in being perspicuous and clear. It is concerned with avoiding obscurity, ambiguity, wordiness, and disorderliness in one’s use of language.

The maxim of manner, like the maxim of relation, favours the most direct communication of one’s illocutionary point, and both, for that reason mitigate the obliquity of the hinting strategy. In this way the maxim of manner supports the maxim of relation.

As Leech (1983) observes, the maxim of manner rarely figures in explanations of conversational implicature (pp. 99-100). Grice (1975) himself sees this maxim as, in some sense, less important than (e.g.) the Maxim of Quality and also as differing from the others in ‘relating not… to what is said but, rather, to How what is said is to be said’ (p. 46).

What follows next is the examination of manner in some inter-personal discourses from the novel under study.
Example Seven
Raja of Marh: It is not right (he said).
The Chief Justice: (The Chief Justice leaned forwards.)
Raja of Marh: It is not right. We too love our country. Who are they? Who are they? The land—
 (he expostulated.) (The courtroom reacted with shock and amazement. The Rajkumar stood up
and took a tentative step towards his father. His father shoved him aside.)
The Chief Justice: (The Chief Justice said, rather slowly:) Your Highness, I cannot hear you.
Raja of Marh: (The Raja of Marh did not believe this for one instant.) I will speak louder, Sir (he
announced).
The Chief Justice: (The Chief Justice repeated:) I cannot hear you, Your Highness... (p. 702)

Analysis
Any reasonably informed participant will know that the maxims of conversational
cooperativeness are normally observed in highly academic and business talks and legal language
which are mostly informative, content-oriented, and factual. Departing from this view the extract
under examination can be seen as a good example of the exploitation of the maxim of manner.
By using an ambiguous remark to Raja of Marh (Your Highness, I cannot hear you.) the Chief
Justice is violating the maxim of manner (be perspicuous: avoid ambiguity).There are two
possible interpretations to this remark—one that refers to Raja of Marh’s low voice which is not
hearable with the implication to speak louder and the other that he should not speak directly to
the court (observing procedural norms) implying that his Counsel should refer his arguments to
the Court. By deviating from the norms of the manner maxim the Chief Justice intends to lead
his hearer, the Raja of Marh, to the interpretation of his communicative intent that goes beyond
the logical meaning of the utterance (not being able to hear his voice). In Weiser’s (1975) terms
the addressee is called upon to infer the relation between the utterance and the purpose (p. 649).
But the dominant feature of the legal conversation being factual and content-
oriented is actually
blocking Raja of Marh’s interpretation of this purpose which eventually leads to an oddity of the
situation in the novel where conversational cooperation seems to break down resulting in an
unpleasant scene in the court room when the Chief Justice had to eventually order the removal of
Raja of Marh from the court.

The motivation for the Judge’s deviation from the norms of the manner maxim in using an
indirect and divided illocution lies in the social reasons of being polite to Raja of Marh in
consideration of his social status as a former King. The preference for his whimperative (Your
Highness, I cannot hear you.) over the imperative (... say it through your counsel.) or the non-
offending form over the offending form, to use Steever’s (1977) argument, is an outcome of the
desire to be or appear to be polite (p. 595). And in being polite one is often faced with a clash
between the CP and PP so that one has to choose how far to trade off one against the other
(Leech, 1983, p. 83). Thus, judging the odd and adverse conversational result of Raja of Marh’s
response in ‘I will speak louder, Sir’ the Chief Justice had to, at a later stage of conversation;
revert to the factual interpretation of his intended implication in ‘If you have something to say,
kindly say it through your Counsel’. The conversational implicature in this exchange seems to be
more relevant at author-audience level of discourse than at the character-character level thereby
creating the effect of dramatic irony. This example can, thus, be used to illustrate as to how the
adherence to the norms of the manner maxim can be an important pragmatic constraint on the
use of language in legal settings.
**Example Eight**

Prof. Mishra: I am sure you have looked through the candidates’ applications and so on (said Prof. Mishra jovially).

Prof. Jaikumar: (Professor Jaikumar looked very slightly surprised.) Yes, indeed (he said).

Prof. Mishra: Well, if I may just indicate a couple of lines of thought that might smoothen the process tomorrow and make everyone’s task easier– (began Professor Mishra). A sort of foretaste, as it were, of the proceedings. Merely to save time and bother. I know you have to catch the seven o’clock train tomorrow night.

Prof. Jaikumar: (Professor Jaikumar said nothing. Courtesy and propriety struggled in his breast.)

Prof. Mishra: (Professor Mishra took his silence for acquiescence, and continued.)

Prof. Jaikumar: (Professor Jaikumar nodded from time to time but continued to say nothing.)

Prof. Mishra: So– (said Professor Mishra finally.)

Prof. Jaikumar: Thank you, thank you, most helpful (said Professor Jaikumar). Now I am forewarned and fore-armed for the interviews … (p. 1269)

**Analysis**

The violation of the maxim of manner can be seen in this example where Prof. Mishra and Prof. Jaikumar are discussing about the following day’s interviews for the selection of a reader (i.e. Associate Professor) in the Department of English of Brahmpur University. Professor Mishra’s utterances in being laboured, prolix, and indirect break the considerations of manner (be brief and avoid ambiguity and obscurity). At the surface level Prof. Mishra is seen expressing his intention of making everyone’s task easier in order to save time and bother but at the underlying level his hidden intentions are different. By seeing beyond the utterances in Professor Mishra’s undue hospitality, his desperation to discuss candidatures before the actual interviews, and his indirect and polite rhetoric, it was not difficult for Professor Jaikumar to read the intended implications of his verbal efforts. Prof. Mishra’s illocutionary intention of influencing Professor Jaikumar to support the candidate of his choice the next day actually echoes indirectly in Prof. Jaikumar’s perlocutionary response in ‘Thank you, thank you, most helpful. Now I am forewarned and fore-armed for the interviews’.

Socially obligatory indirectness and obscurity in Professor Mishra’s polite mode of rhetoric is due to his deliberate attempt to camouflage his manipulative efforts of influencing the selection process in trying to gain an expedient favour from the subject expert for the interview to the advantage of a candidate of his choice. As directly asking someone for a difficult, undue, and expedient favour amounts to impolite commanding, his indirect and vague approach is strategic which reflects Patil’s (1994) view that considerations of politeness force people to beat about the bush rather than saying what is on their mind as a communicative device (p.153).

Thus, this example may be a good instance of justifying Leech’s (1983) claim that CP is needed but it is not sufficient as an explanation of why people are often so indirect in conveying what they mean (p. 80).

**Conclusion**

In this paper the author has analyzed several excerpts of dialogic discourse from ASB using the theory of GP. GP is a functional approach to language, the main constructs of which are located outside of language *per se* in speaker meaning (speaker intention) and rational principles
of human communication (i.e. the CP). The author has examined as to how the participants in the novel manage their conversational behaviour in order to achieve their illocutionary or discoursal goals in hand at the time of talk. It is evident that sometimes the characters adhere to the specifications of Grice’s four maxims of quantity, quality, relation, and manner, but often they violate them. It is clear that the value and richness of the conversational maxims lies not in observing but in flouting them as a result of which a literary artist is able to generate various aesthetically satisfying devices. The author tried to trace out the reasons for the violation of these maxims in ASB and found that the major motivation for it lies in characters’ inter-personal factors such as various cross-purposes, attitude, tension, conflict, etc. and more importantly socio-cultural factors like politeness, tact, social power, and taboos, etc when they find them at odds with the principles of cooperation. This dichotomy tends to become the basis for the inference of extra meanings in fictional and dramatic dialogues. Needless to say that much of what we learn in literary discourse comes from such inferences. The extra meanings that we thus extract account for the gap between overt sense and pragmatic force (i.e. implicatures) of the utterances. These meanings help us understand the real value of character utterances and enable us to better describe various aspects in the novel or a drama in a broader perspective of personal and socio-cultural considerations of the participants in a variety of communicative situations.

A socio-pragmatic analysis of the dialogic discourses from ASB via the pragmatic model of Grice has shown us that the maxims of CP are not sufficient to account for the conversational complexities of the participants in all the communicative situations. Quite often the politeness strategies tend to become more important in the management of one’s conversational behaviour—sometimes as a complementary strategy and other times as a supplementary device.

In view of the motivating reasons discussed above the author strongly recommends involving students of literature as well as language in analyzing fictional discourses using the Grician Framework of CP in order to not only strengthen their critical thinking skills but also to raise their inter-personal pragmatic awareness.

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References
313-92.
Investigating “Unfaithful” Translations via the Appraisal Theory: A Case Study of Public Notices

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Abstract
It is noticed that some English translations of Chinese public notices are “unfaithful” especially in terms of the linguistic expressions. This article attempts to investigate those English translations and compare them with the source texts via the Appraisal theory. The research questions are as follows: 1) What is the source text producer’s appraisal? 2) What is the translator’s appraisal? And how is the translator’s appraisal reflected in the target texts? 3) What are the differences between the source text producer’s appraisal and the translator’s appraisal? 4) What are the possible reasons for the translator to choose his/her appraisal and produce “unfaithful” translations? In order to answer these questions, five Chinese public notices and their English translations which were mainly collected in Hong Kong and Macao are investigated in the present study. The source and target texts are analyzed with the Appraisal theory and then compared to find out their respective appraisal. The findings show that for both Attitude and Engagement parts, the appraisal between source texts and target texts is rather different. Some possible motivations are then explored. It is believed that socio-cultural environment is one of the most important factors influencing translators’ decision making in translating public notices. Besides, text types and linguistic conventions also contribute to the “unfaithful” phenomenon.

Key Words: Appraisal theory, public notices, reasons, “unfaithful” translation

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Introduction

Public notices refer to messages and figures released to the public which are closely related with their life, work and other aspects, such as information concerning food, accommodation, transportation, traveling, entertaining and shopping, so on and so forth. In the international cities like Hong Kong and Macau, bilingual or trilingual (Portuguese is one of the official languages in Macau) public notices can be seen everywhere. When studying these public notices, the author of this article found that some translations of the public notices are not faithful at all compared with their source texts (STs). This phenomenon has aroused the current author’s great interest and serves as the starting point of this paper.

According to Zhang (2006) “Public notices are important means and channels for governmental institutions as well as non-governmental institutions to speak to the public. The language(s) in public notices can reflect the identity, attitudes, intentions and expectations of the message sender, and at the same time, reflect the identity of the receiver” (p.29) This paper will take a specific perspective—the message sender’s attitude or appraisal to study the “unfaithfulness” of the translations of the public notices. The message sender may refer to the producer of the ST or the translator. In this paper we will mainly focus on the translator’s attitude. The appraisal theory, a theory focusing on analyzing attitude, evaluation and stance in texts, will be employed to investigate the unfaithful translations of the public notices. The research questions in this paper are as follows: 1) What is the ST producer’s appraisal? 2) What is the translator’s appraisal? And how is the translator’s appraisal reflected in the Target Texts (TTs)? 3) What are the differences between the ST producer’s appraisal and the translator’s appraisal? 4) What are the possible reasons for the translator to choose his/her appraisal and produce unfaithful translations?

