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# Contents

<table>
<thead>
<tr>
<th>Article Titles &amp; authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Corpus-based Cognitive Linguistic Analysis of Pre-existing Knowledge of Scientific</td>
<td>3-13</td>
</tr>
<tr>
<td>Terminology: The Case of English Energy and Arabic ﺃﻃَﻗَاء (tāqa)</td>
<td></td>
</tr>
<tr>
<td>Hicham Lahlou</td>
<td></td>
</tr>
<tr>
<td>“Knowledge comes, but wisdom lingers...”: A Genealogical Reading of Tennyson’s Locksley</td>
<td>14-23</td>
</tr>
<tr>
<td>Hall</td>
<td></td>
</tr>
<tr>
<td>Fatimah A. Alotaibi</td>
<td></td>
</tr>
<tr>
<td>Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic</td>
<td>24-36</td>
</tr>
<tr>
<td>Ali Algryani</td>
<td></td>
</tr>
<tr>
<td>Improving Student Motivation and Attitudes in Learning English as a Second Language;</td>
<td>37-51</td>
</tr>
<tr>
<td>Literature as Pleasurable Reading: Applying Garner’s Theory of Multiple Intelligences</td>
<td></td>
</tr>
<tr>
<td>and Krashen’s Filter Hypothesis</td>
<td></td>
</tr>
<tr>
<td>Nuha Ahmad Baaqeel</td>
<td></td>
</tr>
<tr>
<td>Phonological Problems of Translating English Advertisements into Arabic</td>
<td>52-69</td>
</tr>
<tr>
<td>Ibtihal M. Al Tameemi &amp; Mahmood A. Farhan</td>
<td></td>
</tr>
<tr>
<td>The Effectiveness of Utilising Drama Performance in Enhancing Student Teachers’</td>
<td>70-83</td>
</tr>
<tr>
<td>Engagement with Harper Lee’s Novel ‘To Kill A Mockingbird’ (1960)</td>
<td></td>
</tr>
<tr>
<td>Azlina Abdul Aziz &amp; Nurul Shahira Mohd Raffi</td>
<td></td>
</tr>
<tr>
<td>A New Historical Reading of Joseph Conrad’s An Outpost of Progress</td>
<td>84-94</td>
</tr>
<tr>
<td>Hussein Zeidanin</td>
<td></td>
</tr>
<tr>
<td>Reading Heterotopia as a Site of Resistance in Gloria Naylor’s Mama Day (1988)</td>
<td>95-110</td>
</tr>
<tr>
<td>Soumia Bentahar &amp; Noureddine Guerroudj</td>
<td></td>
</tr>
<tr>
<td>Use and Evaluation of Computer-Aided Translation Tools (CAT) on the Word Level</td>
<td>111-130</td>
</tr>
<tr>
<td>from the Perspective of Palestinian Translators and Translation Trainees</td>
<td></td>
</tr>
<tr>
<td>Imad Abu Dayyeh</td>
<td></td>
</tr>
<tr>
<td>&quot;Does she look like the innocent flower but become the serpent underneath ?&quot;: The</td>
<td>131-140</td>
</tr>
<tr>
<td>Femme Fatal Lady Macbeth in the Misogynist Macbeth</td>
<td></td>
</tr>
<tr>
<td>Huriyyah AL Raznah</td>
<td></td>
</tr>
<tr>
<td>Examining Colonial Ideology in Anthony Burgess’s novel Bed in the East</td>
<td>141-147</td>
</tr>
<tr>
<td>Mohammad Abdullah Al Matarneh</td>
<td></td>
</tr>
<tr>
<td>Cognitive Linguistic Study of ACCELERATION in Arabic and English</td>
<td></td>
</tr>
<tr>
<td>Hicham Lahlou &amp; Hajar Abdul Rahim</td>
<td></td>
</tr>
<tr>
<td>Translating Culture in Postcolonial Arab/Anglophone Women’s Narratives: The Case</td>
<td>161-170</td>
</tr>
<tr>
<td>of Leila Aboulela’s The Translator</td>
<td></td>
</tr>
<tr>
<td>Hasna KERSANI &amp; Wassila HAMZA REGUIG MOURO</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Pages</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Violence in American Popular Culture: The Myth of the Vigilante in Chuck Palahniuk’s <em>Fight Club</em> and Sam Ismail’s <em>Mr. Robot</em></td>
<td>171-183</td>
</tr>
<tr>
<td>Team-based Training Strategy (TBTS) to Improve Students’ Translation Performance</td>
<td>184-202</td>
</tr>
<tr>
<td>The Technique of Juxtaposition in Toni Morrison’s <em>The Bluest Eye</em></td>
<td>203-211</td>
</tr>
<tr>
<td>The Yorkshire Dialect Representation in <em>Wuthering Heights</em> and <em>Jane Eyre</em> by Emily and Charlotte Brontë</td>
<td>212-221</td>
</tr>
<tr>
<td>Film Adaptation between the Pride of Literature and the Prejudice of Inferiority</td>
<td>222-236</td>
</tr>
<tr>
<td>The Use of Black English in American Literature: The Case of Mark Twain’s Huckleberry Finn</td>
<td>237-253</td>
</tr>
<tr>
<td>Foreignization and Domestication Strategies in the Translation of Cultural Specific Items in Itani’s and Ali’s Translations of Alnisaa’ Sura</td>
<td>254-287</td>
</tr>
<tr>
<td>Selma Djaballah</td>
<td></td>
</tr>
<tr>
<td>Gareeballah Mudawi</td>
<td></td>
</tr>
<tr>
<td>Iman Mahdi Khairi</td>
<td></td>
</tr>
<tr>
<td>Khadidja Layadi - Mouffak</td>
<td></td>
</tr>
<tr>
<td>Omar Rahmoun</td>
<td></td>
</tr>
<tr>
<td>Yamina Iles &amp; Amine Belmekki</td>
<td></td>
</tr>
<tr>
<td>Mohammed El Haj Ahmed &amp; Alaa Abu Shammala</td>
<td></td>
</tr>
</tbody>
</table>
A Corpus-based Cognitive Linguistic Analysis of Pre-existing Knowledge of Scientific Terminology: The Case of English Energy and Arabic طاقة (ṭāqa)

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Abstract
The present paper aims to broaden the current understanding of students’ misconception of scientific terminology by identifying the gaps between Arabic and English scientific terminologies and between everyday language and scientific language. The paper compares the polysemy, prototypes, and motivating factors of English energy with those of Arabic طاقة (ṭāqa), with more focus on students’ prior knowledge. The study employs Lakoff’s (1987) idealized cognitive models and Rosch’s (1975) prototype theory to reveal the radial members of both categories, i.e., energy and طاقة (ṭāqa), and to explain the kinds of cognitive mechanisms that motivate the extension as well as understanding of the meanings of these terms. To this end, the study uses several English and Arabic dictionaries, lexical databases and corpora. This is to explore all the meanings, prototypes and motivating factors of the terms under investigation. The results show that the terms energy and طاقة (ṭāqa) overlap in prototypical meanings and motivating factors but differ in less prototypical and peripheral meanings. English and Arabic learners may then face similar issues in learning scientific concepts due to the difference between their pre-existing knowledge and scientific language.

Keywords: conceptual metaphor, conceptualization, energy, polysemy, prototype

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Introduction
Among the multiple factors that can impact on the process of learning science, language has proven to be a significant aspect in understanding scientific concepts and ideas. Students usually make use of their own knowledge about scientific concepts taught in science classes, especially when such concepts are denoted by words used in everyday language. This prior knowledge is mainly based on learners’ cultural, social and bodily experience. Given the differences between scientific terminology and everyday speech, this knowledge conflicts with scientific concepts. These differences result in learners’ confusion and difficulties in understanding scientific concepts like NATURE, OBSERVATION, FORCE, ENERGY, SPEED, and ACCELERATION. Research into modern scientific terminology and its translation into other languages showed that learners might conceptualize scientific terms differently across cultures and languages (e.g., Kawasaki, 1996; Aikenhead & Ogawa, 2007; Lahlou & Hajar, 2013; 2016; Lahlou, 2018).

To see clearly the impact of this issue, let us consider an example from the aforementioned scientific concepts. Research on the term observation found that translating this term to other languages resulted in losing some of its basic concepts. For instance, English observation has inaccurately been rendered into Japanese as kansatsu (Kawasaki, 1999). The term observation entails that the relationship between the observer and the observed is objective as they are separate. The word kansatsu, in contrast, does not entail the isolation between the observer and the subject of observation. In another study by Aikenhead (2001) on the same Western scientific concept to observe, translated into Cree, an aboriginal language in Canada, as wapahtam, comparable distortion of the term’s underlying meaning was identified. First, to observe suggests all the human senses, whereas wapahtam refers to vision only. Second, unlike the Western scientific procedure to observe, wapahtam connotes a biased relationship between the observer and the subject observed.

Even though learners’ misconception of scientific terminology received much attention in the past few decades, research focuses on only few scientific concepts like nature and observation, especially in non-Western countries. Furthermore, studies on different scientific terms in Arabic are still lacking. Previous Western research, in contrast, was carried out on more scientific terms. For example, few studies investigated English students’ misconception of the term energy and found that students use their pre-existing knowledge of this concept in the science classroom and so fail to learn its primary scientific concept. According to these studies, students’ conceptualization of energy as fuel, substance, fluid, an object that people possess, etc. constitutes a misconception of the term in science contexts (e.g., Watts, 1983; Gilbert & Pope, 1986; Trumper, 1993).

The present paper further studies the linguistic effect on conceptualizing scientific terminology by examining the above-mentioned scientific concept in English and Arabic. Lakoff’s (1987) idealized cognitive models (ICMs) were utilized to obtain an exhaustive interpretation of the polysemy of English energy and Arabic طاقة (ṭāqa) and prototype effects caused by the projection of the ICM ENERGY. ICMs were employed because understanding word meanings is linked to an organized background of experience, beliefs, and so on, which forms a conceptual
prerequisite to sense understanding (Fillmore & Atkins, 1992). Thus, the current study aims to compare the polysemy of energy and that of طاقة (ṭāqa). It also aims to find the commonalities and differences between the prototypes as well as cognitive mechanisms that motivate the conceptualization of energy and those that motivate the conceptualization of طاقة (ṭāqa).

Theoretical Framework

Three main theories were used in the present study. First, Lakoff’s (1987) ICMs were employed to elucidate the conceptual structure of English energy and Arabic طاقة (ṭāqa), including their by-products: category structures and prototype effects. Second, Rosch’s (1975) prototype theory is essential to illustrate the internal structure of a concept, that is, the prototypical and peripheral meanings of the category. In cognitive linguistics, polysemy, which the current study examines to identify the differences between the conceptual structure of English energy and its Arabic counterpart, is viewed as the result of the expansion of ICMs to create radial categories.

In cognitive linguistics, the background knowledge or encyclopedic knowledge against which concepts are understood is pivotal. Humans comprehend senses of words with recourse to their physical and social experience. For instance, the word bachelor signifies an unmarried adult male, but it may have several stereotypical implications concerning bachelor pads, dirty laundry, and so forth (Evans & Green, 2006). In cognitive linguistics, numerous methods of analysis incorporate the background knowledge, that is, Fillmore’s (1975) frames, Langacker’s (1987) cognitive domains, or Lakoff’s ICMs (1987). All these theories consider a language as a communication system which mirrors the world as human beings construe it (Cienki, 2007).

Ruiz de Mendoza (1999) defines an ICM as a conventional conceptual representation of the way human beings understand reality. It is a model since it attempts to be like reality. An ICM is how humans interpret it; it does not objectively exist in nature. It is cognitive because humans create it. It is idealized since it stems from many common experiences (Ruiz de Mendoza, 1999, as cited in Ibarretxe-Antuñano, 2004). The term Tuesday, for example, can only be defined through an ICM, which involves the natural cycle that is characterized by the movement of the sun and a seven-day calendric cycle. Days are linearly structured parts of the whole (week). Thus, Tuesday is the third part (day) of the whole (week). This model of a week is idealized; in other words, a seven-day week does not exist objectively in nature, but humans form it (Lakoff, 1987).

Prototype effects are the result of ICMs, which enable a speaker of a language to determine whether a category member is prototypical. The previously mentioned concept bachelor, for instance, can be understood relative to an ICM characterized by a monogamous community, youth, and adulthood. This ICM does not say anything about a priest. It is oversimplified because it “does not fit the world precisely” (Lakoff, 1987, p. 70). Within this ICM, some members of the concept of bachelor are exemplars. However, in contrast to Catholicism ICM within which a priest cannot marry, the marriage ICM entails a bachelor’s ability to get married. The dissimilarity between these ICMs then results in prototype effects (Evans & Green, 2006).
A metonymic model constitutes the most critical ICM that produces typicality. Lakoff (1987) describes metonymy as a case where a member of a category is employed to understand the category as a whole. He proposes many kinds of metonymic models that cause prototype effects, notably social stereotypes, typical examples, and salient (memorable) examples.

Social stereotypes are situations in which a member of a category is socially recognized to stand for the category as a whole (Lakoff, 1987). By way of illustration, a working mother is not a mother who works, but a mother who does not stay at home all day to nurture her children. The category working mother here is understood relative to stereotypical housewife-mother. This stereotype metonymically stands for the category mother as a whole and functions as a cognitive reference against which the other category members of mother are defined. Consequently, working mother is a peripheral member of the category mother.

Prototypical examples are the most common among the members of a category. In some cultures, for instance, apple and orange are typical subcategories of fruit (Lakoff, 1987). All the other subcategories of fruit are defined in connection with the typical members. Salient examples are the frequent memorable subcategories that provide mental access to the whole category. For instance, California earthquakes stand for natural disasters. The present paper employed occurrence frequency due to its practicalities in research. In other words, the frequency of concurrence aids in identifying the typical members of a category (Geeraerts, 2006; Rosch, 1975).

Methodology
The current study compares the semantics and prototypes of energy and طاقة (tāqa), employing a set of selected English and Arabic dictionaries, lexical databases and two corpora: the British National Corpus (BNC) and the ArabiCorpus (Arabic Corpus Search Tool). Monolingual dictionaries and lexical databases (i.e., English-English dictionaries and Arabic-Arabic dictionaries) were used in the semantic analysis of energy and طاقة (tāqa). Table 1 shows the selected reference books and lexical databases used in the examination of energy and طاقة (tāqa).

Table 1. List of English and Arabic Monolingual Dictionaries and lexical databases

<table>
<thead>
<tr>
<th>English-English</th>
<th>Arabic-Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Concise Oxford Dictionary</td>
<td>لسان العرب (Lisân l-’ Arab)</td>
</tr>
<tr>
<td>Oxford English Reference Dictionary</td>
<td>القاموس المحيط (Al-Qâmûs l-Muḥîṭ)</td>
</tr>
<tr>
<td>Merriam-Webster Online Dictionary</td>
<td>المعجم الوسيط (Al-Mu’jam l-Wasît)</td>
</tr>
<tr>
<td>Longman Dictionary of the English Language</td>
<td>معجم اللغة العربية المعاصرة (Mu’ jam l-luğa l-’Arabiyya l-mu’āsira)</td>
</tr>
<tr>
<td>WordNet</td>
<td>المعجم الفني (Al-Mu’jam l- Ġanî)</td>
</tr>
</tbody>
</table>
The ArabiCorpus (173,600,000 words) comprises newspapers, pre-modern text, modern literature and non-fiction. The BNC (100,000,000) consists of spoken, fiction, magazines, newspapers, academic texts, and so on. Both the BNC and the ArabiCorpus are beyond the minimal size of a standard corpus as they exceed ten million words (O’Keeffe et al., 2007; O’Keeffe & McCarthy, 2010). Furthermore, the two corpora are mostly equal in terms of language diversity since they both include a vast range of types of data, notably newspapers, fiction, non-fiction, spoken and written varieties of language.

The Arabic and English dictionaries and corpora were surveyed to explore the meanings of energy and طاقة (tāqa). The corpora also helped in deriving examples of these terms from the two comparable corpora and identifying the most frequent collocates of the terms concerned, which help in establishing the prototypes motivating their conceptualization. To this end, the collocates of energy and طاقة (tāqa) were extracted from the ArabiCorpus and the BNC respectively. The study focused on collocates in both the right and left co-texts. A span of up to four words on either side of the node was adopted. Sinclair, Jones and Daley assert, “beyond four words from the node there were no statistical indications of the attractive power of the node” (cited in Sinclair, 1991, p. 106).

Results and Discussion
The data on the terms energy and طاقة (tāqa) compiled from English and Arabic dictionaries and corpora were analysed. The results help identify the extent of similarity and difference between these words in terms of polysemy and prototypicality. This, in turn, helps delineate the way these terms are conceptualized.

The terms energy and طاقة (tāqa) are current words in everyday speech and formal language, and so their polysemy is complex. As mentioned before, dictionaries and lexical databases were consulted to examine the polysemy of these terms. To explore the nature of their polysemy, let us consider the following definitions.

<table>
<thead>
<tr>
<th>Polysemy</th>
<th>Examples</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) ‘ability or capacity for doing work’ / ‘the physical and mental effort used to do something, dynamism, drive’</td>
<td>...they [retired people] will never be able to acquire the creative energy necessary to find a new job.</td>
<td>يحاول جاهدا باذل كل طاقته في تنفيذ هذا الشيء. yuhāwilu jāhidan bāḏila kulla ṭāqatihi fi tanfīḍi haḍā aš-šay‘ He tries hard, putting all his energy into the fulfilment of this.</td>
</tr>
<tr>
<td>(2) ‘window’</td>
<td>NIL</td>
<td>كانت الصحف هي النافذة والطاقة والوسيلة إلى معرفتها والقاء الضوء عليها [المشاكل]. kānati aṣ-ṣuḥufu hiya an-nāfiḍa wa aṭ-tāqa wa l-wasila ‘ilā ma ‘rifatihā wa ‘ilqā‘ aḍ-ḍaw‘ i ‘alayhā [al-mašākil]</td>
</tr>
</tbody>
</table>
Newspapers were the window and means whereby they [issues] were identified and clarified.

<table>
<thead>
<tr>
<th>(3) ‘usable power’/‘a source of power’</th>
<th>They then build the plants required to generate energy.</th>
<th>مصارف دولية تقدم 828 مليون دولار لتمويل مشروع مغربي لتوليد الطاقة.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(4) ‘capacity of production’</td>
<td>NIL</td>
<td>وتبلغ الطاقة الإنتاجية للمصنع 500 ألف طن ممتي سنوياً.</td>
</tr>
<tr>
<td>(5) ‘bunch, bundle, bouquet’</td>
<td>NIL</td>
<td>قد فتي وفتاة من أبناء الشهداء طاقتين من الزهر للسيد الرئيس…</td>
</tr>
</tbody>
</table>

Considering the various meanings of the terms *energy* and طاقة (tāqa) shown above, it is remarkable that they share some denotations. Both mean ‘ability’ and ‘usable power, or source of power’. The English and Arabic denotations of the category ENERGY, that is, ‘ability’ in (1) in Table 2 can be understood in conjunction with the connotations of or encyclopedic knowledge about ENERGY. Within the ICM of ENERGY, *energy* and طاقة (tāqa) can be understood in connection with such elements as ambition, action, physical strength, mental strength, and so forth. The denotations of ‘usable power’ in (3) in Table 2 can be comprehended in connection with elements like electricity, powering machines, dams, power, light, and heat.

However, the words *energy* and طاقة (tāqa) differ in some other meanings. Unlike *energy*, طاقة (tāqa) can be used with the meaning of ‘a window’, ‘a bunch’, and ‘capacity of production (preceded by إنتاجية (‘انتاجية) (productive))’. In Example (2) in Table 2, طاقة (tāqa) is projected to include the meaning of ‘a window’, and thus connotations like building, frame, glass and light surface in the conceptualization of طاقة (tāqa) as a window. In example (4) in Table 2, طاقة (tāqa) is extended from *energy* (source domain) to *capacity* (target domain) with the addition of the adjective إنتاجية (‘انتاجية) (productive). Within BUSINESS ICM, طاقة (tāqa) can be comprehended in terms of features like enterprise, resources, workforce, products, and economy. In example (5) in Table 2, طاقة (tāqa) is projected to include the meaning of ‘bouquet or bunch’. This subcategory of طاقة (tāqa) is associated with many elements such as similar things contained, collection, present, and flowers.
As shown in Table 3, the data compiled from the BNC and ArabiCorpus show that the most frequent collocate of energy is efficiency and the most frequent collocate of طاقة (tāqa) is ذريّة (dariyya) (atomic).

Table 3. The Most Prototypical Collocates of energy and طاقة (tāqa)

<table>
<thead>
<tr>
<th>Collocates in Freq. Order</th>
<th>The British National Corpus</th>
<th>The ArabiCorpus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Word</td>
<td>Collocate</td>
</tr>
<tr>
<td>1st Collocate</td>
<td>efficiency</td>
<td>324</td>
</tr>
<tr>
<td>2nd Collocate</td>
<td>atomic</td>
<td>308</td>
</tr>
<tr>
<td>3rd Collocate</td>
<td>conservation</td>
<td>236</td>
</tr>
<tr>
<td>4th Collocate</td>
<td>department</td>
<td>224</td>
</tr>
<tr>
<td>5th Collocate</td>
<td>nuclear</td>
<td>200</td>
</tr>
</tbody>
</table>

Thus, energy is commonly conceptualized as the efficient use of resources, evoking several features like energy resources, economy, sustainability, and so on. A less frequent collocate of energy is atomic, virtually interchangeable with nuclear. In this sense, energy can be associated with a source of energy, electricity, agency, weapons, and so forth.

In contrast, the most frequent collocate of طاقة (tāqa) is ذريّة (dariyya) (atomic), which is exchangeable with نووّيّة (nawawiya) (nuclear). Despite the dissimilarities between atomic and nuclear, mainly in physics, they are similar when they modify energy. This indicates that the Arabic term طاقة (tāqa) is frequently associated with forms or source of energy and with weapons. Conceptualising طاقة (tāqa) as a source of energy is supported by the other common collocates, notably كهربائيّة (kahrabā’iya) (electrical) and شمسيّة (šamsiya) (solar). A less frequent collocate of طاقة (tāqa) is إنتاجيّة (’intājiyya) (productive), which shows that the term طاقة (tāqa) can be comprehended based on (the capacity of) production.

The results, thus, show that there are many cases where the English term energy and the Arabic term طاقة (tāqa) are parallel, especially in denotations, including ‘ability’ and ‘useable power’. However, only طاقة (tāqa) has denotations like ‘a window’, ‘a bunch of’, and ‘production capacity’. This shows that the polysemy of Arabic طاقة (tāqa) has a more complex conceptual structure than that of English energy.
In the first commonality between energy and طاقة (ṭāqa), ENERGY entails force or rather a forceful exertion, which relates to physical as well as mental abilities:

6. Tea and herbs and lemon to sharpen it, not too sweet but sweet enough to put some energy into her.

7. ...أريد أن أغفو قليلا، فلم تبق في جسدي طاقة ...urūdu an āḡfti qalīlan, falam tabqa fī jasādi ṭāqa ...I want to sleep a little, no energy is left in my body...

8. …she develops freely physical and mental energy and will not be physically exhausted and mentally debased.

9. …ويُولِد عمره عشر سنوات مليء بالطاقة والفرحة ...waladun ‘umruhu ‘ašru sanawātīn malī‘un bi- ṭ-tāqati wa Iffaraḥ ...a ten-year-old boy who is full of energy and joy.

In these examples, energy and طاقة (ṭāqa) denote physical as well as mental vigour. In examples 7, 8 and 9, the exerters I, she and a ten-year-old boy exert energy respectively while in example 6 tea, herbs, and lemon give her body a burst of energy.

PROPERTIES ARE CONTENTS conceptual metaphor, or, more precisely, ABILITIES ARE ENTITIES INSIDE A PERSON, motivates the meaning of energy and طاقة (ṭāqa) in the examples mentioned above. More precisely, the source domain ENTITIES is mapped onto the target domain ABILITIES. ENERGY, then, is conceptualized as a property of a person. Understanding the sense of energy and طاقة (ṭāqa) may also be motivated by ENERGY IS A SUBSTANCE metaphor. For instance, in example 7, ENERGY, the target domain, is understood with recourse to SUBSTANCE, the source domain. The speaker in this example conceptualizes ENERGY as the substance in a container, that is, his body. Viewing energy as a property or a substance is commonplace. Humans’ experience with physical objects, particularly human bodies, offers different ways of considering events, activities, ideas, emotions, and so on, as entities and substances. Seen as a substance, energy can flow, be lost or stored, be the product of something, and so forth.

The second sense of energy and طاقة (ṭāqa), i.e., ‘usable power’ or ‘source of power’, can also be understood in terms of SUBSTANCE. That is to say, the source domain FUEL is mapped onto the target domain ENERGY. In this regard, energy is the outcome of fuel production.

10. That’s, now that fuel is producing energy.

11. ...عدم ربط البحث العلمي بتطوير الصناعات المحلية، كالأدوية وتوفير بدائل الوقود (طاقة) ...lack of linking scientific research to the development of local industries, such as medicines and fuel (energy) alternatives.

This kind of understanding not only entails electricity and petrol, but also food.

12. ...so we can measure the energy that food provides in calories.

13. يمثل الغذاء الطاقة المحركة للإنسان ...yumaṯṯilu l-ġiḏāʾu ṭ-ṭāqata l-muḥarrīkata li-l-īnsān

Food is the energy that enables a human to move.
The conceptualization of طاقة (ṭāqa) as fuel and source of power is supported by the collocate frequency data discussed earlier. English energy is also evidently conceptualized as fuel given that its second most frequent collocate is atomic. However, while طاقة (ṭāqa) is closely associated with the generation of power, energy is strongly associated with the efficient utilization of resources, that is, less energy consumption to offer similar service. Despite the difference in these two processes, they both concern power or rather source of power. Thus, the prototype that motivates the meaning of energy and طاقة (ṭāqa) is a source of power.

