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Maintaining Cultural Identity in Translated Literary Texts:
Strategies of Translating Culture-Specific Items in two Arabic plays

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Abstract
This article focuses on the translator’s task as a cultural mediator who has to transfer the nuances of the literary text faithfully. The translation of culture-specific items, such as proverbs, figurative language, reference to religion, mythology or literature, and stylistics, are at the core of the discussion. This paper discusses generally recommended strategies used in translating culture specific items (CSIs), and further analyses and evaluates such strategies as used in two translated Arabic plays; Sa’dallah Wannous’s The Glass Café (1978/2004) and Mamdouh ‘Udwan’s Reflections of a Garbage Collector (1987/2006). The translation strategies used in these two plays are recognized and rationalized in terms of giving a domesticated or a foreignized effect. Besides transferring meaning, the cultural identity of the text is highlighted as a mainstay of the translation process.

Key words: Translation of culture specific items, translating religious language, translation strategies, translating stylistics

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Introduction: Translation as cross cultural activity:

Translation is mainly an activity of transferring meaning and it requires cross linguistic skills. However, translation of literary texts requires, more importantly, cross cultural dexterity, in order to transfer the nuances of cultural identity. To describe culture is to explain how people, believe, feel, behave, and act in a society. Larson (1984) defines culture as a complex set of “beliefs, attitudes, values and rules which a group of people share” (p. 431). Thus to transfer culture means to implant a new set of values, beliefs, behaviors, folk temperament into another people’s realm of cognition. Abbasi et al (2012) refer to translation as “not just a literal recasting of a work from one language to another, but also as an adaptation of one culture’s values and biases into another” (p. 86). “To translate means to circulate, and this is what our world really needs: the freedom to find the right ways to express itself, to understand and to be understood out there, by the other” (Abbasi et al, 2012. P. 86). Acknowledging the importance of maintaining cultural identity in translated literary texts, this article will survey recommended strategies used in translating culture-specific items and will further analyze and evaluate such strategies as used in two translated Arabic plays; Sa’dallah Wannous’s The Glass Café (1978/2004) and Mamdouh ‘Udwan’s Reflection of a Garbage Collector (1987/2006).

1- Translation of literature is challenging because of CSIs

Translation of literary texts is the most challenging form of translation. Literature is full of expressions that, on the one hand, reflect the culture of the people and, on the other, the subjectivity of the writer himself/herself. Thus, it can be ambiguous and arbitrary at times. The linguistic style and figurative language give the text its peculiar character which in turn communicate a complex fusion of the culture that produced this language and the personality of the writer who wrote the text. Ideally speaking, none of these should be lost in translation. These peculiarities have to be faithfully communicated to the reader of the target text (TT). The closer the source and target cultures are the easier the translation is, as the translator has to work, with less particularities connected primarily to the subjectivity of the writer. Conversely, the more disparity between two cultures, the more likely communication is broken down.

The translation of literary texts requires special attention to the way culture specific items are transferred from one language to another. “Language and culture are closely related to and also inseparable from each other” (Daghoughi, March 21, 2016, p. 171). The cultural distance between the source text (ST) audience and the target text (TT) audience can produce a fundamental dissimilarity between the effects of the ST and those of the TT. Due to the plethora of culture – specific items (CSIs), specific values, aesthetic and expressive features, literary texts are more difficult to translate than other kinds of texts. The translation of which results more than often in
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a cultural gap. The more the translator is aware of the complexities of the differences between cultures, the truer the TT to the cultural essence of the ST.

2- Culture Specific Items and ‘Culturemes’

Culture specific items (CSIs) are elements of the literary text that have exclusive associations with the source language culture that are unknown to the readers of the TT. According to Aixela (1996):

CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether deterrent by ideology, usage, frequency, etc.) of the given item in the target language culture. (P. 57).

Newmark (1988) proposed five domains for classifying foreign cultural words (p. 95). These domains are:

1- Ecology (flora, fauna, winds, plains hills)
2- Material culture (food, clothes, houses and towns, transport)
3- Social culture (work and leisure)
4- Organization, customs, activities, procedures, concept (political and administrative, religion,
5- Gestures and habits.

The subject of this study; proverbs, figurative language, religious language, reference to mythology or literature, and stylistics, all fall under CSIs.

Proverbs, one form of CSIs, are “special, fixed, unchanged phrases which have special, fixed unchanged meanings” (Ghazala, 1995, p. 138). They are a cultural product of certain experiences and history. “The traditional function of them is didactic, as they contain wisdom, truth, moral and traditional views” (Mieder, 2004, p. 3). Perhaps Norrick’s (1985) definition of proverbs is suffice. It is a “self-contained, pithy, traditional expressions with didactic content and fixed, poetic form” (p.31). Mieder (2008) stresses that the use of figures of speech, mainly metaphor, is a key characteristic in most proverbs: “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional view in a metaphorical, fixed and memorisable form and which is handed down from generation to generation”. (p.11) The stylistic characteristics of a proverb is its most important feature which should not be lost in translation. Arora (1984) argues for maintaining the “proverbiality”, which is “what gives a sentence the possibility of being a proverb (p. 13). This means its richness in stylistic devices. This includes structural markers such as parallelism or poetic markers such as rhyme or the use of figurative language such as metaphor. (Issa, 2017, p. 65). The stylistic property of the proverb is as important as its meaning, especially that its poetic quality is a cultural product which should be faithfully transferred in translation.
Culture Specific items and cultural features have been also termed “Culturemes” They are “everything that we observe as being different from our own culture” (Nord, 1997, p. 34). Thus to translate them is to interpret the meaning in relation to comparable items in the TT culture. “The concepts of our own culture will thus be the touchstones for the perception of otherness (Nord, 1997, p. 34). Larson (1984) observes that all meaning is culturally conditioned and the response to a given text is, in turn, culturally conditioned (pp. 436-7). Therefore, the reader will interpret a text according to his/her own culture. The translated text will be perceived according to the culture and experience of the TT reader not that of the author. Thus, the translator must act as a cultural mediator in order to ensure that all meaning is communicated.

3- Translation of Arabic CSIs
The focus of this article is to study the specific nature of the Arabic CSI and strategies of translating them. This study will later analyze and evaluate such strategies as applied in the translation of two Arabic plays. As Arabic and English are wide apart, incompatibility of source and target cultures is to be encountered mainly in culture specific items (CSIs). The translation of lexis and grammatical structures from Arabic to English is fairly straightforward and problem free. However, the CSIs in Arabic language merit deeper thought and consideration. CSIs in Arabic culture include names, proverbs, figurative language, religious language, moral values, traditions, stylistics, phonetic markers, and expressions of intense feelings. In this case, the translator’s task is to transfer optimal meaning and stylistic effects. At the same time, he/she should make up for the epistemological gaps and disparities between both cultures. Such gaps exist when there is simply no equivalent for a word in the TL, when the connotation of a word is completely different in the TL and when values and beliefs do not overlap in both cultures. It is best to aim for equivalence in the target culture (Al Timen, 2015, p. 14016). However, even if a linguistic equivalent exists, there may still be a cultural difference involved. A culturally communicative translation bypasses the linguistic structure of CSI and aims at transferring semantic content and cultural implications. Rendering the literary form and taste of the proverbs or figures of speech would be an ideal end-result, but is secondary in importance. The loss of certain elements in translation is inevitable sometimes, but such a loss is kept minimal in good translations.

Translating from Arabic, one encounters several culturemes related to religion, historical and literary traditions, expressions of intense feelings and language art. The translation of each of these culturemes requires a certain rationale and perfect knowledge of the culture

3.1 Religious language
Religious language is native to Arabic, but it is by no means alien to English. Quran and the Bible have a great deal in common in terms of reference to God, devil, angels, heaven, hell and the stories of the prophets. Proverbs connected to God and religion in both languages may carry the same semantic content, but different lexical means. Examples are ‘Man proposes and God disposes’ (أنا أريد و أنت تريد و الله يفعل ما يشاء تقدرون و تضحك الأقدار.), ‘Two heads are better than one’ (أمرهم شورى بينهم.), ‘God helps those who help themselves’ (إسع يا عبد و أنا أسع معاك.) (Al Timen, 2015, p. 14018). However, it is the frequency and intensity of reference to God, the sense of fatalism and the complete surrender of the human will that single out one culture from the other.
The translator has to make the choice of either keeping all of the instances where the name of God is used or mainly to translate the meaning and emotions.

3.2 Historical and literary tradition
History and literature include stories, names, titles, the reference to which may not be comprehended by a TT reader. For example, the story of the maddening love story of Qais and Layla will only start making sense in translation if the translator includes footnotes with enough explanation or replaces the Arabic names or story titles with equivalents in English literature such as Romeo and Juliet. The translator must be aware of the supremacy of the cultural significance over lexis and make use of the socio cultural similarities of the two languages (Al Timen, 2015, p. 14019).

3.3 Language art
Language art, including figurative language and stylistics are most challenging in the translation process. The translator may have to consider several ways to produce a TT with the same or similar artistic quality. Figures of speech and proverbs are known to all cultures. However, they differ in use and implication from one culture to another. For example, a simile in Arabic language in which a human being is compared to a Turkey bird (ديك حبش) communicates pomposness and can be rendered equally if a person is compared to a peacock in English. The reference to a shoe can be used disparagingly in Arabic but not in English. To designate a human being as a ‘creature’ (مخلوق) has the connotation of glorifying the creation of God. The same designation can be dehumanizing in English. A male dog (كلب) is a pejorative term that signifies the loss of dignity and integrity in Arabic, while it signifies loyalty and friendliness in English. An onion in Arabic connotes cheapness while no particular depreciating sense is associated with it in English. In such cases, the literal translation of lexis has to be avoided for benefit of a more accurate connotative meaning of the proverb or figure of speech. A proverb like مصائب قومٍ عند قومٍ فوائد can be translated literally as ‘the catastrophes of some people are benefits to others’. However, once an existing proverb using a different linguistic structure indicates the same meaning, (One man’s meat is another man’s poison), it would be very fitting to replace one with the other, bypassing the lexis, linguistic structure and the style of the ST.

Furthermore, style and phonic markers such as melody, symmetry, rhythm, assonance, alliteration and rhyme are cultural products that contribute to the aesthetic quality of the source language. The challenge lies in keeping as much stylistics as possible in the TT. For example, “Practice makes perfect” has alliteration. “No pain, no gain” or “easy come easy go”, both have asymmetry and rhythm. The literal translation الممارسة تؤدي إلى الكمال gives the same meaning but lacks the elegance and memorability of the ST. The translator should aim at reproducing some stylistics, even in varying degree, in order to create a similar proverbiality. Thus the following wording (Al Timen, 2015, p. 14021) is more satisfactory as it creates a rhythm, assonance and rhyme that matches those in the ST. The relationship between Arabic language art and cultural identity should be taken into consideration. Stylistics and figurative language are cultural products that should not be eliminated in the TT.

It is noteworthy that the taste of the TT reader should be taken into account when producing a readable and enjoyable translation of a major Arabic literary work. The aforementioned stylistics,
together with the extensive use of figurative language in Arabic prose, suits the SL reader’s taste, but sounds too poetic and contrived in English. Similarly, hyperbole is more used in Arabic than English, due to the fact that Arabic culture allows for more heightened expressions of feelings. The use of repetition and symmetrical synonyms have aesthetic value in Arabic but sound redundant and verbose in English. Thus language art becomes a culture specific item that needs to be upheld in translation. The translator should be well versed in both the SL and TL cultures and should weigh the possibilities, whether to communicate all SCIs for perfect portrayal of the ST cultural identity, or to tone them down for smooth and easy reception by the TT reader. The translator should not solely focus on transferring all CSIs to English but also functioning as a real cultural mediator.

4- Domesticated and foreignized translations

The TT is expected to communicate the meaning as well as the cultural identity of the ST. If the translation is weighted more heavily towards the TT, it is a “domesticated translation that makes perfect sense to the TT reader, who feels as if it is primarily composed in the target language and culture. The shortcoming of a domesticated translation is that it may not be faithful to the source text culture. Some features of the source language art and culture may be lost. Thus domesticated translation may not be conducive to cross cultural competency (Lopez, 2015, p. 558). The reader of domesticated translation is less likely to appreciate or respect the source language culture. On the other hand, if the translation is weighted more heavily towards the ST, the end-result may sound foreignized. It may be very faithful to all the nuances and culture specific items of the source text culture, but it may not be well received by the TT reader, who may endure either misunderstanding or distaste. A foreignized translation may prove too alienating and non-communicative. The translator has to aim at a happy medium through which the TT reader enjoys a good read and is simultaneously well informed about ST as a cultural product.

5- Strategies for translating CSIs and proverbs

There is no single recommended strategy for translating CSIs, nor a certain measure to tip the scale of a domesticated translation over a foreignized one. Literary translation is a complex process that this study attempts to measure and evaluate. The translation strategies proposed here are eclectic from previous studies done by Newmark (1998), Al Timen (2015), and Issa (2017). Namely, such strategies are literal translation, literary translation, substitution, and deletion.

5.1- **Literal translation** is the easiest and most basic where the translator sticks to one-to-one correspondence of words. The goal of a literal translation is to reproduce the form of the source text as much as possible into the target text since no translation is “ever too literal or too close to the original” (Newmark, 1998, p.137). This straightforward lexical translation of the culture specific item works effectively only when cultures overlap and the same proverb or figure of speech exist in both languages. Examples are ‘to kill two birds with one stone’ (يضرب عصفورين بحجر واحد), ‘A bird in the hand worthies two in the bush’ (عصفور في اليد خير من اثنين عشرة على الشجرة), and ‘Out of sight out of mind’ (بعد عن العين ببعيد عن القلب). (Al Timen, 2015 p. 14021). In these examples all aspects of lexis, connotative content and stylistics overlap to form a straightforward impeccable translation experience.
5.2- **Literary translation** is free translation that takes the liberty to change the lexis of figurative language. It is mainly informed with the view that the aim of translation is “not to render what the SL author writes but what he/she meant” (Al Timen, 2015, p. 14022). When the proverb cannot be rendered literally the translator should have the figurative meaning and stylistics in mind.

Literary translation of CSIs is often superior to literal translation as the translator interferes to restore missing cultural and stylistic components. For example, ‘Time flies’ can have ‘الوقت يطير’ as a literal translation, while a literary translation would be ‘الوقت كالسيف ان لم تقطعه قطعك’. In the latter, the metaphor is replaced by a simile in which time is compared to a sharp sword. Both content and proverbiality, are maintained. Another example is ‘Patience is virtue’. A literal translation is ‘الصبر فضيلة’ whereas a literary translation is ‘الصبر مفتاح الفرج’. In the latter, the metaphor is replaced with another double metaphor and imagery. Proverbiality and the cultural content are intact. A third example is ‘Better to be safe than sorry’. The literal translation (الأفضل أن تكون سالما من أن تندم) sounds verbose, while the literary translation (في التأني السلامة و في العجلة الندامة), restores the proverbiality in keeping the symmetry and rhythm. In all of these and plethora of other expressions, literary translation is recommended in order to transfer meaning and stylistics and cater for the TT reader taste.

This kind of translation can be divided into sub types where a translator can paraphrase the meaning or borrow from the TL an expression that is equivalent in meaning to that of the SL and/or that corresponds to the stylistics of formal structure of the SL.

5.3- **Substitution** (Equivalence) “This method can be considered a subdivision of the free translation method. It is frequently adopted when the content of the proverb or expression is related to a SL cultural or lexical reference and has no equivalent in another language, yet can be substituted with a cultural or lexical items that have, as close as possible, the same meaning as that found in the source proverb” (Al Timen, 2015, p. 14024). When the TL has no lexical equivalence, the best method to be followed is to resort to a non-corresponding equivalent function in the TL culture: e.g. ‘As wise as an owl’ (حكيم كلقمان) ‘To sell coals to Newcastle’ (يبيع الماء في حارة السقايين) (Al Timen, 2015, p. 14024). In these two examples cultural associations of animals and places are substituted with corresponding association in the target cultures.

5.4- **Deletion or Omission**. (Issa, 2017, p. 65) in cases of social or theological taboos. Although not faithful to the source text, this strategy is practically used especially when the translator judges that the TT reader has certain sensibilities that should not be offended or shocked.

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For the intent of this study, two translations of the said plays, published in Jayyusi (Ed.) (2003), are analyzed herein in order to showcase strategies used, and weigh the possibilities for a better culturally communicative approach. The problem areas of translation will be highlighted and solutions are suggested.

In Sa’dallah Wannous’s *The Glass Café*, the reference to God abounds as a cultural trait. Although the writer was not a particularly religious person himself, his plays use plethora of religious references as a genuine cultural product. Feelings and status of minds are expressed via utterance of the Divine’s name. For example, in the case of grief, a statement such as “الله يرحمه” (God have mercy on Khartabil’s soul”) is used. (Wannous, 2003, p. 419). For exclamation “يا فاطر السموات و الأرض” (“Oh God in heaven and on earth”) (Wannous, 2003, p. 420). For affirmation “(By god)” (Wannous, 2003, p. 420). For sorrow and helplessness “لا الله إلا الله” (There is no God but God) (Wannous, 2003, p. 423). For submission to the will of God “الله أكبر الله أكبر” (“The Lord on High, the Almighty”) (Wannous, 2003, p. 424), and “كل من عليها فان، و يبقى وجه ربك ذو الإجلال و الإكرام” (“Everything’s mortal on this earth. The only constant thing is the face of your Almighty and Venerable Lord”) (Wannous, 2003, p. 423). For excessive sorrow at the burial of someone, “يا حسرتي من التراب و إليه” (“Ashes to ashes dust to dust”). (Wannous, 2003, p. 424) This specific example is translated with substitution or equivalence”. The literary translation would be ‘from sand and back to it’

Religious lexis is a salient feature of Arabic culture, the plethora of which may mystify the TT reader. They are culturemes that mark the discourse of Muslims who communicate their belief and submission to God in every turn of the phrase. To transfer all of the instances where God is mentioned is a successful way of communicating the religiosity of the Arab culture. However, it has two shortcomings. First, such a translation may not communicate the feelings embedded in the ST interjections such as surprise, or admiration or sorrow or helplessness. In this case further description of the speaker’s state of mind should be added by the translator. Second, such foreignized translation may over-emphasize a theological content and move it to the forefront of the text. Whereas in the SL such uses may have been often relegated to clichéd use that has lost its fresh impact.

To avoid the plethora of reference to God and suffice with transmitting the meanings of sorrow or helplessness would result in a domesticated text that reads well but is unfaithful to the nuances of the culture. To weigh the balance in this regard, a less foreignized text would be more culturally communicative. Religious language should be partly kept with a calculated amount of omission. Some free translation and some substitution in this regard may produce a better balance.

6.2 - Passion, anger and swear words
The translation of swear words, and expressions of intense feelings need a combination of strategies and special consideration. The priority in translation is to express the same intensity of
feelings, and perhaps, insult. Some swear words do not make sense in English, such as the commonly used neutral swear word 
العمى (blindness). In translation, this can be omitted and replaced with a lexis that communicates the feeling of repulsion such as ‘damn it’. Abu Adnan in the Reflections of a garbage collector is deeply hurt that his daughter in law feels stigmatized by his profession. In his reflections on his hurt pride, he puts her down by such an insult: يا بنت الستين كلب. The literal translation (“daughter of a sixty dogs”) (‘Udwan, 2003, p. 387) is an unfortunate choice here. The literary translation (“bitch”) would be a more equivalent choice. His excessive anger that is communicated with the hyperbolic number “sixty” could have been communicated through an added adjective (bloody bitch or an obscene English swear word. Thus omission and substitution are highly recommended to render a translation that is equivalent in function. As a ‘dog’ is a swear word in Arabic, connected to slavishness and meanness, a literal translation of such a word is misleading: The garbage collector’s dismissal of his son: "اذهب و ابق كلب امرأتك" (‘Udwan, 1987/2006, p. 522) is translated literally as (“be your wife’s dog.”) (‘Udwan, 2003, p. 389). The insult embedded in the foregoing phrase is not properly communicated. In this case, a free translation such as ‘slavish follower’ would have interpreted the meaning and transferred sentiment more faithfully. On the whole, the intensity of feelings and anger should be communicated in a way that is well felt by the TT reader.

6.3 - Cultural values, biases and traditions

As values do not necessarily overlap across cultures, the translator should be aware of cultural discrepancies and be prepared to highlight them or downplay them according to the requirement of the literary text. For example, the culture of the Middle East associates certain values of honesty, courage and integrity to masculinity. In a reminiscent recollection of the solidarity of the by-gone days, the garbage collector exhorts of the need to restore dignity to his alley and calls out for ‘men’: "ألم يعد في الحارة رجال؟" (‘Udwan, 1987/2006, p. 512) ("Aren’t there men around anymore?") (‘Udwan, 2003, p. 380) This literal translation is the prefect option here. The translator should maintain the sexist feature of the language even if it shocks the TT reader, as it informs the discourse of the protagonist and his identity crisis. This is a salient feature of the culture in the play and should be imported to the TT.

Neighborly solidarity is an upheld value that is communicated with zeal. The protagonist uses the word يغضب "anger" in order to express ardor to keep up allegiance to his neighbors. To transfer such intense passion, the translator should avoid the hostility connoted in the English lexis ‘anger’. The literal translation of "أي شخص يغضب لكرامة الحارة كله" (‘Udwan, 1987/2006, p. 512), (“Any person gets angry for the dignity of the whole ally), would not have been culturally communicative. While anger for a noble cause has positive connotation in Arabic, it may have adverse effect in English. Thus the translator adeptly used the strategies of omission and paraphrasing thus: “The alley used to be like a family. Everyone wanted to keep up the dignity of the place” (‘Udwan, 2003, p. 380).

Omission and interpretation are necessary especially in case the meaning is completely lost or the culture is erroneously presented. For example, When the daughter in law is ashamed of having the lowly garbage collector for a father in law, her face turns black. "أسود وجهها" (‘Udwan,
1987/2006, p. 390) No racist implication is intended on the part of the dramatist as this is a dead metaphor which is used without any reference to race. In fact it is borrowed from the Quranic text (Quran, 3: 106) (On the Day [some] faces will turn white and [some] faces will turn black. As for those whose faces turn black, [to them it will be said], "Did you disbelieve after your belief? Then taste the punishment for what you used to reject.") The binary opposites of white and black, connoting pride and shame on doomsday, are expressions that are culturally used with no racist reference. The translator is right in avoiding the reference to black color and replacing it with a description of the sentiment of ‘embarrassment’ (“When she turned and saw me coming in, you would believe how embarrassed she was.” (‘Udwan, 2003, p. 390). Thus it would be a grave mistake to use literal translation here. An omission and interpretation are the ideal strategies here.

Communication of meaning may sometimes conflict with conveying the cultural nuances. In this case the translator has to sacrifice one in favor of the other, meaning being the top priority. For example, another characteristic cultural value in the Arab world is family solidarity and social interdependence. Rights and duties among fathers and son are so intertwined in a way that do not overlap with western cultures. Reference to such relation may be confusing to TT reader. For example, fighting over the possession of garbage, one garbage collector contests with the other:

The literal translation would be “Did you pay for the garbage from your father’s money?” The wrong message in this literal translation is caused by the cultural-specific social feature of Middle Eastern families. While sons may presume rights over the father’s property even before his death, sons and fathers have separate entities and rights to property in western cultures. Thus, it would be confusing if one refers to one’s own property as the property of one’s father. In order to make this CSI comprehensible the translator may intervene with an explanation in the text or footnote. Had he done this, it would be an unneeded digression from the context of fending for his own right. A loss of cultural information is inevitable here. The viable solution that the translator of the play has resorted to is simply omission of the term ‘father’ and paraphrasing of meaning thus “You did not pay for the garbage from your own pocket, did you?” (‘Udwan, 2003, p. 375). The translator here has weighed the balance, used omission and opted not to convey a cultural specific item for a feasibility of the dramatic text.

Missing out on cultural nuances is unavoidable sometimes. In cases of literary allusions and pastiche, the translator has to tip the scale towards the priority of meaning and sacrificing some subtleties of cultural specific items. For example, the garbage collector sees the bones in people’s garbage as a source of envy, the same way as the sick crave the well-being of healthy people. The reference is to a famous saying by Imam Shafii: " здоровье пламенеет над головами здоровых только что живущих" (On the Day [some] faces will turn white and [some] faces will turn black. As for those whose faces turn black, [to them it will be said], "Did you disbelieve after your belief? Then taste the punishment for what you used to reject.") The binary opposites of white and black, connoting pride and shame on doomsday, are expressions that are culturally used with no racist reference. The translator is right in avoiding the reference to black color and replacing it with a description of the sentiment of ‘embarrassment’ (“When she turned and saw me coming in, you would believe how embarrassed she was.” (‘Udwan, 2003, p. 390). Thus it would be a grave mistake to use literal translation here. An omission and interpretation are the ideal strategies here.

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When the cultural specific item sounds unfamiliar or foreign in the culture of the TT reader, the translator of Reflection of a Garbage Collector used various strategies of omission, substitution and literal translation, for varying effects. For example, the protagonist is unwilling to get mixed up in shady deals even if he won the money of “Qaroon”. Being an epitome of wealth, the name of Qaroon is well known in Quranic stories (Quran 28: 76-82), but unrecognizable in English. In this case, such a translation: “even if you make a fortune from them”) (‘Udwan, 2003, p. 389) which features omission and paraphrasing, is a fitting one. Such a translation bypasses the culture specific item and prioritizes meaning. On a contradictory note, the translator opts to use a literal strategy related to culture-specific food. The simile “حلو كالقطايف” (“Sweet as Katayef”) (Wannous in translation, p. 414) is a foreignized literal translation, but is one that is true to the cultural identity. To use a substitution such as, ‘sweet as a donut’, would rob the text from its local identity. Thus there is no one-fits-all strategy for the translation of CSIs. The translator should always negotiate meaning of the ST, cultural nuances and his/her perception of the TT reader’s taste and should decide which strategy to choose at his/her own discretion.

6.4 Language Art: Figures of speech, proverbs, stylistics

Arabic language is highly artistic. Figures of speech and stylistics are recurrent in high register literary texts as well as the language of everyday life. To observe and transfer all the multilayered figurative language would render a highly poetic text in the target language that may not reflect the social status of the characters. Moreover, to lose all stylistics and figurative language in translation would result in losing on the cultural identity of the source text. The translation process should be governed by a balance among the diverse features of the ST and TT.

Many times translators opt to paraphrase literary expressions ignoring a great deal of stylistics. This results in losing a great part of the cultural element imbedded in the language art. Arabic prose abounds with poetic stylistics such as figures of speech and phonic effects. To omit them completely is to deny the literary taste of the TT reader. To include all of them would result in an intricate text that does not read well. A balanced approach where the plethora of figures of speech may be toned down and replaced partly by explanation may be the best way. This is practiced recurrently in Sa’dallah Wannous’s translation. For example "بطفر من اعتلال ملامحه فائق غامض لم يتوضح بعد ولم تكتمل ملامحته." (Wannous, 1978/2004, p. 488). This is translated as “His face betrays ambiguous anxiety that he has not yet brought himself to reveal or express”. (Wannous, 2003, p. 413). The meaning is well-communicated. However, the metaphor, by which the anxiety is compared to an unborn child that has not materialized yet, is completely lost, and gone with it the anticipation and the anxiety that accompanies the childbirth. Having multilayered figures of speech as a recurring feature, the translator is constantly divided between two options. The translator will either produce a domesticated text that gives accurate meaning and an easy read for the TT reader, or he/she will keep as much stylistics as possible and produce a stilted foreignized text that reveals the features of Arabic language but may hinder the enjoyment of the reader. The translator herein has tipped the scale towards a domesticated text for a satisfactory effect.

Omission and interpretation of figures of speech in proverbs are practiced often to a satisfactory effect, but on the expense of some losses. For example in an attempt of Abu Adnan to
fend off the envious eye, he used two proverbs: "العين الفارغة لا يملؤها إلا التراب، عين الحسود فيها عود" ('Udwan, 1987/2006, p. 518) The translator’s product is thus: “The greedy eye can only be filled with mud or bones. Dirt and bones that’s all that fills the eyes of jealous people.” (‘Udwan, 2003, p. 386). He opts to omit the image of empty eye and the metaphor that compares the eye to an empty stomach that is always hungry. He replaces it with interpretation; an envious eye. Dropping image of emptiness is unfortunate as the idea of filling it with dirt upon burial is totally lost and the images of bones and dirt remain redundant.

Metaphors can often be lost and replaced by interpretation if the translator judges that the literal translation may confuse the meaning. For example when the old fashioned grandfather requires more discipline from his grandson he says: "صحيح أن العصا من الجنة" (‘Udwan, 1987/2006, p. 515). This is translated literally as “A Stick is an instrument from Heaven” (‘Udwan, 2003, p. 383). However, in order maintain the link between a stick and discipline, and in order to water down the possible correspondence between disciplining kids and God’s will, an explanatory sentence would have adequately clarified the meaning of the proverb such as (Children should be disciplined).

When the CSI uses a clichéd metaphor containing a culture specific item, substitution with a more familiar item gives a better effect. "كانت النصيحة بجمل" (‘Udwan, 1987/2006, p. 505) (“That advice of mine was worth a camel”) (‘Udwan, 2003, p. 374). The issue with this literal translation is its foreignizing quality. As camels were the indispensable livestock in the desert, they were highly needed for milk and transportation. The metaphor has become clichéd as Arabs, in modern times do not depend on camel services any longer. To an English reader, the camel is an exotic animal that is connected with stereotypes about Arabs. It sends the TT reader into consideration of the metaphorical weight of the proverb that the ST reader does not stop to consider. It is recommended that such a translation is weighed towards the TT culture. Either a paraphrasing or substitution is recommended here, such as “My advice is valuable” which would have served the meaning better. However, what would be lost in the later is not only the cultural reference but also the stylistic feature of hyperbole. A better domesticated translation would be to borrow an already existing proverb: "Plans fail for lack of Council, but with many advisors succeed" (Bible, 15:22). The connotative meaning here is equivalent. Similarly, another proverb using camel is best to be substituted. "أكلوك لحماُ و رموك عظماُ.“ (‘Udwan, 1987/2006, p. 507) is literally translated “They ate your flesh, then flung away the bones” (‘Udwan, 1987/2006, p. 507) (“لا ترى من الجمل إلا أذنه“). As the reference to the camel has an unnecessary foreignizing effect, the content of not being able to see the whole magnitude of the problem can be transferred through a well-known English idiom which is ‘To see only the tip of the iceberg’ No stylistic effects are lost in such a domesticated translation. The metaphor of the camel compared to a grand issue is a trite cliché which is translated to another cliché in English. Thus, no real cultural nuance is to be lost substitution

Stylistic features that cannot be transferred in the TT, are, most often, the first to be sacrificed in favor of meaning and, perhaps, figures of speech. While Abu Adnan complains that his children made use of him in his prime and neglected him in old age, he says: "أكلوك لحماُ و رموك عظماُ. “ (‘Udwan, 1987/2006, p. 507) (“They ate your flesh, then flung away the bones”) (‘Udwan,
2003, p. 376) The translator is successful keeping the metaphor of productivity versus disability compared to meat and bones. However, the stylistic features of rhythm an rhyme are lost.

To substitute figurative language with meaning results in the loss of the imaginative aspect of language art in the SL. For example, one of the characters grew rich and started throwing his money around. He is described as “to have grown feathers” (literal translation) "أبو شاهر ريَّش و صار يلعب بالقرش" (‘Udwan, 1987/2006, p. 517) In English, to grow feathers is to come of age, while in Arabic, the metaphor is linked to a pompous peacock. As this is a dead metaphor, there is no real loss if it is replaced with interpretation of meaning. Likewise, to play with the penny or money connotes gambling in English while in the SL idiom connotes having abundance. Both the figure of speech and the idiom have to be dropped here. What is further more lost in the translation is the assonance with the sound [sh]. Although none of these losses are grave, the TT eventually loses on the taste of the ST.

Paraphrasing is, sometimes, the least successful strategy in translating a proverb that has stylistic features. "إذا أردت أن تطاع فاطلب المستطاع" (‘Udwan, 1987/2006, p. 516). The Arabic proverb has two rhyming phrases of four syllables each. The rhyming words pun in a witty memorable way. This is translated as “If you want your orders to be carried out, sir, then do not ask the impossible” (‘Udwan, 2003, p. 384 This translation is equivalent in meaning only, but the elegance and precision of stylistics are lost. Interpretation here is the least successful of all strategies. It would be ideal if the translator substitutes the lost stylistics with other viable kind of stylistics such as ‘If you require obedience, aim at convenience’ or ‘For the task to be doable, it has to be possible’

On the whole, substitution of figures of speech with equivalent ones that already exist in the TL is the ideal practice, even if that entails a minor loss of stylistic features. For example, ‘Udwan’s protagonist expresses his confusion with the proverb: "لم أعرف ليلي من نهاري" (‘Udwan, 1987/2006, p. 507) (literal translation: ‘I did not know my night from my day’). This proverb means that I was so confused and unable make sense of things. The ideal translation is “I could not make heads or tails” (‘Udwan, 2003, p. 1307). In this translation, the Arabic proverb is substituted by a well-known English idiom that gives the same meaning and similar contrastive effect (head and tail), while the original proverb contains hyperbole in the sense that a person is excessively confused, to an extent that he cannot distinguish between light and darkness. Such a stylistic feature is mitigated in the head or tail idiom, but such a loss is easily overlooked, when compared with the foreignized effect of the literal translation. Another example of the viability of substitution is using the Arabic idiom "تقوم القيامة "(‘Udwan, 1987/2006, p 507) (Literal translation: doomsday occurs). As Abu Adnan’s daughter in law throws a tantrum, the rage is well communicated in the hyperbole and the imagery in the idiom that the literal translation does not quite capture. To communicate the true sentiment in English the reference to hell is more equivalent in such an English idiom as “Hell breaks loose”. In this case, substitution of an idiom with an already existing idiom in TL that depicts the same spectrum of meaning and sentiments is the recommended practice.

Conclusion
The translators of both Wannous’s and ‘Udwan’s texts are faced with the need to negotiate, meaning, cultural identity and reception of the TT. The challenge is clearest when it comes to culture specific items. In both translated plays, the target texts have varying degrees of foreignization and domestication, the first weighs the TT towards Arabic culture, while the other makes the dramatic text more accessible to English language readership and audience. The translation of Wannous’s *The Glass Café* rightly uses literal translation when it comes to religious language. The benefit of this is to communicate the author’s critique of the sense of fatalism among the characters who are unable to investigate the reasons of their troubles. At the same time, the translation tones down the poetic quality of the prose in the ST. This is done adeptly to serve a dramatic purpose. As Arabic prose has more poetic features than English prose, the translation prioritizes the reception of the text by the TT audience, thus less poetic prose in English would correspond better to the persona of the uneducated oppressed characters, in the play, that are unable to rise against their oppressor. Ornate language, if translated, would detract from the very theme of the incapacity of the oppressed classes. Thus the translation uses a combination of the strategies of literal, literary translation and omission with the aim of communicating well the author’s purpose. It is a domesticated translation that would make reading or staging this play in the TL viable. On the other hand, the translator of ‘Udwan’s play creates a partly foreignized text where hyperbole, intense feelings, expressions of passions, cultural values and biases stand out in the text. Reflections of a Garbage Collector in translation manages to keep its original cultural identity on the expense of occasional alienation of the TT reader. It successfully communicates the outrage of a streetwise retired lowly man at the ills of the poor society. The translation of ‘Udwan’s play uses all of the strategies with particular focus on keeping to the cultural identity as a priority. Although, at times it sounds as a foreignized translation, but it is one that is extremely culturally informative; It accurately depicts the mood and psyche of a down-trodden citizen in Syria at the time of writing the play. Each one of these two translations has its advantages. The first is inclined to the side of domestication for the benefit of the TT reader, while the second is foreignized at times for the benefit of the ST cultural identity.

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Restoring West Africa to its Past in Chinua Achebe's *Things Fall Apart* and Mary Kingsley's *Travels in West Africa*

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Abstract:
The article is inspired by Achebe's belief that human stories should be told from distinct perspectives to grasp all it intents. The story of Umuofia, the fictitious Igbo village, in Achebe's *Things Fall Apart* (1958) can be read intertextually in light of the non-fictional text of Mary Kingsley, *Travels in West Africa* (1897) to underline the thrust of authenticity and fidelity of Achebe that makes his fiction true to life. This juxtaposition is further staged to question the stereotypical representation of Africa and Africans through the fictional texts of 19th c British writers such as Joseph Conrad, Rider Haggard among many others. Though it is not a purely historical text, *Things Fall Apart* is spearheaded against the reductive approach applied by 19th c British writers to deny Africa history and culture wholesale, presenting it on a dire need for the enlightenment and mission civilisatrice of the Westerners. Hence, the ostensible aim to enlighten the African heathens living in utter darkness, to free the African minds from the enslavement of superstition, to liberate African women from the sexual laxity endorsed by the barbaric morals of heathenism is counterpointed in Achebe’s *Things Fall Apart*. Chiefly, Achebe states that the cultural practices of the African people in their particular African environment down through ages have catered them with particular insights into life that are the bedrock of values and outlooks shaping contemporary African life. The same insights are confirmed in Kingsley's text *Travels in West Africa*.

Keywords: Africa, culture, enlightenment, history, identity, Igbo, nativism, resistance, stereotype

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Restoring West Africa to its Past in Chinua Achebe's Things Fall Apart and Mary Kingsley's Travels in West Africa

In Achebe's interview, "The Art of Fiction" (Brooks, 1994), he claims:

I believe in the complexity of the human story and that there’s no way you can tell that story in one way and say, this is it. Always there will be someone who can tell it differently depending on where they are standing; the same person telling the story will tell it differently. I think of that masquerade in Igbo festivals that dances in the public arena. The Igbo people say, If you want to see it well, you must not stand in one place. The masquerade is moving through this big arena. Dancing. If you’re rooted to a spot, you miss a lot of the grace. So, you keep moving, and this is the way I think the world’s stories should be told-from many different perspectives. (p. 18)

This article is inspired by Achebe's quotation that human stories are harbored on distinct anchors. The story of resistance involved in Achebe's Things Fall Apart (1994) (1) can be projected from another perspective to convey proportionally new insights of Achebe's mental state. The prospect is built upon the intertextual connection with the text of Mary Kingsley's Travels in West Africa (2) to give a touch of authenticity to the tragedy of Umuofia, the fictional Igbo village, in particular and West Africa overall.

Achebe levels a high criticism to Conrad for failing to conceive the humanistic side of African people where Africa is clocked with an obscuring language rather than an illuminating diction. The language of Conrad denies the Africans the sense of variety that marks human nature. The heavy charge against Conrad is involved in "An Image of Africa: Racism in Conrad’s Heart of Darkness". Nonetheless, if Conrad thematizes Europe and Africa as geographically and culturally antithetical, some Victorian women writers who traced the trail of Conrad, such as Mary Kingsley, present new realities and manage to assimilate the African cultural life that some philosophers too, such as Georg Wilhelm Friedrich Hegel (2001), fail to "comprehend" (p. 110). In contradiction to the Eurocentric philosophers and writers, Achebe also writes back in his novel Things Fall Apart (1958) (3) to give the lie to their distorting representation, revealing save the "smoke" of "the burning land of Africa" to use Sartre's words (2003, p.17). Mary Kingsley's text Travels in West Africa (1897) (4) justifies this reading and helps to rehabilitate the image of West Africans being blemished by the Eurocentric canonical fiction. In their search for a clear-cut identity by interrogating the totalitarian representation of Eurocentric imperial writers, Achebe's and Kingsley's texts crisscross on many trajectories. Hence, the focus is going to be on the thematic intertextuality and the textual reverberations in both texts.

Undeniably, the cultural representation of West Africa is approached by many critics in both texts separately. Carroll (1990); Gikandi (1991); Osei-Nyame (1999); Whittaker & Msiska (2007); and Bloom (2010), for instance, argue for Achebe's depiction of the cultural stereotypes of the West Africans. Similar contention is assigned to Kingsley's text as regards other critics such as Stevenson (1982); McEwan (2000); Foster & Mills (2002). All too often, their critical thinking
is not well-founded and seemingly groundless. Readers believe only in facts, which are grounded in reality. To assess an interpretation, the evidences upon which that interpretation is built shall be put to reliability test, where only reliable information are firmly endorsed. As texts are not self-contained entities reflecting single coherent voices, critical readings move outside the text and bring into play knowledge beyond the text to gain currency. An intertextual reading would back up their textual interpretation given that meaning takes place horizontally as well as vertically in line with Julia Kristeva's thought. Subsequently, reading Achebe and Kingsley intertextually is a worthy object of investigation to validate the ideological bias of imperial writers by pitting their reductive portrayal of the African culture not only against native Africans' protest but also against white women's testimonies. Reading canonical imperial texts about Africa through the fictional story of Achebe, TFA, and the non-fictional account of Kingsley, TWA, downgrades their credibility and upgrade the authenticity of Kingsley and Achebe by projecting common cultural specificities of West Africa. The discursive relationship between both texts is also strategic, emanated from a reciprocal motivation, namely the quest for identity.

With a close inspection, the painting of West Africa by Achebe and Kingsley is somewhat compatible though the multiple identity differences between the two authors of different times, backgrounds, cultures, races, ethnicities, and genders. Reading the fictional text of Chinua Achebe, TFA, through the non-fictional text of Mary Kingsley, TWA, is contrived to interrogate the stereotypical representation of Africa through fictional texts such as those of Joseph Conrad, Rider Haggard, to state a few, intent to be authentic and realistic. As a travel narrative, rather than entertaining readers by underlining heroic acts, Kingsley's text sounds somewhat reporting facts as they really happen given that she is interested in forging an identity for herself through relation rather than exclusive practices, and is not disposed to present eye-catching heroic events for fear of being accused of falsehood and insincerity. She is in fact constrained by the social conventions imposed on her at home. Juxtaposing the text of Achebe TFA with Kingsley's TWA is bent to support the credibility of the fictional story of Achebe, playing a significant role in subverting the recurrent stereotype of 19th-century canonical fiction about Africa and reciprocally confirms that Kingsley is interested in keeping faith with reporting facts rather than stressing fictional flourishes.

TFA is not wholeheartedly a historical novel in as much as a historical text is intended to fictionalize historic events and bring them to life with invented details, characters, dialogue, etc. And while Things Fall Apart does situate itself within a specific historical context (Nigeria at the moment of colonization), it does not attempt to recreate actual events or re-characterize real historical figures. (Bourenane, n.d, p. 7)

Namely, as it revolves around the historical issue of colonialism in Nigeria and Igbo culture, it attempts to recreate the past, but there is no real interaction between fictional characters and historical figures. Drawing on Igbo oral tradition to narrate the cultural specificities of Igbo people against the grain of the narratives of imperial writers such as Rider Haggard, Joseph Conrad inter alios, TFA is plausibly spearheaded against the synopsis and curtailing of the African frame of reference into just a "reasonable paragraph" in the terms of the District commissioner, Mr. Smith:
If this man who had killed a messenger and hanged himself.... One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out details. (Achebe, 1994, p. 208)

This story echoes the commissioner's imperial desire to deny the West Africans the diachronic and synchronic progress and present them in fervent need for enlightenment and civilization of the Western culture. In such a guise, Achebe's story and the like can be seen as an appropriation of the ethnographic mode of representation to propagate that the past of Africa "was not one long night of savagery" (Achebe, 1975, p. 45) and the African ritual festivities are neither barbaric nor superstitious. Hence, the ostensible aim to enlighten the African heathens living in utter darkness, to free the African minds from the enslavement of superstition, to liberate African women from the sexual laxity endorsed by the barbaric morals of heathenism is counterpointed in Achebe's TFA. In essence, Achebe trusts that the cultural practices of African people in their particular African environment down through ages have gratified them with unique insights into life that are the bedrock of values and outlooks, shaping contemporary African life (Ogbaa, 1980). The same insights are embedded in Kingsley's text, TWA.

Writing back for Kingsley and Achebe can be read as a quest for a lost identity under the patriarchal and colonial sway respectively: a quest for an identity of Victorian women abused by the white man throughout ages and a similar pursuit of an identity of the West Africans, blurred in a disconnected and discarded past of Nigeria by the same agent. Both struggle to break free from the coercion and tyranny of the patriarchal colonial white man. Kingsley comes close to intertwine with Achebe in the same postcolonial crossroads by fashioning a new identity for herself as a free subject rather than a subsidiary one in her white society and doing so questions the identity imposed on her and the subalterns, among them the Africans, by the Victorian framework. Trying to sidestep the colonial edge, both Achebe and Kingsley have to stand against the cultural mainstream representation of imperial and patriarchal writers to unveil their ideological bias.

Said (1978) proves that the relationship between the Occident and the Orient is discursively fashioned, sustaining a relationship of "power and dominion" (p. 5). He takes the definition of discourse after Foucault as cultural "narratives" that generate and maintain "order" by revealing themselves as "truths", upholding a relation of inequity between the Westerners and non-Westerners. Such a discourse nurtures the concept of cultural hegemony as a "cultural form [that] predominated over others . . . a collective notion identifying 'us' Europeans against all 'those' non-Europeans" (p. 5). This reading finds expression in many colonial writers such as Joseph Conrad, Rider Haggard, Richard Burton among many others.

TFA substantiates a sort of resistance to the cultural and economic commodification of Africa. It also strongly struggles against Schweitzer's dictum that "[t]he African is indeed my brother but my junior brother" (Achebe, 1977, p. 20). Resentfully, indeed, Achebe underscores Conrad's aversion of the "distant kinship" with the white man claimed by Marlow's helmsman. In his rage against Conrad, his text reads:
It is important to note that Conrad, careful as ever with his words, is concerned not so much about 'distant kinship' as about someone laying a claim on it. The black man lays a claim on the white man which is well-nigh intolerable. It is the laying of this claim which frightens and at the same time fascinates Conrad, 'the thought of their humanity—like yours. . . Ugly. (1977, p. 21)

Similarly, Achebe confirms that Conrad's text is far less about the degeneration of the European mind than the stamping of the "dehumanization of Africa and Africans" (1977, p. 21) throughout ages. He insists that "Africa is to Europe as the picture is to Dorian Gray- a carrier onto whom the master unloads his physical and moral deformities so that he may go forward, erect and immaculate" (1977, p. 25). TFA comes to set things right, to correct this stereotypic image, and to voice the "untold agonies" (1977, p. 23) of the Igbo people. It also discloses the omissions intended by some Western writers as well as their xenophobic textual violence against the Africans on the whole.

In an eye-catching quotation, Achebe suggests that the main duty of the writer is to help people reclaim their dignity and self-esteem:

African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry, and above all, they had dignity. It is this dignity that many African people lost during the colonial period and it is this that they must now regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost. (as cited in Killam, 1973, p. 8)

In the same vein, Gikandi (1995) claims that Achebe,

was possibly the first African writer to be self-conscious about his role as an African writer, to confront the linguistic and historical problems of African writing in a colonial situation, and to situate writing within a larger body of regional and global knowledge about Africa. (p. 5-6)

Whittaker & Msiska (2007) also state that amongst the central justification of the British colonial regime is the replacement of the primitive social apparatus of pre-colonial Igbo by a civilized system based on "capitalism, governance, education, and Christianity". However, what eludes the Western grasp is that "African societies, such as that of the Igbo, already had highly evolved systems of agriculture, trade, religion and individual and collective democracy" (p. 26). Without trying to wipe-out the defects of the Igbo society, Achebe skillfully flies in the face of Conrad's stereotypical image of Africa while depicting Okonkow's village:

[It] is orderly and serene. It does not have the sleek geometrical lines of European life, but it works. Men fall in Love, court and marry quite effectively without resort to the
dance hall, the engagement ring and the marriage registry. There is no code of laws, no police force and no judiciary, but law and order are not inseparable from these devices. (Obumselu, 1959, 37)

Igbo village life is specific and distinct from the Western style but it works well pursuant to the Igbo cultural idiosyncrasies. The tribal solidarity is well-proved in chapter II when a tribal man calls for an urgent meeting in the market. The message was the following: "[e]very man of Umuofia was asked to 'gather at the market place tomorrow morning". Afterwards, "[ i]n the morning the market place was full. There must have been about ten thousand men there, all talking in low voices" (Achebe, 1994, p. 10). This incident substantiates that Igbo people do not venerate chiefs or monarchs but public authority is in force. In an interview with Jonathan Cott, Achebe settles that it was not because the Igbos "didn't evolve to the stage of having kings and kingdoms", because they didn't like a mouthpiece for them but a democratic interaction to deal with every eventuality (as cited in Bernth, 1977, p. 77). If the discourse between Igbo people is taking place in the market place instead of the governmental palaces, it does not mean that the political system in terms of the public consultative assembly is inferior or ineffective but simple and adequate to the African frame of mind.

The discourse of Kingsley meshes with Achebe's in painting a picture of Africa disproportionate with the stereotypical commonly held image embraced by British imperial writers. For Elizabeth Claridge, Kingsley thinks that there "could be no justice for the African under the English flag without a proper- she used the word 'scientific'-understanding of his native institutions and religion" (1982, p. xvii). Earlier in TWA, Kingsley is alerted by her friends to abstain from thinking to visit Africa. An acquaintance who spent seven years in West Africa cautions Kingsley, "When you have made up your mind to go to West Africa, the very best thing you can do is to get it unmade again and go to Scotland instead" (Kingsley, 1976, p. 13). Her friends encourage her to make up her mind again and take new direction. "A percentage" of them claimed, "Oh, you can't possibly go there; that's where Sierra Leone is, the white man's grave, you know" (1976, p. 12). As a Victorian woman, she suspects the validity of male platitudes related to the patriarchal imperial agenda.

Kingsley is not willing to approve every claim about West Africa on the ground that most of her friends know nothing about its geographical and cultural idiosyncrasies (1976, p. 11). Initially, she manages to free herself from misinformation. Her text goes:

My ignorance regarding West Africa was soon removed. And although the vast cavity in my mind that it occupied is not even yet half filled up, there is a great deal of very curious information in its place. I use the word curious advisedly, for I think many seemed to translate my request for practical hints and advice into an advertisement that 'Rubbish may be shot here.' (1976, p. 17)

Kingsley is likely to interrogate the basic assumptions of the discourse of imperialism and transgress the cultural expectations of her era. She states: "one by one I took my old ideas and
weighed them against the real life around me and found them either worthless or wanting" (1976, p. 15). She goes on to clear herself from imperial writers' falsification and fantasy: "I have written only on things that I know from personal experience and very careful observation and stressing my own extensive experience of West coast" (1976, p. 80). With a shrewd eye for details, she attempts not abandon her promise: "now I am ambitious to make a picture, if I make one at all, that people who do know the original can believe in- even if they criticize its points and so I give you details a more showy artist would omit" (1976, p. 17). To buttress her argument, she depicts the African space otherwise as follows:

To my taste, there is nothing so fascinating as spending a night out in an African forest, or plantation. . . . Still, it is good for a man to have an experience of it, whether he likes it or not, for it teaches you how very dependent you have been, during your previous life, on the familiarity of those conditions you have been brought up among, and your fellow citizens; moreover, it takes the conceit out of you pretty thoroughly during the days you spend stupidly stumbling about among your new surroundings. (1976, pp. 33-34)

Discursively, the narrative testifies that the African space is not just a prehistoric place, the only way out for the imperial hero to project his anxieties to find an anchorage for his battered psyche, but a source of self-knowledge or self-discovery going beyond the ideology of patriarchy of the Western society. The African jungle is a tough mentor as it "teaches" the British imperial hero how "very dependent" he is and "takes the conceit out of [him]" (1976, p. 76). The inclusive "you" in "it teaches you" is twofold. It may indicate Kingsley's engaging strategy to seek the approval of her readers of the accuracy of her account by creating a space in which the reader participates in the narrative. Secondly, the "you" address, in this case, intertextually, points to the imperial British hero in Victorian imperial literature to give the lie to his self-arrogance and Africa's distortion. In either case, the African jungle teaches him that his heroism is nothing but the effect of the ideology of patriarchy, where the codes of femininity and masculinity are just a social construct changeable consistently with time and space. In this reading, the African space serves to glorify the viewer, the speaker and the listener, supposed to be males in imperial men's memoirs, whereas in Kingsley's text, it belittles the beholder and makes him/her aware of his/her individual shortcomings.

Still, African people are positioned outside history and culture to rationalize the alleged aim of the imperial intrusion to bring them back to history. West Africans are denied history "until the lions have their own historians" (Achebe, as cited in Brooks, 1994, p. 4). Imperial writers have presented the history of colonized people with an ideological eye "glorify[ing] the hunter" (p. 4). Walder (1998) stresses this reading:

[v]iewing the early colonial past through the lens of later, predominantly Western, writings, obscures the existence of those civilizations and empires in South America, Asia, Africa, and in the Arab world which flourished and often surpassed Europe in various ways until at least the sixteenth century and sometimes later. (p. 27)
Respectively, the uprootedness of the West Africans and the exclusion of their history proceed from the imperial discourse yearning to dehumanize the colonized people earlier than the interference of the Western countries. McClintock (1995) aptly confirms:

Indigenous peoples are not supposed to be spatially there -- for the lands are 'empty' - they are symbolically displaced onto what I call anachronistic space, a trope that gathered (as I explore in more detail below) full administrative authority as a technology of surveillance in the late Victorian era. According to this trope, colonized people -like women and the working class in the metropolis -do not inhabit history proper but exist in a permanently anterior time within the geographic space of the modern empire as anachronistic humans, atavistic, irrational, bereft of human agency the living embodiment of the archaic 'primitive'. (p. 30)

In a matching passage, she insists: "history is traversed backward. As in colonial discourse, the movement forward in space is backward in time. As much as they penetrate the wilderness as much as they backpedal to the tongless zone of the pre-colonial darkness" (p. 10). In this regard, Marlow excitedly claims: “going back that river was like travelling back to the earliest beginning of the world” (Conrad, 1899/1902, p. 48). The same spirit is traced in King Solomon's Mines: "but here and there you meet a man who takes the trouble to collect traditions from the natives and tries to make out a little piece of history of the dark land" (Haggard, 1887, p. 15). The understatement in "a little piece of history" corroborates the stand that sub-Saharan Africans are out of history and have just insignificant oral history. Their primitive institutions and culturalbackwardness are in dismal need of enlightenment and civilization by a superior Western guidance.

Culture exists either in tangible or intangible aspects such as cultural artifacts, traditions, history and ideology of a certain society. Cultural identity defines people and sets them apart from the rest by marking their own culture and history. Crossberg (2013) corroborates this reading:

On the one hand, culture becomes both a “general process” of “inner development,” “of intellectual, spiritual and aesthetic development,” and the practices and works of such intellectual and artistic activities. It refers to the “inner life” of imagination and the production of meaning and value and, as such (according to Williams [1977, 15]), provides a sort of “metaphysics of subjectivity,” which is the necessary foundation for the epochal assumption that people make their own history, precisely through culture. Culture is the process of human self-making. (p. 457)

For Cabral (1994), culture is the outcome of history; therefore, as the imperial discourse denies "the historical development of the dominated people", it "also denies their cultural development" (p. 55). In this respect, Achebe does not only mourn the historical displacement and cultural loss of the Igbo society but tries to restore West Africans to their past to regain both of them. Thereby, the emancipation of Africa from its imperial stereotype partly revolves around restoring the Africans to their past. He claims accordingly:
African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry and above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must now regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer’s duty is to help them regain it by showing them in human terms what happened to them, what they lost. There is a saying in Ibo that a man who can’t tell where the rain began to beat him cannot know where he dried his body. The writer can tell the people where the rain began to beat them. (as cited in Killam, 1973, p. 8)

Bringing the past of the Igbo society to the fore becomes an act of cultural survival for Achebe. He keeps up in "The Novelist as Teacher,"

I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past- with all its imperfections- was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them. (as cited in Achebe, 1975, p. 72)

Reinstating the African dignity passes through challenging the self-humiliation of the African citizens by stepping back into the past and promoting resistance through recovering the stories and upkeeping the African culture. The text of Achebe is devoted to the African history so as to twist the colonial contention that the quasi-historical chronicle of Africa is not a mere one long night of savagery redressed by the advent of the European interference. To this end, Achebe takes on the job of a 'teacher' to deconstruct the colonial discourse that makes the Igbo people unteachable and self-denigrating.

Achebe works a great deal to “bring the people in, to humanize history”, (Bhattacharya, 1983, p. 3) to write history from below or the history of marginalized Igbo people. The history of Igbo people is not necessarily a marginal history, but it is harder to write. It is the history that can’t be written without getting involved in the casual life of populace. He traces the oral stories of the Igbo folktales to provide a textual map to remap the African space, and so doing to liberate it from the colonial mapping of imperial writers. The story of Umuofia provides Achebe with an inside look to identify West Africans for the readership so that to deconstruct the Western imposed identity. He sustains, "I write to help my society regain belief in itself and put away the complexes of the years of denigration and self-abasement" (cited in Achebe, 1975, pp. 58-59), so as to call back their lost identity to embrace traditional culture within the context of postcolonial Igbo life. Achebe shares Stuart Hall's concept that identity is not fixed but fluid and mobile, marking the past and present. Hall (1994) confirms,

Cultural identities come from somewhere, have histories. But like everything that is historical, they undergo constant transformation. Far from being eternally fixed in some
essentialized past, they are subject to the continuous play of history, culture and power. (p. 78)

It follows that identity is a site of multiple positions informed by the intertwine of diverse parameters, and this provides the essential tool to rebuff the stasis of the colonial stereotype of fixed identities. In an interview with Appiah (1992), Achebe remarks, "It is of course true that the African identity is still in the making. There isn't a final identity that is African" (p. 72). In his frame of reference, identity is not static but subject to constant transformation. The Igbo traditional culture is the stronghold of beliefs and values, promoting a fluid identity and presenting the foundation of modern Nigeria.