Appraisal Theory

Background

Appraisal theory is an extension and development of Systemic Functional Linguistics (Martin, 1992, ). The framework of Appraisal Theory is a particular approach to describing, exploring and explaining the way “language is used to evaluate, to adopt stances, to construct textual personas and to manage interpersonal positioning and relationships” (White, 2001, p.1). The model of Appraisal theory consists of three parts: Attitude provides a possibility to explore different kinds of values that are encoded in the discourse; Engagement is “concerned with the linguistic resources by which speakers/writers adopt a stance towards the value positions being referenced by the text and with respect to those they address” (Martin & White, 2005, p. 92); and Graduation reveals how attitudes are expressed by degree. Each part has its own sub-dimensions. Within Attitude, there are Affect, Judgment and Appreciation; within Engagement, there are Monogloss and Heterogloss; within Graduation, there are Force and Focus. This paper will mainly adopt the domain of Attitude and Engagement as the analytical framework. Therefore, Graduation will not be elaborated here.

Attitude

As the core part of Appraisal Theory, Attitude refers to “those utterances which can be interpreted as indicating that some person, thing, situation, action, event or state of affairs is to be viewed either positively or negatively” (White, 2001, p.1) Utterances regarded as attitudinal in a
degree are inviting readers to supply their own negative or positive assessments. Here readers, when interpreted in translation studies, include ST and TT readers and TT translators.

Affect is the resource deployed for construing emotional responses (‘happiness, sadness, fear, loathing’, etc.) (Martin, 2000, p.145). It is associated with emotion indicating positive or negative views through either the speakers/writers’ emotional responses reflected in reports or the emotional responses of the third parties’. Affect can be investigated via three major variables: un/happiness, in/security and dis/satisfaction. The un/happiness variable refers to emotions associated with ‘affairs of the heart’ such as sadness, anger, happiness and love. The in/security variable refers to emotions associated with ecosexual well-being such as anxiety, fear, confidence and trust. And the dis/satisfaction variable refers to emotions associated with the pursuit of goals such as ennui, displeasure, curiosity and respect. “Affect’s values are sometimes construed as qualities (adjectives ‘I am happy about that.’), sometimes as processes (verbs ‘This pleases me’) and sometimes as comment adjuncts (‘happily’). They may also be realized as virtual entities (nouns) via nominalization ‘happiness’” (White, 2002, p.6).

Judgment is deployed for construing moral evaluations of behavior (‘ethical, deceptive, brave’, etc.) (Martin, 2000, p.145). Just like Affect it has a positive and negative dimension. It is divided into two major groups—social esteem and social sanction. “Judgments of esteem have to do with normality (how unusual someone is), capacity (how capable they are), and tenacity (how resolute they are); judgments of sanction have to do with veracity (how truthful someone is) and propriety (how ethical someone is)” (Martin, 2000, p.156). There are clear distinctions between social esteem and social sanction. Related with admiration and criticism, social esteem has no legal implications; on the other hand, social sanction often has legal implications since it is associated with praise and condemnation. Assessed by reference to some system of social norms, Judgment indicates how people should and should not behave. It is greatly shaped by the particular cultural and ideological situation in which it operates. The way people make Judgments can be determined by the culture they live and by their own individual experiences, expectations, assumptions and beliefs. “So there’s always the possibility that the same event will receive different Judgments, according to the ideological position of the person making those Judgments” (White, 2001, p.2). The words such as “immoral, virtuous, honest, brutal, law-abiding, etc.” are indications of Judgment.

Appreciation “construes the ‘aesthetic’ quality of semiotic text/processes and natural phenomena (‘remarkable, desirable, harmonious, elegant, innovative’, etc.)” (Martin, 2000, p.146). Like Affect and Judgment, it also has a positive and a negative dimension. Appreciation is concerned with norms about how products, performances, and naturally occurring phenomena are valued. There are three variables in Appreciation: reaction, composition, and valuation. “Reaction has to do with the degree to which the text/process in question captures our attention (reaction: impact) and the emotional impact it has on us. Composition has to do with our perceptions of proportionality (composition: balance) and detail (composition: complexity) in a text/process. Valuation has to do with our assessment of the social significance of the text/process.”(Martin, 2000, p.160). Generally speaking, the most obvious values of Appreciation are concerned with what is traditionally known as aesthetics, with people making assessment on the form, appearance, construction, presentation or impact of objects and entities.
The terms such as “lovely, harmonious, plain, boring” are examples of Appreciation.

The Attitude part of Appraisal theory can be illustrated in the following figure:

![Diagram of Appraisal Theory]

*Figure 1. Attitude (according to Martin, 2000, p.165 & Wang, 2004, p.32)*

Affect, Judgment and Appreciation are three indispensable parts to constitute Attitude subsystem as an effective means to investigate people’s positioning. Although divided into three categories, they are “fundamentally interconnected in that they are all to do with the expression of ‘feelings’” (White, 2002, p.4). On the other hand, each dimension has its own focus. In terms of subjectivity, Affect is more subjective, as it is related with people’s emotions. Judgment is less subjective in that its appraising norms are conditioned by socio-cultural environment. Appreciation is also more objective because the ‘feelings’ are expressed as objects’ qualities. In White’s (2002) words:

Under Affect, the action of emotion is directly indicated—feelings are presented as the contingent, personalized mental reactions of human subjects to some stimulus. But under both Judgment and Appreciation, these ‘feelings’ are institutionalized in some way and are recast as qualities which inhere in the evaluated phenomenon itself (p.5).

The distinction between Judgment and Appreciation is that “under Judgment, feelings are reconstrued as proposals about correct behavior—how we should or should not behave...Under Appreciation, feelings are reconstrued as propositions about the value of things” (White, 2002, p.5).

**Engagement**

Engagement is a framework that enables people to analyze how various positioning are achieved linguistically. Specifically, it studies “the degree to which speakers acknowledge these prior speakers”; “the ways in which they engage with them”; whether speakers “present
themselves as standing with, as standing against, as undecided, or as neutral with respect to these other speakers and their value positions” and “whether the value position is presented as one which can be taken for granted for this particular audience, as one which is in some way novel, problematic or contentious, or as one which is likely to be questioned, resisted or rejected” (Martin & White, 2005, p.3).

Under Engagement, there are two subsystems: “monoglossic” and “heteroglossic”. Monoglossic is propositions that are construed as “either having no alternatives or challenges at all, or as having no alternatives or challenges which need to be acknowledged or engaged with in the current communicative context” (White & Sano, 2006). Heteroglossic is employed to “label all formulations which, in these and other ways, acknowledge that the utterance operates against a heteroglossic backdrop and present the speaker as recognizing or engaged with other voices and other view points within this backdrop” (White & Sano, 2006).

One more thing that needs pointing out is that although the examples given above are all at lexical level, such as “happy, lovely, handsome”, etc., the appraisal system in general can not only be construed via individual words, but “can be directly construed in text, or implicated through the selection of ideational meanings which redound with affectual/appraising meanings. As a consequence, it is better to see Attitude as a feature or property, not of individual words (though individual words may be ‘attitudinal’), but of complete utterances, of stretches of language which present a complete proposition or proposal.”(White, 2001, p.2) Therefore, attitude can be reflected at several levels ranging from lexis, phrases, clauses, paragraphs to discourses.

In next section, we will firstly analyze five public notices and their translations in order to investigate the appraisal of ST author and TT translator and explore possible reasons that cause the differences between ST and TT. According to Holmes, (1988), as an empirical discipline, translation studies:

has two main objectives: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted.(1988, p.71).

Therefore, this paper aims to describe and explain these translation phenomena which were collected from real life without commenting on the quality of the translation. In the following cases, Chinese versions are STs and English versions are TTs. In Macau, Chinese is the official language, but English is not. So for the bilingual public notices in Macau, Chinese version is regarded as the ST. In Hong Kong, both Chinese and English are their official languages. In this case, we assume Chinese versions are the STs and English versions are the TTs. Since our main aim is to investigate the possible factors that cause the unfaithfulness, which one is the ST will not affect our analysis.
Define Translation

Before the case analysis, we will first of all define “translation”. Traditionally translation was regarded as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1965, p.20); or “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida & Taber, 1969/1982, p.12). However, with the emergence and flourishing of functionalist approach to translation studies, some people begin to pay more attention to the function of texts. As a result, translation is also endowed with new meaning. As one of the representatives of this school, Nord (1991) defines translation as “the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text (translation skopos)” (p.28). According to the definition of functionalist school, we consider the following cases as translations. And since there exist discrepancies between ST and TT in terms of their content, which is not in accordance with the traditional view of translation and “equivalent” principle, these translations are deemed as “unfaithful”.

Now we will employ the Appraisal theory to analyze the ST and TT of five public notices and explore some possible reasons behind this “unfaithfulness”.

Case Analysis

The following five public notices are the cases that this paper will study. These five public notices are regarded as typical cases. They are all texts in use, and the STs and TTs are full texts without any change. (LT = Literal Translation, the appraisal words are in bold)

Example 1

| ST | ST: 醒目旅遊．快樂悠遊。 |
| LT: Travel cautiously; you will be happy and carefree. |
| TT: Be a smart traveler. |

Example 1 is a public notice collected in Hong Kong International Airport. ST (Chinese) consists of two clauses, and three adjectives are used, which are “醒目, 快樂, 悠遊”. The appraised target is tourists. Among the three adjectives, two of them (快樂, 悠遊) indicate Affect, and the variable used for appraisal is “happiness”. The other one (醒目) is an adjective indicating Capacity on the dimension of Judgment. These appraisal words employed in the ST are aimed to remind the travelers to take care of their own belongings and personal safety during their travel. And only in this way, can they really enjoy a carefree holiday. In contrast, there is only one clause and one adjective (smart) used in TT (English), which indicates Appreciation on Quality. The appraised target is still tourist, however, compared with the appraisal in ST, the appraised dimension has changed from Affect and Judgment to Appreciation. The TT stresses more on people’s own responsibility for their personal safety. For the Engagement part, both ST and TT are monogloss, which allows no alternative in their statement, since it is an “advice” for
travelers. But the difference between ST and TT lies in their sentence pattern. ST engages with its readers with its declarative sentence while TT engages with its readers with an imperative sentence. Although the ultimate aim is to catch the reader’s eyes and to remind them, the appraisal devices used in ST and TT are greatly different no matter in terms of Attitude or Engagement.

Example 2

<table>
<thead>
<tr>
<th>ST: 歡迎光臨全球最佳機場。</th>
<th>LT: Welcome to the World’s Best Airport.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TT: Relax and enjoy the World’s Best Airport.</td>
<td></td>
</tr>
</tbody>
</table>

Example 2 is also a public notice collected in Hong Kong International Airport, which is a slogan of this airport. There are three appraisal words used in ST (Chinese), which are “歡迎・光臨・最佳” and the appraised target is the airport. Among the three appraisal words, two of them are on the dimension of Affect, indicating a “happy” Affect. “最佳” is used to indicate the Quality, which is an appraisal of the airport on the dimension of Appreciation. “歡迎・光臨” are most typical words used in Chinese in welcome guests, expressing the happiness and a sense of honor of the host. For TT (English), also three appraisal words are employed, which are “relax, enjoy, best”. The last word “best” can be regarded as a literal translation of its ST “最佳”, but the other two appraisal words are totally different in meaning, although they also indicate happiness on the dimension of Affect. “Relax” and “enjoy” are appraisal words expressing the traveler’s feeling and the airport’s consideration on their footing. Nowadays, many people fly from one place to another for business and are always in a tense mood. But Hong Kong Airport, through its slogan, indicates that it can turn an exhausting and tedious journey into a pleasant by providing a comfortable and relaxing environment. In terms of Engagement, both ST and TT are monogloss. ST engages with its target readers with a declarative sentence, whereas TT engages with its target readers with an imperative sentence, although both ST and TT all indicate the hospitality of Hong Kong International Airport.