Though the most prototypical entity that may be the primary motivating factor for the conceptualizations of both energy and طاقة (ṭāqa) is a source of power, there are some differences at the level of the periphery. The word طاقة (ṭāqa), in contrast to energy, can mean ‘production capacity’, which is less prototypical based on the data compiled from the ArabiCorpus. The corpus data on energy and طاقة (ṭāqa) also indicates that the dissimilarities in the meanings ‘a window’ and ‘a bunch’ are no more significant as these senses have become rare. In 44,232 occurrences of طاقة (ṭāqa), the meaning of طاقة (ṭāqa) as ‘a window’ was found in one concordance line only. In the same vein, the meaning of طاقة (ṭāqa) as ‘bouquet’ was found in one concordance line only.

Conclusion
The current study showed that there are commonalities and differences between the term energy and the term طاقة (ṭāqa) in terms of polysemy and prototypicality. The word طاقة (ṭāqa) is more polysemous than the word energy; however, these terms have the same prototypical meanings but differ in peripheral senses, most of which are rarely used in Modern Arabic. The terms are then virtually identical except for some minor differences in less prototypical and non-prototypical senses. Thus, these differences are deemed insufficient to impact on Arab learners’ understanding of the concept of ENERGY.

Arab and English learners are then presumed to face the same difficulties in learning the concept concerned. More precisely, these learners may not understand the exact meaning of the concept ENERGY in science classes because of the pre-existing knowledge they have about this concept. The intended meaning connected with the scientific cognitive model does not form part of the existing knowledge and is mostly unrelated to the prior knowledge in a student’s mind. Conceptualizing energy as human property, substance, source of power, or fuel is not congruent with PHYSICS ICM. Research on students’ misconception of the term energy demonstrated that these types of understanding might hinder students’ learning of this concept in a scientific context (e.g., Watts, 1983; Gilbert & Pope, 1986; Trumper, 1993).

Humans may thus have conflicting ways of understanding. This is because there are folk and expert theories of science, which include idealized cognitive models in correspondence with a language (Lakoff, 1987). The fact that idealized cognitive models do not match one another is ordinary, but the challenge may be in applying a cognitive model in the relevant context. Therefore, to facilitate learning scientific concepts, the gaps between everyday language and science language should be emphasized. This will help students to avoid understanding science terminology based on everyday conceptions, to be aware of the gaps between folk and expert theories of science, and to be able to choose the consistent ICM for a specific range of contexts.
A Corpus-based Cognitive Linguistic Analysis of Pre-existing Knowledge

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i In this paper, words like *energy* are in italics, senses such as ‘ability or capacity for doing work’ are in quotation marks, transliterated as well as translated words, like طاقة (ṭāqa) (*energy*) are given in brackets, and concepts such as ENERGY are written in small caps.

ii The Arabic words, in this paper, are transliterated in accordance with the recommended transliteration method used in academic studies of linguistics (Isaksson, 2013).
“Knowledge comes, but wisdom lingers...”: A Genealogical Reading of Tennyson’s *Locksley Hall*

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**Abstract**
This paper analyzed various themes and stylistic features of Lord Tennyson's poem, 'Locksley Hall.' The main themes that were examined include pessimism versus optimism, love and romance, future. Two stylistic features, namely monologue and the dramatic placement of trochaic rhythmic units, were examined. The analysis section provided a comprehensive analysis of these elements as they are depicted in the poem. The theoretical framework of this research was anti-historicism, as particularized in Foucault's genealogy. The discussion section placed these elements in the context of the theory of anti-historicism. The findings of this research indicated that this poem depicted the elements of the concept of the “history of the present” of the Victoria era.

**Key words:** Anti historicism, Friedrich Nietzsche, Genealogy, Locksley Hall, Lord Alfred Tennyson, Martin Heidegger, Michel Foucault, Victorian poetry

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Introduction

*Locksley Hall* is a dramatic monologue poem authored by Alfred Lord Tennyson. The poem was written in 1835 and published in 1842. Since its publication, the poem has attracted praise from a variety of literary scholars and has been referenced in several literary genres over the years. The poem has also been a subject of a variety of critical comments from several literary analysts and commentators since the time it was first published. The most notable criticism that has over the years, been directed towards the poem is the fact that it presents frequent subject matters, which makes it sound as an untactfully thought-out piece from an inexperienced writer (Pearsall, 2015). As a result, most of these critics argue that they find it extremely challenging to categorize or put into context the poem. This partly explains the reason why there are a few literary materials that provide an in-depth analysis of the poem. These criticisms are rather confusing as the poet has artistically structured these themes in an orderly and concise manner to represent the main aspect of human existence while still maintaining the aesthetic qualities of the poem. However, considering the period in which it was written and published, it could be confusing why the author of the poem decided to use this artistic structure, which mostly coincides with the principles of post-modernism. For instance, in his study, Alvesson (1995) argued that postmodern pieces are fond of employing numerous subject matters or themes that could be taken seriously, but no effort should be put to combine them under the same concept.

This research paper focuses on the themes presented in Tennyson’s poem *Locksley Hall*. However, since it is almost impossible to incorporate all the themes present in this poem into one research paper, the research will limit its discussion to the theories of anti-historicism, as presented in the poem through the themes of industrial advancements and poverty. The paper will also discuss the concept of colonization and the stereotypical notions of the colonizers as presented in the poem based on their view of the less developed civilizations. In this regard, the concept of anti-historicism can be described as the practice that rejects the philosophical analysis of human behavior based on experiences, history, or tradition (Del Caro & Norman, 2015). On the contrary, historicism refers to the concept of ascribing evocative implication to space and time (Zhang, 2006). From an anti-historicist point of view, human existence, consciousness, and ethical positions should be interpreted from a naturalistic perspective (Del Caro & Norman, 2015).

Research Methodology

The research methodology of this poem analysis focuses on the theory of anti-historicism and particularly genealogy, as elaborated further in the subsequent paragraph. The analysis of this poem highlights the principles of anti-historicism while discussing various stylistic and thematic elements relevant to the overarching aim of this research. In this way, the paper concentrates on the specific period in which this poem was written, that is, 1842, to derive the societal aspects that motivated the poet to craft the piece. In most analyses of poetry, analysts usually focus on a given theory such as modernism, post-modernism, historicism, anti-historicism, and many more. Many other approaches to analyzing poetry also do exist. For example, in his scholarly work of 1963 that was published in the *Journal of Victorian Poetry*, William Templeman provided a chronological approach to interpreting the poem. Similarly, in his literary work of 2013, Roger Ebbatson...
interpreted the poem by using almost a similar approach to that of Templeman but with particular focus on the futuristic elements of the poem and how they might have depicted the scientific revelations of the contemporary world by considering that the piece was balanced between the scientific orientations of the future and Utopian visions of the future. The paper chooses anti-historicism theory because of the reasons elaborated in the explanation of this theory provided below.

“Better fifty years of Europe than a cycle of Cathay”: Lord Tennyson and Anti-historicism

Anti-historicism that was set forth by Friedrich Nietzsche – a German philosopher and artistic analyst - was later expanded by the French philosopher, Michel Foucault, by introducing to it the concept of genealogy. However, before providing a further elaboration of the concept of genealogy, it is imperative to highlight more on the theory of anti-historicism while considering the views of its critics. Historicism and anti-historicism are conflicting concepts insinuating philosophy with its history and philosophy without its history, respectively. In the notion of philosophy with its history, it is believed that one man's experience is extremely limited and hence the need to draw insight from history to enhance one's experience before deriving unique philosophical stances. In his scholarly paper, Kuntz (1969) notes that someone could live up to the old age with his boyish health hence cannot deeply understand the experiences of those who undergo episodes of sicknesses.

To draw an all-inclusive philosophical stance, one must consider the experience of others, and this could only be achieved through a historicist view of things. On the contrary, in the same piece of work, Kuntz (1969) notes that anti-historicists believe that philosophy and writing the history of philosophy are two different disciplines with highly divergent logical approaches, hence, it is wrong to mix them. Per se, it is wrong to be subject to the two diverse sets of standards. In that light, there is a possibility of writing philosophy without talking about the development of other philosophies. In this way, Kuntz believes that the philosophical creativity of people improves as they do not have a direct influence on previous philosophical developments. Therefore, considering that the poem is a monologue, it might contain some philosophical stances of the poet without the direct influence of the development of previous philosophies. Consequently, this poem will be analyzed from an anti-historicist point of view, whereby the author will not focus on the philosophical analysis of human behavior based on experiences, history, or tradition.

Moreover, Foucault described genealogy as a detailed examination of the aspects of human existence that can be perceived without relying on historical experiences of the same (Prado, 2018). He argued that anti-historicism is the surest way to understand the origin of human beings and their societies. According to Foucault, this concept of genealogy is the basis for human consciousness, advancements in technology, creativity, and innovation, amongst other things, without consulting a similar event or pattern in the past. Scholars like Benjamin Sax and Andrea Rossi, and including Foucault, refer to the concept of genealogy as the "history of the present". They use this phrase to refer to those elements felt by the people without history – the concept does not employ a linear model to examine things, but rather consider present ideas and issues such as sexuality to draw critical philosophical stances. In other words, Foucault did not reject the possibility that history
influences the present but acknowledged that the present is not wholly a product of the past, but a combination of things felt both in the past and the present.

Seemingly, Tennyson crafted the poem by using an anti-historicist stance because he provides multifaceted themes in the poem that seem to be his imaginations of the present time – the Victorian era. The poet did not draw any inferences from periods preceding the Victorian era hence leading to the notion that anti-historicism, and particularly genealogy, would be the best theory to evaluate the stylistic and thematic elements of the poem. This research paper will, therefore, rely on this disposition to analyze, discuss, and illustrate Alfred Tennyson’s poem, *Locksley Hall*. Additionally, based on these observations, it is also imperative to highlight the life experiences of Lord Tennyson that might have shaped his philosophical dispositions evident in the thematic and stylistic elements of the poem as well as how the poem is exemplary of the Victorian era.

‘I the heir of all the ages, in the foremost files of time”: An Overview of Lord Tennyson

Lord Tennyson (1809-1892) is a renowned British poet during the Victorian era. He has authored numerous poems that carry diverse themes that cannot be described in a single piece of writing. Some of his most celebrated poems include “Morte d’Arthur”, “The Two Voices,” “Locksley Hall”, and “The Vision of Sin”. His poems have received a lot of criticism both from conventional and modern scholars. For example, as Colon observes, scholar Sayers, an author of several scholarly materials addressing Tennyson's writing style and thematic development in the modern times (the 1980s to early 2000s), argues that most of his poems make the reader feel naïve. However, Colon (2017) urges critics of Tennyson to be a bit careful by arguing that he was a man of the Victorian era who was never exposed to the 20th-century enlightenment. Hence, modern scholars should not take a superior stand to critique his poems as it may make them even misinterpret the pieces.

Perceptibly, based on the principles of anti-historicism, it can be argued that Tennyson used an anti-historicist philosophical viewpoint to craft his poems, thus making his readers feel naïve due to lack of a first-hand touch of his life experience, which he expressed in the form of "history of the present". Instead, people are used to the linear interpretation of past events, whereby they palpate logic when events are linearly or chronologically related. In other words, most people rely on historical data, which focuses on the linearity of events about time and space (Buckley, 2016). Instead, Tennyson presented a myriad of themes in his pieces based on his experiences and perceptions in the present time. For example, in the poem "Locksley Hall", Tennyson depicted a theme of conflict between religion and technological or scientific advancement. It is during the Victorian era when major scientific discoveries were made, such as anti-biotics that led to a conflict with religion, which had a different view of the world. Therefore, the poem being analyzed in this paper fits in the Victorian era. The stylistic and thematic development of the poem fits many aspects of the Victorian era, as elaborated further in the subsequent section.

The analysis section of this paper opts for some themes and stylistic features of the poem and discusses them in the context of genealogy and anti-historicism. The analysis section will highlight the themes and stylistic features that will be discussed in the “discussion section” in the context of the doctrines of anti-historicism.
Thematic and Stylistic Analysis of Tennyson’s *Locksley Hall*

Tennyson authored this poem between the years of 1837 and 1838, which is the time in Great Britain's history when political tensions were high, and the economy was declining from its peak. During this period, the political atmosphere was filled with the clamor for the abolishment of the Corn Law, which culminated in the foundation of the Corn Law League, agitation for the formation of the People's Charter, and the debate over the New Poor Law (Robertson, 2017). Furthermore, at the time of the poem's publication in 1842, the country was experiencing sporadic acts of violence in the form of riots as a result of the rejected Chartist petition. This tumultuous political environment of the time was characterized by high unemployment rates, with many industries shutting down operations and high food prices coupled with poor relief systems by the government, which resulted in a population languishing in poverty and hunger (Ebbatson, 2013). These had a great deal of influence on the literary works of the period.

For instance, Tennyson’s poem overall portrays a tortured soul in the face of dynamic earth, whereby “[S]cience moves...”. This characteristic portrays the Victorian era as described above, whereby the main challenge people faced was to balance their views between religion and science. In addition to the hard economic and political situations, many people nearly felt trap of pessimism but maintained the optimism of the Victorian era. For example, in real life, Tennyson dropped out of Cambridge in 1830 due to financial reasons following the death of his father (History. com).

The poem, therefore, is a balanced dramatic monologue, which is a combination of fiction and facts based on the prevailing political atmosphere to predict the future. For instance, Tennyson says “…into the future far as human eye could see. Saw the vision of the world and all the wonder that would be…”. His vision of the future society is grim. He notes “…[S]lowly comes a hungry people, as a lion creeping nighe... Glares at one that nods and winks behind a slowly- dying fire…” (Ebbatson, 2014, p. 1). In general, the poet deploys a cynical and solitary mood to the poem as the central character in the poem contemplates and complains about his life and the social aspects of Victorian society that bore technological advancement.

The poem deploys the use of the images of spring to vividly describe to the reader how and why the protagonist’s love for his cousin started and proceeds to also narrate that the love eventually transforms due to external factors leading his lover to betray their love and subsequently marrying another wealthier individual, “…O my cousin, shallow-hearted! O my Amy, mine no more!” This disappointment changes his visions and perspectives about the moorland, love, and the entire society terming it as a “…barren, barren shore!” (Ebbatson, 2014, p. 1).

As a means of setting the poem’s mood and setting the poem up for the ensuing conflicts, the poet begins by introducing the readers to a botched romantic relationship between two young individuals. In this preamble, the narrator tells of a soldier whose return to his childhood home reminds him of the experiences he had in his youth. These include his youthful love for his cousin – Amy – which gets destroyed when his lover opts to marry a wealthier lord of the manor. The memory of his denied love permanently affects the soldier’s view of Locksley Hall and the moorland. The soldier is expressing his anger at his lover’s relationship with the lord of the manor.
when he says “…He will hold thee when his passion shall have spent its novel force / Something better than his dog, a little dearer than his horse...". Amy's act of choosing to marry a wealthier man over the soldier's love, informs his view and dismissal of the society at large. He considers the present society to be inclined towards materialism. To this effect, he says, "…Cursed be the social wants that sin against the strength of youth! Cursèd be the social lies that warp us from the living truth!". According to the narration, the soldier bears in his mind a skewed notion that the presented society is governed by a thirst for wealth, which determines an individual ability to marry or get married. The poem narrates, "…[E]very door is barred with gold, and opens but to golden keys. Every gate is thronged with suitors, all the markets overflow…” (Ebbatson, 2014, p. 2).

As opposed to the conventional romantic literary works that focused on finding solutions to social conflicts regarding intimate matters of love and marriage between an antagonist and a protagonist, the realist literary work aims at identifying the connection between these intimate concepts and the overt social aspects of human existence in order to understand their point of divergence (Hall 2). This notion that was first discussed by Catherine Hall in her 1985 article, The Industrial Reformation of English Fiction, which coincides with Heidegger’s (1971) analysis of poverty by saying that “…the humanness of man and the thingness of things dissolve into the calculated market value of a market which […] spans the whole earth”, with the effect that all beings become subject “to the trade of a calculation that dominates” (pp. 112, 114). In the poem, Tennyson’s main character is determined to find a solution for his intimate issues of love for his cousin, which he briefly achieves when he contemplates the prospects of a future filled with industrial prosperity and society with shared goals and beliefs. He says “…Men, my brothers, men the workers, ever reaping something new… That which they have done but earnest of the things that they shall do...” (Ebbatson, 2013, p. 3). Furthermore, Tennyson is using this bold assertion by his central character to introduce his premonitions about a future where men will be working harmoniously and in unison to restructure the society into a more productive society. In so doing, the poet successfully predicted the Saint-Simonian movement, which had adverse influences on global trade.

“For I dipped into the future, far as human eye could see”: Tennyson’s Prophetic Visions
The poem presents the reader with an individual – the protagonist – who is conflicted with his views about the future and the conceptualization of his present disposition. On the one hand, the protagonist is excited and passionate about the prospects of the future world, while on the other, his analysis of his present is filled with sarcasm and disapproval. By so doing, the poet seems to be arching towards Heidegger's (1971) vision of the prophetic role of the poet, which involves reporting on the present real-life experiences of human beings while forecasting possible future occurrences. According to Heidegger's notion of the role of the poet, it is only those with the poetic license that have the ability to assume this role of the gods in order to sensitize the society on their current state of affairs while enlightening the same society on the possible outcomes that awaits them in the future. Therefore, through the poem Tennyson assumes this role by composing a poetic masterpiece for the societies of the 1840s. It is worth noting that Tennyson predicts the future without history, hence indicating his anti-historicist standpoint when he was writing the poem. According to Urbach (1978), one of the main characteristics of historicism is the heavy utilization
of unconditional historical prophecies rather than scientific predictions to make statements about the future. It is evident in the poem that Tennyson made statements about the future without history, thus aligning with the tenets of anti-historicism.

Moreover, the poem’s narrator heralds the advent of Heidegger’s (1971) notions of the role of the poet as one whose word predicts and speaks of the future occurrences as if they were happening in the present. In the poem, the central character’s visions of the future are disguised as consequences of his internal conflict and escapist mindset that does not want to accept the present realities of losing the love of his life to another man. However, the protagonist’s belief and attitude towards this vision of the future is so persuasive that it contradicts the notion that this was a means of escaping from present realities.

The poem is composed of several dramatically placed trochaic rhythmic units, which effectively highlight the dramatic changes in the protagonist's mood. This is witnessed when the protagonist's vision of industrial advancements in the future is melodramatically replaced by the notion of the looming political reforms movement, "...hungry people, as a lion creeping nigher" (Ebbatson, 2013, p. 1). In this aspect, the readers witness the liquidation of this dramatic monologue, where the single voice of the protagonist is disintegrated into several fitful tones depending on his mood. As can be seen from the poem, the protagonist's conflicting views of the future, and the present is a simulation of the tensions that existed during the composition and publication of the poem. In the years leading up to the publication of Locksley Hall, Great Britain was highly stratified both politically and economically due to the consequences of the industrial revolution that began in the 1680s. People of a low social class suffered poor housing conditions, infectious diseases like tuberculosis, long working hours, and premature death (Allen, 2018).

These changing visions of the protagonist come to a turning point when he starts fantasizing about a desert-island. At this point, the protagonist’s colonial attachments are brought to the fore depicting him as an individual with rudimentary desires as he calls “…for some retreat. Deep in yonder shining Orient, where my life began to beat…”. The readers also get to learn about his father, who, just like the protagonist, was a soldier and died, “…in wild Mahratta battle cry…,” leaving him under the care of his uncle, “…a trampled orphan and a selfish uncle’s ward…” (Ebbatson, 2013, p. 4). According to Homi Bhabha (1984), the constant recollection of the unpleasant and unsettling time of the colonial rule and the realities of the era was a major characteristic of people in nineteenth-century India. In a similar manner, the poem presents the building of Locksley Hall as the constant representation of disparities of the colonial history of Moorland. This history is portrayed in the poem in a manner suggesting that the founding laws are consistently amended or changed, so much so, that the inhabitants or colonizers feel as if they are, “…orphan[s]…” (Ebbatson, 2013, p. 4). Tennyson’s presentation of a protagonist who is in love with his cousin is material to the protagonist’s anomalous desire to live in contradiction of the societal norms and way of life. The poet says, “…there to wander far away, On from island unto island at the gateways of the day…”. His desire is to live a life free from the influences of industrialization under “…Breaths of tropical shade…. Never come to trade, never floats a European flag….”. The protagonist believes that in this country or rural setting, his life will be more
enjoyable with no interference from the advancements in technology in the form of "...steamship, in the railway, in the thoughts that shake mankind...". The narrator's description of this perfect place is laced with a sexual element "...There the passions, cramped no longer, shall have scope and breathing space. I will take some savage woman, she shall rear my dusky race...". This vision is, however, short-lived as the protagonist jolts himself back to his earlier vision of a progressive society and continues with his criticism of the present way of life, "...herd with narrow foreheads, vacant of our glorious gains. Like a beast with lower pleasures, like a beast with lower pains!" (p. 5).

**Locksley Hall A Multifaceted Poem**

The theme of pessimism versus optimism is also evident in various works of Tennyson. The theme is also evident in the present poem, as highlighted in the previous section. From the standpoint of anti-historicism, it could be argued that Tennyson never borrowed his philosophical stances from previous philosophical developments as themes majorly depict elements of the Victorian era that cannot be felt through history. Even the use of monologue as a stylistic feature further affirms that Tennyson must have exclusively borrowed the themes of the elements mentioned above from his experiences rather than sourcing them from historical events. Instead, he focused on the future by trying to figure out the image of the future world provided that “[S]cience moves...” (p. 189).

According to Berman (2015), the Victorian era was an age of reform from 1832 to 1867. Reformers were divided along with various religious and political standpoints. Incidentally, in a multifaceted poem characterized by sophisticated thematic development, love also emerges to be a major theme. Tennyson tries to give a feel of at least every aspect of life during the Victorian era, thus further supporting the anti-historicist point of view. For instance, in his paper, Kuntz (1969) implies that the aspects of life that can be felt without history are lesser than those that can be felt with history. In that regard, for Tennyson to craft a significant poem, he had to mix up several themes in a single piece as long as they portray the various aspects of the Victorian era. Also, the way he depicted the theme of love in the poem aligns with how other romantic poets of the Victorian era, like Elizabeth Barret Browning, portrayed it. The only difference demonstrated between the works of the two is their philosophical stances: if Tennyson could be considered an anti-historicist, then Browning would be a historicist because she considered the elements of time and space in her love poems. Tennyson drew from the history of the present to depict the theme of love.

In the light of how Tennyson makes statements about the future, one of the critical questions that emerged in the mind of the researcher when presenting the argument on how historicists and anti-historicists view the future is that whereas historicists draw evidence from the past trend of events (history), what does anti-historicists use to make their future statements? Urbach (1978) indicated that it could be scientific predictions – even Tennyson, although not formally recorded, he might have predicted about the future by using observations of the present. This observation aligns with that of Heidegger, who indicates that the role of the poet as one whose word predicts and speaks of the future occurrences as if they were happening in the present. This remark is
indicative of using the concept of the "history of the present" to predict the future, thus aligning with the tenets of the theory of anti-historicism.

Moreover, the dramatically placed trochaic rhythmic units, which effectively highlight the dramatic changes in the protagonist's mood, could also be connected to the theory of anti-historicism. For example, one could argue that the use of monologue reaffirmed that the poet was drawing evidence from the present to pass across various themes, as portrayed in the multiple mood changes evident in the poem, as highlighted above. Also, based on the claim that the number of things felt without history is lesser than those felt with history, it could be argued that the poet was struggling to attain ultimate sophistication in the poem, as evidenced by the multiple presentations of themes and mood changes.

Conclusion
The discussion of the theme of advancement and its implications, as presented in Tennyson’s Locksley Hall, has elicited different views and perspectives from several scholars and critics. Adorno (1984) in his discussion of this subject posited that as much as advancements might result in a society focused on lavish living, the main implications of advancements are the degeneration of the value of human existence into the accumulation of wealth and a life of affluence that is focused on wealth creation. On the other hand, Knox (1850) declared that 'The Saxon will not mingle with the dark race' (p. 23). This notion resonates with the protagonist in Locksley Hall, who declares that he is unable to ‘Mated with a squalid savage’, while he proclaims that Europeans are the ‘heir of all the ages’ (Ebbatson, 2013, pp. 6-7). Therefore, he believes that the white European male is obligated innately to spearhead advancements through systematic innovation and invention. Overall, the thematic and stylistic development of the poem is deeply connected to the theory of anti-historicism than historicism. It is evident in the poem that the poet used the concept of “history of the present” to present various themes such as love and poverty. The poet tries to balance between a Utopian vision of the future and a scientific view of the future by using the observations of the present.

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References
“Knowledge comes, but wisdom lingers...”: A Genealogical Reading

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Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic

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Abstract
This paper discusses the translation of noun phrase ellipsis (NP ellipsis) from English into Arabic. It aims to determine how NP ellipsis is rendered into Arabic and what implications its translation has on the target text. To achieve this, the study relies upon the analysis of authentic English texts and their Arabic translations. The analysis of the Arabic translations reveals that NP ellipsis is rendered by ellipsis or lexical repetition. Furthermore, there seems to be a tendency towards using lexical repetition in the translation of ellipsis, which raises the degree of explicitness in the translated text. The use of lexical repetition can be attributed to structural incompatibilities and differences in stylistic preferences between the two languages. Finally, the study shows that NP ellipsis is not always translated accurately, resulting in ambiguity and loss of the source text informative content. Therefore, further studies on the translation of other forms of ellipsis can show the potential renderings of ellipsis and their impacts on the target text.

Key words: cohesion, ellipsis, explicitness, explicitation, lexical repetition

1. Introduction

Ellipsis can be defined as “the non-expression of a word or phrase that is, nevertheless, expected to occupy a place in the syntactic structure of a sentence” (McShane, 2005, p. 3). Language users, whether writers or speakers, frequently make use of various ellipsis forms. For instance, in the sentence ‘John passed the driving test, but Mary didn’t’, the entire verb phrase ‘pass the driving test’ is deleted in the second conjunct. Such an ellipsis is used to achieve specific functions such as avoiding redundancy and creating cohesion as to accurately interpret ellipsis, the reader or the listener has to refer back to the antecedent (Helati, 2005). Thus, ellipsis has a meaning, and it is semantically more productive than what is said or written (Aelbrecht, 2010).