More significantly, the loss of history for Igbo people is fatal for Achebe. It is a source of humiliation and disgrace for the Igbos in so much that their history is embedded in the European one to become just a "footnote" (Nasta, 2004, p. 61). The uprootedness of the Igbos makes them "bruised" people, psychologically unstable and morally damaged, overly in need to be "healed". The prescribed treatment is the mediation between the Igbos and their past. The opponents of this claim are critically addressed by Achebe while stating:

This is why those who say that the past is no longer useful to us are so mistaken. You cannot have a present if you do not have a past. The past is all we have. All we can call our own is what has happened, that is our history. If we consider the folk tales which our ancestors crafted, we must strive to do the same thing and communicate to the next generations what is important, what is of value, what must be preserved. If they decide to alter this and that, then that's fine, but they will be doing it in the full knowledge of what has gone before. (as cited in Nasta, 2004, p. 63)

The journey in TFA is a reverse one, a retreat to the past. As long as Igbo people delve deeply into their past, they find roots to anchor upon. They straddle the oral stories handed down from one generation to another to entrench a set of values and ethics, fostering a collective cultural identity and saving it from attrition and disintegration.

By translating the folk tales into English, Achebe strategically voices the history and culture of Africa. The mediation between the pre-colonial Igbo context and the British context by the dint of the English language gives the Igbo oral stories new dimensions, namely those of acknowledgement and legitimacy. For instance, the tale of the tortoise and birds has many implications:

'Once upon a time', she began, 'all the birds were invited to a feast in the sky. They were very happy and began to prepare themselves for the great day….. . Tortoise saw all these preparations and soon discovered what it all meant. Nothing that happened in the world of the animals ever escaped his notice - he was full of cunning. As soon as he heard of the great feast in the sky his throat began to itch at the very thought. There was a famine in those days and Tortoise had not eaten a good meal for two moons. His body rattled
like a piece of dry stick in his empty shell. So he began to plan how he would go to the sky. But he had no wings, 'said Ezinma'. Be patient, 'replied her mother'. That is the story. Tortoise had no wings, but he went to the birds and asked to be allowed to go with them. (Achebe, 1994, p. 96)

The cultural associations of the tortoise are diverse, reflecting cultural diversity and distinct attitudes of the general public throughout. Generally speaking, "people did not make a rough distinction between a turtle and tortoise". The latter is associated with many cultural connotations such as fertility, longevity, and resistance. Particularly, it is connected with "femininity" for the Chinese, "chastity in the Christian middle ages". In Hindu traditions, "the world rests on the back of an elephant, which, in turn, is standing on a turtle", and this is shared by the Native Americans too. In Africa, "the turtle is a sort of trickster figure, yet unlike other tricksters such as the Native American coyote, he is virtually never impetuous" (Box, 2001, pp. 155,158). Hence, the embedded tale is twofold. First, it presents the Igbo past as a legitimate repertoire shaping the image of pre-colonial Nigeria. Second, it reconnects the Igbo people with their cultural roots and boosts their self-esteem. Correspondingly, they regain their self-pride and resist the long-time imposed identity by the British colonial enterprise.

Oral stories and folk tales are staged to reclaim history, to stop the process of displacement, to call back and reestablish the customs and values of the Igbo pre-colonial society. The reclaiming of history is an act of cultural survival per se and a remedy for their battered cultural identity. Amongst the cultural frames that Achebe brings to the fore through the revitalization of the past are ancestors' worship, polygamy and funeral rituals.

Igbo people substantiate their identity through personal and spiritual relations. TFA often reads:

The land of the living was not far removed from the domain of the ancestors. There was coming and going between them, especially at festivals and also when an old man died, because an old man was very close to the ancestors. A man's life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors (1994, p. 92).

Igbo people keep in touch with their ancestral spirit through ceremonial rites in times of distress and affluence. They believe in their ancestors' power. Unoka, for instance, prays to his ancestors for happiness:

As he broke the kola, Unoka prayed to their ancestors for life and health, and for protection against their enemies. When they had eaten they talked about many things: about the heavy rains which were drowning the yams, about the next ancestral feast. (1994, p. 6)

In time of affluence, The Feast of the New Year helps to hold the Igbos and their ancestors together for ages. Achebe recites:
The Feast of the New Yam was approaching and Umuofia was in festival mood. It was an occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more, she was in close communion with the departed fathers of the clan whose bodies had been committed to earth. (1994, p. 36)

The Holy Feast underlines how closely the material and spiritual lives of the Igbos do overlap. The communication between the living and dead people is ensured by the spirit of sacrifice and gratitude, entailing the code of morality and conduct of the pre-colonial Nigeria. The festival is an "ancestor reunion" since the dead elderly are thought to move from the homestead to a higher abode from where they keep an eye on the people of the living world. They transmigrate to the homestead to celebrate with the people of their skin, reprimand them for their misdeeds and pray for a peaceful and delighted new year as they maintain a close contact with the Supreme God (Tomaselli & Wright, 2011, 119-121). The insertion of festival rites in TFA such as the Feast of the New Yam, Igbo words such as 'obi' and 'chi' and Igbo proverbs is meant to project and illuminate the cultural collapse of the pre-colonial Nigeria at the hands of the white missionaries as these rites are disintegrated. They are included in Achebe's story and thoroughly described to maintain the cultural identity of the Igbos by underlining the linguistic and cultural differences.

The Holy feast is also an incident where Achebe frustrates the negative formulaic image of the plural marriage by positing that polygamy is a unifying factor rather than a plight for women. In this light, the text reads:

The New Yam Festival was thus an occasion for joy throughout Umuofia. And every man whose arm was strong, as the Ibo people say, was expected to invite large numbers of guests from far and wide. Okonkwo always asked his wives' relations, and since he now had three wives his guests would make a fairly big crowd. (Achebe, 1994, p. 37)

Relatedly, Carroll (1990) claims:

The most pervasive of these is the marriage system which dictates that women must marry into a different village from the one in which they were born. Exogamy in this way creates a system of affiliations and communications larger than that of the autonomous village. (p. 15)

As it is mentioned by Bloom (2010), polygamy is a sign of manhood and high standing in the pre-colonial Nigeria. Okonkwo, the protagonist of TFA, applauds his father's friend, Okoye, who "had a barn full of yams and …. Three wives", while he begrudges his father, Unoka, for having only one wife. He never hesitates to bully his wives regularly so that he breaks the week of peace by beating one of his wives (Bloom, 2010, p. 159). Although polygamy in Okonkwo's credence maintains the spirit of patriarchal culture and structure of feeling, in Raymond Williams' terms, as a cultural artifact, it creates a firm bond between the Igbo tribes. Anthropologist Hillman thinks that "polygamy is a function of social solidarity on the level of the extended family, the clan, and
the tribal or ethnic community”. He goes on to explain: "Each new marriage sets up new relationships of affinity between two different kin groups" (as cited in Bloom, 2010, p. 159). Correspondingly, the polygamous marriage that Christian missionaries fail to assimilate is a cultural dictate to safeguard the unity of the Igbo family and to help women in bringing up their children and in household chores.

Very often, Okonkwo calls his wives to team up for the chores. The text goes on: "Okonkwo, called his three wives and told them to get things together for a great feast" (Achebe, 1994, p. 163). The solidarity between the wives is attested in the case where the youngest wife, Ojiugo, "went to plait her hair at her friend's house" and left her children with the second wife, Nwoye's mother, 

'Where is Ojiugo?’ he asked his second wife, who came out of her hut to draw water from a gigantic pot in the shade of a small tree in the middle of the compound. 'She has gone to plait her hair.' Okonkwo bit his lips as anger welled up within him. 'Where are her children? Did she take them?' he asked with unusual coolness and restraint. 'They are here,' answered his first wife, Nwoye's mother. Okonkwo bent down and looked into her hut. Ojiugo's children were eating with the children of his first wife. 'Did she ask you to feed them before she went?' 'Yes,' lied Nwoye's mother, trying to minimize Ojiugo's thoughtlessness. Okonkwo knew she was not speaking the truth. (p. 29)

Instead of plotting against the youngest wife, Ojiugo, the second wife, Nwoye's mother, fed her children and lied to mitigate Okonkwo's fury and scourge in order to abate her carelessness. She even ventured to assuage the rage of the violent Okonkwo as Ojiugo came back: "And when she returned he beat her very heavily. In his anger he had forgotten that it was the Week of Peace, His first two wives ran out in great alarm pleading with him that it was the sacred week" (p. 29). Rather than being wholeheartedly unscrupulous, polygamy is a moral safeguard against the laxity of the patriarchs. It proves to be a cultural dictate, yoking the tribal communities together by ensuring the lineage spreading out.

Another ritualistic event that brings people together is Funeral rituals. Rituals plays a major role in unifying people, reflecting cultural diversification. The belief in afterlife leads the communities to hold death ceremonies. The corpse of the Hindu is cremated and the ashes of the dead body are sprinkled on water. The corpse of a Muslim person is buried in the ground. Ritual practices hold central importance in the lives of less industrialized society such as the African (Schilbrack, 2004, 71). In the Igbo society, death is widely celebrated through the language of dancing and drums:

Ezeudu was a great man, and so all the clan was at his funeral. The ancient drums of death beat, guns and cannon were fired, and men dashed about in frenzy, cutting down every tree or animal they saw, jumping over walls and dancing on the roof. It was a warrior's funeral, and from morning till night warriors came and went in their age groups. …. Now and again an ancestral spirit or egwugwu appeared from the
underworld, speaking in a tremulous, unearthly voice and completely covered in raffia…. The drums and the dancing began again and reached fever-heat. (Achebe, 1994, pp. 123-124)

Looking inward, during the mourning and lamentation of the funeral of the worrier, EZeudu, the spiritual and the material are blended in a ceremonial festive time as much as in marriage ceremonies, reflecting the cultural idiosyncrasies of the pre-colonial Nigeria. Nketia (1965) explains:

The performance of music and dancing at traditional marriage ceremonies, however, is not as widespread or as intense as what one may observe at funerals where special ceremonial dirges; funeral songs and dances may be performed … the funeral is thus an important focus for the performing arts- for music, dance and drama. (pp. 2-3)

Death becomes a social occasion to keep in contact with members of the clan and tribes. It is a unifying event, bringing people together in a festive time where the physical and spiritual are merged together through the appearance of the ancestral spirit or egwugwu. Hence, the ritualistic and liturgical events such as death ceremonies are part and parcels of the cultural specificities of the Igbo society, serving community bonding and spiritual revival. This cultural practice is looked with disdain by the Christian missionaries to put an end to the key foundations of the African unity and make things fall apart.

The ethnographic text of Mary Kingsley, TWA, confirms Achebe's mindset that West Africa has a history and culture. She pleads to spotlight the African culture through an accurate representation. She says: "now I am ambitious to make a picture, if I make one at all, that people who do know the original can believe in- even if they criticize its points- and so I give you details a more showy artist would omit" (Kingsley, 1976, p. 17). She overestimates the indigenous knowledge through her gratitude to many native characters: "I have a great reason to be grateful to the Africans themselves-to cultured men and women among them like Charles Owoo, M'bo, Saugogloss, Jane Harrington and her sister at Gaboon and to the bush natives" (p. 17). In this regard, she weaves the threads of her stories in West Africa through the light and assistance of her native guides, who are, in return, the writers of their own stories and their heroes.

She manages to put to test her background knowledge about Africa by field observation where she finds that the bulk of it is unfounded and unfeasible. Arguably, she states: "one by one I took my old ideas and weighed them against the real life around me, and found them either worthless or wanting" (p. 15). She goes on to release herself from falsification and fantasy: "I have written only on things that I know from personal experience and very careful observation and stressing my own extensive experience of West coast" (p. 80). In this vein, Stevenson (1982) puts: "with a keen eye for detail, Mary Kingsley recorded the dress, food, culture, architecture, and religion of various Africans she encountered" (1982, p. 103). Very often, Kingsley testifies to Stevenson’s thought: "but before I enter into a detailed description of this wonderful bit of West Africa, I must give you a brief notice of the manners, habits and customs of West coast rivers in
general, to make the thing more intelligible" (1976, p. 23). In her representation of the African culture, she attempts to free herself from racial prejudices of the mainstream Eurocentric cultural representation of the nineteenth century.

Kingsley studies the African culture on the ground of social differences rather than on a biological basis. Manners, customs and stories reflect social and cultural practice. Stories are very significant in the course of histories. They pass on insights, values and attitudes from one generation to the next. Stories are used for educational purposes to teach youngsters the frame of reference fostered by a given community. As follows, records of the Igbo past can be employed to reinforce the unofficial history of Africa. Kingsley digs into the African heritage and legacy to reclaim popular culture images or history on the whole. In a very remarkable passage, she protests against the intrigue of missionaries endeavouring to alter or annihilate the African stories. She contends:

In places on the Coast where there is, or has been, much missionary influence, the trouble is greatest, for in the first case the natives carefully conceal things they fear will bring them into derision and contempt, although they still keep them in their innermost hearts; and in the second case, you have a set of traditions which are Christian in origin, though frequently altered almost beyond recognition by being kept for years in the atmosphere of the African mind. For example, there is this beautiful story now extant among the Cabindas. God made at first all men black—He always does in the African story—and then He went across a great river and called men to follow Him, and the wisest and the bravest and the best plunged into the great river and crossed it; and the water washed them white, so they are the ancestors of the white men. But the others were afraid too much, … and they remained in the old place, and from them come the black men. But to this day the white men come to the bank, on the other side of the river, and call to the black men, saying, ‘Come, it is better over here.’ I fear there is little doubt that this story is a modified version of some parable preached to the Cabindas at the time the Capuchins had such influence among them, before they were driven out of the lower Congo regions more than a hundred years ago, for political reasons by the Portuguese. (1976, p. 161)

The story is an outcome of the simplistic imaginative production of the African’s temperament that Kingsley considers a “beautiful story”. Kingsley recites the story with a great deal of easiness and satisfaction with the African lore, justified by the epistemic modality, articulating her attitude to the story as a beautiful account with the auditory and visual implications of the lexical items, namely enjoyable recitation. However, she denounces the lie in the last lines that the beautiful story has been adapted by the Capuchins to fit the colonial argument, the superiority of white men. Fables and parables are seen as unquestionable sources of truth so modifying them to the colonial advantage is a most perverse act to justify their conquest. Though she doesn't believe in the truth of the story: "a modified version", she still considers it a beautiful story and not a source of derision and contempt.
Rather than a false reportage, Kingsley's text is predicated upon first-hand information. Indeed, the text inscribes the African life stream through direct information. It brings in its folds experiential sequences of stories about people and animals to highlight the African culture. In the pursuit of fish and fetish, Kingsley studies tribal differences in terms of diverse cultural practices. She gives a significant space to study the lifeless objects or fetishes cherished by the natives, believing that they have magical powers. In some other parts, the text of TWA turns to be a constant scrutiny of everyday social and cultural practices of the West African tribes to argue for the fact that other forms of religion beyond Christianity are worthwhile.

As it is mentioned by Achebe, religion in West Africa is matched up with clichés such as spirit, sacrifice, reincarnation and ritualistic funerals. To corroborate this reading, TWA reads: "[t]he life in Africa means a spirit, hence the liberated blood is the liberated spirit, and the liberated spirits are always whipping into people who do not want them" (1976, p.171). Spirits can also reside in plants, animals and charms, what is labeled animism. Kingsley affirms:

Idols are comparatively rare in Congo Français, but where they are used the people have the same idea about them as the true Negroes have, namely, that they are things which spirits reside in, or haunt, but not in their corporeal nature adorable. The resident spirit in them and in the charms and plants, which are also regarded as residences of spirits, has to be placated with offerings of food and other sacrifices… in cases of emergency a fowl with its blood is laid at the door of the fetish hut, or a great man or woman is very ill, goats and sheep are sacrificed and the blood put in the fetish hut as well as on the gateways of the village. (1976, p. 175)

Similar to the Holy Feast in TFA, the offering of sacrifices underlines how closely the material and spiritual lives of West Africa interfere with each other. The exchange between the living and the dead is safeguarded by the spirit of sacrifice and gratitude, implying the code of morality of West African people. The latter provide sacrifices to avoid "spirit possession" and to promote "the spirit's power and benevolence" (Adama & Doumbia, 2004, p. 8).

Reincarnation is also widespread in most parts of West Africa. Kingsley sustains:

The idea of reincarnation is very strong in the Niger Delta tribes. It exists, as far as I have been able to find out, throughout Africa, but usually only in scattered cases, as it were; but in the Delta, most – I think I may say all- human souls of the surviving soul class are regarded as returning to the earth again, and undergoing a reincarnation shortly after the due burial of the soul. (1976, p. 179)

Unlike Achebe, Kingsley reveals that oftentimes the reincarnated spirit is malevolent for the dead person's "relatives and friends" (p. 184). To prevent the wanderer souls from keeping turning up in the successive infants of a family, there should be a burial of the soul too (1976).

Though Kingsley does not explore the ritualistic ceremonies of the funeral as much as Achebe, she insists that West Africans, throughout, assign a great importance to funerals. She expounds:
To provide a proper burial for the dead relation is the great duty of a Negro's life, its only rival in his mind is the desire to have a burial of his own. But, in a good Negro, this passion will go under before the other, and he will risk his very life to do it. He may know, surely and well, that killing slaves and women at a dead brother's grave means hanging for him when their big Consul knows of it, but in the Delta he will do it. On the Coast Leeward and Windward, he will spend every penny he possesses and, on top, if need be, go and pawn himself, his wives or his children into slavery to give a deceased relation a proper funeral. (1976, p. 198)

With the same due significance, Kingsley mentions the great importance accorded to death rituals in West Africa. It is not a vocation but a duty in the West African frame of mind. It is an incident that reveals the range of esprit de corps of the African citizens. Her understanding of the West African community cult and rituals reverberates with Durkheim's conviction that "religious representations" are a "product of collective thought":

Religious representations are collective representations that express collective realities; rites are ways of acting that are born only in the midst of assembled groups and whose purpose is to evoke, maintain or recreate certain mental states of those groups. (Durkheim, 1995, p. 10)

Kingsley considers no difference between the West African traditional religion and Christianity since both of them are communal rites, reflecting collective thought pursuant to social needs. The spiritual vacuity relegated to West Africans by the Western propaganda exposes nothing but their incomprehension and precipitation. Paradoxically, it proves to be a token of cultural wholesomeness as far as, "increasing numbers of people … view ritual positively- not as reversion to primitivism, … as a healthy aspect of any human life, including the modern" (Schilbrack, 2004, p. 73).

Kingsley, also, argues for the cultural adequacy of polygamy for the West African Society. She believes that polygamy is a part of the social, cultural and economic idiosyncrasies of the African scheme of things. Contrary to the prevailing thought, she throws a new light upon the custom of polygamy in West Africa. McEwan (2000) posits that in the Western disposition, "the African women in polygamous marriages were treated as chattels" (p. 10). Kingsley thinks otherwise. Answering a question about the African women, she vindicates:

Her [the African woman] position has been greatly exaggerated by travelers and as most of them were men they had small opportunity for judging. As a woman, I could mix freely with them and study their domestic life, and I used to have long talks . . . . and gleaned a lot of information. I believe, on the whole, that the African married woman is happier than the majority of English wives. (Frank, 2005, p. 219)
Considering the situation of the African married women better than the English wives, she thinks that the halt of polygamy would lead to a disruption of the social life in West Africa. Furiously, she outlines the dire effects of the civilizing mission on the Native tribes' course of life:

Nothing strikes one so much, in studying the degeneration of these native tribes, as the direct effect that civilization and reformation has in hastening it. The worst enemy to the existence of African tribe, is the one who comes to it and says: - Now you must civilize, and come to school, and low off all those awful goings-on of yours, and settle down quietly. (Kingsley, 1976, p. 158)

In this scope, polygamy is presumed as a vital aspect of the social matrix (McEwan, 2000) and economic regime of West African societies. The efforts to abolish it by missionaries is unpromising and backfired.

It is a social obligation considering that it is virtually impossible for a single wife to do the housework and provide for her husband. Kingsley admits:

Polygamy enabled a man to get enough to eat. This sounds sinister from a notoriously cannibal tribe; but the explanation is that the Fans are an exceedingly hungry tribe, and require great deal of providing for. It is their custom to eat about ten times a day when in village … the women bringing them bowls of food of one kind or another all day long. . . . there are other reasons which lead to the prevalence of this custom beside the cooking. One is that it is totally impossible for one woman to do the whole of housework- look after the children, prepare and cook the food, prepare the rubber, fetch the daily supply of water from the stream, cultivate the plantation. The more wives, the less work, say the African lady, … But then there is that custom which , as far as I know, is common to all tribes, and I suspect to Asiatic, which is well known to ethnologists, and which one caused a missionary to say to me: 'A blow must be struck at polygamy , and that blow must be dealt with a 'feeding bottle'(5)

The socioeconomic factors dictate a distinct social structure based on polygamy to meet the cultural particularities of West African people. It is farfetched, from Kingsley's standpoint, to employ Androcentric value judgments to evaluate concepts such as polygamy, ancestor worship, and diverse ritual practices in so far as their assimilation cannot be ensured by decontextualizing them. The abrogation of these cultural practices would lead to a social destabilization and a "moral mess" (1976, p. 83). It is obviously so hard for a single wife to provide for her family and hence preserve its social security. The abandonment of one's wife as long as she is suckling makes her husband susceptible to adultery and forbidden love in a permissive society.

Equally significant, polygamy is presented as a preventive safeguard or a safety measure for traders since it ensures their security. As the most prevalent way to get rid of enemies is the cooking pot and what goes into it, traders need to have a wife in each village to look after their safety. TWA reads:
But trader is not yet safe. There is still a hole in his armour, and this is only to be stopped up in one way, namely, by wives. . . . Now the most prevalent disease in the African bush comes out of the cooking pot, and so to make what goes into the cooking pot . . . safe and wholesome, you have got to have someone who is devoted to your health to attend to the cooking affairs and who can do this like a wife? So, you have a wife- one in each village up to your route. I know myself one gentleman whose wives stretch over 300 miles of country, with a good wife base in a coast town as well. (1976, pp. 136-137)

The African woman is a temple of security for the African man and the bedrock of his economic thrive. Kingsley goes on to confirm:

security can lie in women, especially so many women, the so called civilized man may ironically doubt, but the security is there, and there only, on a sound basis, for remember the position of a travelling trader’s wife in a village is a position that gives the lady the prestige. (1976, p. 137)

Plausibly, the whole process might be suspected by the White man, envisaging that polygamy exists to satisfy male sexual appetites. However, TWA carries an implied message from Kingsley for the Westerners to reconsider their criteria of appraisal and focus on West Africans' customs from diverse perspectives to get a clear and accurate insight into them.

Mary Kingsley too has worked a great deal to popularize history, to write history from below or the history of abject groups. It is the history being knit through a fieldwork study by means of getting involved in the casual life of marginal groups such as the Fans. Arguably, it is more realistic than the fictional fantasy accounts narrated by Western writers such as Conrad, Kipling inter alios in so far as it gives a free space for the natives to identify themselves rather than being marginalized by a commander-in-chief occupying an ivory tower. Kingsley traces the oral stories of native Africans to provide textual maps where she remaps the African space, and so doing she liberates it from the colonial mapping of the Western writers, reflecting the psychology of some Victorians craving to maintain cultural dominance.

There are more than one history and official histories exist in parallel with oppressed others. Achebe’s text also writes the smothered history of Igbos "from the inside" to lend his narrative a sense of authenticity and to rectify the reductive stereotypical portrayal of Western authorities. The "inside perspective" (Snyder, 2008, p. 156) carries in its folds an ethnographic representation of the cultural specificities of the Igbo people. The South African writer Gordimer posits that "the novelist is able to deal in a way in which historical process is registered as the subjective experience of individual society; fiction is able to give us 'history from the inside'" (as cited in Barbre & al, 1989, p. 40). Carroll describes the fictionalized story of Achebe to write history from a reverse power structure, namely from the perspective of the subalterns, as a new axis of power, reshaping the geography of knowledge: "[w]ith great skill Achebe . . . combines the role of novelist and anthropologist, synthesizing a new kind of fiction. This is where his essential genius lies" (as cited in Snyder 2008, p.162). The synthesis between anthropology and fiction
translates the subjective collective experience of the Igbo society that the colonial officer Smith longs to stifle in the cradle. Against this predisposition, Achebe employs fiction to write history from the point of view of the oppressed, resisting the grand narratives and opening textual spaces for the Igbos to come into sight as historical deep-rooted subjects.

By explaining that he was born at the "crossroads of cultures": "[o]n one arm of the cross, we sang hymns and read the Bible night and day. On the other, my father's brother and his family, blinded by heathenism, offered food to idols" (2008, p. 158), Achebe underwrites his cultural affiliation and detachment at once. In this crisis, the ethnographic study of Achebe meets Kingsley's close rapport with the natives in her fieldwork study. Kingsley is a cultural outsider, but startlingly she is a cultural insider too as long as she shares with the natives some senses of frustration and alienation, indulging herself in much less common conducts by identifying with them and fighting for their interests. This odd liminal experience is the source of the complicity/resistance dialectic that makes the study of women of empire a critical dilemma. Indeed, they are controlled by the same colonizer, the white man who marginalizes and constrains the female point of view. They share with the native people the same position of the subaltern with feelings of displacement due to the ambiguities of racial superiority and sexual inferiority. Partly, their struggle against racial and gender restrictions leads to their alignment in applying similar strategies such as the appropriation of the English language to subvert patriarchal and colonial subjugation, putting Fanon's claim into question (6). Therefore, with the benefit of analogy with Kingsley's text, Achebe "indigenizes the English language, reproducing attributes of African oral tradition in a written text" (as cited in Snyder, 2008, p. 162) to posit his text as a "competent source of the cultural information of the …Igbo society" (p. 159).

In a nutshell, Achebe's text, TFA, intersects with Kingsley's text, TWA, in many trajectories especially in questioning the stereotypical representation of Africa and Africans in the fictional texts of 19th c canonic literature. However, admittedly, both, Achebe and Kingsley, have not thoroughly celebrated the native culture, especially Achebe who is daring enough to spotlight at once serious "flaws" of the Igbo society so that he is charged with "internalizing colonialist ideology" (Mamuna & al, 2013, pp. 97,100). Notwithstanding, their texts attest that the cultural practices of West African people in their peculiar African environment down through ages have catered them with unique insights into life that are the bedrock of values and outlooks shaping contemporary African life.

Implicitly or not, through a fieldwork study and cultural affiliation with the African culture, Kingsley and Achebe respectively endorse that the invented image of Africa produced by the legacy of colonialism has to be resisted by displacing the nostalgia of Africans about their past and rewriting the history of Africa from the perspective of the native African. The shuttle between the coming back to the indigenous culture and the colonial configuration translates Achebe's and Kingsley's thirst to activate the memory of West Africans after the colonial dismemberment. The ongoing engagement with the West African identity as a state of being and a process of becoming testifies to the postcolonial fragmentary identity of the Africans overall. For Kingsley, the representation of West Africans is very revealing as it testifies against the network of imperialism
and hence peculiarly attests to another trajectory to negotiate identity and senses of being and becoming for the subalterns. Tracing empirical knowledge echoes a restless psyche capitalizing on any opportunity to shape a new identity distinct from the misshapen one imposed on her by the Victorian society. For Achebe, the underlining of the West African identity passes partly through preventing "epistemicides" (Sabelo, 2015, p. 205), namely eradicating the African heritage.

Overall, reading the story of Umofia, the fictitious Igbo village, in Achebe's TFA in light of the non-fictional travel text of Mary Kingsley's TWA helps to enhance the credibility and authenticity of Achebe, making his fiction slanting towards historical fiction. The same juxtaposition helps Kingsley to question the ideology of gender and imperialism predicated upon the dialectic of dominion: man dominates woman the way the colonizer subjugates the colonized. Thus, the common denominator between them is the subjection of woman and the colonized people. So doing, both texts question the stereotypical representation and process of othering of Africa and Africans through the fictional texts of 19th-century British male writers such as Conrad and Haggard among many others. The latter discourse as a technology of representation and a technology of surveillance shapes the prevailing attitude of the Victorian audience towards the English presence in the outposts of empire. As a counterdiscourse, Kingsley and Achebe endeavor to restore the cultural practice embodying traces of African history after it has been distorted by the colonial intrigue. Their manoeuvre may be read as "a cultural resistance" to imperialism in Said's words, which is defined as a form of "nativism used as a private refuge . . . to fight against the distortions inflicted on the [native's] identity . . . to return to a pre-imperial period to locate a pure' native culture" (Said, 1994, p. 275).

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Footnotes:
(1) Originally published in 1958
(3) Hereafter refers to as TFA
(4) Hereafter refers to as TWA.
(5) A reference to the customs whereby a man forgoes sexual relations with his wife so long as she is suckling and infants are kept at the breast for up to three years, Kingsley, op cit, pp. 81-82.
(6) Fanon in *Black Skin, White Masks* (1952) thinks that "to speak a language is to appropriate its world and culture" to secure the consent of the colonizer *vis a vis* his humanity. Fanon, Frantz, *Black Skin, White Masks*. France: Editions de Seuil, 1952, p. 21
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Restoring West Africa to its Past in Chinua Achebe's Things Fall Apart


Effects of a Remedial Linguistic Program to Improve the Translation of Arabic Prepositions by Translators

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Abstract
Prepositions initiate major problems to translators when they translate texts from Arabic into English or vice versa. This study is designed to identify the difficulties concerning prepositions, which Arab translators face when translating into English. It aims to answer two questions: First, is there an effect of a proposed remedial program to improve the translation of prepositions from English into Arabic by translators working at translation offices? Second, which of these themes (replacing a preposition with a preposition, replacing a preposition with an adverb, preposition omission, preposition addition, and preposition misplacement) of the remedial linguistic program will improve the proficiency of the translators in translating prepositions from English into Arabic? To answer these questions, 50 sentences were translated from English into Arabic by twenty translators selected randomly from the Middle East. This study sample was divided into an experimental group that executed the remedial linguistic program, and a control group that did not. The (t-test) was utilized to test the statistical significance of the differences between the two groups. Results showed statistically significant differences in mean scores between the experimental group and control group to the reference of the experimental group. It was indicated that the remedial linguistic program achieved its purpose to enhance the correct usage of prepositions by translators when they translate texts from English into Arabic.

Keywords: Arabic Prepositions, preposition omission, preposition misplacement, preposition addition, translation

1. Introduction

Prepositions in English and Arabic are used to link words, phrases, or clauses to other words in the sentence, they express a relation between two entities. Prepositions according to Thornbury (2002) are grammatical words or functional words that usually enhance the syntactic formation of the sentence. Also, Cho (2002) states that prepositions are part of syntax categories but are challenging to English as a foreign language (EFL) learners. They are the most problematic items to master in a second language (Celce-Murcia & Larsen-Freeman, 1999; Gass et al., 2013; Hendricks, 2010). English prepositions are considered problematic to learners due to the multiple meanings for most of them depending on the context (Koffi, 2010). With reference to Arab EFL learners, they encounter problems in using English prepositions (Jalali & Shojaei, 2012; Sabbah, 2015; Tahaineh, 2012).

Arab grammarians classified words into three classes: nouns, verbs, and particles. Prepositions “ḥurūf l-jarr” were separated from the class of particles (Hamadallah & Tushyeh, 1998). This term consists of two parts: ḫarf and al-jarr as it was first named by Sibawayhi (2006). The term al ḫarf (particle) is not a noun nor a verb according to Sibawayhi (2006); whereas the term a-jarr (genitive case) refers to the effect of a preposition on the noun following it.

The syntactic function of prepositions in the structure of the Arabic sentence is to connect the meanings of verbs with their subjects, and they connect intransitive verbs with their objects when they are not connected. Ibn Alssiraj (1996, P.408) states: “Connecting the verb with the noun as “marartu bi Zaid” (Lit. translation: I passed by Zaid), since the preposition “bi” (by) connected passing with Zaid”. In addition, a preposition sometimes supports a transitive verb by elucidating the execution of the verb, as “katabtu bi al qalam” (Lit. translation: I wrote with a pen). Also, prepositions are used with nouns as “al kitaab li Zaid” (Lit. translation: the book is for Zaid); the preposition “li” (for) indicates the owner of the book.

Thus, Ibn Ya’ish (1995) named prepositions “ḥurūf al idafah” (genitive particles) as they add the meanings of preceding verbs to the following nouns. Accordingly, prepositions are basic joints for speech synthesis and formulation in terms of semantic reference because they play the role of connection between words in order to clarify the pending sense among them.

Prepositions in Arabic are characterized by structural and semantic features affected by several considerations represented by the verb to which the preposition is related, the meaning of the preposition, and the genitive noun that follows the preposition (Al Malqi, 1999; Ibn Hisham, 2005; Ibn Jinni, 2002); hence such considerations created difficulties in the uses of prepositions (preposition difficulties).

A large number of studies (Almaloul, 2014; Al-Marrani, 2009; Al Yaari, 2013; Hashim, 1996; Jalali & Shojaei, 2012; Kharma & Hajjaj 1997; Tahaineh, 2012) have investigated the difficulties and errors that EFL learners encounter in translating prepositions from Arabic into English and vice versa. The researchers have not found a study conducted on translators’ ability in translating prepositions. Therefore, this study focuses on the translators’ ability to use...
prepositions correctly in their translations from Arabic into English corresponding to the
preposition-verb, preposition-noun and preposition-preposition syntactic-based collocation set by
linguists and grammarians through the compliance with the features of prepositions and not to
generalize such features for the entire use of language.

1.1 **Statement of the problem:**
The study investigates the ability of translators working at translation offices dealing with Arabic
prepositions when they translate texts from English into Arabic. Their inability to use prepositions
correctly might lead to ineffective translations.
This study attempts to answer the following questions:

1. Is there an effect of a proposed remedial program to improve the translation of prepositions
   from English into Arabic by translators working at translation offices?
2. Which of these themes (replacing a preposition with a preposition, replacing a preposition
   with an adverb, preposition omission, preposition addition, and preposition misplacement)
   of the remedial linguistic program will improve the proficiency of the translators in
   translating prepositions from English into Arabic?

1.2 **Significance of the study:**
The significance of the study stems from the topic it deals with, which intends to inspect the uses
of Arabic prepositions by translators working at translation offices when they translate English
texts into Arabic. It is one of the earliest studies to the best knowledge of the researchers. It is
anticipated that the study will encourage researchers who are concerned with this field to conduct
further relevant studies. In addition, it reveals the significance of translators to acquire abilities to
use the prepositions correctly in Arabic.

1.3 **Limitations of the study:**
The present study is limited to random selected translation offices in Jordan, United Arab Emirates,
Saudi Arabia, and Egypt. Besides, the gender of the translators was not taken into account during
sampling.

3. **Theoretical Background**
Arab grammarians and linguists identify five phenomena of the erroneous use of Arabic
prepositions by Arabic speakers. Such wrong uses will affect negatively the translation of English
texts and utterances into Arabic. The following incorrect uses are:

2.1 **Replacing a preposition with a preposition:**
Some Kufic linguists allow replacement of prepositions by other ones since a preposition is not
limited to one meaning, it has more denotative not connotative meanings, and they consider this
as homonymy according to Al Sayuti (1998). Whereas, Ibn Jinni (2002) declines this judgment as
it might lead to perplexity of meanings and misunderstanding of the language.
Regarding the semantics of prepositions in case a preposition is detached from its origin or used in another meaning, it is better to keep its original meaning and to imply a logical meaning for its transitive verb (Al Astrabathi, 1998).

The speakers of Arabic language commit a prevailing error by replacing a preposition with another. They skip the correct and appropriate meaning of the preposition which agrees with the verb, which will affect negatively the target language. Various examples of this replacement can be exposed such as the replacement of (في fī and بـ bi) along with the verb (أثر: affected) in sentences like: “اثر أالااليهـ” (Lit translation: He affected him), “لأالااليهـ” (Lit translation: You have a positive effect on him). The verb (اثر) must be transitive with the prepositions (Fi) and (bi), as “لم ياثر في ناتيجته” (Lit translation: It did not affect his result). The reason that this verb is used with the preposition (على `alaa) is due to the translation from European languages since the verb in French is transitive with (sur) as (influer sur lui), and in English as (it is under influence) (Al Samirra`i, 1983).

Such replacement between prepositions is due to the influence of non-Arabic utterances such as English and French when translating from English and French into Arabic. Arabic speakers transformed such an expression from French (En son honneur) or English (On his honor) (Al Samirra`i, 1983).

2.2 Replacing an adverb with a preposition:
Arabic language speakers replace some adverbs with prepositions for semantic or structural doubts. The most familiar Arabic adverbs which replace prepositions are (تحت taht: under), (حوـ håwl: around) and (عند `eind: at).

There are several examples of such a replacement, as the replacement of the preposition (في fī) with the adverb (تحت taht) like: “الجديد فـ fī المداولة” (Lit translation: the issue is under deliberation). The correct sentence is “الجديد تـ fii المداولة” (Lit translation: The case is in the deliberation) because (تحت taht) is an adverb of place which is the opposite of (فوق fawq: above) (Al Musa, 1990). Such an adverb is ambiguous and it must be assigned to a particular place, whereas (المداولة المداولة) does not refer to a place.

Arabic speakers have resorted to the adverb (تحت taht) instead of the preposition (في fī) due to the English language influence in an expression like (It is under the influence or It is under study) or the French language influence in an expression like (Il est influence or Il est soir étude) (Al Samirra`i, 1983).

2.3 Omission of prepositions:
Arab grammarians mentioned reasons for omission of prepositions which are: the frequent use of places and oaths (Al Farra, 1983; Al Jabali, 1995), the clarity of meaning and reference to the omitted preposition (Ibn Ya’ish, 1995), to reduce and shorten the preposition if it has an indication in the context (Al ‘Akbari, 1978).
Furthermore, they determined the positions where prepositions can be omitted, which are: with the present verb in the subjunctive mood (Al Halabi, 1997), with the noun used with the particle (‘īn َîن) in the subjunctive mood (Al Zajaj, 1988), with the present verb used with the particle (kaī َكَي) in the subjunctive mood (Ibn Malik, 1990), before the interrogative particle (kam ِكَّم) (Ibn ‘Aqil, 1980), and after the speech which includes a similar preposition (Al Ghalaini, 1993).

Nowadays, modern standard Arabic speakers omit prepositions for different reasons and positions in contradiction of the aforementioned ones. For example, the omission of the preposition (fī َفِي) in “qabalat khalidanaan ‘athna’ aṣfar ila‘a britania” (Lit translation: I met Khaled during travelling to Britain), while the correct sentence comprises the preposition (fī َفِي) “qabalat khalidanaan fī ‘athna’ aṣfar ba‘a britania” (Lit translation: I met Khaled while travelling to Britain). The intended meaning of this sentence is to determine the time of the meeting and the word (‘athna’ أثناء) never indicates this as it is not an adverb even if it means “the middle of something” (Shakir,1994).

2.4 Addition of prepositions:
Arab grammarians state that these prepositions (min ٌمِن, al-baa’ الباء, al-laam الداء, and al-kaaf الكاف) can be added to words. This is applied according to specific conditions, as to be added to an indefinite noun, or to be preceded by a negation, a prohibition or a question with (ḥal ِهِل) (Ibn Assiraj, 1996).

Modern standard Arabic speakers add unnecessary prepositions to their linguistic structures causing redundancy and pleonasm. This contributes to transformation of a verb – for example – from a transitive verb into a transitive verb with a preposition. Such an addition is not limited only to verbs, but also to predicates, accusative of condition and adverbs. Addition situations as the addition of a preposition before the direct object of a transitive verb changing it into an object of a preposition, keeping the sentence without a direct object. For instance, the addition of (al-baa’ الباء) to the direct object of the verb (dhakar ذكر: mentioned) as “dhakar alṭābib bi‘ana almari‘d sayuashfā qaribān” (Lit translation: The doctor mentioned that the patient will recover soon). The correct structure of this sentence must not have the preposition (al-baa’ الباء) given that the verb is transitive to the object by itself.

Another addition is the addition of a preposition to an adverb, as an adverb indicates the meaning of the preposition (fī َفِي: in) to refer to time and place. Grammarians and linguists have mentioned that the prepositions precede adverbs are restricted to a criterion adding a new additional meaning to adverbs (Al Zamakhshari, 1999).

Another addition is the addition of a preposition to an adverb. For instance, the addition of the preposition al-laam الداء to the noun of time (‘ism alzaman), such as: “baqiatī fī aljamieat limudat qasira” (I stayed at the university for a short period). However, it is better to omit the added preposition al-laam الداء as it has no grammatical function in this sentence because an adverb of time is used.
5.2 Misplacement of prepositions:
Misplacement of a preposition occurs when an utterance includes several nouns, and its subject requires a preposition to indicate the intended meaning, but an unintended noun is chosen and the inserted preposition changes the meaning of the utterance. Such a case is only acceptable in rhetorical texts, though such insertion is unfavorable for informative and un-rhetorical speech (Ibn Hisham, 1985; Ibn Qutaibah, 1995). This misplacement can be detected in modern standard Arabic speakers’ utterances. The followings are instances of such a linguistic phenomenon.

According to grammarian and linguists of Arabic, speakers are allowed to attach static things with moveable objects (Ibn Jinni, 2011). The preposition (الباء (al-بااء) (with/by), for example, is used to indicate that the action was performed by the help of an object such as: “katabt bialqalam” (I wrote with the pen); the word (قلم: pen) can be used for assistance, so the preposition has to be inserted to it. However, nowadays, incorrect linguistic structures as “khabaṭa ra’sihu biljidar” (Lit translation: He banged his head against the wall) are used. The acceptable sentence is “khabaṭa birasihi aljidar” (Lit translation: He knocked his head against the wall) as (الجدار aljidar: wall) is a static object and cannot be controlled, i.e. the preposition (الباء (al-بااء)) is connected to a static object that does not need indicate action.

One more instance of such insertions is the insertion of a preposition to the subject of a sentence. Al Bayati (2005) demonstrates that such insertion is not appropriate except for some cases in which the preposition is additional, e.g. “ma ja' min 'ahad” (Lit translation: Nobody came). Nonetheless, some structures are contrary to the aforementioned ones as: “kan ḥariṣaan 'an yuḥiṭ alḥadith bilkitman” (Lit translation: He was eager to keep the conversation confidential). Though it is appropriate to say: “kan ḥariṣaan 'an yuḥiṭ alkitman bialḥadith” (Lit translation: He was eager to keep the conversation confidential), considering that the actual subject of the verb is not (الحديث alḥadith: conversation). If it was so, then the meaning would be affected and the word (الكتمان alkitman: confidentiality) would be what we are keen to hide, and the word (الحديث alḥadith: conversation) would not be confidential.

The last instance is the insertion of a preposition to additional words, since Arabic is characterized by the addition of some words or prepositions for the sake of speech improvement, decoration, or for the sake of rhythm and tone (Al ‘Aqad, 2009). This is acceptable if such insertion is for a rhetorical purpose. However, Arabic speakers say “waḍ‘a’ alqaḍiyatū ‘alaa bīṣāṭ adirasa” (Lit translation: He put the case on the study carpet). Nevertheless, it is better to say “waḍ‘ alqādiyatū lildirasa” (Lit translation: He put the case for study) as it is attributable to the usage of the preposition (‘الآ: علي: on) to the additional word (بیساط: carpet) does not give a new meaning for the structure. In accordance with Al Samirra’i (1983), such a structure is translated from French, as the French sentence: (Cette cause est mise sur le tapis).

3. Methodology and Procedures
3.1 The sample of the study:
A random sample of (20) working translators were selected from (20) translation offices in
Jordan, the United Arab Emirates, Qatar, Saudi Arabia, and Egypt. Two groups of 10 translators were formed as an experimental group and control group.

3.2 **The instrument of the study:**
The instrument used in this study was a diagnostic test. Its purpose is to determine the mistakes in the uses of Arabic prepositions committed by translators working at translation offices in the Middle East when they translate texts from English into Arabic. A number of translation professors in a number of Jordanian universities reviewed the test and offered suggestions. Their notes were taken into consideration and required modification was conducted.

The test consists of (50) sentences, every (10) sentences contain prepositions that belong to one type of the incorrect usage of Arabic prepositions by Arabic speakers mentioned earlier. Translators in each office were requested to translate all the sentences, and then points were distributed according to the number of responses required from each office.

The reliability coefficient of the test was measured by testing five translators working at translation offices which were not involved in the study after an interval of 10 days. The test was conducted once again; the correlation coefficient of the test is (0.852) and it has a statistical significance at the level of (0.01). The total points of the test were (50) as the test was divided into (50) sentences; each sentence was scored out of one.

3.3 **The remedial program of the study:**
The proposed remedial program is based on the incorrect usage of translators when translating prepositions from English into Arabic. Its purpose is to enhance their skills to translate prepositions from English into Arabic correctly.

The program consists of six interviews via Skype, an hour per each interview. The first interview was a preliminary of the program application through preparing the translators, and explaining it as well as the teaching mechanism as shown in Table 1.

**Table 1. The chronological order of the remedial program**

<table>
<thead>
<tr>
<th>Session</th>
<th>Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Preliminary</td>
</tr>
<tr>
<td>2</td>
<td>Replacement of a preposition with a preposition</td>
</tr>
<tr>
<td>3</td>
<td>Replacement of a preposition with an adverb</td>
</tr>
<tr>
<td>4</td>
<td>Omission of preposition</td>
</tr>
<tr>
<td>5</td>
<td>Addition of preposition</td>
</tr>
<tr>
<td>6</td>
<td>Misplacement of preposition</td>
</tr>
</tbody>
</table>

The remedial program was reviewed by a number of academic referees specialized in teaching language, it was reviewed in terms of: adequacy, clarity, organization and distribution of
its sessions, its educational purposes, the duration of the program, and the sentences for the translators. The referees recommended some notes concerning the remedial exercises and types of some words and sentences, as a consequence their recommendations were considered and required modification was conducted.

3.5 Statistical analysis:
With the aim of answering the research questions abovementioned, the results of the tests performed by the 20 translators were analysed.

The statistical analysis used in this study was the (t-test), due to there being one independent variable consisting of the remedial program for improving the translation of prepositions by translators working at translation offices, and one dependent variable (The translation of prepositions).

This study is considered one of quasi-experimental studies of two groups including a pre-test and a post-test according to the following pattern: the experimental group which was exposed to the program (O × O) and the control group which was not exposed to the program (O× O).

The means and standard deviations of the two groups’ members in the tests were calculated. To ascertain the statistical significance of differences, the (t-test) was used.

4. Results and Discussion
The study aims at developing a linguistic remedial program to help translators working at translation offices to translate prepositions correctly when translating prepositions from English into Arabic, and it particularly attempted to answer the following questions:

1. Is there an effect of a proposed remedial program to improve the translation of prepositions from English into Arabic by translators working at translation offices?
2. Which of these themes (replacing a preposition with a preposition, replacing a preposition with an adverb, preposition omission, preposition addition, and preposition misplacement) of the remedial linguistic program will improve the proficiency of the translators in translating prepositions from English into Arabic?

4.1 Results of the first question:
To answer the abovementioned first question, the means and standard deviations obtained from the points of the translators in both the control and experimental groups who submitted the pre-test and the post-test were calculated. A statistical analysis of (t- test) was applied. The results of the first question are presented below in Table (2) and Table (3). Table (2) presents the means and standard deviations of the pre-test for both groups as well as the (t-test) results.
Table 2. *Means and standard deviations for both groups and the (t-test) results*

<table>
<thead>
<tr>
<th>Group</th>
<th>Sample Size</th>
<th>Mean</th>
<th>Standard Deviation</th>
<th>(t) Value</th>
<th>Degree of freedom</th>
<th>Significance Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>10</td>
<td>11</td>
<td>3.4</td>
<td>0.652</td>
<td>38</td>
<td>0.518</td>
</tr>
<tr>
<td>Experimental</td>
<td>10</td>
<td>10.3</td>
<td>3.3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The results of the (t-test) in Table (2) show that there are no statistically significant differences at the level (α ≤ 0.05). The significance level is (0.518), whereas the (t) value is (0.652). This is also supported by the apparent convergence between the means of the translators’ performance in both experimental and control groups, as the mean of the experimental group in the pre-test is (10.3), whereas the mean of the control group in the pre-test is (11).

Table (3) represents the means and standard deviations of the post-test for both groups and the result of the (t-test).

Table 3. *Means and standard deviations of the post-test for both groups and the (t-test results)*

<table>
<thead>
<tr>
<th>Group</th>
<th>Sample Size</th>
<th>Mean</th>
<th>Standard Deviation</th>
<th>(t) Value</th>
<th>Degree of freedom</th>
<th>Significance Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>10</td>
<td>11</td>
<td>3.4</td>
<td>13.58</td>
<td>38</td>
<td>0.00</td>
</tr>
<tr>
<td>Experimental</td>
<td>10</td>
<td>24.6</td>
<td>2.9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As indicated in Table (3), the results of the (t-test) show that there are statistically significant differences at the level (α ≤ 0.05). The significance level is (0.00) and the (t) value is (13.58), which has a statistical significant at the level of (α ≤ 0.05). This implies that the linguistic remedial program has a remarkable impact on improving the translation of prepositions by the translators of the experimental group. This was endorsed by the apparent differences between the means of translators’ performance in both the experimental and control groups, which were in the favor of the experimental group, as the means of the pre-test of this group is (10.3), then it increases in the post-test to become (24.6). Conversely, the means of the pre-test and post-test for the control group are (11), as shown in the means of Table (2) and Table (3).

4.2. *Results of the second question:*

In order to answer the second question, the number of the correct translations in the pre-test and the post-test of the control and experimental groups according to the themes of the linguistic remedial program: replacing a preposition with a preposition, replacing a preposition with an adverb, preposition omission, preposition addition and preposition misplacement. Those means and standard deviations are presented in Table (4).
Table 4. Number of correct answers in the pre-test and post-test of both groups according to the themes of the linguistic remedial program

<table>
<thead>
<tr>
<th>Themes of the remedial program</th>
<th>No. of correct answers in the pre-test/control group</th>
<th>No. of correct answers in the pre-test/experimental group</th>
<th>No. of correct answers in the post-test/control group</th>
<th>No. of correct answers in the post-test/experimental group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Replacing a preposition with a preposition</td>
<td>20</td>
<td>18</td>
<td>20</td>
<td>41</td>
</tr>
<tr>
<td>Replacing a preposition with an adverb</td>
<td>21</td>
<td>20</td>
<td>21</td>
<td>39</td>
</tr>
<tr>
<td>Preposition omission</td>
<td>31</td>
<td>29</td>
<td>31</td>
<td>46</td>
</tr>
<tr>
<td>Preposition addition</td>
<td>23</td>
<td>22</td>
<td>23</td>
<td>55</td>
</tr>
<tr>
<td>Preposition misplacement</td>
<td>15</td>
<td>14</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td>Total</td>
<td>110</td>
<td>103</td>
<td>110</td>
<td>246</td>
</tr>
</tbody>
</table>

It is notable from Table (4) that the number of correct answers of the themes of the linguistic remedial program for the control group in the pre-test and the post-test is the same, which is (110). However, the number of correct answers of the experimental group pre-test is (103), and it increases to (246) in the post-test, this increase is attributed to the linguistic remedial program.

Additionally, the number of correct answers which increased in a remarkable way shows the positive impact of the linguistic remedial program themes. However, this impact varies in accordance with the themes of the program as the differences between the number of correct answers of the experimental group pre-test and the post-test indicate reveal. The linguistic remedial program is more efficient in the treatment of preposition misplacement errors since the experimental group correct answers increased by (51), followed by the preposition addition with (33) correct answers. Then replacing a preposition with an another preposition enhanced by (23) correct answers, after that replacing a preposition with an adverb came next by (19) correct answers, and finally preposition omission came last by (17) correct answers.

4.3 Discussion of the Results of Study Questions:
4.3.1 Discussion of first question results: It is perceptible that the results of the (t-test) do not denote any statistically significant differences at the level of the significance ($\alpha \leq 0.05$) in the
means for both the experimental and control groups in the pre-test. Whilst they reveal statistically significant differences at the level of the significance ($\alpha \leq 0.05$) in the means for both the experimental and control groups in the post-test in favor of the experimental group members who translated the prepositions according to the linguistic remedial program. Such statistically significant differences were accounted for the enhancement of translators’ performance in the post-test. This indicates that the linguistic remedial program was effectual in improving the ability of the experimental group to translate prepositions correctly, which implies that the purpose of the program has been achieved and the errors of preposition translation, for which the remedial program was designed, have been reduced.

**4.3.2 Discussion of second question results:**
In light of the abovementioned results, the number of control group correct answers in the pre-test and post-test showed that there was no improvement in the translators’ performance compared to the experimental group which showed a noticeable improvement. Furthermore, the results showed the efficiency of the remedial program in the treatment of preposition translation errors concerning the included themes as follows: preposition misplacement, preposition addition, replacing a preposition with another preposition, replacing a preposition with an adverb, and finally preposition omission.

**5. Conclusion**
Based on the findings, the two questions of the study were answered. First, is there an effect of a proposed remedial program to improve the translation of prepositions from English into Arabic by translators working at translation offices? There is a positive effect of this program on improving their translation of prepositions from English into Arabic. It seemed that translators in both groups misused the Arabic prepositions before being exposed to the program. On the other hand, the experimental group translators could find adequate equivalents for such prepositions in the post-test after being exposed to the remedial program. Such a result intensified the clear differences between the means of translators’ performance in both the experimental and control groups, which were in favor of the experimental group.

Second, which of these themes (replacing a preposition with a preposition, replacing a preposition with an adverb, preposition omission, preposition addition, and preposition misplacement) of the remedial linguistic program will improve the proficiency of the translators in translating prepositions from English into Arabic? In the light of the results, the program is more efficient in (preposition misplacement), then (preposition addition), followed by (replacing a preposition with another preposition), next (replacing a preposition with an adverb), and finally (preposition omission).

It can be concluded that the translators mistranslated the prepositions form English into Arabic before they were exposed to the remedial linguistic program. This can be attributed to the ignorance about the appropriate use of the prepositions, the lack of knowledge about the multiple usages of the prepositions, in addition to the inability to give the right equivalent (Almaloul, 2014; Al Yaari, 2013; Terdjat, 2012).
It is expected that the study will encourage researchers who are concerned with this field to conduct further relevant studies. In addition, it reveals the significance of translators to acquire abilities to use the prepositions correctly in Arabic.

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References
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Rabadi & Althawbih


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Terdjat, H. (2012). *Challenges encountered by Algerian EFL students when using the English prepositions "in", "on" and "at"* (Unpublished MA thesis), Mohamed Kheider University, Algeria.

Chinese Adversative *Bèi* Passive and Its English Translations in Literary Texts

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Abstract
This research aims at finding the commonalities and distinctive features of translating *bèi* (被) passive into English in the context of literary texts and investigating different approaches translators adopt. Twelve English translation in the Spring 2015 edition of *Pathlight* will be analyzed as a way to develop translation resources. The main approaches to translation are: (1) retaining the original passive sentences and/or passive construction, (2) changing to corresponding active sentences, (3) changing into active sentences with the same narrative perspective, and (4) paraphrasing the original passives. Translation of adversative *bèi* passive sentences is evaluated from the perspectives of semantic equivalence and aesthetic effect in order to investigate whether they effectively and successfully express the original adversative meaning and represent the original aesthetic effect. Reasons for ineffective and unsuccessful semantic equivalence are analyzed, that include translators failing to recognize the adversative expression of *bèi* passive, and not paying sufficient attention to preserving the original lexical terms which express the adversative connotation and present the literary effect and adversative resultative compounds in *bèi* passive.

Keywords: adversative *bèi* passive, aesthetic effect, semantic equivalence, translation evaluation

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Introduction

Aims, Objectives and Significance of the Research

This research investigates how translators deal with the adversative meaning associated with the bèi passive, which is considered as a distinctive feature in Chinese language (Chao, 1968; Chappell, 1984, 1986, 2016; Cook, 2013; Li & Thomson, 1981; Wang, 1985; Wang, 2010; Xiao, McEnery, & Qian, 2006). It aims to find the commonalities and distinctive features of translating bèi passive into English in the context of literary texts. While abundant research and academic papers have been produced on bèi passive, there has not been much literature on the translation of adversative bèi passive into English (Chao, 1968; Chappell, 1984, 1986, 2016; Cook, 2013; Li & Thomson, 1981; Wang, 1985; Wang, 2010; Xiao, McEnery, & Qian, 2006). In spite of the fact that “passive voice in Chinese in its various forms, marked and unmarked, does occur widely and, as such, may be just as frequently encountered in Chinese (both in speech and in writing) as in European languages” (Yip & Rimmington, 2004, p. 209). Therefore, in order to address the lacunae in the research as well as provide advice and suggestions to translators who are interested in translating adversative bèi passive, this research conducts a preliminary investigation of the different approaches translators adopted in dealing with adversative bèi passive. More significantly, this research will be used as a basis for developing translation resources for dealing with adversative bèi passive in literary texts and evaluating their translation from the perspective of semantic equivalence and aesthetic effect.