Example 3

| ST: 即使看來微不足道，我們也為你用心做好。 |
| LT: Even if it seems trivial, we will still do it for you heart and soul. |
| TT: Service: it’s all about the little things. |

Example 3 is a public notice collected in Hong Kong. ST (Chinese) is comprised of two clauses, in which three appraisal words are employed, and they are “微不足道・用心・做好”. Among them, the appraised target of “用心” is the company (or an institution) that post this public notice. The appraised targets of “微不足道” and “做好” are “things”. “微不足道” is an appraisal word indicating “Tenacity” on the dimension of Judgment and “做好” is an appraisal
word indicating “Quality” on the dimension of Appreciation. The three appraisal words respectively from different angles show the company/institution’s commitment to the client. In contrast, in TT(English), although the same commitment is also made, only one appraisal word is used—“little”, which is almost an equivalent of “微不足道” in ST, indicating the complexity on the dimension of Appreciation, and the appraised target is “things”. The appraisal on Judgment and Appreciation are absent in TT. For the part of Engagement, in this example, both ST and TT Both ST and TT are monogloss, and both of them engage with their readers with declarative sentences, which can be seen as their declaration for providing good service.

Example 4

| ST: 減廢回收最環保 汰者自付齊贊好。 |
| LT: Reducing and recycling waste are most environmentally-friendly, |
| Making the polluters pay is praised by all. |
| TT: Reduce waste. Make Polluters Pay. |

Example 4 is a public notice collected in Macau to promote environment protection. Sharp contrast exists between ST and TT for both parts of Attitude and Engagement. For ST, there are two clauses, each having an appraisal, which are respectively are “最環保” and “齊贊好”. The two appraisal words indicate “Impact” on the dimension of Appreciation and their appraised targets are correspondingly the “behavior” of reducing producing waste and recycling, and the “policy” of making polluters pay. In this example, the ST is a heterogloss, and it is contractive. As we have mentioned above, contractive heterogloss means that firstly it is a dialogue with its readers in a more active way, and secondly it excludes other alternatives in a contractive manner. For TT, it has omitted all the appraisal words. Although it also has two clauses, they are monogloss and it engages with its readers with two short imperative sentences “reduce waste” and “make polluters pay”.

Example 5

| ST: 大臺北，九折優待，母親節，至靚大蛋糕，去表達您…一份溫馨至愛心意，祝母親健康快樂，5月11日 (星期日)。 |
| LT: Top Taipei Bakery, 90% offer, on Mother’s Day. Buy the best and the most beautiful big cake to express your…most loving feeling, wishing mother healthy and happy, May 11 (Sunday). |
| TT: Happy Mother’s Day, May 11 (Sunday), A special Cake to Mom with Love… 90% Offer at TOP TAIPEI BAKERY |

Example 5 is a public notice collected in Macau, which is in fact an advertisement of a bakery, promoting cakes for Mother’s Day. In ST (Chinese), eight appraisal words are used, which are “大，優待，至靚，大，溫馨，至愛，健康，快樂”. The eight appraisal words
altogether create a sweet and warm atmosphere for this public notice, attracting potential client
to buy a cake. “健康，快樂” indicate “Happiness” on the dimension of Affect, “優待”
indicates “Normality” on the dimension of Judgment, “大至靚，打·溫馨，至愛” are all
indication of Quality on the dimension of Appreciation. The appraised target of the first “大”
is “臺北” bakery, the appraised target of “優待” is the price of the cake; the appraised target of
“優待” is the price of the cake; the appraised target of “至靚，大” is the cake; “溫馨，至愛”
are used to appraise feeling and the appraised target of the last two words “健康，快樂” are
“mother”. Compared with ST, TT (English) although also promotes cakes for Mother’s Day,
the appraisal words are much less. There are four altogether indicating the translator’s attitude:
“happy, special, love and top”. The appraised target of “happy” is mother, which is the same
as in ST, and it is also on the dimension of Affect, indicating Happiness. For the appraisal
word “special”, its appraised target is cake, and it indicates “Normality” on the dimension of
Judgment. The client is the appraised target of “love” and “top” is used to appraise the bakery.
“love” indicates Happiness on the dimension of Affect and “top” is an indication of Quality on
the dimension of Appreciation. Compared with ST, the appraisal on cakes and feeling is absent
in TT. Both ST and TT are monogloss and declarative sentences, publicizing their cakes.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Variable</th>
<th>ST</th>
<th>Appraised</th>
<th>TT</th>
<th>Appraised</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affect</td>
<td>Un/happiness</td>
<td>1: 快樂，優悠；</td>
<td>tourist airport, mother</td>
<td>2: relax, enjoy</td>
<td>traveler mother client</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2: 歡迎，光臨</td>
<td></td>
<td>5: happy, love</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5: 健康，快樂</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In/security</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Normality</td>
<td></td>
<td>5: 優待</td>
<td>client</td>
<td>5: special</td>
<td>cake</td>
</tr>
<tr>
<td>Judgment</td>
<td>Capacity</td>
<td>1: 醒目</td>
<td>tourist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenacity</td>
<td>3: 用心</td>
<td>company</td>
<td></td>
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<tr>
<td>Veracity</td>
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<tr>
<td>Propriety</td>
<td></td>
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<tr>
<td>Appreciation</td>
<td>Impact</td>
<td>4: 最環保</td>
<td>behavior policy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4: 齊贊好</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Quality</td>
<td>2: 最佳</td>
<td>airport thing bakery cake feeling</td>
<td>1: smart</td>
<td>tourist airport bakery</td>
</tr>
<tr>
<td></td>
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<td>3: 做好</td>
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<td>2: best</td>
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<td>5: 大</td>
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<td>5: top</td>
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<td>5: 至靚，大</td>
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<td>5: 溫馨，至愛</td>
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<tr>
<td>Balance</td>
<td></td>
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<td>Complexity</td>
<td>3: 微不足道</td>
<td>thing</td>
<td>3: little</td>
<td>thing</td>
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<tr>
<td>Valuation</td>
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<td>Engagement</td>
<td>Monogloss</td>
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<td>1, 2, 3, 5</td>
<td></td>
<td></td>
<td>3, 5</td>
<td></td>
</tr>
<tr>
<td>Interrogative</td>
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</table>
Figure 2 is a comparison between STs and TTs on the parts of Attitude and Engagement. For the part of Attitude, it can be seen that there are much more appraisal words in STs than those in TTs, and the number of appraised targets in STs is more than that in TTs. Besides, more variables are involved in STs when appraising the STs authors’ attitudes. But in TTs, the variables like “capacity”, “tenacity” and “impact” are absent in TTs. For the part of Engagement, there are also some differences. In terms of monogloss and heterogloss, four STs of the five examples are monogloss, and example four is a heterogloss. In contrast, all the five TTs are monogloss. Furthermore, all the four monoglossic STs are declarative sentences, but only two TTs are declarative, with the other three being imperative. However, imperative sentence is absent in STs. From the above case analysis and Figure 2, we can find great difference exist between STs and TTs, especially when inspected via the appraisal theoretical framework. In the following section, we will explore some possible reasons that may cause this kind of unfaithful translation.

Discussion
Up to today, the issue of “fidelity” in translation studies has gradually faded out of scholars’ focus. After translation studies has developed into a comprehensive and interdisciplinary discipline, scholars are more concerned about how to explain translation phenomena instead of setting norms to define what a faithful translation is. It has to be admitted that if translators meet with translation problems which are caused by incompetence in language or cultural knowledge, or being lack of references, TTs may be unfaithful to the STs, and the translators’ attitude may deviate from the ST authors’ attitude. But this is related with translators’ competency, which will not be included in this paper’s discussion. In the following part, efforts will be devoted to probe into some possible reasons that may cause the “unfaithful” translation.

The Translator’s Subjectivity
Having described and analyzed the attitudes expressed in the ST and the TT with the help of Appraisal Theory, we can find that the appraising words are greatly different between the ST and the TT, although the appraised targets may be the same. As we have mentioned, according to Appraisal theory, when an author comments on a matter, he/she actually wishes that readers could also provide their points of view, “speakers/writers would position themselves intersubjectively with respect to other speakers and with respect to potential respondents to the current communication” (White & Sano, 2006). Or according to Martin, “the expression of attitude is not, as is often claimed, simply a personal matter—the speaker ‘commenting’ on the world—but a truly interpersonal matter, in that the basic reason for advancing an opinion is to elicit a response of solidarity from the addressee.” (2000, p.143). Therefore, as the reader of the ST, the translator, will in the first place appraise ST. As a result, the translator’s personal opinion or style will be weaved into the TT.

During the translation process, translators are in the first place readers. As a result, they will inevitably give their own appraisal on ST, and personalize some attitudes in TT. For example, in
Example 5, the translator evaluates the cake as “至靚大蛋糕” (the best and big cake), but there are no such appraising words or even words implying such meaning in ST. The translator challenges the attitudes in ST and provides his/her evaluation instead, which describes the cake as a “special” one.

**Different Contexts of Situation**

The context of situation of a text may exert great influence on the translator’s translation and appraisal. By context of situation, Malinowski “meant the environment of the text” (Halliday & Hasan, 1985, p.6). Halliday adopts three variables to describe and interpret the social context of a text, and “the environment in which meanings are being exchanged” (Halliday & Hasan, 1985, p.6). The three variables are respectively field, tenor and mode, or register variables. Generally speaking, field refers to what is going on; tenor refers to who is taking part, their statuses and roles, and mode refers to the channel through which the speaker and the reader communicate. The analysis of the three variables may shed some light on the translator’s unfaithful translation. For instance, in example 2, the field of the ST is a public notice for travelers, showing the airport’s hospitality towards them. The tenor of the ST is the airport and travelers speaking Chinese, and the mode is a formal and written form. For the TT, the field is also a public notice for travelers, but more focusing on the comfort and good service of the airport. The tenor of the TT is the airport and the travelers speaking English, and the mode is between formal and informal; the language is more colloquial than written. With different field, tenor and mode, the translator will accordingly provide different appraisal. When the readers are English speakers, the degree of the formality of the public notice is decreased by the translator, and more emphasis is placed on the comfortable environment of the airport by using the appraisal words “relax” and “enjoy”. These can meet the expectation horizon of the TT readers, which will be elaborated later in this paper. The analysis of contexts of situation of the STs and TTs can in a degree explain the unfaithful translation of the public notice.