Ellipsis is a universal linguistic phenomenon, and it is not arbitrary; it is systematically licensed by syntactic, semantic and pragmatic factors (Reich, 2019). Therefore, the deleted elements can be recoverable from the textual material available, knowledge of syntactic rules, or the situation (Helati, 2005). There are several types of ellipsis, such as noun phrase ellipsis, verb phrase ellipsis, clausal ellipsis … etc. From a stylistic perspective, languages vary concerning the use of ellipsis. While some tend to utilize ellipsis more frequently, whether in written or spoken discourse, others avoid ellipsis and tend to use lexical repetition, resulting in a higher level of explicitness (Baker, 2011).

The primary concern of this study is to determine how noun phrase (NP) ellipsis is rendered from English into Arabic and identify the stylistic preferences of English and Arabic with respect to the use of ellipsis. The study is based on the analysis of authentic texts translated by professional translators. The extracts, which were taken from different published works, contain different types of NP ellipsis. The translations of these texts were analyzed with respect to how NP ellipsis is rendered into Arabic and what implications its translation has on the target text.

The study consists of six sections. Section 1 is an introduction to the study. It introduces the linguistic phenomenon of ellipsis and presents the study aim, methodology and structure. Section 2 reviews previous studies on the translation of ellipsis. Section 3 introduces NP ellipsis and discusses the translation of nominal ellipsis achieved by the use of deictics. Section 4 discusses the use of numeratives as nominal elliptical devices and their translation into Arabic. Section 5 sheds light on the elliptical use and translation of epithets and classifiers. Finally, section 6 presents the conclusion.

2. Previous studies on the translation of ellipsis

The translation of ellipsis has been studied from different perspectives. For instance, Arhire (2018) studied ellipsis as an identity marker in literary dialogue. The study aimed at examining how the uses of ellipsis in the speech of characters help in constructing heroes’ identity, which distinguishes them from other characters’ identities and emotional states. The focus of the study was on how ellipsis is translated from English into Romanian. The study concludes that when ellipsis is used as a cohesive device, it can be translated formally or by any cohesive device that can achieve cohesion in the target language. However, when ellipsis is used to convey additional values such as idiolectal and sociolectal values, translators use other translation strategies such as
compensation and functional equivalence even in cases where formal means are an available option as such strategies are effective in conveying information related to characters’ identity, emotional state and social context.

Another study conducted by Pirnajmuddin and Nezam (2012) investigated the use of ellipsis as a stylistic feature in literary texts with a particular reference to Hemingway’s The Old Man and the Sea. The study examined the translation strategies used by Persian translators in rendering ellipsis from English into Persian. It concluded that translators tend to use literal translation in translating ellipsis when elliptical structures are similar in both the source and target language. Expansion, however, is also used mainly in cases in which the two languages differ grammatically in expressing ellipsis. Furthermore, it pointed out that most translators are inattentive to style as they tend to expand the target text in some cases and delete the elliptical structure in others, which results in not transferring the stylistic effects of the source text into the target language.

Finally, Hassan and Taqi (2011) studied the translation of nominal ellipsis in Quranic verses. The study attempted to find out how elliptical nouns in some Quranic verses are translated into English and whether the translations convey the same meanings that will lead to understanding the verses. The study shows that there are some translations of ellipted nouns that do not provide sufficient interpretations, which may affect the understanding of the verses in question on the part of readers. Translation strategies that provide further elaboration and expansion are recommended to be used to raise the level of explicitness and enrich understanding.

In the current study, one type of ellipsis referred to as noun phrase ellipsis will be discussed in terms of its use and translation into Arabic. The study is an attempt to examine how NP ellipsis is rendered into Arabic and shed light on the implications of its translation on the translated text.

3. Noun Phrase Ellipsis

Noun phrase ellipsis involves the omission of the head noun of a noun phrase. It involves the use of a closed-set of words such as deictics, numeratives, epithets or classifiers to function as the head of the elliptical noun phrase (Halliday & Hasan, 1976; McShane, 2005).

For instance, the deictic expression ‘some’ in (A) and the numeral ‘four’ in (B) are used elliptically to function as the head of a deleted noun phrase. This ellipsis is cohesive as it connects the two clauses by referring anaphorically to a noun phrase in the antecedent clause for the interpretation of the elided material. Thus, the omitted noun phrases in (A) can only be interpreted as ‘some Irish cream’ and in (B) as ‘hours’.

(A) If you’ve got Irish Cream, I’d love some Ø.
(B) It takes three hours to get to Albuquerque and four Ø to get to Santa Fe.

(McShane, 2005, p.128)

As stated in the definition above, nominal ellipsis is achieved through the use of a deictic, numeral, epithet, or classifier as a head of an elided noun phrase. The following sections will
discuss the elliptical of use of deictics, numeratives, epithets, classifiers and their translation into Arabic.

3.1 Deictics

The term deictics refers to “those features of language which refer directly to the personal, temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is thus relative to that situation” (Crystal, 2008). Deictics are divided into three subtypes: specific deictics, non-specific deictics, and post-deictics.

3.1.1 Specific deictics

Specific deictics refer mainly to possessive forms and demonstrative pronouns (Butler, 2003). Both are used to function as heads of elided noun phrases. With regards, possessive forms in English, they include nominal expressions, as in ‘Mary’s’, and pronominal expressions such as ‘mine, yours, ours, his, hers, theirs, and its’.

To exemplify, the elliptical pronominal item ‘mine’ in (1) refers to the occurrence of the nouns ‘face’ and ‘head’ in the preceding discourse; it can only be interpreted as ‘my face and head’. Such an ellipsis is cohesive as the interpretation of elided elements relies on reference to previously mentioned textual material. The texts below illustrate the use and translation of such elliptical devices into Arabic.

(1) ST
Sapt disrespectfully kicked him sharply, but he made no movement. I saw that his face and head were wet with water, as were mine. (Hawkins, 1989, p. 45)

فركله سابت بقسوة و قلة احترام لكنه لم يبد أي حركة. رأيت وجهه و رأسه مبتلين بالماء مثل ووجهي و رأسي. (p. 44)

(2) ST
I took the afternoon coach to the town and arrived there late in the evening. I put up for the night at the Blue Boar inn, and got up early the next morning to go to Miss Havisham’s. It was too early yet to pay my visit, so I loitered into the country thinking about my patroness, and painting brilliant pictures of her plans for me. (Dickens 1993, p. 213)

استقليت عربة بعد الظهر إلى المدينة. و وصلت هناك في وقت متأخر من المساء. فنزلت في الـ "بلو بور" لتمضية الليل، و نهضت في الصباح الباكر للذهاب إلى منزل الآنسة هافيشام. كان الوقت مازال بآكرًا على القيام بأي زيارة، فأخذت أتسكع في البلادة و أنا أفكر بمولاتي و أرسم صورًا رائعة لخططها التي تضعها من أجلي. (212)

The source texts (1) and (2) contain NP ellipsis, which is used as a cohesion marker and as a means of avoiding redundancy. It can be noticed that these two cases of NP ellipsis are rendered into Arabic by lexical repetition, indicating that there is a shift in the type of cohesion mechanism utilized, i.e., translating ellipsis which is a grammatical feature by lexical repetition, which is lexical. Lexical repetition, however, creates cohesiveness, explicitness, and naturalness of expression in the Arabic translations.
It is worth noting that the use of lexical repetition is obligatory in such structures due to differences in the expression of ‘genitive construction’ in both languages. In English, the genitive construction admits the omission of the modified noun as in ‘Miss Havisham’s’ instead of ‘Miss Havisham’s house’. In contrast, in Arabic, both nouns (i.e., the modifying and the modified noun) must be mentioned. Thus, as stated by Blum-Kulka, “grammatical differences between languages will be expressed by changes in the types of ties used to mark cohesion in source and target texts” (p. 299).

With regards to demonstrative pronouns such as ‘this, these, that and those’, these are also used as forms of nominal ellipsis. When used elliptically, a demonstrative is used to function as a head of a noun phrase, as in (3), (4), and (5). As for their translation into Arabic, demonstratives can be translated by ellipsis or lexical repetition. However, the translations of texts 3, 4, and 5 show that translators tend to render ellipsis by lexical repetition through the use of explicitation.

(3) ST
Against two of the pillars were fastened two great flaring flambeaux, and in the light of these, standing out in the open air, was a large grindstone: a roughly mounted thing which appeared to have hurriedly been brought there from some neighboring smithy, or other workshop. (Dickens, 1999, p. 234)

وكان مصباحان كبيران يتوهج نورهما و هما معلقان فوق عمود من تلك الأعمدة، وفي ضوء هذين المصباحين كان يوجد حجر طاحونة ضخم كان يبدو أنه قد وضع عل على عجل بعد انتزاعه من محل حداد كان يشح عليه السكاناوس وغيرها ليكون حدها أكثر رهافة أو أي محل آخر. (235) (p.)

(4) ST
The Earth is not at right angles to its path round the sun. Therefore, the position of the sun in relation to the Earth’s surface changes during the year. Twice a year on March 21st and September 21st, the sun is vertically over the Equator. At other times, it is vertically over other latitudes between the tropical zones. These lie between the Tropic of Cancer (23° 27’ N) and the Tropic of Capricorn (23° 27’ S). (Bates & Dudley-Evans, 1992, p. 21)

دوران الكرة الأرضية حول الشمس لا يكون بزوايا قائمة مع المدار. إذا فموقع الشمس بالنسبة لسطح الكرة الأرضية يتغير خلال العام. تكون الشمس عمودية على خط الاستواء مرتين في العام هما 21 مارس و 21 سبتمبر؛ كما أنها تكون عمودية على خطوط العرض الأخرى الواقعة في المناطق المدارية في أوقات أخرى من العام. و المناطق المدارية تقع بين مدار السرطان (27 درجة شمال) و مدار الجدي (27 درجة جنوب). (21) (p.

(5) ST
Mr. Pumblechock and I breakfasted at eight o’clock in the parlour behind his shop, and at ten we started for Miss Havisham’s house, which we reached within a quarter of an hour. It was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. There was a courtyard in front, and that was barred; so we had to wait, after ringing the bell, until someone should come to open it. (Dickens 1993, p. 69)
Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic

The Arabic renditions of texts (3), (4), and (5) indicate that the elliptical demonstratives are rendered into Arabic by lexical repetition, i.e., by repeating the head noun, even though Arabic manifests the use of demonstratives as elliptical devices. Such an indication reflects the tendency of Arabic to achieve cohesiveness, explicitness, and naturalness of expression through the use of lexical repetition. The preference of specific cohesive devices over others, which in many instances occur in translation, is due to differences in stylistic preferences with respect to the mechanism employed to produce cohesive, explicit, and natural target texts.

3.1.2 Non-specific deictics

Non-specific deictics include words such as ‘both, all, some, each, and any’ (Butler, 2003, p. 295). To start with, the non-specific deictics ‘both’ ‘all’ and ‘some’ are used as nominal elliptical devices. ‘Both’ is used to refer back to a nominal group when the presupposed item has the sense of ‘two’, whereas ‘all’ and ‘some’ are used to refer back to a nominal group when the presupposed material is plural. The elliptical use and translation of these items are illustrated in the texts (6), (7), (8), (9) and (10).

(6) ST
I opened my eyes, and found two men looking at me with much curiosity. Both wore shooting dress and carried guns. (Hawkins, 1989, p. 33)

The non-specific deictic ‘both’ cannot be used elliptically in Arabic as it has to be adjoined to the head noun or pronoun, as illustrated in the translation of (6). The deictic ‘both’ should be rendered by a proper equivalent that has the sense of ‘two’; otherwise, the translation would have an interpretation different from that intended by the source text writer. It has been observed that some translators mistranslate the non-specific deictic ‘both’ when used elliptically, as evidenced in the translation of text (7).

(7) ST
Rising and looking out of the window at these harmless objects, Mr. Lorry shivered, and retired to his seat by the fire. He had opened, not only the glass window, but the lattice blind outside it, and he had closed both again, and he shivered through his frame. (Deckins, 1999, p. 234)

万达了他饿的吃了一顿下在时间的八点，等他离他到我那个地方去，等他离他到我那个地方去

و ارتجف جسم لوري مقشعراً و هو ينظر إلى هذه الأشياء و رفع إلى مقعده بجوار النافذة. كان قد فتح النافذة و أزاح عنها الستارة أيضاً ثم أغلقها بسرعة و اعتذر عنه. (p. 235)
The deictic ‘both’ in (7) has a sense of two and is used to refer back to two noun phrases, i.e., ‘glass window’ and ‘the lattice blind’. This deictic ‘both’ is mistranslated as ‘أغلقـهـا’. In Arabic, the connected pronoun ‘ـها’ does not express duality, and as a result, such a mistranslation creates ambiguity, i.e., ambiguous reference, which results in a meaning different from that intended by the source text writer. It is not clear to which item the pronoun ‘ـها’ refers; it may refer to ‘the glass window’ or ‘the lattice blind’.

With regards to the deictics ‘all’ and ‘some’, these are used as elliptical devices in both English and Arabic. However, when employed elliptically in Arabic, they are often used with the definite article ‘ال’ (Wright, 1967). In translation, they are rendered by lexical repetition (i.e., repetition of the head a noun or pronoun), as in (8) and (9), or by ellipsis, as in (10).

(8) ST
“Heaven forgive them,” said the doctor, “It’s the pirates!”
“All drunk, sir,” came the voice of Silver from behind us. (Stevenson, 1998, p. 375)

قال الطبيب: “فلتغفر لهم السماء، إنهم القراصنة!”
ثم سمعنا صوت سيلفر من خلفنا قامًا: “و كلمهم سكارى، سيدي.” (p. 374)

(9) ST
The human body is made of a number of different systems. Each system has a separate function, but some work together. (Bates & Dudley-Evans, 1992, p. 42)

جسم الإنسان مكون من عدد من الأجهزة المختلفة لكل جهاز وظيفة منفصلة إلا أن بعض الأجهزة تعمل معاً. (p. 42)

(10) ST
Just at this time the king and all his great men had met together to talk about me. I was told later about these talks by a friend who was present at them. Some were afraid that I might get free which might be very dangerous. … Some thought that perhaps it might be best to kill me (they could do it in my sleep). (Swift, 1993, p. 29-31)

في ذلك الحين كان الملك مجتمعاً إلى كبار رجاله يتناولون بشأني. و علمت لاحقاً من صديق لي كان حاضراً الاجتماع، بشأن الكلام الذي دار بينهم. كان البعض خائفاً من أن أصبح طليقاً، و هو أمر في غاية الخطورة. … و ظن البعض أن من الأفضل قتلي، فيقومون بذلك أثناء نومي. (pp. 28-30)

3.1.3 Post-deictics
The words which function as post-deictics are adjectives such as ‘identical, other, usual, regular, certain, odd, famous, well-known, typical’…etc. All these lexical items can form noun phrase ellipsis in which they function as heads of elliptical noun phrases. The following texts illustrate the use and translation of post-deictics.

(11) ST
There were fine red houses standing on the edge of the water, and on the side of the hill
there was one house larger than the **others** near some tall trees. That was Van Baerle’s house. (Dumas, 1988, p. 37)

كانت هناك بيوت حمراء جميلة على ضفة المياه، فيما انتصب منزل أكبر من المنازل الأخرى على طرف التلة بقرب بعض الأشجار الباسقة. ذلك كان منزل فان بيرل. (36p.)

(12) ST
“**She is my sister, Doctor. She was a good girl. She was betrothed to a good young man, too: a tenant of his – that man’s who stands there. The other** is his brother, the worst of a bad race.” (Dickens, 1999, p. 318)

“هي أختي يا دكتور كانت بنت طبية، و كانت مخطوبة لشاب طيب أيضاً هو أحد مستأجري أرضه، ذلك الذي يقف هناك. و الرجل الآخر هو أخيه، و هو أسوأ واحد في هذه السلالة الرديئة.” (p. 319)

(13) ST
I opened my eyes, and found two men looking at me with much curiosity. Both wore shooting dress and carried guns. One was rather short and very strongly built, with a big square head, a gray moustache and small light blue eyes. **The other** was a thin young man of middle height, with dark hair, rather graceful. (Hawkins, 1989, p. 33)

فتحت عيني لأجد رجلين ينظران إلي بفضول بالغ. كلاهما كان يرتدي ثياب الصيد و يحملان البنادق. كان أحدهما قصيراً و قوي البنية، رأسه كبير مربع الشكل و شاربه رمادي و عيناه صغيرتان بلون ازرق فاتح. أما **الآخر** فكان شاباً نحيفاً متوسط الطول، أسود الشعر، بهي الطلعة. (p. 32)

The post-deictics ‘**others**’ and ‘**other**’ are used elliptically as a means of avoiding lexical repetition. Although Arabic manifests the elliptical use of post-deictics, it can be noticed that the post-deictics ‘**others**’ and ‘**other**’, which are grammatical, are rendered into Arabic by lexical repetition. Lexical repetition, however, achieves cohesion and explicitness in the Arabic translation. In this respect, Baker (2011) points out that:

> Whether a translation conforms to the source-text patterns of cohesion or tries to approximate to target-language patterns will depend in the final analysis on the purpose of the translation and the amount of freedom the translator feels entitled to in rechunking information and/or altering signals of relations between chunks (p. 211).

Moreover, some translators mistranslate post-deictics when used elliptically, as in (14) and (15).

(14) ST
I had to pass through that part, to get to **the other**. (Dickens, 1999, p.316)

و كان من اللازم أن أمر و أمشي بين هذه الآكواي من تلك الأشياء. (317p.)

(15) ST
… there was only one adventurous traveler left to be congratulated; for **the two others** had
been set down at their respective roadside destinations. (Dickens, 1999, p.10)

The elliptical item ‘other’ in (14) is mistranslated. This incorrect translation fails to convey the source text meaning to the target text reader. Likewise, the items ‘the two others’ in (15), which are used elliptically to mean ‘the other two travelers’, are not translated accurately. These items are rendered lexically as ‘المسافرين الآخرين كانوا قد اتخذوا’ which means that the ‘travelers’ mentioned in the target text are more than two, whereas, they are two in the source text.

4. Numeratives

Numeratives can be used elliptically as cohesive devices. They include lexical items such as cardinals, ordinals, and indefinite quantifiers. Cardinals are words such as ‘two, three, four, five,’ etc. When used elliptically, cardinals may be preceded by a deictic such as the definite article ‘the’ or a demonstrative pronoun, as in ‘the three’ and ‘these three’. The texts below illustrate the use and translation of cardinals.

(16) ST
Two were dead, one had run away, four had succeeded in getting inside the stockade while, from the shelter of the wood, seven or eight men, each with several guns, kept up a hot but useless fire on the log house. The four who had got inside ran straight towards the building, shouting. (Stevenson, 1998, p.219)

(17) ST
Next day I got the boat, and it was brought round to the Temple stairs, and lay where I could reach it within a minute or two. (Dickens, 1993, p.337)

(18) ST
… four rough men in red caps armed with sabers and pistols, entered the room. … The four surrounded him, where he stood with his wife and child clinging to him. (Dickens, 1999, p.280)
Though Arabic manifests the elliptical use of cardinals, cardinals are translated by ellipsis or by lexical repetition. The difference in the use of ellipsis and/or lexical repetition, which often takes place in translation, can be mainly attributed to the fact that each language has its stylistic preferences that determine the type of cohesion mechanism to be used in a given context as well as the degree of explicitness required in the translation.

Regarding ordinals, these include items such as first, second, third or next, last…. etc. Ordinals are used elliptically with the definite article ‘the’ or a possessive as a deictic, as in (A) and (B).

(A) Smith was the first student to leave the room. I was the second.
(B) John was still on his second round when the other runners had already completed their fifth.

The ordinals ‘second’ and ‘fifth’ in (A) and (B) respectively are used elliptically to as cohesive devices and as a means for avoiding redundancy. They can only be interpreted as ‘the second student’ and the ‘their fifth round’ respectively through reference to the previous sentences.

Given that Arabic manifests the elliptical use of ordinals, such items are translated by ellipsis, as in (20). However, when used elliptically and preceded by a possessive pronoun, ordinals are rendered by lexical repetition, as illustrated in (21). This is because the genitive construction in Arabic does not allow the omission of the modified noun. Thus, as pointed out by Beeston (2017) in Arabic ‘when structural considerations demand the repetition of a word, it can be repeated without hesitation’ (p.113).
Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic

Algryani

Running as slowly as a tortoise (runs), my indolent brother was still on his third round when the other runners had already completed their fifth. (Mubarak, 1985, p. 370)

5. Epithets and Classifiers

Epithets are adjectives such as adjectives of colour and size. This class of lexical items is used elliptically to mark the omission of a noun phrase, as in (22). The word ‘black’ in (22) is an epithet functioning as a modifier in (A), but as a head of an elliptical noun phrase, i.e., the black horse, in (B).

(22) ST
A: Which horse won the race, the red horse or the black horse?
B: The black.

أي الجياد فاز بالسباق، الجواد الأبيض أم الجواد الأسود؟
الأسود.

Given that Arabic manifests the elliptical use of epithets, epithets are often translated into Arabic by epithets (i.e., by ellipsis), or for more explicit translation by lexical repetition, as illustrated in the translation of (22), which is provided by the researcher.

Classifiers are lexical items that precede the head and have an adjectival function. They are used elliptically if the classifier is not a noun, as in (A) below, or if the presupposing item of the nominal group is signaled by an anaphoric ‘the’, as in (B).

(A) Q: Did he won a first prize?
   A: No, he only got a third.

(B) Here are my two white silk scarves. Or would you prefer the cotton?
   (Halliday & Hasan, 1676, p.150)

Since classifiers function as adjectival and classifying items, such items are often rendered into Arabic elliptically by equivalent adjectives, as in (23) or by lexical repetition for a higher level of explicitness, as in (24).

(23) ST
“What floor do you want?”
Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic

Algryani

“...The top...” (Dickens, 1993, p. 289)
"أي طابق تريده؟

(24) ST
Gray, following close behind me, had cut down Anderson before he had time to recover from his wasted blow. Another had been shot in the act of firing into the house, and now lay wounded, the pistol still smoking in his hand. The doctor had dealt with a third. Of the four who had climbed the stockade, one only remained unwounded and he, leaving his sword on the ground, was climbing out again with the fear of death upon him. (Stevenson 1998, p. 223)

لقد قضى غراي، الذي كان خلفي مباشرة، على أندرسون الذي لم يكن لديه متسعاً من الوقت للاستعداد مجدداً بعد الضرارة التي أهدرها. و قد أصيب آخر خلال المعركة بالرصاص داخل المنزل و سقط أرضاً، و مسدسه حامياً في يده، بينما تمكن الطبيب من رجل ثالث. و لم يبق من الرجال الأربعة الذين تسلقوا سور الحصن إلا رجل واحد غير مصاب، ترك سيفه على الأرض و عاد إلى خارج السور ثانيةً مذعوراً و الخوف من الموت يملأ قلبه. (p. 222)

6. Conclusion
Ellipsis is used in both spoken and written discourse to fulfil functions such as avoiding redundancy and creating textual cohesion and coherence. NP ellipsis is a form of ellipsis involving the use of a deictic, numerative, epithet, or classifier to function as the head of an elliptical noun phrase. The analysis of Arabic translations reveals that NP ellipsis is rendered by ellipsis or lexical repetition. There is a tendency, however, towards the use of lexical repetition, which can be ascribed to structural incompatibilities and differences in stylistic preferences between English and Arabic. Finally, the paper has shown that existing English-Arabic translations contain mistranslations of NP ellipsis. Such mistranslations create ambiguity and convey different meanings to the target language readership.

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Remarks on the Translation of Noun Phrase Ellipsis from English into Arabic

Algryani

Improving Student Motivation and Attitudes in Learning English as a Second Language; Literature as Pleasurable Reading: Applying Garner’s Theory of Multiple Intelligences and Krashen’s Filter Hypothesis

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Abstract
Literature is an essential tool for English as a Foreign Language (EFL) teaching that provides students with an opportunity to practice language skills. Literature further helps students to explore the various facets of language, such as grammar, vocabulary, spelling, intonation, stress, and pronunciation. This article applies Garner’s Theory of Multiple Intelligences and Krashen’s Filter Hypothesis to clarify how motivation and other attitudinal factors affect a learner’s ability to learn English as a Second Language while proposing an alternative perspective for English language learning. The concepts discussed in this article, therefore, address the attitudinal factors that affect a learner’s understanding of English by utilizing four elements: 1) motivation, 2) attitude, 3) anxiety, and 4) self-confidence as a way to demonstrate how, rather than through vocabulary overload, the literary experience in English as a Second Language teaching can be improved for students through pleasurable reading.

Keywords. Attitudinal factors, EFL or ESL learners, literature, motivation, multiple intelligences, pleasurable reading

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Introduction

Literature is applied in many countries as a primary tool for teaching English as a foreign language (EFL). The significance of literature is found in its ability to expose a child to amusing chants and stories, improve his or her artistic taste, and enhance their linguistic realization (Khoiri & Retnaningdyah, 2011). Moreover, literature is indispensable as an authentic resource that provides EFL students with an opportunity to practice language skills as well as an impetus to explore various facets of language, such as grammar, vocabulary, spelling, intonation, stress, and pronunciation. In the following sections, this article further demonstrates that literature is essential for English as a Second Language (ESL) learning as it allows students to study both the language and the culture.

Teachers have used literature for many years as a model for instructing EFL students about the different vocabulary items and structures of the English language. Literature has also provided English students with an opportunity to appreciate literary texts, improve their observations of an author’s motives, and assist the students in uttering the language applied in the texts (Khoiri & Retnaningdyah, 2011). Moreover, perusing a myriad of literary texts has the benefit of improving a student’s understanding of the human condition (Hişmanoğlu, 2005). As learners adopt the various narratives deployed in a literary text, they can appreciate the different philosophical movements and characters, as well as the perspectives of the narrators in terms of how they describe human speech, action, and emotions. This exposure to human nature can improve one’s writing ability and augment his or her choices about the way they live their lives. Knowledge about the world, about how others view the world, and the learners’ personality in relation to others are some of the essential skills gathered from using literature as an instruction tool. The reading of literature further leads to the development of creative, educated members of society. This first section provides support for the use of literature in EFL contexts as well as demonstrates how it improves EFL student outcomes.