For this purpose, the English translated version of twelve literary works in the Spring 2015 edition of Pathlight have been chosen as the source for textual analysis. The source texts consist of representative works in standard modern Chinese literature (novellas and prose), and were translated by eleven different English translators, as such demonstrating a variety of writing features and characteristics of translation. Therefore, these twelve literary works and their English translation provide a comparatively objective arena for analysis of translating Chinese passives into English. The basic information of the target texts and source texts is shown in the Table 1 as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Target Texts (TTs)</th>
<th>Translator</th>
<th>Source Texts (STs)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Title in Pathlight</td>
<td></td>
<td>Original Title</td>
</tr>
<tr>
<td>1</td>
<td>Death is a Tiger Butterfly</td>
<td>Darryl Sterk</td>
<td>《死亡是一只桦树蝶》</td>
</tr>
<tr>
<td>2</td>
<td>Wolves Walk Atwain</td>
<td>Cara Healey</td>
<td>《狼行成双》</td>
</tr>
<tr>
<td>3</td>
<td>The Nightjar at Dusk</td>
<td>Roddy Flagg</td>
<td>《黄昏夜鹰》</td>
</tr>
<tr>
<td>4</td>
<td>Apery</td>
<td>Nicky Harman</td>
<td>《猴者》</td>
</tr>
</tbody>
</table>
Chinese Adversative Bèi Passive and Its English Translations in Literary LIU

<table>
<thead>
<tr>
<th>5</th>
<th>A Village of One</th>
<th>Joshua Dyer</th>
<th>《一个人的村庄》</th>
<th>刘亮程 (Liu Liangcheng)</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Thoreau and I</td>
<td>Eleanor Goodman</td>
<td>《我与梭罗》</td>
<td>莞岸 (Wei An)</td>
<td>1998</td>
</tr>
<tr>
<td>7</td>
<td>Heat Island</td>
<td>Ken Liu</td>
<td>《热岛》</td>
<td>夏笳 (Xia Jia)</td>
<td>2011</td>
</tr>
<tr>
<td>8</td>
<td>The Great Whale Sings</td>
<td>Canaan Morse</td>
<td>《巨鲸歌唱》</td>
<td>周晓枫 (Zhou Xiaofeng)</td>
<td>2013</td>
</tr>
<tr>
<td>9</td>
<td>Illusory Constructions</td>
<td>Dave Haysom</td>
<td>《错觉建筑物》</td>
<td>邱雷 (Qiu Lei)</td>
<td>2012</td>
</tr>
<tr>
<td>10</td>
<td>Pigeon</td>
<td>Rachel Henson</td>
<td>《鸽子》</td>
<td>刘庆邦 (Liu Qingbang)</td>
<td>2005</td>
</tr>
<tr>
<td>11</td>
<td>Rain and Snow</td>
<td>Eric Abrahamsen</td>
<td>《下雨下雪》</td>
<td>张炜 (Zhang Wei)</td>
<td>1990</td>
</tr>
<tr>
<td>12</td>
<td>The Hot Springs on Moon Mountain</td>
<td>Canaan Morse</td>
<td>《月亮的温泉》</td>
<td>叶弥 (Ye Mi)</td>
<td>2006</td>
</tr>
</tbody>
</table>

**Research Questions**

The first and foremost research question will investigate how adversative bèi passive is dealt with in English by translators specializing in the field of modern Chinese literature, i.e. to categorize approaches and strategies translators used to retain passives or change passives into other grammatical structures. The second research question will focus on assessing how closely the translation express meaning equivalent to the passives of the source texts, especially in expressing the original adversative meaning. If the original adversative meaning is not exactly expressed in target texts, the reasons giving rise to such translation will be examined. The last research question will evaluate whether the translation can satisfy target readers as literary works and aesthetic effects produced by different strategies of translating Chinese passives.

** bèi passive**

The bèi passive construction is one of the most representative passives in Chinese. Example [1] illustrates the prototypical syntactical construction of bèi passive construction:

Noun Phrase₁ – BEI – Noun Phrase₂ – Verb Phrase (hereafter NP and VP)

[1] Zhangsan bei Lisi da le

Zhangsan BEI Lisi hit PFV/CRS

Zhangsan was hit by Lisi. (Huang, 1999, p. 3)

NP₁ is the “patient” in the position of grammatical subject, and NP₂ is the “agent” who acts upon and affects the “patient”. Those passive constructions with agent are defined as “long passive” (Biber et al., 1999, p. 935, as cited in Xiao, McEnery, & Qian, 2006, p. 113). Besides the
prototypical syntactical construction, “short passive” (Biber et al., 1999, p. 935, as cited in Xiao, McEnery, & Qian, 2006, p. 113), also known as agentless passive construction, is widely accepted in bèi passive construction, i.e. “agent” can sometimes be omitted in bèi-passive construction. It is illustrated by the following example.

[2] Zhangsan bei da le
Zhangsan BEI hit PFV/CRS
Zhangsan was hit. (Huang, 1999, p. 3)

Bèi passive has two significant semantic characteristics: adversity and disposal (Chao, 1968; Cook, 2013; Li & Thompson, 1981).

**Adversity**

The semantic origin of bèi is derived from shòu (受: suffer or cover) (Sun, 1996). Influenced by the classical usage of Chinese, the most prominent and essential semantic characteristic of bèi passive is to express adversative meaning (Chao, 1968; Chappell, 1984, 1986, 2016; Cook, 2013; Li & Thomson, 1981; Wang, 1985; Wang, 2010; Xiao, McEnery, & Qian, 2006). In other words, mishaps and misfortune are always implied in bèi passive construction. The following two examples quoted from Li and Thompson can directly reflect this adversative feature of bèi passive construction (1981, pp. 493-494):

[3] jiaozi bei (gou) chi diao le
dumplings BEI (dog) eat down PFV/CRS
The dumplings got eaten up (by the dog).

Both examples involve events which are unfortunate, unfavorable and undesirable for the patient. It clearly shows that bèi passive construction is utilized with its superficial and subtext meanings to express traumatic or unpleasant and upsetting experience to the “patient” (Chappell, 1986; Wang, 2010).

It should be noted that adversative meaning is not achieved or expressed through the lexical choices in Chinese passive constructions, i.e. even neutral verbs in bèi passive construction can still convey the adversative meaning (Li & Thompson, 1981). Chappell also mentions that “adversity is not a lexical function of the verb type” (1986, p. 1028). The following example demonstrates this language feature:

[4] Zhangsan bei ren kanjian le
Zhangsan BEI person see CRS
Zhangsan was seen by people. (Li & Thompson, 1981, p. 496)
In this example, *kanjian* (see) is a neutral verb. However, combining with *bèi* passive construction, the implication and interpretation of “being seen” in this sentence is that Zhangsan did not want to be seen by people, or it is surprising/shocking that Zhangsan was seen by people. The event described is undesired and unexpected for Zhangsan.

It should also be pointed out that in the written language of modern China, the connotation of adversity in *bèi* passive construction has been declining after the May 4th Movement in 1919. Influenced by European languages such as French, German, and in particular English and Russian, *bèi* passive alters to express non-adverse meaning (Chao, 1968; Chappell, 1986; Li & Thompson, 1981; Norman, 1988; Xiao, McEnery, & Qian, 2006, as cited in Cook, 2013, p. 132).

Even in spoken Chinese which naturally expresses adversative meaning in passive construction, the frequency of non-adverse meaning occurring in *bèi* passive is increasing. This language phenomenon shows the influence of non-adverse usage of *bèi* passive in written language to spoken usage (Chao, 1968; Chappell, 1986; Li & Thompson, 1981; Norman, 1988; Xiao, McEnery, & Qian, 2006). This phenomenon always “occurs with verbs representing usages borrowed or introduced into the language during the modern age, such as *xuanju* (elect), *jiefang* (liberate) and *fanyi* (translate)” (Li & Thompson, 1981, p. 497). A term “*jiefang* (liberate)” will be used here as an example:

[5] sheng cheng bei jiefang le
province capital BEI liberate CRS
The provincial capital has been liberated. (Li & Thompson, 1981, p. 497).

As the above illustration shows, a reciprocity evolves in the written and spoken language with special reference to the modernity of passive usage and its semantic connotation.

Cook (2013, p. 140) states that nearly 25% of the predicates in her corpus on spoken *bèi* passive construction express neutral or positive meaning, and the much more commonly used non-adverse predicate collection with *bèi* is “*gandong* (move/touch) and *kandao* (value; see good prospects for)”. In the following table (Table 2), Xiao, McEnery & Qian (2006, p. 136) present that the usage rate of the adversative meaning conveyed by *bèi* passive in written and spoken Chinese is dominating. Nonetheless, it is approximately equal to the sum total of the percentage of positive and neutral meaning. The most common collocation with *bèi* includes verbs with adversative meaning such as “*bang* (truss up), *jie* (rob), *pian* (cheat) and *sha* (kill)”; and those with positive meaning include “*pingwei* (choose…as), *yuwei* (honor…as), *tisheng* (promote) and *feng* (confer (a title))” etc.; and those with neutral meaning such as “*chengwei* (call/become), *renming* (appoint) and *anpai* (arrange)” etc.
Table 2. Chinese passive markers across meaning categories (Xiao, McEnery, & Qian, 2006, p. 136)

<table>
<thead>
<tr>
<th>Passive Type</th>
<th>Passive marker</th>
<th>Negative</th>
<th>Positive</th>
<th>Neutral</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syntactic passive</td>
<td>bei</td>
<td>670</td>
<td>51.5%</td>
<td>139</td>
</tr>
<tr>
<td></td>
<td>wei...suo</td>
<td>13</td>
<td>18.9%</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>gei</td>
<td>27</td>
<td>67.5%</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>jiao</td>
<td>2</td>
<td>50.0%</td>
<td>1</td>
</tr>
<tr>
<td>Lexical Passive</td>
<td>rang</td>
<td>10</td>
<td>66.7%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ai</td>
<td>30</td>
<td>100.0%</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>shou</td>
<td>269</td>
<td>65.0%</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>zao</td>
<td>91</td>
<td>100.0%</td>
<td>0</td>
</tr>
</tbody>
</table>

In short, the adversative connotation of bèi passive remains essential. But it should be noted that in the recent development of bèi passive construction, non-adversative meaning appears much more frequently than before. In the non-adversative bèi passive construction, verbs collocating with bèi keep expanding and as such are not limited to the words borrowed or introduced from European languages.

**Disposal**

Bèi passive construction conveys the meaning that “the entity or person is dealt with, handled, or manipulated in some way” (Li & Thompson, 1981, p. 501), i.e. the predicates should have disposal meaning as well as expressing adversative meaning. Thus, some verbs in bèi passive construction are not accepted, such as ai (love), qi (anger), taoyan (be sick of), hen (hate) (Chappell, 1986; Li & Thompson, 1981). For example, the following sentences are not widely accepted in Chinese:

[6] *Xiaomei bei Zhangsan ai le*

Xiaomei BEI Zhangsan love COM

Xiaomei was loved by Zhangsan (Chappell, 1986, p. 1029).

However, based on Cook’s (2013, p. 143) analysis of bèi passive, verbs with adverse meaning without disposal factor can be found in spoken Mandarin, such as hushi (ignore; overlook), wuhui (misunderstand; misconstrue) and wujie (misunderstand; misread). These are “not deliberate, controllable and forceful actions” to the “patient”.

Chappell (2016, p. 482) also mentions that it is commonly found that “a resultative or directional verb compound” is used in the predicate of bèi passive sentences. Those compounds will help predicates to achieve the function of disposal, e.g. the examples utilized by Chappell (2016, p. 482) as follows.

[7] 他...被 问 烦 了。
He BEI question annoyed LE
He was asked questions to the point of annoyance.

The verb phrase 问 (asked questions) describes the event and 烦 (annoyance) presents the result of the event, their combination shows how the persona was dealt with by bèi passive. Furthermore, the result can express the adversative meaning by itself.

[8] 情书 都 被 退 回来 了!
Billets-doux all BEI send back LE
The love letters were all sent back! (Chappell 2016, p. 482)

The directional verb 回来 (back) locates the “patient” towards a new direction, as the result of the action 退 (send). The combination of 退 (send) and 回来 (back) identifies in what way the entity is handled or manipulated to express disposal.

Besides adversity and disposal, there are two features worth discussing as follows:

Firstly, the scope of “agent” is not limited to animate beings. In bèi passive construction, an inanimate noun phrase which can cause an action on their own can be acted as an “agent” to convey the adversative meaning only (Li & Thompson, 1981), such as feng (wind), huo (fire), shui (water), i.e. “forces of nature” (Cook, 2013, p. 135).

[9] qiqiu bei feng chui zou le
balloon BEI wind blow away PFV/CRS
The balloon was blown away by the wind (Li & Thompson, 1981, p. 505)

Feng (wind) causes the action of “blow away”, and it is undesirable for the narrator or speaker that the balloon was blown away by the wind.

According to the statistics of Cook’s research (2013), nearly 8% of the “agents” in bèi passive construction in the corpus are found to be inanimate. It shows that inanimate “agent” seems to be widely used and grammatical in modern Mandarin.

However, for the noun phrase “used by a person or an animate being to carry out an action”, i.e. the instrument, it cannot act as an “agent” in bèi-passive (Li & Thompson, 1981, p. 504). Thus, the following example is not an acceptable usage in Mandarin.

[10] * men bei yaoshi da kai le
door BEI key make open PFV/CRS (Li & Thompson, 1981, p. 504)
Because the “yaoshi (key)” cannot take effect or action on its own, it is just an instrument used by the unmentioned “agent”.

The following example taken from Cook’s study states the contrary to Li and Thompsons’ instrument:

[11] 我见 过 有人 被 啤酒 瓶 砍 到 头,
Isg see-EXP some PASS beer-bottle cut-RES head,
I’ve seen someone get cut on the head with a beer bottle, (Cook, 2013, p. 144)

Therefore, the usage of instrument as an agent in bèi passive construction does not seem to be strictly forbidden.

Secondly, based on the corpus-based study from Xiao, McEnery & Qian (2006, p. 142), “Chinese passives can only occur in dynamic events.” This statement illustrates the pragmatic context of Chinese passives, i.e. dynamicity. This dynamic nature is also supported by Chappell’s point of view (2016), i.e. some cognitional and/or emotional verbs can exist in bèi passive as an activity verb, rather than a usually used stative verb, such as zhidao (know) in the following example:

[12] 可惜，这 一切 都 被 巫婆 知道 了。
kexi, zhe     yiqie      dou  bei   wupo  zhidao  le
Pity this everything all BEI witch know LE
Unfortunately, all of this was found out by the witch (Chappell, 2016, p. 479).

The literal meaning of zhidao is “know”, a stative meaning commonly used in English. But in this bèi passive construction, the meaning of zhidao is interpreted as to “find out” as an intentional action to present the dynamic nature and adversative result of the event.

Data Analysis

The followings are detailed analysis of adversative bèi passive sentences and their translation from the twelve chosen English translation of Pathlight Spring edition 2015. Both the STs and TTs are shown, in order to make a parallel comparison and critical study with specific reference to the usage and effect of adversative bèi passive. The main purpose is to look into the preservation of the original passives, and/or whether there are divergences in meaning from the original passives. Most importantly, the different approaches translators used to deal with adversative bèi passive will be examined in order to investigate and highlight the effects of differing translation methods on target texts and target readers.

Passives with adversative meaning

As reviewed above, the adversative meaning contained in bèi passive depends mainly on lexical choice, i.e. verbs or resultative compounds with unfortunate meaning. Bèi passive per se can express adversative meaning as it is its main characteristic. In other words, the first focus will
be on examining the semantic equivalence and aesthetic effect of the bèi passive translation to see whether it can effectively and successfully preserve the original adversative meaning. The second focus will look into how bèi passive per se can retain the adversative meaning and aesthetic effect after translation. If the translation cannot successfully preserve the adversative meaning, the reasons will be analyzed. As such, all sentences are divided into in two groups: (i) effective and successful translations; and (ii) less effective and successful translations. They are respectively discussed as follows with specific examples provided.

(i) Effective and successful translations

Example 1:

ST: 牠们展示何谓生命这样的秘语，然后带着秘语的锁匙被生命离弃，牠们留下卵后，才丧失飞行的冲动。(Wu, 2003)

TT: They revealed the riddle of what life is, before leaving with the key to the riddle. For they were soon to be discarded by life: once the monarch mothers lay their eggs they lose the impulse to fly. (Sterk, 2015)

In the original example, “离弃” literally means “leave” and “abandon”. The diction obviously describes the unfortunate consequence towards the event described, i.e. adversity of the original sentence. The translator chooses the word, discard, from the same semantic domain of “leave” and “abandon”, to express similar meaning and emotional intensity. It retains the original adversative meaning and represents the original aesthetic effect, and also keeps the passive construction even though used as a modifier in the TT. It is worth noting that the agent here is an abstract inanimate concept, life.

Example 2:

ST: 童年时养的一笼十姐妹夜里被老鼠袭击。(Wu, 2003)

TT: A cage of society finches I raised as a child was attacked by a rat one night. (Sterk, 2015)

In Example 2, the original adversative meaning is also expressed. The meaning of “被…袭击” is fully represented by “was attacked”, a passive sentence with the word implying adversative meaning. The semantic equivalence and same emotional intensity are achieved here. It is interesting to note the number of the agent in the TT. Because Chinese does not have inflection to clearly express single or plural form of a noun. In this context, it cannot be identified whether the rat is one or at least two, and the translator decides to use singular form to represent the original dynamic tableau.

Example 3:

ST: 那只落水的老鼠每回奋力游到登岸处, 就被观看的民众用长棍棒再次戳下水里。(Wu, 2003)

In Example 3, the original adversative meaning is also expressed. The meaning of “被…戳下水里” is fully represented by “was attacked”, a passive sentence with the word implying adversative meaning. The semantic equivalence and same emotional intensity are achieved here. It is interesting to note the number of the agent in the TT. Because Chinese does not have inflection to clearly express single or plural form of a noun. In this context, it cannot be identified whether the rat is one or at least two, and the translator decides to use singular form to represent the original dynamic tableau.
TT: Badly wounded, the rat swam to the bank and tried to climb up, but *got caught on the rocks*, and all the while a rickshawman and a few children were chucking stones at it. (Sterk, 2015)

In Example 3, the translator uses *get* passive to deal with the original passive sentence. The translator keeps the same narrative perspective of source text. “The rat” still remains the topic of the sentence. However, the translator recreates nearly all the other information of the source text. The translator gives up representing the original image of describing what happened to the rat, such as being knocked into river by passengers with long sticks, whereas the translator rebuilds a situation for the rat, i.e. *got caught on the rocks and children were chucking stones at it*. The “agent” is translated from a new narrative perspective, i.e. from the original passive to its corresponding active sentence; more interestingly, it is described in more detail in translation, i.e. *rickshawsman and children* became subject and represented the “agentivity”. Although the literal meaning is changed completely, the adversative meaning is well retained, and the target audience can receive the adversative meaning of the rat being prevented from going back to the bank by being hit again and again. Furthermore, the *get*-passive used here is more dynamic than the *be*-passive in describing this kind of situation. It is more vivid for the target audience to see what the rat is facing. Therefore, for target readers, the aesthetic effect of building a dynamic tableau and the semantic equivalence of adversity is well achieved in the TT because the original stative result was replaced by full action in translation.

Example 4:
ST: 但当阿波罗决定以火焚处死科罗妮斯时, 看到她的美丽面容逐渐被火焰惊吓得扭曲, 他忆起了美好的回忆。(Wu, 2003)
TT: But in the end, Apollo decided to burn Coronis alive. As he watched her beautiful face contort with fear of flame, he remembered the beautiful moments they’d shared together, until he heard an infant crying. (Sterk, 2015)

In Example 4, although the passive construction is not followed – rather it is translated into an active sentence – the narrative perspective of describing the event is kept, i.e. her beautiful face. Similar lexical terms are used, e.g., *contort* for扭曲; *fear* for惊吓. They not only express the original adversative meaning but represent the original frightening emotion. Example 4 is effective and successful in semantic equivalence and aesthetic effect.

Example 5:
ST: 在追逐一只蛮狗未能得手之后, 她竟然昏头昏脑地去攻击一只鬣狗, 结果被对方咬伤了脖颈。(Deng, 1997)
TT: After chasing a wild dog unsuccessfully, she had gone so far as to dazedly pursue a hyena, which had bitten her on the neck. (Healey, 2015)

In Example 5, the passive construction of the original is totally changed. The translator uses a clause with active voice, rather than keeping the original passive voice. The literal translation of the original “被对方咬伤了脖颈” should be “(she) was bitten on the neck by the hyena”, but the translator uses an active clause, *(a hyena) had bitten her on the neck*, resulting in changing the
narrative perspective in the clause to emphasis the “agentivity” of the action, but downgrade the “affectedness” of a passive voice. The aesthetic effect of a literary work is quite similar. Furthermore, all the information remains the same. Therefore, the original adversative meaning of being bitten by a hyena is retained.

To briefly review those effective and successful translations of adversative bèi passive sentences, there are several main approaches, including retaining passive construction as modifiers (Example 1) and passive sentences (Examples 2, 3), changing into the active sentence with the same narrative perspective, i.e. the view of the “patient” (Example 4) and changing into the corresponding active sentence (Example 5). After examining of STs and TTs, it is found that all original sentences of effective and successful translation express adversative meaning by lexical terms, and those effective and successful translations can achieve the semantic equivalence and aesthetic effect by choosing similar lexical terms in target language. It is concluded that choosing similar adversative lexical terms within the target text is a sound translation strategy for the translator who wishes to express adversative meaning and represent the aesthetic effect of the source text.

(ii) Less effective and successful translations

There are still some less effective and successful translation dealing with adversative bèi passives in the database. They are analyzed as follows:

Example 6:
ST: 然而，最重要的是，我会记得这些大桦斑蝶，记得这些纤小翅膀不疾不徐的飘流，一只接着一只，每一只都被某种看不见的力量推向前去。 (Wu, 2003)

TT: But most of all I shall remember the monarchs, that unhurried westward drift of one small winged form after another, each drawn by some invisible force. (Sterk, 2015)

In Example 6, although “推” is a neutral word in Chinese, in the given context, it indicates that the future of monarchs is not chosen by themselves, but controlled and forced by fate. “每一只都被…推向前去” in the original context actually implies the more adversative meaning that monarchs are flying to the end of their lives. However, it is simply translated into “drawn by the invisible force”, a passive construction as a modifier. The translation does not express or imply the uncontrolled and tragic ending of monarchs like the ST does. Thus, the semantic adversative meaning is significantly less achieved in TT than in ST. As for the aesthetic effect, the original Chinese “被…推向前去” means “being pushed forward”. However, in English translation, the word “drawn” signifies a reverse directional change from the original Chinese meaning. Compared with the ST which emphasizes the dynamic tableau of monarchs being controlled by fate, the TT strengthens the irresistible power of the “invisible force” to achieve another aesthetic effect. This reverse in translation results in a different description of “monarchs” and “invisible force” between the source- and target readers. Moreover, the directional compound 向前去, as the consequence of the activity is totally omitted in the TT. As a result, the TT does not fully express disposal
expressed in the ST, i.e. how specifically the monarchs are dealt with by the invisible force. Thus, considering the semantic equivalence and aesthetic effect, Example 6 is less effective and less successful.

Example 7:
ST: 只有 你的命运被改变了,莫名其妙地落在另一个地方。(Liu, 1998)
TT: When it’s gone it’s like nothing ever happened. Except **your fate has changed**. (Dyer, 2015)

In the above example, the adversative meaning of the originals are not achieved by lexical terms, but by the bèi passive *per se* in the contexts. “改变” is a natural word in Chinese, referring to “change”. In Example 7, “命运被改变了” conveys that the persona’s fate is radically changed. More significantly, based on the context, the change is negative, resulting even in the persona’s death. Therefore, in the original, the writer uses “命运被改变了”, rather than “命运改变了”. The bèi passive used here clearly expresses an adversative meaning. However, the translator does not retain the passive construction, but chooses to use an active sentence in the TT. The adversative meaning is totally lost. Even in the context, the active sentence cannot imply the adversative meaning. In the context of the translation, the interpretation of *fate* could be changed into better or worse direction. Therefore, the semantic equivalence is less achieved here.

Example 8:
ST: 即使桦斑蝶小心翼翼地只产下六七枚卵, 我盆栽里的马利筋还是毫不意外地注定 被啃食殆尽。(Wu, 2003)
TT: Just six or seven carefully placed eggs doom a potted milkweed **to be eaten alive**, which comes as no surprise. (Sterk, 2015)

In Example 8, the literal meaning of “啃食殆尽” is “to gnaw at and eat all up”. In English translation, “to be eaten alive” keeps the passive construction as a complement of milkweed but it loses the kind of woeful and unfortunate meaning that the original expresses. As the resultative compound of the predicate, “啃食”, the interpretation of “殆尽” is also omitted in the TT. Furthermore, the tableau of “啃食殆尽” is dynamic and the original has a kind of gruesome and bloody effect to describe the result of the potted milkweed. The original imagery is not dynamically represented by the simple translation of “to be eaten alive”. Thus, the semantic equivalence and aesthetic effect cannot be kept in the TT.

Example 9:
ST: 一大群娃娃嚷叫着跳到水深处, 又被大人吆喝上来。(Zhang, 1990)
TT: A crowd of children clamored to jump into the deeper parts of water, but **were called back up by the adults**. (Abrahamsen, 2015)

As for Example 9, the original Chinese “被吆喝” means “being yelled back”. It is commonly used in the context of children doing something dangerous, and so, parents reproach them, in particular with anger or in fear of accident. It is a typical adversative passive usage in Chinese.
Although the English translation retains the passive sentence, the English translation has turned it into “called back”, which loses the emotional and adversative connotation and instantly reduces the force of the original action and fails to produce semantic equivalence and aesthetic effect.

Example 10:
ST: 大海被一个冬天折腾得黑乌乌的。(Zhang, 1990)
TT: The winter had turned the sea dark. (Abrahamsen, 2015)

The original expresses an adversative meaning. The original Chinese can be literally translated into “the sea was tortured to black by the winter”. The lexical term, “折腾” has clearly shown the unwillingness of the original. “Black” is the adversative result of affectedness “the sea” received from “the winter”. However, the English opts not to follow suit a passive sentence, but applies active voice with the narrative perspective of “winter” to emphasize the “agentivity”, i.e. what the winter initiates to the sea. The original adversative meaning is totally lost by using a neutral, “turned”, replacing “折腾”. From the perspective of semantic equivalence, the adversity is missing in the target text. Furthermore, such a personification effect of describing the “agentivity” of winter has not been reproduced, and the negative connotation has been lost as well. Thus, the emotional intensity is weakened and the aesthetic effect falls short.

Example 11:
ST: 蚊子都已经被冷雨打得找树洞隐藏。(Hei, 2014)
TT: the mosquitoes would be in hiding after the rain. (Flagg, 2015)

The original sentence of Example 11 is an adversative bèi passive. The literal meaning of the original sentence should be “are hit by the cold rain to find tree holes to hide”. It describes that the rain is cold and heavy, and even mosquitoes have to find somewhere to hide. It vividly shows the unfortunate affectedness from the “agent” to the “patient”. The English translation does not retain the passive construction, but chooses to use a preposition phrase, after the rain, to paraphrase the ST. It changes the time from “during the rain” to “after the rain”. As for adversative meaning, the English translation cannot express the adversity the mosquitoes experience during the rain. It loses the original description of predicament and urgency due to the adversative affectedness initiated by the cold rain. Furthermore, it changes the dynamic tableau to stative description, omitting the image of “hit”, and even the image of “cold”. Those images clearly present the bad circumstances of the mosquitoes. Thus in both semantic equivalence and aesthetic effect, the translation is less forceful.

As can be seen from the examination of unsuccessful TT examples of the translation of passive sentences with adversative meaning, the main approaches observed are the same as those used in effective and successful translation; including retaining the passive constructions as modifiers (Examples 6, 8) and passive sentences (Example 9), changing passives into the active sentence with the same narrative perspective, i.e. the view of the “patient” (Example 7) and changing into the corresponding active sentence (Example 10). Besides these approaches, some sentences are paraphrased, but are less effective and successful in creating semantic equivalence.
and aesthetic effect (Example 11). To be specific, some translated versions are effective and successful in achieving semantic equivalence and aesthetic effect, while some are less effective and successful, despite using the same translation approach. Based on the detailed analyses conducted above, the three reasons can be seen as follows:

The first significant reason could be that translators do not realize the important characteristic of bèi passive: bèi passives themselves can express adversative meaning, not via adversative lexical terms. Like Examples 6 and 7, although the predicative verb is neutral in Chinese, but associated with bèi-passive, the adversative meaning is implied from the context. As a result, their translation cannot express exactly the original adversative meaning.

The second reason is that the translator ignores the effect of resultative compound in the original bèi passives. By reviewing Example 8, it is found that the adversative meaning and emotional intensity are expressed and the connotation of disposal achieved as a result of the activity. However, they are all omitted in the target texts. The adversity and disposal, therefore, cannot be expressed and the emotional intensity is inevitably lessened as well.

The last reason lies in the lexical terms. Lexical terms, especially verbs with negative connotation, help to express adversative meaning and build a dynamic tableau, such as Examples 9, 10, 11. However, some translators choose stative words with neutral meaning to deal with them, resulting in the original adversative meaning not being retained in the TTs and the aesthetic effect of the originals being lost.

Conclusion

As a way to develop translation resources, this research makes a contribution for translators, by providing some objective investigation and offering suggestions and reference for when he or she comes to dealing with the translation of Chinese adversative bèi passives into English. This research identifies and analyses different approaches translators adopt in dealing with Chinese adversative bèi passives when translating into English in literary context, by analyzing translations of adversative bèi passive sentences in twelve English translations in the Spring 2015 edition of Pathlight. The main translation approaches are: retaining the original passive constructions, changing into the corresponding active sentence, changing into active sentence with the same narrative perspective and paraphrasing the original passives.

The translation of passive sentences is evaluated from the perspective of semantic equivalence and aesthetic effect, to investigate whether they effectively and successfully express the original adversative meaning and represent the original aesthetic effect. Reasons for ineffective and unsuccessful semantic equivalence are analyzed, and include the translator not being aware of the adversative expression of bèi passive, and not paying sufficient attention to preserving the original lexical terms which express the adversative connotation and present the literary effect and adversative resultative compounds in bèi passive.
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References
Literature is the Best Tool of Awaking Moral Understanding and Evaluation: Wendell Berry's *The Long-Legged House*

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**Abstract:**
The researcher examines Wendell Berry’s *The Long-Legged House* (1969) and addresses his engagement with the interlocking bonds between ecological degradation and socioeconomic, psychological, and spiritual disorientations through literature; the researcher also explores Berry's critiques of the dynamics and implications of environmental racism along with his depiction of his locale, concepts of home and community, history, mythology, tradition, and the vivisectional imperatives of capitalism and imperialism that have wreaked havoc upon his home place. These contested terrains have suffered the ramifications of environmental discrimination, which targets them for toxic strip-mining projects. Throughout this paper, the researcher essentially applies environmental-justice approaches, but also refers to theories of global capitalism, and deep ecology, as they are all intertwined through their search for alternative forms of eco-resistance. Hence, I build on critiques by such scholars as Murphy, Buell, Cornell, and Roach, among others, to provide the ideological, hermeneutical, socio-political, and aesthetic filters through which the nonfiction essay can be given fresh and original examinations. This theoretical synthesis cements my corroboration that global capitalism and maldevelopment go hand in hand with imperialism and androcentrism, constituting an intricate nexus of hegemonies.

**Key words:** awakening, degradation, ecology, environmentalism, resistance, tradition

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The Long-Legged House (1969) is not set in pristine wilderness vicinities; the events take place in populated terrains—in the city, in open-pit coal mines. This work “questions and confront our most popular assumptions about ‘nature’ and ‘nature writing’ by inviting us to take a hard look at the contested terrains where increasing numbers of poor and marginalized people are organizing around interrelated social and environmental problems” (Adamson, 2001, p. xvii). Thus, Berry strives to reimage and negotiate the culture-nature divide and establish himself as an equal, sentient member of his biotic community. He constructs a dramatic understanding of how environmental racism affects cultural and environmental spaces, and he proposes new formulas to our social and environmental failures. In general, he outlines the ways in which interrelation with and commitment to the land constitute an exigency necessitating a mixture of local and global environmental justice awareness; he appeals to organic past models and reminds us that there are people whose lives hinge on the well-being of their ecosystem and whose proper relationship with the land leans towards a binding spirituality.

Berry renavigates and reintegrates customs that have been systematically subsumed by an unbridled confidence in techno-scientific “progress” and global capitalism. Hence, The Long-Legged House features the disruptions kindled by imperialism, industrial capitalism, and “maldevelopment” on communities deeply rooted in the land and attached to a particular territory. In his portrayal of the earth as a source of life and renewal, the writings of Berry—contrary to mainstream views on land as something to be subjugated, subdued, and parcelled—function as crucial forms of resistance against the ecological and sociocultural injustices and crises facing the disenfranchised poor in the U.S. Specifically, Berry enacts an emancipatory discourse prioritizing vested communal environmental rights and humanity’s urgent need to reconnect with nature to avoid the destruction of both, finding meaning in traditional ethics and cosmologies underrated in the mainstream. In so doing, his writings corroborate communal aesthetics and myths as valuable tools not only in sustaining people and nature, but also in disclosing the impasses and hypocrisies of capitalism and imperialism.

Berry's writing encompasses questions of environmental justice in a larger scheme of redefining and renegotiating what it means to be a human in a world of shifting identities to inhabit places that are incessantly constructed, reconstructed, and destructed, due to ethics of modernity and global capitalism. Thus, he writes ecohistory from a holistic perspective, foregrounding the strong interrelation of self with land and community. In short, Berry's writings remap the whole world as home, breaking down the nature-culture and human-nonhuman dichotomies. Particularly, the writings of Berry, which resonate with echoes of tradition from which to draw sublimity, have the power to conflate “ethics” of exploitation and commodification and promote an ethic of subsistence and wholeness. Therefore, Berry proffers rhetorical devices for political engagement that can play a decisive role in thwarting any stultifying, separatist practices that legitimize environmental and social racism. Perhaps more than anything else, Berry offers his works to the world with the hope of transforming and purging injustice through revising Western
metaphysics. His discourses are tied to political agendas and forms of activism that aim to transform our imagination and thus mobilize resistance to current global ecological crises. Lawrence Buell (2005) posits, “Western metaphysics and ethics need revision before we can address today’s environmental problems . . . Environmental crisis involves a crisis of the imagination the amelioration of which depends on finding better ways of imagining nature and humanity’s relation to it” (p. 2).

Berry’s prose and poetry endeavor to reinstate lost traditions, the responsibility and answerability of ethics for one’s deeds, and revitalizing such principles as sustainable agriculture, innocuous technologies, rootedness to place, and the interconnectedness of life as compelling mechanisms to curb environmental degradation. Goodrich (2001) describes Berry’s prose as forming a “constellation of place, community, and self [that] cannot be separated” (p. 13). Beginning with an awareness of widespread homelessness in our era, Berry stipulates that attachment to place and “beloved communities” comprises an effective antidote to “the specialization and abstraction of intellect” in the modern world: "Man cannot be independent of nature. In one way or another he must live in relation to it" (Berry, 1969, p. 41). Such familiarity with place is the first imperative for awareness, and this consciousness will lead to a moral reform that enshrains the whole community and the whole world—those who belong and those who don’t belong to one’s culture.

In a similar vein, the spirituality expressed in Native American writings is of an earth-centered bent. Native Americans conceive of the land and themselves as intertwined entities, and their writing is often provoked by an imperial-driven divorce of land from community. They do not place humans above other living forms; instead, all forms of life, including animals, trees, and rivers, are integral parts of the ecological web, which is a vigilant balanced holism that guards against fragmentation and reduction. Berry (1996) advances feasible views about the interdependence of all entities and insists that no real culture can exist in abstraction from place and that the “concept of health is rooted in the concept of wholeness” (p. 103). He describes our environmental crises in terms that should be applied to our understanding of public life: “We have given up the understanding—dropped out of our language and so out of our thought—that we and our country create one another, depend on one another” (p. 22). As one begins to unravel the complex fabric of nature and the indispensability of every aspect of the natural web, the need to be a caretaker of place becomes requisite, and the failure to do so will be calamitous: “human and plant and animal are part of one another, and so cannot possibly flourish alone . . . our culture and our place are images of each other and inseparable from each other” (p. 23).

For Berry, this individual failure to understand the interconnectedness of life is one of the U. S.’s worst national fiascos: “the assumption that when a man has exploited and used up the possibility of one place, he has only to move to another place. This has made us a nation of transient, both physically and morally” (Berry, 1996, p. 85). Here, he decries coal-mining and agribusiness companies for leaving the land in wreckage and the people in pecuniary adversities. He, in effect, gives voice to environmental ideas that are about to fade away from all cultures because of global capitalism. He thus plays the role of the disruptor who seeks to protect his home and traditional ways of life because they are more humanly, ecologically, and ethically rewarding
and more conductively true. Berry’s abundant images of eroded, denuded land mark his vision of how our current farming models betray the human and non-human communities that uphold them. His emphasis on the importance of ethics, history, and art in unmaking the devastation of the earth is part of what makes Berry such an imperative environmental voice.

As an eloquent spokesperson for small, family-operated farms and place-based, community-oriented commitments, Wendell Berry envisages the agriculturist as a servant who worships through replenishing the ecosystem that sustains him or her. He farms land that has been in his family for generations, land that he came back home to revive as a working farmer; therefore, his agricultural ethics and place-based thinking spring from a long familiarity with his own practice. In fact, his corpus of writing manifests a profound recognition of humanity’s potential while at the same time grieves our failure to develop it. There are those who are skeptical about Berry’s focal postulates, alleging that his wisdom is impractical, and others who romanticize his writing and thus diminish its impact. On the contrary, I argue that Berry’s vision of local communities as places of healing advances a strident environmental justice critique that can be applied both locally and globally. In fact, he uses the predicament of his community as a microcosm of the crucial interactions between socioeconomic factors and major environmental problems. Accordingly, the value of his writing extends beyond the borders of his home place to encapsulate the whole world: His concentration on the local does not obviate concern for the global. Yet Berry’s notions of environmental justice are often misconstrued, and he is often pigeonholed as a vehement propagandist of the Southern agricultural heritage. Cornell (1983) explains that once Berry’s criticism “leaves the literary studies that place him within a particular genre tradition—southern regionalism, romantic nature writing, pastoral agrarianism—it often focuses on his politics and even more particularly on the viability of his personal political stance” (p. 7). Berry’s critiques of industrialized agriculture that devours small, family-owned farms have mistakenly aligned him with romantic nature writing and pastoral agrarianism.

The idea of progress has garnered a specialized material value with those who are ironically trying to improve creation, or to reduce its diversity, but they never apply progress to human conduct. The principle of mercy should always be there, and there should be no separation among the ecological, the scientific, the economic, and the moral. Smith (2001) argues that confronted with the fallout of corporatized agribusiness, nature writers, especially ethicists, are rallying to seek an “alternative modus vivendi to save communities and topsoil” (p. 216). By deifying, for instance, “cost benefit analysis” at the expense of the “common good,” corporate agribusiness and “maldevelopment” have also managed to annul the productive dimensions of the family farm system and eliminate its economic and environmental advantages, particularly as they relate to building genuine communities. Berry lucidly states that we belong to nature, but it belongs to nobody, critiquing the capitalist idea that “a man may own the land in the same sense in which he would own a piece of furniture or a suit of clothes: it is his to exploit, misuse or destroy altogether should he decide that to do so would be economically feasible” (1969, p. 15).

Attending to the aftermaths of industrializing and mechanizing agricultural practices, Berry promotes small farms, the regeneration of rural communities and local economies, and place-based commitments as viable means to reformulate and re-envision our present ethical and political
contortions and solve the vicissitude of small farms. Berry advocates small, family-operated businesses and healthy communities in which each person produces enough food, clothing, and shelter for his or her consumption. Given his dismissal of planetary activism, Berry holds that relations with the local integrate everything fundamental in people’s lives.

Hence, people should be environmentally conscious in their interactions with their neighbors—humans and nonhumans. Berry calls for seceding from global capitalism to a local, community-based economic system—“from industrialism to agrarianism.” He urges urban dwellers to make contact with their land and community, wherein urban and rural realms share concerns and responsibilities for each other. He abhors lack of connection to places as a consequence of technology and materialistic values that strand not only the self, but harm culture and nature. According to Berry (2003), “In a sound local economy in which producers and consumers are neighbors, nature will become the standard of work and production.” Consumers who understand their economy will not “tolerate the destruction of their ecosystem . . . as a cost of production” (p. 116). In contrast, the global economy “institutionalizes global ignorance, in which producers and consumers cannot know or care about one another, and in which the histories of all products will be lost. In such circumstances, the degradation of products and places, producers and consumers is inevitable” (p. 117).

In Berry’s eyes, our most serious ecological problems are rooted not in government policies, but in our daily lives and attitudes. At the root of his quarrel with environmentally exploitative practices and institutions is the belief that only individuals can properly define and enact their relationship with the world, through actions whose impact is specific and tangible. For Berry, conservation organizations can only define relations with the world in general terms. Instead of delegating one’s ecological and social responsibilities to such movements and activists, he encourages all people to situate their political ideals in the center of their daily lives and to think and act in accordance with their duties, not only in their political activities, but also in their work and play. Berry’s ecological stances go in line with environmental justice transformative characterization of environmental studies as necessarily encompassing the whole universe—the rural and the urban.

Here, Berry’s effective discourse aims to rejuvenate pre-modern traditions or to look for other alternatives in other cultures such as the ethics of thanking in Native American cosmologies. He reiterates his opposition to professional environmental activists on the ground that they tend to fall victims to the very forces and reductive epistemological and ideological superstructures they seek to subvert. Berry’s writings and activism are essential steps in this direction: Focusing on capitalist exploitations of nature should supplement the status of nature in our epistemological formulas.

Because of global capitalism, the urban world has dissociated humans from themselves, other fellow humans, and the earth: “The failure of the modern cities, I think, is that they have become, not communities, but merely crowds of specialists and specializations” (1969, p. 60). Berry warns against “the loss of the future,” calling Americans “an exceedingly destructive people” and informing them that they “are guilty of grave offenses against our fellow men and
against the earth... It is deeply disturbing, and yet I think it is true, that as a nation we no longer have a future that we can imagine and desire” (Berry, 1969, p. 46). Specialization serves as a point of escape from culpability; worse is the emphasis on doing one’s responsibility to a system or an organization at the expense of self-integrity and the separation between work and character or home—the separation, or even the invalidation, of roles. In order to deflate such illusions of autonomy and self-sufficiency, Berry assumes the disciplines of unity, knowledge, and morality. No longer can we have that paltry “objective” knowledge so prized by the academic specialists. “It is impossible to divorce the question of what we do from the question of where we are—or, rather, where we think we are” (Berry, 1969, p. 47).

To combat the feelings of entrapment and instability that he sees as indicative of his contemporary society, Berry posits and actualizes the need to return to his ancestral birthright and natural place. Buoyed by a firm moral foundation, Berry demonstrates an ethical imperative to return to his agrarian roots and replant himself in his native soil of Port Royal, Kentucky, where he grew up on his family’s land. Thus, he literally and symbolically returns to his home place. In returning, he espoused the indigenous ground, to live, farm, and write as one who has “made a marriage with the place” (Berry, 1969, p. 166). As Kimberly Smith (2003) states, “Berry’s return to Kentucky baffled his friends, but in retrospect we can see it as an early manifestation of the broader social trend in the 1960s toward ‘dropping out’ and pursuing alternative lifestyles” (p. 14). Smith maintains that Berry possesses an anti-institutional flair, given the agrarian tradition from which he arises: “Berry’s critical perspective on politics continues a long tradition of hostility toward politicians and government in democratic agrarianism... Berry advocate[s] withdrawal from a political system that has become hopelessly corrupt” (Smith, 2003, p. 179-80). This trend explains Berry’s recurring analogies between the ecological degradation of Kentucky and the Vietnam War, as both are driven by big environmentally destructive capitalist hunger. He parallels the violence inflicted by the war to the degradation of East Kentucky: “I am opposed to our war in Vietnam because I see it as a symptom of a deadly illness of mankind—the illness of selfishness and pride and greed which, empowered by modern weapons and technology now threatens to destroy the world” (Berry, 1969, p. 29).

The moral requirements of the writer should be linked to responsibility for the land and environmental justice. Berry indict industrialization and professionalization for grounding a simultaneous “physical and metaphysical” split between culture and nature and sees literature as a chief medium to encourage morality and bridge this gulf. Cook (1996) comments, “Common to Berry’s view...is the belief, first, that literature ought to function primarily as an instrument of moral understanding and evaluation, that it ought to be governed by standards of truth or propriety or decorum” (p. 503). One should be held accountable for what one says, whether in real life or in literature, and the idea of specialization, or literature as surrogate religion, is a disappointment because all fields are connected, and the writer is a reformer, not a separate esthete. Modern “specialist-poets” have abandoned any “responsible connection between art and experience” (Berry, 1969, p. 9). Therefore, Berry feels responsible for enlightening people about the ecological and social problems the world is facing and for envisioning solutions to these complex crises.
The divorce between words and action is a fallacy that needs to be rethought seriously. Cook argues that the process of denying “truth-value to literature has been going at least since Kant developed his concept of the ‘aesthetic idea’” (1996, p. 504). Berry claims that literature has lost its designative power, and culture, in general, has been “driven into the mind” because, increasingly since the Age of Reason, we have been uprooted simultaneously both from any “beloved community” to which we belong “by history, culture, deeds, association, and affection” (Berry, 1969, p. 58). We have been cut off from any established niche in the total “order of creation” (p. 59).

Environmental racism—which refers to the fact that only certain groups of people or races are subjected to disproportionate exposure of pollutants—lies in institutionalizing false pragmatic systems of hierarchical thought and ideologies that perceive of creation in terms of disjuncture and utilitarianism and subject-object relations, where the subject has the power necessary to exploiting the object. The division between culture and nature is not hierarchical in that nature is “evil” or can be stamped out more easily as much as the human is given the lead for the faculty of reason and choice to use the nonhuman “in the right way.” Nature writers view the nonhuman world as a composite system that should be cherished and observed; otherwise, the human will lose or spoil the essence of his or her existence. Thus, we need a system of values that will curb our longing and thirst for material benefits and to protect us from our own selves, for the principles of class, competition, and free-market announce a war and a contest among people, where material accumulation is all that matters. With such diminutions, not only nature but also human communities, especially the ones who rely on nature for their everyday life, are vaporized and imperiled.

Our relationship with the environment is the originator of value, and it should administer the ground of our being: Without consideration for the consequences of our activities (in culture) on the human and nonhuman others, the world will crumble. The value of land changes when a person thinks in terms of a relationship with, rather than ownership of, the land. It is only by “staying in place” that one can begin to “conceive and understand action in terms of consequences . . . The meaning of action in time is inseparable from its meaning in place” (Berry, 1969, 88). To paraphrase, belonging to a place and a community morally orients one’s stances toward land as he or she becomes accountable for this location. Then, one’s powers and prerogatives will be restricted, “limited by responsibility on the one hand and by humility on the other” (Berry, 1969, p. 55).

Although it is nonfiction prose, Berry (1969) injects the stories of the furniture-maker and Mr. Curtis Collier, whose plight exemplifies the ecological grievances of his hometown. It thus constitutes the most extensive record of how Berry comes to appreciate what it means for him to be a “placed” person, rather than the kind of “displaced person he finds more typical of modern America” (Knott, 2002, p. 140). The furniture-maker lives in an impecunious house; few are willing to buy what he makes, and he cannot afford to send his children to school as a result of the excessive technological advancements that cripple manual skills. His penury exemplifies the degradation of Kentucky’s ecosystem instigated by coal-mining companies. Although he is skillful with his hands, the furniture-maker is unable to increase his income, because his hometown
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is degraded by the capitalist, fraudulent coal companies. Here, Berry juxtaposes the furniture-maker’s work that causes no harm to the environment to the damage inflicted by these companies on the ecosystem. The furniture-maker, with his customary, eco-friendly tools, who sticks to the work inherited from his ancestors, regardless of all the financial hardships and obstacles he faces, is better than the coal companies that pollute the environment and dispossess its inhabitants.

Berry (1996) introduces the phrase “nature as measure,” which indicates working within the limits and capacities of nature. Thus, any technological advances and economic growth must be measured in accordance with the harm that they inflict on the other and thereby subordinated to the ecological, communal, and spiritual in the sense of good, evil, just, or unjust: “A properly scaled human economy or technology allows a diversity of other creatures to thrive” (p. 16). To make this continuity between nature and culture, we have only two sources of instruction: nature “herself” and our cultural tradition (p. 20). Berry (1996) explains that “In the Great Economy, each part stands for the whole and is joined to it; the whole is present in the part and is its health” (p. 73). There is no “outside” to the Great Economy, no escape into either specialization or generality, and no “time off.” Even insignificance is no escape, for in the membership of the Great Economy everything signifies; whatever we do counts (p. 75). With its closely associated revolution in agricultural productivity, industrialism has, in truth, increased the agricultural productivity, but “the solution has been extravagant, thoughtless, and far too expensive” (p. 206). It has damaged soil and shaken human communities loose from their traditional ways of life and forced millions of rural farmers into urban wage-laborers living in disconnected, degraded environments. Instead of “the technological end-run around biological reality and the human condition,” Berry advocates local agricultural values and practices that preserve the land and its inhabitants. Since nature is the standard, people will operate within its limits and capacities and modify their practices as such. Neglecting these ecological and social lessons, humanity will capsize and perish.

Notwithstanding the adoration Berry exhibits toward nature and the links he establishes between nature and culture, he tends to feminize land and associate it with women. This problematically fashioned logic of dualities that aligns women with nature and men with culture grounds the processes of objectification and patriarchy in society; it also intensifies the subservient status of women in patriarchal cultures. In doing so, he reinvigorates and unleashes a “naturalized” domination of both women and nature entailing forms of social and patriarchal misperceptions. Although the association of women with nature is seemingly used to promote an ecocentric consciousness as the “love your mother-earth,” mother-earth, and Gaia maxims and innuendos imply, many ecofeminists agree with Roach (1996) that:

engendering the earth as female mother, given the meaning and function traditionally assigned to “mother” and “motherhood” in patriarchal culture will not achieve the desired aim of making our behaviors more environmentally sound, but will instead help to maintain the mutually supportive, exploitive stances we take toward our mother and toward our environment. (p. 53)
The earth is expected to give unconditionally insomuch as the “ideal mother” is expected to sacrifice her needs for those of her family, especially her children. It is a fundamental ecofeminist endeavor to “see clearly the Earth as Earth and not as the mother or female we have imagined the earth to be” (p. 55). Critics—feminists and ecofeminists—agree that this androcentric idealization of women and nature, which alienates both women and nature from masculine-encoded culture, is a dangerous ideology that necessitates reconsideration and reformation. Adams (1993) draws attention to what she calls a process of “transference,” which she identifies as metaphorizing what is considered as other to other realms on the basis of association and naming, where to name is to control and to be perforce telling the truth (p. 1).

Endorsing and praising many of Berry’s contentions doesn’t mean that I overlook the problematic nature of his rhetoric which sometimes employs Gaia, or Mother Earth, imagery, and thus reinscribes what Murphy (1996) calls Western patriarchal “sex-typing.” Indeed, Berry’s work is marred by some intensely problematic assumptions about socially designated roles and gender issues. Murphy (1996) notes, “It seems highly unlikely that Gaia imagery can be used without invoking any of the Greek patriarchal baggage attached to the symbol” (p. 59). The Western predisposition to render the planet in female gender terms is very problematic, as it, in Davis's (1986) words, “reinforces our own prejudices toward each other” (p. 152). Berry’s land is represented as a woman, and his ideal farmer is projected as a nurturing male, “a protector of his mother and mate” (Murphy, p. 60). He also evokes themes of stewardship and responsibility of the male for the female earth. Doughty ecologist pioneers Gray and Plumwood (1993) have addressed how the celebrated “mother nature” metaphor engenders subordination and exploitation. Gray elaborates that in patriarchal Western culture, masculinity is defined not only as independence, but as “not-dependent” on any other entity (p. 40). To Gray, the same transference is at work in Western culture’s relationship with nature. Men have put into practice with “Mother Nature” this same “dominance/submission flip-flop,” as Gray puts it. By their technologies, men have “worked steadily and for generations to transform a psychologically intolerable dependence upon a seeming powerful and capricious ‘Mother Nature’ into a soothing and acceptable dependence upon a subservient and non-threatening ‘wife’” (p. 42).

Along the same line, Plumwood imputes to Western metaphysics and ontology this invidious association of women with nature and the pejorative ideas it connotes like wilderness, irrationality, domesticity, and violence, contrary to men’s correlations with reason, culture, civilization, and rationality. Scrutinizing the root causes of the women-nature equation, Plumwood points to a “route of escape from the problematic that the traditional association between women and nature creates for feminists, to opposition which neither accepts women’s exclusion from reason nor accepts the construction of nature as inferior” (p. 20). She suggests that the subordination and instrumentalization of women and nature have originated in the phallocentric, materialistic charge of perceiving both nature and women as “limitless providers of life,” and the backgrounding of the needs of their own existence. The other downside of connecting woman to nature is that this correlation has been established in Western metaphysics from a male-centered perspective, one that excludes women from the realms of reason.
Murphy (1996) deprecates Berry’s reinvigoration of Gaia images, which has led to “a presentation of the land as not only female but also feminine in a stereotypic sense of being passive, of waiting to be seeded and shaped . . . His agricultural division of labor for women and men and his sex-typing of the planet go hand in hand” (p. 65). Berry’s relationship to the land is that of a husband; he believes in “man’s” ability to nurture wild landscapes; it is his moral mission to appreciate the wildness and mystery of the world, to be at home in the world. And through this act of nurturance, people will be directed in life; immersion in the wilderness teaches Berry propriety. Knott (2002) echoes a comparable attitude, stating that “Berry resists the common tendency to oppose culture and nature, the wild and the domestic, and finds meaning and health in their interaction” (p. 133). He consistently draws parallels between the covenant of marriage and the commitment of a farmer to the land. Berry’s gendering of land as female is related to the patterns of environmental conservation and exploitation evident in Western metaphysics. “Virgin” lands are valued while “raped” land is discarded as damaged. But Berry wanted to revive the damaged land. He did not just move onto an established farm; he built it, cultivating the land and building the house. The gendered land is at stake when reading Berry’s work, as the male farmer is consistently wedded to a feminized land. I recognize the problems of continuing to see land in a gendered tradition characterized by exploitation of the feminine and posit that Berry’s vision of a covenantal relationship with the land is a suitable model for Western culture. Berry acknowledges the feminization of land and offers a model in which the feminine may be a respected partner. In a parallel vein, Berry’s stance vis-à-vis the human other reaffirms dialectical hierarchies, given the complete absence of racial and gender-based paradigms from his critiques.

**Conclusion:**

The researcher has demonstrated the ways in which *The Long-Legged House* disrupts power relations and subverts superimposed separations in order to claim common denominators and junctions among human communities and interconnections with nature, underlying the fact that we exist in relation to human and more-than-human others. The far-reaching scope of environmental justice is problematic to many critics who view this theory as a protean mishmash lacking intellectual consistency and focus. On the contrary, the researcher argues that this approach integrates valuable tools to forcefully address environmental crises. All systems of oppression verge on and perpetuate the logic of dualistic thinking—retaining notions of demonization and otherness and relegating traditional thought, women, nature, and indigenous communities to the realm of the irrational that should be subjugated and subdued. These divisions engender environmental devastation and other related social and political inequalities.

Such intersections between nature and culture necessitate a multifaceted critique of these discourses in conjunction with the ecological entanglements they trigger. This is what this study has chiefly endeavored to accomplish: to codify environmental struggles within social, gender-based, class-based, and political realities and operations, thus eschewing deep ecologists’ deficient engagement with the causes and manifestations of the environmental turmoil. Intriguingly, Berry directs his energy to writing and protesting against environmental injustice and hegemonic relations. He articulates conspicuous environmental justice and anxieties and imagines and formulates compelling frames for deconstructing the ideals of Western-oriented modernization.
Not only does Berry dramatize and problematize the interwoven socio-ecological struggles at hand, but also carves viable paths of resistance and allow readers to envision feasible alternatives to the existing trends of patriarchy, racism, and unsustainable progress. In place of the damaging logic of materialism and global capitalism that retain patriarchal and imperial residues, Berry commends rethinking our behavior, ethos, and ethic codes in order to undo self-other exclusions and reestablish ethical and spiritual interdependences and attachments, not only with other fellow humans, but also with the environment at large. Berry candidly declares that reviving traditional and communal axiology and practices can preserve the earth and its inhabitants against the avarice of coal-mining companies.

He imputes social injustice and economic deprivation to ecological deterioration and employs interrelated strategies of resistance to preserve the environment and boost readers’ awareness of future apocalyptic corollaries, if the current trajectory of environmental maldevelopment persists. Berry features stark situations in which the poor are predominantly affected by environmental devastation that has institutionalized and reinforced hierarchical structures. He demonstrates that such marginalized classes or categories are deprived in consequence of capitalist denudement and erosion of their ecosystems and means of subsistence by transnational corporations that tend to collaborate with the few local ruling elite. I have chosen to examine the intersections of these dynamic tensions and stress that they cause one another. Truly, environmental degradation brings all other kinds of deprivations, especially in places where the local people rely on land, fish, forests, and hunting to secure their basic necessities.