**Different Contexts of Culture**

**Target readers’ expectation horizon**

Jauss (1982), the father of Reception Theory, categorized readers’ expectation horizon into two groups: life and literature. The expectation horizon of life includes reader’s social status, personal situation, educational background, life experience, values, morality, characters and temperament (as translated in Jin, 1987, p.72). With different expectation horizons, different readers have different requirements on what they read.

In our above examples, in order to meet target readers’ expectation horizon, some changes have been made in TT, especially in attitudinal aspect. For instance, in Example 2, ST’s reader is Chinese, that is why the most traditional diction “歡迎光臨” is used to express the airport’s attitude towards the travelers. These appraisal words indicate that the airport feels honored to have the travelers coming to their company and the travelers are welcomed by them. It is because in China people stress very much on “face” and “respect”. When people feel respected and having face, their expectation horizon can be well met. However, “face” principle does not apply to English speakers. What they expect is something more practical, especially when they come a long way from their country to Hon Kong or have experienced an exhausting journey. That is probably why the translator renders the ST into “relax” and “enjoy”, a totally different appraisal from that in ST.
**Different socio-cultural values**

Different cultural background and values between the West and China have a profound influence on translation, and greatly contribute to the “unfaithfulness” of the TT. In this paper, this point is mainly reflected on different appraisals. A typical example is the translation of example 4. In example 4, two appraisal words are used in ST, which are “最環保” and “齊贊好”. The first one is the author’s attitude towards reducing and recycling waste, and the second is the author’s appraisal towards the policy of making the polluters pay. “Praised by all” is a reflection of the ST readers’ cultural environment and cultural values—the attachment of importance to collective opinion. For the TT readers, who are English speakers, more influenced by the spirit of “equality and individuality”, law and regulations speak much louder than a collective opinion. That is why the appraisal words “齊贊好” get omitted in TT, and that is also why the TT is so unfaithful to the ST.

**Different Linguistic Characteristics**

Different linguistic conventions may also lead to the differences between STs and TTs in terms of speaker’s appraisal. English and Chinese belong to two different language systems, so that great differences exist between the two languages. These differences will inevitably result in the differences between STs and TTs. One of the characteristics of English is to use large amount of abstract diction. But compared with English, Chinese tends to use concrete diction, to express abstract concept in a concrete form or with a concrete image. When Chinese is translated into English, the different kinds of linguistic convention will be taken into account by the translator and further be reflected in terms of appraisal words, since most of the appraisal words are adjectives or adverbs. A typical example is in Example 5. In ST the cake is described as “至靚大”, which means the cake is the best, the most beautiful and very big. When translated into English, the cake becomes “special”, an abstract word. A concrete image thus has been transformed into an abstract concept, and the “special” word also delivers a different appraisal.

Besides, in terms of sentence pattern, in Figure 2, it can be found that there are more imperative sentences in TT than in ST. In a genre like public notice, Usually in Chinese, declarative sentences can be used to reflect the authority or commitment of the text producer. But in English, usually more imperative sentences will be used to reflect the humane care and the advocate of equality and the spirit of serving the customers as God. That is why different ways of engagements have been employed in STs and TTs.

**Implications and Conclusion**

**Implications**

By applying Appraisal theory, especially the Attitude and Engagement subsystem, the speaker’s attitudes towards some issues can be clearly revealed. In terms of translation practice, this requires that the translator should at first carefully think about the speaker’s attitude in ST. With the ST speaker’s attitude ascertained, then the translator can decide how to transfer and translate the ST attitude into TT according to different contexts of situation and contexts of culture. Besides, when the attitudes in ST are different from those in TT, TT may appear
unfaithful to ST, there may be profound reasons for this “unfaithfulness”. So the quality of a translation can not only be judged by its faithfulness to the text. A seemingly unfaithful translation of a text may well perform its function as a translated text.

Conclusion

Appraisal Theory altogether includes three parts: Affect, Engagement and Graduation. In this paper, two parts of the Appraisal Theory—Attitude and Engagement—are employed to analyze STs and TTs. In Attitude, there are three dimensions: Affect, Judgment and Appreciation and In Engagement there are two dimensions: Monogloss and Heterogloss. After a comparative analysis, it can be found that in terms of Attitude and Engagement, there are many differences between ST and TT. One of the possible reasons is that as the first reader, the translator first of all has provided his own appraisal consciously or unconsciously. As Appraisal Theory holds that reading is actually an interpersonal process, during which readers are invited to give their opinions or evaluations. Besides, different contexts of situation, contexts of culture and linguistic conventions have also played important roles in incurring these differences. The analysis of the three variables “field, tenor and mode” shows that different contexts of situation require the translator to provide different appraisal towards the same issue. In different contexts of culture, with different expectation horizons and socio-cultural values, ST readers and TT readers may have different expectations on the same issue or the same place. Different linguistic conventions also serve to the different appraisal in STs and TTs, for example, imperative sentences are used much more often in English than in Chinese. All these can in a degree explain the unfaithful translation of these public notices.

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References:

Appendix:
Translating Food Menus from English into Arabic: Linguistic and Cultural Dilemmas

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Abstract
Translating food menus is a fundamental communication tool for restaurants and coffee shops to market their products and to inform their costumers about the type, quality and diversity of food and products available for their use. This study aims at investigating some translation strategies used to translate food menus from English into Arabic and the salient linguistic and cultural problems resulted from the usage of such inappropriate strategies. This study focuses the translation strategies used to translate food menus in 10 restaurants and coffee shops in Muscat, Oman and the problems which resulted from the usage of such strategies and what could be suggested to help translation practitioners to handle such challenges. The selection of the corpus was based on practical reasons. The data was analysed descriptively by using frequencies and percentages. The findings revealed that there was a number of translation strategies used frequently to translate food menus in the corpus in questions which are: borrowing, literal translation, using a super ordinate word, amplification, reduction and using a load word plus an explanation respectively. The usage of these strategies caused several problems such as lexical ambiguity, lack of clarity and confusion. The study recommends that choosing the appropriate strategy for translating food menu is of a vital importance to help avoiding translation problems.

What is the aim of the study?

Keywords: Food terms, translation strategies, culture-specific terms

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1. Introduction

Globalization and the friendly approach towards foreign investment led major brands to open outlets in different parts of the world. For instance, well-known chain restaurants such as KFC can be found in many Arab countries. It is undoubtedly true that a significant part of the success of such restaurants is contingent upon their ability to communicate effectively with their clientele. Since the linguistic diversity of the world creates barriers to communication, translation plays a key role as “a builder of bridges” which enables people to “go beyond the borders of the world staked out by their own language” (House, 2015, p. 3.). An effective translation of restaurant menus can facilitate and enhance understanding between such restaurants and their clients. Nonetheless, the process of translating food menus is not an easy task and it poses several challenges and difficulties. Unquestionably, translation practitioners need to put into account the cultural aspects when translating food menus as they play a significant role in conveying the meaning to the target audience. Translators need to be aware of the differences between the two linguistic systems and their cultural differences and the culture-specific concepts in order to render the meaning accurately and successfully. In this regard, Toury (1978) states that translation is a matter of an act that inevitably involves at least two systems and two cultural traditions and values. Using the appropriate translation strategy when translating culture-specific concepts is of vital importance as it may help to convey the exact and near meaning and foster the translation quality, accuracy and faithfulness.

1.1 Objectives & Research Questions

The overarching objective of this study is seeking to answer the following research questions:
What are the most frequent translation strategies used by practitioners to translate food menus?
What are the linguistic and cultural translation problems resulting from the usage of such strategies when translating food menus from English into Arabic? What could be done to help translation practitioners to handle food menu translation challenges?

2. Theoretical Underpinnings

2.1 Food Menu as a Genre

Food menus play a primordial role as an advertising strategy for attracting customers. Zwicky and Zwicky (1980) emphasize that at their core menus are catalogues that are “subdivided according to the traditional parts of the meal” (p. 88). Saleh (2011) quotes several researchers who emphasize that menus have two main functions: to inform and to attract. The customers are informed about the food items offered in the restaurant and they are also tempted to choose them. The function of a particular text certainly influences the writer’s choice of language. A text that aims to persuade has different linguistic features from a text that aims to entertain, for instance. Duyen (2012) states that one of the linguistic features found both in Vietnamese and English menus is the use of noun phrases. Zwicky and Zwicky (1980) also explain that “Menus supply their information in a list of noun phrases, heavy with modifying past participles like topped, dipped, and garlic-accented, often macaronic, and larded with appealing adjectives like rich, crisp, special, choice, generous, natural, zesty, and of course fresh” (p. 91). The use of noun phrases and adjectives is also common in many Arabic menus. In recent years, food menus are no longer short simple lists of food as they contain visuals, more food items classified into several sections, attractive designs, and several other components.
2.2 The Importance of Menu Translation and Statement of the Problem

A restaurant’s food menu is one of the main tools to inform as well as to attract customers. The variety of dishes offered these days by restaurants, which come from all over the world, might be totally unfamiliar to customers. In addition, the terms used to describe such dishes might be culture-specific and cannot be easily and directly translated. Since a restaurant menu plays a major role in aiding customers to understand what is being offered, an accurate and effective translation is of paramount importance. As in all domains of life, translation can play a key role since it enables “access to a different world of knowledge, traditions, ideas” (House, 2015, p. 3). However, without an awareness of the intricacies involved in the translation process, a translator might unconsciously produce a translation characterized by unintelligibility or inappropriateness. For instance, Al-Agha (2006) discovers that “problems in translating fast-food advertisements are attributed to the employment of non-professional translators” (p. 2). Pouget (1999) also attributes the poor quality of menu translation from Spanish to English to non-professional translators. In addition, Saleh (2011) also found that some menus contain “poor translation, wrong choice of lexical items, or misleading translations” (p. 14-15). The cultural element involved in terms related to food makes the process of translation very complex. Chiaro and Rossato (2015) indicate that food is “deeply ingrained in our cultural identity” (p. 237). Since, as Newmark (1988) notes, “food terms are subject to the widest variety of translation procedures” (p. 97), an understanding of the nature of the translation process is necessary before embarking on translating food terms and it will help translators to make decisions as to the most appropriate translation procedures they need to use.

2.3 Linguistic and Cultural Challenges Encountered in Food Menu Translation

The literature abounds with discussions on problems that translators generally face during the process of translation. According to Catford (1965) “the central problem of translation-practice is that of finding TL equivalents” (p. 21). Lack of equivalence is caused by several factors chief among which is the cultural specificity of some concepts which makes the task of finding a suitable equivalent arduously difficult. Toury (1995) stresses, “translation is not only a linguistic activity but a cultural one as well” (p. 26). If the source language contains concepts, which the target language speakers find totally unfamiliar because they are related to religious beliefs, social customs or a particular kind of food, then such concepts might be referred to as culture-specific (Baker, 1992). Just like idiom translation where some idioms are peculiar to a certain culture, there are also certain types of foods and that exhibit such peculiarity. Baker (1992) makes a mention of two other sources of the problem of non-equivalence which are the non-lexicalization of some concepts in the target language and the lack of a superordinate or a specific term. For example, in English, there is no word which expresses the “opposite of loneliness”. However, in Arabic the word (أنس) refers to the feeling of joy that you have as a result of having people around you. As for the second source, Baker explains that the target language may “have specific words (hyponyms) but no general word (superordinate)”. The opposite is also common. For instance, in Arabic, there are two words which mean “garden”: bostan (بستان) and hadiqa (حديقة). Bostan is a garden which is enclosed by a fence or a wall while Hadiqa is a garden without any walls or fences.