In the remainder of the article, theoretical concepts that elucidate the need for motivation and how to improve student attitudinal forces are enumerated. Literature has proven to be a valuable tool for ESL learning; however, recent developments and changes in the needs of learners has driven the discussion of how new media can be employed in conjunction with literature, and how it can augment literature in the classroom. Even though literature is widely used as an instruction tool, its ability to enhance a student’s understanding of English depends on its ability to motivate. Xiaoqiong and Xianxing (2008) argue that a learner’s motivation is essential in teaching English, and therefore teachers should acknowledge low motivation as one of the issues that can impede both the learning and teaching of language.

A similar sentiment is demonstrated by Ellis (1994), who also asserts that the acquisition of language skills for students who use English as a Second Language (ESL) depends on their motivation. For this reason, teaching materials need to be both entertaining and motivating if students are to learn English effectively. A motivated student is one who finds English learning materials to be productively engaging, where he or she does not require continuous direction or encouragement to remain interested (Xiaoqiong & Xianxing, 2008). For instance, in classroom
activities where literary texts are applied as the primary tool and films and other media that use subtitles supplement it, then student engagement with English learning materials will improve. Consequently, this article discusses teaching English literature for ESL students as well as how teachers can employ new techniques that use either film or media with subtitles to guide the reading of English novels for ESL students. Such innovative methods allow for a better understanding of a story, offer cultural context for the book, and lead to improved language competencies. This article additionally provides a theoretical evaluation of certain learning concepts, such as literature and its importance and the benefits of teaching the novel. Lastly, this article proposes the application of two theoretical learning models that underpin ESL study: 1) the affective filler hypothesis, and 2) the theory of multiple intelligences. These theories help elucidate the importance of motivation in improving ESL learning with the use of media to keep ESL students engaged, therefore revindicating and revaluing the position of literature in relation to English learning.

What is Literature?
Literature can be defined differently; however, in general terms, the term is used to denote any text that is characterized by purpose, imagination, creativity, and an artistic form. Literary works are presented in various types: short stories, novels, drama, or poetry. All these creative forms can describe a character’s aspirations, emotions, thoughts, and spirit about life. Literature is a thoughtful application of words and pictures to express ideas, feelings, and emotions about a character’s surroundings and the various features that describe human experiences. Literature has at least five qualities: 1) it provides understanding and enjoyment; 2) represents aesthetic values, beauty, or truth; 3) applies either oral or written language as a communication medium; 4) elaborates the abstraction of human life and experiences; and 5) is created by an individual or group of individuals (Khoiri & Retnaningdyah, 2011). As Khatib and Askari (2012) note, the “primary purpose of the literature is not to convey information, rather it is to involve readers in direct experience” (p. 38).

Literature has a proven record as an authoritative model of language instruction, and recent trends have shown an inclination to reapply it for the EFL classroom. The continued importance of literature can be found in its economy, variety, personal relevance, non-triviality, and universality (Khatib & Askari, 2012). Literary texts have been applied in an EFL or ESL classroom for more than a century; however, they have not yet acquired the popularity that they deserve. At the beginning of its application in ESL teaching, literature was used for grammar translation as learners were tasked with transforming English, a second language, into their native tongues. However, translation as a learning instruction method declined, and this created a void that allowed for the establishment of other instructional approaches. Some of the techniques that developed include the audiolingual method, the direct method, and the structural approach method. These approaches emphasized vocabulary and structure, rather than literature (Sariçoian & Kücükoğlu, 2011).

In the latter half of the 20th century, the communicative technique emerged, which aimed to improve the communication abilities of ESL students. As this new method developed it did not,
however, negate the use of the previous ones, nor did it depreciate the value of literature as an instructional technique. In fact, at the beginning of the 21st century, and the last two decades in particular, there has been an improved attitude towards literature as a practical instruction tool in the EFL context. Therefore, researchers have insisted on finding new ways of integrating literature back into the EFL classroom. One proposal has been for educators to consider the lack of effectiveness of previous techniques while providing remedies that address those deficiencies. Consequently, this reevaluation process has encouraged the evolution of the use of literature in ESL learning as is experienced in contemporary learning environments. Present-day instructors no longer use literature for translation; instead, they have remodeled and directed literature towards improving fluency in communication for EFL students (Pardede, 2011).

The Importance of Literature in an EFL Classroom
ESL or EFL classes have relied on literary texts as an essential, authoritative resource for language learning use. The extensive use of literature in ESL contexts is due to its personal involvement, language enrichment, cultural advancement, and its value as an authentic material (Collie & Slater, 1987). Since native speakers write most of the literary texts, it enables second language speakers to immerse themselves in linguistic expressions and forms that are identical to those experienced by native speakers. Khoiri and Retnaningdyah (2011) note that literary texts provide EFL learners with invaluable resources that improve proficiency in language and culture. Moreover, literature provides ESL students with complementary materials that support other English learning tools which enhance the students’ understanding of English and its roots (Hişmanoğlu, 2005). The introduction of diverse backgrounds and knowledge of different historical, religious, and social settings in the form of short stories, drama, and novels further has the potential of improving a learner’s ability to interpret discourse and all the related cultural and social contexts. Moreover, Collie and Slater (1987) assert that literary texts enable students to shift from learning English as a Second Language merely by using its mechanical aspects by encouraging them instead to rely more on other attributes that mimic their personal interests, cultures, and attitudes.

Zhen (2012) posits that literature is like an encyclopedia that describes a country’s culture and civilization, and by instructors using literature as a tool, they enlighten learners as well as improve their appreciation of different cultures in a more natural way. Khoiri and Retnaningdyah (2011) support this observation when agreeing that literary works provide a conducive learning environment that allows for language learning and the acquisition of cultural and linguistic competencies that support ESL learning. The importance of understanding culture in relation to its language comes from the deep coexistence of these two aforementioned concepts. Appreciating the English language, then, will improve an ESL student’s also an appreciation of the English culture as well as help him or her to understand the differences between the English culture and their own native traditions. Additionally, when ESL learners follow the English culture, they can better understand how the English linguistic system is applied during communication, appreciate the salient features of modern English, and adequately express their ideas with a competency that resembles that of a native English speaker (Obediat, 1997).
Another critical aspect of literature as an ESL learning tool is its ability to provide primary language skills: speaking, listening, writing, and reading. Anyachebelu, Anyamene, Obumneke-Okeke, and Adebola (2011) remarked that literature enhances an EFL student’s competencies by helping them to develop their love for reading, which then reinforces their writing and reading skills. In a literature class, a student reads, comprehends, and discusses the various settings, characters, and plots of creative work. Such a process stimulates English learners to think creatively about literary works, which leads to the development of problem-solving skills (Hişmanoğlu, 2005). Literature additionally acts as a motivating, potent subject matter and thus provides a model for ESL writing. ESL students can imitate the organization, style, and content of the reviewed literary work and apply similar themes when writing their own works.

Apart from listening and writing, literature also improves speaking and listening skills for EFL students. For instance, teachers often implore learners to read a novel aloud or show a video of a play or a recording of a literary work for the students. These techniques aid in the development of the listening and writing competencies for ESL students. Moreover, listening to a recording enhances pronunciation as well as piques the interest of learners.

Literature is further beneficial to the enhancement of reading, writing, listening, and speaking competencies of ESL learners. The evolution from translation to a communicative approach underpins the need for an integrated methodology for EFL learning. Consequently, the following section will enumerate the various theoretical concepts that govern the use of literature and other alternative literature forms that use media to enhance the EFL learning experience.

The Purpose of the Novel in Language Teaching
Novels are a popular choice for teachers who use literature in ESL classes. A novel can be described as a creative text that presents a work of fiction that delineates human experiences using prose. The ability of novels to describe human relations provides a trove of knowledge that can be applied in pedagogical activities, including close textual analysis and extensive reading tasks. It allows students to exercise their linguistic, emotional, and intellectual prowess (Tsai, 2012). Novels are ideal for motivating students because they provide increased satisfaction and joy to readers. Tsai (2012) observes further that novels help reduce a student’s anxiety surrounding the learning of a second language.

The stress of learning a second language arises from the inability of international students to decipher the implied meaning of words and to differentiate them from their literal meanings. Lazar (1990) recommends that in order to avoid this limitation when reading novels, studying the underlying cultures of the individuals described in the stories would help a reader to make predictions and draw conclusions about the intrinsic meanings of the words. Hişmanoğlu (2005) supported this assertion and added that books provide a student with a chance to reflect on real-world situations and the dilemmas that characters face. These reflections can be applied in the life of the learner, enabling him or her to reduce their anxiety, and thus become better able to navigate the obstacles of successfully learning a second language.
Hişmanoğlu (2005) further demonstrates the educational benefits of using novels in ESL contexts. His observations were drawn from a previous study by other researchers who also concluded that stories help to develop both oral and written language skills, provide a unique way of teaching that keeps students engaged, provide a springboard from which students can participate in critical thinking activities and holistic learning, and overall motivate ESL learners to become lifelong readers and English speakers.

Given all these benefits, Hişmanoğlu (2005) posited that teachers must be conscious of the types of novels they select, with the primary criterion being that the books must be intriguing. The setting and themes of the chosen book should spark the imagination of the ESL students as well as encourage them to explore human nature. Keeping the student engaged requires a story that has memorable characters, is well-delineated, and applies a gripping, compelling, and fast-paced plot (Hişmanoğlu, 2005). In addition, the content of the book should be suitable for the emotional and cognitive abilities of the targeted learners. Matching the book to the students’ skills allows teachers to gauge the level of growth of ESL learners. For instance, the instructor could evaluate the punctuation, grammar, and spelling capabilities of the ESL student by employing tests drawn from the novel. It is also common for the instructor to rely on essay tests that ask an EFL student to synthesize certain aspects of a story, and through the use of such tests, the teacher can match and align the results to his or her pedagogical performance requirements, such as sentence structure and lexicon use (Hişmanoğlu, 2005).

Overall, novels are valuable in assisting present-day EFL learners in grasping the complexities of English grammar. Books can achieve this because of their motivating factor, which stems from the application of captivating plots and relatable characters. More so, reading broadens an individual’s horizons as it enables one to become accustomed to different cultures. It enhances a student’s communicative competence, critical thinking skills, and his or her writing abilities. Despite this, some EFL learners might find reading English novels problematic, unmotivating, or even dull. Teachers, however, can still rely on the novel to ameliorate an ESL student’s vocabulary and reading comprehension skills. This continued reliance on the novel is why, for the next sections, this article will discuss student attitudes and motivating factors based on two theoretical models that can help reinforce the effectiveness of the use of literature in teaching English. These learning theories will highlight how diverse media can be used in conjunction with literature to enhance ESL student outcomes.

The Theory of Multiple Intelligences
The theory of multiple intelligences was introduced in 1983 by Gardner. Gardner’s theory offered an alternative perspective on how the mind works, which altered the way researchers and instructors viewed schooling and learning (Sogutlu, 2018). This new multi-dimensional view of how the brain functions reveal the many intelligences that a person can possess. By pluralizing intelligence, Gardner moved away from the traditional one-dimensional definition of the mind and introduced new concepts that reconstruct the teaching process (Sogutlu, 2018). The multiple intelligences concept posits that an individual possesses both the capacity to process new information and the ability to solve problems in a manner that is most appropriate to them and in
accordance with their cultural surroundings. All the skills posited by the multiple intelligence theory are inherent in all individuals, albeit at varying degrees. Everyone is endowed with a different set of skills, each with his or her own strengths and weaknesses. An individual applies his or her skills to solve problems and generate solutions (Gardner, 2011). Everyone’s profile allows the processing of information, although differently, as each has its own belief system and different ways of evaluating the disseminated knowledge.

From the theory of multiple intelligences, it can be postulated that the awareness of one’s profile, be it by oneself or by an educator, forms the foundation of present-day pedagogy and educational outcomes. Gardner (2011) commented that all teachers who believe in multiple intelligences theory could develop lesson plans that take into consideration both the individualized and pluralized intelligences of his or her students. To elucidate, Sogutlu (2018) remarked that individualizing involves appreciating the unique attributes of each and every student, and this defines a pedagogical method that suits those unique attributes; whereas, pluralizing involves acknowledging these unique attributes, yet finding a way to deliver diverse material to a group of students. Consequently, this theory highlights the possibility of reaching a more significant number of learners by understanding their unique attributes, while designing methodologies that are best suited to their profiles and deliver a more robust understanding of the subject matter.

Other scholars also attributed the multiple intelligences theory to the ability to cater to today’s ESL learning environment. According to Derakhshan and Faribi (2015), multiple intelligence theory has a positive relationship with the learning of English. The intelligences types proposed by Gardner, that is, intrapersonal, interpersonal, bodily-kinesthetic, spatial, musical, mathematical, naturalistic, emotional, and linguistic, infused new ways of thinking regarding the teaching of English. Derakhshan and Faribi (2015) grouped these intelligences into three domains: 1) the interactive, 2) the introspective, and 3) the analytical domain. These domains interact with each other to improve the learning and teaching of ESL.

Beyond the explanations of the intelligences as mentioned above, there are yet other critical aspects that make this concept essential to the learning and teaching of English in an EFL context. Armstrong (2009), for instance, alluded to four critical features that teachers must take advantage of: 1) intelligence comes in different forms; 2) the different intelligences always interact even though in a sophisticated manner; 3) intelligences are not stagnant, they can be developed; and 4) everyone possesses all the intelligences, but in different degrees. Therefore, all students are intelligent, and if they are unable to shine in one area of learning, that does not mean they would not prosper in another. This fact repeats the previous assertion, and to some degree reasserts it, that even though some students might find literature dull or unmotivating, that does not mean that they are incapable of learning EFL as others. Instead, it shows there is a need to alter the method of knowledge transmission to improve ESL learning outcomes.

Even though the multiple intelligences theory focuses on the student, it is the educator who is the most crucial in the realization of the theoretical underpinnings of the concept. An educator who relies on multiple intelligence theory is different from a traditional teacher who uses a
conventional classroom approach. A traditional educator, for instance, would use literature or a novel to teach English without any modifications to the delivery. They would stand in front of the class, request learners to read specific excerpts, ask questions about the readings, and wait for the students to provide their responses. Although such an approach has worked over the years, its effectiveness has diminished as the EFL context has evolved. Presently, it is advisable to apply the multiple intelligences theory in instruction since it would push the teacher to shift the pedagogy method depending on the needs of the students. Armstrong (2009) supports the shift from linguistic to spatial to musical, as well as to other applicable approaches depending on the general intelligence in the classroom. Similarly, while teaching literature, the educator can begin by reading a chapter in a novel, and then search for a spoken version of the next chapter, or use an adaptation of the novel as a play. These shifts in instructional techniques engage various spheres of the learner’s mind and help students to think of problems and solve them creatively. The use of different stimuli in the learning environment ensures that students are kept engaged and motivated by the subject matter.

The Affective Filter Hypothesis
Apart from Gardner’s theory, the concept proposed by Krashen is also applicable to the revindication and reevaluation of literature in ESL contexts. Rygiel (2016) claims that “literary texts in classrooms give intellectual and emotional pleasure and allow the students to develop a feeling for the language” (p. 20). Moreover, Rygiel (2016) proposed a handbook of teaching English that considers the theoretical underpinnings of this theory. This section will borrow Rygiel’s (2016) observations and reinforce them with remarks from other scholars to restate the impact that motivation has on the learning and teaching of English in an EFL classroom. Moreover, this concept elaborates on the attitudinal factors that affect a learner’s understanding of English. There are some criticisms to this hypothesis, but most of them are unnoteworthy since they rely on anecdotal evidence. Consequently, the lessons drawn from various researchers can be applied to introduce a revindicated literature pedagogy that takes advantage of other media such as subtitles and film.

Previous teaching using literature has relied on objective factors as the yardstick of ESL outcomes. However, the affective filter hypothesis takes into consideration the affective elements in language learning. Du (2009) further considered the application of affective factors in second language learning and posited that these factors help students to filter the amount of input a student can store in their brain. It is observed that individuals with a higher affective filter know how to lower their intake, but those with a low affective filter are prone to consume more input into their language acquisition centers.

The affective hypothesis was first introduced by Dulay and Burt and later reinvigorated by Krashen who incorporated it into his five-input hypothesis. Krashen insisted that the acquisition of a second language was dependent on an individual’s ability to lower their affective filters and allow in the quintessential comprehensible input. The various affective aspects referred to by the proposers of the theory include self-confidence, anxiety, and attitude. According to Du (2009), Krashen’s main principles governing the affective concept include that first language acquisition
is not affected by the affective factors, the affective filters are responsible for the individual variations experienced in second language acquisition, people with lower affective filters acquire and encounter more profound input, and a higher affective filter limits the amount of comprehensible input that reaches the language acquisition centers.

Du (2009) notes that affective filters and second language acquisition are positively related. However, if a learner is experiencing a mental block, there is an increased chance that they will not acquire comprehensible input. Affective filters bar the acquisition of new language as evidenced in students who are overly concerned about failure, are unconfident, and unmotivated. Reducing affect filters creates a conducive environment for the learning of a second language as students exhibit lowered anxiety and increase their participation in the group thought and activity.

It is critical to conceptualize pedagogies that are rooted in the tastes and preferences of EFL learners. Rygiel (2016) observes that the Krashen Natural Approach concept, in simple terms, means that the less anxious a learner is, the easier it is for him or her to acquire a second language. The implication being that when an EFL learner is placed in a conducive environment, the probability of better ELF outcomes increases. Consequently, teachers are required to conceptualize lesson plans that meet the needs and preferences of students regarding learning by reading. Moreover, since literature classes offer a different atmosphere to other English lessons, there is a chance of introducing a more relaxed atmosphere and teaching guidelines. Educators can apply methods that aid students’ escape into another world, and that can be accomplished through film or music. As Raasch (2014) observes, the uniqueness of literature stems from the possibility of it being interpreted differently by diverse people. For instance, what conventional teachers might call literature, in other words, strict novel reading, and discourse, could be interpreted differently by others who could adopt literature as either a play or drama.

Affective Factors Influencing Second Language Learning
There are four elements that influence the learning of a second language: 1) motivation, 2) attitude, 3) anxiety, and 4) self-confidence. The importance of these factors is reinforced by Khatib and Askari (2012), who assert that

focusing on the relationship between second language achievement and five attitude/motivation variables, showed that the correlation between achievement and motivation is higher than that between achievement and integration, and but this correlation is somewhat lower than that between achievement and attitudes toward the learning situation. , (p. 38)

These four elements should be applied in the teaching of literature in EFL contexts and are further delineated in the section that follows.

Motivation
Motivation is the most critical element in language learning. Even gifted students will be disadvantaged if they are not motivated. Educational theory has relied on Gardner’s (2011)
definition of motivation, which is the extent to which a student exerts effort and strives to learn a new language because they desire to do so and are satisfied with the experience of the learning activity. Therefore, the motivation to learn English as a second language is both the impetus and yearning demonstrated by EFL students. Gardner and Krashen further delineate motivation by classifying it into two subgroups: instrumental and integrative motivation. With instrumental motivation, an ESL student is driven by the need to pass a test, to use the test to attain a placement in an overseas higher learning institution or to get a promotion. In contrast, integrative motivation highlights an ESL student’s focus on learning English for everyday use, while improving their social interaction. It is apparent that these different forms of motivation can result in both negative and positive outcomes for English learning.

**Attitude**

Attitude denotes the feeling or thought one has about something. Psychological theorists have defined attitude as an expression of the emotional or evaluative response to an attitudinal object. These responses can be in the form of behavior, cognition, or affect (Du, 2009). EFL students who exhibit a positive attitude have an easier time acquiring a second language and exhibit faster progress; however, those with negative attitudes progress slowly in acquiring the lexicon and grammar of a second language. It is also critical to note that attitude affects the level of one’s commitment. EFL learners who show a passive response to English lessons habitually perform more poorly than students who are active in their learning endeavors. As a better attitude leads to increased commitment, it also leads to increased class participation.

Khatib and Askari (2012) proposed a social psychological concept for learners. They suggest a model that emphasizes “cognitive factors like language aptitudes and intelligence as well as affective factors such as attitudes and motivation (Khatib & Askari, 2012, p. 37). They further commented that the “degree of individuals” successfully acquiring a second language depended upon ethnocentric tendencies, attitudes towards the other community, orientation towards language learning, and motivation” (Khatib and Askari, 2012, p. 37).

**Anxiety**

Du (2009) posited that anxiety in second language learning is “the apprehension experienced when a situation requires the use of a second language with which the individual is not fully proficient” (p. 163). He further notes that anxiety is characterized by "derogatory self-related cognitions, feelings of apprehension, and physiological responses such as increased heart rate" (p. 163).

When considering the role of anxiety, it is easy to see how attitude may further affect performance. The performance of EFL learners can be gauged through their fear of negative grading, test anxiety, and comprehension apprehension (Du, 2009). A student’s fear of being negatively graded is an anxiety problem that leads to non-action due to the fear of being judged or of receiving negative opinions from others. Du (2009) asserted that students who fear evaluations avoid scenarios where they are assessed by others because they dread the negative opinions that may result. This form of anxiety leads to “freezing,” whereby a student is apprehensive of social interactions since he or she is unsure of the impression they are making. Such fears increase
negative attitudes toward language learning and propel learners to seek out English learning only for job opportunities, in other words, for instrumental motivation. However, relying only on this form of motivation negatively impacts EFL learning.

The other negative input in the learning of a second language is test anxiety. Like the fear of negative grading, students can become paralyzed when taking tests or in different situations that demand assessment. Such stress can lead to poor performance, and therefore counteracts instrumental motivation. Students who take English lessons with the intention of using the English certification as a prerequisite for university qualification or a job application could refuse to take tests, or if they do, they are more likely to perform poorly in those assessments. The instrumental reason for taking an English class could thus end up being the cause that leads to failure.

The last form of anxiety is communication apprehension. Du (2009) describes it as an “individual level of fear or anxiety associated with either real or anticipated communication with another person or persons” (p. 163). This form of anxiety is one of the worst concerns because it negates the primary purpose of ESL learning. Students who possess certain traits, such as shyness and quietness, are susceptible to communication apprehension. Even though one may be motivated to participate in class discussion, he or she would be unable to verbalize responses, and this leads to an inhibition of language learning. This communication barrier would likewise negate the influence of literature learning through novel reading, watching films, or the use of subtitles. Such students, however, would be more likely to be suited to other innovative forms of teaching that will not be addressed in this article.

**Self-Confidence**

Self-confidence is an indispensable trait in language learning, and it can be enhanced through different instruction models, which are discussed further on in this article. Researchers agree that students who exhibit high self-confidence are more likely to present better EFL outcomes than those with low self-worth (Tuncel, 2015). Self-esteem improves learners’ willingness to be adventurous, to communicate in a second language, even though they are not proficient, and it increases their willingness to learn from their missteps. Conversely, students with lower self-worth will shy away from circumstances that require them to speak or highlight their low proficiency. Tuncel (2015) explains that this “low self-confidence may lead to some psychological conditions such as sense of insecurity, fear, anxiety, and antisocial behaviors” (p. 2576). Students with low self-esteem can therefore be biased against English courses.

**Discussion**

Poor performance in literature settings for students learning a second language is to be expected. The reason behind some of the poor performances is the lack of motivation since literature learning may be viewed as boring or dull. Teachers are therefore at the center of motivating students by using innovative literature learning methodologies. In this regard, Du (2009) recommends several methods, such as educators can include cultural learning and background information about the target language; introduce a light learning atmosphere that cultivates harmony among students, the teacher, and material; and incorporate humorous language in the teaching of English as a second language.
As evidenced above, conventional literature classes using the novel as a tool of instruction too often rely on strict guidelines and tedious formats. It is proposed here instead that instructors continue using the novel, however, with a few adjustments. For instance, educators can spur students’ interest in an English class by encouraging parties whereby participants role-play using the English language; hold informal discussions that are focused on speaking about specific current topics; discuss how a character’s features can be equated to a real-life individual; create an emphasis on improved speech; and hold speaking contests. Moreover, educators can organize or implore their students to attend literature events, book launches, or book clubs where the language is English. Such exposure further helps students to apply other parts of the mind, as indicated by the theory of multiple intelligences.

Khatib and Askari (2012) also investigated how attitudes affect the learning of English as a second language. The authors posited that having the right mental state, in the form of positive feelings and belief, increases the likelihood of a student being more receptive to learning. Negative attitudes affect learning outcomes. However, according to Khatib and Askari (2012), these feelings and beliefs can be made positive, therefore providing favorable outcomes for ESL students.

Positive attitudes are the first step towards improved learning in EFL contexts. Kramsch (2006) importantly states that “language learners are not just communicators and problem solvers, but whole persons with hearts, bodies, and minds, with memories, fantasies, loyalties, identities” (p. 251). Consequently, ESL students need to be treated not as people who have problems that need to be solved, but rather as persons who have “embodied experiences, emotional resonances, and moral imaginings” (Kramsch, 2006, p. 251).

The successful application of literature in EFL contexts thus depends on whether the educator has integrated motivational factors. The use of literature, by its nature, is an appealing pedagogical approach that can be applied to motivate EFL learners. However, its successful application is dependent on the knowledge of the teacher as well as their experience in preparing lesson plans that both reinforce and approach literature as a literary experience, rather than as an exercise geared only towards learning grammar and vocabulary. Rather than merely an overload of information, a literary experience focuses on creating pleasure and satisfaction as the primary goal.

Khatib and Askari (2012) highlighted the student outcomes for using literature in an EFL classroom:

1. Learners are prepared for further study or work, particularly in areas such as publishing and the media, through the intellectual, aesthetic, and emotional qualities, which learners develop through studying literature in English.
2. Literature expands students’ awareness of the English culture as well as the many different places where English is used.
3. Literature offers greater opportunities for learners to develop creativity, critical thinking and analytical skills, and language proficiency.
The ability of literature to improve a learner’s motivation is a main reason instructors continue to rely on it. Krashen, through his affective filter theory, noted that reading for pleasure should thus be championed for EFL outcomes to be improved. Reading for pleasure is particularly crucial when considering most literary texts or novels are not written in plain English. The complexities of the grammar and sentence structures can serve to demotivate some learners who may fail to understand the context and the implied meaning of the words.