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References


Female Translation Students' Knowledge and Use of Online Dictionaries and Terminology Data Banks: A Case Study

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Abstract
This study aims to determine whether translation students at an undergraduate translation program have sufficient awareness of the availability and usability of online vocabulary and terminology search tools that can be of valid assistance to a translator. The study surveyed 50 female translation students of the Translation Program at Prince Sultan University, Saudi Arabia. The survey consisted of questions about knowledge and use patterns and included texts for translating between English and Arabic. Results show that although the students know and use a variety of online resources, they still lack in awareness of some of the very useful ones, and a small minority of the students does not use monolingual dictionaries at all. Analysis of the students’ translations of selected terms reveals that availability of excellent online resources is not enough to prevent mistranslations if the students cannot select the right equivalent. The study has implications for lexicographers about the dictionary features most frequently used by translators-to-be. It also provides pedagogical tips for translator trainers who should guide their students to making use of the full potential of online dictionaries and term banks in order to achieve better translation outcomes.

Key words: CAT tools, online dictionaries, term base, terminology data banks, translation

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Introduction

For anyone working or studying within the field of translation, reference materials are of utmost importance. In the digital age, the expression “no man is an island” has never been more accurate. The communication of knowledge among individuals in the field is increasingly more complex and more important. Globalization manifests itself in world-wide open channels of communication at all levels. Language specialists and professionals are no exception when it comes to matters of knowledge transfer. Speed is the buzz word of the 21st century, to the extent that information needs to be relayed as quickly as possible whenever demanded from any spot on earth, and sometimes the cost would not be an issue if the case is very critical! Translation has never been of much demand as it is in our technology-dominated world. Translators are constantly searching for up-to-date resources to assist in the production of output that meets expectations (Hartly, 2009).

Both accessibility and the consistency of terminology usage can be essential for the concerned parties in the practice of translation. Since translation is considered by the majority of scholars as an interdisciplinary field, linguistics and lexicology play a paramount role in the discipline (Baker, 2011; Aziz, 2015).

Translation relies profoundly on the comprehension of the denotative as well as connotative meanings of the source text. The lexical items of the source text (SL) comprise phrases and clauses that need reading between the lines (Newmark, 1988). A translator will definitely need to go to great lengths and utilize all available resources to embark upon a satisfactory target text (TT). Surfing online, browsing a plethora of references can be very time-consuming and there might still be potential misinterpretation of sensitive culture bound language areas such as puns and metaphorical images.

The increase of Computer Assisted Translation (CAT) tools has been notable since their creation in the early 20th century. Machine Translation is never the only technological assistance developed for translators and language users. In the field of translation, in particular, quality is not a matter to be taken lightly. Most translators and translation students are in lack of sufficient knowledge when it comes to computerized tools that can assist in their work. Translator training is undoubtedly of great importance as to acknowledge the existing and updated tools online or even offline that can be of aid to translators. Many scholars stressed the importance of integrating CAT tools in translation pedagogy (Kenny, 2007; Depraetere, 2010; Garcia, 2010; Carl et al., 2014; Killman, 2018) in order to enable graduates to get jobs. Kenny argues that such integration also promotes research in a multiplicity of fields including "translation pedagogy, terminography, CAT tools evaluation, human-machine interaction, and text analysis and composition" (Kenny, 1999: 78). There are various CAT tools that translation trainers can consider essential to be included into translation course curriculum. Tools of localization, word processing, subtitling,
Female Translation Students’ Knowledge and Use of Online Translation Memories, Terminology Management Systems, and Terminology Data Banks (TDB) are among the commonly known CAT tools (Odacioglu & Kokturk, 2015).

The main focus of translation training lies within helping learners to produce accurate and timely translations. Yet, mistranslation has been a common observation in some students’ translation output. In order to provide effective training, it is key to find out the root of the problem, be it ignorance of the translation tools, misuse of such tools, or else.

This paper aims to investigate translation students' knowledge, attitude and use patterns of various kinds of online dictionaries (ODs) and terminology databases (TDBs). The paper will hopefully show how aware the students are of the available resources online that can help translator trainees make informed decisions during the translation process. The following section discusses the translation technologies available today, and provides an overview of the dictionaries and term bases to set the background against which students' knowledge is to be measured.

Background

Time is a significant word here! Not all translators have the luxury of time and space when a project of translation presents itself. Corporate translation professionals, freelancers, as well as translation students might be walking on thin ice when a project or even just a small-scale document is in demand.

Many will prefer to take the shortcut and resort to quickly accessible resources that can serve for an urgent matter on hand. However, the paradox lies within the balance between the fast and the accurate! A poorly produced translation will definitely jeopardize the reliability of the person behind that output. A translator is often described as the unknown warrior working from backstage. Nevertheless, once there is an occurrence of mistranslation or misinterpretation, all fingers will be pointing to that individual. The question is then: how can a balance be achieved between quality and quantity of translation?

Professionally speaking, there are no quick solutions to a fine refined product in any industry. Valuable work must consume dedicated endeavor of extensive investigation and sincere labor until the last moment touch. Yet, a compromise has been concluded over a long span of time for translators consisting chiefly in the use of tools such as dictionaries. Value-based selection of dictionaries is a critical issue that researchers and translators should acknowledge. As Samuel Johnson, the creator of the Dictionary of the English Language in 1755 said, "Dictionaries are like watches: the worst is better than none, and the best cannot be expected to go quite true"(Johnson, 1994, p. 378).

Looking up a word out of context might not be ideal at all, but it can serve a purpose coupled with the translator’s knowledge and familiarity with both the source language (SL) and the target one (TL). The dilemma of selecting a “decontextualized” literal equivalent will never seize to exist (Mahmoud, 2017), especially if certain factors contribute to that problem, among which are integrity and ethics on the part of the translator, as well as competence and expertise (Baker, 2011; Ghazala, 2008; Venuti, 1998). It is, therefore, only logical, for scholars and experts in the field to have the inclination to constantly research and provide solutions to address the issue.
of translators’ need for aid tools in their work specialty. The earlier format of an electronic dictionary was called machine-readable dictionary (MRD) that started to be seen in the mid 1960’s, and stayed in favour until the 1990’s (Granger, 2012). The advent of the computerized age has added a new dimension to the word “tools” as to include assistance beyond the paper printed materials. Electronic tools (also known as e-tools (McDonald, 2005)) are one click away from today’s translators’ fingertips. Such tools can be in the form of word processors, translation memory systems, word count tools and many more. The term CAT tools has gained popularity in the past few decades and received much dedicated research and massive attention. The focus of many such tools resides in the degree of how satisfactory the product is for the end users (Bowker, 2002; Lew, 2014).

Driven by globalized economic needs, it goes without saying that companies are competing to produce the optimal product for the pleasure and approval of a wide range of clients (Hartly, 2009). Hence, among the mostly demanded assistive tools for professionals or would-be-professionals in the field are the renowned online dictionaries (ODs) and terminology data bases (TDBs). The latter, whether mono-, bi- or multilingual, can be of great demand to translators and other language users for other purposes. The market has never been in more competition for the progress and enhancement of such tools as it is now to meet today’s needs (Tulgar, 2017). Due to the heavy weight of volumes of some unabridged printed dictionary material, they fell out of favour for consumers. Hence, a digitized version of a dictionary is the better medium for users (Austermuhl, 2001; Lew, 2014; Zheng & Wang, 2016; Wu et al., 2016).

Electronic handheld dictionaries are compatible with convenient portable sizes but they have the unequivocal disadvantage of being quickly outdated! Some of the offline electronic devices and CD software were phased out and did not survive the rapidly evolving world of constantly advancing languages, neologisms, technical jargons and more. In the context of the current study, the investigators have observed that the students of the translation discipline at PSU refrained from using English-Arabic electronic dictionaries in their assignments or examinations since 2012. The majority of students opted for downloaded versions on smart phones or the accessible ODs (Collins, 2016).

With that in mind, smart businesses sought rather practical and instant technological suggestions manifested in the often free online medium of dictionaries. Accessible ODs are getting more popular and “smarter” by the minute in our digital age. Apart from the commercial supply and demand, academia has a justifiable interest in thoroughly investigated term usage and all details a lexical entry entails: pronunciation, definition, contextual examples, equivalents and much more. ODs can also include pictures which facilitate comprehension for particularly visual users (Sanchez Rasmos, 2005; Schmied, 2009; Lew, 2013). TDBs and ODs fulfil a significant purpose for professionals. Term banks carry within them the huge amounts of work outcome of a number of lexicographers, terminologists, linguists, technicians, and translators. The word query in an OD offers more information; whereas, the structure of TDBs, most often, introduces the source lexical item and its equivalent (Imre, 2015). As mentioned earlier, a term within a context can offer a better aid in decision making of word selection. TDBs and ODs can meet the needs of contextual term queries.
A terminology bank is a term base that is made available on the internet or on a CD-ROM for the use of translators and other language users and learners (Palumbo, 2009; Allard, 2012). Not all TDBs are freely accessible on the internet, or at least not the full version of such enormous corpora. A TDB is a larger output that can include term bases (TBs). A term base is “an electronic collection of structured term entries in the form of individual or client-server databases of a relatively smaller size and with a more limited audience than a term bank” (Allard, 2012, p.16). Term banks can be bilingual or multilingual. Term entries typically provide information about term definitions, equivalents, usage, source, date, etc. TDBs can be freely accessed by the public, limited to certain users affiliated with an organization, or they can be a compromise of a freely available term base for all users but still with some restrictions. Clients who provide TDBs to translators for their personal projects can adjust them to translators’ needs in order to expedite their own work.

Online specialized dictionaries are very commonly used and more frequently available to all in need of a term search mechanism. ODs benefit from the term banks that already exist and from all available computerized term bases. “These banks are the future tools for unification in terminology. They are expected to play an important role in the transfer of science, technology and professional skills” (Felber, 1982, p. 4). A number of specialized dictionaries online were created depending on existing TDBs. Such translation tools are to facilitate the job of a translator when consulting any sort of term data base.

The better the provision of terms within contexts or sentence examples, the better the value of the reference. Without textual knowledge there can be poor judgement in terms of word selection. Dire consequences can be expected when users lack competence and familiarity with term nuances and connotations. Comprehension of the source message is the first and foremost key of well conveyed meaning, and undoubtedly, terminology search tools can lead to inaccuracy if misused.

Many studies have been conducted to measure the use of ODs & TDBs. In fact, according to Muller-Spitzer et al. (2011), there are 250-300 studies on ODs. However, most of these studies depended on log files, which could be misleading because they did not focus on user needs and struggles or frustrations with ODs. In their study, the researchers collected data through two online surveys on the use of ODs. They asked more than 1000 participants to rate the features of reference books. The results showed that participants mentioned the classical features (reliability, clarity, up-to-date) highest, and rated unique features least such as suggestions for further browsing, multimedia, and adaptability. Results also show that although users appreciate innovative features, they may not rate them high because they are not used to them.

The authors differentiate between online terminological dictionaries and specialized translation dictionaries in terms of how helpful they are to translators. The former type is prepared by linguists and not sufficient. The latter type meets translators' need derived from both lexicography and technology. These are better for translating terms and phrases and provide information on collocations (Fuertes-Olivera & Nielsen, 2012).
There are not enough studies that tackle the adequacy of ODs & TDBs to learners of the translation discipline. This paper attempts to contribute to bridging this gap. It aims to investigate translation students’ knowledge and perception, use patterns and satisfaction with ODs & TDBs.

**Methodology**

**Participants**

This study aims at exploring translation students' knowledge about and pattern of using online dictionaries and term banks. The participants were 50 female undergraduate students who studied at the English and Translation Department, College of Humanities, Prince Sultan University, Riyadh, Saudi Arabia.

The Translation Program begins with courses aiming at developing language skills and a variety of relevant abilities, and content courses that pave the way for later focus on translation theory and practice. The actual practical translation courses within the Department study plan are offered during the last two years (over a five-year-span). General and specialized courses include within their learning outcomes the skills for properly using dictionaries as tools for translation. Within a pedagogical frame, students are exposed to the dictionary-usage skills in all translation courses. Dictionaries can be of electronic, online and paper-based types.

The study plan offers one course that teaches about CAT tools, and consequently a variety of TDBs and ODs. The questionnaire was distributed to students at different levels of the study plan; most of them were juniors (58.4%) and seniors (31.2 %), and only (10.4 %) were sophomores.

**Procedure**

The questionnaire included two texts for translation. Both texts were in specialized subject areas. The English text was within the business domain (180-word count), while the Arabic text tackled a rather religious topic (113-word count). The questionnaire was distributed to students of different study levels: Seniors, i.e. at the fourth or fifth year out of a 5-year-study plan (31.2% of the participants); Juniors, i.e. at the third year of study (58.4%), and Sophomores, the second-year students of the study program (10.4%). Most of the participants were expected to have been exposed to a variety of subject matters and a considerable number of consulted dictionaries in their translation assignments. The participants also provided information about their obtained GPA. They had a mean average of 3.3 out of 4. The students had a minimum score of 2.3 and a maximum of 4.

The questionnaire was distributed over two academic years: 2016 and 2017. The fifty participants were asked about the frequency with which they used ODs and TDBs in general, reasons why they used them, and the degree of their satisfaction with them. The questionnaire introduced a list of web-based dictionaries and investigated the frequency with which the students used them, and their evaluation of how useful they were for translating. The tool also interrogated about which ODs and TDBs were most helpful, and about the features that the students thought made certain ODs and TDBs useful. Finally, in the questionnaire, the students were required to recommend some good TDBs and ODs for translators and translation students. The purpose of the
questionnaire is to elicit information on the students’ usage and perceptions of the ODs and TDBs. The information will be presented in the form of frequency lists in the upcoming sections.

Results

Questionnaire results

All 50 students said that they had used ODs before. Responses indicate that (39.5 %) of the participants use online dictionaries always, while (43.8 %) use them frequently, and only (16.7 %) use them sometimes.

In response to another question about the type of online dictionaries they use, the majority of the students (75%) reported that they use both monolingual and bilingual dictionaries. Only (18.7%) use bilingual dictionaries alone, while only (6.3%) use monolingual dictionaries alone.

The next question investigated the reasons why students resort to online dictionaries. The results show that the top reasons selected were: "to check meaning", then “to translate from English to Arabic”, then "to check for synonyms". Fewer students selected the reason "to translate from Arabic to English" or "to check spelling”. Only two students used ODs to look for example sentences where a certain word is used.

Table (1) Frequencies of Reasons to Use ODs

<table>
<thead>
<tr>
<th>reasons</th>
<th>frequency</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>To check meaning</td>
<td>44</td>
<td>26.5%</td>
</tr>
<tr>
<td>To translate from English to Arabic</td>
<td>36</td>
<td>21.6%</td>
</tr>
<tr>
<td>To check for synonyms</td>
<td>33</td>
<td>19.9%</td>
</tr>
<tr>
<td>To translate Arabic to English</td>
<td>29</td>
<td>17.5%</td>
</tr>
<tr>
<td>To check spelling</td>
<td>21</td>
<td>12.7%</td>
</tr>
<tr>
<td>To look for examples since some online dictionaries offer sentences on each word</td>
<td>3</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

As for the students’ satisfaction with the quality of online dictionaries, the vast majority of the participants (77.1%) chose to say that they were "somehow satisfied depending on the type of text and dictionary type", while only (22.9%) reported that they were satisfied with a definite "yes". None of the students were completely unsatisfied.

Table (2) Frequency and Percentage of Satisfaction Using ODs

<table>
<thead>
<tr>
<th>Dictionary use satisfaction</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>22.9%</td>
</tr>
<tr>
<td>Somehow satisfied depending on the type of text and dictionary type</td>
<td>37</td>
<td>77.1%</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
The questionnaire included a question that lists 16 ODs and TDBs, and required the participants to respond by selecting the dictionaries that they prefer. Results show that the most preferred ODs are Almaany and Oxford Dictionary (English mono-dictionary), then Cambridge, Reverso, Glosbe, the Free Dictionary (English mono-dictionary), Alqamoos, and Word Reference. Most of the participants thought that ODs were useful for translating, while only (4.2%) said that they were only sometimes useful. A percentage of (37.5%) of the participants did not use any of the listed ODs.

Table (3) Frequency and Percentage of Using Dictionaries Provided in the List:

<table>
<thead>
<tr>
<th>Using dictionaries listed</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>28</td>
<td>58.3%</td>
</tr>
<tr>
<td>few of them</td>
<td>2</td>
<td>4.2%</td>
</tr>
<tr>
<td>No</td>
<td>18</td>
<td>37.5%</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

In response to another question about which ODs they found to be helpful, even if not within the Questionnaire helpful list, (18.5%) of participants chose Almaany, and closely, another (18%) preferred Cambridge bilingual OD. A (14%) of participants favored Oxford mono-OD. The other dictionaries and TDBs were far behind on the "most useful" list, as shown in Table (4).

Table (4) Frequency of OD & TDB Preference:

<table>
<thead>
<tr>
<th>Dictionary</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Almaany</td>
<td>38</td>
<td>18.5%</td>
</tr>
<tr>
<td>Cambridge</td>
<td>36</td>
<td>18%</td>
</tr>
<tr>
<td>Oxford dictionary</td>
<td>28</td>
<td>14%</td>
</tr>
<tr>
<td>The free dictionary</td>
<td>17</td>
<td>8.5%</td>
</tr>
<tr>
<td>Reverso</td>
<td>14</td>
<td>7%</td>
</tr>
<tr>
<td>Your dictionary</td>
<td>14</td>
<td>7%</td>
</tr>
<tr>
<td>Word reference</td>
<td>13</td>
<td>6.5%</td>
</tr>
<tr>
<td>Alqamoos</td>
<td>11</td>
<td>5.5%</td>
</tr>
<tr>
<td>Glosbe</td>
<td>10</td>
<td>5%</td>
</tr>
<tr>
<td>Merriam-Webster’s Dictionary</td>
<td>5</td>
<td>2.5%</td>
</tr>
<tr>
<td>Lexicool</td>
<td>3</td>
<td>1.5%</td>
</tr>
<tr>
<td>Onelook</td>
<td>3</td>
<td>1.50%</td>
</tr>
<tr>
<td>Ectaco</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Lexilogos</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Dictionary.com</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Kamusi</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Bab.la</td>
<td>1</td>
<td>0.50%</td>
</tr>
</tbody>
</table>

The participants were required to specify the features that made a certain dictionary most helpful for them. The number one feature was "providing several meanings of the entered word".
Female Translation Students' Knowledge and Use of Online Dictionaries

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followed by "providing synonyms", then providing the "part of speech". Fewer students mentioned "Full definitions", "being multilingual", and "providing acronyms and idioms". Even fewer stated that they preferred dictionaries that were easy to use, organized, sophisticated, and provide etymology and pronunciation in both American and British English.

Participants were also asked to mention whether they would recommend the online dictionaries given in the list. Most of the students (33.8%) chose Almaany. Reverso, Oxford and Glosbe had a preference of (13.2%), (11.8%) and (10.3%) respectively. Other dictionaries followed with significantly less preference. Their percentages of preference can be seen in table (5).

Table (5) Recommended ODs from the List:

<table>
<thead>
<tr>
<th>Dictionary</th>
<th>Frequency</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Almaany</td>
<td>23</td>
<td>33.8%</td>
</tr>
<tr>
<td>Reverso</td>
<td>9</td>
<td>13.2%</td>
</tr>
<tr>
<td>Oxford dictionary</td>
<td>8</td>
<td>11.8%</td>
</tr>
<tr>
<td>Glosbe</td>
<td>7</td>
<td>10.3%</td>
</tr>
<tr>
<td>Alqamoos</td>
<td>5</td>
<td>7.4%</td>
</tr>
<tr>
<td>Cambridge</td>
<td>3</td>
<td>4.4%</td>
</tr>
<tr>
<td>Merriam-Webster’s Dictionary</td>
<td>3</td>
<td>4.4%</td>
</tr>
<tr>
<td>The free dictionary</td>
<td>2</td>
<td>2.9%</td>
</tr>
<tr>
<td>Word reference</td>
<td>2</td>
<td>2.9%</td>
</tr>
<tr>
<td>Lexicool</td>
<td>2</td>
<td>2.9%</td>
</tr>
<tr>
<td>Kamusi</td>
<td>2</td>
<td>2.9%</td>
</tr>
<tr>
<td>Ectaco</td>
<td>1</td>
<td>1.5%</td>
</tr>
<tr>
<td>Lexilogos</td>
<td>1</td>
<td>1.5%</td>
</tr>
</tbody>
</table>

Finally, the students were asked to suggest other resources for translators than those on the list. Some seem to have misunderstood the question and responded by suggesting titles that are already on the list. Others suggested new resources; specifically, dictionaries made by international organizations (2 participants), and hiring online assistants, Saudi Terminology Data Bank, SDL Online Dictionary, Proz.com, and Cambridge (one participant each).

Table (6) Frequency of Suggested Resources

<table>
<thead>
<tr>
<th>Suggested resources</th>
<th>Frequency</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merriam Webster’s Dictionary</td>
<td>5</td>
<td>15.6%</td>
</tr>
<tr>
<td>Reverso Context</td>
<td>4</td>
<td>12.5%</td>
</tr>
<tr>
<td>Google translation</td>
<td>4</td>
<td>12.5%</td>
</tr>
<tr>
<td>Dictionary.com</td>
<td>4</td>
<td>12.5%</td>
</tr>
<tr>
<td>Oxford dictionary</td>
<td>3</td>
<td>9.4%</td>
</tr>
<tr>
<td>Al Maany</td>
<td>3</td>
<td>9.4%</td>
</tr>
<tr>
<td>PDF dictionaries and dictionaries made by international</td>
<td>2</td>
<td>6.3%</td>
</tr>
<tr>
<td>organizations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hiring on-line assistants</td>
<td>1</td>
<td>3.1%</td>
</tr>
</tbody>
</table>
Evident from the table above, students showed lack of capability of differentiating between ODs and other sources of information on word meaning. Bing and Google online translators, for example, are definitely outside the category of TDBs and ODs, they are rather machine translation engines. By the same token, hiring on-line assistants and the company included lastly in the table of suggestions are far from what was required by the question.

The questionnaire included two texts for translation. The list of ODs and TDBs was supposedly a helpful one; however, students were given the option to resort to other ODs if found more convenient, on account of not being an MT. The time duration for the survey elements was two hours. Each participant was required to finish translation and answer survey questions in maximum time period of two hours. The main purpose of the translation part of the survey was to ensure that participants authentically utilized and consequently filled out the data about the 17 suggested TDBs and ODs.

**Translation Analysis**

Terms were selected at random to compare and therefore analyze the choices of equivalents that the participants made. From the English text, the terms “depression” and “recession” were chosen. From the Arabic text, that tackled a religious specialized field with a touch upon financial issues within Islamic banking, the terms “المرابحة”, which back translates into “resale for profit”, and the expression “الحمد لله رب العالمين”, which back translates into “Praise be to Allah, Lord of both Worlds”, were tested across the participants’ output. The latter Arabic lexical item was chosen as an expression; a cluster of words, rather than merely a single word, a feature common within Islamic terminology.

For the first lexical English term; “recession”, (68.75%) of participants were able to arrive at the proper Arabic equivalent: “الركود: rokood”, while 2% used: “التراجع: taraju”, (2% “انخفاض enkhifad”, (2%) “كساد Kasad”, which is the proper equivalent for “depression”.

In back translation, the literal meaning for the Arabic terms respectively is: regression, decline, and depression, so the last Arabic provided equivalent should have been exclusive to “depression” not “recession”. Among all participants, few choices did not fit this context.

The second term of the English text tested was: “depression”. Participants who selected the better equivalent: “كساد kasad”, were (37.5%). A mistranslation: اكتئاب ikti’ab, which can be an Arabic equivalent only if the source term appeared to describe a mental status of depression, amounted to (18.75%). Less improper word selections were; إنهيار: inhiyar: (13.6%) which can denote a “collapse”, azma أزمة that properly means “crisis”: (2% كساد: kasadah", which isn’t a meaningful Arabic word to begin with, and the equivalent, that should have been used for “recession “only, was ; rokood : (14.5 %).
The students were advised and instructed to consult a list of monolingual as well bilingual ODs and TDBs in the time of translating the survey texts. When inserted into a number of bilingual ODs, of Arabic and English language pair, like “Almaany” and “bab.la”, for instance, many word entries were offered. It would then be the role of the translator to examine the several entry suggestions. Using a monolingual dictionary can provide more accurate findings when the word usage is examined. Onelook dictionary, TheFreedictionary and Dictionary.com are excellent examples of English mono-ODs. Other Ods and TDBs like Glosbe and WordReference, for example, offered rather accurate equivalents based on word domain. Nevertheless, Glosbe dictionary suggested “تراجع” as the first choice for “recession”, while it can literally mean “regression”, and “كساد” came third. The latter equivalent is the more appropriate for the context in question.

It could be worth mentioning that a word choice as the Arabic ikti’ab اكتئاب was seen as an output of an online MT rather than ODs or TDBs. The Arabic word equivalent can be used for “depression” only when it is not used as a term of an economic genre. ODs can offer all existing equivalents, yet recommended ODs are the ones that aid the student by providing the domain in which a term appears, a strategy used by many of the ODs and TDBs mentioned in this paper.

Concerning the Arabic chosen terms, the first lexical item to be examined was “المراجحة Al-murabaha” which is a term used in Islamic banking systems. This term has no one-to-one target equivalent in English. Senior students of a translation program should have by that level gained the appropriate instruction as to which strategies to employ in such culture-bound terminology (Newmark, 1988; Dickens et al., 2002; Elewa, 2015; Daghoughi & Hashemian, 2016) . About (35 %) of the participants opted for the couplet strategy. Two of the participants used an English equivalent that consisted of one word, a matter that did not render accuracy; e.g. “arbitrage”, and (31.25%) used a variation of English only phrases with no transliterated forms: “profit”, “Islamic investment (Turning to Profit)”, “Islamic resale for profit” and “Islamic banking systems”, to name some. A mistranslation of (2%) was detected in a term choice of “usury” which can absolutely ruin the meaning. Four percent of the participants did not translate the concept at all.

An online dictionary like “Almaany”, which offers a variety of options within a certain language field, gave the English : “resale for profit”, which can explain the choice for some participants. In a dictionary like Glosbe that offers a bidirectional language of English and Arabic, plus services of redirecting to parallel texts within the TM and the TDB of the same website, options like: “cost-plus-fixed-fee contract” were offered. Such a lexical choice was made in one participant’s output (2%).

Resorting to Arabic monolingual dictionaries can assist in better understanding the Arabic term. Online Arabic monolingual TDBs are provided within sites like: Alqamoos, Almojam Alarabi Aljami’, Lexilogos, Baheth) and some others suggested in this paper earlier. A student can grasp the Arabic concept and seek to look up the better appropriate English equivalent afterwards. A mistranslated lexical meaning could have consequently been avoided, i.e. the term “usury” which is far from being a proper term choice for the context.
When it comes to the final and last lexical expression selected for analysis, “الحمد لله رب العالمين” (alhamdulilah rab al’alameen), interesting results were obtained. A variation of phrasal equivalents were seen, and all related the source meaning with no harm done to the original message to be conveyed. The equivalent expression “Praise be to Allah the Lord of the worlds” was rendered by (20.8%). “Praise be to Allah, Lord of all creation” was used by (12.5%). One participant used a strategy of addition and used the equivalent: “Praise be to Allah, the Cherisher and Sustainer of the worlds”. The addition was not needed in such a case for such a context. However, it did not result in any mistranslation. One student (2%) used a formal English expression as an equivalent that does not hold any religious implications, “greetings” was only used instead. Also, using a transliterated form of equivalence will not be fulfilling as well. Two students did not translate the full expression. One student (2%) used only a transliterated form of “Al-hamdallah, and two students (4.1%) used an English phrasal equivalent for a different Islamic expression; “In the Name of Allah, Most Gracious, Most Merciful” that stands for “besmeAllah al-rahman alraheem”.

The second text was within the genre of Islamic context. Students should be repeatedly advised by their teachers not to resort to omitting lexical expressions on subjective basis. Omitting the whole introductory phrase of the source text here was unsolicited. There are many references to consult, contextual areas to examine and translation methodology of specialized texts to consider prior to taking a decision of omission.

“Youversion” online TDB offers equivalents in contexts, a matter that deems vital for a clearer scope on the word usage. Other ODs, as previously mentioned, also offer a variety of entry options along with some language areas in which the term usage can be noticed.

Discussion

The translation process requires full comprehension of a source text in a certain language to be able to render the same meaning using the words and structures of the target language. Comprehension of the source text means that the translator understands at least the denotative meanings of all the words in the text. This is where dictionaries are most needed. Since there isn't one-to-one lexical or grammatical correspondence between the two languages involved, the translator needs information much more than the simple, one-word equivalents. Language teachers and translator trainers advise their students to use monolingual dictionaries as early as they have reached a level of language proficiency that allows them to understand the definitions of the dictionary. Monolingual dictionaries also provide information on pronunciation, grammatical category and behavior, and context.

Some bilingual dictionaries might not provide context, i.e. a sentence example in which the equivalent is used. Instead, they provide information on the domain of the lexical item. For instance, bab.la OD is a one-directional dictionary from English into other languages including Arabic. The source work entry involves UK pronunciation (text-to-speech) and part of speech. The Arabic equivalents are provided as single words. The string of equivalents is often called “translations” by most ODs and TDBs.

Alqamoos is a bidirectional English to Arabic OD. It depends on existing corpora from TDBs like UNTERM and ARABTERM, for technical terminology and undergoes constant
expansion and development. Alqamoos also provides an Arabic monolingual dictionary. The domains offered are various, among which are education, IT, social sciences to name a few. Most equivalents in Arabic are provided along with the usage domain, and Google definition of the word.

Glosbe is another excellent example of an OD built upon collaboration of users suggested translations, TDBs in different domains and other open sources. This huge multilingual endeavor is freely accessible and offers several services including adding a new suggested translation to the already existing equivalents. The Arabic equivalents are also given with the part of speech and the word gender. The English source word comes with the part of speech, pronunciation (text-to-speech) and is used within a context. Glosbe also provides parallel texts in which the required word appears, as part of Glosbe TM tool.

Translators need monolingual dictionaries as a first step to understand the meaning of the source text, but they also need bilingual dictionaries to provide them with possible equivalents to choose from based on their understanding. Dictionaries, in fact, are described by Newmark as “…the translator’s single, first and most important aid, and a translator who does not consult one when in doubt is arrogant or ignorant or both” (Newmark 1998: 29). Most of the participants in this study (75%) reported that they used both monolingual and bilingual dictionaries, which means they have the awareness that monolingual dictionaries are necessary. However, some students (18.7%) said that they used only bilingual dictionaries. This can lead to change of meaning or incorrect word choice especially when the direction of translation is into the foreign language, which is English in this case.

The problem of avoidance of monolingual dictionaries is probably caused by the low proficiency level leading to the possibility of not understanding the entry's definition. In this case, the student has to look up another word from the definition resulting in a series of look-ups which can be both distracting and confusing for the student. Therefore, it is advisable that students of English or Translation are not referred to dictionaries that they could not handle. There are monolingual dictionaries made especially for learner levels such as The Oxford Advanced Learner’s Dictionary, The Longman Dictionary of Contemporary English, and Macmillan English Dictionary for Advanced Learners. Such dictionaries use restricted defining vocabulary and provide information on usage, common errors, and pragmatics, in addition to visual demonstrations for some words.

Most of the well-known learner’s dictionaries do not provide their service online, but they may come in a CD form, and have smartphone versions. There are, yet, some ODs claiming explicitly that they serve learners in particular. One such dictionary is Open Dictionary of English. There are other ODs such as Wordnik and Wictionary that do not explicitly address learners, yet their definitions and examples are written in common words.

ODs have the advantage of being accessed everywhere. They are quick, easy to use and updatable, and most of them are free of charge. Moreover, the new generation of translation students has grown up with technology in their hands. Therefore, it comes as no surprise that over (85.4%) of the participants resort to ODs “always” or “frequently”. This indicates that the majority
Female Translation Students’ Knowledge and Use of Online Dictionaries

The results also clearly show that Almaany OD is quite popular among the participants, which justifies paying it a closer look. Almaany is a multilingual dictionary that is known to the participants to have the advantage of being bi-directional for English and Arabic. The most valuable merit of this data base is that it provides equivalents in all different fields, it specifies the field, and it places the word in two- or three-word contexts to further help in determining the intended meaning. The dictionary is also comprehensive; it rarely gives a zero result as long as the word exists. It also provides the full range of source word derivatives, with the part of speech for each. Arabic words appear with the short vowels on the letters to ensure their correct reading, hence the selection of the correct equivalent. When the source word is Arabic, synonyms are provided instead of definitions to identify the intended meaning for each equivalent. In addition to all these merits, Almaany is fast, free, and easy to use. Such specifications have made Almaany the number one source for the participants in this study. They believe it is the most useful, and they recommend it to fellow translator trainees.

Next in line came Cambridge online bilingual dictionary. The participants’ use preference, shown in table (4) above, ranks Cambridge next to Almaany. The online version appeared in 1999 and kept growing. The addition of semi-bilingual pairs, including English to Arabic, is considered somewhat a new addition. The Cambridge Learner Corpus provided this OD with necessary TDBs of 1.5 billion words. It offers more than 18,000 clear definitions in English with Arabic translations. The source English word entry includes the part of speech, pronunciation text-to-speech feature in UK and US English, a definition of the word as well as sentence examples, mainly from Wikipedia. The Arabic equivalent, or translation as so called by the OD, offers only the word with no extra data, unlike the case with the source word. It should also be noted that the dictionary failed to provide the Arabic equivalents of some randomly selected word, among which, for example, is “photosynthesis”. Knowledge of the users preferences of the dictionary specifications can hopefully guide lexicographers into making better dictionaries, translation students into finding the dictionaries that fulfill their needs, and practitioners, instructors and trainers into guiding their students to the best translation resources.

The dictionaries that the participants suggested show that students are aware of the existence of a variety of ODs. Of course, there are dictionaries not mentioned by the participants, but this only can mean that they are happy with the few that they know. These may not be the best dictionaries of all, but if they fulfill the students’ needs, then why look for more? It is the duty of the translator trainers to alert the students to the existence of excellent resources and to encourage them to make the best use of them.

Worthy of mention is that in spite of the availability of all the ODs and term bases to the students at their fingertips, the results were not always ideal. The text translation results reveal that some participants had the problem of inability to select the appropriate equivalent. Word selection in translation is always restricted by a number of factors including basically the intended meaning...
Female Translation Students’ Knowledge and Use of Online Dictionaries and Collocation. The participants in this study came up with a variety of suggestions that were mostly accurate but did not collocate well. Had they been given a longer time to submit the translation, they may have produced more acceptable equivalence. Future research can consider this limitation when designing its methodology.

**Pedagogical Implications**

The results have shown that the students check ODs basically to understand words, to find their equivalents so that they use them in translation, or to know synonyms of a word. Fewer students chose to say that they check ODs to know or to confirm the conceptual or linguistic context in which a word occurs. This is the main reason why a translator trainee may use a word that does not fit the context, producing, sometimes, awkward or unfaithful sentences.

This paper is concerned mainly with offering a wider scope knowledge to translation practitioners in general and translation students in particular about some valuable existing ODs and TDBs, knowledge that appears to be much needed after analyzing the survey outcomes. It was interesting to find out that (37.5%) of the participants answered with “No” when asked about the use of ODs and TDBs suggested in the list, which included common monolingual and bilingual, general and specialized ODs. When they were asked to suggest other resources, the replies revealed a clear lack of knowledge of what is a TDB/OD and what is an MT(Google Translate: 12.5%) or even a commercial office or website for translation in general. Another concern of the researchers is to tackle the best approaches of dictionary use within translation pedagogy.

PSU is one academic facility that is highly concerned with blended methods of instruction, i.e. electronic tools and online learning being involved in conventional classrooms. Courses involving written translation should provide their learners with the needed knowledge, strategies and skills in translation practice as to also be prepared for the job market. The translation program at PSU offers three core courses in translation, three in interpreting and two more in theories of translation and computer applications in translation. Students need to sharpen their skills in a somehow short measure of time. Translation skills are highly needed also in the last college requirement prior to graduation, a seven-month internship program that demands implementing the acquired skills of the field of specialization in on-site training. These skills include dictionary-use that can fortunately be improved through guided practice (Cubillo, 2001).

Analysis of the students’ translation performance revealed instances of mistranslation that occurred in spite of availability and consultation of high quality ODs or TDBs. Such mistranslations resulted from the students’ inability to select the correct equivalent from a range of possibilities and/or inability to evaluate the resulting target text. This indicates that students still lack some of the higher-level skills suggested by Bloom’s taxonomy hierarchy (Bloom, 1994). Critical thinking, within the cognitive domain, comprises one of the most needed skill sets for making the proper decisions in selecting equivalents and thus avoiding mistranslations. On account of that, each translation course should allocate a reasonable portion of the syllabus to proper guided dictionary use. A number of ODs can be investigated with assigned texts in both languages i.e.
Female Translation Students’ Knowledge and Use of Online Arabic and English. Student-instructor feedback and learners’ interaction on the subject can render desired outcomes.

Arabic-English bidirectional ODs are essential tools for the practice of translating. However, translation trainees, in general, should not turn blindly to bilingual dictionaries when assuming a task of translation. A two-way dictionary was suggested by Tarp (2004: 36) where he argues that having a dictionary of “two word lists, one bilingual and the other monolingual” is a “model for translation dictionary”. He believes that such a type can address several translation problems, and it can be a contribution to lexicography. A one way bilingual dictionary can only be partially useful in the translation production, it might not serve the dictionary users to “identify the right lemmata” (ibid). Whether general or specialized, bi-ODs do not often include all needed “semantic possibilities of words used in context” (Roberts, 1992).

Developing OD skills is the focus of attention in the current research, therefore depending on the findings of the investigated surveys and the published literature on such a topic, the following suggestions can be effective:

- Students need to be aware of as much larger number as possible of updated ODs and TDBs, and most importantly they should be aware of their use, efficiency, suitability to context and accessibility.
- The need to consult a monolingual Arabic OD, e.g. Almaany Arabic-Arabic, and ALbaheth, is often overlooked, probably because students are native speakers of Arabic and may not be aware of the gaps in their knowledge of their own mother tongue.
- All translation trainees should obtain awareness of the significance of monolingual dictionary consultation prior to resorting to a bilingual one. Most bilingual ODs and TDBs lack the necessary contextual data that should aid in selecting the most appropriate equivalent (Stein, 1990; Nesi, 2002; Abu Al-Fadl, 2015).
- TDBs that are freely available online offer parallel texts (e.g. Reverso, Word Reference, Glosbe) that can be considered as the most recommended first step for searching the contextual usage of a lexical item before coming to a decision on an equivalent. Parallel corpora are useful tools to enhance the user’s knowledge of equivalence between languages (Alkahtani, 2015; Sabtan, 2016; Alotaibi, 2017).
- There is an abundance of available and accessible ODs in the market today. Translation students, therefore, need to be better enlightened regarding bilingual ODs that offer sentence examples and domain of the required look-ups (e.g. Almaany, Glosbe, Cambridge).
- In the translation field in particular, trainers have a huge responsibility to direct their students to the best translation tools and their usage. This requires that trainers reinforce their knowledge by seeking relevant training and keeping updated with the latest developments in the field (Liu, 2014).
- Students should acknowledge the fact that a word equivalent in a certain domain might be different from that in an OD or a TDB, no matter how updated it is. This can be due to a multiplicity of social and cultural factors that might control the word usage. For instance,
Arabic term “dakhl”, دخل, can have a multiplicity of English equivalents with its query in Almaany OD, most anticipated of which is “income”. However, an institution in Saudi Arabia holding the title: الهيئة العامة للزكاة و الدخل can have the mistranslation of General Authority of Zakat and Income, when the correct English title officially used is: General Authority of Zakat and Tax4.

Limitations:

It is often recommended for any translation practitioner, let alone students, to ponder the decision of equivalence after spending some time in analysing the source message. In the survey, the translation task was required to be completed within the same 2-hour period needed for answering questionnaire inquiries as well. In a more ideal situation, translation students should be given a longer period of time to fully investigate recommended TDBs and ODs along with enough time to contemplate the intended meanings of the ST and attempt translation afterwards. The authors of this paper acknowledge this limitation and its potential effect on the results.

Another limitation of the research is that the number of participants (50) hardly allows generalizability of the findings. In the academic institution where this survey was conducted, i.e. PSU, the average number of senior students in the translation discipline; the English and Translation Department, are 45 to 55 individuals per year. This explains the number of questionnaire participants which can be considered small compared with other studies investigating similar problems. However, the results still suggest that the investigators’ observation regarding the ODs and TDBs awareness and use patterns among translation students may be true. There is undoubtedly a need for future large-scale studies to confirm the current research findings.

Conclusion:

Translation trainees whether at certain certified translation programs or within some academic institutions will always resort to dictionary use in translation practice. Millennials in particular can hardly be convinced of using tools other than electronic or the commonly consulted ones via the World Wide Web. The question will continue to be which CAT tools are to be most practical and satisfactory for the task on hand? It was the purpose of this paper to investigate the students’ use of current updated tools in the field of translation concerning Internet-based dictionaries and terminology data banks. In addition, the paper offered tips on utilizing the available free updated ODs to all end users especially students. The case study findings in this research can be considered a common case among beginner learners in the discipline of translation. Nevertheless, it would always be upon the shoulders of educators to offer and facilitate the knowledge acquisition and accordingly the implementation of the most recommended strategies for better learning outcomes.

Notes

3. Questionnaire is attached to the research paper. For a larger number of ODs7TDBs, visit: https://www.ats-group.net/dictionaries/dictionary-english-arabic2.html

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\[\text{Studies in English Language Teaching, 4 (1): 144-156.}\]

Appendix

Questionnaire:

Data collection on: Features & Benefits of Online Data Banks for Translators:

Sample Texts:

(1) Economic recession is a period of general economic decline and is typically accompanied by a drop in the stock market, an increase in unemployment, and a decline in the housing market. Generally, a recession is less severe than a depression.

Factors that Cause Recessions

High interest rates are a cause of recession because they limit liquidity, or the amount of money available to invest.

Another factor is increased inflation. Inflation refers to a general rise in the prices of goods and services over a period of time. As inflation increases, the percentage of goods and services that can be purchased with the same amount of money decreases.

Reduced consumer confidence is another factor that can cause a recession. If consumers believe the economy is bad, they are less likely to spend money.

Reduced real wages, another factor, refers to wages that have been adjusted for inflation. Falling real wages means that a worker's paycheck is not keeping up with inflation. The worker might be making the same amount of money, but his purchasing power has been reduced.

Online Dictionaries & Terminology Data Banks suggested for this study:

1. http://dictionary.cambridge.org/
5. http://dictionary.reverso.net/
11. http://www.alqamoos.org/

The two texts can be translated with the assistance of the suggested list of dictionaries.

Kindly do not resort to “Google/translate”.

Feedback needs to be provided on the extent of assistance the free online dictionaries offer users.
A. General information:
   GPA: _
   Level: 
   Term: 

B. Free online dictionaries used in translating from Arabic into English and vice versa.
   ❖ Please read each question and circle your choice.

1. Have you ever used an online dictionary before while translating? (if your answer is yes, kindly answer questions 2 & 3)
   • Yes
   • No
   • Sometimes

2. How often do you use online dictionaries?
   • Always
   • Frequently
   • Sometimes
   • Never

3. What type of online dictionaries do you normally use?
   • Monolingual
   • Bilingual
   • Both

4. Why do you use online dictionaries in translation? (You may choose more than one answer)
   • To check meaning
   • To check for synonyms
   • To check spelling
   • To translate from English to Arabic
   • To translate Arabic to English
   • Other, please specify ___________________

5. Were you satisfied with the dictionary you used?
   • Yes
   • No
   • Somehow satisfied depending on the type of text and dictionary type

6. Have you ever used any of the online dictionaries listed above?
   • Yes
   • No
   • Few of them

7. What online dictionaries do you prefer to use? (You can choose more than one answer)

<table>
<thead>
<tr>
<th>Cambridge</th>
<th>Glosbe</th>
<th>Lexicool</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reverso</td>
<td>Ectaco</td>
<td>Kamusi</td>
</tr>
<tr>
<td>Lexilogos</td>
<td>babla</td>
<td>Alqamoos</td>
</tr>
<tr>
<td>Onelook</td>
<td>Almaalny</td>
<td>Cambridge</td>
</tr>
<tr>
<td>Oxford dictionary</td>
<td>The free dictionary</td>
<td>Advanced Translation Services</td>
</tr>
<tr>
<td>Your dictionary</td>
<td>Word reference</td>
<td>Others (please specify)</td>
</tr>
</tbody>
</table>

8. Do you think online dictionaries are useful while translating?
   • Yes
   • No
   • Sometimes

9. Do you think online dictionaries help you effectively in your translation?
A. B. No, because

1. Which of the data banks listed was most helpful?

2. Why? Whose features were more helpful?
3. Are there any other suggestions for more beneficial resources?
4. What’s the time duration for translating each text?
5. How many of the provided dictionaries in this paper would you recommend to others?
   - For monolingual dictionaries:
   - For bilingual:

  Sincere thanks!

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Introducing Short Stories in EFL Classroom to Explore Culturally Diverse Issues

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Abstract
The present paper attempts to highlight the use of short stories as an initial motivational literary genre in English as a Foreign Language (EFL) context. It also aims at providing some practical ideas and methods regarding the use of short stories by inquiring about the following questions: What significance can be accorded to the use of short stories in EFL classroom and how can short stories serve as a mediator between the learner’s own culture and other cultures? To address these questions, a questionnaire was collected from 95 third year undergraduate students at Mostaganem University, 24 of the students were selected randomly for an intervention that lasted about 8 weeks. Findings from the questionnaire and experimental study indicate that the study population does not only show positive attitudes towards short stories reading but also manifests a number of signs that reflect their acquisition of cultural issues, they also support the usefulness of examining learners’ cultural knowledge, feelings and experiences before, while and after bringing short stories into the literature class. Therefore, it is recommended to use short stories as a primary motivational reading material to stimulate students’ cultural awareness and their reading envy.

Key words: culture, cultural diversity, identity, motivation, short stories

Introduction

In recent times, globalization has made language and cultural diversity one of the current privileged reflections on human communication and relations. Literature can be used as a tool to explore different cultural aspects. As far as literature teaching at Mostaganem University is concerned, there are several difficulties while bringing it into practice. On one hand, the most common problem is teachers’ uneasiness to cope with a wide range of genres (poetry, novels, novellas, short stories and dramatic texts); this problem is due to the absence of training in literature and the non-mastery of literary jargon and some critical tools. On the other hand, students’ unfamiliarity with the cultural aspects of the target culture is an obstacle that hinders the comprehension and thus interpretation of the literary reading experience. Moreover, it is observed that short stories are given little attention by literature teachers and instructors at university.

The present paper aims at mapping out the effect of short stories as an initial literary tool to motivate students to read, develop students’ cultural knowledge and activate their discussion skills. Considering the aforementioned research questions, and thanks to observation a number of hypotheses were formulated: Students’ lack of motivation can be an obstacle that hinders the literary reading experience, short stories seem to serve as an effective initial tool to activate students reading envy and develop their tolerance, as it is presupposed that short stories could be one of the literary genres that reveal the foreign culture. With these ideas in mind, an attitude questionnaire followed by an experimental study would facilitate the literature course design in a way that suits the learners’ preferences and accommodate the Algerian EFL context and classroom realities.

This paper will be of interest to both teachers and students. First, instructors of different Algerian universities will be invited to share the discussion of the recommendations of this research and encouraged to bring the findings into practice in their instructional context. In addition, undergraduate students whose target is to develop their communicative skills and cultural competence will be given the opportunity to attend the discussion and the recommendation.

Literature Review

1. Reflection on the Use of Short stories in EFL Context

An important aspect in literature teaching in EFL context is the literary genre selection, and an important question to be asked is what genre should be used as a primary element to teach literature. The representative sample of literary texts in the study is short stories. Collie and Slater (1987) regard short stories as a good tool in ELT classes at different levels; as they offer greater variety than longer literary texts, they consider short stories as the ideal material to introduce students to literature. Again, Collie and Slater (1990) add that there are four basic aspects that lead a language teacher to integrate literature into the classroom. These are effective material, cultural enrichment, language enrichment and personal involvement.
Introducing Short Stories in EFL Classroom

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Short-story is defined “as a narrative that can be read at one sitting of from one-half hour to two hours, and that is limited to ‘a certain unique or single effect,’ to which every detail is subordinate” (Poe as cited in Abrams, 1970, p. 158). In the sense that it usually contains one plot and few characters without detailed descriptions of the setting, so learners would find it easy to read and enjoy as well. From this perspective, the present paper regards short stories as a possible alternative tool in teaching about the others’ cultural features to Algerian students. This is due to the fact that the short story as a literary genre, which often has one plot structure, a limited number of characters and short enough to be read within a period of two hours lesson period. Observing the events and actions in the short stories, would make students aware of their own behavior, and the possible aspects with regards to matters pertaining different cultural issues like religion, social norms or sexuality.

2. Culture and Literary Reading

If we want to examine the role of the short story in culture and how cultures attempt to assert their values on another culture, it would be relevant at the outset of discussion to highlight the concept of culture. Culture has different meanings. If we look from an anthropological angle, Geertz (1973) is known for his anthropological and ethnographic studies to provide a “thick description” about cultures and the understanding of others or much more the interpretation of what the natives are thinking. He writes “The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong.”(p.452).

Moreover, Barker (2003) defines culture as the sum of practices, representations, languages and social customs of a community. Culture seeks to represent how the world is constructed and make sense of its construction and language is the most signifying system that vehicles this representation. Thus, language and stories are worth studying in culture studies. Barker (2003) goes further to argue: “Narratives offer us frameworks of understanding and rules of reference about the way the social order is constructed” (p.28). Stories are an opportunity to explore the norms, values and customs of a society, they lead us to grasp how any society makes sense of the world and shape meaning through language and narratives.

Therefore, the main point is to understand how and to what extent it is possible to know and speak of a culture which is different from ours, without falling in cultural clashes. In this regard, it the literary text can be considered as a material which is full of symbolic representations, and thus these representations are interpreted by readers differently according to their own social structure, cultural diversity. The latter is defined by UNESCO (2001) as a” principle for organizing sustainable cultural plurality, both within and across society” (p. 11).

3. Reflection on the Literary Text’s Selection and Teaching Models

Actually, many teachers acknowledge that they encounter real obstacles in finding effective ways of teaching FL literature. When teachers select the literary texts to be read, they are in fact seeking to provide their learners with notions to reflect and think about the other and hence develop
perceptions towards them. In this perspective, Lazar (1993) points out that there is not only one way to teach literary works. This is because every teaching situation is different, every literary text is different and every theory explaining literature itself or how to use it in the classroom is different. The job of teachers is then to draw on the range of insights available, and then to develop an approach appropriate and relevant to their students. Regarding this idea, the teacher should not limit the text study to one approach. It is the course aim and objectives which determine what approach to adapt.

According to Carter & Long (1991), models of teaching literature can be identified as “language-based model, cultural model and personal growth model that represent different tendencies in methodology and classroom practices” (p.10). To begin with the language based model, Carter & Long (1991) further claim that the aim behind teacher’s orientation towards a language model for teaching literature is to put students in touch with some of the different uses of the language. Therefore, students become equipped with linguistic skills and abilities through language based literature teaching. Second, the Cultural model focuses on the role of literature in providing values and ideas that exist within a culture. The purpose of cultural model is to guide learners in a text by presenting them “more subtle and varied creative uses of language (Carter & Long, 1991).” Third, the personal growth model is an approach that stresses the need to engage the students with literature. This idea is openly expressed by them when they state that the personal growth approach enables the students to “achieve an engagement with the reading of literary text…and helping them to grow as individuals” (p.3). In other terms, the approach in question aims to maximize the students’ personal enjoyment in reading literature. When reading a literary text, the students are actively involved with its content.

When choosing a short story, some aspects should be taken into account. Teachers ought to avoid texts which are linguistically or culturally complex to the students. Murdoch (2002) explains: “short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance English language teaching courses for learners at intermediate levels of proficiency” (p.9). McKay (1982) suggests that the text selection should be from literature addressed to young adults. For her, the theme of such literature addresses the issue of personal growth and development, it is relatively short, and usually contains few characters with a young adult as the central character.

Further, Thiyagarajan (2014) invites EFL practitioners to select authentic materials according to the learners' interests, their proficiency, age and gender and levels. More importantly, cultural sensitivity should be considered when using a short story. To sum up, this section provided literature review related to the benefits of using short stories and the some selection criteria. The following section will discuss the methodology of the study.

Regarding the aim of this study, the research is considering the personal growth as a primary model for teaching literature to deal with the literary texts and achieve the course objectives, i.e. making learners able to discuss cultural issues, debate, adapt new ideas and construct their own identity. The personal growth model is worth using, because when learners are
given the freedom to interact within the literary text, they will possibly reflect on the cultural practices found in the text. However, it should be noted that the other models like the cultural and language based are also worth considering when dealing with the analysis of the short stories or any other literary text. So, a combination of the different models would be helpful for a good text comprehension.

**Data Collection Methods**

The participants involved in this study comprised a population of 75 third year undergraduate EFL learners for the questionnaire, and a sample group from the same population of 24 students to undertake the experimental study. Students stated that they had worked on novels analysis according to a chosen literary movement or theory in their previous literature classes; they regarded the study of novels and literary movements as being difficult to their level. The sample group of students had an appropriate language level, despite that they had several problems with grammar, pronunciation, and spelling owing to the fact that they were still going through the language learning process. In order to examine the learners' perceptions in reading short stories, the utility and the role of short stories on exploring culturally diverse issues and students' reactions towards the target culture at the departments of English, an attitude questionnaire for third year students was followed by an experiment with a structured observation of the learners during the literature classes then an interview with students. The stories selected were: “The White Stocking” by DH Lawrence, “Dubliners “by James Joyce”. “The Nightingale and the Rose” by Oscar Wilde.

The treatment procedure was carried out to examine and assess the students’ achievements and improvements in the literature classes, and to investigate their level of cultural competences and critical thinking abilities, a structured experimental design was needed. This has required a considerable attention from the researcher realizing the experimental study regarding all the elements that may interfere in the study. The selection of the short stories depended on the aims of the research questions, it was not easy to select the appropriate short story as there is a wide range of texts, some of which might be appreciable and others not. The time allocated for the reading sessions did not exceed ninety minutes.

The reading sessions with the control group were concerned with general comprehension, checking words meanings, identifying plots. Whereas, the literary reading sessions with the experimental group were carefully and purposefully planned. The tasks developed around the readings included a pre-reading stage, a while reading stage, a post reading stage and an extra reading process which is the written assignments, the written assignments at this stage, are used as a strategy for checking the students’ own understanding, which might not be expressed in the oral discussions, especially those passive learners who rarely take part in the oral discussions, they can express them freely in a written form. Moreover, the aim behind experimental study was not inquiring about the literary terms or the literary analysis since the focus is rather on students’ responses to the text by creating a neutral context of reflection and discussion.

A pretest was designed at the beginning of the experiment for both control and experimental groups. After the exposition to the literary readings, students have another post-test
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on Oscar Wilde’s short story. The question asked was as follows: Read Oscar Wilde’s short story and discuss the following questions: Using How is the truth about love portrayed through the story?

The changes in both control and experimental groups are analyzed through the students’ written assignments, the difference in analysis is examined and students’ comprehension and interpretation are measured. Students’ linguistic and cultural competences before and after the intervention were examined. The ability of the students to relate their background knowledge with the target culture could be also pictured through the students’ answers and their propensity to adapt the foreign cultural elements found in the text and relate it to their owns by using their critical thinking capacities.

The Findings of the Study

This section presents the findings collected from the questionnaire first. Then, the outcomes of bringing short stories into the literature class will follow. The first two tables illustrate some selected statistics from the findings of the questionnaire.