Another challenge that faces translators is how to create “equivalent effect”. Newmark (1988) indicates that a translation achieves equivalent effect when it produces “the same effect (or one as close as possible) on the readership of the translation as was obtained on the
readership of the original” (p. 48). The translator’s desire to achieve equivalence effect might lead to some problems, especially in menu translation. For example, part of designing menus is about creating something that is appealing and attractive. Therefore, menu translators do not only try to convey the meaning, but also to convey the appealing and attractive nature of food terms usually found in menus. In order to achieve this aim, some translators consciously or unconsciously fall into overtranslation. According to Saleh(2011), some menus translated from English to Arabic contain over-translation. She found, for instance, that the Arabic adjective “mogrishi” which means “crispy” is added although it does not exist in the source language. It is a controversial issue whether such translation is accurate and faithful.

Furthermore, one of the challenges is related to how the readers’ cultural beliefs influence their perception of the translated text. For instance, Chidiac and Saliba (2016) indicate that certain advertisements in the west can be offensive to an Arab audience because they contain taboos. Therefore, a full and direct translation is not recommended. A lack of knowledge of the target culture might cause the translator to produce a text which might be unacceptable. Since restaurant owners are very cautious about respecting their clients, they need to make sure that their menus do not contain any offensive or sensitive terms. Some translation practitioners raise a question related to this discussion, which is: can we consider a particular text inaccurate or unfaithful if the translator adapts it in order to be suitable for the target culture? Baker (1992) emphasizes that in such situations:

Being polite can be far more important than being accurate. A translator may decide to omit or replace whole stretches of text which violate the reader's expectations of how a taboo subject should be handled - if at all - in order to avoid giving offence(pp. 263-264).

2.4 Translation Procedures: Literal Versus Free

When embarking on translating any text, the translator usually adopts a particular strategy or procedure. Some beginner translators might opt fora word-for-word translation, as they believe it is more faithful. Nonetheless, as Crystal (1987) remarks, the result of word-for-word translation “often makes no sense, especially when idiomatic constructions are used” (p. 344). Moreover, the syntactic structures of the target language are usually different. Another strategy is the use of literal translation, which is often confused with word-for-word translation. This strategy is different because the translated text, although maintains the linguistic structure of the source text, is written in accordance with the rules of the target language (Crystal, 1987). When it comes to culture-specific concepts, a translator would make an obvious error if he or she uses literal translation since that, as Newmark (1988) remarks, “would distort the meaning” (p. 95). Nonetheless, literal translation is not an ineffective procedure in all types of situations. Saleh(2011) notes that literal translation of some food terms from English to Arabic is completely intelligible. She concludes“Concerning menus and food terms translation, literal translation is a successful choice since the menu usually consists of short terms and phrases without a sentence structure. For example, “kids’ meal (وجبة أطفال) and chicken wings (اجنحة دجاج).” However, the reason why literal translation was effective is perhaps the universality of such words and phrases which do not pertain to a particular culture. Such universal words and phrases, as Newmark (1988) remarks, do not contain “cultural description of the referent”. Words, which contain a cultural description, are often difficult to translate. One strategy to
handle such difficulties is to use, what Newmark calls, a classifier. For instance, there are many Arabic terms which refer to camels, and each one of them contains a description of the animal (e.g. its age, breed, etc.). As a translator, I can just use the classifier camel to translate all of these words. The use of classifiers is also common when translating food terms. Moreover, although literal translation is acceptable when translating single words or phrases, its utility for translating a whole text is questioned. Saleh (2011) makes a good point by indicating that the success of literal translation in the case of menu translation is because the translation is only at the word or phrase level. When translating a text containing a group of sentences, literal translation might not be as effective as a translator might desire. In fact, Newmark (1988) notes that there is a tendency to reject literal translation among translation practitioners “as a legitimate translation procedure” (p. 68) for rendering meaning. Nonetheless, it is still widely used. The opposite of literal translation that some translators prefer to use, for linguistic and non-linguistic factors, is “free translation”. Free translation is a broad term that refers to a wide range of translation strategies. In this type of translation, “the linguistic structure of the source language is ignored, and an equivalent is found based on the meaning it conveys” (Crystal, 1987, p. 344). Whether to favour literal translation over free translation or vice versa is not an easy choice to make. However, Newmark (1988) writes, “Up to the beginning of the nineteenth century, many writers favoured some kind of free translation” (p. 45). In this study, we are concerned with translating food menus and the procedures that are used to translate food terms.

2.5 Strategies for Handling Food-Related Culture-Specific Terms

In addition to word-for-word translation and literal translation strategies, there are a number of strategies that can be used to deal with culture-specific words. One of them is borrowing, which refers to “the process of transferring a lexical item into the TL directly” (Almanna, 2016, p. 56-57). Newmark (1988) calls this procedure “transference” and he indicates that a translator usually resorts to transference when a word is peculiar to the source language (SL). For example, the names of people, geographical names, street names, food terms, etc. are usually transferred. If the pronunciation and the morphology of the borrowed word are adapted to be similar to the words of the target language, then the translation procedure is called “naturalization” (Newmark, 1988). There are a lot of English words in Arabic whose pronunciation and morphology have been changed such as technologia (which means technology). Sometimes there are equivalents in the target language, but transference is used because the foreign words can have prestige. Saleh (2011) provides a thorough discussion on the advantages and disadvantages of transference in menu translation. On the one hand, the borrowed words have some prestige, they can solve the problem of non-equivalence, and they help when literal translation is misleading or do not make any sense at all. On the other hand, it can cause cultural sensitivity, restricts the translator’s creativity, and can cause confusion and ambiguity (see pp. 60-64). Newmark (1988) also believes that transference “blocks comprehension, it emphasizes the culture and excludes the message, does not communicate: some would say it is not a translation procedure at all” (p. 96).

In addition to borrowing, Baker (1992) describes a number of strategies that translators can use with culture-specific terms. One of them is “translation by cultural substitution”. She defines this strategy as “replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader (p. 40). She explains that the reader is presented with a concept that is familiar and easy to identify and this is an advantage. By way of explanation, the English phrase “strong coffee” can be rendered into Arabic قهوة ثقيلة (literally: heavy coffee) since the adjective “heavy” is usually
associated with coffee that has a high amount of caffeine. Another strategy that is commonly used with culture-specific concepts is using a loan word plus explanation. As for the benefits of this strategy, Baker writes, “once explained, the loan word can then be used on its own; the reader can understand it and is not distracted by further lengthy explanations” (p. 43). This strategy might be useful to use with food terms that cannot be translated directly; a short explanation under the food term would facilitate the reader’s understanding. In several cases, translators might add some elements that do not exist in the source text or do the opposite by eliminating certain elements. The first procedure is called amplification while the second is called reduction (Malone, 1988, as cited in Almanna, 2016). There are several reasons why a translator may opt for amplification such as removing confusion and ambiguity and to make translation comprehensible. Sometimes translating everything can make the target text look unnatural and therefore removing some elements for the purpose of maintaining naturalness is opted for by some translators (Almanna, 2016). This point is stressed by Baker (1992) who points out that “we cannot and should not distract the reader by looking at every word in isolation and attempting to present him/her with a full linguistic account of its meaning” (Baker, 1992, p. 33).

3. Methods
This study employed a descriptive research methodology approach to collect and analyze English food menus translations into Arabic to find out their problems resulting from the usage of some translation strategies adopted as they do not help customers to meet their demands. Additionally, some solutions to these problems in question were suggested.

3.1 Corpus of the Study
The corpus under investigation consists of 10 shops and food menus. The sample used in the present study consists of famous international coffee shops and restaurants menus in Muscat and Barka, Sultanate of Oman. All the menus are bilingual and they include English food terms and their Arabic translations. The sample is collected from Muscat and Barka the rationale behind choosing them is practical. The entire corpus is collected by the researchers from different coffee shops and restaurants such as the Coffee Bean and Tea Leaf, Pizza Inn, and McDonald’s. These coffee shops and restaurants offer foreign food items and dishes. The study is limited to 10 coffee shops and restaurants only for practical reasons. The study focuses only on linguistic and cultural aspects and translation strategies used in food translation as other dimensions are beyond the scope of the study. The study adopted a descriptive approach, by which the translation problems in all the samples are described, discussed and illustrated with examples from the corpus. The procedures, which were used to analyze the data, include textual analysis by comparing and contrasting the English food terms and their Arabic translations and quantitative analysis using frequencies and percentages. All the translation problems were highlighted and the most frequently used strategies associated with problems were discussed. Issues related to the accuracy and faithfulness of the employed strategies were judged by the researchers and some possible alternative approaches for improving the translation quality of English food menus were suggested.

4. Results and Discussion
4.1 What are the most frequent translation strategies used by practitioners and professional to translate food menus?
In response to this study main research question, a number of the most common strategies used in translating food menus in questions were presented and discussed in the light of the existing relevant literature. These strategies vary from one food item to the other and some of them they were used inappropriately which caused many ambiguities and lack of clarity. The most prevalent strategies are: borrowing, literal translation, using a superordinate word, amplification, reduction and using a load word plus an explanation respectively. The use of these strategies in translating certain culture-specific food items has created a number of problems in the translated food menus and these problems could be linguistic or cultural ones.

4.2 Borrowing

The translators of the menus in question have applied a variety of translation procedures to encounter the problem of lack of equivalence. The most common translation procedure is borrowing which was used 189 times (47% of all the translations). This finding is consistent with Saleh’s study (2011) that discovered that “the translated versions (of menus) abound with borrowed terms”. (p. 14). There are unquestionably a number of borrowed words which can be easily identified by a wide range of Arab readers such as cappuccino, burger, sandwich, chips, pasta etc. Some of these words, especially the ones related to coffee drinks, were themselves borrowed into English from other languages. Such words like cappuccino can be recognized by...
many people around the world and might become universally known in the recent future as a result of globalization. Trying to learn such well-known food terms might be a worthwhile endeavour, as they will help Arab readers to use them in many contexts with speakers of various languages. Therefore, the translator might be excused for borrowing such terms based on the assumption that these words can be recognized internationally. Nonetheless, there are also a fairly big number of words that cannot be easily recognized such as wedges, wings, waffle, veggie, etc. In a later section, we will discuss whether such terms should or should not be transliterated.

4.3 Literal Translation
The second most common strategy that has been used is literal translation. Words that can be considered universal (e.g. salad, water, bread, juice, meat, seafood, etc.) since they do not contain a cultural description of the referent, as Newmark (1992) remarks, were usually translated literally. The quality of the translation is acceptable even when translating phrases that are not commonly used in the Arabic language, for instance the translation of “chicken legend” as النجاح الأسطورة is not a bad translation. Literal translation might not be useful when translating culture-specific terms, but when it comes to general words it seems to work well. In fact, Al-Agha (2006) reports that when he asked people to choose between a literal translation and a transliteration of the phrase “Chili chicken”, 90% of them preferred literal translation. This finding is consistent with Saleh’s (2011) conclusion that “literal translation is a successful choice since the menu usually consists of short terms and phrases without a sentence structure” (p. 65). Nonetheless, when there is no equivalent, literal translation usually falls short. The translators of the menus in question employed other strategies to deal with this issue which are translation by using a superordinate word, amplification, reduction and other strategies that will be discussed below in detail.