Consequently, the proposals for good literary teaching practice suggested by Ernst-Slavit, Moore, and Maloney (2002) could help to improve students’ experience. For instance, before an educator designs a literary experience, they must first take into consideration the native language of the learner. Ernst-Slavit et al. (2002) observed that non-native English speakers are heavily influenced by the structures of their native tongue when it comes to translating their native language into English. Therefore an educator who applies other visual media such as a movie or play that is in the learner’s native tongue and embeds it with English subtitles is likely to record better ESL outcomes than instructors who use an English movie with English subtitles.

It is also essential to consider what students bring with them. Teachers therefore need to focus on what students have, rather than what they do not. By extending what the learners have, teachers can take advantage of the learners’ experience, build on it, and consequently create environments that nurture both self-esteem and positive attitudes. If an EFL student were to attend an English class, and the educator focuses on vocabulary and grammar, there is a high chance the student would be anxious, and this would likely negatively affect their language competency. Instead, students should be placed in learning environments that mix both conceptualizations and generalizations about their personal lives and the culture of the target language. Such an environment enables students to extend their knowledge by connecting what they know to what has been introduced.

Ultimately, EFL students should be encouraged to experience pleasurable reading, not only of literary texts, but also media such as films embedded with subtitles. Ismaili (2013, p. 121) suggests that:

- for the majority of students, the settings and historical context presented in graded readers are foreign to them. Therefore, they do not feel motivated and show no interest in reading.
- Contemporary scholars on media literacy believe that the same habits that a good reader brings to a written text are those that bring students to a visual text.

Consequently, progress in EFL learning can be determined by the number of phrases or expressions than ESL student possesses. Educators, therefore, should shy away from focusing on grammar and vocabulary until the student has gained adequate self-confidence, is less anxious about failure and is motivated to learn a second language through class participation and reading of literary texts. In fact, errors are welcome, as these are a sign of integrative motivation.

Most of the studies on how to revindicate and revalue literature as a tool for EFL contexts focus mainly on matching the pedagogy to the skill of the learner. However, this article takes a
different route by providing newer insights into theories and methods for enhancing EFL outcomes. This article asserts that, by refocusing instruction from grammar and vocabulary development to fostering student motivation, reducing their anxiety, and increasing their self-confidence, the reading of literature should be made pleasurable. The application of Gardner’s theory of multiple intelligences and Krashen’s concept of affective filters are therefore essential when designing an EFL classroom that seeks to take advantage of a student’s emotions and beliefs rather than their skill. If educators are to be successful in establishing a motivated, pleasurable literary experience, then they must retool their instruction manuals to include other such complex issues concerning EFL learning. The focus must be on improving the attitudes of EFL learners first before launching into other aspects of English language learning. This method of the revaluation and revindication of the teaching of literature in the EFL classroom will provide the necessary student motivation, while enhancing students’ beliefs and attitudes about learning a second language.

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Phonological Problems of Translating English Advertisements into Arabic

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Abstract
An advertisement is a form of communication intended to promote the sale of a product or service, influence public opinion, gain political support, or to elicit some other response. It consists of various type, including style, target audience, geographic scope, medium, or purpose. An advertisement should catch a person's attention and quickly create a memorable impression. The main aim of the present paper is to investigate the phonological problems of translating English international TV advertisements into Arabic. It deals with the most common and popular TV advertisements. The importance of such advertisements lies not in its information content rather than in the achievement of the desired impact on the receivers. When translating such ads, certain linguistic elements (especially the phonological aspects like rhyme, rhythm, alliteration, etc.) are necessary to duplicate the impact an ad has on the domestic market in the foreign exchange. To conclude, translating international TV advertisements is a challenge since they cannot be translated 100% successfully without a loss in meaning or form. Since both English and Arabic belong to different language systems, it is difficult to maintain both form and sense which should have priority as it provides the message of the source language (SL) text and the translator should attempt to render form (particularly such sound devices as rhyme, rhythm, alliteration) as far as possible and be faithful to the SL message.

Keywords: adaptation, TV advertisement, form, phonological problems, translation

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1. Introduction
Generally, translation is a process that is concerned with the lexicon, grammatical structure, communicative situation, and cultural context of the source text, to determine its meaning. Then to reconstruct this meaning using the appropriate lexicon and grammatical structure of the target text and its cultural context (Larson, 1998, p.3). However, any analysis of an advertisement displays real problems, particularly with TV ads because on television, the movement of pictures, the playing of music and language all come in changing combinations of speech, song, and writing. Thus, the main aim of this paper is to examine the phonological problems of translating the source (English) language advertisements and target (Arabic) language of different well-known TV ads on the textual (esp. phonological devices) level as well as the visual level (Cook, 2001, p.42).

2. What is an Advertisement?
According to The New Encyclopedia Britannica, the purpose of advertising is to tell, influence, or persuade people to draw attention to something, to notify or to inform somebody about something. As defined by the Advertising Association of the UK, advertisements are messages paid for by those who send them and intend to inform or influence people who receive them.

Arens (2004, pp.6-8) states that the definition of advertising changes over time. For example, the nature of advertising was not pervasive before the advent of radio, TV, or the Internet. At that time, Albert Lasker (the father of advertising) defined it as "salesmanship in print, driven by a reason why" (Pp.6-8). However, advertising gives a functional definition nowadays, that is: “[T]he structured and composed non-personal communication of information, usually paid for and usually persuasive, about products (goods, services, and ideas) by identified sponsors through various media. [. . .].” Advertising is, first of all, a type of communication (Pp.6-8).

Rotzoll (1985) defines advertisements, “as discourse must first recognize as paid, non-personal communication forms used by identified sources through various media with persuasive intent.”(p. 94).

On the other hand, Fairclough (1989) proposes that advertisements are ‘one-way’ discourses and are said to create “pseudo communication.” They differ from ‘two–way’ discourses ‘or ‘genuine communication.’(p. 203).

However, Sihui (2009, p.26) provides a more recent and comprehensive definition of advertising, which is a means of "transporting the ways of life, customs, attitudes, mindsets, and values of one culture across time and space to another culture”.

On the other hand, Cook (2001) adds that advertisements inform, persuade, remind, influence, and perhaps change opinions, emotions, and attitudes. In other words, he believes that ads do not only sell products but change society and make people buy things they do not want or need. Hence, ads can help create awareness, construct identities, and attitudes.
From the very beginning of its existence, advertising aimed to introduce and promote goods, events, and even people. As Dyer (1982) points out: Advertising has become more and more involved in the manipulation of social values and attitudes, and less concerned with the communication of essential information about goods and services. Besides, he equates advertising functions to those which usually religion and art fulfill; modern advertising operates on the same level as myths in the primitive societies, providing people with simple explanations that are supposed to guide their way of life and thinking.

3. Types of Advertisements
Nowadays, advertising reaches people through various forms of mass communication. They can be of different varieties, including personal contact, radio and TV commercials, outdoor sign advertisements, transportation posters, and print advertisements such as magazine, newspaper, or brochure advertisements. Trosborg (1997, p.119) and Bellman (1999) believe that all forms of advertisements may show similarities, but they are not the same. Each has the characteristics that make it different from others.

In today's world, advertising uses every possible media to get its message accomplished by television, print (newspapers, magazines, journals, etc.), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colors, sounds, visuals and even people (endorsements).

According to Krčmařova (2008), "in the modern world of today it is almost impossible not to come across or not to be exposed to some form of advertising, should that be on television, billboards, radio, press, leaflets or other." Although advertisements can be of different types, TV advertisements have gained a vast support from marketers because they can directly enter into people's lives and can quickly grab their attention and interests. Figure (1) shows two main types of advertisements that selected from Vestergaard and Schroder (1992):

![Figure 1. Types of advertisements adopted from Vestergaard and Schroder (1992)](image-url)
Advertising's projected distribution for 2017 was 40.4% on TV, 33.3% on digital, 9% on newspapers, 6.9% on magazines, 5.8% on outdoor, and 4.3% on radio. Internationally, the most significant ("big four") advertising-agency groups are Interpublic, Omnicom, Publicis, and WPP.

This paper is concerned with only international TV English advertisements that appear on different international satellite channels, which seem very common and prevalent among the different audiences.

4. Translating Advertisements

One main problem of advertising is the proper translation. Smith and Klein (1997, p. 175) argue that translating advertisements is not an easy task. The rendering of some advertisements should not be literal but rather than an adapted text. To achieve adaptation, translators should have a general understanding of the source text to determine its function and to have a similar effect on the receiving market. In other words, adaptation sometimes can be the only way to make sure that the translation fits into the target culture situation (Nord, 1993, p. 60). Thus, translators should aim at producing a compelling text to sell the advertised version in the target culture.

Furthermore, De Mooij (2004) believes that "Translating advertisements is like painting the tip of an iceberg. What you see are the words, but there is much behind the words that must be understood to transfer advertisements from one culture to another." (p.115)

Therefore, Arens and Boveè suggest four basic rules that the translator should follow when translating advertisements:

1. The translator must be an effective copywriter. It is not enough for the advertisers to have their ads only rendered into the target language (TL).
2. The translator must have an understanding of the product, its features, and its market.
3. The translators should translate into their native language. Moreover, the translators should be residents of the target country to ensure the correct use of idiomatic phrases, of obeying culture and social attitudes.
4. The original text of the advertisement should be easy to translate. In other words, the text should not be ambiguous or contain idiomatic expressions. (1994, pp.271-272)

To sum up, the translation of advertisements is considered a decision-making process where the translator has to judge every single word and to think of the best way to translate it. As far as phonological problems are concerned, they are limited to some types of texts such as literature, especially poetry, and advertising. According to Ghazala, phonological issues are due to both sound and lexis (word) or grammar and style (1995). They are mainly concerned with sounds. They occur when the translator ignores how to transmit a particular sound, keeping the same meaning, into an appropriate equivalent in the TL.

Examples and description of the most commonly used phonological devices of English TV commercials are as follows:
4.1 **Rhyme**
One of the dominant sound techniques in English advertisements is a rhyme, which is one of the best methods in advertising. According to Cuddon (1999), verse is “the formalized consonance of syllables” (p.750), i.e., the correspondence of sound between words or endings of words, mainly when these used at the end of lines of poetry. For example, “Be a woman for a cause not for applause” (Baileys Irish Cream).

4.2 **Rhythm**
Rhythm is “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables” (Cuddon, 1999, p.753). According to Leech (1972), Vasiloaia (2009), and Cook (1996), rhythm perceived on a subconscious level without noticing it. The regularity of rhythm, which is called meter, also contributes to the attraction of rhythm. There are different types of metrical feet, and the most many meters are the iamb (an unstressed syllable followed by a stressed syllable), the trochee (a stressed syllable followed by an unstressed), and the dactyl (a stressed syllable followed by two unstressed).

4.3 **Alliteration**
Alliteration is “a figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated” (Cuddon, p. 22). For example, Passion for Perfection - /p/, /ʃ/ (Russian Standard vodka). It is a powerful rhetorical device used by poets and also by the masterful media and advertisers. The careful use of alliteration for crafted product names, slogans can stick in the heads easily due to having musical rhythm.

4.5 **Assonance**
Assonance, “sometimes called ‘vocalic rhyme,’ consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” (Cuddon, 1999, p.56). For example, there is no V in ‘Wodka’ authentic vodka from Poland is called ‘wodka’ - /v/ (Vodka Wyborowa).

4.6 **Consonance**
According to Cuddon (1999, p.176), consonance is “the close repetition of identical consonant sounds before and after different vowels.”

4.7 **Music**
Music has power and might be the even stronger influence of language itself. Cook (1996) believes that "Music described as ‘syntax without semantics.’ Furthermore, he argues:

> Although music may have no semantics, in the sense of making, reference to the world in a way which understood in the similar way by all members of a community, it does have, as a language also has, connotations." (p.44)

For a particular individual or a group, a particular piece of music could evoke a specific mood, or might be associated with quite specific places, events, and images. Such connotations are vague as well as variable. Reactions will vary not only among social groups, but also among individuals.
In the Arab world, advertisers depend to no small extent on music. They borrow the music of other well-known songs to achieve their aim, which is to remind the audience of something they are familiar with. In so doing, they guarantee that consumers will interact with the song, and the name of the product successfully remembered as a part of the song. This intertextual operation in Arabic advertisements seems to be more successful than written ads.

According to Toressi (2010), “the main concern in this field should be whether the target text works, i.e., fulfill the purpose for which intended in the TL, culture, community, and context” (as cited in Focam (2012, p.52). In other words, the translated advertisement aims to produce a result that is as effective as the SL text. Thus, it is not essential if the contents and the messages were changed as long as they suit the target audiences’ culture and ideologies.

5. Data Analysis and Discussion
The selected data obtained with the help of search engines (YouTube). The complete corpus of the analyzed advertisements is available in the Appendix. Five different international TV advertisements selected and examined by comparing the utterances in both the SL (English) text and the TL (Arabic) text in terms of the phonological elements (rhyme alliteration, assonance ...etc.).

To make the advertisements more noticeable and memorable, advertisers play with the sounds within the utterance to create euphony. The occurrence of alliteration and assonance attributed to the principal goal of advertising, which is to make a product become a household name. Surprisingly, rhyme demonstrates low occurrence in the analyzed TV advertisements. Table (1) displays the selected five English TV advertisements with their Arabic versions.

Table 1. Information about versions of the source and target advertisements

<table>
<thead>
<tr>
<th>Selected Data</th>
<th>Duration</th>
<th>Source</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fair &amp; Lovely Advertisement (ST) Fair &amp; Lovely Advanced Multi Vitamin (English)</td>
<td>0.00.22 sec.</td>
<td>You Tube 10,138 vs</td>
<td>One Actress</td>
</tr>
<tr>
<td>(TT) اعلان فير ان لافلي ادفانست (ملتى فيتامين عربي/ لبناني)</td>
<td>0.0030 sec.</td>
<td>You Tube 305,138</td>
<td>One Actress</td>
</tr>
<tr>
<td>(2) Vanish Gold Advertisement (ST) Vanish Gold Trust Pink , Forget Stains Vanish UK</td>
<td>0.0040 sec.</td>
<td>You Tube 915,384</td>
<td>One Actress</td>
</tr>
<tr>
<td>Arabic Advert</td>
<td>English Advert</td>
<td>Duration</td>
<td>YouTube Views</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------</td>
<td>----------</td>
<td>---------------</td>
</tr>
<tr>
<td>إعلان بودرة فانيش اوكسي اكشن (عربي)</td>
<td>(TT1) إعلان بودرة فانيش اوكسي اكشن (عربي/مصري)</td>
<td>0.00.45 sec.</td>
<td>1,620</td>
</tr>
<tr>
<td>إعلان بودرة فانيش اوكسي اكشن (عربي)</td>
<td>(TT2) إعلان بودرة فانيش اوكسي اكشن (عربي/مصري)</td>
<td>0.00.45 sec.</td>
<td>149</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(3) Excellence Crème World’s No.1 Hair Color Advertisement</td>
<td>0.00.28 sec.</td>
<td>15,965</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(ST) Excellence Crème World’s No.1 Hair Color (English)</td>
<td>0.00.30 sec.</td>
<td>10,781</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.30 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT1) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.30 sec.</td>
<td>1,645,196</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT2) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.20 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT1) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.30 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT2) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.20 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(4) New Extreme Pizza Hut from Pizza Hut Advertisement</td>
<td>0.00.30 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(ST) New Extreme Pizza Hut from Pizza Hut (English)</td>
<td>0.00.30 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT1) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.30 sec.</td>
<td>1,645,196</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT2) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.20 sec.</td>
<td>188,072</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT1) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.30 sec.</td>
<td>1,645,196</td>
</tr>
<tr>
<td>إعلان جديد من لوريل باريس (عربي/خليجي)</td>
<td>(TT2) إعلان الجديد من لوريل باريس (عربي/خليجي)</td>
<td>0.00.20 sec.</td>
<td>188,072</td>
</tr>
</tbody>
</table>

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These five advertisements analyzed in terms of the phonological elements, and then by comparing the ST with the TT, the strategies adopted in translating them identified. However, several changes encountered when these English advertisements rendered into Arabic.

Rodriguez (2008) states:
The oral and visual nature of TV advertisements demands greater efforts from translators, who have to transfer the content and the effects of an audiovisual source text into a new text in the target language and for a target audience. (p.86)

To begin with, messages in international TV advertisements used to promote products to grab the audiences’ interests and attractions. These messages could be shown in different ways, i.e., by using words and pictures. When translating these messages, some of them change because of the disparity of both ST culture and target text (TT) culture. Therefore, translators who are unfamiliar with some messages in the ST culture cannot deliver them to the TT culture.

Sample (1) Fair and Lovely Advanced Multivitamin Advertisement (Spoken Part)

<table>
<thead>
<tr>
<th>ST (English ) version</th>
<th>TT (Arabic /Lebanese accent) version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How do you get the best fairness? Do you want to know?</td>
<td>كيف فيك تحصل على نضارة ولا أفضل؟ بدك تعرف؟</td>
</tr>
<tr>
<td>2. The latest innovation to get the best fairness is laser light, presenting fair and lovely with light technology.</td>
<td>احدث ابتكار لأفضل نضارة هو ضوء الليزر، ومثل ما الضوء بيضوي، رح يضوئ خلايا بشرتك</td>
</tr>
<tr>
<td>3. It’s advanced multi between skin into your skin like laser light to brighten dark skin cells and gives glory and fairness.</td>
<td>جديد فير ان لفلي مجموعة فيتامينات متعددة بتركيبه افضل، اللي مثل ضوء الليزر لتفتيح خلايا البشرة الداكنة لتمنحك نضارة مشروقة</td>
</tr>
<tr>
<td>4. So from now only fairness like laser light treatment.</td>
<td>وليهيك من اليوم النضارة بس مثل فعالية الليزر</td>
</tr>
<tr>
<td>5. Fair and lovely advanced multivitamin</td>
<td>جديد فير ان لفلي مجموعة فيتامينات متعددة</td>
</tr>
</tbody>
</table>

Goddard (1998, p.78) claims that in real speech, we “tolerate repetition, and even need it to support our memories.” Moreover, repetition is another way used to catch people's attention.
Rhyme and repetition are used in sample (1) above to attract the audience’s attention and to make them memorable. The word ‘fairness’ is repeated four times in both the ST (English) version and TT (Arabic) version. Also, ‘laser light’ is repeated three times in ST (English) version, whereas it occurs twice in the TT (Arabic) version. As to the rhyme, it seems that the TT (Arabic) version displays rhymed utterances such as:

(Assonance) and (consonance)

However, rhyme is not only found in headlines and slogans but also more extended units, such as stanzas. Stanzas must have some kind of rhythmic regularity to make them easy to remember.

Moreover, it appears that the Arabic version of this sample advertisement made in the Lebanese dialect instead of the standard Arabic. Many Arab TV commercials prefer either Egyptian or Lebanese dialects. Lebanese is one of the most understandable languages among the Arab States. In the past fifty years, thousands of songs, poems and books, and hundreds of plays and screenplays wrote in Lebanese. Besides, Lebanese TV commercials are iconic and include catchy phrases that can add to someone’s vocabulary.

The strategy used in translating this advertisement is dubbing. But by comparing the TT with ST, some words added while others omitted to satisfy the audience’s expectations. This change was done to fit the rhythm of the advertisement. Besides, the marketing process would have been affected if the Arabic translator did not make this change.

When translating advertising material for international audiences, translators may either resort to internationalize the advertisement or to localize it. Internationalization means […] using the same strategy of communication in all targeted countries (Guidére, 2003), and localization means […] “the processes by which a generic ‘international’ product is adapted to the requirements of a ‘local’, a place with a specific union of cultural and linguistic features.”(Marato, 2007, p.4).

Sample (2) Vanish Gold Advertisement (Spoken Part)

<table>
<thead>
<tr>
<th>ST (English /British ) version</th>
<th>TT1 (Standard Arabic) version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Isn’t it frustrating when you find a tough stain? With Vanish Gold, tough stains are a thing of the past!</td>
<td>لمثلت من وجود البقع على الملابس حتى بعد غسلها؟ مع فانش اوكسي اكتشفي حتى اصعب البقع!</td>
</tr>
<tr>
<td>2. Grass stain! It’s a hard one. Let’s see in action.</td>
<td>لنرى! العشب الأخضر من اصعب البقع لتصعبكها){ دمك لن تقوم بدعكها جيدا كما في الغسالة.</td>
</tr>
</tbody>
</table>
### Phonological Problems of Translating English Advertisements into Arabic

Al-Tameemi & Farhan

| 3. | Vanish finds the **stain** and tackles it | 3. | مستحيل! فانيش يكتشف أماكن البقع ويزيلها. |
| 4. | Success! Thanks for the power of Oxi action. | 4. | مذهل! يفضل قوة اوکسی اکشن لا أثر لبقع |
| 5. | Beetroot **stain**! You might think it’s tough to remove? Right? Just watch! Add spade of Vanish to the water The Oxi power is activated, and it gets rid of **stains** easily. *Seeing is believing!* | 5. | الاختبار الثاني...هل تخيلتي ان تختفي بنقع الشمندر من الملابس؟ فقط اضيفي فانش الى مياه دافئة لتطلقي القوة الفعالة لاوکسی اکشن الذي سيفقوم بإزالة البقع بكل سهولة. |
| 6. | Vanish Gold. Trust pink forget **stains** | 6. | فانيش ... اهلا بالوردي ... وداعا لبقع |

### TT2 (Egyptian Arabic) version

| 1. | زهتي انو حتى بعد الغسيل البقع ماتطلعش؟ فانيش بقوة الأوکسی اکشن حيضي على اصعب البقع نهائيا. |
| 2. | تعالي نجرب! بقعة الكتبة بقعة صعبة وعشان نصعها أكثر حتفقد الهدوم مع بعض وكأنها في الغسالة ، اكيد يتكوني مستحيل! |
| 3. | فانيش حيدوّز على البقع الصعبة ويقضي عليها. |
| 4. | حتى شوفي مع فانيش البقعة سالهاش اثر . |
| 5. | الاختبار الثاني...عمرو تخيلتي ان بقعة البنجرممكن تتشاب من عالهودم؟ بسبطة حطي فانيش في مية دافئة وسبي قوة |
Goddard (1983, p.4) describes the use of sound symbolism when sounds are associated with particular ideas. For instance /f, v, ŋ/ phonemes tend to appear in household cleaners’ names because they suggest their efficiency through the possession of abrasive qualities. Such names of household cleaners as flash /flæʃ/, Vanish /vænɪʃ/, and Fairy /ˈfɛri/ are some examples of this characteristic. When these products marketed to other countries, they usually maintain their name. Therefore, Flash, Vanish, and Fairy are also brand names in Arab countries.

Furthermore, sample (2) translated into two Arabic versions, namely, Standard Arabic and the Egyptian dialect. According to Gamal (2008), "The Egyptian dialect has long held a dominant position in the arts across the Arab world. Moreover, the Egyptian comedy, whether in films or TV series, has always been a staple diet on Arab television."(p.68). Egyptian dialect attracts enormous audiences in the Arab World because it is known for showing something funny. This could be one way to get the audiences’ attention because colloquial Arabic can affect people more.

As far as repetition is concerned, the word ‘stain’ is repeated seven times in the ST while it recurs eight times in the TT1 (Standard Arabic) and nine times in the TT2 (Egyptian dialect). This indicates exaggeration. According to McCall (2004), "Arab language requires exaggeration to convey everyday meanings, and it cannot be translated into English without losing some of its meaning. Within their own countries, Arabs need to make strong assertions or exaggerate to communicate meaning to other Arabs."(p.76). In other words, the Egyptian Arabic version shows how Arabs exaggerate to fit their market.

On the other hand, two culture-specific terms in the ST ignored, i.e. “a thing of the past” and “Seeing is believing”, which are idioms. It seems that the translators in both Arabic versions omit these idioms, which imply that they could not understand the meaning or were unable to find a functional equivalent in Arabic. Therefore, they neglected them and hence omitted them.

Sample (3) L’Oreal Excellence Crème Advertisement (Spoken Part)

<table>
<thead>
<tr>
<th>ST (English/British) version</th>
<th>TT (Arabic Gulf Accent) version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Compromise with my hair color? Never! Because nothing protects my hair like the World’s No.1 hair color Excellence crème.</td>
<td>كيف أحافظ على جمال شعرني؟ أكيد أصبه باتباع عشان كده احتاج للحماية الأفضل لشعرني Excellence كريم من لوريال باريس</td>
</tr>
</tbody>
</table>
2. Three times more care that protects, strengthens and replenishes.

3. It’s the richest care for the richest color.

4. Excellence crème: the world’s No.1 hair color from L’Oreal hair colorist Paris.

Focam (2012) believes that the use of celebrities (especially loved ones) may attract people’s attention more and helps in promoting the product quickly (p.74). This is obvious in the sample (3) above where two most popular women performed the advertisement, i.e., Aishwarya Rai (an Indian actress, model and Miss World 1994) for the ST, and Arwa (Yemeni-Egyptian singer and television host) for the TT.

Another exaggeration appears where some phrases added like utterance (1) ‘كيف احافظ على جمال شعر ي؟ أكيد أصبغه بانتظام عشان كده احتاج للحماية الافضل لشعر ي’ , utterance (2) ‘Compromise with my hair color? Never!’ (Assonance) which translated into TT (Arabic) version as in statement (1) "كيف احافظ على جمال شعر ي؟ أكيد أصبغه بانتظام عشان كده احتاج للحماية الافضل لشعر ي"

On the other hand, consonance in ST (English) version utterance (2) “Three times more care that protects, strengthens and replenishes “is not rendered in TT (Arabic) version "صبغة الشعر الوحيدة التي تاملك الحماية الثلاثية: كل ، خلال وبعد الصبغ" which indicates the translator’s inability either to recognize the consonance or to find an equivalence in Arabic.

However, another phonological problem appears in the utterance (3) in ST (English) version ‘It’s the richest care for the richest color’ where alliteration occurs, but the translator could not render it into TT (Arabic) version ‘لون شعري صار غني وكله لمعان وبدوم أكثر ، وشعرك الأبيض اختفى’.