<table>
<thead>
<tr>
<th>Possibilities</th>
<th>Students’ number</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short stories</td>
<td>60</td>
<td>80%</td>
</tr>
<tr>
<td>Novellas and novels</td>
<td>12</td>
<td>16%</td>
</tr>
<tr>
<td>Poetry</td>
<td>15</td>
<td>20%</td>
</tr>
<tr>
<td>Drama</td>
<td>09</td>
<td>12%</td>
</tr>
</tbody>
</table>

Table 2 Students’ Agreement on the Relation between Literature and Culture

<table>
<thead>
<tr>
<th>Possibilities</th>
<th>Students’ number</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>70</td>
<td>73.68 %</td>
</tr>
<tr>
<td>No</td>
<td>25</td>
<td>26.31 %</td>
</tr>
</tbody>
</table>

Second, The objectives of the experimental study with third year undergraduate students was to make them able to reflect on the literary text, make cultural comparison, adapt new ideas, tolerate their interpretations and more importantly to encourage them to read extensively by requiring them to accomplish written assignments after each reading session. The observation reports of the reading Sessions are illustrated in the following tables:

<table>
<thead>
<tr>
<th>The students’ reactions and skills</th>
<th>The control group</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension, interpretation and interaction</td>
<td>02</td>
<td>16,66%</td>
<td></td>
</tr>
<tr>
<td>Cultural comparison and intercultural thinking</td>
<td>01</td>
<td>8,33%</td>
<td></td>
</tr>
</tbody>
</table>
Introducing Short Stories in EFL Classroom  
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<table>
<thead>
<tr>
<th>The experimental group</th>
<th>The students’ reactions and skills</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Relevance and argumentation of the students’ answers</td>
<td>02</td>
<td>16,66%</td>
</tr>
<tr>
<td></td>
<td>The language form of the written assignments</td>
<td>00</td>
<td>00%</td>
</tr>
<tr>
<td></td>
<td>Comprehension, interpretation and interaction</td>
<td>04</td>
<td>33,33%</td>
</tr>
<tr>
<td></td>
<td>Cultural comparison and intercultural thinking</td>
<td>05</td>
<td>41,66%</td>
</tr>
<tr>
<td></td>
<td>Relevance and argumentation of the students’ answers</td>
<td>05</td>
<td>41,66%</td>
</tr>
<tr>
<td></td>
<td>The language form of the written assignments</td>
<td>05</td>
<td>41,66%</td>
</tr>
</tbody>
</table>

Table 4 Students’ Response to “Eveline “

<table>
<thead>
<tr>
<th>The control group</th>
<th>The students’ reactions and skills</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension, interpretation and interaction</td>
<td>03</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Cultural comparison and intercultural thinking</td>
<td>01</td>
<td>8,33%</td>
<td></td>
</tr>
<tr>
<td>Relevance and argumentation of the students’ answers</td>
<td>01</td>
<td>8.33%</td>
<td></td>
</tr>
<tr>
<td>The language form of the written assignments</td>
<td>01</td>
<td>8.33%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The experimental group</th>
<th>The students’ reactions and skills</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension, interpretation and interaction</td>
<td>05</td>
<td>41,66%</td>
<td></td>
</tr>
<tr>
<td>Cultural comparison and intercultural thinking</td>
<td>07</td>
<td>58.33%</td>
<td></td>
</tr>
<tr>
<td>Relevance and argumentation of the students’ answers</td>
<td>05</td>
<td>41,66%</td>
<td></td>
</tr>
<tr>
<td>The language form of the written assignments</td>
<td>06</td>
<td>50%</td>
<td></td>
</tr>
</tbody>
</table>
### Table 5 Students’ Response to “The White Stocking”

<table>
<thead>
<tr>
<th>The control group</th>
<th>The students’ reactions and skills</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Comprehension, interpretation and interaction</td>
<td>03</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Cultural comparison and intercultural thinking</td>
<td>02</td>
<td>16.66%</td>
</tr>
<tr>
<td></td>
<td>Relevance and argumentation of the students’ answers</td>
<td>01</td>
<td>8.33%</td>
</tr>
<tr>
<td></td>
<td>The language form of the written assignments</td>
<td>02</td>
<td>16.66%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The experimental group</th>
<th>The students’ reactions and skills</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Comprehension, interpretation and interaction</td>
<td>07</td>
<td>58.33%</td>
</tr>
<tr>
<td></td>
<td>Cultural comparison and intercultural thinking</td>
<td>07</td>
<td>58.33%</td>
</tr>
<tr>
<td></td>
<td>Relevance and argumentation of the students’ answers</td>
<td>05</td>
<td>41.66%</td>
</tr>
<tr>
<td></td>
<td>The language form of the written assignments</td>
<td>05</td>
<td>41.66%</td>
</tr>
</tbody>
</table>

The Results of the Experimental Group after the Four Reading Sessions and after analyzing the post test can be summarized as follows:

- An improvement was observed in the students’ contribution to the Pre-reading stage that initiates each reading session.
- The students’ interaction with the reading comprehension and interpretation questions have shown that they become more responsive to such a task with the second short story, and reading the second text was not manifested by the same obstacles met with the first text.
- Hot discussions emerged in the post-reading stage. Different opinions were expressed against the Irish mentality depicted in James Joyce’s writings, and they justified their views with examples stemming from recent actions of the target culture and people.
- Reflections on the prejudices about the target culture and they gave their views about the events and behaviors in the story.

The results of the post-test assignments of the experimental group can be resumed as follows:

- A slight improvement was noticed in experimental group written assignments at the stage of the post test.
- They contributed in discussion that was required by the researcher.
- The interpretation of the facts had slightly improved.
Their written assignments included their own ideas and those found in the text. They started using the vocabulary learned from the previous readings.

Discussion and Analysis

To begin with the learners’ attitudes, Most of the students prefer short stories as a literary genre, they usually refer this to its length and simplicity with regards to other genres. 43% of the respondents has a strong belief that learning literature is very important in language teaching. These respondents are aware of the importance of the literary input for their language learning. These findings are also in uniformity with those of Carter (1986) who acknowledges that literature and language should not be isolated from each other, and Lazar (1993) who favors the integration of literature in EFL context, and who sees that if we ask our students to respond personally to the texts we give them, they will become increasingly confident about expressing their own ideas and emotions in English.

Fewer students, however, 20% find that literature has no importance in foreign language teaching. If we look at the students answers, we can say that 50 % of the answers were fluctuating between “less important” and not important “. this leads to think that those students hold negative position towards literature, and they might think that literary texts are meant to portray life stories and that it has nothing to do with their acquisition of foreign language, also they might be faltered to deal with a literary text. Only 04 % of the participants did not voice their opinion, this may imply that these students might have no connection or interest to the world of literature. Most of the respondents expressed a favorable attitude towards the conception of literature as a mirror to culture. Students were aware that learning literature is highly related to learning about cultures, and that is an important medium to preserve the cultural and artistic heritage (Lazar, 1999).

Further, the results of the study indicated that short stories had served as efficient resources to improve intercultural skills among learners. It is an important tool for making them express their opinions about the target culture of the short story. Furthermore, from the oral discussion and the written assignments of the students, several effects have been noticed mainly the intercultural and communicative skills that have been observed. In fact, learners have the opportunity to make discussions and express their own opinions; they can position themselves as characters of the story, the author and not only as readers. In doing so, they would appreciate the culture which they read about by exercising a kind of cultural adaptation and parallelism.

Indeed, the reading of the short stories as compared with the remaining genres could possibly enable the learners to mobilize their own realities, experiences and representations. For this, it is desirable to exercise tirelessly in the language classroom reading. It is therefore considered in this paper that the literary text is the ideal pedagogical support for the learner in order to know the language and culture of the other and to restructure its own identity, through interactions around this text. Short stories are also considered as a favorable space encounter with other cultures to make the learner aware of the differences that exist between people, stimulate and develop the intellectual side of the reader.
1. The EFL Literature Teacher as a Cultural Mediator

The didactics of foreign languages has always focused on the exploration of the linguistic features and the syntactic forms, however since the twentieth century, educationalists started to advocate a new notion which is the didactics of the foreign culture. Generally, the main question to be asked by literature teachers is what to read, how to read and which culture to teach. Reading the works that have examined the question, we note that the choice of the literary text is made according to several criteria. Any literary text serves as a support document like in the EFL classroom, and as such, it is part of a course which aims at the acquisition of different aspects amongst which the social and cultural ones. The selection of the literary text or genre will depend initially on the objective of the course. Thus, if the teacher wishes to develop the learner's ability to describe a society, he will choose a text in which the author portrays a particular social community.

Approaching a literary text in the EFL classroom can be a vehicle for learners to move from one reality to another and from one culture to another. Moving from the idea of uniformity to diversity permits the learner to know the others. Indeed, the cultural diversity found in the literary text can help to raise awareness of tolerating idea of otherness. Moreover, an important aspect to intercultural learning in foreign languages is the teacher as Intercultural mediator. He is supposed to use a negotiating strategy between the learner and the target culture on the other side, and then with the aim of achieving an identity balance, the primary role of a foreign language teacher is to stimulate Intercultural thinking among learners. The teacher should train his learners to explore the hidden messages and to react to them appropriately. In fact, this will help them to reflect on their own reactions and construct their own understandings about the text (Kramsch, 1998).

The essential role of the teacher is to reflect on the cultural representations found in the literary text, and to make the learner a universal citizen. The teacher as a cultural mediator appeals to the different competences of the learner to observe, recognize, speak and share opinions about the target language culture, this idea is supported by Kramsch (1993) who believes that the fact of speaking is by itself a cultural act. It is a legitimate reflection on the literary text. The teacher can foster the learner’s intercultural skills by considering the cultural elements which make the originality of each nation. The teacher of literature should appear as a representative of the self and the other. His role then is to make mediation between the cultural aspects of the foreign text and that of his own context.

Usually, Algerian learners have mental representations, stereotype images about the foreign culture; they are confronted to some representations about cultural realities and the diversity vehicle in the literary text. In doing so, the teacher finds himself confronting the lack of intercultural competence in class; he is not only supposed to develop a certain savoir but also finding an attitude of tolerance, open mindedness and negotiations among learners. He can help learners better comprehend and deconstruct these stereotypes by teaching them how to associate a foreign behaviour to their own through discussions. These discussions can stimulate an attitude of questioning in them to understand and tolerate the why of things. In her book Context and...
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Culture in Language Teaching published in 1993, Kramsch focuses on the teaching of literary text in a whole chapter entitled “Teaching the literary text” (pp.130-176). She further claims that creating pedagogy of dialogue and conversation among learners helps to enhance diversity and awareness about the differences that exist between people. (p.131).

In this perspective, learners are required to detach themselves from their own cultural practices, and to construct a critical and objective view about their own culture. The intercultural vision for treating a literary text, leads the learners to be more conscious about their cultural identity. The learner will explore another perception of the world through what he already has in his culture.

2. Open-mindedness to the EFL Culture through the Comprehension of Literary Texts

In general terms, reading is not an easy task for a non native learner; it requires a concentration and more importantly the comprehension of the text. The vocabulary comprehension is the primary difficulty that learners face; they do not fully master the English language, adding to this the text structure and the complexity of the themes. The study revealed that third year students are not enough linguistically competent to understand the expressions and thoughts carried in the literary texts. The literature class should focus on the comprehensive skills of the learners not only to stimulate their understanding of their identity but also to make them aware of the flexibility and the diversity of the literary text. These two characteristics teach open-mindedness and tolerance towards the target culture. If the learner comprehends the literary text, he will be able to interpret it; he will start to question his own vision which is governed by his own cultural norms and social background. The comprehension of literary readings leads learners to express their opinions and discuss their suggestions. This is manifested through a dialogue, either among learners or within the text of the foreign culture. In doing so, the learner can enlarge his cultural perspectives, by tolerating and adapting others’ thoughts, norms and vision of culture.

Discussing the characters’ lifestyle, thoughts and principles by questioning implies the questioning about society through the facts depicted in the short story. A case in point is the short stories of James Joyce as an example of the Irish society. Here, the learners and teachers try to make connections between the target culture and their own culture. They explore new cultural aspects for example when the researcher tried to raise the students’ curiosity through asking them why the writer had used the name Eveline and not another. The students seemed thinking about it to find an answer. One student said that the writer might like that name, another one said that the Joyce might have a story with a girl named Eveline. The teacher added another question: “What does the name Eveline mean for you?” She explained that Eveline refers to “new year eve” which is the 31st of December and the last day before the New Year namely “Christmas”. In doing so, there was an attempt to play on the cultural aspects that make the originality of the text by stimulating the learners’ curiosity. Adding to this, students were trying to find themselves in man woman relationship found in the stories.

In fact, the literary reading as an activity seeks to establish the link between what is read and what is gained from reading, as pointed by Byram (2008) the reader reacts interculturally when...
he makes in connection two or more cultures. This in fact is inherent to literary text readings, as it implies a kind of swing from the reader to the text. Imagination and reflection can be developed, reasoning on D.H Lawrence short story “The White Stocking” for example will be characterized by a critical analysis about cultural aspects like men –women relation, sex relations and many other issues. It reveals culture and enhances the contact between the self and the other. Through this story reading, the teacher and the learner can play on both the text and the social or cultural image provided within it. The white stocking offered to Elsie for instance, can signal many things to the mind of the reader, Ted Elsie’s relation; Elsie was portrayed as an independent woman who is not afraid of sharing her emotions and many other examples. Here, there is no search for a moral lesson but rather a literature to portray the reality of things and how to confront it. This reading clashes the social, ethical and cultural values of the learners, and here a consciousness of accepting the different behaviours should be developed through a diverse literary reading to examine the stereotype representations, the value judgment, and come up with a cultural adaptation.

Conclusion

This paper reviewed the relevance of using short stories as an initial literary material to enhance students’ motivation, cultural and discussion skills. The findings of the study have revealed that working with a short story as a literary genre, does not only imply reading as an isolated activity, but also reflecting consciously on the text content and the cultural differences that exist between the Algerian EFL reader and the target language culture. The results obtained through the experimental study suggest that the short story can be used as alternative medium for motivating undergraduate EFL students to literary readings, and learning to accept others norms without judging or constructing a stereotype. Our EFL practitioners must be equipped with intercultural training that would transform them from transmitters of knowledge into guiders to culture acquisition.

Moreover, one way of enhancing students’ understandings of the intercultural exchange is to make them aware that learning a foreign language requires dealing with people having different cultural backgrounds, histories, habits and social norms. To be more precise, the problem of how to read in a non speaking English country like Algeria, and if we are supposed to be lost in vocabulary explanation and find the equivalents on our native language, seems to appear inconvenient for exploring cultural diverse aspects. Yet, it should be noted that the linguistic difficulties that pave the way for discussion is much more related to the text comprehension than interpretation and this in turn create an obstacle for shaping interpretations.

Furthermore, the literature reading course for undergraduate students should simply consist of reading and enjoying the reading experience by making the link between the self and the other. The complicated literary texts should be reserved for students whose field of interest would be literature studies. If we take the example of English as a foreign language, there are literary texts whose language is very complicated and less used in the actual times. These texts will necessarily need a careful preparation and repertoire knowledge of both teachers and learners mainly at a cultural level. Literary texts with third year undergraduate students should be better used as a primary initiative support to their motivation towards literary reading and appreciation of learning
about cultures. Taking this into account, short stories can be used as a suitable literary material for the case of third year undergraduate students.

The research came to conclusion that the investigated population holds positive attitudes towards short stories reading, and manifested a number of signs that indicate their willingness to actively engage in literary reading sessions and learn cultural aspects if they are given the freedom to express themselves freely and if the literature course is set on a crucial objective which is the enjoyment of the literary reading experience. Yet, this conclusion might need to be extended; it needs to deepen the study of more strategies to develop students reading and interpretation skills. It is required to develop different learning tasks to establish a balance between the cultural aspects and the literary reading in the EFL context.

With these findings in mind, the literary reading experience if well planned could reach cultural, intercultural and motivational purposes, especially for the case of undergraduate students who are required to develop their language acquisition skills since language and culture are interrelated, the short story seems to be an effective vehicle to fulfill these objectives. The short story should be used as an initial literary material for tasting the pleasure of reading and motivating the learners to feed their minds with cultural diversity. The literary text in general is a tool that offers the possibility to question the world, to view it with the others’ eyes. So, advocating the integration of literature to learn about culture, means tolerating differences, the more we read literary texts, the better we comprehend, the better we comprehend, the more we nourish and open our minds.

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Prof. Abbes Bahous holds a PhD in Literature from the University of Essex, UK. His thesis has been published by the British library. He is currently employed by the University of Mostaganem, Algeria as professor in Literary Studies. He is also a francophone novelist.

References
Contemporary Verse Drama

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Lebanese University, Beirut, Lebanon

Abstract:
The hundred years that passed between 1850 – the year in which Catalina, the first verse play of Henrick Ibsen was published – and 1950 – the year in which another verse play appeared, namely T.S. Eliot’s The Cocktail Party, were very eventful in European drama. In those years, a completely new dramatic movement – the spread of naturalistic prose drama – came into play. On the other hand, verse drama in the twentieth century, and particularly in England and Ireland, came back into the popular theater. At the hands of W.B. Yeats, T.S. Eliot and Christopher Fry, in the main, the dramatists who constituted the chief revolt against naturalism, contemporary verse drama revived against the naturalistic definition of drama, which in a sense considers characterization and action the main ends of drama. The aim of the paper is to compare and contrast the two styles of drama using the criticism of contemporary verse dramatists. The paper delves into the ways these dramatists tried to make verse play and distinguish themselves from naturalists. It continues to prove their failure while showing discontinuity of verse plays’ popularity in the temporary audience’s mind. The question is whether verse dramatists succeeded in instilling a feeling of suspense and popularity in the inner recesses of the audience’s hearts or not; in other words, can verse drama preserve its influence on the audience? The significance of this study is to prove that although the role of verse drama lasted for centuries, its presence nowadays is vanishing as it is losing its power of influence.

Keywords: Contemporary verse drama, mystification, naturalism, poetic drama, prose drama, religious plays, verse drama, and symbolism

Contemporary Verse Drama

Eliot defines the verse play a kind of art that:

should remove the surface of things; expose the underneath, or the inside, of the natural surface appearance. It may allow the characters to behave inconsistently, but only with respect to a deeper consistency. It must reveal, underneath the vacillating or infirm character, the indomitable unconscious will, and underneath the resolute purpose of the planning animal, the victim of circumstances, and the doomed or sanctified being. (Eliot, as cited in Williams, 1988, 19-20)

Thus, Eliot suggests that real consistency is related to the total work of art rather than to “character”. In other words, real consistency lies in the pattern or structure of experience rather than in mere representation or expression. The relation of characters to this pattern is only part of a whole scheme that embodies characters, action, situation and dramatic form simultaneously.

Like Eliot, Yeats criticizes the improper reliance of the naturalist on character; besides, he reminds us of the minor room that characters occupy in the ancient great periods of drama.

if a play does not contain definite character, its constitution is not strong enough for the stage, and that the dramatic moment is always the contest of character with character …. When we go back a few centuries and enter the great periods of drama, character grows less and sometimes disappears. (Yeats, as cited in Williams, 1988, pp. 207-208)

On the level of language, naturalism plays a serious role in modifying conventional language. In choosing every play contemporary situations and every-day ordinary characters, the naturalists feel it necessary to repudiate the older conventions of dramatic speech. In this respect, Ibsen, as representative of the naturalist attitude, seems to mistake poetry as the language of gods; "My desire was to depict human beings, and, therefore, I would not make them speak the language of the gods (Ibsen, qtd. in Williams, 1988, 22).

Against Ibsen’s mistaken belief, Eliot (1969) says:

*The human soul, in intense emotion, strives to express itself* in verse. It is not for me, but for the neurologists, to discover why this is so, and why and how feeling and rhythm are related. The tendency, at any rate, of prose drama is to emphasize the ephemeral and superficial; if we want to get at the permanent and universal, we tend to express ourselves in verse.

(p.22)
Naturalists

Besides, as the naturalists want to produce “the illusion of reality”. They find it necessary to use the language of a conversational, natural type. They believe that their scale is the small room and not the forum. In brief, the naturalists accept the limitations of normal expression. They do not regard drama as a serious literary form, and it is because of this unjust regard that Yeats, (as cited in Williams, 1988) claims: “I think the theatre must be reformed in its splays, its speaking, its acting and scenery. There is nothing good about it at present” (p.36).

When Yeats called for a reform in the world of the theatre, he had in mind the fact that a verse play could produce a new theatre while the prose play was an outcome of the theatre. Moreover, he declares that the social basis of his work was much related to the existence of a living and organic society of Irish Peasantry. Yeats (qtd in Williams, 1988) wanted the substance of his work to be mainly based on:

conversation of people which is so full of riches because it is so full of leisure, or…those old stories of the folk which were made by men who believed so much in the soul, and so little in anything else, that they were never entirely certain that the earth was solid under the foot-sole. (p.124)

This consciousness of Yeats that manifested itself in the interest of people in spiritual themes that connected this tradition of the old made him evolve a dramatic form capable of restoring “ritual” to the stage. The aim of this evolution is that, for living speech to become impassioned, it should be able to carry a greater weight of experience rather than to be limited to the expression of actuality.

Yeats’ critical approach towards the creation of a new drama made him reject the fictional theatre as well as the visual one. Rubin (2011), sees that Yeats “creates a fiction and uses the dramatic situation as a point of departure for a poem that comments as much on current events as on Irish history (p.207). Moreover, his rejection of the former springs from his belief that the center of drama is speech and not character; while the rejection of the latter stems from his belief that the purpose of acting is not the projection of reality but the communication of a pattern of speech. In response to his critical views, Yeats finds “the Abbey Theatre” which created the confidence that verse plays could again be written for the public stage. Gwynn (1970) shows the Greek influence on Yeats’ writing as they “bring their personal tribute to William Butler Yeats; and a beautiful, acute and enlightening tribute it is” (p.8).

Yeats is a poet who revolted against the scientific and social thought of the nineteenth century; he also admired the rediscovery of the primitive elements in religion. He tries to indulge poetry with the real complexities of life, “but only insofar as the individual poet's imagination had direct access to experience or thought and only insofar as those materials were transformed by the energy of artistic articulation” (Brower, 1975, 201). Brower adds that Yeats' rebellion against the Royal Academy, which idealized Raphael, had much to do with the influence of later followers of
the pre-Raphaelite Brotherhood – a movement in art and literature initiated in 1848 by the poet and painter Dante Gabriel Rossetti” (p. 781). The ideal of those followers is vaguely medieval. Their subjects in poetry, for example, are religious or allegorically spiritual, and they seem to be firm believers in the life of imagination, in the ideal dreamy world, which they look for in protest against the materialism of nineteenth century England.

He was, from first to last, a poet who tried to transform the local concerns of his own life by embodying them in the resonantly universal language of his poems. Frazer (1954) asserts that the poetry of Yeats “would be more permanent and enduringly popular than the poetry of either T.S. Eliot or of Ezra Pound, because it is more coherent, and more traditional than that of his two great contemporaries” (p.81). Roughly speaking, Yeats’ eventful life falls into four periods: the period of solitary pre-Raphaelite song (1889 – 1904) – during which he wrote Irish myths and legends; the period of search for a new verse performance in the world of the theatre (1904 – 1916) and for more realistic poetry; the period of symbolic poetry and visionary song (1916 – 1929); and, finally, the period of poetry of madness (1929 – 1939). Taking into consideration the second period, the period that interests us on the level of contemporary verse drama and originality that Yeats generated in this field, we may select Deirdre, one of Yeats’ greatest tragic verse plays, as a good case in point.

**Yeats’ Deirdre Play**

Deirdre is a play of four characters: Conchubar – the old king of Uladh, Naisi – a young king, Deirdre – his queen, and Fergus – Conchubar’s friend. This traditional Irish story was written in 1906. Its theme can be summed up in few words. The High-King of Ireland, Conchubar, brings up a young girl called Deirdre to be his queen. Before their marriage, she runs away with a young man called Naisi. They keep wandering in Scotland for seven years. Tempted by the king’s promise of forgiveness, they come back to Ireland where Naisi is killed. As regards the death of Deirdre, she immediately kills herself after the murder of her beloved. Some critics have described Deirdre as a poignant and a feminine play. They are spoken to, and they speak in reply.

Furthermore, they serve to be a kind of chorus in the play. The plays opens with a mood of vague apprehension, a mood which is created by the musicians. Though old Fergus has an unshaken confidence in his king, the first musician foretells Conchubar’s threatening danger. This she does as she sees strange-armed men gathered, with a marriage-bed prepared with miracle-working stones, stones that have tremendous power in stir even those at enmity to love:

*Look there — there at the window, those dark men,*
*With murderous and outlandish-looking arms —*
*They’ve been about the house all day*
*…they are such men*
*As kings will gather for a murderous task,*
*That neither bribes, commands, nor promises*
*Can bring their people to.* (Yeats, 1931, 195 – 196)
As the dishonest intentions of the kings are revealed bit by bit, the feeling of apprehension becomes more intense and rapid. Thus, the play maybe described as a race of emotions from beginning to end. This race is best shown when we imagine the tragic and unrealistic setting of Deirdre – a guesthouse roughly built in the midst of a leafy wood. The house symbolizes a trap, a cage or a net, and the large spaces of the wood that can be seen from inside the house stands for Liberty. We may go as far as to say that the wood image summarizes the single extended metaphor Yeats is playing upon throughout the play.

As to the language of the play, it is in the great tradition of English blank verse, and it connotes that of Shakespeare in particular. Besides, it lacks the peasant and Irish dialect. After the performance of Deirdre which Yeats believed was a great success, he (qtd. in Bushrui, 1965) writes:

We are beginning to get audience… my play Deirdre, after leaving me doubtful for a little, is now certainly a success… the difficulties of holding an audience with verse are ten times greater than with the prose play. Modern audience has lost the habit of careful listening. I think it is certainly my best dramatic poetry and for the first time and verse-play of mine is well played all round. (p. 122)

In reality, the greatness of Deirdre has much to do with the legendary dignity of its characters and their remoteness in time. Yeats was haunted for long by a desire to trace his poetic material to a tradition older than the Christian heritage. Thus, Deirdre might be identified with the Irish Helen, Naisi with Paris and Conchubar with Menelaus, “and the events took place, according to the conventional chronology of the Bards about the time of the Birth of Christ” (Bushrui, 1965, 124).

In addition to the greatness of the play, as far as its legendary theme is concerned, the chorus of it adds much up to this greatness. The chorus in Deirdre moves toward the functions, which Yeats deemed in later years extremely important. Yeats demands from the chorus to describe place and weather, and at moment's action. He also speaks of “…a chorus which describes the scenes and interprets their (the characters’) thought and never becomes as in the Greek theatre a part of the action (p.125).

It is noteworthy to suggest that Yeats’ tendency to improve certain features of Deidre is not confined to the chorus in as much as it is to certain stylistic features. This tendency manifests itself in two aspects. Because of this tendency, some important chances occur in the speeches of some characters, and Yeats, consequently, finds it necessary to have several revisions of the play as a whole. Yeats makes all these changes in order to reach a definite goal, namely a certain even richness of language. The more he achieves his “even richness”, the more necessary it becomes to remove certain unnecessary parts. This achievement is better shown if we compare two speeches, for example, by the first musician. The following passage, which exists in the 1922 revision, seems to be more elaborate and complicated than its equivalent, as it exists in the 1934 revision.
Some dozen years ago, King Conchubar found
A house upon a hillside in this wood,
And there a child with an old witch to nurse her,
And nobody to say if she were human,
Or of the gods, or anything at all
Of who she was or why she was hidden there,
But that she’d too much beauty for good luck. (p.148)

In the 1934 revision, the passage goes as follows:

Some dozen years ago, King Conchubar found
A house upon a hillside in this wood,
And there a child with an old witch to nurse her,
And nobody to say if she were human,
Or of the gods, or anything at all
Of who she was or why she was hidden there,
But that she’d too much beauty for good luck. (p.148)

In conjunction with the accomplished richness of style, there exists a skillful use of recurrent images throughout the play. The most obvious of these images are two: the hunting imagery and the chess imagery. The former type symbolizes all the hope, conflict and strain, which the theme focuses or presents. This type, moreover, seems to be the more functional and impressive while the latter is useful in the sense that illustrates the way in which the former type is exploited. An example of the hunting imagery is Naisi’s description of Deirdre to Fergus:

She has the heart of the wild birds that fear
The net of the fowler or the wicker cage. (pp. 206-207)

Another example is that drawn by Deirdre between the creatures of the wood and animals: “Oh, that the creatures of the woods had torn my body with their claws!” (p.210)

After having fallen in the nets of the king, Naisi compares his example to that of a caged bird or a fish:

NAISI: I have been taken like a bird or a fish.
CONCHUBAR: He cried Beast, beast, and in a blind-beast rage
He ran at me and fell into tho nets, (p.219)

The most effective of all hunting images is that drawn by Naisi when he liked Conchubar to a crafty hunter.

A prudent hunter, therefore, but no king.
He'd find if what has fallen in the pit
Were worth the hunting, but has come too near.
And I turn hunter. You're not man, but beast.
Go scurry in the bushes, now, beast, beast,
For now, it's topsy-turvy, I upon you. (p.217

Thanks to the even richness of Deirdre style as well as to the originality that is characteristic of its subject matter as presented in several revisions, critics highly praised its success and popularity. Fay and Carswell (1971) said of it in this respect: “This was the first verse play that gave us the feeling that the audience was with us and really liked it, and there were signs that with time and trouble Frank’s scheme for a verse-speaking company was a possibility in the near future” (p.148).

Another praise, but in a different way, is given by Moore (1978), a critic and poet, who said “how I should like to see it adequately rendered! I think it would produce the effect of a religious mystery by the perfections of its seclusion from the world and the rare distinction of its self-decreed limitations” (p.148). However, some critics have judged Yeats as a failure in the field of poetic drama, his failure in reality does not spring from his failings as a dramatist, but rather from the taste of public as a whole. We must confess that the very small audience who used to attend Yeast’s verse plays are also very small in all other modern theatres where verse plays have been performed. In short, we cannot claim that there is a large audience in English-speaking countries for the verse plays.

To sum up, Yeats was not very flexible with the naturalistic staging; and as Grodon (1961) explains, “it would be part of his reaction against the naturalism that he found his father and friends practicing their painting, and against the science and positivism of the age: the general reaction, in fact, which turned him to the symbol” (p. 59).

**T.S. Eliot and Prose Drama**

Gillespie claims that “Fry’s dialogue in his verse plays includes a mixture of poetic devices, strikingly appropriate heightened language and poetry-prose combination” (p.288), and did not juxtapose verse with prose as Eliot or Yeats did, or even as Shakespeare did. Like Yeats, Eliot looks beyond the naturalist theatre for a new kind of dramatic form though his later plays seem to be more naturalistic than his earlier ones. Nevertheless, unlike Yeats’ verse drama, Eliot’s verse drama has its distinctive features the most significant of which are: experiment in an action that is capable of dramatizing consciousness rather than behavior, and the distinction one must see between authentic experience and a familiar commonplace reality.

Eliot, who is much influenced by educational philosophy, as Bantock (1965) sees and refers to as “one of two twentieth century writers who says something of value about education” (p.354), invited dramatists to express all that they want to say in an intensely natural verse rather than in prose. In this concern, Eliot (1999) says:

*Today, however, because of the handicap under which verse drama suffers, I believe that prose should be used very sparingly indeed; that we should aim at a form of verse in which everything can be said that has to be said; and that when we find a situation*
which is intractable in verse, it is merely because our form of verse is inelastic. If our verse is to have so wide a range that it can say anything that has to be said, it follows that it will not be "poetry" all the time. It will only be "poetry" when the dramatic situation has reached such a point of intensity that poetry becomes the natural utterance, because then it is the only language in which the emotions can be expressed at all." (pp. 14-15)

In his essay entitled “A Dialogue on Dramatic Poetry”, Eliot (1999) expresses his belief that prose drama cannot compete with verse drama in its expression of intensely emotional situations; he goes as far as to say that prose drama is a mere outcome of verse drama and that the human soul, in its crucial moments, can best be expressed in verse. He says that “prose drama is merely a slight by-production of verse drama. The human soul, in intense emotion, strives to express itself in verse (p.1).

Besides, Eliot holds the view that the unconscious effect that verse leaves upon the audience must not be felt only people who like poetry, but also by those who go to the theatre for the sake of the play. Bradbrook (1970) comments on Eliot and says that “his early poetry published during the war of 1914-18, depicts in ironic and epigrammatic terseness the little anxieties, social embarrassments” (p.61). Eliot writes his first verse play, Murder in the Cathedral (1964) and has in mind that verse plays should be popular and successful by either deriving their subject matter from old myths and legends or by dealing with some remote historical period. He says, “far enough away from the present for the characters not to need to be recognizable as human beings, and therefore for them to be licensed to talk in verse. Picturesque period costume renders verse much more acceptable” (pp. 22-23). He also feels the need for the production of a religious play, the audience of which would be religiously serious people, people who go to religious festivals and attend religious plays with the expectation that there they could satisfy themselves with the feeling that they had succeeded in doing something praise-worthy.

As to the language, Eliot decides that it should not be in the fashion of the twelfth century idioms, nor should it be in that of modern conversation, for he has to take his audience back to an old historical event. Eliot insists that the style should not be archaic, for he wants to bring home to the audience the contemporary relevance of the situation. In other words, the style should be a sort of compromise between the past and the present. E. Martin Brown (1969) assisted T. S.Eliot in his effort “to bring renewed life to the verse drama of the Twentieth Century Theater” (p. 345).

Unlike Yeasts, Eliot finds that, first, he has to avoid the echo of Shakespeare, and he attributes the primary failure of the nineteenth century poets who were much concerned with writing for the theatre, to their dramatic language. He also believes that this failure springs from their limitation to a strict blank verse. It is because of this belief that Eliot considers Murder in the Cathedral not only a mere success, but also a dead end. It succeeds in getting rid of what had get rid of, "but it arrived at no positive novelty; in short, in so far as it solved the problem of speech in
verse for writing today, it solved it for this play only, and provided me with no clue to the verse I should use in another kind of play" (1964, 24-25).

Still, there are two main problems that could impossibly be solved for him, as he believes; they are the idiom and the metrical form of speech. Eliot ascribes the use of the chorus in the play to two reasons: the first is the limitation of the action of the play, and the second is that when a poet writes for the first time for the stage, he feels much more at home in choral verse than in dramatic dialogue. As regards the use of prose in the play, Eliot employs it only in two situations, and that he does against his will and choice. The Archbishop, Thomas Becket, and the other by the knights deliver one of the two prose speeches. The former speech is a sermon cast in verse would be too unusual an experience for even the most ordinary churchgoers. As to the speech delivered by the knights, it is employed deliberately to have its own effect of shocking the audience out of their complacency, for the knights in this speech are addressing an audience of people living 800 years after their own death.

Feeling that people have been habituated to appreciate verse in definite circumstances, especially from the lips of characters dressed in the fashion of very remote ages, Eliot finds the need to have audience prepared for hearing verse from characters dressed like themselves, living in houses and apartments like theirs and using telephones, motorcars and radio sets. In other words, Eliot discovers that his role as a dramatist living in the twentieth century lay in bringing poetry into a world in which the audience lives, a world to which poetry will come back after it has left the theatre. He wants his audience, while listening to poetry, to feel that they themselves could talk in poetry. This view he holds so that audience will not be transported into an unreal world; he wants them to see in the world of the theatre their sordid, dreary and daily world.

To reach his aim, Eliot chooses in The Family Reunion a theme of contemporary life, with characters of his own time living in his own world. His first concern in this play is the problem of finding the rhythm employing a line of verse he has already employed, a line of varying length, with a varying number of syllables, a caesura and three stresses. Fearing that by going to extremes in paying too much attention to versification the plot and character would be disturbed; Eliot made some progress in eliminating the chorus from his late plays.

However, Eliot himself is not satisfied with the production of The Family Reunion. He considers that the deepest weakness of all was his failure to adjust between the Greek story and modern situation. To be clearer, he shall either have been close to Aeschylus or else gets more liberty with his myth. As evidence of this weakness, in his opinion, is the appearance of the Furies-the ill-fated figures hovering throughout the play. Consequently, Eliot decides to have them omitted from his later plays because in the unnecessary use of the chorus, in The Cocktail Party, he introduces no ghosts and no chorus.

**Common Themes in T.S. Eliot Plays**
Out of the themes of the three mentioned plays there seems to be a common denominator. This denominator, which is the use of the ritual element, proves that drama has come full circle. Drama,
which began with the ritual element as an integral part of its whole structure, can make the audience of the twentieth century hear the echo of this element in the plays of T.S. Eliot. McGuire (2010) believes that in the twentieth century drama “T. S. Eliot’s Murder in the Cathedral”, Eliot pits the temptations presented to Thomas in the guise of knights who seek to entice Thomas to follow worldly sinful pursuits in order to regain the favor of King Henry II, king of England” (p.2). However, the ritual as presented in Eliot’s plays is different from that tackled by other dramatists and especially Shakespeare. Eliot’s characters and situations are portrayed in such a way that the reality of the soil and religious experience seems to be paramount. Eliot is concerned with occupying the mind of his contemporary audience with divine problems that touch the spirit of their human lives. Speaking of Eliot’s plays in this respect, Ronal Peacock (1986) says that they are “at once intensely human and more than human, inhering in life and surpassing it in a divine plan” (p. 168).

Nothing grips one so much in these plays as the compelling sense of spiritual powers that have a real operation above life and in it. Here occurs quite a remarkable originality. The originality of Murder in the Cathedral, for instance, is best shown when compared with Tennyson’s Becket. Tennyson in this play follows the tradition of the Elizabethans and emphasizes the humanity of Becket rather than his sainthood, Eliot, on the contrary, sacrifices the human element for the sake of giving a clearly religious conception of pure sainthood and martyrdom. He is mainly concerned with the twelfth century but also in the twentieth. To that aim, he relates the life and death of Thomas Becket. The ritual in Murder in the Cathedral is part of its inner structure and performance, for Eliot can successfully create an air of familiarity and sympathy with his audience through Becket’s sermon, the knight’s apology, the priests and the chorus.

The ritual element is less emphasized, however, in The Family Reunion than in Murder in the Cathedral. This is because Eliot in the former play mingles the Christian and ritual values with a modern atmosphere of country house, racing cars, newspaper reports, doctors, aunts and servants. He seems to be discussing the theme of evil that has spread since the birth of humanity at all times, in all religions and with all races.

Like The Family Reunion, The Cocktail Party is an endeavor to discuss religious subjects in theatrical terms and through contemporary background. The historical setting of these two plays is not only distinct from but also more difficult than that of Murder in the Cathedral. The Family Reunion and The Cocktail Party integrate religious themes into a worldly world, a world of taxis, liners, psychiatry, and cinema pictures.

Furthermore, Eliot’s psychological treatment of his spiritual themes is of major importance, in the discussion of contemporary verse drama. The tempters in Murder in the Cathedral stand for worldly temptations and spiritual desires that flash into Becket’s mind. The knights rationalize their performance of murder, and rationalization is a psychological phenomenon.

The adherence of the chorus to Becket, their apprehension and desire to continue living are all treated psychologically. In The Family Reunion, the change of Harry’s character through self-
discovery and self-knowledge is likewise discussed psychologically. Psychological Treatment is best exploited in *The Cocktail Party*, for it is characteristic of the whole structure of the whole play. Reilly is a psychiatrist who treats nervous breakdowns and mental sickness. He treats Edward and his wife, thus helping them to recover their health and rebuild their life.

The dramatic effect of these plays is distinct from that of traditional drama. The Aristotelian standard of criticism implies that a perfect tragedy should imitate actions that arouse pity and fear. This standard cannot be applied to *Murder in the Cathedral*. For example, Becket does not need our pity, but commands our admiration and reverence. Even the chorus appeals to our religious experience rather than to our humanity. Thus, we feel inclined to identify ourselves with the chorus as they plead for forgiveness and confess their sin. The chorus ends the play with the following plea of mercy:

*We acknowledge our trespass, our weakness, our fault; we acknowledge
That the sin of the world is upon our heads; that the blood of the martyrs and
the agony of the saints
Is upon our heads.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.
Blessed Thomas, pray for us. (p. 88)*

Similarly, *The Family Reunion* fills us with the religious experience of submitting our fates to God; it does not excite our pity or fear. It urges us to expiate for our sins as well as for those of our parents. In *The Cocktail Party*, we feel admiration and reverence for Celia. This play shakes us out of our complacency through the spiritual and realistic view Eliot presents.

Thus, Eliot has offered a great service to the revival of poetic drama. This he could do through creating a new form modeled on conversational speech, through appealing to contemporary consciousness and themes of permanent appeal, and finally through integrating all these means into the organic structure of his plays.

**Modern Verse Drama**

Gascoigne (1962) claims that “underlying the variety in contemporary drama is an ordered development, and that, over the last forty years, there have been peaks in playwriting as well as shallow, unenticing valleys” (p. 93). In the late nineteenth forties and early nineteenth fifty verse-dramas is better represented by Christopher Fry than by T.S. Eliot. After the fashion of Wilde and Shaw, he introduces the comedy of manners in its weakened modern meaning. Unlike Eliot, Fry does not provide the modern verse drama with a critical comedy or contemporary ideals based on a public tone; he rather provides it with a form full of bombastic puns, burlesque, conceits and extended metaphors. It is a sophisticated form, delightful as long as it lasts but burning itself out the moment its fashion expires. The whole success of Fry’s plays may be summed up by what Stanford (1962) claims:
In a universe often viewed as mechanistic, he has posited the principle of mystery; in an age of necessitation of ethics, he has stood unequivocally for ideas of free will. In theatre technique, he has ignored the sacrosanct conventions of naturalistic drama; and in terms of speech, he has brought back poetry onto the stage with undistorted abandon. (pp. 7-8)

Before the emergency of Fry as a playwright, the English stage had offered two opposite trends in modern drama “the slick but wooden and short-breathed dialogue of the naturalist school; and the heavier, reflective, and literary syntax of the poetic drama”(Stanford, 10). Fry’s verbal contribution to the modern theatre lurks in his immediacy of expression. What helps him acquire and develop this immediacy is the first-hand expression of the theater; for unlike most poetic dramatists Fry’s training ground is the stage and not the library on the study.

During the period between the Two Treat Wars, literature seemed to view man’s life through either of the two perspectives: possibility and necessity. In his plays, Fry accents necessity as much as he does possibility. This equilibrium between possibility and necessity is best shown in the comedy Venus Observed.

Venus Observed is the story of a Duke—a middle aging amorous lover—who through marriage tries to escape amorous affairs that have no end. Perpetua, the daughter of his agent Reedbeck, a young and beautiful girl, makes the Duke and his son contend for her. In this struggle, Edgar asks his father to put an end to his amorous behavior:

I'm sorry, too, but it is this time. You've had
A long innings, and a summer of splendid outings,
And now I must ask you, father, not to monopolize
Every heart in the world any longer. (Fry, 1970, p. 199)

At the end, however, age gives way to youth, trying to discover in an ancient love matrimonial peace and calmness with the most attractive mistresses in his past. We notice that the sense of possibility asserts itself in the Duke’s character, the Duke who discovers at the end of the play that his amorous adventures are over. He becomes aware of the fact that his middle age is beginning to decline, and the boasts of his virility and vigor can serve no more. Out of the knowledge of the limitations of his age comes a sense of necessity in his deep inner self. He can no longer expect to capture the hearts of young women because the unlimited possibility of running after the young has become limited by necessity. The Duke decides to marry an older woman than he used to expect. Yet, he decides that old age in itself is a risk. Therefore, he imagines his future in terms of some attractive scenes of an autumn landscape. This is well shown in the Duke’s following speech that is dedicated to Perpetua:

...We have only autumn
To offer you, England's moist and misty devotion,
But spring may come in time to reconcile you If you'll wait so long. (Fry, P. 173)
Though necessity and possibility are shown as opposites, nonetheless they are interwoven in such a way that each gives rise to the other. Perpetua, speaking of pain and liberty to Edgar says:

No one is separate from another; how difficult
That is. i move, and the movement goes from life
To life all round me. And yet I have to be
Myself. And what is my freedom becomes
Another person’s compulsion. What are we to make
Of this dilemma? (Fry, pp. 243-244)

Character portrayal in *Venus Observed* is fuller than in Fry’s other comedies. This is because in this play Fry has plunged deep into the inner recesses of the characters in order to describe the unoccupied spaces of their hearts or minds. In this respect, he says, “there is a space of the heart, or the mind, unsatisfied, and through this space men are always reaching towards something which will complete them. The Duke had always hoped to find its sexual love…The butler, Reddleman, has filled the restless space in himself by the heroic method of lion taming…”! (pp.29-30). All the characters in the play lead a real life of their own, with the exception of two stock humorous characters, namely the cockney footman, Bates, and the bombastic Irish butler, Reddleman.

Fry’s fundamental contribution to the vocabulary of dramatic construction is the comedy of seasons. *Venus Observed*, in Fry’s opinion:

was planned as one of a series of four comedies, a comedy of the seasons of the year, four comedies of mood. It means that the scene, the season, and the characters, are bound together in one climate. In *Venus Observed* the season is autumn, the scene is a house beginning to fall into decay, the characters, most of them, are in the middle life.” (p.24)

The interpretation of seasonal effect is also present in Fry’s earlier comedy, *The Lady’s not for Burning* (1949). Here a spring mood is presented. Fry’s first comedy, *A Phoenix Too Frequent* (1946), is suggestive of summer while in his last one, *The Dark is Light Enough*, a winter mood is evoked.

This idea of seasonal mood is best expressed and developed in *Venus Observed*. Every page of the play is related in one way or another to autumn: the old, decaying house of the Duke; the eclipse of the sun; the presence of the Duke’s former sweet hearts. The most effective of these images is the description of the Duke who – once handsome and virile but now a middle-aging man-fears a possible lonely old age. When the Duke speaks of the swallows and other migratory birds, he is referring to the fact that women no more make so much of him.

"… The swallows and other such
Migratory birds have left me months ago. (p.159)
The swallows are traditionally considered the bird of love, and the other migratory birds are suggestive of light-of-love affairs. This decorative language is characteristic of Fry’s style in general. However, within the outward decoration of the language there lies profound imagery. The terms referring to the Duke’s figure are psychologically functional. Likewise, while the Duke is teaching the beautiful Perpetua how to shoot with a bow and an arrow, he tells her a double-edged speech that:

Daylight is short, and becoming always shorter.  
But there’s the space for an arrow or two between 
Now and the sunset. (p.187)

Here, he is referring to the short years left to him as a lover and to the convenient condition of visibility for the archery exercises. Perpetua’s double-edged reply evoked a sense of humor, “I’ve never handed a bow” (Fry, 187). In this reply, Perpetua is referring to her in-experience of men and to her virginity. The Duke answers her that all will be well if she does what he tells her. All of the scene may be considered a single well-sustained metaphor.

The figurative language, which Fry use abundantly throughout the play makes him feel a sense of mystery in the world. To him, the universe has not been strictly filed, as some people tend to believe. Fry finds the process of mystery working as its best in other meaning hidden at the back of a statement. Thus vagueness, to him, constitutes a rich field for poetical, psychological exploration. However, the sense of vagueness that governs Fry’s play is different from the scholarly mystification, which some members of the modern school recommend. In other words, Fry’s sense of ambiguity does not depend upon literary or classical allusion. His poetry looks for a representation of the natural workings of the human mind; it is not poetry of knowledge and culture. However, Fry’s unusual power over words provides us with a feeling of buoyancy and gaiety.

Conclusion
Conclusively, each of these three great verse dramatists could for a time make the audience think that a new age of drama has come into play, none of them could win the recognition that verse drama has become a popular dramatic form of perpetual appeal.

The absence of this perpetual appeal and the inability of verse dramatists to instill a feeling of suspense and popularity in the inner recesses of the audience’s hearts may be ascribed to two main reasons.

The first reason is that verse is not a language of the common man, the man of the street and every-day life. When such a man goes to the theatre to enjoy himself, after having had a lot of exhausting work by day, his expectation is not satisfied as he hears the characters utter verse form beginning to end.
The second reason is that modern audience, in general, have lost the sense of listening carefully, and this may be attributed to the failure of modern verse dramatists in making their audience feel unconscious of verse as the only dependable medium of communication.

It remains to say that what Eliot offers at the end of his article on poetry and drama can also be regarded as a fundamental reason in this respect. Eliot (1999) suggests that, for verse drama to be popular, it must strive towards a supreme ideal, an ideal which only music can attain. This ideal verse drama cannot express because verse cannot compete with music at certain moments, especially at the moments of great intensity of feelings.

This peculiar range of sensibility can be expressed by dramatic poetry, at its moments of great intensity. At such moments, we touch the border of those feelings which only music can express. We can never emulate music, because to arrive at the condition of music would be the annihilation of poetry, and especially of dramatic poetry. Nevertheless, I have before my eyes a kind of mirage of the perfection of verse drama, which would be a design of human action and of words, such as to present at once the two aspects of dramatic and of musical order… (pp. 33-34)

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Zayd Mutee Dammaj’s Approach to History in The Hostage

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Abstract:
The study examines Dammaj’s The Hostage (1984), the most famous Yemeni novel, as a historical novel. The study aims to investigate the concept of history used by the writer in the novel and compare it to the concept of traditional approach and the concept of new historicism. The researcher used the analytical approach to show the complexity of The Hostage as a historically situated text, as a creation of the re-thinking, on the part of Dammaj of the concept of history. The natural integration of history and fiction makes Dammaj a natural historian, extracting and presenting a single kernel of meaning. With his narrative art, he is trying to manipulate a continuous parallel between contemporaniety and antiquity. The novel is an attempt by the present in the form of fiction to give a meaning to the past in the form of history. The study concludes that Dammaj was able to use a new approach to history which is his own and which puts him closer to new historicism of European decent.

Keywords: Dammaj, historicism, The Hostage, Yemen

Introduction
Zayd Mutee' Dammaj (1943-2000) is a Yemeni author and politician. He wrote a number of short stories and fictional works including best known short novel The Hostage which was selected by the Arab Writers Union as one of the top 100 Arabic novels of the 20th century. The novel was published in 1984 and had been translated to many languages including English, German, Russian, French, and Hindi. Set in the late 1940's, the novel is an engaging story of a young boy taken from his family by the Yemeni Imamate as a means to ensure his family's political loyalty. It traces the boy's development to adulthood as servant or (Dwwaydar) in the Imamate's palace. In the novel Dammaj was able to combine fiction and history and use a personal story to give the readers a view of an important period in the modern history of Yemen. The relation between history and fiction has been a much debated topics in literary studies. The paper tries to examine the history-fiction dynamics in Dammaj's novel and find out the nature of his approach to history.

Of all the literary forms, the novel's connection with history has been the closest. History is considered the basis of most of the novels but novelists' concern with history varies. Some base their novels mainly on historical facts and characters and events while others treat the past only as a background to their stories. In other fictional works it is difficult to disentangle the fictional element from historical elements because the writer succeeded in blending the historical and the fictional so that they reinforce each other. Fleishman (1972) argues that the historical novel should be set in the past and its plot should include a number of historical events and at least one historically "real" person. He adds that, "when life is seen in the context of history, we have a novel; when the novel's characters live in the same world with historical persons, we have a historical novel" (P. 4)

Traditional approaches to history
A fiction, as established by the traditional historicists; the text and history are treated in isolation. This approach puts the literary text in the category of a mere history of histories as it gives history an objective and independent status apart from the text. A genuine historical novelist summons up a past epoch and shows men and women alive in it and behaving as they must have behaved in the circumstances. It requires meticulous fidelity to the truths of history; only a limited deviation as prompted by imaginative re-construction of history is permitted. Butterfield, (1971) says that, "A true historical novel is one that is historical in its intention and not simply by accident, one that comes from a mind stepped in the past"(p.5) Walter Scott and his novels are the best example of the traditional approach to history. In the domain of fiction it was Scott who most effectively attempted the process of reconstruction of the past and the sanctification of its ideas and institutions. He waved the magic wand of his imagination to invest the dead bones with flesh and blood to make the frozen fossils radiant with life and energy. This is what is seen in his novel Kenilworth (1821). It is concerned with the visualization of the external social conditions and manners as well as the external behaviors and actions of the personages connected with the
particular period of Queen Elizabeth. Scott has viewed his characters from the outside without focusing on the inner life.

There is yet another traditional approach to history. This is the organic conception of history of which John Locke may be regarded the most impassioned advocate in England. It sanctifies the past and makes it moulder of the present and traces human character, manners, and behavior against the wider context of the historical forces which have made them what they are. Man is portrayed in his public and social aspects, man as conditioned by factors outside himself, by his place and function in society and his relation to a historic past. Historic and social processes crystallize out his dramatis personae.

**New Historicism**

As against this concept of traditional approach there is the concept of new historicism which obliterates the dichotomous duality of history and a literary text. Instead of being in the tradition of traditional historicism and of Scott and Bwcke, Dammaj has set a new approach to history which is his own and which puts him closer to the new historicism of European decent. The traditional approach treats history as coherent and continuous. It talks of historical specifity – of fixed facts attached to a specific era. It extends itself to the present by becoming the context or the background of the literary text being written or produced at a time far detached from the past. Abrams (1993) explains this approach when he says,

> History is not a homogeneous and stable pattern of facts and events which can be used as the "background" to explain the literature of an era or which literature can be said simply to reflect, or which can be averted to as "the material" conditions that, in a simple and unilateral way, determine the particularities of a literary text. (p.250)

In this explanation, skepticism is apparent at two points. First, the very nature of history has been questioned. at a particular point of time in the past- in an era- history is not taken either as" homogenous"- consisting of men and events that are all of the same type or as" stable"- steady and not likely to move or change. So in history there is no "pattern"- regularly repeated arrangement of "facts" and "events". So, history itself is no more a set of fixed, objective facts which the historical literary text has been supposed to rejuvenate, to recreate and reconstruct.

Second point emphasizes the doubt that arises on the reliability of such a historical narrative. The very dependability or reliability of such a literary text comes under shadow. The doubt is not unfounded. The historical literary fiction of Scott and Bwcke has now become part of the historical past itself- now forgotten because of its limited, timebound appeal, of its attachment to the dead past which stops it from linking itself to the ever-changing human life. The living text needs to be interpreted in terms of the living changing human life, in terms of its ideological and cultural constructs. Beyond its past it cannot live in vacuum and so it has to connect with them to gain significance beyond time. And that is the true nature and test of a real literary text. History should be made to interact with such a text; the text is expected to represent history in terms of ideological and cultural constructs that go on changing. This is the interaction and reciprocity of history and a literary text.
A literary text gets itself connected with, embedded in, history through" the network of institutions, beliefs, and cultural power-relations, practices and products that in their ensemble constitute what we call history. (Abrams, 1993 p 250)

In terms of these constructs, the artificial boundaries between fiction and non-literary texts, between fiction and history stand demolished. They really become subject to "interchanges of diverse elements and forces. (Abrams, 1993, p 250) For such an interaction, the new historicists have coined certain terms Abrams(1993) points out "The favored terms for such interchanges- whether between the modes of discourse within a single literary text, or between diverse kinds of texts, between a text and its institutional and cultural context are "negotiation", "exchange", "transaction", and circulation"(p. 250)

And such metaphors are intended not only to denote the two-way, oscillatory relationships among the components of a culture. (Abrams, 1993) but also the relationships among literature, aesthetics, history, social institutions and human relationships. It is always a" two-way" relationship in which fiction and history interact with each other. Fiction and history grow together as interactive components to evolve together a new system of values which are ready to satisfy the new aspirations of diverse human beings. That takes the text to its future which involves the progression of humanity to a new destiny which always calls him and awaits him. The text, the fiction, takes history consisting of cultural constructs as the spring-board to jump towards a new future that enlivens the text as well as the human life. Fiction dealing with a stagnant life, with history as histories, itself becomes stagnant and dead; Scott and B wcke are examples. Shakespeare and Shaw provide the other example. Shakespeare in his history plays and Shaw in his St. Joan have projected the present consciousness to discover or to import some significance or meaning into old events. They have dressed the past in the garb of the present to make it more meaningful. The historic literary creations of both writers are relevant, significant, and meaningful. And that is what a true literary text is expected to do- to conceive and inaugurate radical changes in the social power-structure of which the individual artist is a product and subject.

At this stage of movement of fiction towards future destiny of man starts the disconnection, divergence between the literary text, fiction and history. Then two processes, to borrow the terms from linguistics, of defamiliarisation and deconstruction start. Defamiliarisation starts the process of defamiliarising the literary text, fiction and readers with the past, starts distancing itself from the past in course of its movement towards the present and the future. This defamiliarisation works at several levels.

The first one starts with the text, the fiction, taking into account the fact that it cannot get all its meaning from history taken as one continuous story of events and characters. It has to be "shaped and informed by the circumstances and discovered specific" to its era. (Abrams 1993) It has to have its own 'constructs' created out of the ideal culture and passions of its own people and time. They cannot come from the past. For history, in course of time, does not work in a continuous way in between past and present. In between these two distant and different points of time, history becomes discontinuous, the process of deconstruction sets in because of so many interventions of
the social forces in their multifarious shapes, sometimes converging and creating unity and sometimes diverging and creating disunity. That way, history as a fixed entity becomes a
misnomer. Explaining this rupture between fiction and history Abrams (1993) says:

To mitigate the risk that they will unquestionably appropriate texts written in the past, they tend to stress that the course of history between the past and present is not coherent, but exhibits discontinuities, breaks, and ruptures; by doing so, they hope to "distance" and " estrange" an earlier text and so sharpen their ability to detect in differences from their present ideological assumptions. (P. 251)

On the pattern of Shakespeare and Shaw, the writer of fiction uses the past to inform the present culture with a meaning that can help in the exploration of the future. His subject has to be different from the historian's subject. At this level to use certain Freudian mechanisms of creating a text out of history,"suppression", "displacement" and" substitution" are undertaken by the writer of fiction. Here, the task of the reader becomes much more difficult. Abrams(1993) argues that" the primary aim of a political reader of a literary text is to undo these ideological disguises and suppressions in order to uncover the historical conflicts and oppressions which are the text true, although covert or unmentioned, subject matter."(P. 252)

The Concept of History in The Hostage

A close reading of the novel The Hostage shows that it is a creation of the re-thinking, on the part of Dammaj, of the concept of history very much similar to that of new historicism analyzed above. No doubt, the fiction sources its material from history. And critics are ready to accept it as a "historical novel". Here is al-Maqalih, (1994) putting his ideas in his essay" Introduction: Literary Background"

If it is true as has been said that the historical novel makes a people live its history a new, then; The Hostage' which is in some degree a historical novel, has succeeded, for all its fictional characters in inducing the reader to grasp the most important aspects of the life of a decade- Yemen in the forties- which is still close to us today, a decade rich in specific local events that reflect attempts to lay foundations within a context of turbulent change and bring to an end the stagnation and rigidity of the regime as a whole" (p.18)

This is a partial statement of truth. In actual fact, the real nature of fiction is revealed only with an understanding of the sound intellectual context in which it has really been written. A subtle deep study of the novel reveals that it is not just a common historical novel in the tradition of traditional historical narrative.