4.3 Using a superordinate word
One of the techniques of translating words that have no equivalents in the target language is using a superordinate word. For instance, the word ‘Muffin’ refers to a type of cake not recognized by everyone in the Arab world and there is no specific word for it. As a result of lack of equivalence the translator used the general word “cake” to translate this word. Another example is the word smoothie, which refers to a type of thick beverage; it was translated using the general word “drink”. Table 1 shows the English words which have no equivalence in the Arabic language and the superordinate words that were used to translate them.

<table>
<thead>
<tr>
<th>No</th>
<th>English words</th>
<th>Translation by using a superordinate term</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Muffin</td>
<td>Cake (كعك)</td>
</tr>
<tr>
<td>2</td>
<td>Scone</td>
<td>Cake (كعك)</td>
</tr>
<tr>
<td>3</td>
<td>Toppings</td>
<td>Contents (محتويات)</td>
</tr>
<tr>
<td>4</td>
<td>Key Lime</td>
<td>Lime (لهم) (lit. refer both to lemons and lime)</td>
</tr>
<tr>
<td>5</td>
<td>Smoothies</td>
<td>Drink (شراب)</td>
</tr>
<tr>
<td>6</td>
<td>Submarine</td>
<td>Sandwich (سندويس)</td>
</tr>
<tr>
<td>7</td>
<td>Mutton</td>
<td>Meat (لحم)</td>
</tr>
</tbody>
</table>

Table 1 examples of using superordinate terms in translating food items
4.4 Amplification

One of the translation procedures used in the menus in question is amplification, where the translator adds some elements that do not exist in the source text. Several food terms, which are culture-specific, were transliterated but some elements were added to clarify the meaning. For example, the words *Italian* and *bread* were added to the translation of Ciabatta and Panini. Without these two words, the Arabic reader would have no clue about the meaning of these foreign terms. In addition, the word *cheese* was added to the translation of *cheddar*, *feta*, and *mozzarella* to clarify that these terms refer to cheese.

4.5 Reduction

Reduction is the opposite of amplification. In several occasions, the translators of the menus decided not to translate some elements for several reasons. First, the translator may want to avoid words which would rather render the text somehow awkward. For example, when translating *Black Forest Mocha*, the translator did not translate the adjective *black*. The translator might have assumed that in the Arabic culture, the phrase *black forest* would appear somehow strange and not suitable for describing any kind of food. The colour black is often associated with negative things. Sometimes it is not clear why the translator uses the reduction strategy. For instance, when translating *Tasty Toast Treat*, the translator decided not to translate *Treat*. If what is meant by treat is something that gives pleasure, then there are several Arabic that convey this meaning. Another reason why the translator might use the reduction strategy is that the concept that the word expresses is not lexicalized in the Arabic language.

4.6 Translation by Cultural Substitution

In several occasions, the translators neither borrowed the term nor used a literal translation but adopted a free translation which is intended to have an effect on the reader as the source text did. For instance, one breakfast meal that carries the name of ‘*Food For Thought*’ was translated as *(لفطور الذكي)* (literally means *smart breakfast*). Had it been translated literally, the translation would make little sense. Nonetheless, the translation *smart breakfast* cannot be considered a good translation since the adjective smart is not usually associated with food in the Arabic culture. As in English, the adjective smart, when it is used to describe something that is non-human, it is associated with technology such as a smart phone. Another example is the name of a breakfast meal which is *Afarmer’s egg*. A literal translation would be somehow funny. Therefore, it was translated as *(البيض بالطريقة الريفية)* (literally, *eggs in the rural style*), a translation which is more attractive than a literal translation of this term. Al Agha (2006) reports that 25% of the respondents in his study preferred cultural substitution as a translation procedure when rendering the meaning of food items. Nonetheless, looking at the findings of this study, this translation procedure is not given sufficient attention.

4.7 Using a Load Word Plus an Explanation

Despite its usefulness as indicated by (Baker, 1992), the translation procedure *using a loan word plus an explanation* was not commonly used in the translation of food menus. Although this procedure might also be considered as amplification, the researchers’ criterion to differentiate between *using a loan word plus an explanation* and *amplification* is that the reader in the case of amplification is not notified about the added elements, while in the first strategy the reader recognize that added elements because they are placed between brackets, for instance. Concerning the menus in question, there are only a few instances where *using a loan word plus*
an explanation was used. The first one is when translating the word Naan, the translator between brackets explained that it is a type of bread and the second one is when translating the word Kartoffelsalat, the translator between brackets explained that it is a potato salad.

4.4. What are the Linguistic and Cultural Translation Problems Resulting from Usage of such Strategies and what could be done to help translation practitioners handle food menu translation challenges?

As for this study question, this section summarizes the present study linguistic and cultural translation problems resulting from usage of such strategies when translating food menus from English into Arabic. One of the problems is the case of unnecessary borrowing. It is interesting to note that many food items could be translated easily from English to Arabic but were borrowed in some menus. The same food items were translated literally or adapted in other menus and the translation was perfectly clear. For instance, in the menu of Domino’s Pizza, the term wing and bread sticks were transliterated. The same terms in the menu of Pizza Inn were translated literally (e.g. wing as أجنحة or by cultural substitution (bread sticks as أصابع الخبز). Another surprising example is the word chicken that is very easy to translate. In McDonald’s menu, it was transliterated while in several other menus it was literally translated. It is clear here that it is not an issue of lack of equivalence but it is related to prestige reasons. Moreover, one of the surprising findings is that the same food item is sometimes transliterated and sometimes literally translated in the same menu. In the menu of Domino’s Pizza, the term cheese is transliterated when translating the name of the meal, but it is literally translated when translating the explanation under the name of the meal. The use of borrowing might be justified if the food terms are internationally known, but it is arguable whether it is recommended when translating terms of unknown food items or when translating something that is universally known such as the word chicken. Although some customers might find such foreign terms attractive, there are a few studies that point to the contrary. Al-Agha (2006) investigated people’s perceptions of translation strategies used in fast food advertising texts from English to Arabic. He found that borrowing was the main strategy used and when people asked about their perceptions of the foreign terms found in menus, “97% percent of the respondents believed that the translations are incomprehensible in Arabic” (p. 82). Moreover, he reported that the respondents think that adaptation, literal translation, and cultural substitution should replace transliteration and borrowing. Saleh (2011) quotes some authors who argue against the use of foreign terminology in menus and consider it to be an old phenomenon. As for the use of superordinate words, although such words convey the meaning of the word in some ways, they cannot be described as adequate since the reader does have a very clear picture of the food item. Furthermore, the use of amplification also posed some problems. There are some elements that were added without an apparent need. For instance, in several occasions, the words غني (meaning rich), خاص (meaning special), طازج (meaning fresh) were added although they did not exist in the source text. Such words do not have any explanatory function but they are intended to make the translation more attractive. Some researchers consider such additions as overtranslation, as noted in the literature review. All in all, based on the findings of this study, it is recommended that translators reconsider the use of borrowing as a translation procedure in menus as there are other alternatives. If translators insist on using loan words, then including a brief explanation would be useful. Using a loan word plus an explanation is not commonly used in the menus that have been investigated. Moreover, it is suggested that translators, if they want to produce effective and
attractive translations, they need to consider the target culture. Using cultural substitution might be a good solution, but as indicated before, it has not been used in menu translation.

5- Conclusion and Recommendations

Given the findings and results presented, the current study sought to answer the following study questions: What are the most frequent translation strategies used by practitioners to translate food menus; what are the linguistic and cultural translation problems resulting from the usage of such strategies when translating food menus from English into Arabic; what could be done to help translation practitioners to handle food menu translation challenges. Therefore, it could be concluded that choosing the appropriate strategy for translating food menus is of vital importance as most of the translation problems of the corpus in question and reported in this study were mostly resulted from employing inappropriate translation strategy such as the overuse of transliteration and literal translation for rendering meaning. Additionally, translating food menu is not an easy task as it has linguistic and cultural and religious connotations and challenges. The study offers some recommendations which hope to facilitate the process of translating food menu. Translation strategy should be chosen according to the function that it can achieve because the significance of each strategy is determined by its appropriateness with certain food items rather than the others. The study recommends a study with a wider scope which includes a larger corpus may lead to more specific and significant conclusions and solid results. Specialized dictionaries should be utilized when translating food menu to help translation practitioners to render meanings accurately and faithfully.

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References


The Unit of Translation

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Abstract:
This paper tackles the topic of the Unit of Translation (UT) with the aim of making a number of suggestions that might bring up new insights into this thorny issue. UT has been differently tackled by scholars and related to general text types, or functions. In this paper, UT is related to the micro text levels and a number of text-functions. It concludes that the UT issue cannot be tackled in terms of wide generalizations of macro text types and that many practical factors interfere in the choice of UT such as text length, text complexity, time pressure, translator’s experience, and degree of conformity between SL & TL languages and cultures.

Key Words: translation, unit of translation, text type, text function, translating strategy

DOI: http://dx.doi.org/10.24093/awejtls/vol1no1.15
1. Introduction:
The notion of Translation Unit (TU) has been a controversial issue. No consensus has been found among scholars as to what specifically constitutes a TU. Scholars have related this notion to text type, or language functions; but unfortunately, they are not consistent in the classification of functions with regard to their number, names, and implications. What Reiss and Buhler (1984) call ‘informative function’ is called ‘ideational function’ by Halliday (1976); but ‘referential function’ by Holmes (2008). What Reiss (1984) calls ‘Social function’ is called ‘interpersonal function’ by Halliday (1976) ‘affective function’ by Holmes (2008) and ‘phatic function’ by Malinowski (1923). The term ‘expressive function’ for Reiss (1984) refers to the artistic language function, but the expression of feelings for Jacobson is the ‘emotive function’, whereas the artistic language function for Jacobson is the ‘poetic function’.

Texts are classified into a variety of types in relation to different parameters. According to medium, texts are spoken and written; and according to genre, texts are classified into scientific, journalistic, literary, legal, poetic, narrative, dramatic, etc. According to function, texts can be classified into factual (informative-instructional-descriptive), narrative, argumentative (persuasive), and expository. Because speakers use various linguistic techniques and styles to express themselves in accordance with their communicative needs in various situations, a text is not generally a pure type, but is a hybrid of more than one type or segment, with the aim of fulfilling certain micro functions within the overall text act or macro function. A novel which is usually characterized as narration may include conversation, argumentation, description, etc. Advertisements may be persuasive and directive simultaneously. On the other hand, texts that belong to different genres may share certain textual and stylistic features as is the case with magazine and newspaper articles that contain various text types and styles (news stories, literature, arts, industry, business, advertisements, etc). In the age of modern technology, a text may include a variety of genres (letters, numbers, graphs, images, etc) that merge and mix to fulfill a certain function. Relating UT to a text type in terms of the general genre category only does not seem to be practically an adequate measure for handling the UT.