On the other hand, the repetition of the word ‘hair color’ in the ST (English) version occurs three times, whereas, in TT (Arabic) version, it appears only once.
Examining the spoken part of the sample (4) above, it seems that two different versions discovered. The first one has used a dubbing strategy where it is equivalent to the ST except utterance (4) of ST: ‘When differences come together they create something better’ where the two TT Arabic versions neglect the type of sound device that appears in this utterance. In other words, alliteration and assonance are marked in the ST, whereas they are unmarked in the TT versions. Hence, the translator fails to translate the alliteration and assonance of the ST into their equivalent in both versions of the TT. Furthermore, the utterance (4) of the second TT2 (Arabic) version mistranslated. In the ST (English) version four types or flavors of Pizza appeared whereas they rendered into ‘ثلاث نكهات’ in the TT2 (Arabic) version. But in TT1 (Lebanese Arabic) version, the translator succeeded in translating and maintaining one type of sound devices, i.e., the alliteration of utterance (4) of ST (English) version rendered into consonance in TT1:

<table>
<thead>
<tr>
<th>ST (English/American) version</th>
<th>TT1 (Lebanese Arabic) version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Music (1)</td>
<td>نفس موسيقى (1)</td>
</tr>
<tr>
<td>2. Music (2)</td>
<td>نفس موسيقى (2)</td>
</tr>
<tr>
<td>3. Music (3)</td>
<td>نفس موسيقى (3)</td>
</tr>
<tr>
<td>4. Music (4)</td>
<td>نفس موسيقى (4)</td>
</tr>
<tr>
<td>5. When differences come together, they create something better.</td>
<td>أربعة أنواع مختلفة اجتمعت لتтвор احالة</td>
</tr>
<tr>
<td>6. New extreme Pizza Extreme size extreme variety and well prices hahahaha</td>
<td>جديد بيتزا اكستريم حجم اكستريم مكونات اكستريم بسعر رائع هاهاهاهه</td>
</tr>
</tbody>
</table>
When differences come together, they create something better.

Accordingly, the TT1 (Lebanese Arabic) version has very well rhyme and is more equivalent than the TT2 (Standard Arabic) version.

The strategy used in TT2 is transcreation, where it indicates “a transformation of an overall message which addresses not only written context, but also visual design and imagery” (Bass, 2013, p. 98). In other words, it refers to the process of adapting the text to suit the target language and the target audience.

Regarding the repetition, it seems that the word ‘extreme,’ which considered a catchword, is repeated three times in utterance (4) of the ST (English) version. At the same time, it occurs only twice in the TT2 (Standard Arabic) version. Repetition represents emphasis, and it is one way of catching people’s attention.

Nevertheless, music plays an essential role in TV advertisements. It may evoke a specific mood or emotion, especially when it is very well known. Music in advertising refers to music integrated with (mass) electronic media advertisements to enhance its success. It affects the way viewers perceive the brand by different means and on different levels, and can significantly affect the emotional response to television commercials. Music of TT2 (Standard Arabic) version seems quite different from ST (English), where the translator adopted a piece of music that he found more suitable than the original one and added a mobile ring sound. These changes could help to transfer the message of the advertisement but could not move the same impact that the ST audience receives when watching and listening to this advertisement. All these changes included to fit the Arabic audience and meet their expectations.

Sample (5) Are my Teeth Sensitive – Sensodyne? Advertisement (Spoken Part)

<table>
<thead>
<tr>
<th>ST(American English) version</th>
<th>TT(Egyptian Arabic) version</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teeth sensitivity is so common; it’s not necessarily all over teeth! Maybe one tooth sensitive.</td>
<td>أكثر حاجة بسبب حساسية الأسنان هي الحاجة الستة قوي والحاجة الشخية جداً والطولات كمان.</td>
</tr>
<tr>
<td>2. And when you are drinking or sipping the hot and cold water, it immediately feels like, you know, somebody spoken to reckon the nerve.</td>
<td>بتحس حساس كهربة كدة مرة وحدة فجاة غريب. أيه اللي يحصل؟</td>
</tr>
<tr>
<td>3. I recommend Sensodyne! Sensodyne toothpaste goes inside the tooth and calms the nerve down.</td>
<td>ينصح الناس يستخدموا معجون سنسوداين لأنه فعال لا نور فال إن هو يخفف من حساسية الأسنان.</td>
</tr>
</tbody>
</table>
Concerning sample (5) above, it appears that repetition occurs in ST (English) utterance (1). The word ‘teeth’ repeated twice. In TT (Egyptian Arabic) utterance (1) the term ‘حاجة’ is repeated three times.

Moreover, utterance (4) of the (Arabic) version ‘يقدروا يرجعوا يشربوا... باكلوا زي ما همه عايزين... ياكلوا زي ما همه عايزين’ looks very well rhymed and very useful.

Furthermore, adaptation used to fit the TT audience. Some words and phrases deleted, and others added. Utterances (1) and (2) in ST (English) seem translated into TT (Egyptian Arabic) communicatively, i.e., it is the function of the message that gives more emphasis than the form. All in all, table (2) displays the strategies followed in the selected five international TV advertisements and the percentage of repetition.

Table 2. Translation strategies and percentage of repetition of the selected international advertisements

<table>
<thead>
<tr>
<th>Type of Advertisement</th>
<th>Translation Strategy</th>
<th>Percentage of Repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair and Lovely Advanced Multivitamin Advertisement</td>
<td>Dubbing</td>
<td>35 %</td>
</tr>
<tr>
<td>Vanish Gold Advertisement</td>
<td>V.1 Dubbing</td>
<td>35%</td>
</tr>
<tr>
<td></td>
<td>V.2 Adaptation</td>
<td></td>
</tr>
<tr>
<td>Excellence Crème</td>
<td>Adaptation</td>
<td>15%</td>
</tr>
<tr>
<td>World’s No.1 Hair Color Advertisement</td>
<td>ADaptation</td>
<td>15%</td>
</tr>
<tr>
<td>New Extreme Pizza Hut from Pizza Hut Advertisement</td>
<td>V.1 Dubbing</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>V.2 Transcreation</td>
<td></td>
</tr>
<tr>
<td>Sensodyne Toothpaste Advertisement</td>
<td>Adaptation</td>
<td>25%</td>
</tr>
</tbody>
</table>
Conclusion
The essential function of advertising is informational/communicative, as it is used primarily as a means of communication between the advertiser and the target audience.

Advertisements may represent a reliable text of considerable length, or it may consist of a few sentences, phrases, words, or even sounds. They must be adequately understood to translate appropriately. They could be formal or in jargon and slang words.

It seems that the most successful and memorable advertisements in Arabic are television commercials. Since in television commercials, most audiences respond to ads that manipulate the element of known songs and music. This type of advertisement is more effective and memorable than the bard-sell method, which is more used in written advertisements because it creates an atmosphere of entertainment achieved by the accompanying discourses, i.e., the songs and the music, as well as by the actors and actresses.

The sound techniques like alliteration, assonance, and consonance perform the function of attention-grabbing. The most often used sound techniques in TV commercial advertising are rhyme and alliteration that help to transmit simple information and make it memorable. At the same time, rhythm, assonance, consonance can be considered the rarest sound techniques used. Moreover, repetition is another way used to catch the audience’s attention. It appeared widely in the TT (Arabic) versions than the ST version (English).

When catchphrases or words translated from ST (English) into TT (Arabic), translators should be aware of delivering the message in a way that fits the TT (Arabic) version without losing its value.

It appears that the strategies followed in translating TV advertisements are dubbing, adaptation, and transcreation.

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References


APPENDIX

1. ads video\Fair & Lovely Advanced Multi Vitamin - English.mp4
2. ads video\Vanish Gold _ Trust Pink, Forget Stains _ Vanish UK.mp4
3. ads video\Excellence Crème - World's No.1 Hair Colour (English).mp4
4. ads video\New Extreme Pizza From Pizza Hut.mp4
5. ads video\Are My Teeth Sensitive - Sensodyne®.mp4

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The Effectiveness of Utilising Drama Performance in Enhancing Student Teachers’ Engagement with Harper Lee’s Novel ‘To Kill A Mockingbird’ (1960)

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Abstract
The purpose of this research is to interrogate the effectiveness of utilizing drama performance in enhancing student teachers’ engagement with the literary text ‘To Kill a Mockingbird’ by Harper Lee (1960). This study is based on a TESL course “Teaching of literature: Reading the word and the world” for TESL undergraduate student teachers at the Faculty of Education, Universiti Kebangsaan Malaysia (UKM), Malaysia. In this study, student teachers would need to read and understand the literary text “To Kill a Mockingbird” and eventually conduct a drama workshop, where they will dramatize the text to a group of secondary school pupils. The drama performance aims to engage these student teachers on issues of racism, prejudice and discrimination as a means to utilise literary texts to help them gain insight on how they are constructed and enacted. This study was designed to be a case study with three methods of data collection namely questionnaire, student teachers’ personal response and reflective essays. In this study, the student teachers reflected on the whole process of dramatization, identifying its strengths, weaknesses and suggestions on how to improve it. Generally, the participants perceived that dramatization helps them to construct meaning from the literary text and be able to examine issues of race, racism and discrimination.

Keywords: drama performance, reading engagement, literary text, literature in English, To Kill a Mockingbird, Harper Lee

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Introduction
Malaysia’s Ministry of Education has placed an emphasis on the English language and it is evident through their efforts to further enhance the mastery of English among the students. Programs and plans have been carried out at various levels in an effort to achieve the aforementioned goal such as with the teaching of literature at primary and secondary levels. Exposing literary reading materials to Malaysian students is one way to instil passion and awareness of learning and acquiring the English language among them (Thirusanku & Md Yunus, 2012b). Reading literature could potentially assist them in learning vocabulary and phrases; remembering the vocabulary and grammatical structures learned; and provides practice in using a sentence context to guessing the meaning of words and phrases they don’t understand (Khatib et al., 2011).

Apart from the role of literature in helping students to acquire language, reading literature has its aesthetic value. Through literature, readers are taught how to live; it allows readers to be at the locations; experience the activities; meeting and understanding different individuals’ stories and point of view; and to feel their joys and sufferings (Thirusanku & Yunus, 2012a). Conversely, it requires years for a reader to gain so much wisdom instilled in a single book of literary merit. Literature offers a reflection of culture and its ways for a richer life. No other type of teaching brings the pleasure it gives from reading. Writers of literature have helped civilizations to examine and conquer the darkness of savagery that exists in this world (Khatib et al., 2011). Due to these impacts, the literary text encourages readers to consider the entire spectrum of human experience when making choices in their daily lives. In the twenty-first century, building a beneficial relationship between cultures and breaking down walls of social stratification has become a significant goal for societies (Mathis, 2016). This goal implies that the development of intercultural competence is essential for individuals.

Generally, as learners’ progress through different stages of learning, they are asked to read more complex information and graphic texts (Tan & Abdul Aziz, 2019). The capacity to comprehend and use the information in these texts are essential to the learning achievement of a learner. Successful learners have a repertoire of approaches to use in distinct situations and understand how to use them (Thirusanku & Md Yunus, 2012b). Readers of literature benefit from a multitude of instructional approaches that show the ability to read as the topic is taught (Hwang & Embi, 2007; Yeoh, Md Yunus & Abdul Aziz, 2018; Tan & Abdul Aziz, 2019). Particularly in Malaysia, alongside other factors including knowledge, attitudes, skills and identity factor; it has become crucial for educators to adopt effective reading strategies to assist readers of literature to deepen their understanding of intercultural competence, and seek to explore the notion of identity and intercultural competence as it is situated within the Malaysian setting (Mathis, 2016).

This study demonstrates the relevance of dramatization as a teaching and learning technique to explore social cultural and political issues highlighted in literary texts for teachers, teacher educators and student teachers.

This study seeks to find answers to the following research questions:
1. How does utilizing drama performance help student teachers to become engaged and thoughtful readers by critically examining issues of racism, prejudice, discrimination in the novel and in Malaysia?

2. What were the strengths and challenges the student teachers encountered during the dramatization process?

3. What were the student teachers’ suggestions on how to counter these challenges?

**Literature Review**

This study draws on a few theoretical frameworks and pedagogies, namely the Zone of Proximal Development, Transactional theory of reading, meaning-making strategy and dramatization as a pedagogical tool.

**Zone of Proximal Development (ZPD)**

The understanding of the effectiveness of utilizing drama performance in enhancing student teachers’ engagement with the novel ‘To Kill A Mockingbird’ is related to that of Vygotsky’s ZPD. ZPD establishes two levels of development; the actual level, which is determined through the ability of the student teachers to do something individually, and the possible level, which is determined by the ability of the student teachers to do something with assistance from others (Vygotsky, 1978). The functions in the ZPD are called ‘buds’ of development and the actual development is called the ‘fruits’ of development (Shabani et al., 2010). Human activity is inherently social (Coutinho, 2007). In a conventional view, a student-teacher is an individual who has the capacity to acquire knowledge. This is supported by Kemeh (2014) who found that student teachers as readers of literature benefit through a meaningful practice of dramatization to help foster interpretation of the text and cultivate in-depth understanding of the issues. Furthermore, the emphasis on the use of dramatization can significantly promote the value of thoughtfulness and empathy which they could acquire from each other’s character performance.

**Transactional Theory of Reading**

Rosenblatt’s (1978) transactional theory suggests that the connection between the reader and text is similar to that between the river and its banks, each having its impacts on the other, each contributing to the literary form (Mathis, 2016). Thus, transactional theory places much emphasis on the reader’s role. If meaning lies not solely in the text, but rather in the reader’s enactment, then literature discussion requires consideration of the reader’s mind or groups of readers. Literary texts initiate ‘performances’ of significance rather than formulating meanings themselves. The transactional theory does not consider the literary experience to be the same as the text from which it arises (Marhaeni, 2016). In other words, it calls attention to who the readers are, what they bring to the text, the expectations of the documents they have and the decisions they make when reading them. It may be most essential when choosing a position in relation to the literary text (Tan & Abdul Aziz, 2019).

**Meaning-Making Strategy**

The term meaning-making is used widely in the constructivist approaches, which involves the individual’s to process; comprehend, or make sense of life occurrences, interactions and meaning-
making (Maarof & Yaacob, 2011). As learners meet progressively complicated texts, these carefully chosen fiction texts provide a platform for rich debates in making-meaning lessons. In this study, through dramatization of the literary text, it incorporates the growth of social skills, establishes an atmosphere where learners learn to cooperate, respectfully agree and disagree, and take responsibility for their own learning (Renganayar, 2012).

Dramatization as a pedagogical tool
The importance of literature is paramount and undeniable. Some, however, are dubious about the intent of literature or even the act of reading itself (Mathis, 2016). This is particularly frightening in a globe where media dominance penetrates our everyday life to the point where people’s lifestyles are influenced by them yet many people blindly absorb all types of factors as manipulated by profit gain (Nambiar & Anawar, 2017). Yet many individuals blindly absorb all sorts of influences as profitable businesses manipulate them in the form of all media such as advertisements, television shows, radios, etc. Unfortunately, increased media influence has overshadowed the significance of literature (Carter 2007). Media has had a far-reaching impact on the daily life of many people than what is healthy for them (Thirusanku & Md Yunus, 2012b). Turning on to the morning radio while driving to a job or turning on the TV at the end of a tiring day; these are things individuals often do on a regular basis. In a manner, media appeal has driven individuals away from voraciously reading (Coles & Bryer, 2018). The power of dramatization is increasingly recognized as one of the most efficient ways in which individuals are able to create soft skills and emotional intelligence, abilities that are often not acquired through traditional education (Popova, 2014). Kemeh (2014) mention that dramatization encourages communication skills, cooperation, expand skill sets, negotiating and socializing. It stimulates the imagination and creativity; develops a stronger knowledge of human behavior and empathy with circumstances that may seem remote. Grosser and Nel (2013) state that drama performance enables the growth of critical thinking and enables us to make better and more conscious choices; it promotes us to use our bodies and voices, it promotes and inspires us to say "no," to stand up, to talk up.

Dramatization gently builds trust and self-esteem until individuals are comfortable enough to participate fully and actively in the enactment (Coles & Bryer, 2018). Drama guides and promotes the problem-solving abilities of children while at the same moment promote a growing understanding of how problems can be solved. Instead of being taught and told what to believe and feel in distinct circumstances, drama transforms this into a deeper experience of thinking, motivating kids to question, answer and clarify what they feel and believe and present alternatives (Masso, 2018). Drama performance enables learning on how to express oneself in distinct ways through the growth of character and role. It also helps to explore characters from all backgrounds and in a broad variety of historical and cultural circumstances, which creates an awareness of all elements of life (Lim, 2014). Through dramatization, students would be able to perform a range of emotions in dramatization; secure a supportive environment by providing chances to better comprehend their own feelings and create empathy with others and enable investigation of conflict and difficult personalities, as well as learn how to express themselves through dialogue, improvisation, and discussion (Ozdemir & Ulas, 2017).
Methodology
Under the qualitative paradigm, the study was designed to be a case study with three methods of data collection namely questionnaire, student teachers’ personal response, and reflective essay. The study is based on a course ‘Teaching of literature: Reading the word and the world’ taught to Year 2 TESL undergraduate student teachers at the Faculty of Education, UKM. Therefore, 45 TESL student teachers (second year) were selected as respondents in order to critically examine the engagement and thoughtfulness of student teachers to critically examine the issues of racism, prejudice, and discrimination in the novel ‘To Kill a Mockingbird’. The responses based on the questionnaire, personal responses and reflective essays from these 45 student teachers were then analyzed thematically.

Findings
The findings for the research question were categorized under four themes namely (1) dramatization to foster interpretation of the text, (2) cultivate in-depth understanding of the main theme in the text, (3) the value of dramatization to foster interpretation of text, and (4) Personal growth based on the dramatization process. Overall, this study enables readers of literature to make sense of their 'true' life issues and helps them learn about themselves and the world. The results of this study brought insight, challenges and suggestions on how dramatization can be used to foster interpretation of a literary text and further cultivate an in-depth understanding of the issues in the text and in the Malaysian context.

Results
In this section, the data are presented followed by a discussion of the research findings. The findings pertaining to the research questions are presented in this subsection. In order to answer the research questions; data from the questionnaire, student teachers’ personal responses and reflective essays were analyzed. The findings for the research question were further subcategorized under 4 themes namely (1) dramatization to foster interpretation of the text, (2) cultivate in-depth understanding of the main theme in the text, (3) the value of dramatization to foster interpretation of text, and (4) Personal growth based on the dramatization process.

Theme 1 – Dramatization to foster interpretation of the text
The questionnaire’s result was calculated and the mean score of each item was obtained in order to gauge the influences of drama performance to help student teachers to become engaged and thoughtful readers of literature. From the responses, all criteria scores high and extremely high within the range mean scores. Based on the items in the questionnaire, the three highest score are that dramatization helps these student teachers to: 1) Identify and apply own elements of dramatic language in order to express thoughts, experiences and feelings 2) Develop an interest for artistic manifestations: awakening a sense of aesthetics and 3) Achieve theatrical techniques of expression such as dramatization and improvisations. Overall, the participants perceived that dramatization stresses the importance of the role of the reader in constructing the meaning of a work of literature.
Table 1 Mean scores of items in the questionnaire

<table>
<thead>
<tr>
<th>No.</th>
<th>Criteria</th>
<th>1 (%)</th>
<th>2 (%)</th>
<th>3 (%)</th>
<th>4 (%)</th>
<th>Mean Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Drama performance helps me to understand the issues in the text</td>
<td>17 (38%)</td>
<td>28 (62%)</td>
<td></td>
<td></td>
<td><strong>3.62</strong></td>
</tr>
<tr>
<td>2.</td>
<td>I am able to critically examine my reading strategies</td>
<td>24 (53%)</td>
<td>21 (47%)</td>
<td></td>
<td></td>
<td><strong>3.46</strong></td>
</tr>
<tr>
<td>3.</td>
<td>Drama performance helps me to develop personal responses to text</td>
<td>20 (44%)</td>
<td>25 (56%)</td>
<td></td>
<td></td>
<td><strong>3.55</strong></td>
</tr>
<tr>
<td>4.</td>
<td>I am able to develop my critical appreciation and cultural awareness</td>
<td>13 (29%)</td>
<td>32 (71%)</td>
<td></td>
<td></td>
<td><strong>3.71</strong></td>
</tr>
<tr>
<td>5.</td>
<td>Drama performance helps me in terms of:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Stimulate the capacity of internalising, perceiving, and communicating</td>
<td>17 (38%)</td>
<td>28 (62%)</td>
<td></td>
<td></td>
<td><strong>3.62</strong></td>
</tr>
<tr>
<td></td>
<td>b) Develop creativity and capacity of self-expression</td>
<td>12 (27%)</td>
<td>33 (73%)</td>
<td></td>
<td></td>
<td><strong>3.73</strong></td>
</tr>
<tr>
<td></td>
<td>c) Identify and apply own elements of dramatic language in order to express thoughts, experiences and feelings</td>
<td>9 (20%)</td>
<td>36 (80%)</td>
<td></td>
<td></td>
<td><strong>3.80</strong></td>
</tr>
<tr>
<td></td>
<td>d) Develop an interest for artistic manifestations: awakening a sense of aesthetics</td>
<td>9 (20%)</td>
<td>36 (80%)</td>
<td></td>
<td></td>
<td><strong>3.80</strong></td>
</tr>
<tr>
<td></td>
<td>e) Achieve theatrical techniques of expression such as dramatisation and improvisations</td>
<td>9 (20%)</td>
<td>36 (80%)</td>
<td></td>
<td></td>
<td><strong>3.80</strong></td>
</tr>
<tr>
<td>6.</td>
<td>How are the issues in the text similar and different to Malaysian context?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Score: 1 (Strongly Disagree), 2 (Disagree), 3 (Agree), and 4 (Strongly Agree)

**Theme 2 – Cultivate an in-depth understanding of the main theme in the text**

To further cultivate an in-depth understanding of the issues, question 6 of the questionnaire enables participants to reflect on their understanding of the similarities and differences of the issues of racism, prejudice and discrimination in ‘To Kill a Mockingbird’ to the Malaysian context. This open question is meant to be thought-provoking and get at the student teachers feelings and perspectives on these issues. The two tables (2 & 3) below focuses on the differences between forms of racism, prejudice and discrimination between Malaysians and in the novel.

Table 2 Forms of racism, prejudice and discrimination in the novel

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A. Racism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Segregation</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>2.</td>
<td>Separatism</td>
<td>12</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>B. Prejudice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Justice</td>
<td>11</td>
<td>21</td>
</tr>
<tr>
<td>2.</td>
<td>Public support</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>Working Service</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>
C. Discrimination

1. Association 2 4
2. Victimisation 4 8
3. Harassment 9 17

Total 52 100

According to the data in Table 2, the respondents found that in the novel, racism in the form of separatism (23%) and segregation (17%) are prominent.

“Malaysians are living peacefully although there are many mixtures of different cultures and traditions in Malaysia. Whereas the African American in the novel doesn’t have the same privilege as the whites.”

21% believe that racial prejudice occurs in the American justice system;

“Justice is also given equal treatment in our court, unlike in the story.”

“The difference between prejudice and discrimination which happened in Maycomb and Malaysia is in the Malaysian court they will seek the truth instead of being bias. The prejudice and discrimination only happened among society and when it becomes a court case, it will be fairly treated.”

17% are of the opinion that harassment is one form of discrimination most commonly experienced by the African American characters in the novel.

“In ways it is different in that Malaysians do not use violence or discriminate the different cultures openly. Every culture lives in peace and we can be friends.”

Table 3 Forms of racism, prejudice and discrimination in the Malaysian context

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>Racism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Inferiority</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>2.</td>
<td>Social and moral traits</td>
<td>27</td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td>Misunderstanding</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>Name calling</td>
<td>33</td>
<td>15</td>
</tr>
<tr>
<td>b)</td>
<td>Prejudice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Prejudgements</td>
<td>18</td>
<td>8</td>
</tr>
<tr>
<td>2.</td>
<td>Categorising</td>
<td>31</td>
<td>14</td>
</tr>
<tr>
<td>3.</td>
<td>Bias</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>c)</td>
<td>Discrimination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Unfair treatment</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td>Disadvantages</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>3.</td>
<td>Perception</td>
<td>35</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>224</td>
<td>100</td>
</tr>
</tbody>
</table>

While most respondents mentioned that racism, prejudice, and discrimination in Malaysia was not a serious problem, respondents still agreed that these issues exist in Malaysia but perhaps to a lesser degree.

“We can't really see prejudice among our people. There is no racism due to differences in skin color so the type of prejudice is highly different from the novel.”
However, the prejudices that occur in Malaysia are not as bad as it is in the novel. In Malaysia, despite having evil assumptions, we try to dissolve it by celebrating diversity. We acknowledge the differences that people have and respect each of them.”

Malaysia is a culturally diverse country when racial tensions occur; it will affect the whole community.

“These issues can be related to the tragedy of 13th May. It was the time when misunderstanding happened between the Malay and Chinese citizens of Malaysia. They developed dissatisfaction and hatred towards each other and as a result, they began to fight each other physically that many fatalities occurred.”

Data showed that a total of 15% of respondents mentioned that name-calling is one of the most common forms of racism in Malaysia.

“Things to describe an Indian would be the word 'KELING' and Chinese 'CINA BABI’”

14% agree that prejudice begins from racial stereotyping:

“The common prejudice in Malaysia is that all Malays are lazy, Chinese like to lie when doing business, and Indians get angry easily.”

12% discrimination by perception.

“… Africans have also been identified as outlaws where they will commit crimes based on Malaysian’s perception such as smuggling, raping, drugs, mafias and so on. This cause Malaysians to be afraid to socialize with Africans.”

Racism, prejudice and discriminations create a society in which people do not trust and respect each other. It decreases us as an individual when it is permitted to thrive.

**Theme 3 – The value of dramatisation to foster interpretation of text**

Most of the participants agreed that dramatisation helped them to develop greater cultural intelligence and openness as well as enables cultivate in-depth understanding of the text. This statement is derived from the student teachers’ personal responses through Facebook in response to Beach and Wilhelm’s article; ‘Using drama to foster interpretation’. The factors categories emphasize the significance of the reader's role in constructing the significance of literature through dramatization.