The novel is a product of a speculative engagement with history. Dammaj is not a writer who seeks to present an objective description of the past. In fact Dammaj, in his novel shares with new historicism a suspicion, to use Branningan's words to explain historicism," of the practices of history as the objective description of a knowable past or as the empathetic recreation of that past"(Branningan ,1998). Both Dammaj and the new historicism reject the model that informed
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Hezam

traditional literary history- relating literary texts to singular trends which are taken to characterize a particular period. From this past, obsessed with singular trends and a particular period, they have turned their attention to the past consisting of very diverse configurations of beliefs, values and trends, often coming into conflict and contradictions with each other. Naturally this concept leads to the realization that historical narrative is an important cultural phenomenon. It is here that fiction and fiction writer come to the fore. It is here that fiction starts the processes of defamiliarisation and deconstruction of history. Relegating history to its own past, Dammaj as a writer, becomes concerned with the way history and historiography impacted upon culture, upon the socio-historical milieu in which he was living. This is the complexity of the novel The Hostage as a historically situated text.

The search for social and cultural relevance of history starts by decoding the cultural signs or symbols by reading the thoughts, feelings and fantasies of the protagonists within specific historical and political contexts. Dammaj in his fiction has written a history of humanity around discontinuity or interruption. He uses his fiction as an instrument to present a history, not in terms of a story of the past but in terms of a story of humanity, in terms of culturally privileged and culturally marginalized protagonists and in terms of how the latter try to subvert the former. The latter try to subvert the former, and resist the dominant culture in the text. That establishes the subversive nature of fiction. It establishes the fact that the worn social order produces fault lines through which its own criteria of plausibility fall into contest and disarray.

This fact turns Dammaj’s fiction into a particular kind of narrative, a story of conflict between individual consciousness and the collective historical agents of the society, a story of the quest for a new, more equal and more humane society that can better accommodate a new sense of self. The Hostage is an attempt to squeeze out of the conflicting and disarrayed historical forces and authentic concept of self that can give a true identity to an individual and, through him, to humanity as a whole. To those marginalized by society and by history, a sense of identity, as constructed through impersonal and social relations of power as manifested in historical forces, is essential. Acceptance of this essential fact of life gives the novel a distinctively modern plot that presents a logical progression of events toward a vision of social change based on the gradual recognition of the value of construing human identity in terms of relationship and dispersal.

At first one may think that what Dammaj is out to do is to tell the story of an ordinary individual who happens to be a hostage and falls in love with a royal woman. But a deeper reading shows that the protagonists of the novel are in search for their self-identity so that they can relocate their self lost in the mire of history. The hostage and Sharifa Hafsa have their own legitimate searches. They have been living at such a moment in the history of their socio-cultural life when they feel and think that with their efforts, they can bring about a substantial and significant change in the society and culture. This change will be reflected in their individual lives. That is how they look upon history; is a history that can be subjected to change with the efforts of the individual. The novel is a narrative of these efforts. So, in a way, these individual characters are trying to create a fictional narrative of their own within the historical narrative of the past. They try to mediate between these two narratives- history and fiction, the historical consciousness and the
individual consciousness, the external world with historical specificity and fixity and the individual's desire for change.

This mediation is possible only with symbolism. Naturally, these individuals transfigure themselves into significant symbols of the different cultural constructs which may be used for transformation. One can even hazard to say that the Hostage or the new dwwaydar (a word used to call the young man taken as a hostage in the Imam’s palace) and his friend the old dwwaydar are the reverse and the obverse of the same medal. While the ill dwwaydar is the deceased present the Hostage is the future. The former is totally submissive. The Hostage, on the other hand, is individualistic. He is tormented by his physical inability to revolt, his habitual submission to the royal family, and the conflict between his love for Hafsa and his self-esteem. As a consequence a complementary narrative is encoded within the novel that has the perspective of history. And that is the remarkable point of Dammaj’s art. Fiction is encoded within history, where the thoughts, feelings, and fantasies of the protagonists in the text are discussed within the historical frameworks, and where history becomes reconfigured through individual memory and popular consciousness. When one enters the domain of individual memory and consciousness he is in the territory of fiction. The readers too have to negotiate in this dialectics of history and fiction. Here the protagonists of the novel come to their aid with their self-created symbolism. The novelist is nowhere; is neither with the readers nor with the characters. He has kept himself apart, far away from both, as if he did not exist.

That explains the use of the first person point of view in the novel. The new, younger dwwaydar is the narrator – narrating the experiences while still undergoing the experiences. The subjective and the objective have been so perfectly coalesced that the necessity of the third person narrator has been completely obviated and, as such, the novelist has become free to abscond. The new dwwaydar is both an inheritor and an originator, inheriting the history, dictatorial past as well as originating the struggle of the individual to gain his pristine and primal self which has been lost somewhere in the mire of history. The suffering of an individual reflects the suffering of the whole nation. The two are closely connected in a way that makes the title of the novel, The Hostage, applicable to both the narrator and the Yemeni people. The writer shows him disgusted with his dirty job, meditating on his sad lot, and indignant at the behavior of the royal family towards him he is to none, not even to his own feelings. For others his actions may be acts of madness as when he attacks the boy of the crown prince but for him these acts of protest bring a fulfillment of personality. Against the background of the atmosphere of the palace, reeking in corruption and immortality, The Hostage finds that his protests are the only of self-fulfillment. When Shariffa Hafsa orders him to be chained, is hurt. Even when one solider come to have his chains taken off, as ordered by her, the Hostage’s response is:

“I didn’t ask her to.”

“Those are her orders.”

“Well, I won’t go along with them.”
“The soldier will!”

“I’ll resist.”

“That could cost you dear.”

“I don’t care.”

I’d come to a firm decision on this, and I was resolved to carry it out”.

In the struggle that follows, the Hostage uses every means he can think of to resist the soldier. Even the servants who gather to break up the fight call his action” unjustified stubbornness.” The way the protagonist conducts himself after he discovers the relationship between Hafsa and the poet, shows how he values his dignity. He vows never to return to her house, however long he is kept in chains.

**Conclusion**

Dammaj in his novel The Hostage has written a history of humanity around discontinuity or interruption. He uses his fiction as an instrument to present a history, not in terms of a story of the past but in terms of a story of humanity, in terms of culturally privileged and culturally marginalized protagonists and in terms of how the latter try to subvert the former. The conflict in the novel is between individual consciousness and the collective historical agents of the society, making the novel a story of the quest for a new, more equal and more humane society that can better accommodate a new sense of identity. With this narrative strategy and structure, Dammaj has succeeded in managing the dialectics of history and fiction. Combining history and fiction in one person makes the fiction convincing. The man who has suffered the past and the man who is experiencing the present so that he can live with his own self and identity in the future, are the same. Thus the novelist has been able to manage the fiction – time very well and effortlessly., he has been able to give his novel a broad extension in terms of time, covering the past, the present and the future and thus to imbue his novel with timelessness. The novel is not mere history, it is not mere fiction. It has combined both together to create such an art that gives a meaning and significance to the total humanity, to its essence and spirit which are beyond the pale of time. And that is the triumph of true art- of the narrative art that, in itself, is a coherent and stable vision of life- the net result of the totalizing nature of history and fiction. A close reading of the novel *The Hostage* shows that it is a creation of the re-thinking, on the part of Dammaj, of the concept of history very much similar to that of new historicism. The natural integration of history and fiction makes the Dammaj a natural historian, extracting and presenting a single kernel of meaning. With his narrative art, he is able to manipulate a continuous parallel between contemporaneity and antiquity. He manages to control order and give a shape and significance to the immense panorama of futility and anarchy, which is history; it is an attempt by the present in the form of fiction to give a meaning to the past in the form of history. Thus, the interconnectivity of the two is complete.

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Zayd Mutee Dammaj’s Approach to History in The Hostage

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Formulating Western Fiction in Garrett *Touch of Texas*

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**Abstract**
Western fiction as one of the popular novels has some common conventions such as the setting of life in frontier filled with natural ferocity and uncivilized people. This type of fiction also has a hero who is usually a ranger or cowboy. This study aims to find a Western fiction formula and look for new things that may appear in the novel *Touch of Texas* as a Western novel. Taking the original convention of Cooper’s *Leatherstocking Tales*, this study also looks for the invention and convention of *Touch of Texas* by using Cawelti’s formula theory. The study finds that Garrett’s *Touch of Texas* not only features a natural malignancy against civilization, a ranger as a single hero, and a love story, but also shows an element of revenge and the other side of a neglected minority life. A hero or ranger in this story comes from a minority group, a mixture of white blood and Indians. The romance story also shows a different side. The woman in the novel is not the only one to be saved, but a Ranger is too, especially from the wounds and ridicule of the population as a ranger of mixed blood. The story ends with a romantic tale between Jake and Rachel. Further research can be done to find the development of western genre with other genres such as detective and mystery.

**Keywords:** fiction, formula, frontier, Western fiction, wilderness

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Introduction

Tracy Garret’s *Touch of Texas* was published in 2007 as Western historical romance fiction (Giggles, 2018). Categorized into popular literature, this fiction tells the life of a ranger, Jake McChain, in a small town, Lucinda, Texas, a place close to the lives of cowboys and minority Mexicans. Talking much about life in frontier known as West, this novel is actually a development of another Western fiction, which is the work of James Fennimore Cooper’s *Leatherstocking Tales* known as one of the markers of the basic source of the American literature uniqueness since 18th century (Kaiter, 2015, p. 253). *Touch of Texas* and *Leatherstocking Tales* embrace the same theme, wilderness and its indigenous people, with the latter describing the condition of the American continent at times when the British colonized the area in the nineteenth century. Since *Leatherstocking Tales* has a thick nuance of the American tradition and mind especially with its main character, Hawkeye, it has finally been regarded as the popular conventions of the Western genre (Elaine, 1988, p. 12; Wallace, 1993, p. 700). Considered classics of American literature, the *Leatherstocking Tales* set the pace for future writers of Western and frontier stories, including Tracy Garret’s *Touch of Texas*.

Campbell notes that word ‘West’ in Western literature may mean “a fixed, permanent geographical and ideological fact” (as cited in Hamilton & Hillard, 2014, p. 9) while, according to Padget (1998):

the very word West may suggest Euro-American narratives of westward expansion and a more general process of colonization through which Native Americans and Mexican national and immigrant populations were incorporated into the US during the nineteenth and early twentieth centuries (p. 380)

The statement mythically pictures the superiority of Euro-American colonization to the Native American and Mexican American in the nineteenth century. In addition, some experts denote the ‘West’ as frontier melting pot, symbol and myth of American origin, Euro-American settlement expanding westward and advancement of American global militarism (Baym, 2006, p. 806; Dasgupta, 1969, p. 61; Paul, 2014, p. 312). This signifies the movement of European people aiming at showing their strength to conquer the wilderness of the American continent. This phenomenon has also distributed to the emergence of Western literature finally recognized as European modern literature.

The studies of Western fiction are usually centered on frontier life involving wilderness, civilization, and romance plot. In this advance, the frontier is considered as the meeting point between savagery and civilization. This study aims to determine the main formulas on those three
elements of frontier life (wilderness, civilization and romance plot) found in Garret’s *Touch of Texas*.

**Theoretical Framework**

The existence of Western fiction is inseparable from popular literature. Popular literature is a literature determined by the fondness of the masses. This literature adapts to what the community likes. In addition, much popular literature reveals the existence of issues associated with the existing culture and history. In its development, fictions are divided into historical, romance, and crime fiction simply known as popular fiction or to be more specific, genre fiction. This fiction involves readers who maintain their interest in reading a text which is flexible and adaptable through times and era (Gelder, 2004, p. 12).

According to (Kress, as cited in Chandler, 2007, p. 7), genres denote to the certain texts controlled from the behavior of producer, consumer, topic, medium, manner and occasion. Kress argues that texts can describe the situation or condition of the real phenomenon in certain place and time. The genre usually links the producer of the fiction and its potential consumer. The text produced by a writer always becomes the media to bridge the thought of the producer of the text with the buyer’s expectation. The text then denotes to what is called popular. This is supported by Fowler in Chandler. He (Chandler, 2007) states “genres are not simply features of texts, but are mediating frameworks between texts, makers and interpreters. Further genre makes possible the communication of content” (p.8). This statement means that genres as form of cultural knowledge conceptually frame and mediate how we understand and classify life in various situations. This view recognizes genres as both organizing and generating kinds of texts and social actions, in complex, dynamic relation to one another. Briefly, there is a relation between the text of the works and the social condition which give the classification of genre.

Genre fiction is also stated as formula fiction. Cawelti (2014, p. 163) explains that formula is the element of fictional works, stated as convention and invention. Cawelti (2014, p. 163) adds that formula becomes a structural text of narrative or dramatic conventions in literary works. Inventions are those literary elements that are uniquely imagined and which dominate so-called serious literature. Conventions are elements of the plot, stereotyped or well-known characters to the reader. Formula story discusses not only about how the writer conveys a story, but also about how the writer can create a story in an artistic content to invite reader’s attention and imagination. This is why the story can be stated as the production of an art and popular culture. Furthermore, Cawelti (2014, p. 193) examines five modes of formula fiction: the gangster fiction, the classic detective fiction, the hard-boiled detective fiction, the western, and the social melodrama. Western fiction is one of formula fictions in modern literature.

Western fiction originally portrays the West as “a vast unsettled wilderness, a region… in the mountains, forests, plains, and deserts” (Hamilton & Hillard, 2014, p. 3). This notion resumes the story setting of Western fiction which geographically consists of region as a wild area found
in forest, plain and desert. The actual stereotypes of Western fiction do not only refer to region, but those also refer to the people. Some researchers have abridged these stereotypes as the representation of “east and west, settled society and lawless openness” Cawelti (2014, p. 19), the movement from uncivilized to the civilized society characterized from attitudes, habits, and beliefs (Kantor, 2007) and the meeting of civilized values with uncivilized ones (Clearly, 1985, p. 348). The wilderness and civilization of the Western fiction can easily be revealed in Cooper’s *Leatherstocking* tales as the pioneer and basic convention of Western fiction. The presentation of civilization versus wilderness is seen in Cooper’s image of the West. Cooper in his fiction series explicates the West as a place where the civilized society, shown in Hawkeye as the hero, meets the uncivilized society, presented by Iroquis Indian (Cawelti, 2014, p. 214).

Western fiction is considered as one of the most famous fictions and portrays the life on the frontier in the nineteenth-century America (Bevilacqua, 1989, p. 78; Cawelti, 2001, p. 192; French, 2005; Hamilton & Hillard, 2014, p. 11). Some literary works of Western fictions reflect the environment of the American West between 1840 and 1900 (Altman, 1984, p. 10). Western fiction often stresses the harshness of the wilderness and frequently set the action in an arid, desolate landscape. Specific settings that shows the wilderness include isolated forts, ranches and homesteads; the Native American village; or the small frontier town with its appears in saloon, general store, livery stable and jailhouse. Apart from the wilderness, the code usually the saloon that emphasizes that this is the Wild West: it is the place to go for music (raucous piano playing), women (often prostitutes), gambling (draw poker or five card stud), drinking (beer or whiskey), brawling and shooting. This can be understood that Western fictions have been developed over a long period of time. Many literary works were produced during this period of time mostly portraying the story of American people in that time. Nowadays, Western fiction belongs to a genre of fiction that tells about old American life. Western fiction is particularly an interesting subject to be analyzed since its span time covers nearly one hundred and fifty years and has been spreading in different media such as film.

Cawelti (2014, p. 364) notes that the Western formula probably comes into the existence when Cooper particularly made felicitous combination of fictional materials dealing with the settlement of the American wilderness and the archetypal pattern of the adventure story. Taylor, Milton, and Walker define that “Western American literature is bounded by region, individualistic, masculine, and rural in theme, and, most importantly, it is in opposition to the social, urban themed literature of the East” (Hamilton & Hillard, 2014, p. 3). Those literary theorists also define that the West with geographical precision is to promote the study of the literature of the American West in all its varied aspects (Hamilton & Hillard, 2014, p. 3). Milton, (a cited in Hamilton & Hillard, 2014, p. 5) characterizes western in the relationship between complex climate and conflict faced by one main character. In contrast, East literature is characterized in social are social group and tradition. The story in Western involves myth of American frontier to the rise of the cowboy image and its power in American culture (Nicholas, 2006, p. 3) and violent of crime in its story (Cawelti, 1975, p. 523). Western fiction also portrays wilderness and civilization as the conflict between the hero and the villain, as explained by Cawelti (2014):
A western is like a game played a field where the middle line is the frontier and the two main areas of play are the settled town and the savage wilderness. The three sides are the good group of townspeople who stand for law and order, but are handicapped by lack of force; the villains who reject law and order and have force; and the hero who has ties with both sides. The object of the game is to get the hero to lend his force to the good group and to destroy the villain (p. 203)

Analysis

The discussion of this fiction has actually explored what we can see from the general convention of Western fiction. The study is also developed into the newest finding seen from the fiction. There are some different findings from what it is seen in the basic formula of Western fiction; in addition, the finding shows that the writer of the fiction, Garret, writes the fiction by collecting the common interest from people in general. The fiction actually purposes for romance story as Garret shows her interest of romance in all fictions she wrote. However, the fiction mainly explores what it is found in the general convention of Western formula fiction. Before coming to the deeper analysis of what the findings are in this study of Garret’s Touch of Texas, the short summary of the story is discussed further.

The story focuses on the central character, Jack Mc Chain who characterizes the stereotypes of Western fiction. Jake McCain has never stayed in one place. A home and a family are not for the likes of a man accustomed to the rough life of the trail. Jake Mc Chain accidentally arrives in the small city in the frontier, Lucinda. A blizzard blows Texas Ranger Jake McCain to Rachel Hudson’s cabin and trouble is right behind him. He is badly wounded and has nearly frozen to death when he arrives at Rachel’s house. Mc Chain meets Rachel who lives with her younger brother and their animals. Jake Mc Cain finally gets revives with help of Rachel, but when he sees the trouble Rachel faces, he cannot leave her behind. Taking care of Jake Mc Chain is the right thing to do for Rachel, but she knows the local gossips cannot see it that way. Jake Mc Chain finally stays in conflict with the inhabitants in the town and the romance life. Having ambiguous identity of half white and Indian, Jake has never been accepted by the people in the town, but he can finally resolve the problem. At the end, the fiction concludes the story to the resolution of the problem and the romance of Jake and Rachel. The finding of the study focuses to the Western formula especially in wilderness and civilization, dominance power of ranger, revenge plot and romance plot.

Wilderness and Civilization

Wilderness and civilization have become the trade mark of basic convention in Western literature. Both mark the period of changes in society, from uncivilized to civilized one. The changes from wilderness to civilization are a part of what people say in the US as ‘Americanization’ and it has been started since the first history of the US. The meeting of those can be investigated from the life of frontier; as Turner (1962, p. 3) states "the frontier is the outer edge of the wave – the meeting between the savagery and civilization". This means as the movement of civilization from uncivilized condition to civilized condition (Tripathy, 2008, p. 166) and the movement makes the
people and the place “more and more American” (Turner, 1962, p. 4). The changes of civilization can be seen from the character and the condition of the territory.

As the theory states the wilderness as the main convention of Western literature, the fiction has directly stated this condition in opening of the story. Garret gives full description of how wilderness is performed in his fiction from the main character, Jake Mc Chain. The wilderness is seen from the savage environment in the town of Lucinda. In the opening of the story, Texas Ranger Jake McCain has suffered a terrible beating and is missing in a snow storm. Garret clarifies the atmosphere of life in frontier. Garret with meticulous detail describes how bad climate such as freezing snow and snowy path affects Jake in chasing the bandits. Garret also emphasizes the possibility of Jake to catch the bandits in such a bad condition by stating in the fiction that Jake is on the trail of some nasty offenders and wondered if he would ever catch them in frozen snow conditions (Garrett, 2007, p. 1). An explanation of wilderness since the beginning of this fiction can be claimed as western as well the existence of criminals who must be faced by hero. Marsden (1993) notes that “the Western hero emerged in the American imagination as the ideal hero who could mediate between the forces of wilderness and the needs of civilization” (p. 2). The story convention of wilderness then must be faced with civilization that do not only focus on about nature and weather but also relates to human civilization.

Garret in his fiction clearly delineates Jack Mc Chain as a lawful man or a civilized man. Mc Chain in the wilderness climate and region would rather walk than ride his horse. “He hated using his horse as a windbreak, but the animal’s hide could take the stringing ice longer than his own skin, no matter how many layers clothes he wore” (Garrett, 2007, p. 9). As a civilized person, Mc Chain has a pity on his horse. He refuses to ride his horse in very cold and windy weather. He prefers layered clothes and walks beside his horse. Garret illustrates clearly the difference between civilized and uncivilized people in the main characters. Garret also describes Mc Chain as the one who loves to avoid violence even though he always uses a gun as a ranger. Mc Chain advises sincerely to a boy who points a gun at him not to use again. “Son, don’t ever pull the hammer back unless you intend to shoot, and for damn sure don’t turn the thing on yourself when it’s primed” (Garrett, 2007, p. 31). As someone who does not like violence, Mc Chain feels that a gun and a bullet are not suitable for a child. This reflects Mc Chain as someone who tries to move away from the wilderness of society.

Conversely, Harrison, known as the villain, is a complete figure for the uncivilized one. He brutally kills people “The man didn’t argue more because he, too, sported bullet hole in the head. The force of the blast threw the cowboy out of the saddle” (Garrett, 2007) and slaughters the animals:

Harrison grabbed the man’s terrified animal by the bit and forces her nose toward her hooves until she stood still, quivering and sweating. Then he led the
mare to his dead horses, transferred his rifle and ammunition, and swung into the saddle. With a swipe of his spurs, he sent the animal tearing up the trail (p. 158).

Garret exposes the fight as brutally one “Now scents of animals, wood smoke, and lavender surrounded him” (Garrett, 2007, p. 28). It reveals the uncivilized environment.

The wilderness versus civilization is also recognized from the life in frontier. French (2005) notes that Westerns fiction depicts life on frontier post in Civil War and usually involves conflicts between cowboys and outlaws. Frontier is an uninhabited area outside of American settlements, where free land and vast opportunities are available. This area is an area around the American border which is the area of British colonial settlements at the beginning of the 17th century. This residential area becomes the last land area of the United States as a state in the early 20th century. The issue of frontier is firstly depicted in Cooper's Leatherstocking Saga (Bevilacqua, 1989, p. 80). Gelder also sees that the western fiction expresses frontier heroics and pioneer ideologies of the United States of America (2004, p. 64) and depicts the frontier of an American West as an important part of American cultural mythology (Kušnir, 2004, p. 106). This group of pioneers or civilizers on the edge of a settled town and savage wilderness lives with issues of crime, law and justice. Frontier people or pioneers are those who ties on type of society, the villain and the law enforcer.

The life in the border in Texas and New Mexico is portrayed in Garret’s Touch of Texas. Both places reflect the savage area and there are many immigrants who cross the border and land. After the signing of the Treaty of Guadalupe in 1884 between The United States of America and Mexico, some parts of Mexico become the territory of US. The treaty motivates Mexican people move to US after they see the hope to have better conditions in US. The Mexicans who cross the border, on the other hand, face some conflict with some bandits who disagree with their coming. Garret’s fiction also portrays the condition of the territory. Jake Mc Chain sees the places: “…They’re wanted in both Texas and the New Mexico territory for murder, kidnapping, and cattle rustling” (Garrett, 2007, p. 85). As ranger, Jake Mc Chain must face some villains or bandits who like to murder, kidnap and burn farms of Mexicans who cross the border in Mexico and Texas. He even fights with some bandits whom Garret explores them ‘the brutal one’.

The hero seen from cowboy or ranger in Jake Mc Chain character actually is reflection of Hawkeye or Natty Bumppo in Cooper’s Leatherstocking Tales. Jack Mc Chain is half blood of white and Indian; otherwise, Hawkeye or “Natty Bumppo, the white man, stands in between the red world the wilderness and the white world civilization’s (Mills, 1986, p. 444). Both Jack Mc Chain and Hawkeye lead the wilderness into the civilized one. Both are also part of the savage and civilization. Hawkeye puts the civilized life in his Indian family; conversely, he also slaughtered his enemy in Indian’s way. Jack Mc Chain faces some villains from Harrison’s character and his bandits in the frontier or border area.

Garrett’s Touch of Texas characteristically presents the life in frontier which describes a pioneer who fight for justice in a settled town and savage wilderness. This town, Lucinda,
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mythically has the stranger with different ranges. “The stranger’s coal black hair glinted almost blue in the firelight. The golden tone of his skin said he spent a lot of time outdoors” (Garrett, 2007, p. 24). Garrett’s Touch of Texas mentions a typical stranger who comes and goes in the town. The people with the golden skin characteristically reflect the people who travel from far in savage wilderness. Garret mentions the hero which represents the life in frontier and symbolically relates with the life of Texas ranger. “In this town, they’d distrust him just because he was a stranger. Even the fact he was a Texas Ranger wouldn’t change anything” (Garrett, 2007, p. 24). Ranger in frontier life on the border must face a double civilization process. In one side, he lives in a state of two worlds: wilderness and civilization. On the other hand, he must also make moral change or create a civilization for the city and the perpetrators of crime (Altman, 1984, p. 11). This is a tough task for a Ranger. Ranger symbolically denotes to hero and this ranger faces complex and uncivilized society from different background; on the other hand,

As a civilized hero, Jake Mc Chain must deal with complex climate savage grassland. “Jake was so intent on finding a place to get out of the rain, the nearly missed seeing where the tracks came out of the water” (Garrett, 2007, p. 142). Without doubt and having no fearful, he leads the horse to the safety from the complex storm in heavy rain. “Jake held Griffin to a ground-eating root. When he saw the dark area ahead, he figured his eyes were playing tricks. The tracks continued, straight into a hole in the ground” (Garrett, 2007, p. 142). Garret’s fiction personalizes Jack Mc Chain as the single hero who manage the difficult time alone. Arranging the borders brings the best and the worst for humans. For miners and ranchers, farmers and cowboys, and skilled and semi-skilled professionals who help build and finish cities, life can be rough, there is little comfort, and democracy is rough and ready to be praised. People who are bad prospectors one day get very rich next. Many are drinking or fighting for their money. Some build farms and farms prosperously, while others are swept clean. In the early days, few women and little social stability were present in family life. Those living in the West live with rough codes that are based on the value they bring and the values that arise from the lives they live. Men are rewarded for their independence, survival, and reliability. A man's words are more binding than written law. The West sees more than its violence and bloodshed and tests people's ability to resist and defend. These values are rooted in the conditions of everyday life.

Dominance Power of Ranger

According to French (2005), Western fiction features heroes who are rugged, individualistic horsemen or cowboys. The hero is a man of the wilderness who comes out of the old “lawless” way of life to which he deeply loves. The figure of hero is portrayed by the actor who comes to rule the society arrangement by fixing the lawless condition in society. It usually helps the oppressed from the act of bandits. According Cawelti (2014, p. 93), the hero like the one in Cooper’s Leatherstocking Tales completely visualizes in leather-stocking, cowboy, gunfighter, or marshal. This hero is someone who has their own lifestyle confronts with forces. The hero has the dominance power to fight the villain and the story focuses on violence as the dominant element of the frontier experience (Cawelti, 2014, p. 201).
The hero’s dominance in the story is clearly seen from Jake Mc Chain. He, as ranger or cowboy, solely faces the villain. He must solely fight with the group of bandits led by Harrison. “How had he gotten here? The last thing he remembered was dragging himself through a raging blizzard after Harrison and his men had beaten the holy hell out of him” (Garrett, 2007, p. 28). Boatright (1969) sees that the formula in Western fiction usually centers on “the lone cowboy detective breaking up the gangs, the bad men” (p. 139).

Rangers have existed for hundreds of years in many cultures. They were militia men, usually volunteers, mustered into company service to protect homes and families from enemy incursions. Almost from the beginning, the image of the ranger has been one of romance and adventure. The ranger and the ranging tradition soon became a theme in popular culture. The ranger was celebrated as one who could fight and prevail against over-whelming odds, surviving the hardships of the frontier. The ranger became an icon of rugged individualism, courage, honesty, and virtue. As it is stated by Cawelti about hero and western literature, the story of western fiction usually involves hero and the villain. A western is stated as a game which is played on a field where the middle line is the frontier and the two main areas of play are the settled town and the savage wilderness. The three sides are the good group of townspeople who stand for law and order, but are handicapped by lack of force; the villains who reject law and order and have force; and the hero who has ties with both sides. The object of the game is to get the hero to lend his force to the good group and to destroy the villain. Ranger McCain implicitly represents the term of hero in Garrett’s Touch of Texas. Jake Mc Cain, ranger in the city of Lucinda, fights a with a group of unlawful men, Harrison and his men. Jake Mc Cain faces the conflict with the group in a savage wilderness of the town.

The American spirit brings the life of civilization to the place. It involves the life of ranger who is stated an officer and is able to handle many problems without definite instructions from his commanding officer, or higher authority. He finally becomes dominant in having position and expose his authority without having limitation from others. Garret uses the word “I” in expressing Jake’s feeling many times. It refers to the dominance figure of hero in facing many things. Jake Mc Chain as hero seems very tough in managing some problems. Garrett, (2007) himself kills his enemies and faces the weather and climate alone:

If I killed every bad man when I saw them, I wouldn’t be here. The gang of cattle rustlers. I’m tracking circled around behind me in the storm. I could have back-shot them lots of times over the past several months, but that’s not what a good lawman should do (Garret, 2007, p. 58).

The Texas Rangers played an effective, valiant, and honorable role throughout the early troubled years of Texas. The Ranger Service has differed in organization and policy under varying conditions, demands for service, and state administrations, and it has not been of entirely unbroken continuity. However, it has existed almost continuously from the year of colonization to the present. The quotation above describe the job of ranger is to kill the bad man. It is stated that if there are bad men, means that there will be the rangers too. Their job as a police in society can be
categorized as a hero in society also. Again, the writer performs a proof of convention of western fiction here by performing the existence of ranger.

Ranger is in the life of the West community is usually a white man. In this fiction, a ranger, Jake Mc Chain is a mixed skin of Indian and white blood and he is then considered as one from minority group. For that existence in the small town of Lucinda rejected by the existing community. Rachel as a white woman also admits that at the beginning she doubts the existence of Jake Mc Chain because he is a mixed skin. This causes a sense of fear that is in her to receive a Ranger from a mixed skin. The existence of a ranger who as an exterminator of crime is increasingly harassed by the criminals in the city of Lucinda. Harrison and his group stormed into Jake Mc Chain's presence at Rachel's house. A hero from the marginal cannot be said to be the same as the hero in previous western fiction. Behind the story, there may be a message that the presence of the marginal can bring meaning to the people around him. Jake is a half breed and a hero. This cannot be compared to a hero in Cooper's *The Last Mohican* which obviously comes from a white man whose presence is more appreciated than colored skin. Jake is not easily accepted by the society, even though, he is then claimed as the true Ranger for the city.

**Revenge Plot**

While others emphasize the action of chase and pursuit, or conflict among groups such as pioneers vs. Indians, or ranchers vs. farmers. The element is clearly about the character and action of the hero. The hero become committed to the pioneers because he falls in love with a girl from the East. Western fiction shows its dynamic story which presents the condition of adventure, romance or mystery in a very good story line and it also shows the revenge story of the hero (Boatright, 1969, p. 142). Revenge story emphasizes the action of chase and pursuit, or conflict between groups such as pioneers vs. indians, or ranchers vs. farmers. The element mostly clearly describes about the character and action of the hero. The value of adventure is also raising here. The adventure value brings the issue into conflict or even revenge story as one part of characteristic of western fiction.

Jake as Ranger and hero are ordinary people who cannot be separated from revenge. His past with Harrison led him to continue chasing Harrison with his group. This revenge makes Jake into Ranger. While combating crime, Jake is also looking for this bandit band.

Jake hesitated. When had it become personal? He’d wanted to catch Harrison for years, almost from that day in El Paso, when he’d gone with his father to the scene of gruesome murder and glimpsed the mangled body of a prostitute. When he’d been assigned to go after the Harrison gang, it was his job as a Texas ranger to bring the outlaws to justice. He knew it was dangerous and he might not survive (Garrett, 2007, p. 206)
Jake's revenge is also almost identical to Cooper's *The Last of Mohican* fiction when Hawkeye avenges his brother's death. Hawkeye finally manages to kill Uncas, his arch-rivals and his gang. Jake and Hawkeye have a lot in common in many ways and revenge is among those.

Being a Ranger, Jake has the right to judge and punish a group of bandits like Harrison. His goal is achieved when he meets this group in the small town of Lucinda. Memories of the past where his mother had been murdered becomes the motivation to kill the bandits.

At least he could give her justice and some peace of mind, when he made certain the man who murdered her mother was hanged for the crime. Harrison. As Rachel described her attacker, Jake realized she was talking about William Harrison, the leader of the gang Jake was chasing, the man who’d taken such delight in using his ring-sporting fist to pound him to a bloody pulp before leaving him to die in a blizzard. (Garrett, 2007, p. 138)

As stated in the explanation that the content of this western fiction is revenge story. In Garret's *Touch of Texas*, revenge turns out to be not just the hero, Jake Mc Chain. After discussing Rachel’s attacker, Jake feels that they both have the intention of taking revenge with the same person Harrison. Rachel in one of her stories told Jake that she has been horrified by her mother's killer who still attacks her. The writer concludes that this part shows the revenge content and become one example of convention of western fiction as described in Garrett’s *Touch of Texas*.

You read them right. *They’re wanted in both Texas and the New Mexico territory for murder, kidnapping, and cattle rustling. If they come back, don’t let them in.*”

He waited until reluctantly agreed. He understood her reticence. Money was money, after all, and a thief’s silver spent the same as a preacher’s. Jake pushed away from the table and row. “What do you for the meal. (Garret, 2007, p. 85)

The form of revenge content can be in a form of murder, kidnapping and cattle rustling. Cattle rustling have been classified as an index crime, which is a category for grave offenses like murder, rape, car theft, robbery, homicide and physical injuries. Revenge and combating crime are some of the things that are formulas in western fiction. In this study, on the other hand, there are some things that make no sense of modern fiction in this era. Combating crime alone is something that does not make sense. This marks Western fiction as one of the popular novels because it uses the American hero formula that can win and manage all conditions alone. The writer sums up that these forms can be categorized as revenge content. Then, the writer concludes it as a convention of western fiction as described in Garrett’s *Touch of Texas*.

**Romance Plot**

The romance plot always emerges in Western fiction. This plot usually develops using the basic formula of romance fiction. There is usually a hero who manages the problem of the woman alone. The romantic moment starts when Jake passes in front of the door and is rescued by Rachel Hudson, living with his sister Nate near a small mining town in Texas. The woman finally falls in
love with him because of condition. The romantic story line is described by Garret from the character Jake and Rachel. Jake Mc Chain has finally obsessed with Rachel after he helps her in facing the problem. On the other hand, Rachel cannot avoid Jake’s when Texas Ranger Jake McCain, injured and in need of help. He ends up on Rachel Hudson's doorstep. He is taken in by this compassionate woman who makes him want to give up his rough life on the trail and find a place to call home. Jake Mc Chain feeling is getting bigger and bigger with Rachel as Garret (2007, p. 129) wrote “His arms tightened and he kissed away a tear. She struggled to be free, but he pulled her closer, breathed a kiss into her palm and laid her hand over his heart”. Jake is interested in a good school teacher and brother. She is half apache and appreciates their hospitality and kindness. Rachel is fascinated by Jake who is unlike anyone he has ever met. But her kindness to the Ranger had an impact in the city when the locals heard that he was with a man for two days. She lost her teaching position and her fiancée. Jake feels for her but does not want to get married because he does not want Rachel rejected because of his Apache heritage. She told Rachel this but actually it does not make sense why he does not marry her. Jake told Rachel he's been rejected by the city.

In Garret’s specialty in romantic story, the romantic moment develops in the story line. The time spent with Rachel and her brother shows Jake a different side to what he is accustomed in life. Half white, half Apache, Jake has never been accepted into any society. Any woman who takes up with him is doomed to be rejected as well which means he can never have Rachel no matter how much he wants her. But Rachel gives him a reason to want to live-just when he's certain that's impossible. He falls in love with her and cares deeply for her young brother but realizes that there is never any hope for a white woman to ever fall in love with a half breed.

The new finding is also seen from this romantic plot. The other thing that distinguishes Garret's *Touch of Texas* fiction with other fiction is triangle love story. This does not happen in this fiction. The study shows that hero will compete with the villain to get love from heroine. The competition of love between Jake and Harrison is not clearly shown by Garret. A deep hatred about Harrison's figure for Rachel and Jake takes up quite a portion. Finally, the romance that happens seems to happen easily to Jake because Rachel becomes obsessed with him more easily.

The invention of the Western story formula can adapt the condition in the era. As Cawelti (2001, pp. 3–4) notes that Western romance may emerge in general formula of western fiction and it may develop from time to time. It is also stated that Western fiction is always associated with romance story in the American West. Western fiction is usually centered to the hero who comes from majority group, white people. Jake Mc Chain is half breed. The fiction *Touch of Texas* seems to raise the issue of postmodernism which focus on marginal or peripheral societies. The form of a story that lifts a half-breed into a hero is a development of Western fictions in today's postmodern era.

**Conclusion**

The most significant aspect of the Western is its representation of the relationship between the hero and the contending forces of civilization and wilderness for it is in the changing treatment of this conflict. It is its basic to American thought and feeling, that the Western most clearly reflects
the attitudes of its creators and audiences at different period. The conventions of Western fiction are civilization and wilderness issue, hero’s life, revenge’s stories and romantic story line. The invention of Western fiction can be analyzed from the concept of places, time, character’s appearance and theme of the fiction. The setting of place can describe the circumstance of Western era in Texas. The character’s appearance also represents the ideal ranger as Western ranger ever. The theme also focusses on the Western historical romance between the hero and civilized girl. In conclusion, the convention and invention of Western fiction is as described in Tracy Garrett’s *Touch of Texas*.

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The Ascent of F6: Exceptional Collaborative Case in Poetic Drama

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Abstract
To write plays are not easy, to make them verse, is difficult but to cooperate in composing poetic drama, is of great challenge. This study tries to prove the capability and manageability in collaboration not only in ordinary prose drama but also in poetic plays. It aims to trace, through an analytical and critical technique, the procedures of collaboration showing, to what degree both of the two collaborators, Auden and Isherwood, achieved success in dealing with contemporary poetic drama using modern language. The research is an approach on one of the likely best plays they shared, The Ascent of F6 (1933). The study starts giving a glance on poetic drama then it traces the collaboration between W. H. Auden and Christopher Isherwood with special reference to the poetic play The Ascent of F6.

Key Words: Auden and Isherwood, collaboration, plays, poetic drama, twentieth century

Introduction

Drama first was fashioned as religious chant and dance. Poetry with its beat, cadence, rhythm, pattern and rhyme demonstrated to be vivacious to drama. Early dramas draw upon the sacred instincts of all individuals. It found its language in the incantation and singing of the clerics and warriors. It mirrored the religious conviction of several countries as they found the supremacy of drama in instructing moral and religious values. Progressively this art form developed into what can be called a play. Writing poetic or verse drama is not that easy task a person may imagine. A dramatist can never write a well-accepted poetic play unless he or she is a poet or having the sense of poetry. It is argued, “a poet’s originality stems from his ability to synthesize a voice – his own true voice – from the different voices of the past, each of which can fill a need for the different aspects of his poetic identity” (Wasley, 2011, p.12).

In the last twentieth century, English poetic drama has taken a risk equivalent to the ancient prose one. It was relatively not affected by the overseas origins. “By the creation of a modern technique, it offers poetic drama in English the first justifiable hope of escape from the senile lethargy into which three centuries of imitation had plunged it” (Head, 1921, p. 37). Furthermore, “Poetic Drama is less a study of a literary genre than a predominantly historical account of the best-known modern English-speaking writers of verse plays” (Tydeman, 1991, p. 452). It initiated in England and Ireland and was brought to a convinced elevation by playwrights like T. S. Eliot, W. B. Yeats, Christopher Fry, Christopher Isherwood, W. H. Auden, James Elroy Flecker, Stephen Phillips, John Millington Synge, John Masefield, John Drinkwater, Lascelles Abercrombie, Gordon Bottomley and several others. Unlike the poetic drama, prose drama was significantly affected and inspired by writing of Henrik Ibsen.

It was under Ibsen’s influence that serious realistic drama from 1890 onward ceased to deal with themes faraway in time and place. Ibsen had showed men that drama, if it was to survive a true life of its own, must cope with the human emotions and with things near and esteemed by people. From this, appears that melodramatic romanticism and the treatment of remote historical themes alike disappeared in favor of a treatment of actual English life, first of upper-class life, then of middle class and last of labor conditions. So far as choice of subject matter is concerned, the break between the drama of the romantic period and the naturalistic drama of the twentieth century is nearly complete. Blamires describes, (2003), Ibsen’s influence as an effective role in the progress of drama in the twentieth century. According to him:

The Norwegian dramatist, Henrik Ibsen (1828-1906), broke through the slick conventionalities of the theatrical norm-ingenious plots, easy dialogue well tuned to the contemporary ear, and themes undemandingly congenial to the theatregoing public. His plays analysed the social and moral prejudices of small-town life … His attack was widened into a judgement on the social and political fabric of nineteenth-century society (P .331).
Contemporary poetic drama made its advent at the outset of the twentieth century in a very hopeful
environment and atmosphere with the plays of Stephen Phillips. He was a poet who made an effort
on poetic drama. The melodramatic romanticism and the treatment of far-off historical themes
vanished in favour of factual English lifetime. Poetic drama ought to work under the weakening
inheritance blank verse of the Elizabethan, which was once of the central features in charge for its
catastrophe in the nineteenth century. It is believed that poetic drama has the aptitude to pierce into
the sources of action and passion of human beings. Yet kept afloat by the faith which poetic drama
was capable of probing into the deepest springs of human action and sentiment. Beyond the grasp
of the realistic prose drama, a crowd of passionate practitioners in both England and Ireland
involved themselves in the laborious mission of reviving poetic drama and creating it alive on the
stage.

Several supporters and specialists thrived in reestablishing poetic drama on the platform. They worked hard until, to a great extent, set up poetic drama to be performed on the playhouse. In Ireland, the revivalists and supporters of poetic drama such as W. B. Yeats used English instead of Gaelic. Such a step associated the links with the equivalents in England to establish and reinforce an efflorescence of poetic drama. “The theatre was to be national and popular, but nonetheless …its founders were committed to experimentation with an imaginative and poetic drama that would combine Irish subject matter with contemporary developments” (Owens, & Radner, 2000, p. 3).

Poetic drama in Britain, in its progress, is divided into two parts. The first one arisen in
England and the second part took place in Ireland where it grasped its great zenith in the works of
W. B. Yeats. Present poetic drama made its advent at the start of the twentieth century in a very
hopeful milieu and mood. In his essay titled “The Function of Poetry in Drama” (Hanief, 2000, p.
116), Abercrombie elucidated the supremacy of poetic drama over the realistic prose drama. Poetic
drama deals with the vital and substance of life whereas prose drama is added only to the ‘external
shell of reality’. According to Abercrombie, poetry had better fit with the dramatic expression and
not be a colorless copy of the Elizabethan drama. However, his plays were distinguished by
command of poetry over dramatic. Bottomley might have developed into a chief verse playwright
if his remote way of life and the stimulus on him of writers like Rossetti had not directed him to
abandon modern life in favour of progressively esoteric theatrical experimentations similar to the
Yeatsian.

Wystan Hugh Auden and Christopher Isherwood
Christopher Isherwood is measured by critics to be a vital English literary figure of the
1930s. He was born in Disley, Chesire, in 1904 and died in 1984 to English gentry. He is a
prominent Anglo-American playwright and novelist. Several famous literary friends are shown in
his stories in dissimilar names, comprising W. H. Auden, and Stephen Spender. His long stays in
Germany which continued likely from 1929 to 1933 offered Isherwood with the materials and
sufficient knowledge for his plays and novels. Isherwood emigrated with Auden to the United
States, and got the American citizenship in 1946. “During the 1930s they collaborated on several
enterprises: the plays *The Dog Beneath the Skin*, *The Ascent of F6* and *On the Frontier*, and the travel book *Journey to a War*, based on their visit to China*” (Page, 2000, p. 60).

The literary collaboration between Isherwood and Auden commenced as a result of reading the poetry of each other. Isherwood comments on such relationship that, when he does not like a poem of Auden, Auden throws it away but if Isherwood admires even a line or a stanza, Auden preserves it and improves it into a nice accepted poem because Auden did not like making corrections and refining his own writings. Isherwood worked “with Auden on the Group Theatre plays, *The Dog Beneath the Skin* and *The Ascent of F6*, which involved flying visits to London” (Lehmann, John. 1976). In addition,

The Group Theatre was founded in 1933 with the object of experimenting in theatrical forms in order to achieve a contemporary style. During the pre-war years it introduced to the English stage authors such as W. H. Auden [and] Christopher Isherwood (White, 1973, p. 3).

The collaboration between both Isherwood and Auden was a similar one to the cooperation between T. S. Eliot and Ezra Pound. In their collaboration on drama, as a result of being originally poets, Isherwood and Auden initiated to draw on their diverse gifts and powers. Isherwood delivered the tale and organization whereas Auden provided poetry as songs and dialogues. The first dramatic collaboration happened by chance when they were once in Germany in 1929. Auden describes the first step of relation as “the marriage of true minds” (Sharpe, 2013, p. 318) assuring that he has found the companion of ideal writing which resulted in their first poetic play *The Dog Beneath the Skin* (1935) then it successfully followed by *The Ascent of F6* (1937) and finally *On the Frontier* (1938).

Such closeness showed a somehow difference in their moods during writing. Isherwood used to write out in the gardens under the sunshine while Auden used to write indoors with a mood of stillness, windows closed and curtains down. In addition to that, Isherwood is attributed as a ‘realist’ whereas Auden as ‘parabolic’ – interested in moral stories using animal characters. It is clear that the plays they mutually penned elucidate their creative reaction and political inclination with the environment around them. Their friendship and relationship is more than literary collaboration. It is, so to speak, a degree of alliance.

Isherwood and Auden represented an exceptional case in the field of poetic drama in English in the twentieth century. “Auden’s collaboration with Christopher Isherwood began in the intimacy of a vacation together on the Isle of Wight in the summer of 1926, after a chance meeting late in 1925 during Auden’s first year at Oxford” (Leslie, 1968, p.83). They participated largely in the revival of English poetic drama of the mid of the twentieth century. In collaboration, they have written some verse plays. Auden wrote his first play *The Dance of Death* in 1933, and then he produced his second play *The Dog Beneath the Skin* in collaboration with Christopher Isherwood in 1935, the same year that witnessed the appearance of Eliot’s *Murder in the Cathedral* and Yeats’s *The Herne’s Egg*. 
After two years in 1937, both of them produced their best play *The Ascent of F6*. Finally, they produced their third play, *On the Frontier*, in 1938. “The [three] plays were explicitly political, tacitly metaphysical” (Izzo, 2001, p. 120). And “During the twenties, [Auden] seemed to be interested in Freud, and in the thirties, in Marx” (Desai, 2004, p.1). Auden, like some others in the thirties of the twentieth century, grew up under the shadow of T. S. Eliot. “Eliot was certainly most familiar with Auden’s work because Auden had a contact with Faber and Eliot was at the editorial desk at the time. It was Eliot who considered Auden’s works for publication” (Niloufer, 1988, p. 108). In addition, “Mendelson quotes and highlights a single, generous personal statement written on the jacket of a book showing that Eliot once called Auden the forerunner of poetic drama” (Gindin, 1990, p. 125).

Auden positioned him in high esteem as a gifted poet who gave expression to the peculiar sensibility and feeling of Europe after the War, “his fascination with the mechanics of composition did occupy a most prominent position in his poetic and dramaturgical designs throughout his entire career” (Bolus, 2004, p. 174). He started experimenting poetry before writing plays in verse and “began to turn his primary attention to the ‘poetic’ dramas on which he and Christopher Isherwood collaborated” (Quesenbery, 2008, p. 23). He learned from Eliot many rudiments and fundamentals of the poetic trade and craft, but then he took a different direction from that of Eliot. The influence of Sweeney on Auden and his friends occupied them with Eliot’s personal passion for an innovative poetic drama to re-energize the stage. Auden and his colleagues perceived how to use rhythmical speech and echoed it in their poetry.

Auden made the political and economic problems of the time his focus on the contrary of Eliot who turned away from them. Auden set out to write social poetry and plays in order to diagnose a common malady and prescribe a remedy to his suffering generation. “As a poet, however, W. H. Auden was primarily concerned with the possibility of making poetry and dramatic art complement each other” (Veronese, 1998, p. 542). Auden, as a Marxist, was genuinely preoccupied with the political and economic calamities of his times. To quote him:

> Poets are, by the nature of their interests and the nature of artistic fabrication, singularly ill-equipped to understand politics or economics. Their natural interest is in singular individuals and personal relations, while politics and economics are concerned with large numbers of people, hence with the human average and with impersonal (Bayley, 1975, p. 190).

Furthermore, “The history of Auden’s reputation has consistently followed a pattern in which initial outrage at new developments in manner and subject is supplanted by gradual acceptance and understanding of the merits of Auden’s changes” (Alba, & Knapp, 2004, p. 50). He was a great peace pioneer in the field of poetry as well as drama. “Despite the commitment to theatre implied by this continuity of production, these offer no good reason to doubt that Auden’s true strengths lay in his poetry” (Sharpe, 2007, p. 55). He had an acute sagacity of the new theatre, which enabled him to exploit the theatrical properties for building up effective drama. “The stage has become a
platform for sociological propaganda, for reform, for all sorts of current journalistic ideas” (Henderson, 1915, p. 32). He hoped “to reinvigorate the once vital influence of poetic verse drama” (Bolus, 2004, p. 4). The plays that he wrote in collaboration with Christopher Isherwood illuminate clearly the influence of T. S. Eliot, and of the German expressionistic theatre. Irrespective of that, Auden’s plays are written with great variety, they show and present a sense of verse of high emotions. Auden used verse in songs and in choruses with which the plays are interspersed.

The first play of Auden, *The Dance of Death* (1933), deals with the theme of the psychology of the contemporary decadent society. Such a theme is a favorite theme of Auden. This play is a remarkable piece for its professional skill in employing the means and resources of the music hall and ballet more willingly than for its dramatic complication or seriousness of idea. Auden in this play clearly advocates the notion that the way to deliverance from this psychological ailment and illness lies in the ideology of the Marxists.

Auden did not fully imitate Eliot in his manner of writing drama but he, largely, learned from Eliot the essential techniques of writing drama in verse. Auden greatly appreciated *The Rock*, saw the beauty and chances of an innovative choric method, and assimilated it and repeated it using his own approach. In the meantime, Eliot was elaborating and enhancing his chorus as he arranged his play *Murder in the Cathedral*. The outcome was a successful play of English choruses in which Eliot carefully dramatized the work of *The Rock*, where Auden converted such art in his own play *The Dog Beneath the Skin*.

Isherwood and Auden found social inequalities to be at the core of their struggle against. Their collaborated work in various methods opposes the Romantic beliefs. It was natural for both of them to be politically aware of struggle through poetry and drama, meant for a well world. They began intentionally to aim their verse at a wide audience, mostly through the poetic dramas because the theatre is of great appeal to common interested people. Both collaborators utilize a sort of exceeding poetry from a rhetorical perspective, for instance the “repetition of the same syntactic patterns [and the] use of rhetorical figures mainly schemes … to express the boring daily humdrum” (Veronese, 1998, p. 540).

It is during the thirties that shown the production of the three main poetic plays, *The Dog Beneath the Skin* 1935, *The Ascent of F6* 1936 and *On the Frontier* 1938. These poetic dramas sought to stimulate a large number of spectators toward action. The collaboration between the two continued for almost their utter life. Isherwood and Auden continued friends all their life, and during their friendship, they collaborated on writing the three plays understudy. “Towards the end of 1934, Auden sent Isherwood a play called *The Chase*. They began a collaboration (by mail) which led, in January 1935, to a new play, *Where is Francis*” (McDiarmid, 1981, p. 169).

**The Ascent of F6 (1937)**

*The Ascent of F6* is, “was one of the most successful of the Group Theatre’s production,” (Marcus, & Nicholls, 2004, p. 331) estimated to be the best and the most complicated play of the collaboration between Auden and Isherwood. *The Ascent of F6* “is a drama written in verse and
prose” (Veronese, 1998, p. 539). It expresses the dishonest and crooked operation of the power and influence of politics that can wrap itself in the garb of patriotism for appealing the support and allegiance of people. There is no place here for either honesty or knowledge. Politics is the central target for ruling and governing people where the baseness of behavior is justified and the failure is excused when the objective is getting power of politics over the people.

Mr. A. I’m sick of the news. All you can hear
Is politics, politics everywhere:
Talk in Westminster, talk at Geneva, talk in
the lobbies and talk on the throne;
Talk about treaties, talk about honour, … (Auden, & Isherwood, 1939, p. 19).

The Ascent of F6 is “underhand manipulations by politicians at home and exotic landscapes of mountaintops with monks and demons” (Stan, 2004, p. 87).

Gunn. I don’t really know exactly what to say. We
none of us know what F6 is going to be like. If you
ask me, I think she’s probably an ugly old maid.
I’m scared stiff, but Ransom will hold our hands,
I expect … They say that there's a ghost at the top (p. 52).

The first scene of the play opens with the hero, Michael Ransom, who “is by nature a leader of men” (Morgan, 2013, p. 196) reading a book of Dante and cynically mentioning virtue and knowledge. On the other hand, his brother, Sir James Ransom is shown elucidating to a set of people the nature of the problem that British Sudoland has caused to his government. The State is in turmoil, sedulously fermented by their neighboring Ostinian Sudoland.

In his speech, James Ransom refers to the F6, geographically, “a mountain in Asia,” (Patterson, 2007, p. 23) fictionally “sits on the border between British Sudoland’ and Ostinian Sudoland” (Garrington, 2013, p. 26), that is said to be haunted by a guardian demon or dragon. It devours any human being who dares to approach from the mountain. Only monks, who resent foreigners, inhabit the area. They can practice mysterious rituals learned from prehistoric Egypt. A falsehood has grown among the natives that any white man who can reach the summit of F6 first will be the ruler of the two Sudolands.

As a result, the Ostinians organize an expedition headed by Blavek, who has already stirred to the mountain. Sir James has no other choice except preparing his own expedition to try to reach the place first. He tries to induce his brother, Michael, a great mountaineer, to lead the British expedition but he sturdily declines. Michael “is chosen to lead a British expedition to climb the famous haunted mountain ‘F6’ so as to secure Britain's colonial prestige” (Sharpe, 2013, p. 109). His mother persuades him to accept the plan and Michael has no other choice but to agree.

The second act presents Michael, “He longs for power, to become a savior” (Replogle, 1965, p. 590), and his group in their tent close to the Monastery visited by the Abbot with a
mystical mirror to let them see the naked image of their targets. “The abbot explains to Ransom that the demon takes different forms for its temptations; he does not reveal that to Ransom himself it will take the form of his own mother” (Haffenden, 1997, p. 190).

Ransom. Before you go, may I ask you a question? As Abbot, you rule this monastery?

Abbot. That is a wise observation. Mr Ransom, I am going to tell you a secret which I have never told a living soul. We have spoken of your temptation. I am now going to tell you of mine. Sometimes, when I am tired or ill, I am subject to very strange attacks. They come without warning, in the middle of the night, in the noon siesta, even during the observance of the most sacred religious rites. (p. 75)

Meanwhile, Michael is shocked by voices screaming for his help to reduce their suffering and misery. Later on, Michael speaks face to face with the Monk about the Monster.

Michael’s belief that life is evil makes him conquer the first temptation of the Demon. He wishes to triumph over the Monster in order to save human beings. Michael does not apprehend the dishonest motive behind the operation -- it is a secret desire for popularity. His companions urge him to continue the climb to F6 to keep the honor of their country because their rivals are there. Michael Ransom, a “Freelance adventurer and mountain climber,” (Piazza, 1978, p. 19) tells them that the summit will be reached, as they desire. Only one companion crawls with Michael Ransom towards the peak of the mountain. They are overtaken by a hurricane that sweeps away the companion while Ransom shouts in misery and anguish. He carries on desperately until he falls exhausted.