The notion of function too has been differently tackled by different scholars. Searle (1976) suggests five types of functions or speech acts: representatives (assertive), directives, commissives, expresses, and declarations. Reiss (1976) suggests three types of function: informative (which includes information, arguments, feelings, judgments, intentions, and compliments); expressive (artistic or creative use of language); and operative (text as stimuli to behavioural responses, action or reaction on the part of the receiver). Halliday (1976) suggests three function types: ideational, interpersonal and textual. Holmes (2008) mentions 8 functions: referential, affective, directive (orders or requests.), expressive (of mood or feelings), poetic (artistic language function), meta-linguistic (using language to describe language), commissive (vows, bets, promises, threats) and heuristic (suggested by Halliday in relation to children’s learning).

1.1. Hypothesis:
A text’s function may be handled in terms of a macro text act and a number of different micro functions that serve or fulfill the main purpose of the text act as an overall general function. An advertisement text may have multiple micro functions: poetic (achieving foregrounding through
certain artistic literary features), informative (providing information about a commodity or service), interpersonal (establishing some form of social relation with the addressee (potential customer), all of which serve the main (directive/persuasive) text act or function that stimulates the addressees.

1.2. Methodology:

This paper attempts at relating the ‘UT’ to the criteria of both text type and text function, in order to attend to the different relevant factors that may influence a translator’s decision as to the focus point of the UT (which becomes the starting point of his translating process), in relation to text types and text-functions that are not only inter-related but also inseparable.

1.3. Literature Review:

For Catford (1965), the unit of translation extends from morpheme to clause. Newmark (1988) says that the UT in most translations is at the level of lower units, and in some cases at the level of higher units. For Snell-Hornby (1988/1995) the UT is “a cohesive segment lying between the level of the word and the sentence.” According to Koller and Baker, ST may be translated into larger TL units for explicitness when SL and TL are not closely related, but for Barkhudarov, a UT is "the smallest unit of SL which has an equivalent in TL" (cited in Shuttleworth and Cowie, 1997, pp. 192-193). Vinay and Darbelnet (1958/1995:21) suggest a formal-cognitive approach combining a 'lexicological unit', and a 'unit of thought', and define UT as "the smallest segment of the utterance whose signs are linked in such a way that they should not be translated literally" (Hatim & Munday, 2004, p.138). Matthiesen (2001) considers the clause to be the proper UT. Hatim and Mason (1990) consider ‘word’ to be the UT in literal translation, and that free translation involves longer stretches of language. Guo (2002) suggests ‘paragraph’ as the best UT for Chinese-English translation; but Huang and Wu (2009) consider the ‘sentence’ to be the proper UT in accordance with their quantitative study.

2. Factors that Affect the UT:

Text producers produce texts, as they make their linguistic paradigm choices from various linguistic levels (phonology, morphology, lexi, syntax), and syntagms to create texture (thematic, information, stylistic and outlay), according to the goals they want to achieve within the relevant socio-cultural contexts. Translators act as decoders of SL linguistic, textual and cultural systems in terms of content processed chunks (UT) and re-coders of the TL texts. UT thus refers to the translator’s starting point of handling the amount of content to be processed in order to produce the TT.

A translator thus ought to pay careful attention to the micro functions of a text, without losing sight of the macro function or text act while translating. This may be compared to a driver who ought to concentrate not only on the few meters ahead of him to avoid small pitfalls, but also to keep sight of the farther part of the road ahead of him, so that in his endeavour to avoid small pitfalls would not fall into much larger ones.

UT may be influenced by a number of factors such as: text type and function, structure length or complexity, translator’s competence, time pressure, and the degree of linguistic and cultural divergence between SL and TL.

2.1. Text type and Function:
2.1.1. Information-oriented (referential) texts:

(1). London is the capital of England.

Texts that convey information or instructions and rules about a certain life experience or domain (as in scientific, technical, legal, economics, etc.) where the dominant text function is referential (i.e. informative), the UT focus in such texts is usually on the thematic structure (i.e. theme-rheme) and information structure (given-new) that should carefully be attended to. In this example, the ‘theme’ and ‘given’ information ‘London’ constitutes a UT at the word level, and the rheme constitutes a second UT at the group level:

<table>
<thead>
<tr>
<th>UT 1 (theme-given information)</th>
<th>UT 2 (rheme-new information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>London</td>
<td>is the capital of England</td>
</tr>
</tbody>
</table>

(2). The capital of England is London.

In example 2, theme/given information (The capital of England) is the first UT at the group level, whereas the rheme part is the second UT at the word level:

<table>
<thead>
<tr>
<th>UT 1 (theme-given information)</th>
<th>UT 2 (rheme-new information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The capital of England</td>
<td>is London</td>
</tr>
</tbody>
</table>

(3). Answering that question was easier than saying ‘London is the capital of England’.

In example (1), ‘the capital of England is London’ is information-based. In example 3, the same text and words are not information-based, but focus is on its being an example of easiness. When the information unit is used with a secondary function of serving some other dominant function in a text, the UT would be at levels higher than the ‘word’, such as the clause level.

(4). Gold is more expensive than silver, and it is also more desirable.

In texts with specialized terms or jargon, the UT begins at the word level and moves up to the group, the clause, and the sentence levels. The rheme part can be handled as one UT, or can be divided into two UTs depending on the translator’s skill and experience:

(5). Hypermetropia and astigmatism are the defects most likely to cause headaches.

<table>
<thead>
<tr>
<th>UT 1 (theme)</th>
<th>UT 2 (rhemee)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypermetropia and astigmatism</td>
<td>are the defects</td>
</tr>
<tr>
<td></td>
<td>are the defects most likely to cause headaches.</td>
</tr>
</tbody>
</table>

In the following example, the legal text needs careful handling with regard to content, and may be processed as 8 UT at the group-clause level with attention to certain legal technical words:

(6). “If any state party to this Convention considers there has been an abuse of privilege or immunity conferred by this Convention, consultations shall be held between the State and the specialized agency concerned to determine whether any such abuse has occurred, and if so, to attempt to ensure that no repetition occurs.”
(Section 24, Article 7, Convention on the Privileges and Immunities of the Specialized Agencies, UN)

In coordinated clauses, each clause can be analyzed independently:

<table>
<thead>
<tr>
<th>UT 1 (theme)</th>
<th>UT 2 (rHEME)</th>
<th>UT 3 (theme)</th>
<th>UT 4 (rHEME)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold</td>
<td>is more expensive than silver and ellipted subject [it]</td>
<td>is also more flexible</td>
<td></td>
</tr>
</tbody>
</table>

2.1.2. Translating texts that are partly information-oriented:
Some texts are charged with a mixture of information-oriented function (referential), and other functions:

(7). Quran Ch.44:35
‘Allahu nurul samawati wal-ard mathalu noorihi kamishkaatin feeha misbaah al-misbaahu fi zujaja al-zujaja kaannahaka kawkabun durriyun..’
“Allah is the light of the heavens and the earth. The similitude of His light is as a  niche wherein is a lamp. The lamp is in a glass. The glass is as it were a shining star” (Pickthall, p.343).

(8). Quran Ch.81:6
‘wa itha al-biharu sujjirat”.
In translating a religious text, the UT is usually at the clause level unless the verse contains an ambiguous or semantically indeterminate lexical item that requires the UT to start from the word level and sing to higher levels, (as in example 8 above in which the word sujjirat has more than one possible meaning or interpretation: ‘boil’, ‘rise’, ‘burnt’, ‘flooded’). In such cases, translators may have to seek help from the macro text by looking for parallel intra-textual stylistic variants which sometimes give helpful clues (Ilyas, 2013, p.89).

2.1.3. Translating texts that are not information-oriented:
When translating texts that are not information-based, but have other functions (such as full idioms, proverbs, social formula, poetry, advertisements, etc) the UT is usually at the higher levels of clause or text.
2.1.3.1. Full Idioms and Proverbs:
In the case of rendering full idioms, and proverbs, the UT is at the group-clause level since the meanings of full idioms do not result from the addition of the meaning of its constituents, but have their own special meanings:

(9). once in a blue moon (Group Level)
(10). to let the cat out of the bag (Clause Level)
(11). Not all that glitters is gold.

In the case of partial idioms, the UT of the non-idiomatic part is usually at the word level:
(12). needle’s eye

2.1.3.2. Social Formula (with interpersonal function):
The UT in social formula is at the clause-sentence level:
2.1.3.3. Poetic Texts:

Poetic Texts constitute replacing SL semiotic codes (of rhyme, rhythm, stress, intonation, etc.) by counterpart TL semiotic codes in accordance with the TL socio-cultural norms of writing within a particular genre, the UT for a poetic text begins at the phonological level when sounds are artistically manipulated (through parallelism or deviation), and moves upward on the rank scale (group, clause, sentence) and macro text. Each line in example 14 can be a UT:

(14). Shall I compare thee to a summer’s day
Thou art more lovely and more temperate

A source of structural ambiguity or complexity is ellipsis (as in the following stanza from Hopkins) which would move the UT down to the word or group level.

(15). I cast for comfort I can no more find
By groping round my comfortless than blind
Eyes in their dark can day or thirst can find
Thirst’s all –in-all in a world of wet.

The missing or ellipted words make this stanza structurally and semantically complex and ambiguous. Specifying the ellipted words will help in disambiguating the stanza, which means focus here should be on the word level.

I cast [around] for comfort [that] I can no more find
By groping round my comfortless [situation] than blind

Eyes [can find day] in their dark[ness] can day or thirst can find

Thirst’s all –in-all [satisfaction] in a world of wet.

Deviant expressions and structures as is the case with the poetry of e e cummings who uses two concrete qualifiers ‘thicker’ and ‘thinner’ for the abstract meaning of the word ‘love’, besides using the ungrammatical double comparative form ‘more thicker’ and ‘more thinner’ have a special semiotic and symbolic meaning that love does not follow rules. If the TT is produced in correct grammar, this will distort the stylistic and semiotic function of the ST deviant forms. Such cases make the UT swing to the lower levels of morpheme and word in order to reproduce equivalent deviant forms in the TL.

(16). love is more thicker than forget
More thinner than recall

This should be rendered into some ungrammatical TT form too, something like:

الحب أكثر أسمك من ينسى
أكثر أرفع من يتذكر

2.1.3.4. Advertisement:

Advertisement involves semiotic and cultural features mainly, because what is important in an advertisement is not its information content but the achievement of the desired impact on the receivers (skopos), by using semiotic and artistic TL devices. Micro components
are not important except for contributing to the achievement of maximum effect on the receivers. The UT in advertisement texts is therefore at higher levels (clause-sentence level), with much freedom to diverge from the original textual features and devices to conform to TL cultural norms. ST items and semantic chunks are not necessarily rendered into parallel TL ones, and may be expanded or contracted as long as the main function (marketing) is achieved. In example 14, the six-line English advertisement may become two lines in another language, but non-verbal semiotic features (whether pictures, font type, colour, bold print, etc. should also be attended to and reproduced unless they are discarded for cultural reasons:

(17). When the heat is on,
            And the pace is slow,
            There’s a cool fresh world
            Where you can go
            Clear, crisp, and light
            It tastes of Sprite.