**Table 4 Emerging themes on the values of dramatisation from the personal responses**

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Connection between emotions and cognition.</td>
<td>29</td>
<td>7</td>
</tr>
<tr>
<td>2.</td>
<td>Integration of prior language with new experience.</td>
<td>33</td>
<td>8</td>
</tr>
<tr>
<td>3.</td>
<td>Maintains motivation through fun and inspiring learning environment.</td>
<td>28</td>
<td>6</td>
</tr>
<tr>
<td>4.</td>
<td>Enriches real-life experiences.</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>Engages feelings and attention.</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>Interaction to life through an intensive focus on meaning.</td>
<td>32</td>
<td>7</td>
</tr>
<tr>
<td>7.</td>
<td>Emphasis on whole-person learning; multisensory inputs and capitalise strength.</td>
<td>36</td>
<td>9</td>
</tr>
<tr>
<td>8.</td>
<td>Foster self-awareness, self-esteem and confidence.</td>
<td>21</td>
<td>5</td>
</tr>
</tbody>
</table>
The Effectiveness of Utilising Drama Performance

Abdul Aziz & Mohd Raffi

9. Fostered and sustain motivation through expectancy-generated activities. 13 3
10. Transfer responsibility for learning / independent learning. 25 6
11. Extends the emotional range of expression. 19 4
12. Creates sensitivity and sense of awareness. 22 5
13. Preparation for real life and unpredictability. 24 6
14. Integrating cultural experience. 30 7
15. Skills, ability and performance enhancement. 13 3
16. Cultivate value of thoughtfulness and empathy. 31 7
17. Balanced between receptive and productive skills. 10 2
18. Involves students interactively. 27 6

Total 426 100

The data showed that 9% of the respondents agreed that dramatization places great emphasis on whole-person learning; multisensory inputs and capitalize on strength;

“Students can benefit a lot from dramatization such as to help bolster students’ confidence and engagement in their reading, students can actively create meaning together, listen to each other, explore implications and enjoy themselves.”

8% mentioned that drama is an integration of prior language with a new experience;

“Infuse their knowledge with feeling, the facts, ideas, beliefs, and understanding shaped by the emotion of love, hate, envy, desire, happiness. Throw yourself into the character and become one then you can acquire the insider’s perspectives.”
“By using drama as a tool for learning, the student will see the knowledge that they earned in a new light not from one perspective only as they are immersed in it before dramatizing it.”

7% stress that drama performance allows interaction to life through an intensive focus on meaning.

“Honestly, it’s hard but absolutely fun because you can explore a certainly different world from yours. Students can experience the different social and cultural world and this can enlarge their view about the world.”
“…make connection regarding what happens in the text and during doing their role-plays with their daily life.”

Theme 4 – Personal growth based on the dramatization process

Based on the findings from student teachers’ reflective essays, the data was divided into 3 sections; (a) strength; (b) weaknesses, and (c) ways to improve.

Section A - Strengths

Section A focuses on investigating student teachers’ personal growth and reflection of the whole process.

Table 5 Emerging themes on the strengths of dramatisation process

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Stimulates creativity.</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>Higher-level critical thinking skills.</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>3.</td>
<td>Emphasis on whole-person learning .</td>
<td>33</td>
<td>7</td>
</tr>
<tr>
<td>4.</td>
<td>Cooperation and tolerance.</td>
<td>35</td>
<td>8</td>
</tr>
</tbody>
</table>
Results from the data showed that 8% of the respondents agree that dramatization enhance in-depth understanding of the text and the issues.

“We have to see a conflict from different perspectives to understand a character or literary text better.”

“.able to adopt certain thinking methods which help us generate meaningful thoughts and insights which widen our horizon, making us richer in some sense.”

“.try to be in the character, react like in our imagination that we gained from the text and imitating the character’s facial expression that helps us guess their emotions on that particular scene.”

It is noted that 8% stress on the importance of cooperation and tolerance.

“Working in a group trains students to be more understanding with each other as they have to communicate constantly. They will also cooperate and tolerate to achieve their target together.”

“I love how we work with each other to make the play better. The amount of tolerating we showed in this project is undeniable.”

“I saw how everyone actually works really hard for this dramatization and this is basically our very first time handling something together.”

Meanwhile, 7% place emphasis on whole-person learning.

“.Dramatize a story or literary text is a platform to reach a holistic way of learning.”

“.helps to boost my confidence to talk in front of others and show my talents.”

**Section B - Weaknesses**

Section B highlights the obstacles faced by student teachers.

<table>
<thead>
<tr>
<th>Table 6</th>
<th>Emerging themes of obstacles from reflective essay</th>
</tr>
</thead>
</table>
The Effectiveness of Utilising Drama Performance

Abdul Aziz & Mohd Raffi

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Constant change and instability.</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>Challenging material.</td>
<td>30</td>
<td>7</td>
</tr>
<tr>
<td>3.</td>
<td>Ignorance.</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>4.</td>
<td>Absenteeism.</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td>Less organisational consistency.</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>Poor communication between student teachers.</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>7.</td>
<td>Facing stage fright.</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>Time consuming.</td>
<td>31</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Lack of backstage space.</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>10.</td>
<td>Inadequacy and self-conscious.</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>11.</td>
<td>Lack management structure.</td>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>12.</td>
<td>Self-critical.</td>
<td>19</td>
<td>5</td>
</tr>
<tr>
<td>13.</td>
<td>Acting their roles</td>
<td>36</td>
<td>9</td>
</tr>
<tr>
<td>14.</td>
<td>Team organisation structure / large group.</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>15.</td>
<td>Memorising the lines.</td>
<td>34</td>
<td>8</td>
</tr>
<tr>
<td>16.</td>
<td>Disagreement</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>17.</td>
<td>Responsibility issues.</td>
<td>23</td>
<td>6</td>
</tr>
<tr>
<td>18.</td>
<td>Performing on stage.</td>
<td>33</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Talent shortage.</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>396</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The results showed that student teachers’ weaknesses may affect outcomes. There are several obstacles which they faced when re-enacting the text through dramatization, such as when (a) acting their roles (9%); “...most of us were struggling to fit into the characters. very hard to separate the world in text and reality for all we know the characters in the story are totally different from our usual self.” (b) memorizing the lines 8%; “...we only roughly have 1 month to practice there were some incidents of forgetting the forgetting the dialogues.” and (c) performing onstage (8%). “For someone who is terrified of public speaking, I felt a bit detached from Jem during the play though that may be due to nervousness.” These three were the most difficult tasks for the respondents.

Section C - Ways to improve

Section C further elaborated on a few suggestions to improve the dramatization process; derived from student teachers’ reflective essays.

Table 7 Emerging themes on ways to improve

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories of factors</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Peer cooperation.</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>2.</td>
<td>Selection of suitable material.</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>3.</td>
<td>Challenging but achievable curriculum.</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Setting a good example.</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>Discussion.</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>Bigger backstage area to minimize distractions.</td>
<td>36</td>
<td>17</td>
</tr>
<tr>
<td>7.</td>
<td>Smoother transition</td>
<td>19</td>
<td>9</td>
</tr>
<tr>
<td>8.</td>
<td>Effective match of time, capacity and the task on hand.</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>9.</td>
<td>Self-reflection</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>10.</td>
<td>Early preparation.</td>
<td>32</td>
<td>16</td>
</tr>
<tr>
<td>11.</td>
<td>Rereading</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
The Effectiveness of Utilising Drama Performance  
Abdul Aziz & Mohd Raffi

The data derived from the student teachers’ reflective essays on a few suggestions on ways to improve. 17% of the respondent hoped that there will be a proper stage with the spacious backstage area in the future to minimise distractions.

“...there were some distractions, as an example, the in and out flow of the actors and production crew. Therefore, set or find a bigger backstage area which that all the actors can fit into. This will helps to minimize the distraction.”

16% opined that early preparation is important to ensure the success of the performance. The respondents felt that the preparation of the dramatization should start at the beginning of the semester.

“We did not have enough time to properly prepare everyone perfectly. We should have started early in the semester because we really didn’t have enough time. I’m glad we were able to put everything together nicely.”

Most of the respondents believe that practicing for a longer duration of time would allow better parts to integrate as well as creating a better outcome in the enactment.

Conclusion
In general, the purpose of this study was to find out how utilizing drama performance could help student teachers to become engaged and thoughtful readers by critically examining issues of racism, prejudice, discrimination in the novel and in Malaysia. This study was also intended to fill the gap in the literature by reporting on the implementation of drama performance to boost readers’ engagement with the literary text. Dramatization provides opportunities for student teachers to rehearse roles, personalities and a wide range of life circumstances, helping them to explore and address some of the individual and personal thoughts and emotions they naturally experience (Masso, 2018). Overall, this enables readers of literature to make sense of their ‘true’ life issues and helps them learn about themselves and significant mechanisms to cope with them. The results of this study brought insight, challenges and suggestions on how dramatization can be used to foster interpretation of a literary text and further cultivate in-depth understanding of the issues in the text and in the Malaysian context.

Acknowledgment
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ORCID: https://orcid.org/0000-0001-9426-4311
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A New Historical Reading of Joseph Conrad's An Outpost of Progress

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Abstract
This article situates Joseph Conrad's An Outpost of Progress in its socio-historical context to unveil the various subtexts embedded in it. Colonization and surveillance are the subtexts being signified in the story. The panoptical model Michel Foucault (1977) proposed is utilized to understand how knowledge as well as capital leads to omnipotent surveillance and observation. The article questions the aesthetic principle that art is produced for its own sake; it argues that art is entrenched deeply in its historical context. It further questions the extent of Kayerts and Carlier's liberty and sovereignty as colonial agents. The significance of this study stems from its new historical presumption that events of history should be examined as critically as those of fiction. This entails that Conrad's story should be appreciated for its historical and artistic value. New historicism, which repudiates the autonomy of text and history, is the methodology through which the research topic and Conrad's story are approached. The article finds that Kayerts and Carlier are devoid of individuality and agency, considering their exposition to and internalization of the colonial ideology. The enlistment of incompetent agents such as Kayerts and Carlier, it also finds, never undermines the perseverence of the empire to conquer and civilize Africa. In addition to the introduction, the article consists of four sections, the first of which reviews the plot, the second reviews the history of trading posts in Africa, the third reviews literature on Conrad's story, and the fourth discusses the assumptions made in the introduction. The findings and inferences are presented in the conclusion. A list of references is given at the end of the article.

Keywords: colonization, Joseph Conrad, new historicism, outpost of progress, surveillance

DOI: http://dx.doi.org/10.24093/awejtls/vol4no1.7
Introduction
The article elucidates the significant role European trading posts or fortresses played in the colonization of Africa, heterogenization of cultures, and formation of ambivalent identities. It engages itself with the mercantile, missionary and cultural activities of the posts in Western Africa. The fictional characters of Kayertes, a chief, and Carlier, an assistant chief, and Henry Price, a clerk from Sierra Leone, and their governance of the post are critically analyzed to identify the nature of the work the post conducts. Kayertes and Carlier, the article argues, are devoid of any individuality or agency due to their manipulation by the surveillance system the empire set up. As an antithesis of freedom and individuality, the panopticon (Foucault 1977) coerces omnipotent control and domination over nations and individuals through such manipulative apparatuses as capital and discourse. The acts and behaviors of Kayerts and Carlier can be better understood in light of the panoptic surveillance through which they are molded into mere puppets of the empire.

The article contributes to the existing literature on Conrad's An Outpost of Progress through its new historical interpretation of the event of establishing trading posts in Africa, the event of bereaving Kayerts and Carlier of their liberty and agency, the event of contriving with the empire in pursuit of power, influence and affluence, and the event of realizing a more heterogeneous and ambivalent identity in Congo. These events, the article assumes, are significant moments in the history of colonization and surveillance.

Plot Overview
A trading post is run by two white men, Kayerts and Carlier, in Congo. The post trades goods for ivory, and later slaves for ivory with the assistance of their clerk and bookkeeper Makola. The steamer, which brings them to Congo, will not return for another six months. The managing director, who leaves on board of the steamer, has low expectations of the post as well as of its ludicrous chiefs. Kayerts and Carlier feel alone, helpless and desperate amid the wilderness and savagery of Africa. They realize survival in such conditions hinges on their unity and solidarity. The sense of fraternity they maintain for a while turns into discord and hatred towards the end of the story. The dispute arising over a spoonful of sugar ends with Kayerts shooting Carlier dead. Kayerts later commits suicide right before the managing director arrives on board of the steamer.

History of Trading Posts in Africa
The European existence in Africa dates back to the 16th century when the Portuguese established trading posts in Ghana, Guinea-Bissau, Kenya, Mozambique, Angola and Benin. The Portuguese model was followed by other European countries, which sought to create their trading stations throughout Africa. The Dutch were the primary competitor to the Portuguese mercantile presence in Africa through the Dutch East India Company and the Dutch West India Company that had trading posts in Saint Helena, South Africa, Mozambique, Madagascar and Mauritius. The third-largest trading posts were owned by the British, who established Guinea Company in 1618 and the Company of Royal Adventurers into Africa in 1660. The French mercantile interests in Africa were less significant than those of their European counterparts; France barely had a trade port at St. Louis, present-day Senegal, in 1659 (Blakemore 2015).
In almost all instances, trade has become a milestone of the European-African relationships since the fifteenth century. The earliest contacts the Europeans had with Africa were primarily related to ivory and gold trade, which significantly prepared for the colonial expansion. European traders also sought to open new markets for their products in the interior regions of Africa. Inter-regional trade between Europe and Africa flourished during the seventeenth and eighteenth centuries, which witnessed a high rise in the number of slaves being shipped to and toiled in plantation colonies in the New World and elsewhere (DeCorse, 2010). Reaching bilateral mercantile agreements was necessary for both parties; while they yielded power and affluence to tribal leaders and traders, the empire ensured safe trade routes, protection for posts and smooth movement of goods and troops. Yet, the agreements burdened Africa with social, economic and ecological problems as they legitimized slavery, wildlife decimation, habitat destruction, and the ravaging of natural resources. Most importantly, the agreements prepared for the European colonial presence in Africa, which would last until the twentieth century (Blake, 1977).

Subsidiary to trade was missionary work, which European posts in Africa committed to facilitate and promote. Missionary efforts were necessary to maintain the preeminence and dominion of the Europeans, so churches, schools and hospitals were set up to disseminate Christianity, civilize the natives and prepare for long-term presence through either settlement or colonization. Traders and bishops generally viewed Africans as pagan savages threatening to thwart the expansion of the civilized Christian west; thus, they devoted themselves to help the natives adopt civilized behaviors and convert to Christianity. Since then, Christianity has become the state religion in many African countries such as Benin, Congo, Ghana and Nigeria. Most people in these nations abandoned their indigenous customs and appropriated the western cultural worldview (Blake, 1977).

**Literature Review**

Ariesta and Emanuella (2018) discuss Conrad's voice and emphasis on the significance of efficiency, a characteristic of being human, to white men in his short story *An Outpost of Progress*. The study finds that the breakthrough of capitalism and social Darwinism during the eighteenth century nurtured colonialism in Asia and Africa to meet market demands for raw materials and actualize Darwin's evolutionary theory of survival for the fittest. It was believed that white people should rule over other nations and societies for their exceptionally superior abilities and qualities. Conrad, in the story, seems to relate the colonial project of Britain to the burdens of civilization and mercantilism. The realization of such goals relies on efficiency, which Conrad believes is the "characteristic for being English" (Ariesta and Emanuella, 2018, p. 53). The two English characters, Kayerts and Carlier, fail to efficiently run the British trading station in Africa, considering their being careless, messy, fledgling and useless. Kayerts and Carlier are "just unfit in the world that is full of struggle" (Ariesta and Emanuella, 2018, p. 53) due to their incompetence. The incompetence of Kayerts and Carlier needs to be tackled to help the empire fulfill its burdens towards the natives as well as its subjects, "for Conrad, the sense of duty is quality that every white man should know and hold, while efficiency is the complementary quality to fulfill the duty" (Ariesta and Emanuella, 2018, p. 55).
Bensemmane (2011) interrogates the postulations that Conrad was anti-imperialist. Conrad's perspective of the imperial project is examined in light of the critical discourse impregnated in *An Outpost of Progress*. The contrast between stated ideals and actual motives is one exemplar of that discourse as Europe never attends to the self-appointed duty of enlightening Africa despite the recurrent use of the term progress. The study maintains that Conrad never wholly condemns the imperial project in Africa, "Conrad does not cross the line of ideological condemnation, and does not make colonialism a catalyst for the two men’s failure and madness" (Bensemmane, 2011, p. 6). Still, Conrad defensively reasons that Kayerts and Carlier are overpowered by the wilderness of Africa, which he blames for activating their basest instincts and leading to their moral and physical annihilation. Another exemplar of Conrad's critical discourse is the social multi-accentuality of ivory that signifies progress as well as violence and damage done to elephants and the dark continent, respectively. The steamer, which is metaphorically dubbed civilization, is represented as an impetus of invasion and settlement rather than of civilization and progress. Conrad's diction and imagery, the study finds, "never place Africans in this third space of enunciation, as imagined by Homi Bhabha, to establish a genuine dialogue between Europe and Africa" (Bensemmane, 2011, p. 6).

Sewlall (2006) investigates the questions of identity and alterity in Conrad's *An Outpost of Progress*, where the blackness of Makola is juxtaposed with the whiteness of Kayerts and Carlier. Contrary to the popular claims denouncing Conrad as a colonial writer, the study contends Conrad's story condemns colonization and presents a different image of Africa and Africans that defies the stereotypes of Europe's other, who possesses "both agency and authority" (Sewlall, 2006, p. 13). The story criticizes the empire for its pretensions concerning the civilizing mission, not to mention the construction of its others.

Makola's competence and brilliance contribute to deconstructing the old image of Africans as people with feeble intellect, animal propensities, and latent moral manifestations, which rationalized their subordination and dependence on the white man. Makola, in the story, is given a voice as a prototype of a civilized enlightened African. He is multilingual and has theosophy of his own. He adopts the western ideals of monogamy and the nuclear family, and efficiently runs the ivory business of the trading station. His exceptional trading, language, and personal skills enable him to outwit his two British chiefs, Kayerts and Carlier, at their own game.

Makola’s range of skills, including his linguistic competence, is hardly surprising. This… enables him to negotiate between African and European cultures through switching of languages but also through a performance of identity that draws on the resources of both cultures (Sewlall, 2006, p. 11).

Sewlall builds on the progressive, powerful, and self-confident character Makola attains to discredit the alleged pro-colonial stance attributed to Conrad and prove the productivity of the empire's civilizing project in Africa.
Alam and Uddin (2015) analytically compares the variable subjective responses to colonial experiences by individual protagonists in three literary texts: An Outpost of progress by Joseph Conrad, Shooting an Elephant by George Orwell, and A Passage to India by E. M. Forester. Capitalism, individualism, rationalism, expansionism, and orientalism were the ideologies under which the colonized people often lived and worked. Such doctrines have laid the "grounds and justifications to support and legitimize the hegemonic rule of colonialism and to carry the white man's burden" (Alam and Uddin, 2015, p. 38). The study finds that Eurocentrism constructs the subjectivity of both Kayerts and Carlier in an Outpost of Progress as they dream "of a progress in Africa and imagine it to be solely European one" (Alam, p. 40). Their inability to get free from their selfish subjective interests along with their uncritical internalization of the myths of civilization and progress, however, leads to their tragic ends. Numerous operative and dynamic forces in the society entrap colonial subjects such as Kayerts and Carlier, who are denied the right to choose, recognize and resist. The means through which a colonial subject can retain liberty and sovereignty, the study concludes, is to make "a conscious effort to recapture and scrutinize self" (Alam and Uddin, 2015, p. 41).

Discussion
The literary text, for new historicists, is embedded in a network of relations and connections with social and cultural contexts. Interrelations between text and context are mapped to establish "historicity of texts and the textuality of histories" (Montrose, 1992, pp. 392–418). The historicity of texts denotes that texts as well as modes of reading are historically embedded. However, textuality of history destabilizes and desacralizes history as a truthful and authentic discourse; it assumes that neither history nor any other discourse "gives access to unchanging truths" (Veeser, 1989, p. xi). Readers accordingly should examine events of history as critically as those of fiction. For Foucault, a historical event "is not a stable phenomenon that can be captured by documentary evidence; nor is it the result of purposeful human action. It is instead a sign of domination, of the shifting of power relations"(Castle 2007, p. 130). As a new historicist, Nietzsche (1994) views the historical event as

the reversal of a relationship of forces, the usurpation of power, the appropriation of a vocabulary turned against those who had once used it, a feeble domination that poisons itself as it grows lax, the entry of a masked other (p. 154).

Surveillance, slavery and colonization can be accordingly conceived as immediate repercussions of the establishment of trading posts in Africa. Situating An Outpost of Progress, which was written in 1897, in its broader historical, social and cultural context, and reading the story from the perspective of a new historicist unveil that the story embeds two foreshadowing projects, namely colonization and surveillance.

The Project of Colonization
As civilization follows trade, European trading posts in Africa are established to advance expansive and colonial ambitions and dreams through the exchange of goods and ideas between Europe and Africa. They enter into negotiations to reach bilateral agreements with tribal leaders
such as Father Gobila to ensure the safety and security of trading routes, and build schools and churches to teach the natives about Christianity and western civilization.

The post in Congo is located at a long distance from other posts; it is about three hundred miles away from the nearest post. This long distance gives the chief an exceptional opportunity to achieve success, demonstrate ability and aptitude, and gain fame. Nonetheless, its former chief, who died of fever, achieves no success, and Kayerts, the current chief, does not either due to their poor or bad governance. Both Kayerts and Carlier, the narrator sets forth, "understood nothing, cared for nothing but for the passage of days that separated them from the steamer's return" (Conrad, 1898, p. 66). Ruled by the feelings of impatience and eagerness as they wait for the steamer to take them back home, they lose any motivation to work, and their life gets idle and meaningless. They live "like blind men in a large room, aware only of what came in contact with them (and of that only imperfectly), but unable to see the general aspect of things" (Conrad, 1898, p. 65). They dare not set out into the river, forest and land which seems to them "like a great emptiness" (Conrad, 1898, p. 65).

Under such conditions, Kayerts and Carlier relegate their duties and responsibilities to Makola in order not to get themselves actively involved in the business transactions made. While Makola, in an instance, bargains with some traders over elephant tusks, Kayerts and Carlier idly sit on their chairs and look down "on the proceedings, understanding nothing" (Conrad, 1898, p. 65). The peak of their negligence and idleness is reached when the post becomes a hub for the slave. Realizing that his white masters care not about human rights, environment or development but ivory, Makola sells off the black men entrusted to guard the post to slavery in exchange for elephant tusks. Though Kayerts and Carlier grumble about the immorality and atrocity of that deal, they confess, "it's deplorable, but, the men being Company's men the ivory is Company's ivory. We must look after it" (Conrad, 1898, p. 74). Their confession and resolution to hoard the fangs substantiate the truthfulness of Makola's earlier presumption.

As for the civilizing project commended to the posts, the chiefs of the post in Congo barely achieve any success. The books, novels and papers the former chief brings to Congo are doomed to decay as they are not made available to the public. They are locked in a one-room-library in the storehouse, where no native but Makola can read. The efforts exerted to enlighten Africa would be futile if not accompanied by efforts to circulate texts and disseminate knowledge along with new cultural and religious values and beliefs among the natives. Though years have passed since the construction of the post, superstition, paganism and indigenous languages and cultural practices still prevail. Kayerts and Carlier do not act as typical enlighteners; they never seek to break walls of fear or build bridges of communication and dialogue that would foster understanding, love and respect. They confine themselves to the storehouse, and get detached from the surrounding society and environment, which they view as hostile and threatening. The incompetence of Kayerts and Carlier as chiefs, traders and enlighteners can consequently be attributed to their alienation and fear of otherness and difference.
The Project of Surveillance

Kayerts and Carlier's individuality and agency have become at stake since their nomination to the post in Congo. The posts in Africa were associated with companies in Britain, France, Spain and Netherlands; headquarters in those countries determined their activities and missions. European agents were appointed to run the posts and administer missionary, civilizing and colonial projects. The omnipotent panoptic surveillance companies set up and distantly run proves to be effective in light of Kayerts and Carlier's lack of critical powers. They accept the nomination for different reasons. Kayerts, for instance, quits his seventeen-year post in the Administration of the Telegraphs for his daughter Melie, whom he has to earn a dowry for. However, Carlier leaves the army and his impudent life for money as he badly needs a means of livelihood. Kayerts and Carlier's personal motivation soon gives way to a nationalist one as they determine to selflessly live and work for the cause of the empire. This perceptible change from a personal to an impersonal motivation proves the effectivity of the scrutiny the empire conducts upon its agents.

The manner through which the empire operates its panopticon is twofold. First, the ideological apparatus of family, school, church, media, and other civil society institutions at home country are manipulated to produce puppets or machines but not free independent individuals, "society … had taken care of those two men, forbidding them all independent thought, all initiative, all departure from routine; and forbidding it under pain of death. They could only live on condition of being machines" (Conrad, 1898, p. 64). Kayerts and Carlier neither know what freedom means nor seek to retain agency for their fear of the empire. Though their voyage to Congo represents a temporary relief or escape from manipulation and prison-like life, they are still incapable of free independent thought,

released from the fostering care of men with pens behind the ears, or of men with gold lace on the sleeves, they were like those lifelong prisoners who, liberated after many years, do not know what use to make of their freedom (Conrad, 1898, p. 64).

As the panopticon relies more on persuasion and consent through knowledge and reward than on coercion through the military force, Conrad criticizes the role writers and barons play in the projects of colonization and surveillance. It is writers' pens and barons' gold to blame for instilling certain beliefs, values and attitudes into colonial subjects.