Some of the greatest poetic passages are articulated by the Duet, A pair who associate with one another, expecting and hoping the acceptance of the hero, Michael Ransom to save them from the catastrophe descending from the peak of mountain f6. They are quoted:

Him who comes to set us free
Save whoever it may be,
From the fountain's thirsty snare,
From the music in the air,
From the tempting fit of slumber, …
From the Guardian of the Tomb,
From the siren’s wrecking call,
Save him now and save us all. (p. 112)

The Chorus of monks rises, asking when the deliverer shall come to destroy the Demon and save people. The Chorus asserts that, according to a prophecy, someone will appear and cut the heart of the Demon into pieces with his spear. This prophecy seems to be an echo of the secret desire of
Michael Ransom. As the play progresses, the technique becomes expressionistic. The world changes into make-believe as the main characters reappear and the events take place in a way that defies reason and logic. It is surprising; the Demon enters in the disguise of James Ransom. A game of chess is arranged between his team and that of his brother Michael. Michael is eventually defeated.

The Abbot presides over a trial of Ransom in a court where Michael, the head of the expedition, confesses that it was his own mistake, and F6 has shown him what he is. About himself, he says that he is a ‘prig’ and a ‘coward’. Then he looks at the figure on the peak. The drapery discloses the young face of his own mother.

When the Demon is dead,
You shall have a lovely clean bed …
A saint am I and a saint are you,
It’s perfectly, perfectly, perfectly true. (p. 55)

The sun rises on the second day and the body of Ransom is found dead on the peak of the mountain. The funeral song sung by the hidden Chorus concludes the play.

*The Ascent of F6* has several meanings. It could be understood as a morality play in which the chief figure is faced with a series of temptations. The hero discovers, as Thomas Becket in Eliot’s *Murder in the Cathedral*, that the most patent temptation is his secret desire to obtain power over people as the savior of human beings who challenged the danger of the Demon. On the surface, it can be understood as a political satire. Psychologically, the play can be considered a satire on the Oedipus complex.

The central part of the play is a spiritual metaphor in which the ascent to the summit of the mountain becomes the symbol of spiritual quest during which Michael undertakes a kind of self-realization. He realizes at the end that the greatest enticement came from his mother. To a good extent, “the new forms of dramatic poetry and allegory can be used with great power in treating contemporary material has been proved by the authors of *The Ascent of F6*” (Kernodle, 1940, p. 246). The play shows the direction in which poetic drama can move to reconcile the requirements of the poetic stage and popular theatre.

*The Ascent of F6* shows a marked forward development from the authors’ last play, *The Dog Beneath the Skin*: the construction is firmer, the verse is quite as fine, and the morality is rendered more explicit without loss of balance or inconsistency of texture” (Haffenden, 1997, p. 226).

However, the opposite strains of the thoughts of the two authors in the collaboration of producing this play proved that it lacks artistic fusion. The lack of integration is the only limitation of the play.
Auden employs free verse and sets a strain on the resources of syllabic meter by prolonging immensely the size of syllables in the verse line. The dissimilarities of free verse befall anywhere in the line. That can be easily seen through the conversation between Mr. A and Mrs. A:

MR A. Has anything happened?
MRS A. What should happen?
The cat has died at Ivy Dene,
The Crowthers pimply son has passed Matric,
St. Neots has put up light blue curtains,
Frankie is walking out with Winnie
And Georgie loves himself. What should happen?
Nothing that matters will ever happen.
MR A. No, nothing that matters will ever happen;
Nothing you'd want to put in a book;
Nothing to tell to impress your friends—
The old old story that never ends:
The eight o'clock train, the customary place,
Holding the paper in front of your face,
The public stairs, the glass swing-door,
The peg for your hat, the linoleum floor,
The office stool and the office jokes
And the fear in your ribs that slyly pokes: (p. 18)

The Ascent of F6, as in Auden’s plays, provides assorted fear to the audience and has good lessons to teach and edify the younger practitioners of poetic drama. The poetic employment of prose is a noteworthy formal achievement of The Ascent of F6 to be called a poetic play. The play, ultimately, shows wonderful modern verse although “the verse of The Ascent of F6… lacks flexibility and range” (Ure, 1961, p. 103). In addition, “the most telling characteristic of Auden's poetic drama is encapsulated in his prologue from The Orators:

By landscape reminded once of his mother’s figure
The mountain heights he remembers get bigger and bigger:
With the finest of mapping pens he fondly traces
All the family names on the familiar places.
...
And yet this prophet, homing the day is ended,
Receives odd welcome from the country he so defended:
The band roars ‘Coward, Coward’, in his human fever,” (Campbell, 2011, p 2).

It is clearly proved that “the contribution Auden [in collaboration with Christopher Isherwood] made to the revivification of verse drama at this period [1930s] was real enough” (Sharpe, 2007, p. 55).

Conclusion
Irrespective of the short career in verse drama, the path of Auden and Isherwood's short career in collaboration with verse drama designates to a good extent the possibility of achieving touchable objective. This objective is represented in the contribution of giving air again to drama in verse using modern language in a modern age through the use of rituals to signify an intelligible idea of the west spiritual tradition. The verse plays, so to speak, are born out of an obligation to the ritual origins of drama. They deal with a convenient amount measuring the difficulty of envisaging cultural consistency during the inter-war era of Europe. In the part of prose of The Ascent of F6, Auden proved that prose has the ability of communicating poetic matters as suitably as verse.

Though the verse plays described a flaw and inadequacy of the disappearance of tradition, they engaged with proper strategies and recreated several conditions of poetic formalities, with certain success. Additionally, the understudy play of Auden in collaboration with Christopher Isherwood, struggles with the problem of politics and culture of Europe. Jurak illustrates, (1974) the plays under collaboration confirming, The Dog beneath the Skin and The Ascent of F6 share several logical, political, deep-thinking and social approaches, in addition to similarities in genre and manner. They can all be considered as politic-poetic plays. The Ascent of F6 can be appropriately examined as an experiment in poetic drama. The play is based predominantly on expressionism, which is not the same from the line that Eliot, Yeats and several others followed.

The play signifies Auden and Isherwood's career as inspired and resourceful poet-playwrights. The poetic play offers our readers with an appreciated documentation of the competing demands of verse on the modern stage. This modern play brings to an end the authors’ life-long concern with the problem of writing successful play of politics in verse. In spite of various shortcomings, the play The Ascent of F6, deserves more attention. After such an attempt utilizing the analytical and critical technique of this study, we might declare that the two collaborators, Auden and Isherwood, achieved success in dealing with contemporary poetic drama using modern language as an exceptional case.

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References
The Ascent of F6: Exceptional Collaborative Case in Poetic Drama

Dahami


The Strategies in Translating English Metaphors into Thai: A Case Study of the American Novel Percy Jackson

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Abstract:
As metaphors are known as comparative language avoiding “like” or “as” in the sentences, they need special treatment in translation. Regarding comparisons, there are two different objectives: they may be known and unknown in the target language. The objectives become a translation problem according to different languages, cultures, attitudes and other aspects. This study aimed to investigate the translation techniques used for transferring live metaphors found in a novel into Thai, namely, Percy Jackson & the Olympians: The Lightning Thief (2005) and its translated version. The translation strategies were studied and analyzed. The analysis relied on the model of Newmark (1988) which proposed seven techniques for metaphor translation. The results of this research showed that the most frequently technique employed was the source metaphor that can be reproduced as the same image in target language, with a total of fifty-seven sentences out of one hundred thirty-six sentences. Additionally, there were also three techniques that were often applied: the metaphor can be translated as a simile by adding some meaning or translating a metaphor as a metaphor and plus some meaning or explanation and the metaphor can be deleted when it is redundant. It can be inferred that to maintain the native sense of language and prevent reader’s confusion, the translator provided the equivalent or same image in the target language. Therefore, the author avoided deleting the source image and instead converted it to literal language.

Keywords: live metaphor, metaphor, source language, source text, target text, translation, translation strategy

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1. Introduction
1.1 Background

Although languages have words, phrases and other elements that cannot be understood easily, translation is one process which is able to transfer the message from one language to another language. The process is slightly complicated to explain and retain the original meaning, form and sense of the message. However, translation has become more challenging in its own area by translating in poetry. In other words, transferring languages in creative writing or vocabularies in fiction has a completely different style from a regular text or a message because the writing part is more emotional, sensitive and colloquial. Although knowing all the language elements including basic meaning of words, grammar structures, cultural backgrounds and others may reduce the problems of translating any language, the factual meanings may still be confusing for translators especially in particular groups of words, e.g. idioms, slang, imagery, metaphors and other types of figurative language. Audiences or receptors may understand the message based on his or her own experience, culture and individual understanding.

Larson (1984) agreed that a translated text is not understood by means of the culture and experience of author or translator. To cope with this, several approaches of translation have been studied and provided by many researchers such as Newmark (1988), Larson (1998), Lakoff and Johnson (1980) and so on. They have presented and explored the theories and strategies of metaphor translation in order to help learners make trying to interpret the message and transfer it to different target groups.

1.2 Research Questions
1.2.1 Which strategy is most frequently used for translation of metaphors into Thai versions when translating the novel, *Percy Jackson & the Olympians: The Lightning Thief* (2005)?

1.2.2 Which strategy is rarely applied for translation of metaphors into Thai versions when translating a novel?

Literature Review

2.1 Translation

Translation is not only a way to convey words or sentences from the source language into a second language. It is also a way to enable audiences to experience another world with the background culture and history, language structure and other factors being transferred through the translation process. Translation is defined in various ways. Koller (1995) explains that translation is the state of understanding the result of text-processing activity, by means of which the first language text is transposed into the second language text. While Nida and Taber (2003) focus on the meaning and style of original message, as well as on the outcome to be delivered in the target language. Translation is the process of reproducing a native message into an objective message by
transferring the meaning of the message with the closest natural equivalent of the reader’s language and the source-language message.

2.2 Translation Theories

Newmark (1988) explains translation theory as a suitable strategy that is used in a certain type of text. He believes that there is no problem-no translation theory, and summarizes what the translation theory does in four aspects: firstly, the problem is examined or identified and defined; secondly, translators must understand the factors that have to be taken into account in the text to determine the problems; thirdly, all possible theories will be listed; finally, the most suitable and appropriate translation procedure is recommended. Baker (1992) indicates that application is the core of translation in literature. Instead of focusing on syntax or semantics, translators should understand both the native and foreign language and concern themselves with natural equivalence among the two languages to render an effective message.

In other words, other factors such as culture, history, and style of two languages are probably involved in the translating process, and the translated message is likely to express close to the original message by maintaining the language structure.

2.3 Metaphors

In term of “Metaphor”, Dobyns (2011) claims that it comes from Greek word metaphor. It is derived from two words that are “meta”, referring to “over”, and “pherein”, meaning to carry or to transfer something. The meaning of the word seems to indicate that it is a process of transferring two or more objects. While Oxford Advanced Learner’s Dictionary (2015) defines metaphor as “a word or phrase used to describe somebody or something, in the way that is different from its normal use, in order to show that two things have the same qualities and to make description more powerful, for example she has a heart of stone”. But Newmark (1988) emphasizes on the characteristics of metaphorical words and the purpose of a metaphor’s function. He refers to “any figurative expression: the transferred sense of a physical word; the personification of an abstract; the application of are possible that able to transfer the sense of a word or collocation to what it does not literally denote”.

To recognize metaphors easier, Larson (1998) highlights three major elements. Firstly, topic refers to the thing being compared. Secondly, image is the objective that is compared to the topic, and lastly the point of similarity defines the similar characteristics of topic and image. In other words, this process is a process of comparing two different objectives and understanding the meaning of words in common.

2.3.1 The Functions of Metaphors

Metaphors sometimes can be confusing. Obviously, similes are easier to distinguish because they often employ “like” or “as” in comparison while metaphors avoid applying comparative words. Newmark (1988) explains two aspects:
The Strategies in Translating English Metaphors

1. To describe a mental process or state, a concept, a quality, an action, a person and other more comprehensively and concisely than it is possible in literal language. This is done by comparing one item to another item, which seem to be similar items in the reader’s perception.

2. To express in non-literal language in order to attract or interest the reader. In other words, the purposes are cognitive and aesthetic.

Larson (1998) categorizes metaphors into two types, namely dead metaphors and live metaphors. The details of each type are explained below:

(1) **Dead metaphors** refer to idiomatic constructions of the lexicon of the language. In other words, they are metaphors that lack the sense of a metaphor such as the leg of chair, the body of the essay and the head of state and foot of the stairs.

(2) **Live metaphors** are different from the dead metaphors. Because they are constructed on the spot by the author or speaker to teach or illustrate, they are understood after paying special attention to the comparison. Although the two objectives are not alike in most ways, they are similar in other important ways such as “you are my sun”, “her hair was silk”, “the waves of emotion have punched my heart” and so on. However, the sense of live metaphors may be harder to understand than others because of their meaning, their use and the intention of the senders or the writers.

As the description above, these two metaphor types overlap; they seem more difficult for translators and language learners to distinguish each metaphor type and find out the appropriate way to transfer the meaning such as a cliché metaphor, adapted metaphor and stock metaphor. In contract, Larson (1998)’s classification tends to be more simple Although metaphor’s functions are understood as a device of poetic speech, they will frequently be entirely misunderstood when they are translated literally. Live metaphors have become the major type to study in much research including this study.

2.4 The Strategies of Metaphor Translation

Newmark (1988) and Larson (1998) agree that metaphorical language is one of the major problems in translation. Newmark (1988) suggests six translation procedures and they can be summed up and adapted as follows:

1) **The same image is reproduced in TL.** This method “[p]rovided that it is comparable in frequency and use in the appropriate register’. This technique is frequently used to translate metaphors although translating complex metaphors is based on cultural overlap. It is more difficult when an entity sentence is reproduced be only a one-word metaphor and represents the sense.

2) **SL image can be replaced with a standard TL image.** The image is required to be well-matched with TL, and replaced by a cultural equivalent.
3) *The metaphor can be translated as a simile while retaining the image.* This technique can be used for any type of metaphor. This adjusts the metaphors, especially when the TL text is not emotive in character.

4) *The metaphor can be translated as a simile along with its sense (or metaphor plus sense).* This method seems to be a compromise and includes communicative and semantic translations together, which help both the layman and skilled reader. Some metaphors may be incomplete in TL without the addition of a sense component.

5) *Delete the metaphor.* A caution is that SL text should not be ‘authoritative’ or ‘expression of writer’s personality’. *The translator should make a decision after weighing whether the metaphor is more important or less important in the text.*

The translation procedure provided by Newmark (1988) was produced as a good solution for translators as the TL meaning and images are probably his major concerns. Although his procedure is well-known in translation areas, when inspected carefully there are many gaps or limitations in these strategies. Some techniques are confusing. Moreover, the techniques may not be able to translate effectively in other frameworks. Thus, some of his approaches are adapted to use as a translation technique on this research. Five strategies based on his concept were employed in this study in order to find out which method is frequently used and which method is rarely used to translate live metaphors.

2.5 Relevant Research

According to various studies in terms of translation strategy, this study was conducted by reviewing from some previous studies. Khongbumpen (2007) examined strategies used in translating an article entitled “Vimanmek Mansion Museum” in Focus Bangkok magazine published by the Bangkok Metropolitan Administration (BMA). She figured out problems of non-equivalence at word level, while Aungsuwan (2015) studied the cultural word and phrase translation in Buddhist books. In 2007, Khongbumpen’s research was based on the framework of Baker in 1992; eight translation strategies of non-equivalence at the word level. She analyzed the frequency of the occurrence and discovered that only seven techniques were applied in this translation. To expand the research scope, Aungsuwan (2015) applied multi-modeled frameworks to her research on translation strategies.

The cultural term categorization was based on Newmark in 1988 while the cultural term translation strategies referred to the models of Baker (2005), Newmark (1988) and Larson (1984). Moreover, when classifying the cultural terms in source texts and discussed translation strategies, Larson’s idea (Seesai, 2004) was mainly used. (1) ecology, (2) material culture, (3) organizations, customs, activities, procedures, concepts, and (4) gestures and habits were found in the analysis of cultural word and phrase categorizations. Aungsuwan (2015) concluded that many translation strategies in her work were shown: ecology, material culture, activities, and concepts were applied in literal translations. The material culture, activities, concepts, and gestures and habits were found in paraphrases. Loan words were used in ecology, material culture, and concepts and concepts were found both in cultural substitutions and omissions. While Khongbumpen (2007) summarized...
her study that omission was the most frequent translation strategy employed, and illustration was not used. Although researchers; mentioned above selected different sources and frameworks, the conclusions were likely to be similar.

Roongrattanakool’s work in 2014 explored the common translation strategies used in song translation by selecting 27 songs from four Walt Disney animated feature films and the Thai translation versions released between 2003 and 2013 for his data. The research revealed that translation by omission was the highest ranked in terms of use. While this research concept similar to the studies conducted by Khongbumpen (2007) and Aungsuwan (2015), but the conclusions were also stated indifference. While Onsomboon (2007) chose contemporary American poetry and analyzed non-equivalence in the translation strategies used when translating fifty contemporary American poems. The theoretical parts were slightly unchanged when compared to the previous work. His work mainly relied on Baker’s (1992) translation strategies.

The results showed that translation by paraphrase using a related word and translation strategy by a more neutral/less expressive word was the technique most applied in this research. The research findings were unrelated to previous studies. In contrast, Muangyai (2001) studied translation strategies in translating foreign news at Manager Newspaper. She focused on the theories of Sunchawee Saibua. The researcher collected the data from foreign news released during April 16 – May 31, 2002 based on Sunchawee Saibua’s translation theory of 1985. The research summarizes that transliterated sounds from English into Thai was the major translation technique used in this study and the least was the modification of structure of words. The researcher also concluded that some technique used were not Sunchawee Saibua’s strategies. Nemickiene (2015) investigated the way to decode idioms and metaphors. He selected the Jane Austen’s Pride and Prejudice as his data and based on the notion of Baker in regard to dealing with the problems when a translator could not find any equivalence. After a thorough analysis, he drew the conclusion that the most often used strategy found in this study was using an expression with a similar meaning but dissimilar form. Thus, translators have to be concerned with several factors. Most researchers have offered suggestions in similar directions, even though they worked with different target sources and materials.

Moreover, with respect to the effects of the native language, original meaning, and the uniqueness of language, translating description and the translation strategy may be carefully considered especially when transferring literal words or phrases. This led to the interest in studying the translation strategy in regard to metaphors based on the Newmark’s work by using a novel and its translated version as the data of this.

2. Methodology

3.1 Materials

The data of this study were taken from “Percy Jackson & the Olympians: The Lightning Thief” (2010) by Rich Riordan” and the Thai version by Davit Chanchaiwanich (2013). Percy Jackson has many parts of customs, cultures and rules that are clearly and lively narrated throughout the story. It is a series of Greek mythological and sci-fi adventure novels. The story, The Lightning Thief, features a wide range of jargon. Moreover, the tale refers to ancient Greek gods and
goodness, which are still living and ruling the earth, sea and sky. They made the narrative more interesting both the plot and language used. Thus, this work of fiction was selected as the material for this research in order to search for live metaphors.

3.2 Instrument

3.2.1 Data Collection of Metaphors

All metaphors found in the English novel were categorized according to the idea of Larson (1998), who proposed two major metaphors: dead and live metaphors. However, the live metaphors were mainly focused on because.

3.2.2 Translation Strategies

The techniques employed in this study followed the framework of Newmark (1988) because the translation procedure provided by Newmark (1988) was created as a good solution for translators. His advice is likely to be reasonable and possible as the TL meaning and images are probably his major concerns. While Larson (1984) proposes five ways to deal with the interpretation or translation of metaphors and claims that there are three major issues, namely, topic, image and point of similarity, which translators have to be concerned about before decoding the metaphors. These become the limitation of Larson’s approaches. Although those procedures are similar and well-known in translation areas, when inspected carefully there are many gaps or limitations in these strategies. Thus, some of Newmark’s approaches are adapted to use as a translation technique on this research. Five strategies based on his concept were employed in this study in order to find out which method is frequently used and which method is rarely used to translate live metaphors. They were adapted to be used in this study.

3.3 Procedures

3.3.1 Research Design

This research used descriptive and qualitative methods to answer the chosen research questions. The live metaphor types and translation strategies were explored according to the particular theories. Then, the collected data were investigated and analyzed.

3.3.2 Data Collection

To interpret the overview of the story and identify the metaphors, both English and translated novels were considered to recognize the metaphors. All found metaphors from English novels were selected and categorized following the idea of Larson in 1998 regarding dead and live metaphors. Then, the live metaphors were compared with the Thai translations in order to investigate the translation strategy use.

3.4 Data Analysis

The collected data were analyzed according to the following theories.

3.4.1 The chosen metaphors were firstly classified based on the study of Larson (1998) since some elements of Nemmark (1988)’s description are not clearly stated. In other words, the metaphor types overlap. This will likely make it difficult for translators and language learners to distinguish each metaphor type and find out the appropriate way to transfer the SL to TL.
3.4.2 After separating the metaphor types, the live metaphors were mainly compared between original texts and translated texts side by side. The selected metaphors were analyzed and examined by the researcher and another inter-coder in order to ensure the validity of the information. The inter-coder was an experienced translation instructor who has taught translation in higher education.

3.4.3 The frequency of the strategies applied in translating the metaphors was the second part of the study. The research analyzed the methods that the translator employed to deal live metaphors. Then, the data were submitted to the inter-coder to evaluate the accuracy. Finally, the researcher checked the consistency.

3. Findings and Discussion

4.1 The Ranking of the Frequency of the Strategies Used for Translating Live Metaphors

Metaphors are more attractive and difficult when they are employed in literal works. In this study, live metaphors were mainly investigated, and the translating techniques adapted from Newmark (1988)’s framework were studied and employed in this research. The results are revealed with the discussion below.

<table>
<thead>
<tr>
<th>The Strategies</th>
<th>The Percentage of Technical Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The source metaphor can be reproduced as the same image in the target language.</td>
<td>41.91%</td>
</tr>
<tr>
<td>2. The image of the source metaphor is replaced by a standard in the target language.</td>
<td>36.76%</td>
</tr>
<tr>
<td>3. The metaphor can be translated as a simile by maintaining the original image of the source language.</td>
<td>16.18%</td>
</tr>
<tr>
<td>4. The metaphor can be translated as a simile by adding some meaning.</td>
<td>2.94%</td>
</tr>
<tr>
<td>5. The metaphor can be deleted when it is redundant or there is no equivalence.</td>
<td>2.21%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 1 presents the frequency of translation strategies used for transferring live metaphors into Thai in young adult fiction. It is clear that the strategy of the 1st technique was mostly applied in this work; on the other hand, the strategy with the lowest frequency of use was to delete it when it is redundant or there is no equivalence. Another significant way that was found for dealing with live metaphor is translating replaced by a standard image in the target. It can be inferred that the
translator could find equivalence between the two languages and maintain the sense of native language; even though there is not the same image in the target text, he could find a standard image instead.

4.2 Translation Strategies Analysis

As it is claimed that translating metaphors is the hardest area of translation, the following strategies were used for translating the metaphors in the novel:

4.2.1 The source metaphor can be reproduced as the same image in the target language.

Example 1: But ever since, my mom went out of her way to eat blue
Translated text: My mom went out of her way to eat blue → แม่ก็เอาแต่กินของสีฟ้า
Analysis: Concerning the SL message, the translator applied the technique of reproducing the source metaphor “eat blue” to be the same image as “กินของสีฟ้า” - [Gin-Kong-Sri-Fah], in the target language. “Eat blue” is semantically anomalous because blue dishes or foods are hardly found in real situations. The author aimed to imply the message that she, Percy Jackson’s mother, would feel better to eat all blue foods because of thinking of her lover who was the God of the sea that lived under the ocean. In translating, the target image was clearly stated or explained since “กินของสีฟ้า” - [Gin-Kong-Sri-Fah], refers to a meal or food from the sea as an ocean is usually blue. Thus, both the meaning and image of native metaphor were decoded properly with the same image in Thai language in the original sense.

Example 2: I had become one with the plumbing
Translated text: ผมกลายเป็นช่างประปาไปเสียแล้ว
Analysis: Referring to the story, Clarisse (daughter of Ares) approached Annabeth and Percy. They fought until Percy’s head was dunked in a toilet in the camp bathroom. Suddenly, the pipes made noises, and water spurted straight out of the toilet and also directly shot at Clarisse. The writer compared this to a plumber. As the water spurted over his head, everything surrounding the toilet was completely soaked except him. To interpret this sentence, the translator had to determine the choice of words and the language styles of the target readers. He decoded “one with the plumbing” to be “ช่างประปา”-[Chang Prapa], as a standard meaning of a plumber, which is normally defined similarly. The technique of reproducing a source text as the same image in the target text was applied to translate this sentence. The entire sentence seems comprehensible in the Thai translation.

4.2.2 The image of the source metaphor is replaced by a standard in the target language.
| Example 3: | You're the Red Baron (p.232). |
| Translated text: | นายเป็นผู้ช่วยชั้นยอดเลยนะ อย่าลืมสิว่านายเป็นหน่วยสนับสนุนทางอากาศ [Naai-Phen-Nuai-Sanabsanun-Taang-Aagaat] (หน้า 240) |
| Analysis: | “The Red Baron” is a famous aviator in history and also the subject of a number of films and songs. The SL text above applied because “you” or Grover wore the flying shoes and helped or protected Percy Jackson (the major character in the story) from Medusa. Thus, in this scene Grover was compared to an aviator or the Red Baron. In translating, “the Red Baron” was translated as symbolic meaning in the target text order to keep the similar meaning of the native text. To avoid changing it, the translator used the 2nd technique: keeping the original metaphor by replacing the standard image in the target language but the words used were adapted to match with the sense of the story. He symbolized the “Red Barron” by stating “ผู้ช่วยชั้นยอด” - [Poo-Chuai-Chan-Yod], in his translation, which is defined as an assistant or helper, and also added “นายเป็นหน่วยสนับสนุนทางอากาศ” - [Naai-Phen-Nuai-Sanabsanun-Taang-Aagaat], as additional definition for better understanding in the target language. If translator didn’t give more explanation of “ผู้ช่วยชั้นยอด” - [Poo-Chuai-Chan-Yod], the reader might get confused or the meaning would be ambiguous. As the term of “นายเป็นหน่วยสนับสนุนทางอากาศ” - [Naai-Phen-Nuai-Sanabsanun-Taang-Aa gaat], provided the image of the metaphor clearly as an aviator, the reader would obviously understand how Grover helped or protected Percy Jackson. |

| Example 4: | She wasn't human. She was a shrunken hag with bat wings and claws and a mouth full of yellow fangs, and she was about to slice me to ribbons (p.12). |
| Translated text: | เธอไม่ใช่มนุษย์ แต่เป็นยายแม่มดหนังเหี่ยวที่มีปีกค้างคาว กรงเล็บ และปากเต็มไปด้วยเขี้ยวสีเหลืองอ๋อย และเธอกำลังจะฉีกผมเป็นชิ้นๆ [Cheek-Pom-Phen-Chin-Chin] (หน้า 19) |
| Analysis: | Regarding the source text above, the image of “slice me to ribbons” normally explains the procedure of food or large things that are cut to be flat or in small pieces. The writer applied this action with humans in order to convey an obvious image of how Percy Jackson or “me” would be destroyed or until his body became as small as a flat slice of ribbon. Decoding the metaphor, the strategy used here is the source metaphor being reproduced to be the standard or common image in the target language. The translator could not find the exact meaning or appropriate word to express this phrase, i.e., the native sense; however, maintained the meaning by applying “ฉีกผมเป็นชิ้นๆ” – [Cheek-Pom-Phen-Chin-Chin], in the Thai meaning. This phrase is an action that is commonly applied for both humans and things. Although “ลี” is not exactly the same as “slice”, it has a parallel meaning and is clearly stated in Thai. While
“to ribbons” might be replaced by “เป็นชิ้นๆ” - [Phen-Chin-Chin], it refers to the things being cut into slices. Then, the translator defined “to ribbons” in another way by giving the commonly used word in the target text like “ชิ้นๆ”. This metaphor implied that the fang would directly kill Percy Jackson and his body was destroyed completely.

4.2.3 The metaphor can be translated as a simile by maintaining the original image of the source language

Example 5: Her ugly pig eyes glared through the slits of her helmet (p.120).
Translated text: ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอ [Duang-Ta-Meaun-Moo-Khoo-Na-Kliad-Khng-Ther] (หน้า 128)
Her ugly pig eyes ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอ
Analysis: Relating to the live metaphor in the SL text, it was clearly compared without comparison words such as “like” or “as” in the sentence. Comparing the two objectives, the author aimed to explain Clarisse’s eyes, which glared though the slits of helmet, in a figurative way. He defined her eyes like 'pig eyes'. To clarify the author’s idea and intention, the simile form was applied in the translated version, but the meaning or the original image of metaphor was not changed. The word “เหมือน” – [Meaun], is known and used as a simile in the target text. Thus, the strategy used for rendering this phrase is a metaphor transformed to a simile pattern but the source meaning was maintained.

Example 6: I was a source of amusement for the gods (p.24).
Translated text: ผมเป็นสิ่งเป็นสิ่งให้ความบันเทิงของเหล่าเทพ [Meaun-Phom-Phen-Sing-Hai-Kham-Bunterng-khong-Ban-Terng] (หน้า 253)
I was a source of amusement for the gods ผมเป็นสิ่งเป็นสิ่งให้ความบันเทิงของเหล่าเทพ
Analysis: Regarding this section, Percy Jackson was asked to find the god’s weapon that was recently stolen. Unfortunately, he found that it was not taken anywhere else and was hidden in his bag. He learned that they (Gods) just played a joke on him. Then, the writer compared him as a source of enjoyment for the gods. In order to make a good and clear translation, the live metaphor was decoded as a simile in the target language. The strategy employed to transfer this phrase is changing the source metaphor to a simile, so that the word “เหมือน” – [Meaun], was found in the translated text. However, the image of “a source of amusement”, equivalent to “สิ่งให้ความบันเทิง” – [Sing-Hai-Kwaam-Ban-Terng], in Thai language, was kept in the target language.

4.2.4 The metaphor can be translated as a simile by adding some meaning.

Example 7: Mr. Brunner had this look that wouldn't let you go intense brown eyes that could've been a thousand years old and had seen everything (p.7).
The Strategies in Translating English Metaphors

Mata & Tangkiengsirisin

**Example 8:** That cold stare behind his glasses seemed to bore a hole through my chest (286).

**Translated text:** สายตาเยือกเย็นหลังแว่นด้านั้นที่ทำให้ผู้อื่นรู้สึกโหวงๆเหมือนมีใครมาขุดหลุมในหน้าอก (293)

**Analysis:** In order to clarify the statement above, the translator applied a simile form in translation for rendering the live metaphor, and also added an additional description. The phrase of “to bore a hole through my chest” was decoded as a comparison by putting “เหมือน” – [Meaun], which referred to “like” in the native sense in the translated text. Additionally, an extra explanation, which is “ใคร” – [Krai], or “who” in the English meaning, was provided in the translation in order to make it meaningful. In this passage, the writer indicated how Percy felt when he looked at Hades, and he also removed the subject of this sentence but kept it understandable. On the other hand, the subjects and objects in the Thai text cannot be omitted because omission would cause confusion and ambiguity in the meaning. Thus, the translator transferred the live metaphor by applying a simile and adding the meaning in translation.

4.2.5 The metaphor can be deleted when it is redundant or there is no equivalence.

**Example 9:** I could tell she was nursing an idea, probably the same one she’d gotten during the taxi ride to L.A., but she was too scared to share it (p.306).
The Strategies in Translating English Metaphors

Mata & Tangkiengsirisin

**Translated text:** ผมบอกได้เลยว่าเธอรู้อะไรบางอย่างเหมือนกับตอนที่อยู่บนแท็กซี่ในแอลlooro-Bang-Yang] (หน้า 313)

*She was nursing an idea ➔ เธอรู้อะไรบางอย่าง*

**Analysis:**
The strategy used for transferring the live metaphor here is to delete the redundant meaning. Referring to data above, the author linked Annabeth’s thought to the intelligent or smart idea in order to make comparison about dealing with an unexpected situation and making a decision at the same time. In fact, Annabeth was known as the daughter of goddess of wisdom and the clever person in the half-blood camp, and she always had the perfect plan when facing terrible situations. “Nursing” refers to the skills or professional training that nurses receive. Moreover, nurses are trained in diverse areas with different scopes of practice. As can be seen in the relationship between the two things, they were expressed and compared in the same way. To avoid ambiguous meaning, the translator omitted the phrase of “nursing an idea” and translated it as “รู้อะไรบางอย่าง” – [Roo-A rai –Bang - Yang].

**Example 10:**
I turned, and there he was in the night sky, flying in from twelve o'clock with his winged shoes fluttering, (p.182).

**Translated text:** ผมหันไปมองและก็เห็นเขาอยู่บนท้องฟ้ายามค่ำคืนก้าลังโผล่ลงมา [Gum-Lung-Chob-Long-Ma] (หน้า 187)

*Flying in from twelve o'clock ➔ ก้าลังโผล่ลงมา*

**Analysis:**
Regarding the story, the author explained figuratively about the direction that Grover flew from to help his friend. “Twelve o'clock” not only indicates the time but also states the position or direction of something. Using this analogy, he seemingly implied the direction, which is considered as directly ahead or straight up in a vertical position. To keep the audience’s attention, the translator seemed to decode “twelve o'clock” in the natural sense, expressing it as “โผล่ลงมา” – [Chob-Long-Ma], in the target language. Regarding “โผล่ลงมา”, it is an expression that describes the movement of a bird flying. However, Grover’s shoes also had wings and were able to fly as bird was employed to indicate how Grover acted in this scene. The translated text became more understandable and interesting since the literal meaning was explained in target text. The technique applied here is the original metaphor was reproduced or changed.

**4. Conclusion**
The process of this study included reviewing the literature, selecting the live metaphors based on the idea of Larson (1998) and analyzing the translation strategies used to translate these live metaphors mainly by following the model of Newmark (1988) and with regard to translation theories, concepts, strategies and metaphor theories and collecting all the metaphors in the novel with their translations;
5.1 Summary of the Findings
According to the analysis of the strategies used in the translation of metaphors into Thai in the novel, the following conclusions can be drawn:

5.2.1 The metaphors used in the novel were found in over two hundred and thirty sentences while live metaphors were employed in one hundred and forty-three sentences. The data collection were taken from “Percy Jackson & the Olympians: The Lightning Thief” (2005) by Rich Riordan and its translation by Davit Chanchaiwanich (2013).

5.2.2 The strategies used in translation of metaphors, the data indicated that the most frequent strategy applied was the source metaphor can be reproduced as the same image in target language, with a total of fifty-seven sentences. In contrast, the metaphor can be deleted when it is redundant or no equivalence was applied in this work. Additionally, there were also three techniques were rarely applied: the metaphor can be translated as a simile by adding some meaning, or translating a metaphor as a metaphor and plus some meaning or explanation and the metaphor can be deleted when it is redundant.

5.2 Discussion of the Study
This part provides a discussion of the strategies used in the translation of metaphors. Newmark (1988) proposed the ways to deal with translating metaphors but this study adopted five approaches. Three strategies were applied in translating live metaphors in this study as follows from most to least frequent: The SL metaphor can be reproduced as the same image in target language, the image of the SL metaphor is replaced by a standard in the TL, and the metaphor can be translated as a simile by maintaining the original image of SL.

Since Newmark (1988) defined culture as the way of life with its manifestation being peculiar to a community that uses a particular language as its expression because culture overlaps between source texts and target texts. Moreover, he claimed that an image in a metaphor may refer to the universal, cultural or individual. Translators are seemingly concerned with this point. Thus, maintaining the metaphorical image was found to be the most frequently used translation technique. Although some information or words might be added, the source images were kept, such as “eat blue”, which was decoded as “กินของสีฟ้า” -[Gin-Kong-Sri-Fah], “left me in the dust” was translated as “วิ่งนำผมไปไม่เห็นฝุ่นเลยทีเดียว” – [Ving-Num-Phom-Pai-Mai-Hen-Fun-Loei-Tee-Diao], “being harder to understand than the Oracle at Delphi” was explained as “ผู้หญิงนี่เข้าใจยากกว่าค าพยากรณ์ของเทพพยากรณ์เดลฟีเสียอีก” – [Phoo-Ying-Khon-Nee-Khao-Jai-Yak-Kwaa-Kham-Phayakon-Khong-Thep-Phayakon-Delphi-Sia-Eek], and others. It can be inferred from the above examples that the reasons why the translator added some details or meanings were due to the differences of the language structure and symbols or images. He tended to focus on the reader’s understanding, with some details or information appearing in the target text. However, the readers were expected to understand and given the original message of the source language. This result supports the idea of Nida (1976) he stated that in term of the translation process, the contents are
associated with the corresponding structure both in the source text and the target language and also weigh up the equivalence of languages by referring to stylistic features and rhetorical devices.

In contrast, metaphors were deleted when redundant or there is no equivalence in this research. Larson (1998) claims that metaphors are the most difficult task of translation because culture is regularly involved and they can be understood in several ways. He preferred to decode metaphors without focusing on the aspects of metaphors. Translating into a literal meaning is one possible technique to help the decoder or translator when they cannot find the proper meaning or at least the closest meaning to the word. Such as “flying in from twelve o’clock” was interpreted as “กำลังโฉบลงมา” by hiding or deleting the image of twelve o’clock to be literal word “ลงมา”, the translator described the action more understandably since the SL image was omitted. And “Got half a million phone calls” was decoded by concealing the number (SL image) and removing the redundant meaning, the author used “a million phone calls” while in translated text translator chose “整天” or other literal mean “all day” to explain how many calls that Percy’s mom got from Los Angeles. He removed the number of incoming calls and provided a sensible meaning like “got incoming calls all day” or “ได้รับโทรศัพท์ทั้งวัน” in translation. These examples seemed to be known in the source text and unknown in the target language; thus, to maintain the sense of the original message and solve the problem of equivalence, the translator selected this way to transfer the meaning of the metaphors. In different translation strategy studies based on Baker (1992)’s framework, Khongbumpen (2007), Aungsuwan (2015), Mungchomklang (2009) and Roongrattanakool (2014) found that when there was no equivalence between two languages, the most common technique used to deal with the problems was translation by omission.

Although similes and metaphors are similar, the forms are different. In order to avoid ambiguous language and provide a more understandable message, translators may apply the simile form for their translation. Moreover, regarding the style and concept of the text, they cannot decode the metaphors freely. They must find a way to keep both sense and meaning, so the strategy of translating into a simile form or meaning is a one way to cope with this problem. This finding relates to Xuedong’s work (2014). He claimed that the film titles cannot be translated freely or literally. To have the audience’s attention, English film translators have to understand a film’s content and main characters in order to translate the film. The term foreignization refers to translation of culture used widely, not only domestically. He also points out that the advantage of using this method is that it will enhance the cultural exchange between nations and commercial value.

However, the translation will only be acceptable in the target language if the message is easy to read and understand, e.g., “Her ugly pig eyes” was described as “ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอ” – [Duangta-Tee-Meuan-Ta-Moo-Khoo-Na-Giad-Khong-Ther], “a black hound the size of a rhino, with lava-red eyes” was translated as “สุนัขล่าเนื้อขนาดตัวเท่ากับแรด ดวงตาของมันสีแดงเหมือนลาวา” – [Sunak-La-Neua-Khanaad-Tao-Gub-Rad Duang-Ta-Kong-Man-Sri-Daeng-Meau-Lava] , “I had some rare disease” was transferred as “ร่ำโทนเป็นโรคติดต่อร้ายแรง” - [Rao-Gub-Phom-Phen-Rok-Tidtor-Rai-Rang]. Not only were live metaphors transferred as simile by keeping the original image of SL,
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but the translator also translated them by using simile structure and adding more meaning. An extra explanation was required in order to make the text clear and more understandable, and dynamic. Additionally, the subjects and objects in SL text cannot be interpreted easily, adding the meaning was the reasonable choice to prevent puzzlement or misunderstanding, e.g. “seemed to bore a hole through my chest” gives readers a picture, and the translator applied a simile to delete the metaphor from the SL sentence; “เหมือนขุดหลุมในหน้าอก”; however, it was not clear if the added narrative was put in the translated text.

Moreover, the translator used more words to make the meaning more understandable and also stimulated the reader’s feeling or attention to the content. In short, the strategies support Nida’s idea (2003) that in order to avoid misunderstanding, to prevent cultural conflicts and original contents, translators are required to translate naturally, idiomatically and intelligibly for the target readers. However, because of the limitation of this study, the results do not confirm that those strategies are the best ways to cope with translating live metaphors in a novel. To obtain a better understanding of translating live metaphors, the type of source texts or materials should be reviewed.

5.3 Recommendations

Since this study was restricted to analyzing the translation strategies used to translate live metaphors found in a novel, and its translated version, the theories applied in this research were based on Larson (1998) and Newmark (1988). The outcome of this research can be used as guidelines for translating live metaphors; however, the following recommendations are made for further research.

5.4.1 To gain a wider perspective on figurative language, more types of non-literal language such as personification, irony, similes and idioms, need to be studied. Because figurative language is seemingly a large area of language, the researcher will find other significant information when looking at different forms of language. Thus, studying translation strategies of non-figurative language would be of benefit to language learners.

5.4.2 Apart of metaphor classification based on the concept of Larson (1998), other research can study different aspects of metaphor types in the same area.

5.4.3 For more in-depth research on translation strategies, other principles can be reviewed since this study relied on the work of Newmark (1988) which provided seven ways to cope with live metaphors. Further study may be based on the work of other researchers.

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References


The Revival of Translation as a Fifth Skill in the Foreign Language Classroom: A Review of Literature

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Abstract
With the advent of the monolingual principle entrenched by the Reform Movement of the late nineteenth century and exponents of the Direct Method, translation has been treated, for a long time, as a skeleton in the closet. Recently, however, many researchers (Witte, Harden & Ramos de Oliveira Harden, 2009; Cook, 2010; Leonardi, 2010; Malmkjaer, 2010) have questioned the outright dismissal of translation from the foreign language classroom and called for reassessing its role. Moreover, they welcomed it as a fifth skill alongside reading, writing, listening, and speaking that learners need in their learning and future careers. This paper argues for the rehabilitation of translation in the teaching and learning of foreign languages. It attempts to give a panorama of the revival of translation. So, it first reconsiders its dismissal in the method era and then it summarises the literature on its revival in the 21st century. The review of literature has revealed that the onslaught against translation was illegitimate and that the literature in favour of it is a reputable, a recent, and an abundant one.

Keywords: fifth skill, foreign language classroom, the revival, translation

Introduction

In the 21st century, innovative ideas have been applied to the teaching and learning of foreign languages. One prominent change is the revival of using translation in the foreign language (FL) classroom. So, after dismissing it for about one century without any clear convincing reasons (Cook, 2010), translation has assumed a comeback as a fifth skill in the 21st century (Witte et al., 2009, Leonardi, 2010) that learners need in their learning and future careers. This paper re-examines the role of translation in the teaching and learning of foreign languages. It first reviews the literature on how translation was rejected in the 20th century and then it summarises the literature in favour of its revival.

1. A Reconsideration of Translation in the Method Era: The 20th Century Revisited

With the advent of the monolingual principle entrenched by the Reform Movement of the late nineteenth century and exponents of the Direct Method, translation has been treated, for a long time, as a skeleton in the closet. However, reviewing the literature on the major trends in language teaching methodology during the 20th century, it became clear that the rejection of translation was

First, the main source of its rejection was the Grammar Translation Method (GTM) that reformers attacked in the late 19th century. Their views towards translation were, however, moderate and what they rejected, in fact, was the misuse and overuse of translation and first language (L1) in the GTM and not translation in its real sense (Howatt, 1984).

Second, the strong rejection of translation was by proponents of the Direct Method that emerged as a response to political, demographic, and commercial changes of that time (G. Cook, 2013). It also drew heavily on the work of Berlitz who rigidly banned translation in his private schools. However, it is important to note that Berlitz employed native-speaker teachers and that his classes were of students with different native languages and so, it was logical that there was no place for L1 and translation. So, reformers, who can be considered as applied linguists of their time (Cook, 2012), had an influence on the issue of translation and L1 but the Berlitz’s method, one may say, was the major source of the onslaught on translation and L1 use.

Third, in spite of the fact that all theories of language and language learning are concerned with how first languages are learnt, they influenced language teaching practices during the 20th century (Van der Walt, 1992). However, some transmissions from linguistics to language teaching were not always valid and suitable to all contexts and learners and the ban on translation and L1 is case in point (Stern, 1983). They were, in fact, the product of a top down pedagogy to serve other political and commercial needs. There are many scholars (Wilkins, 1972; Cook, 2012) who criticised the way findings of linguistics were transmitted to language teaching by applied linguists without taking into consideration the roles of context, teachers’ views, and learners’ needs. Widdowson (2000) describes this model of transmission as ‘linguistics applied’.
Furthermore, although in the 1960s and 1970s changes of views in linguistics and psychology created a climate for the revival of translation and L1 in the FL classroom under the cognitive approach and the humanistic approach of teaching, these changes of views towards translation and L1 were ignored in Communicative Language Teaching (CLT) which came as a corrective to previous shortcomings. Based on Chomsky’s linguistic competence, Hymes (1972) developed ‘communicative competence’ that has influenced language teaching practices to the present time. The goal of language teaching and learning has become that of achieving a native-like proficiency in the target language and so no place has been offered to the use of translation and L1. However, the concept of communicative competence has misled language teaching methodology. Yes, it is important to enable students to communicate in the target language but FL learners are multi-competent individuals in that they can do what natives cannot do (they can translate and code switch naturally) and they have different needs from those of natives (Cook, 2009). It does not follow that children acquiring their first language do not translate so L2 learners should not translate as ironically expressed by Cook (2001) “The argument for avoiding the L1 based on L1 acquisition is not in itself convincing. It seems tantamount to suggesting that, since babies do not play golf, we should not teach golf to adults” (p. 406).

In retrospect, it is legitimate to say that the rejection of translation was “a logical sleight of hand” (Cook, 2010, p. 15) that should be reconsidered. The issue of translation and L1 use has been glossed over for about a century without providing convincing reasons. Cook, (2010) comments on this state of affairs stating that:

from the 1900s until very recently there has been virtually no discussion of [translation] in the mainstream language-teaching literature. It is not that it was considered, assessed, and rejected, with reasons given for that rejection, but rather that it was simply ignored […] It seems fair to say that the case for translation was summarily dismissed without ever being properly heard (pp. 20-21).

The following figure demonstrates the rejection of translation in the method era:

![Figure 1: Translation in the Method Era]

2. The Break with the Method Concept and the Shift to the Postmethod Pedagogy
Language-teaching methodologists spent almost one century searching for an ideal best method to achieve the set long-term aim that was to enable FL learners to naturally communicate in the target language. CLT, as its name suggests, was thought to achieve the set goal. However, like other methods, CLT had its share of criticism. A number of researchers (Swan, 1985; Bax, 2003; Spada, 2007) addressed limitations and misconceptions of CLT. Swan (1985), for example, revises the tenets of CLT and considers it as evolutionary rather than revolutionary. He describes it as “little more than an interesting ripple on the surface of twentieth-century language teaching” (p. 87).

In a critique of CLT, Spada (2007) states the following most widespread myths and misconceptions of CLT:

- CLT is merely concerned with the teaching of meaning and it neglects the teaching of forms.
- CLT does not permit providing feedback on learner’s errors because it hinders learner’s fluency.
- CLT should be learner-centered.
- CLT is concerned with developing listening and speaking skills and it totally marginalized the reading and writing skills.
- CLT means avoiding the use of L1 in the classroom.

In general, CLT has been criticised in that it has neglected the role of context (learners’ needs, cultures, first languages, and teachers: natives or non-natives) in which it has been employed. Bax (2003) addresses this problem arguing that CLT focus was mainly on how to teach communicatively (role of teachers and methodology) and ignored the leaning process. He comments that “CLT is seen to be about ‘the way we should teach’. After all, it is Communicative Language Teaching, not Communicative Language Learning” (p. 280). Bax suggests adopting a ‘Context Approach’ that gives priority to the learning context.

So, after believing it to be the panacea for its preceding teaching methods, CLT failed to meet the set goal that was enabling learners to achieve native-like proficiency in the target language. That state of affairs led many researchers in the late twentieth century to shift to the search for an alternative to the method concept rather than an alternative method. Different labels have been used by many authoritative authors in the field of language teaching to refer to this main transition in language teaching methodology. Stern (1983) refers to it as ‘the break with the method concept’, Richards (1990) refers to it with ‘beyond methods’, Widdowson (1990) uses ‘pragmatism’, Kumaravadivelu coins the terms ‘postmethod condition’ (1994) and ‘postmethod pedagogy’ (2001), Brown (2002) employs ‘postmethod era’ and ‘the requiem for methods’, and others use ‘the death of methods’.

In the late twentieth century, many researchers noticed the gap between theorists and practitioners. They noticed, in other words, the discrepancy between methods and what actually happened in classrooms and suggested a bottom-up pedagogy, which gave an important role to the learning context and to teachers’ views. Stern (1983), for example, explicitly states that a “good way to start developing a language teaching theory is to look at ourselves and to explore to what
extent our second language teaching has been influenced by our own language learning and teaching experiences” (p. 75).

In line with Stern (1983), Pennycook (1989) claims that “all education is political” (p. 590) because methods were imposed on teachers even if they did not serve them. He proposes that teachers should have a role in deciding what and how to teach “based on their own educational experiences, their personalities, their particular institutional, social, cultural, and political circumstances, their understanding of their particular students’ collective and individual needs, and so on” (p. 606).

In 1990, Prabhu published his article ‘There Is No Best Method-Why?’ in which he claims that in order to better their teaching, teachers should not use methods mechanically but rather they should develop their “subjective understanding of the teaching they do” which he refers to as “teachers’ sense of plausibility” (pp. 171-172). Prabhu, in other words, emphasises teachers’ autonomy and creativity.

On his part, Widdowson (1990), one of the proponents of CLT, expressed his dissatisfaction with the direct applications of research findings in linguistics and psychology in theorising language teaching methods. He (1990) points out that there existed a gap between applied linguists and teachers. And as a solution to this problem, he suggests ‘pragmatism’ that he explains as “a function of pedagogic mediation whereby the relationship between theory and practice, ideas and their actualization, can only be realized within the domain of application, that is, through the immediate activity of teaching” (p. 30). In other words, he calls for a reconsideration of the role of teachers as “mediators between theory and practice, between the domains of disciplinary research and pedagogy” (p. 29).

Kumaravadivelu, considered to be the severest campaigner on the method concept, addresses the gap between applied linguists and teachers in many of his publications (1994, 2001, 2006). He describes the transition into the postmethod pedagogy as a sudden move to “a period of robust reflection” (1994, p. 27). He considers the method concept as a colonial construct and suggested postmethod as a postcolonial construct.

3. Questioning the Monolingual Tenet and the Revival of Translation as a Fifth Skill

Most of the time what theorists said did not fit in the teaching of foreign languages in many contexts (Stern, 1983). One of the issues that gained more attention by researchers in the postmethod era is the fallacy of teaching “a bilingual subject by means of a monolingual pedagogy” (Widdowson, 2003, p. 154). Reputable literature (Pennycook, 1989; Phillipson, 1992; Auerbach, 1993; Canagarajah, 1999; Widdowson, 2003; Cook, 2012) ascribes the genesis of the monolingual principle to political and commercial factors rather than to linguistic and pedagogic ones.

Phillipson (1992) provides a historical account of the widespread of English as an international language and ascribes its pedigree to colonial times. He considers the widespread of ELT in the
Periphery (Third World countries) as an imperial means used by the Centre (Western native English countries and America) to dominate the world as he clearly puts it ‘whereas once Britannia ruled the waves, now it is English which rules them. The British empire has given way to the empire of English.’ (p. 1). Phillipson (1992) notices that language teaching has been isolated from its social context and considers this as linguistic imperialism that he puts in the broad theory of imperialism. He also considers the transmission of ELT teaching methods, which he refers to as ‘professionalism’, from the Centre to the Periphery as a form of linguistic imperialism. One of the aspects that gained more importance in his discussion is questioning the monolingual principle that characterised language-teaching methodology for about one century.

Phillipson (1992) claims that what really helped the idea that language should be taught monolingually, which he refers to as ‘the monolingual tenet’, were political and economic factors. Furthermore, he expatiates on the reasons behind the entrenched monolingual tenet that prevailed language teaching methodology and sums up the main tenets of the Makerere Conference (1961) on the Teaching of English as a Second Language (p. 185), that Howatt and Widdowson (2004) consider as a very essential event in the history of ELT:

1. English is best taught monolinguallly.
2. The ideal teacher of English is a native speaker.
3. The earlier English is taught, the better the results.
4. The more English is taught, the better the results.
5. If other languages are used much, standards of English will drop.

Phillipson (1992) considers all of the above tenets as fallacies and claims that they were not built on scientific bases and did not take into account the social context of the Periphery. He maintains that all the above tenets shared a common purpose which was perpetuating the monolingual principle in ELT in the Periphery in the postcolonial period to meet political and economic goals of the Centre.

Lucas and Katz (1994) also reconsider the English-Only policy in the U.S. and assert that the political factors were behind the rejection of the use of languages other than English in schools. They (1994) contend that:

Many people perceive the growing numbers of speakers of languages other than English in the U.S. as a problem. They may also see increasing numbers of language minority (LM) residents as a threat to their status as speakers of the dominant language and as members of the dominant culture (p. 538).

In line with Phillipson (1992), Canagarajah (1999) also maintained that the Centre countries used the monolingual and native-speaker fallacies to make profit in the Periphery states. He analysed Tamil secondary school teacher-student classroom interactions in Sri Lanka and came to the conclusion that in spite of the fact that teachers reported that they discouraged the use of L1 (Tamil) in their classrooms, his study revealed that both teachers and students naturally switched
from L1 to L2 and vice versa. He also found that teachers’ views towards the use of L1 were influenced by centre’s pedagogical thinking in that teachers admitted that their professional training and common sense inclined them to adopt the monolingual policy. Canagarajah (1999) also observed that code switching from and into Tamil helped in the teaching/learning of English mainly in managing classrooms, knowledge transmission, providing instructions, and in developing grammatical and communicative competence.

Among those who assertively attribute the reasons behind the rejection of translation to political and commercial imperatives is Cook (2010). He explains:

It is perhaps no coincidence that the Direct Method originated just as the English language publishing industry entered a new period of mass production, and drew upon ideas developed in Europe’s two most powerful industrial nations, Britain and Germany, in the heyday of European nationalism. Direct Method was in tune with mass production, nation building, and imperialism. The chilling slogan:

‘One Nation, One People, One Language’

can easily be rewritten for English Language Teaching:

‘One Class, One Learner, One Language (pp. 18-19).

The post-method concept, in that it has given a role to local knowledge and to the learning context, has led many researchers to question the rejection of translation and L1 from the FL classroom. Therefore, the post-method era, one may say, is the realisation of what Howatt anticipated three decades ago when he said “if there is another ‘language teaching revolution’ round the corner, it will have to assemble a convincing set of arguments to support some alternative (bilingual?) principle of equal power [to the monolingual principle]” (1984, p. 289). The revival of translation in the postmethod era can be demonstrated as follows:

Many publications appeared in the 21st century that directly pleaded for the comeback of translation into the FL classroom (Widdowson, 2003; House, 2008; Butzkamm & Caldwell, 2009; Witte et al., 2009; Leonardi, 2010; and Malmkjaer, 2010). Furthermore, many scholars have argued for its revival as a fifth skill alongside the other four basic skills: reading, writing, listening, and speaking (Naimushin, 2002; Baker, 2006; Gaspar, 2009; Leonardi, 2009; Cook, 2010; Pym, Malmkjaer, & Gutiérrez-Colón Plana, 2013). At the advanced level, translation is also taught as a subject at the departments of foreign languages (Translation Practice module).

Translation is not a waste of time. It is a multi-skilled activity that entails both receptive and productive language skills and leads the translator to practice all of them. It is not radically
different from the four skills but it can be considered as a ‘fifth macro-skill’ (Campbell, 2002). In this respect, Leonardi (2009) points out that translation “should not be seen, and consequently treated, as a completely different language skill as compared to Reading, Writing, Speaking and Listening because it is an activity which includes them and is, to a certain degree, dependent on them” (p. 143).

The L1 is a resource that FL learners resort to compensate for their failures when dealing with the target language. So, translation is a naturally-occurring activity when learning a FL and is a preferred learning strategy by FL learners (Chamot, 1990; Oxford, 1990). It is not practical to deny this fact. In this respect, Cook (2010) posits

Humans teach and learn by moving from the familiar to the unfamiliar, by building new knowledge onto existing knowledge. Language learning and teaching are no exception to this general rule. Translation is just such a bridge between the familiar and the unfamiliar, the known and the unknown. To burn that bridge or to pretend that it does not exist, hinders rather than helps the difficult transition which is the aim of language teaching and learning (p. 155)

For a long time, the goal of language teaching has been achieving native-like proficiency in the target language to enable learners to communicate with native speakers. Recently, however, many scholars have questioned basing the teaching and learning of a FL on the goal of achieving native-like proficiency and regarded it as utopian (Mckay, 2003; V. Cook, 2013). In the 1990s, Cook introduced the concept of multi-competence and emphasised that EFL learners differ from natives in that they have different purposes for learning English in their own countries and that they have different mental abilities. Cook (2001) used ‘L2 user’ concept as an alternative to the native speaker goal. L2 users, according to him, should not be treated as deficient but they should be distinguished as different from native speakers because they have two languages in their minds. He maintained that L2 users can do things that native speakers cannot do; they can translate and code switch.

Many people learn English not because they want to know the culture of native speakers but to serve their needs, for example, to have access to scientific and technological information and to promote trade and tourism (Mckay, 2003). Translation is a skill that L2 learners need in their social and professional life especially in the age of globalisation (Campbell, 2013).