حين يسود الحر والخطى ثقال
رشفة سبرايت ... الحل في الحال

2.2. Text Length and Structural Complexity:
2.2.1. Text Length:

The length and complexity of structures also affect a translator’s choices of UTs. A long structure would usually be divided into smaller units or chunks. When the information-oriented text is a long one, the UT is usually on the levels of group and clause, with special attention to scientific or technical jargon. Sentence (6) may be handled as

(18). In such studies of pattern and process, attempts are made to unravel the interrelationships and roles of various species in particular communities, while function at the ecosystem level involves studying such processes as the flow of energy and the cycling of nutrients.

2.2.2. Structural Complexity:

An ambiguous would move the UT down to the word or group level. In the following example, a translator will have to think about the first two words whether to be interpreted as a nominal group in which ‘aunts’ is considered the subject of the clause or as an object of the verb with an ellipted subject:

(19). Visiting aunts can be a nuisance.

2.3. Time Pressure and Translator’s experience:
Modern society is obsessed with speed, and doing things within short notice which causes overload and haste in performing translation tasks. If translators intend to do their task hastily, they would generally select small UTs or chunks (generally at the word-group level, with little focus on the macro level, leading to errors sometimes.

2.4. Degree of conformity between SL & TL Languages and Cultures:
The size of the text unit and semantic chunk selected for translation processing is affected by the degree of convergence/divergence between the SL and the TL. Translating a text between two languages that have a high degree of linguistic and cultural convergence will reduce the number but increase the size of semantic chunks to be processed; but translating the same text between two languages that have a high degree of linguistic and cultural divergence will reduce the number of semantic chunks but increase the size to be processed.

3. Findings and Conclusion:
1. Since a text may contain a variety of types, there is no pure text type; and relating the notion of UT to the macro text or genre typology and function does not seem to be quite useful. UT would better be related to the micro text components.

2. In texts with basic referential function that are information-based (scientific, technological, legal and business), the UT begins at the lexical level due to the importance of specialized jargon, and swings to higher levels (example 5). The UT in poetry is generally at higher levels (the clause-stanza level), but in certain poetic texts where ellipsis (as in example 15) and deviation are used (as in example 16), the UT moves down to the word level and in some cases to the morpheme level.

3. In literary artistic texts, advertisements, idioms and proverbs, social formula, etc., the UT is usually at the larger levels (group-clause); but in partial idioms it is at both the word and group levels (examples 9, 11, 13, and 17). A SL text may be replaced by a non-corresponding TL text as long as the rendering achieves the main text act or function.

4. Some texts contain both referential and artistic components, (religious and political texts are a case in point), the UT is at the word level for the former, and at the group-clause levels for the latter ones (examples 7 and 8).

5. A UT tends to be relatively larger in size and smaller in number when the SL and the TL are linguistically and culturally similar. A UT tends to be relatively larger in size and smaller in number also when translators are more experienced.

6. Other factors that may affect the variability of UT are: text length, text complexity, time pressure, translator’s experience, and degree of conformity between SL & TL languages and cultures.

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Book Review

Marmaduke Pickthall Reinstated: What Canon?

Author: Ebtisam A. Sadiq
Title of the Book: Marmaduke Pickthall Reinstated: What Canon?
Year of Publication: 2016
Publisher: Singapore: Partridge
Number of Pages: xxiv + 200
Reviewer: Dr. May A. Witwit, Hon. Research Fellow University of Bedfordshire, UK

In Marmaduke Pickthall Reinstated: What Canon? Ebtisam Ali Sadiq and co-authors Naela H. Danish and Afra Alshiban re-establish Pickthall’s position in the literary canon as they highlight the pioneering nature of his work, reminding contemporary scholars of his significant contributions to Victorian literature. Through the systematic analysis of his Eastern novels, Western tales, and short story collections, the authors reveal Pickthall’s vanguard postcolonial perception, his contribution to modern realism and his enthusiastic feminism. Each chapter in the book examines a powerful aspect of Pickthall’s literary production and complements the others to produce a thorough assessment of Pickthall’s viewpoints and clarify many Arab cultural and religious customs to the contemporary reader.

In the first chapter Sadiq observes that Pickthall’s Eastern engagement liberates him from the nationalist and racist tendencies in the Victorian novel tradition, while his commitment to the
Victorian realist strain enables him to do justice to the positive aspects of Eastern life and culture and to simultaneously guard him against prejudice that overlooks imperfections and weaknesses of the depicted culture. The book rightly introduces Pickthall as the unrevealed face of the Victorian literary culture that transcends racism through the realistic observation of inadequacies in both cultures. It draws attention to the existence of a Victorian voice that ridiculed and devalued Western arrogance instead of the collective glorification of the time.

Sadiq’s thorough examination of Pickthall’s Eastern novels, reveals that his realistic and positive reflections counteracted the racist tendencies in the Victorian literary tradition and succeeded in documenting Oriental life.

Although his novels mostly focus on Arabs of the Muslim faith, he also and recognizes that Arab Christians share the same culture, history and language with Muslims. Thus he gives voice not only to Muslims of the land but to the local Christians too as a cultural and religious component of the region. The portrayal of British missionaries and tourists as less understanding of the local Christians, despite their joint faith, emphasizes that cultural ties are more binding than religion (44).

By tracing Pickthall’s attempt to bring about change from as early as his first Eastern novel *Said the Fisherman* (1903) Sadiq highlights that Pickthall acknowledged that the West’s ‘meddling in the internal, political, and economic affairs of the East’ (p.15) has aggravated ‘the latent tension in the religiously and racially diverse community of the local inhabitants’ (p15). Although this is an ‘innovative break with the racist proclivities of the Victorian novel’, Pickthall could not but show that ‘the two cultures are not ready to coexist’. Sadiq also draws attention to the chronic issues that continue to impact the rational representation of the Arab Muslim world and accurately hints that Pickthall’s sympathies may have been behind his non-inclusion in the literary canon.

The author successfully argues that Pickthall’s writing as an insider in the East ranks him the earliest postcolonial writer. Unlike the majority of Victorian men of letters, travellers and officials serving in the Middle East, Pickthall does not mock or devalue Arab life but grants Arab men and women voice within a postcolonial context and highlights Islam as an ideology of tolerance, and a way of life, accurately noting that intolerance is either caused by ignorance or political ambitions.

Sadiq’s stresses that Pickthall’s objectivity and omniscience and his use of multiple sources reveal his high concern for realism and accuracy. This, she explains is reflected in his accurate representation of Arab life and his depiction of a realistic picture even if this reinforced the negative image the West has of the East. Sadiq also draws attention to the fact that Pickthall’s realism challenges Edward Said’s views of the West as desiring ‘to control, dominate, and exploit the Orient’, stressing that Eastern figures in Pickthall’s novels are not silenced, dominated or controlled but, ‘rather, elaborately speak and powerfully protest’ (p.6). This she confirms transforms ‘hegemony into a sincere wish for self-integration into the Eastern culture and its dominant faith, Islam’.

In Chapter two Naela H. Danish examines Pickthall’s realism and traces the four stages of his life which influenced the growth of his realism and aesthetic skill as a modern realist.
Danish also attributes the expansion of Pickthall’s realism to his journalism and to his contact with eminent writers during his visits and stay in Geneva and to the prevailing, contemporary trends of modern realism in the works of French novelists. She also perceives that his later travels in the Near East influenced his literary product. In her intensive analysis of Pickthall’s novels and the tenets he adhered to, Danish examines in detail the elements of realism in *Enid, The Myopes,* and *Brendle,* and interprets his philosophy of life in relation to his characters, concluding that Pickthall was neither pragmatic nor a mere reviver of the realistic tenets, but a writer whose Western novels ‘infused modern realism with the throbbing reality of human experience and made it more tenacious’ (p.124).

In chapter three Afra Alshiban focuses on Pickthall’s feminist sympathies and his understanding of women. She highlights his efforts to draw attention to the fact that under Islam, Arab and Turkish women, in other words ‘third world’, had more rights than the women of what was presumed the ‘superior race’. Pickthall’s calls would understandably be overlooked at a time the ‘plight of the oriental female’ was employed to highlight that women could play a distinguished role in the ‘civilising mission’ of the British Empire. The mission that reached its zenith in the suffragette movement of the early twentieth century attempted to extend the civilising influence of women within the highest echelons of society – the workings of parliamentary government. Although the term ‘third world’ was not coined till 1952, its use in this particular place serves to clarify a chronic Western view of the Orient.

Unlike most of his contemporaries, Pickthall did not dread a future of female equality and rejected the notion that women were either saints or sinners. Accordingly, he presented vibrant female characters that are not marginalised by the masculine world or regarded as sexual and domestic objects.

Pickthall’s efforts to paint a realistic picture may have not made a lasting impact on his readers because the majority were content with the long-held views even if they themselves witnessed otherwise. It is worth noting that stereotyping may have not been purposefully arranged, but was part of the general atmosphere and had inspired British animosity towards the Ottoman Empire. It was, for example, emphasised that the concubines were Christian women taken as slaves while Christian men were forcibly converted to Islam.

Pickthall loved Turkey and wrote in its favour in the *New Age.* He ‘fell in love’ with the Arabs and wished to find common ground between the East and the West which, Sadiq rightly notes is the basis of postcolonial discourse much later in history. The author also draws attention to the elements Pickthall shares with postcolonial writers such as the role played by the British and the French presence in stirring up conflict among the inhabitants of diverse faiths. Although Pickthall separates the British individual from his government in his attempt to ‘build bridges’ between the two worlds, his realistic approach prevents him from overlooking how racial tension between the various people in the region is utilised by the British forces of occupation. (p.28)

Pickthall was appreciated by some of his contemporary reviewers yet his strife to objectively present people of the East to his Western readers may well have been ineffective. He and very few other writers recognised the positive aspects of Arab life but their views were not widely encouraged. In a similar context Harriet Martineau ‘warned against criticising another
Culture without first having studied it’ (p214). Like Pickthall she perceived that the Eastern culture did not fail to make people happy. To the contrary she observed that Egyptians are more content than many people in England; in *Eastern Life: Present and Past*, Martineau remarks that during all her travels in Egypt she had not seen people as ‘emaciated, stunted and depressed’ as she would see in a single walk in England (p.20).

Unfortunately Pickthall’s views of the East, Islam and women contradicted the policies of the British Empire and the patriarchal institution. This recalls to mind Matthew Arnold’s argument that intellectuals are society’s ‘best selves’ (Arnold, 1996, pp.82-97) who should make ‘the best thoughts’ prevail. According to Edward Said this argument reflects the British government’s fear of granting further freedoms to people to maintain its grip over society (Said, 1994, p.22). Thus intellectuals were encouraged to indirectly steer the people’s views to secure the State’s interests. With this in mind it becomes feasible to assume that Pickthall’s viewpoints were behind his non-inclusion in the literary canon. However *Marmaduke Pickthall Reinstated: What Canon?* justly restores Pickthall’s position among his contemporaries. The book is a valuable contribution to the field and contains very useful material for students of both English and postcolonial Literature. The argument is very well presented and the detailed discussion revives interest in a novelist and a writer unreasonably overlooked.

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