The needs of the 21st century, in fact, give a prominent place to translation as a skill that FL learners should develop (Cook, 2010). Moreover, the majority of EFL learners work as translators. Shaheen (1991), for example, reports that the majority of translators in the Arab World are graduates of English from Arab universities. Leonardi (2010), in this respect, also maintains that “whereas translators tend to be viewed as good bilinguals and life-long language learners, language learners are meant to be natural translators who face this activity everyday as students and workers” (p. 17).
Recent studies showed that both teachers and students hold positive views regarding the use of translation and L1 (Carreres, 2006; Liao, 2006). Sewell (2004), for example, maintained that despite the fact that learners at the University of London had the chance to study in very well-taught communicative classes, they always asked to do translation. By means of questionnaires and an interview, Bagheri & Fazel (2011) also examined beliefs of forty EFL students at Shiraz Azad University. Their findings showed that students believed that the use of translation helped them in the process of learning, especially in acquiring English writing skills. Fernández-Guerra (2014) surveyed EFL learners and found that they held positive views about using translation in learning the foreign language. Furthermore, the participants in her study “ranked translation tasks as the most motivating activities and the ones they believed that could be more effective in FL acquisition, alongside listening and/or watching activities and speaking activities” (p. 167).

As we have seen above, the native-speaker teacher helped the monolingual tenet to be entrenched for a long time. The majority of EFL teachers in the colonial and postcolonial eras were native-speakers of English which made the rejection of translation a logical action. However, nowadays the majority of EFL teachers are non-native-speakers of English who share the same L1 with their students (Phillipson, 1992; Moussu & Llurda, 2008). Canagarajah (1999) estimates that 80% of English language teachers are non-native speakers, which justifies the use of translation in the teaching and learning of the target language. Furthermore, recently, the idea that the ideal teacher is the native speaker has been questioned (Medgyes, 1992; Phillipson, 1992; Canagarajah, 1999; Cook and Wei, 2009). Many have argued that non-native teachers can achieve equal professional success. Non-native teachers have advantages that most native-speaker teachers do not have. They can learn from their experience as learners of the FL and so they are more aware about needs, difficulties, strategies and above all, they share the L1 of their students which gives them an advantage over the native-speaker teachers because it facilitates the learning and teaching processes (Medgyes, 1992).

Conclusion
To conclude, the contribution of this paper is a response to the researchers’ calls for reassessing the role of translation in the foreign language classroom. It reconsidered its rejection in the method era and provided an account of how translation has assumed a role as a fifth skill in the FL classroom in the 21st century. So, the literature review revealed that the onslaught against translation was illegitimate and that the literature in favour of it is a prolific one.

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The Revival of Translation as a Fifth Skill


Translating English Legal Lexical Features into Arabic: Challenges and Possibilities

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Abstract
The challenges of legal translation between English and Arabic are not sufficiently investigated despite the impact such challenges can have on the translation product. There is a huge volume of translation between English and Arabic for legal texts such as contracts of various types, wills, articles of association, lawsuits, to name but a few. Notwithstanding the pitfalls of translation between English and Arabic in general, translating legal texts poses certain challenges of critical implications. Such challenges can be attributed to the difference in the structure of the legal texts, types of legal texts, and, most importantly, the difference in the legal system between the Arab countries on the one hand and the English-speaking countries on the other. The present paper aims to discuss the lack of uniformity in legal translation, differences within the same legal system and the translator’s lack of familiarity with legal terms. It also aims to highlight certain challenges such as the contextual meaning and connotative meaning.

Keywords: connotation and denotation, different legal systems, familiarity, uniformity

Introduction:

The translation of legal texts can be a challenging task when translating between related languages and similar legal systems, let alone the dilemma of translating legal documents between Arabic and English. Words, being the basic lexical units of legal texts, play a crucial role in the legal language. In this context, Sarcevic (1997, p. 1) maintains that ‘Translation of legal texts leads to legal effects and may even induce peace or prompt a war.’ Mellinkoff (1963, p. 3) names the language used in legal texts as ‘the language of law.’ Legal language is used for specific purposes and functions where, as Sarcevic (1997, p. 133) explains, ‘the primary role of language in normative legal texts is to prescribe legal actions, the performance of which is intended to achieve a specific goal.’ Tiersma (2000, p. 49) contends that legal language follows the rules which generally govern English and diverges from ordinary speech far more than the technical language of any other profession. Legal texts have an informative function for the general reader and a directive one for a specific group of people (Sager 1993, p. 70 as cited in Sarcevic, 1997, p. 10). Arabic and English belong to two different linguistic, cultural and legal backgrounds which entails that such a difference ultimately leads to challenges arising from and relating to the interpretation and application of legal instruments, differences within the same legal system and translators’ familiarity with the legal terminology. The translators’ lack of knowledge of where the target text is to be used can also have an effect as in the case of translating محام into lawyer and attorney where both are synonyms in the USA and only the former is used to describe a person of a legal profession in the in the United Kingdom. The present paper aims to discuss the areas of difficulty in translating legal texts, equivalence and lexical challenges in legal translation, intra-system differences and, among other points, the lack of uniformity in the interpretation and application of legal instruments.

Legal translation: sources of difficulty:

Translation equivalence is the ultimate objective translators keenly seek to achieve. When translating legal documents, this objective can be impossible to accomplish, especially in a language pair like English and Arabic due to the striking differences which pose considerable challenges to legal translators. Sarcevic (1997, p. 235) says ‘Because of the inherent incongruency of the terminology of different legal systems, legal translators cannot be expected to use natural equivalents of the target legal system that are identical with their source terms at the conceptual level.’ She (1997) further explains that the differences in legal systems and culture can result in challenges to legal translators. Sarcevic believes that ‘Each national or municipal law … constitutes an independent legal system with its own terminological apparatus, and underlying conceptual structure, its own rules of classification, sources of law, methodological approaches, and socio-economic principles’ (1997, p. 13). Yankova (2017) explains that ‘One of the most serious problems is when the semantic domains of legal terms in two or more legal systems do not correspond because the legal conceptualization of the systems differ.’
Cao (2007) discusses the sources of difficulty in translating legal texts and pointed out that such difficulty is attributed to different legal systems and laws, linguistic differences and cultural differences. It is the difference in the legal systems in the Arab world and the English-speaking countries which makes it difficult or even impossible to translate legal terms between this language pair. Societies have their own cultural and linguistic structures as well as legal concepts which are specific to each of them. Tetley (2000) says that the concept of legal system relates to the content and nature of law. Volker (2009) explains that legal English is related to the common law where concepts can be understood in the context of common law only. The legal Arabic, on the other hand, is usually linked to the two major sources of legislation: Quran and Sunnah. However, not all Arab countries rely mainly on Quran and Sunnah as the primary sources of legislation.

Another major source of difficulty in legal translation is the linguistic difference. White (1982, p. 423) believes that the legal discourse is ‘invisible’, a major problematic feature. He adds that ‘the unstated conventions by which language operates’ give rise to serious obstacles which are more complicated than vocabulary and sentence structure. Bhatia (1997) speaks about expectations concerning language use in legal contexts. Cao (2007, p. 25) says ‘A basic linguistic difficulty in legal translation is the absence of equivalent terminology across different languages. This requires constant comparison between the legal systems of the source language (SL) and target language (TL).’ Linguistic difficulties in legal translation are usually attributed to the different concepts used specifically in one legal system and are absent in another.

**Equivalence and legal translation:**

Equivalence is a central concept in translation and an ultimate objective translators actively seek to achieve. Catford (1965, p. 21) says that ‘the central problem of translation practice is that of finding TL equivalents.’ Baker (1992) believes that linguistic and cultural aspects affect the concept of equivalence and make it relative. Pym (1992) says that equivalence is circular. Arabic and English are two distinct languages which entails that achieving equivalence can be difficult when translating general texts, let alone legal texts. This difficulty is mainly due to the linguistic and cultural difference.

Translating legal documents between Arabic and English is quite challenging due to the difference in the legal systems which is crystal clear in the context, say, of Saudi Arabia which adopts Sharia Law as its legal system. English terms used in common law may not have readily available equivalents in Arabic. Sarcevic (1997) argues that the legal concepts absent in the target language setting cannot be rendered. Legal language is linked to a particular legal system (Weisflog 1987). It is this difference in the legal system and legal terminology which makes the task of legal translators a challenge as the legal lexical items are culture and system specific. The meaning of any legal lexical concept is inherent in the language in which that concept is used. For example, divorce is found in varying cultures. However, there could be specific terms related to this concept in specific languages. Arabic, in the context of Sharia courts, lexicalizes different types of divorce. Let us consider the term **طلاق بائن بينونة كبرى**. This term is accessible to the Arabic reader but has no equivalence in English. Translating the term as **irrevocable divorce** sounds odd to the English-speaking readers.
Legal translation: lexical challenges

Legal English, referred to legalese, is characterized by its unique lexical features. Cao (2007, p. 29) maintains that ‘legal language is a highly specialised language.’ Tiersma (2000, p. 1) says that ‘Words are also a lawyer’s most essential tools.’ Hiltunen (1990) explains that adjectives in legal English texts are fairly scarce, imprecise and vague and that nouns are often abstract rather than concrete. Alcaraz and Hughes (2002, p. 14) stress the complexity of legal vocabulary and say ‘The technicalities of legal vocabulary present a serious challenge to the translator or interpreter.’ The vocabulary used in legal documents is ‘a vocabulary of possibilities purportedly comprising a comprehensive system of meanings that are internal or latent within the lexicon itself’ (Goodrich, 1987, p. 177).

Archaic lexical items:

English legal texts are characterized by the use of old vocabulary items (Alcaraz and Hughes 2002). These, as Hiltunen (1990) explains, could have been introduced to resolve ambiguity. Examples of these include: aforesaid, hereby, hereinafter, hereof, hereto, therein, thereof, herewith.

I hereby declare that the details furnished above......

…… ascertained as aforesaid

… hereinafter referred to as ….

The articles hereof

The lease agreement attached hereto

The contract and the articles contained therein

Notwithstanding which typically means in spite of can be confusing to translators. Consider the following example:

Notwithstanding any other term or condition expressed or implied

Herewith as in we enclose herewith a letter

Word pairs:

Danet (1984, p. 281) says that these are ‘fixed in the mind as frozen expressions, typically irreversible.’ Examples of such word pairs include: aid and abet, cease and desist, rules and regulations, will and testament. Consider the following different Arabic translations and the connotative implications of such difference.
Example 1:
Those who aid and abet corruption offences shall be punished with the same penalty applicable to the perpetrator (UN)

يُعاقب من يساعد ويحرض على الفساد بنفس عقوبة الجاني.

Example 2:
Anti-immigration policies aid and abet traffickers. (Motta and Saez, 2013, p. 229)

تؤدي سياسات مناهضة الهجرة إلى مساعدة المهربين وإغرائهم.

Aid is translated as يساعد (help, a verb) andمساعدة (help, a noun). Abet is translated as يحرض in example 1 implies that the action leads to legal actions against the doer. إغراء (literally means temptation) in example 2 is a general word which denotes a possible legal action, unlike the certain legal actions denoted by the same ST word in example 1.

A Cease and Desist letter

Rules and regulations are made to enforce the law

A Last Will and Testament is an important legal document …

Latin and French lexical items:

Haigh (2009, p. 4) explain that ‘legal English owes a particular debt to French and Latin.’ French words used in English legal texts include, but are not limited to, property, estate, lease, tenant, and executor. Some words of Latin origin include adjacent and subscribe.

Formality:

Tiersma (2000, p. 136) explains that ‘The … formality of legal language is thus closely related to the fact that legal language is predominantly written.’ Examples of lexical items which reflect the high level of formality include Contractor, Attorney and Devisee. Names of legal documents also reflect formality such as Warranty Deed, Real Estate Deed, Will, and Life Assignment Deed. His/her Imperial and Royal Majesty and His Highness are examples of the formality of titles.

Contextual meaning:

Context plays a critical role in the translation of legal texts. Newmark (1991, p. 87) argues that ‘… some words are more context-dependent or bound than others.’ Legal context can be linked to the cultural context (Ilynska & Marina 2016). Words in legal texts can reflect meanings which vary considerably from their common meanings such as the word assignment which generally refers to the work given as part of job or study. It could be translated as مهمة in on a diplomatic assignment في مهمة دبلوماسية. In the legal context, assignment generally refers to transferring legal
rights held by a party (assignor) to another party (assignee). Another example is the word issue which, in relation to inheritance, means the *decedents heir* which means نسل المتوفى.

**Denotation and connotation in legal translation:**

Hatim and Munday (2004, p. 35) explain Nida’s two types of meaning: denotation ‘which deals with the words as signs or symbols’ and connotation which refers to ‘the emotional reaction engendered in the reader by a word.’ ‘Alcaraz and Hughes (2002, p. 33) maintain that ‘Not infrequently words that are … technically transparent in one language turn out to be connotatively rich in another.’ Let us consider the below example on the difference between denotative and connotative meaning cited in Alcaraz and Hughes (2002, p. 34):

**Breach, infringement, violation, contravention, transgression**

What the above words have in common is the breaking of law or failure to comply with orders. Alcaraz and Hughes (2002) and Gove (1984) explain that *transgression* is more appropriately used with reference to the breach of a moral or religious code. They maintain that *violation* reflects deliberate breaking of a law; *breach* is common in civil law and *infringement* reflects failure to adhere to local by-laws. *Contravention* is a neutral term. Gove (1984) explains that *violation* reflects disregard of the law or rights of others.

Consider the different translations of *breach* in the following examples:

1. The test is a flagrant breach of the December 1991 North-South Denuclearization Declaration. *(source)*

2. The main issue concerned the determination of the extent of compensation awarded for breach of contractual obligations. *(source)*

3. The transfer would breach international commitments undertaken by Romania. *(source)*

Although the words intihak in example 1,مخالفة in example two and ikhlal in example three have similar meanings, they differ in their contextual usage. Intihak in Arabic is used when the breach is related to religious contexts. Mukhalafah is directly related to the breach itself and does not refer to religious contexts. Ikhlal denotes failure to comply with provisions of law.

Consider the different translations of *infringement* into Arabic:

1. We encourage our users to report instances of copyright infringement. *(source)*

2. Any infringement of the
3. and punish the infringement of electoral rules. (source)

An example for transgression is:

instances of transgression of core protection

Intra-system differences

Husni and Newman (2015) state that the common law and the civil law are the two main legal systems in use today. The differences within one legal system make the task of translation challenging. For example, legislation in the USA is divided into Federal Law and State Law. Quebec has a French Civil Law which is not found in British Colombia. The Civil Law in Algeria, Morocco, Syria and Tunisia is influenced by the French law while Oman’s legal system is affected by the English Common Law (Husni & Newman 2015). David and Brierley (1985, p. 19) explain that each system ‘has a vocabulary to express concepts, its roles are arranged into categories, it has techniques for expressing rules and interpreting them.’

The task of legal translators becomes more challenging due to the differences which occur within a specific legal system, ‘resulting in often dramatically varying terminologies relating to the legal profession, courts and areas of law’ (Husni & Newman, 2015, p. 108). An example of terminological difference is the use of lawyer, attorney, solicitor, barrister, advocate and counselor and counsel in the UK and USA. All these words can be rendered into Arabic as محام (Husni & Newman 2015). The said words are not synonyms and therefore can have implications if wrongly used in a certain legal system. While lawyer and attorney (law) are synonyms in the USA, only lawyer is used in UK in the same sense. In the UK, attorney refers someone acting on behalf of another person.

The difference between solicitor and barrister in the UK and Australia is unknown in the USA. Day and Krois-Lindner (2008, p. 18) explain that in England, Canada and New Zealand, ‘there has traditionally been a contrast between solicitors (lawyers who advise clients) and barristers (lawyers who advocate in a legal hearing)’. Advocate is the generic term in Scotland. Counsel occurs in Queen’s Counsel and denotes a senior barrister, with counselor being synonymous with lawyer (Husni & Newman, 2015, p. 109). In the context of the legal system in the Arab countries, the word عدل is used in Morocco, Algeria and Tunisia. It refers to a qadi’s (judge) assistant performing the duties of a notary public in Europe.

Adding to the aforementioned, the terms used to refer to courts and their structure. Husni and Newman (2015, p. 109) provided a table (Table 3.1) to show the difference between the hierarchical structure of courts in different English-speaking countries. The table shows the difference, for example, between courts in Canada and USA as follows:

Canada: Supreme Court, Federal Court of Appeal, Federal Court, Provincial/Territorial Court.
USA: Supreme Court, State Supreme Courts, District Court, Country Courts.
Equally challenging are the terms referring to legislative institutions in the Arab countries. **مجلس النواب** is translated as **Council of Representatives** in Bahrain and Iraq, **House of Representatives** in Jordan, Morocco and Yemen, **National Assembly** in Lebanon, **Chamber of Deputies** in Tunisia, **General People’s Congress** in Libya and **People’s Assembly** in Egypt and Syria.

**Translator’s familiarity with legal terminology:**

Familiarity with legal terminology plays a major role in translating legal documents between English and Arabic. That said, replacing a term with another could lead to confusion as some Arab countries use different terms or names of courts. Table 3.3 from Husni and Newman (2015, p. 115) reflects the variance in the use of some basic legal term.

<table>
<thead>
<tr>
<th>Translation/equivalent</th>
<th>Egypt</th>
<th>Morocco</th>
<th>Syria</th>
<th>Tunisia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preamble</td>
<td>مقدمة</td>
<td>توطئة</td>
<td>مقدمة</td>
<td>توطئة</td>
</tr>
<tr>
<td>Chapter/part</td>
<td>باب</td>
<td>باب</td>
<td>باب</td>
<td>باب</td>
</tr>
<tr>
<td>Section/chapter</td>
<td>فصل</td>
<td>قسم</td>
<td>فصل</td>
<td>قصل</td>
</tr>
<tr>
<td>Article</td>
<td>مادة</td>
<td>قفصل</td>
<td>مادة</td>
<td>مادة</td>
</tr>
<tr>
<td>Paragraph</td>
<td>فقرة</td>
<td>فقرة</td>
<td>فقرة</td>
<td>فقرة</td>
</tr>
<tr>
<td>Clause/subsection</td>
<td>بند</td>
<td>بند</td>
<td>بند</td>
<td>بند</td>
</tr>
</tbody>
</table>

The table is self-explanatory. Looking at the translation of **chapter** and **article** in Egypt and Morocco helps in understanding the implication of using different terminology for the same English ST word. **Chapter** is translated as **فصل** and **قسم** in Egypt and Morocco respectively while **article** is translated as **فصل** and **مادة**. The difference lies in that the Egyptian law deals with **فصل** as a main heading and **مادة** as a subheading thereunder. The Moroccan law deals with **فصل** as a subheading. Such consideration should be taken into account when translating the English ST term in different Arab countries.

Trosborg (1997, p. 156) says ‘The translation of legal texts presupposes familiarity with specialized terminology… The distinctive lexical features of legal vocabulary must be part of the translation competence of the legal translator.’ She maintains that different concepts which result from the difference in legal systems must be explained. Smith (1995, p. 181 quoted in Bhatia et al., 2008, p. 305) identifies ‘three prerequisites for the successful translation of legal texts: (a) a basic knowledge of respective legal systems, (b) familiarity with the relevant terminology, and (c) competence in target language’s specific legal style of writing.’ Translators must acquaint themselves with the legal concepts and terms in the SL and TL. Ahmad and Rogers (2007) say:

Translation of legal texts should not be done without quite an extensive knowledge of the respective legal topic in both the SL and the TL, i.e. the knowledge of concepts, terms denoting the concepts, sentence patterns visualizing the information, genre classification of the text, and the knowledge of legal culture. (p. 449)

Commenting on Laura Nader’s article entitled The Unspoken Language of Law, Durant and Leung (2018) say:
In claiming that there is to this extent a risk of deception inherent in the core terminology of legal discourse, Nader’s opening essay to the volume argues that justice is denied on numerous occasions in the United States because what needs to be said is left unsaid. (p. 19)

The problem which results from unfamiliarity with legal terms may lead to undesirable results the least effect of which would be oddness in the TL. Translating *preamble* as *توطئة* for an Egyptian or Syrian reader reflects that the translator is not familiar with how a term should be translated to the readers of a specific country. *مجلس النواب* is translated as *Council of Representatives* in Iraq and Bahrain and *House of Representatives* in Jordan, Morocco and Yemen. This requires a careful consideration as using one term in the place of another may lead to confusion.

**Uniformity of interpretation and application:**

The importance of achieving equal meaning in parallel legal texts was highlighted in Article 33 (3) of Vienna Convention on the Law of Treaties. Hardy (1962) explains that lawyers are of the opinion that equal meaning in a legal text and its translation is difficult to achieve. Translators may not achieve equal meaning in legal texts and their translations; however, they are expected to achieve equal legal effect. Producing a text leading to the same results necessitates that the translator must ‘understand not only what the words mean and what a sentence means, but also what legal effect it is supposed to have, and how to achieve that legal effect in the other language’ (Schroth, 1986, p. 56). Equal meaning is a presumption for equal effect and both are a presumption of equal intent. Therefore, translators ‘should strive to produce a text that expresses the intended meaning and achieves the intended legal effects in practice’ (Sarcevic 2000). Translators must seek to understand the ST but avoid interpreting it in the legal sense given that their task is to convey what the ST says and not what translators believe the ST out to say. To give an example on the lack of uniformity in legal interpretation, let us consider the following two examples in Baaij (2018, pp. 38-39) who says that ‘the cooling-off periods in the Doorstep Selling and 1994 Timeshare Directives were formulated as minimum periods.’ The English version of Article 5(1) of the Doorstep Selling Directive referred to the period as ‘not less than seven days’ while Article 6(1) of the Distance Contracts Directive referred to the same as ‘at least seven working days.’ Baaij explains that such difference made the EU Member States ‘adopt different durations of the cooling-off periods’ which can lead to legal barrier preventing EU member states from conducting business among themselves.

The incompatibility of legal systems is the most significant challenge to the uniformity of the interpretation and application of legal documents. Sarcevic (2000) explains that when the source and target legal systems are similar as in the case with Switzerland and Finland, achieving uniformity in interpretation and application becomes an easy task. The major difficulty arises in the case of two different legal systems as in the Sharia law and civil law with the latter being different among the Arab countries. For instance, divorce procedures are different among the Arab countries due to the variations in the civil legal system. Taking an example on divorce cases, we find that Tunisia has recently granted women the right to divorce themselves. Jordan imprisons those who divorce their wives outside the court while the Tunisian law stipulates that divorce takes
place at the court only. This lack of uniformity within the legal system poses a significant challenge to the interpretation and application of legal documents such as those related to divorce.

Conclusion:
A number of factors can pose significant challenges to the translation of legal texts. These include, but are not limited to, lexical features, connotative meaning, contextual meaning, intra-system difference, translators’ familiarity with legal terminology and lack of uniformity between legal documents in different legal systems. The intra-system differences can affect the whole process of translating legal texts as systems represent the national laws which differ from state to state as within the US or country to country as in USA and UK. Translators may not be aware of the use of different legal terminology in specific legal systems and consequently render translations which considerably differ from the meaning of certain ST terms. An example of this is the translation of the word محامي as attorney in the UK where the word means someone acting on behalf of another person rather than a lawyer which reflects a legal background and profession. In the context of this paper, the issue of uniformity of interpretation and application of legal instruments between English and Arabic is undoubtedly impossible given the disparity of the legal systems, terminology and place of applications of laws.

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Dr. Mahmoud Altarabin works as an assistant professor of translation and linguistics at the Islamic University, Gaza. He obtained his master degree in Applied Linguistics and Ph.D. in Translation Studies from the Central University of Hyderabad, India. Passionate about the intercultural interaction and the role translation plays in this regard. Altarabin found that research in this area is a perfect fit. Dr. Altarabin is currently teaching translation and linguistics courses for the B.A. and M.A. university students. https://orcid.org/0000-0001-5010-7605

References


Piecing the Puzzle of the “Shameful Intercourse”: How Polyphony Serves Healing in Caryl Phillips’s *Crossing the River*

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Abstract:  
This article explores the polyphony as a narrative strategy in Caryl Phillips’s *Crossing the River* 1993 and how this polyphony serves the healing process the author engages in through his revision of history that thematizes black slavery as a key episode in black modern history. Phillips, the Kittitian-British author, interweaves a variety of narrative voices of both black and white characters in an attempt to provide a thorough scrutiny and a deep diagnosis of a traumatic past that contains the underlining fundaments of present racial issues and identity dilemmas that black communities suffer from in both the United States and Britain. This study is primarily focused on deconstructing and reconstructing Phillips’s portrayal of what he calls “the shameful intercourse” between the slave trader and the African father. The aim of this analysis is to uncover the author’s polyphonic strategy that equally voices both the “white” and the “black”, “the oppressor” and “the oppressed”. This rather experimental study allows us to understand how polyphony is used to serve reconciliation and healing.

Keywords: diaspora, healing, polyphony, slavery, trauma

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Introduction

This study explores polyphony as a narrative strategy that is more than a structural element but also a healing device in Caryl Phillips's *Crossing the River* (1993). The black British writer who affiliates himself with Black Atlanticism digs so deep in the black diaspora past to explore slavery not only as a main thematic concern but also as believed to be the origin from which stems the dilemmas of black minorities in both the US and Britain. Aware of the Euro-American plot to bury the history of slavery by a biased historiography, the author engages in a process of history revision that aims at elevating the black voices from the footnotes of mainstream narratives to tell their stories as believed to be inherited across generations and stored in the black collective memory. Phillips’s narrative strategy advances black voices but not in an exclusionary way, i.e, the author strives to equally voice white characters in an attempt to reach a more holistic perspective that encompasses narratives from both camps. This article aims at analysing the narrative strategy in order to prove that the use of such multiplicity of voices serves the author's quest for healing the wounds of the black intergenerational trauma as believed to be the outcome of slavery and diaspora.

Phillips’s *Crossing the River* (1993) is a revisionist historical novel that covers a wide timeline that extends from 1750’s to 1963. The story sheds the light on one of the most tragic eras in human history; African slavery and diaspora when people were deported, sold, and bought in the most atrocious conditions. The author highlights the major role of European imperialism in the creation, implementation, and practice of slavery as a significant pillar in the imperial system under which the black individual was dehumanized and reduced to a half man half animal creature. The novel is divided into four parts, “The Pagan Coast”, “The West”, “Crossing the River”, and “Somewhere in England”. Each part represents a chapter in African American history from the heydays of slave trade in the mid-18th century to the intervention of the US military forces in Europe during the Second World War and the rise of the Civil Rights Movement in the mid-20th century. Though set around historical dates and events, the parts in the novel do not follow a chronological order as chronology is interrupted by the slave trader’s account in the third part under the same title of the literary work. Even the narrative in each part is fragmented as the characters keep going back and forth in their accounts making the reader feel as if taken in a journey inside human memories to relive their experiences as stored in the most disordered way.

Nash, Martha, and Travis, the three black protagonists, belong to different African American generations for each one represents a significant chapter in the history of the whole community. They are the pivots around which the story revolves. Edward Williams, James Hamilton, and Joyce are the white characters whose lives intersect with those of the African diasporans. They represent the author’s belief that they constitute the white victims of the cruel imperial system and those who are dragged into the imperialistic plot to enslave the other human race, and who are injected with false unfounded conceptions and assumptions that created the binaries of black/white, dark/light, savagery/civilisation, and good/evil. The author does not only
voice the subaltern, but he rather provides a set of multi-coloured narratives, of both black and white characters, so that everyone has his/her fair share of telling his/her story in a profound quest for truth that is more complex than reversing timeworn binaries. He provides a broader scope that includes all voices as an attempt to unveil the different layers of a historical tragedy that shrouds the past and still haunts the present and the future of hundreds of generations.

Slavery is a main theme in Phillip’s Crossing the River. It is considered as the origin of African diaspora in Europe and the US. Slavery, as a system, existed since the beginning of time. Ancient Egypt enslaved the Jews; the Greeks and the Romans enslaved captives from their colonies in Africa, Asia, and Europe. This means that, in ancient times, it was not limited to a particular race. It was the outcome of wars as loots where the number and the racial variety of slaves signified the dominance of a certain super power over the rest of the world. In the same context, Ashcroft et al, in their Postcolonial key concepts (2007), state that “although the institution of slavery has existed since classical times and has occurred in many forms in different societies, it was of particular significance in the formation of many post-colonial societies in Africa and the Caribbean” (p. 194-195). In other word, black slavery, which is limited to a particular race, is a peculiar case since it diverted the course of African and Caribbean history and shaped, and still shaping, millions of lives through five centuries. The European transatlantic slave trade started in the 16th century marking the beginning of four centuries era of African diaspora. The deportation of black slaves across the Atlantic is known in history as the Middle Passage which was:

So called because it formed the central section of the euphemistically termed, triangular trade, whereby goods were bought from Europe to exchange for people at factories [on the African coast; then]…. [o]n arrival in the Americas, slaves were sold and products such as indigo and sugar were transported back to Europe…. (p. 195)

The triangular trade stands for the Atlantic commercial line that linked the three continents, Europe, Africa, and America. This trade was based on two main exchanges. The first took place in Africa with trading goods, like farming utensils, weapons, cloths, drinks, etc. brought from Europe on board slave ships, for captured slaves. The second, in the Americas, was based on selling the slaves in auctions for the highest bidder in exchange for sugar, cotton, tobacco, and other precious agricultural products.

Ashcroft et al distinguish between the early forms of slavery and the European modern model. The early forms allowed some slaves considerable freedom and chance for social mobility that offered a potential integration in the metropolitan society. However, the European model of institutionalised slavery was established in the economic system as an important indispensable component that constituted the prime source of labour force. They assert that, “The European institutionalization of commercial slavery in the late sixteenth century offered colonizing powers a seemingly endless source of plantation labour, exploited by an ideology of absolute possession in which Africans became objects of European exchange.” (p. 195)
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In addition to the economic side, slavery “was the logical extension.... of the desire to construct Europe’s cultures as “civilized” in contrast to the native, the cannibal, and the savage.” (p. 195). At that time, the European conception of slavery transgressed the commercial significance to bear other cultural connotations that later would create the Manichean binaries of centre/periphery, white/black, civilised/primitive, civilisation/darkness, superior/inferior, and many other conflicting concepts that attributed all what is good to the white race as opposed to evil to the black race. Consequently, this binarism extended geographically to create a new world map that divided the world according to Eurocentric prejudices. Phillips (2006) captures this division through his character Edward, the 19th century slave owner:

He [Edward] spread before himself a map of the unknown world, and stared at the inelegant shape of Africa, which stood like a dark, immovable shadow between his own beloved America and the exotic spectacle of India and the countries and islands of the Orient. (P.13)

This assumptive world map reflects the imperialistic racial, separatist, and condescending perception of the rest of the world (the periphery) in contrast with the West (the centre). This map has been dominating the literary scene for centuries as it established a discursive dominance of the colonial literary texts that were devoted to sustain the white metropolitan supremacy by exclusively voicing the “civilised” and marginalizing the “savage” “other”. It also reveals the depth of the cultural damage caused by such assumptions that divided people and places according to cultural differences and power relations of colonizer/colonized.

This twist that characterized the notion of modern slavery created what Ashcroft et al describe as “the peculiarly destructive modern form of commercial, chattel slavery in which all rights and all human values were set aside and from which only a few could ever hope to achieve full manumission (legal freedom).” (p.196)

Aware of the outcomes of this destructive modern form of slavery, and himself suffering from the intergenerational trauma caused by it, Phillips traces back the history of slavery from its origins. In his Crossing the River, he travels back to the heydays of slave trade in the mid-18th century. Then, he carries on his journey in the 19th century during the creation of Liberia, and then the Reconstruction Era in the wake of the American Civil War. This timeline that covers almost two centuries of the most important eras in the history of slavery provides a thorough investigation of a multilayered past that needs to be told by a variety of voices focusing, primarily, on the silenced and oppressed who has been yoked to the margin of mainstream history and literature for centuries. These voices represent the cultures of the three shores of the first triangular trade: Europe, Africa, and America. Such multi-coloured tissue of narratives reveals the author’s belief that the consequences of slavery affect both blacks and whites.

The novel’s amalgamation of voices allows it to be categorised as polyphonic par excellence. Di Maio, in her Diasporan Voices in Caryl phillips’s Crossing the River (2000), argues that, “Crossing the River remains essentially an African polyphonic novel, because even white voices are structurally incorporated in the oral tale of the ancestral African father” (p. 369)
Lodge (1960), defines the polyphonic novel as coined by the acclaimed Russian theorist Mikhail Bakhtin as, “a variety of conflicting ideological positions….. given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice.” (p. 86). In other word, a polyphonic novel is one which integrates an amalgamation of voices that belong, and so represent, various conflicting ideologies, backgrounds, and even cultures within the same structure that enables them to contradict, and at the same time, dialogue freely and unconditionally away from authoritative dominance or guidance.

According to Bakhtin, the novel is, by definition, not monopolized by one linear dominant voice. In his *Dialogic Imagination* (1981), he defines a novel as:

A diversity of social speech types ….. and a diversity of individual voices, artistically organized…. [hence, it] orchestrates all its themes the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions (pp. 262-263).

Interestingly, in her *Introducing Bakhtin*, Sue Vice (1997) reads Bakhtin’s polyphony as related to the “characters and narrators [who] are known by their voices, rather than any other features, within the text and it is the way in which these voices are arranged that determines whether or not a work is polyphonic.” (p. 03) She then argues that Bakhtin’s analysis of Dostoevsky as:

His central example [in which] character and narrator exist on the same plane the latter does not take precedence over the former but has equal right to speak [results in proving that] the polyphonic novel is a democratic one, in which equality of utterance is central. (p. 03)

Phillips comprehends the need for democracy to reach a wholesome understanding of a painful past eclipsed by a biased British mainstream historiography; a past, in his own words, “that has stained British society but which has only been scratched at” (Jaggi, 2008, p. 27). He manages to create an equation between memory and history as he craftily weaves his fictitious plot inside historical events.

*Crossing the River* opens with the narrative of an anonymous African father who is forced by nature to sell his three kids. His lamentation, “A desperate foolishness, the crops failed, I sold my children” (Phillips, 2006, p.1) resounds as a diasporic hymn all along the novel. The genesis of a human tragedy echoes in these three lines to initiate centuries of misery, loss, pain, and deep trauma. The father’s narrative is interrupted by James Hamilton’s voice, the slave trader who is the protagonist of the third segment of the novel. Both narrators tell the story of the “shameful intercourse” that diverts the destiny of three helpless kids. The lamenting father symbolizes Africa that mourns its children as it watches them swallowed by the vast ocean towards a dark destination of slavery and diaspora. They are deported to be sold and bought like cattle or merchandise. The
scene depicts the deracination of three helpless children who would carry the intergenerational trauma as scars that cut deep inside the psyches of African descendants. Nash, Martha, and Travis are the victims who are dispersed in the world through history.

In the prologue, Hamilton’s voice, in italics, intermingles with the mournful father’s. He recounts:

... Returned across the bar with the yawl, and prayed a while in the factory chapel.....Stood beneath the white-washed of the factor, waiting for the yawl to return and carry me back to the bar.....Approached by a white fellow.....Bought 2 strong man-boys and a proud girl.... Why? I believe my trade for this voyage has reached its conclusion (Phillips, 2006, p. 01)

Though told by a white character who is supposed, according to mainstream literature, to symbolise truth, rationality, and authority, this narrative alone is incomplete. It provides only half of what happens, since not all the parts of the “shameful intercourse” participate in the narrative as they participate in the action. Plainly, Phillips challenges the mainstream discourse monopoly by not only voicing the long silenced character, but also making him fill in the gaps left by the white character’s narrative.

In the same passage, if we read the African father’s version, alone, we will have the other half; the one that represents the powerless father who is consumed by regret and sense of guilt:

Desperate foolishness. The Crops failed. I sold my children. I remember. I led them (two boys and a girl) along weary paths, until we reached the place where the mud flats are populated with crabs and gulls....I watched as they huddled together and stared up at the fort, above which flew a foreign flag.... In the distance stood the ship into whose keep I would soon condemn them. The man and his company where waiting to once again cross the bar. We watched a while. And then approached... Three children only. I jettisoned them at this point, where the tributary stumbles and swims in all directions to meet the sea.... I soiled my hands with cold goods in exchange for their warm flesh. A shameful intercourse. I could feel their eyes upon me wondering.... I turned and journeyed back along the same weary paths.... soon after the chorus of common memory began to haunt me (Phillips, 2006, p. 01)

Like Hamilton’s narrative, the African father’s sounds incomplete as it tells only one side of the event. Being the helpless does not justify a one sided narrative and the suppression of the other one. Phillips interweaves both voices in one narrative to reach a whole presentation. When their voices intermingle, the presentation of the event is more coherent and credible. If we take the whole narrative with intertwined voices, we will notice that the scene of “the shameful intercourse” is constructed in a way similar to piecing a puzzle:

I watched as they huddled together and stared up at the fort, above which flew a foreign flag. Stood beneath the white-washed of the factor, waiting for the yawl to return and carry me back to the bar. In the distance stood the ship into whose keep I would soon condemn them. The man and his company where waiting to once again cross the bar. We watched a
Piecing the Puzzle of the “Shameful Intercourse”

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while. And then approached. Approached by a white fellow. Three children only. I jettisoned them at this point, where the tributary stumbles and swims in all directions to meet the sea. Bought 2 strong man-boys and a proud girl. I soiled my hands with cold goods in exchange for their warm flesh. A shameful intercourse. I could feel their eyes upon me wondering. Why? I turned and journeyed back along the same weary paths. I believe my trade for this voyage has reached its conclusion. And soon after the chorus of common memory began to haunt me. (Phillips, 2006, p. 01)

The father and the trader are two human beings; one is a seller the other is a buyer. The father is the oppressed who sells his children to survive. The trader, the buyer, is the white man who has been the subject of a brain washing process established by the colonial system. Both the broken-hearted father and the coldblooded trader who compose the narrative of the “shameful intercourse” are “wondering. Why?” This question is where their dilemmas intersect. The African father is plagued by guilt because he feels his compliance. His helplessness does not spare him the agony of culpability. Hamilton who performs a prayer before taking part in a human tragedy shares, as it is shown in the third segment of the novel, his father’s belief “that it was folly to try and yoke together these opposites [slavery and the Christian faith] in one breast” (p. 119). He reaches this conclusion in spite of the colonial efforts “to rationalize such an indefensible commercial exploitation and oppression, on a mass scale, of millions of humans.” (Ashcroft et al, 2007, 195). British imperialism strived, by all means, to justify slave trade under what is called in the novel “the commercial detachment” (Phillips, 2006, p. 119). This pretext means casting away any human emotions of sympathy and compassion while dealing with helpless human lives as any other material goods. It succeeds in developing a twisted logic but fails to achieve a psychological balance between this logic and the Christian faith that preaches:

For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life. For God did not send His Son into the world to condemn the world, but that the world through Him might be saved. (John 3:16-17 New King James Version)

It also teaches, in the Golden Rule, “So whatever you wish that others would do to you, do also to them, for this is the Law and the Prophets.” (Matthew 7:12). Any sensible man like Hamilton or his father would grasp this contradiction and end up like the former secretly wondering “why” while showing belief in “commercial detachment” (Phillips, 2006, p.119). , or like the later cultivating “a passionate hatred.... towards the poor creatures in his care” (Phillips, 2006, p.119). Both father and son suffer from a psychological fracture.

Hamilton and the African father have their reasons to wonder “why?” This does not make the victim less oppressed, or the victimizer less oppressing. It only presents things as they are in their full proportioned picture for understanding that “why” that has been haunting both blacks and whites for centuries. The poor three human merchandises Nash, Martha, and Travis, “huddled together” under “the foreign flag”, are the voices that tell their stories as the heirs of the slave trade legacy that shapes their past, present, and future. They are the three diasporans who represent many
facets of black diaspora that is believed to be the legitimate offspring of slavery and the illegitimate heir of the European imperial culture.

Phillips interweaves the voices of the African father and James Hamilton because he argues that “we should think not of separate black and white accounts of the past, but of a connected – yet fragmentary – narrative of slavery which interlaces all these histories.” (Ward, 2011, p. 47). Telling the story from different perspectives is what makes the novel polyphonic. This structural polyphony has what Di Maio (2000) describes as a “redemptive function” (p. 370). She argues that relying on storytelling, which is “not only an individual act, but also, and indeed especially, a collective one,” is closely linked to “the survival of the community [that] is relative to the plurality of its voices”. (p. 370)

The survival of black diaspora inheritors relies on healing the wounds of the past. The evils of the transatlantic slave trade, the middle passage, plantation life, and diaspora have been breeding an intergenerational trauma that has since been carving the black individual and community in the US and Britain. According to Phillips, “one shouldn’t feel a guilt for one’s history, and one shouldn’t feel ashamed of one’s history, one should just take responsibility for it.” (qtd in Ledent, 2002, p. 108) Therefore, assuming responsibility to revise, reread, and understand history with an open view that encompasses all voices is one way towards healing this intergenerational trauma.

**Conclusion**

Caryl Phillips views slavery as a historical tragedy that was not “just black people, it was white people too. It was [also] their history” (Jaggi, 2008, p. 26). He describes it as a “myriad of stories” (p. 27) where white and black lives intersect. The author’s revisionist historical novel does not alter events, divert the course of history, or provide a panacea for five centuries old intergenerational trauma. It is rather a story of a multiplicity of stories that aims, through storytelling, at opening the deep wounds in order to face the pain and shame of the past. Hence, listening to all voices is crucial to achieve understanding that is the first step towards healing. This article shows, through analysing the preface of Caryl Phillips’s *Crossing the River* 1993, that the novel’s polyphony is key for reconciliation as it involves various narratives regardless of roles of victim or victimizer in the tragic past.

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The Concept of Equivalence in the Age of Translation Technology

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Abstract
The activity of terminology management and the concept of equivalence offer different insights into the nature of meaning and how words in different languages correspond to each other. This study analyses the challenges posed by high-end technology, particular the management of terminological data, in relation to the notion of equivalence. The author argues that recent translation technology is in dialectic with current developments in translation theory, approaches which displace the notion of meaning in translation away from the idea of equivalence. In addition, the paper suggests that if the concept of equivalence is to have any relevance in translation theory and practice today, a more encompassing approach needs to be embraced, one which considers a diversity of factors, both internal and external to language.

Keywords: difference, directional equivalence, equivalence, natural equivalence, semantic correspondence, terminology management, translation theory

The Concept of Equivalence in the Age of Translation Technology

Equivalence in translation has been seen in the last four decades as theoretically untenable. Nevertheless, a major part of the activity of terminology management inevitably involves a theory of equivalence in meaning. If recent theoretical developments in Translation Studies have gradually moved away from the concept of equivalence, or at least of narrow equivalence, the ideas of alignment, parity and sameness which underlie all contemporary translation technology seem to go against the grain of these theoretical evolutions. Even though translation theory has paid relatively little attention to terminology management, the activity plays a vital role in professional translation practice today globally, relying heavily, as it does, in the very notion of equivalence which translation theory has a contention for (Gentzler, 2001). In this way, the two are intrinsically linked. This study analyses the complexities involving high-end technology, in particular the management of terminological data, in relation to the concept of equivalence. The paper will consider some of the methods by which linguistic features in different languages can correspond to each other, stand for one another, or recreate each other’s meaning using, amongst other theories, Roman Jakobson’s linguistic theory to illustrate my argument. Jakobson (1959) is adamant that there is no regularly complete equivalence between words in different languages, since cross-linguistic distinctions, which underscore the idea of equivalence, hinge around compulsory grammatical and lexical form. The author shall argue that linguistic equivalence is indeed impossible. For meaning or content to be ‘equivalent’ in Source Text and Target Text, the words, terms or ‘code-units would have necessarily to be dissimilar, being as they are, part of two distinct sign systems. In addition, the author suggests that any attempt to define either the study or the process of translation in terms of linguistic equivalence, i.e. words or linguistic signs which have ‘equal value’ in ST and TT is bound to be restricted. Such dogmatism has limited place in Translation Studies if it is to be taken in isolation, excluding other important theoretical and pragmatic approaches to language, context, meaning and translation.

Crucially, theorists and practitioners have now begun to discuss other ways of conceiving what distinguishes one kind of approach to equivalence from another, ideas which are not necessarily linguistic but strategic, cultural and pragmatic (Cronin 2013). A case in point is the work of the scholar Anthony Pym (2014), for whom equivalences, regardless of their nature does not take place between locales, they are created by ‘internationalization’ or translation of one kind or another. The scholar goes on to say that equivalences “are necessary fictions without necessary correlative beyond the communication situation” (Pym 2014, p.62). Equivalences might be fictions in their very essence but nevertheless true and realistic in the context of globalised neoliberal communication practices. Pym (2014) defends the equivalence paradigm by analysing two competing conceptualisations: ‘directional’ as opposed to ‘natural’ equivalence. If the latter is presumed to occur between languages or cultures prior to the translating act, which in Pym’s view is a misconception based on the historical circumstances of national vernacular languages and print culture, the former stresses the “strange way that a relation of equivalence can depend on directionality”, and it is valuable because it allows the translator to choose between several translation strategies (Pym, 2014, p.40). Both models analysed by Pym should be considered in all their complexity.
Hermans (2003) goes even further and suggests, rather radically, that total equivalence only happens when the translation replaces the original (i.e. in the case of the Book of Mormon), a process which generally involves a declaration of truth by an ideological (or ‘divine’) authoritative force, in which case the target text is not seen as translation at all. Herman’s thoughts about equivalence touch on a contradiction endemic to Translation Studies. This changing importance of theoretical views on equivalence may be indeed determined by various factors, linguistic and literary, cultural and social. Part of the argument of this study is that only by considering such diversity of factors, both internal and external to language, and by enhancing the scope of what is meant by equivalence to encompass directionality, concept orientation and other kinds of correlations which are not universal in all cultures can the concept be harmonised, reconciled and interchangeable with the culture of digitalised, interoperable terminological data so prominent in the ‘translation age’ in which we live (Cronin, 2013).

Terminology management is an integral part of semantic web technologies and as such it belongs to what Pym (2004, p.63) describes as ‘internationalization-based equivalence’ paradigm. In a sense, it works as a standardisation tool and as such is dependent on the very notion of a stable translational equivalence relation, a concept which has been rejected almost unanimously by contemporary scholars, seeking, as it does, comparison with a source or intention within a wider natural system (Gentzler, 2001). In this scenario, the linguist Melby (2012) is resolute in affirming that the need for skilled terminology work will increase despite the fact that aligned multilingual corpora such as bi-texts are becoming widely accessible. Specialised translation relies unavoidably on the work of terminologists and involves specific domains of knowledge, each particular field is organised through the use of concepts which relate to objects or ideas applicable to that area. More specifically, words, expressions and phrases stored in bi-lingual or multilingual termbases should ideally be endowed with consistency in their relation of correspondence with concepts to be effective, i.e. target-language terms should always be used for a given source-language term – but this is not always the case due to the fluid nature of language, words and meaning. Rogers (2008) points out perceptively that unadulterated, automatic consistency of terminology may not necessarily be the most appropriate choice for a translation project:

Consistency of terminological choice has been seen not only as a characteristic of good technical writing in itself but also as an advantage of machine translation over human translation: for a particular source-text term, a machine-translation system always chooses the same equivalent i.e. is consistent in its automatic interlingual substitution of one form for another. (p.109)

The scholar problematises the notion of consistency in translation choices, a conception which is essentially based in the idea of always choosing the same equivalent. Instead, she suggests that conventional understanding of terminological consistency can be made more sophisticated, more sensitive to nuanced meaning through an insight into ‘motivatedness’, an idea which is rooted, according to the scholar, in textuality. If this constant sliding and hiding of meaning that Rogers is addressing through ‘motivatedness’ is to have true effectiveness and applicability, then the scope of what is understood by equivalence must be amplified to encompass other textual and extra-textual elements, including additional information about word usage, context and semantic shades.
of terms as well as images, sounds and other multimodal elements like 3D graphics, for instance, videos, and so on.

The notion of equivalence, with its “vaguely mathematical heritage” has been understood primarily in connection to ideas of accuracy, correspondence, fidelity, correctness and identity (Malmkjær 2001, p. 16). In this context, equivalence is concerned with the ways in which the translation is connected to the target text. Catford (1965) suggests that ‘reproductions’ of an ‘original’ text in a second, third or multiple languages are analogous to notions of mathematics. The implicit idea in Catford’s theory is that translation is a symmetrical and reversible process, a question of substitution (replacement) of each word or item in the source language by its most adequate equivalent in the target language. This notion of equivalence has generated a lot of controversy amongst theorists and practitioners, not least because the very word ‘equivalence’ is rather polysemic and a number of different meanings coexist under its rubric (Shuttleworth, 1997). Snell-Hornby (1988, p. 17) considers the concept of equivalence as presenting “an illusion of symmetry between languages”, and Pym (2010, p. 30) complements this assertion by stating that equivalence creates a “presumption of interpretative resemblance” and, in this sense, it is always ‘presumed’. Nevertheless, the semiotic situation involving equivalence relations in terminology databases today seems to imply something rather different. Terminologists, unlike theorists, are generally bound to perform an enforced, fixed form of pressuring terms into natural equivalence, and to some degree they exemplify what Pym (2010, p. 31) conceives as “conceptual geometries of natural equivalence”. In such an environment, which encompasses the localization industry as well as machine translation and translation memory technology, equivalence makes a pragmatic return to corroborate the artificial imposition of controlled patterns of meaning on a global scale. This is one way in which equivalence and the terminology industry have become inevitably, if forcefully, reconciled.

Conversely, Fernand de Saussure suggests that the production of meaning in language is a matter of ‘difference’ (as cited in Fry 2013, p.97). Saussure was a predecessor of Roman Jakobson, for whom ‘equivalence in difference’ is the cardinal problem of language and the pivotal concern of linguists (Jakobson, 1959). In this structuralist conception of language, ‘cat’ is ‘cat’ not because there is a straight, neatly symmetrical unity between one signifier and one signified but because ‘cat’ is not ‘cap’ or ‘bat’. But if a ‘cat’ is what it is precisely because it is not ‘cad’ or ‘mat’, and ‘mat’ acquires meaning or significance because it is not ‘map’ or ‘hat’, it becomes hard to see, in my view, how far one should press this endless process of difference. In this sense, the differential nature of meaning is always the result of a severance or articulation of signs (Eagleton, 1996). It becomes evident that Saussure was interested not in the individual utterance (parole) but in the structure which allows ideas to be expressed within a linguistic system (langue). Saussure isolates language from its sociality in the most crucial stage: at the point of linguistic production where social individuals speak, interact, write, translate, adapt and read. One of Saussure’s fiercest critics is Mikhail Bakhtin, for whom parole is not an individual but inevitably a social and ‘dialogic’ affair, something that is located in the intersection of speakers and listeners in a highly complex field of values and purposes (Bakhtin, 1981). It is in this scenario that a more encompassing approach to equivalence needs to be embraced if the concept is to have any relevance.
Some scholars have convincingly pursued this expansion in approach. In his 1964 essay *Towards a Science of Translating*, Eugene Nida (as cited in Munday 2016, p.68) developed a new conception of equivalence, discarding old terms like ‘literal’, ‘free’ and ‘faithful’ translation in favour of ‘two basic orientations’ or ‘types of equivalence’: formal equivalence (later ‘formal correspondence’) and dynamic equivalence (later ‘functional’ equivalence). The former term focuses attention on the actual message, both in formal and semantic aspects (Munday, 2016). It is concerned primarily with matching the TT as close as possible to the different elements of ST, being inclined, in this way, towards the ST structure. The latter term describes what Nida calls ‘the principle of equivalent effect’ and is based on the idea that the relationship between TT and message should fulfil the linguistic needs and cultural expectation of the target audience, aiming towards a compelling ‘naturalness of expression’ (Munday 2016, p. 68). Nida’s theoretical developments were crucial in the sense that they moved theory and practice of translation away from rigorous word-for-word equivalence. Subsequently, however, the scholar’s new ideas about the principle of equivalent effect and the concept of equivalence came under severe scrutiny. Steiner (1975) argues that ‘fidelity’ is an ethical commitment but it is also economic. This is an important point to make since the nature of domain specific translation is inseparable from its neoliberal context. The influential Belgian scholar Lefevere (as cited in Bassnett 1994, p.26) was suspicious that equivalence in Nida’s view had ever departed from the word level, in the same way that the scholar Van den Broeck (as cited in Bassnett 1994, p. 27). felt that equivalent response or effect was something impossible to measure. According to Broeck no text could possibly elicit the same reception in two or more different cultures and times. Broeck, alongside House (as cited in Bassnett 1994, p.27) considered the concept of equivalence conceived in Nida’s manner to be unhelpful, since to define equivalence in mathematical terms poses an obstacle to translation theory not least because there is no reliable way of measuring it. If both scholars make a valid point, it seems that their case does not entirely apply to the pursuit of terminology management. As we have seen, the activity is wedded at birth with the concept of equivalence in its most squared manifestation.

To see equivalence in a more encompassing way, then, is a valuable advance. Nevertheless, outside the salutary activity of terminology management, in which concepts are pressured into acquiring equal meaning or value, equivalence should not be approached as a search for sameness and identicality, as Bassnett (1994, p. 27) categorically states. If sameness is hardly achievable even between two Target Language versions of the same text, it becomes even more untenable between the Source Language and the TL version. This situation has another nuance. The theories of Nida, with their distinction between functional and dynamic equivalence or of the Slovak scholar Popovič (1976, p.13), which distinguishes four types of equivalence (linguistic, paradigmatic, stylistic and textual) are useful starting points towards an approach which places the concept of equivalence as dialogical. In this sense, equivalence is always sensitive to the signs and the myriad of socio-linguistic structures within and surrounding the source and target language texts. In a similar vein, Lawrence Venuti, for whom translation is indeed an act of surreptitious manipulation, a process which “changes everything”, suggests two renewed and more fluid modes in which equivalence can be thought: ‘formal correspondence’ and ‘stylistic approximation’ (Venuti 2013, p. 181). Both of these notions are less nervous about linguistic or cultural rigidity
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and promote an absolution of the translator from the constraints of ‘linguistic reproduction’ (Venuti 1995, p.97).

The definition of both equivalence and terminology is rather blurred. Broadly, terminology is the science which studies the structure, formation, biography and usage of terms (Rey, 1995). Management of terminology includes collecting terms and defining their meaning, indicating their correct usage and translating them, and storing terminological data so that it can be interchangeable, interpretational and standardized. It becomes important to inquire, at this stage, into the definition of a term since it seems that there is very little consensus regarding its meaning. Roughly a term is a designation of a concept belonging to a language for specific purpose (LSP), a language used in a subject field, generally a field of ‘special’ knowledge (Rey 1995, p. 7). But the truth, according to the terminologist Warburton (2014), is that nobody really knows what a term is. Various attempts to define a term have been forwarded by a diversity of theoretical approaches. The primary consensus may be that terms are fundamental components for the communication network which drives the global economy. In any case, managing terminology is really an activity concerned with lexical units of any kind, in which case it is intrinsically linked with the science of Lexicology, which studies words and their meanings, rather than concepts, except that lexicological and terminological structures are needed for different purposes. Among the different approaches to terminology management are the ‘systematic’, working on a set of terms that are semantically related; and increasingly the corpus-based and the ‘ad-hoc’ approach which deals with one entry/term at time responding to an immediate need (Warburton 2014, p. 6). For that matter, translation involves far more than substitution or replacement of words and lexical items between languages. Instead, the translating process may inevitably involve the displacement of linguistic elements of the SL text. In Baker’s view, this moving away from linguistic equivalence is precisely the moment where determining the exact nature of equivalence level aimed for begins to emerge (Baker, 2012). For words in different languages to correspond to each other in different levels, translators and theorists have to recognise that, despite the efforts of global terminology management enterprises in pretending that translational equivalence cannot allow for non-equated connotations or cultural surplus, languages and cultures always and inevitably thrive in such cultural complexities, overlaps and asymmetries.

In conclusion, far from needing to be reconciled, the concept of equivalence and the activity of terminology management are already inter-linked, overlapped, feeding one another in a dialogical cycle. The author has argued that recent translation technology is in dialectic with current developments in translation theory, approaches that displace the notion of meaning in translation away from the idea of equivalence. Due to this seeming paradox, an opportunity emerges to rethink and amplify the scope of what is meant by equivalence and extend its franchise. This paper has suggested that, if a match is not linguistically the thing it matches, as Bellos (2012) comments, there must be a way in which the two can be comparable, related or approximated. One way of conceptualizing the kinds of matches which are involved in translation practices is to encompass more fluid ways of considering the notion of equivalence. The increasing interaction between human and technology situates translation at an unprecedented level of importance and the management of digital data is a core aspect in this process of evolving technology. If translation
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The concept of equivalence has avoided focusing its attention on problems of equivalence, the convergence of terminological activity with notions of equivalence (alignment, synonymy, sameness, which are to some extent ways of seeing, thinking of or dealing with ideas of ‘equal value’) makes the reassessment of theoretical approaches to the concept more necessary, relevant, and even urgent. The author has suggested that one way of harmonising equivalence relations with the practice of terminology management is to dialogically expand the ways in which equivalence can be understood by incorporating extra-textual elements in the analyses to include sociological, economic and cultural contexts, as well as a sensitivity to form and style rather than restricted reverence for linguistic signs.

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