Second, the empire extends its panoptic surveillance that is based on suasion rather than coercion to its colonies. The sense of freedom and independence Kayerts and Carlier temporarily feel when moving from home to Congo does not last long for two reasons: their inability to live as individuals and their constant exposition to the imperial discourse of civilization and progress. The story, on the one hand, clarifies that the values of courage, composure and confidence belong "not to the individual but to the crowd" (Conrad, 1898, p. 63) and its institutions whose responsibility is to meet the safety and needs of individuals. As soon as the steamer, which brings Kayerts and Carlier to Congo, sails back home and they make their first steps towards the trading post, they suddenly feel alone, unsafe and unassisted "to face the wilderness" (Conrad, 1898, p. 63) in that vast and dark country. The narrator discloses that their exposure to "pure unmitigated savagery,
with primitive nature and primitive men, brings sudden and profound trouble into the heart" (Conrad, 1898, p. 64). Fear is a deep trouble brought into their hearts as it later results in their complete loss of control over the post, which Makola turns into a slavery hub. The only possible way for Kayerts and Carlier to survive the wilderness and darkness of Africa, the narrator believes, is to exist "through the high organization of civilized crowds" (Conrad, 1898, p. 63), a need and responsibility that cannot be quickly attended to in colonies. Realizing that no other white man than themselves is living in the neighborhood, Kayerts and Carlier "walked arm in arm, drawing close to one another as children do in the dark" (Conrad, 1898, p. 64). In such a crucial situation, the hierarchy of job titles matters less than solidarity and fellowship. On this wise, Kayerts suddenly feels "that this Carlier was more precious to him here, in the center of Africa, than a brother could be anywhere else" (Conrad, 1898, p. 64). Towards the end of the story, their solidarity and fellowship come to an end, as it will be shown later.

On the other hand, Kayerts and Carlier are first exposed to the imperial discourse of civilization and progress in the trading post, which is considered an organic extension of the empire and its partners. Nowhere in the story does the narrator indicate that Kayerts and Carlier have sought or received formal education and training on the civilizing and enlightening work of the empire before dropping an anchor in Congo. Following their advent, they find a small abandoned library with a bulk of books and newspapers piled on top of each other. The good-for-nothing lifestyle they lead in the post evokes their curiosity to look into that bulk, which includes a wreck of novels and old copies of a home paper. While the stories entertained and acquaint them with plots and imaginary personages around which they engage in "interminable silly discussions" (Conrad, 1898, p. 66), the paper informed them about "the rights and duties of civilization, of the sacredness of the civilizing work" (Conrad, 1898, p. 67). The article continues to praise "the merits of those who went about bringing light, and faith and commerce to the dark places of the earth" (Conrad, 1898, p. 67). Only after they finish reading the paper do they begin to think better of themselves and to understand the nature of the civilizing work the post is supposed to conduct.

The omnipotent panoptic surveillance the empire sets up through the powers of knowledge and reward generates a consciousness of constant self-surveillance. The prison-like environment of the trading post instills in Kayerts and Carlier a feeling that they are always observed. The restrictions it imposes on their freedoms of thinking and acting arouses their incorporation of the imperial discourse of civilization and progress, which the old copies of the home paper robustly promote. One manifestation of the surveillance they exercise over themselves is Carlier's initiative to replant the cross, which is leaning over the house yard. Though Carlier is not charged or policed to replant it, he does it with adeptness and precision, "I suspended myself with both hands to the cross-piece. Not a move. Oh, I did that properly" (Conrad, 1898, p. 67).

Another manifestation is their projection of the western model of civilization on people of other cultures. Fascinated and enthralled by the significance and sacredness of the new responsibilities and roles their positions in the trading post entail, Carlier imagines how Africa will be like in a hundred years, "there will be perhaps a town here. Quays, and warehouses, and barracks, and billiard-rooms" (Conrad, 1898, p. 67). Carlier recognizes the superiority of the
western civilizations, cultures and languages, which he believes should be imitated and adopted universally. He imagines the urban architectural model of Africa in the coming decades and centuries to be more akin to that in any western city where there will be buildings, sidewalks, shops, restaurants and clubs. As a healthier alternative to African diets, rice is served out to the natives, who could not get used to it for its "being a food unknown to their land" (Conrad, 1898, p. 70). Carlier remarkably begins to think and speak negatively about the black race. He frequently refers to black people as herds of "fine animals" (Conrad, 1898, p. 66) who lack the spirit of civilization. Black men, for him, have vigorous arms with strong muscles, but their legs are not healthy and developed enough to "make Cavalrymen of them" (Conrad, 1898, p. 66). That is to say, the white man is considered physically more superior and capable than his black counterpart; therefore, knights or good cavalymen usually belong to the white race.

The other manifestation of the self-surveillance system Kayerts and Carlier observe themselves observing finds expression in their prospect of civilization effort in Africa. The story indicates that the effect of the civilizing, Christianizing and enlightening efforts on African communities was limited but promising because indigenous languages, religions and tribal traditions and beliefs were still dominant. The people of Gobila's village speak indigenous languages that are not less cultured and cadenced than English or French. While listening to the talk of a villager, Carlier gets startled with the sounds of the long sentences, beautiful intonation, expressive language and elocution, which he used. Carlier admits, "it was like a reminiscence of something not exactly familiar, and yet resembling the speech of civilized men … I fancied the fellow was going to speak French" (Conrad, 1898, p. 68). The indigenes put faith in magic as they blame the witchcraft of the white men for bringing wicked people into their country. Gobila offers human sacrifices to the evil spirits he blames for the disappearance of his white friends. He presupposes that white people purposefully disappear, but they do not die like when the former chief of the post "had pretended to die and got himself buried for some mysterious purposes of his own" (Conrad, 1898, p. 62). He suspects that the spiritual and physical beings of that chief might have been incarnated in Kayerts and Carlier.

Gobila's non-Christian belief in evil spirits, immortality and incarnation betoken fear, respect and love to the white, which he expresses through generous provisions to and protection of the post. Aside from the fowls, goats, sweet potatoes and wine Gobila regularly provides the trading post with, he dissuades native warriors from burning the post or killing its white chiefs in retribution for the murder of a fellow villager. His forewarning, "who could foresee the woe those mysterious creatures, if irritated, might bring?" (Conrad, 1898, p. 74), reveals his suppressed fear of them. Fear in his conception is indestructible as "man may destroy everything within himself, love and hate and belief, and even doubt; but as long as he clings to life he cannot destroy fear" (Conrad, 1898, p. 74).

What makes the civilizing project promising is its capacity to hybridize cultures and identities. Makola is represented as a culturally hybrid subject; his duality is underpinned by his possession of two names, the original name, Makola, and the western name, Henry Price. While Makola maintains his indigenous language, religion and culture, he learns new languages and
assimilates new cultural values. Unlike most of his people, he speaks English and French "with a warbling accent" (Conrad, 1898, p. 62). The informal education available to him in the post enables him to read and write proficiently. His knowledge leads not to convert to Christianity to which he bears no disrespect. Still, he believes the Evil Spirit he worships "rules the lands under the equator. He got on very well with his god" (Conrad, 1898, p. 62). Kayerts and Carlier observe that his family values are more like those of the western nuclear family than those of the indigenous extended family. Unlike most men in Congo, Makola has a small family of a wife and three children. He lives away from his extended family in a hut he neatly built next to the storehouse. Makola takes good care of the cleanliness of his household by using soap for bathing and washing. He devotes his time during holidays to his children, whom he passionately loved. The heterogeneity of his identity, along with his sense of commitment and discipline as a storekeeper, husband and father, substantiates Kayerts and Carlier's view of him as a "civilized nigger" (Conrad, 1898, p. 71).

Enfeebled by hunger, disease and loneliness, Kayerts and Carlier lose faith in their fellowship as well as in the imperial project of progress and civilization. As soon as Gobila's people boycott the post for its responsibility for the shooting of a fellow villager, and the ten men, who were in charge of guarding and protecting the post, disappear, Kayerts and Carlier no longer feel safe, valued or respected. They run short of food, and fail to provide for themselves through fishing and hunting. They are left with nothing to have but rice, little sugar and coffee. They feel solitude and grow homesick for the people resembling them and the places holding their childhood memories. These unbearable conditions, together with their suffering from fever, lead to their denunciation of the company, empire and Africa. The project of civilization and progress becomes meaningless and worthless to their survival. In the end, the bond of fellowship they managed to maintain for months deteriorates to the point of murder.

Conclusion
The resolution of the story in which the steamer returns and heavy white mist descends upon the land foreshadows the persistence of colonization and surveillance in Africa. The steamer, which carried Kayerts, Carlier and the earliest chief, is going to staff the post with new agents and assistants, probably with better skills and more exceptional abilities. It would also ship more products of western civilization such as works of art, literature, philosophy and culture to expedite cultural and religious assimilation. Civilizing and enlightening efforts are probably going to be more promising and productive than at any time in the past as the white mist coating and enveloping the land suggests. The white mist, along with the unceasing ringing of the steamer's bell, permeating African towns, villages and mountains alike portends the omnipotence of the empire through its projects of colonization and surveillance. The death of Kayerts and Carlier, together with the decay of the books locked in the storehouse, does not proclaim the demise of the empire as some scholars believe. Contrarily, these events betoken the worthlessness and insignificance of the individual in the matrix of power relations, social dynamics and discourse formation, which the state usually determines through the apparatuses of knowledge, reward and coercion.
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Reading Heterotopia as a Site of Resistance in Gloria Naylor’s *Mama Day* (1988)

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Abstract
This article uses Foucault’s concept of heterotopia to explain Gloria Naylor’s metaphoric spatial representation of resistance in *Mama Day* (1988). It seeks to read Willow Springs, a fictitious island lying outside the U.S borders, as a resistant locus that presents a subversive spatio-temporal paradigm as it suggests a possibility for transformation from isolation and marginalization to agency and potential liberation. Heterotopias emphasize the critical potential of space to challenge the hegemony of dominant discourses and give voice to peripheral positions. These spaces, according to Foucault, address discourses of resistance effectively through counter-sites. In *Mama Day*, then, we argue that Gloria Naylor molds the fictional island of Willow Springs as a heterotopic space, a counter-site where black groups contest the dominant discourses of race and gender. Therefore, this article concludes that in her portrayal of a heterotopic space with an inverting character, Naylor transforms a physical place into a site of agency where the subversive yet productive dynamics of heterotopia interrupt and deconstruct the existing ideologies of mainstream culture.

*Keywords*: African-American literature, dominant discourses of race and gender, heterotopia, *Mama Day*, Michel Foucault, periphery, site of resistance

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1. Introduction
One of the most remarkable talents currently illuminating the American literary scene is Gloria Naylor. She, like her contemporaries: Alice Walker, Toni Morrison, Terry McMillan, and others, are continuing a rich and long legacy of talented Black women writers. These women, many of whom have to overcome enormous obstacles, have nonetheless produced some of the most poignant and enlightening literary works American literature has seen. These works have established a powerful literary tradition that has brought the wealth of Black women’s creative imaginations to the attention of the American public.

Indeed, their voices have primarily emerged to put the American public on notice that a long and neglected segment of American society had unique and inspiring stories to tell. Abraham Chapman, who is the editor of the New Black Voices: Anthology of Contemporary African American Literature (1972), describes these emerging black voices thusly:

Today, we are witnessing … “new breed” of black writers who accept their blackness thoroughly, organically, and naturally, and have gone beyond some of the original premises of the Black Art’s movement of the sixties. They reject any prescribed definition of blackness, they opposed dogmatism and attempts at the institutionalization of blackness in any particular movement or organization, which were trying to tell the black writer how he or she should write or what he or she may write about. They stressed the importance of the individuality and originality of the black artist. (as cited in Cook et al., 2008, p. 261)

Gloria Naylor (1950-2016), we believe, fits squarely into this new breed of writers with her brilliant and original articulation of the black experience in America. This unique articulation, we argue, forms the genesis of her literary power that compels her to expose the dark lacunas of American history and throw light on the richness, complexity and, beauty of black lives. One of the most provocative fictions that affirms her imaginative power as a black woman writer is Mama Day (1988). Our choice falls upon this novel because it offers a unique and acute representation of the black experience of peripherality, as Naylor’s story renders this experience even more gripping and worth contemplating.

Contemporary Black literature reveals, in the most profound ways, how it feels and what it is like to live peripherally in a dominant white society. As a response to this predicament, it articulates the cultural richness and diversity distilled from the black experience in the United States. It also expresses the anxieties and aspirations of Black people and at the same time, probes the vast complexities of their multifaceted experiences. We suggest, therefore, that no more accurate and inspiring example of this extraordinary richness and diversity exists than in Gloria Naylor’s Mama Day.

For Naylor, the act of reconciling her literature with a Black history that is abounded by a multitude of peripheral interstices was not an easy task. Among many Black women writers such as Toni Morrison, Paule Marshall, Naylor used the novel as a creative medium to come to terms with their ancestors’ traumatic past and subvert their historically peripheral condition in America,
especially that of the Middle Passage. In *Mama Day*, she resorted to a different and unique way of rethinking this dark past as she chose to base her narrative on a magical heterotopic setting that does not really belong to America yet connects to it in many respects.

Set partly in the mythical island of Willow Springs, the story concerns mainly Naylor’s probing into the dark spaces that have long been marginalized by hegemonic accounts. This novel, accordingly, has garnered the attention of many researchers due to its powerful implications. It led several reviewers, including Sanchez (2002), Sandin and Perez (2013), and Yavaş (2014) in this stance, to align Naylor with the magic realist tradition while others, like Erickson (1993) and Fowler (1996), highlighted Shakespearean overtones in the story as they compared *Mama Day* to Shakespeare’s *The Tempest* with its similar themes of reconciliation, magic, and spirituality. However, Brondum (1991) and Montgomery (2010) focused their attention on situating the novel within postcolonial and historical contexts as they focused on the notions of home and the Middle Passage in informing Naylor’s critical standpoint.

This article, nevertheless, suggests a different interpretation of Naylor’s work. It seeks to highlight the significance of reading *Mama Day* through a spatial perspective, especially that it concerns itself most with issues of resistance and asserting one’s place in a racist society. Since Foucault’s conceptualization of heterotopia defines this space as a resistant locus, the premise of our analysis shows that Naylor’s resistance to a prescribed and circumscribed peripherality is revealed through a construction of a heterotopic island.

2. *Foucault’s Heterotopia as a Space of Different Order*

Foucault talked about the concept of heterotopia that underlies my analysis of *Mama Day* in three instances: in the preface to his work, *The Order of Things* (1966), in a radio broadcast that same year, and his lecture Of Other Spaces (1967). In his definition of heterotopias, Foucault contrasted these spaces with utopias as he comments:

> There are….real places, actual places, places that are designed into the very institution of society, which are sorts of actually realized utopias in which the real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed, sorts of places that are outside all places, although they are actually localizable. Because they are utterly different from all the emplacements that they reflect or refer to, I shall call these places “heterotopias”. (Foucault et al., 1998, p.178)

Utopic spaces, as Foucault indicated above, are distinguished from heterotopias in that, unlike heterotopias, utopias do not represent real spaces in society for they represent images of societies that can never be achieved and “they have no real locality” (Foucault, 2002, p.xix). Utopias, according to Foucault’s philosophical insight, are:

> Sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal
spaces. (Foucault, 1984, p.3)

However, similar to utopias, heterotopias can reflect and reverse other places yet “they are actually localizable” (Foucault et al., 1998, p.178). Through these sites, Foucault proposed a new spatial dimension that encompasses a new order different from the one already mediated through and represented by utopias. In this, he suggested that heterotopias are places whose presence is contingent upon their relationship of difference with other sites. This difference may assume varying forms like reflection, representation, inversion, juxtaposition and, contestation, depending on the nature of the relationship these spaces have with other real places surrounding them. However, as sites that do not embody or serve a fixed meaning or social function, heterotopias can refer to those places that exist in contrast to other real sites that form the foundation of societies. In this context, Foucault (1984) assumed that heterotopias represent unsettling places that:

Do exist and that are formed in the very founding of society— which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. (pp. 3-4)

Lacking a clear-cut meaning, Foucault’s concept of heterotopia, therefore, opens a wide intellectual space for new discussions, interpretations, and applications of this concept. Nevertheless, one consensus concerning defining heterotopia seems to perceive of this site as a spatial entity that challenges any form of a coherent pattern. In this regard, heterotopias fail to serve as homogenous spaces. Accordingly, while expressing a different order, heterotopias embrace heterogeneity rather than homogeneity in that the former seems to describe consistently the world we live in. Foucault (1984) writes:

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. (p. 3)

2.1. Heterotopia and Heterochrony

It is Foucault’s (1984) conceptualization of heterotopia as a counter-site that relates to all other sites “but in such a way to suspect, neutralize, or invert the set of relations that they happen to designate, mirror or reflect” (p. 3) that informs my reading of Gloria Naylor’s depiction of Willow Springs as a heterotopic space. In his attempt to provide a perspicuous description of what he calls “heterotopology” (p. 4), Foucault (1984) suggests six principles that address the complexity of heterotopic spaces. The fourth principle explains a distinctive quality of heterotopias through the complex of time and space which Foucault calls “heterochrony” (p. 6). This principle identifies heterotopia as “a slice in time”, a counter-site that makes a rupture with the traditional experience of time and temporality. Hence, heterotopias are heterochronic in the sense that they demonstrate
distinctive time frames, different from the ones occurring within the logic of hegemonic spaces. Accordingly, since heterochrony renders heterotopia as a space that “begins to function at full capacity [only] when men arrive at a sort of absolute break with their traditional time” (p. 6), Foucault considered heterotopias not only as places for the affirmation of difference but also as mediums for possible resistance and defiance.

2.2. Heterotopia, Periphery, and Resistance
In addition to their intricate spatio-temporal peculiarity, heterotopias are viewed as spaces of ambivalent dimensions. In his provocative elaboration on the function of heterotopic spatial relations, Hetherington (2003) commented on the ambiguity these relations imply as follows, “Heterotopia are a major source of ambivalence and uncertainty, thresholds that symbolically mark not only the boundaries of a society but its values and beliefs as well” (p. 49). This ambivalence, we suppose, arises from the very marginal position these spaces occupy. According to Foucault (1984), heterotopias are delineated as other places that exist in the margins of society. Indeed, in its literal sense, heterotopia means a place of otherness that, as Hetherington indicated, expresses “an alternate ordering of society through its contact with the society that it despised” (p. 6). Seemingly, Hetherington shares with Foucault’s assumption that heterotopic sites do constitute a different order, which contrasts with the ordering of society. Besides, by referring to these places as “Other or marginal places” (p. 8), Hetherington delineated heterotopia as places of otherness, which provide either an unsettling or an alternative representation of spatial and social relations. The following passage describes how Hetherington associated the notion of ‘Other places’ with counter-hegemonic resistance:

In effect, margins have come to be seen as sites of counter-hegemonic resistance to the social order. ‘Other places’ have become the space of Other voices. In marginal spaces, people not only raise their voices to be heard but are seen to live different, alternative lives, openly hoping that others will share. (p. 7)

We find that, while highlighting the marginal quality of heterotopias, Hetherington (2003) drew upon the relationship between these sites and an agency to produce acts of resistance. As they happen to exist on the fringes of political and social societies, heterotopic spaces permit resistant, transgressive, and deviant behaviour to be enacted. In this sense, we may account for Harvey’s (2012) thought into heterotopias when he defined them as “liminal social spaces of possibility where something different is not only possible, but foundational for the defining of revolutionary trajectories” (p. xvii). However, this argument arises from Lefebvre’s (1947/1991) belief that space has historically evolved through four different phases: absolute space, historical space, abstract space, and differential space. By absolute space, Lefebvre meant the natural space that “was made up of fragments of nature” (p. 48). By fragments, he meant mountains, caves, rivers, and the like. The historical space, however, is the politicized space that evolves out of the absolute space and which Lefebvre used to define the space of global capitalism as the most authoritative historical space that triggers the emergence of the abstract space. The latter is defined as “the tool of domination, asphyxiates whatever is conceived within it and then strives to emerge” (Lefebvre, 1947/1991, p.370). According to Lefebvre, this space is not initially homogenous, but the fact that
it has “homogeneity as its goal, its orientation, and its ‘lens’...it renders homogenous” (p. 287).

What is worth pondering, according to Lefebvre, is the contradiction and deception the abstract space carries. This space is indeed deceptive in the sense that it strives to conceal its transparent nature, and “the secret of illusion lies in the transparency itself” (p. 287). The main objective of such spaces, hence, is to impose homogeneity, order, and transparency “everywhere within the purview of power and its established order” (p. 330). However, the contradicting nature of these spaces makes them fall prey to contain within themselves the seeds of a different space that is destined to question the contradiction inherent in abstract spaces. Hence, abstract spaces lead to the emergence of what Lefebvre called counter-spaces or differential spaces, which are produced mainly to highlight and reflect the limitation and vulnerability of spaces of power.

Within this spatial consideration, Lefebvre (1947/1991) characterizes the periphery as a differential fragmented space that opposes to the power inherent in global spaces. He explained that the opposition between these spaces is inevitable, and it results from “the contradiction between the global and the subdivided [which] subsumes the contradiction between center and periphery” (p. 356). He further pointed out that in spite of being dominated and ravaged by spaces of power, counter-spaces always find a way to reconstitute themselves and generate new differences (p. 386). It is in this sense, thereof; Lefebvre’s counter-spaces intersect with Foucault’s heterotopia as both enclaves stand as sites of resistance to the dominant culture; a realm where transformation is possible and power is reconfigured.

3. The Historical Context of the Novel’s Heterotopic Setting
Within mainstream history, the experience of slavery in the transatlantic space is one that is replete with gaps or lacunas. Several black female authors, mainly Gloria Naylor in this stance, have responded to this historical dilemma by dredging up and re-inscribing their narratives to historicize this experience. They have used their fictions to fill up these lacunas, especially those concerned with and left by the Middle Passage. Their fictions thereby become tribunes to negotiate and reclaim the transatlantic event of the Middle Passage that prompted the problematic arrival of black people to America. We, therefore, argue that Gloria Naylor’s Mama Day represents a cunningly aesthetic endeavor to historicize the marginal spaces occupied by black people in American history, especially the Middle Passage.

Although this transatlantic event is not forthrightly accented or addressed in the novel, the Middle Passage can be assumed to serve as a historical reference upon which Naylor models the heterotopic setting of her fictional text. Naylor constructs the novel’s distinctively fictive spatiality against the backdrop of a real place, the Sea Islands, that is located off the coasts of South Carolina and Georgia. Historically speaking, the geographical landscape of these islands features dimensions of isolation and resistance. While commenting on the peculiar history of these islands, Brondum (1991) observes that:

Before the Civil War, the Sea Islands off the coasts of Georgia and South Carolina were one of the last areas in the United States to see a continued arrival of Africans who had
illegally been transported to the United States to be sold as slaves. (p.153)

Brondum (1991) further pointed to how isolation helped the community of this place, the Gullahs, succeeded in forming distinct African cultural traditions and retained their unique culture against external influences. She commented, “Isolated from the mainland, the Sea Island Gullahs, descendants of African captives, here created and maintained a distinct, imaginative, and original African American Culture” (p. 153).

Tucker (as cited in Fowler, 1996) is among the scholars who speculated about the origins of the Gullahs. Tucker indicated that the ancestors of the dominant ethnic community that was formed by the descendants of freed slaves were presumably brought to the Sea Islands “from the Kongo-Angolan area” and among all other blacks transported across the Atlantic, the Gullahs “were considered the most rebellious” (p. 93).

Apart from their historical peculiarity, the Sea Islands feature a heterotopic quality in the sense that their roots are steeped in both of America and Africa yet belonging to neither place. Since Foucault (1984) described heterotopias as “places …outside of all places, even though it may be possible to indicate their location in reality” (p. 4), the placelessness of these islands, in this regard, renders them heterotopic. Besides, and as mentioned before, this place stands strong against mainstream cultural domination as it comes to occupy a different “cultural and psychological space “in the middle” between Africa and America” (Brondum, 1991, p. 102).

4. Naylor Constructing a Place of Different Order:
In light of previous theoretical discussions, Gloria Naylor’s novel appears to have created a space that shares resonances with the concept of heterotopia. Molded on the rebellious historical site of the Sea Islands, Willow Springs articulates Naylor’s spatial metaphor of resistance to mainstream American ideology by reclaiming and inscribing a unique version of a silenced black history. Moreover, we argue that the narrative of Mama Day that is set on a small and isolated island represents Naylor’s critique of mainstream cultural domination. Naylor fashions her critique by constructing an imaginative heterotopic space where she addresses, with a subversive tone, places of a different order. The narrative unfolds that through tropes of geography, magic, characterization, and time Naylor’s heterotopia stands strong against places of otherness that had long defined the peripheral status of blacks in the American historical landscape.

4.1. Subverting the Periphery: Willow Springs as a Resistant Heterotopia
Similar to Foucault’s heterotopia, Naylor (1988) creates a place outside of all places, a place that is impossible to locate on a map. As one of the novel’s main characters, George, discovered when he was preparing to visit it, Willow Springs does not appear on any map, and he states:

It’s hard to know what to expect from a place when you can’t find it on the map. Preparing for Willow Springs upset my normal agenda . . .where was Willow Springs? Nowhere. At least not on any map I had found. I had even gone out and bought road maps just for South Carolina and Georgia and it was missing from among all those islands dotting the coastline.
What country claimed it? Where was the nearest interstate highway, the nearest byroad? (p. 174)

Even though Willow Springs appears unlocalizable for people like George, what seems intriguing about *Mama Day*, however, is that Naylor provides the reader with a map of the southern Sea Island of Willow Springs at the beginning of her narrative so that he does not fall captive to the enigma that lies in the elusiveness of this unlocalizable place. The reader immediately understands that the novel concerns itself most with geography and asserting one’s place and power over historical maps.

As a fictitious island lying outside the national borders of the United States, Willow Springs expresses its geographical independence, as an all-black-owned space, by being located somewhere between Georgia and South Carolina yet not belonging to either state. “Willow Springs ain’t in no state. Georgia and Carolina done tried, though—been trying since right after the Civil War to prove that Willow Springs belong to one or the other of them” (Naylor, 1988, pp. 4-5). Besides, its inhabitants refused to succumb to the mainland’s administrative attempts to take over the island and make it visible on the American map. Besides, the island’s community refused to pay taxes to neither state, “Georgia and South Carolina ain't seeing the shine off a penny for our land, our homes, our roads, or our bridge” (p. 6).

Furthermore, they secured the land against the plans of real estate developers which aimed at morphing the place into a vacation paradise and people like, Mama Day and Abigail, warned the islanders that “the only dark faces you see now in them is the ones cleaning the toilets and cutting the grass. On their own land, mind you, their own land” (p. 6). Therefore, these defiant acts emphasize a counter-hegemonic discourse to the socio-economic order these states plan to impose on the island, and it becomes clear for the reader that exerting any kind of external influence on Willow Springs’ community was eventually met by resistance.

While reflecting on the theme of resistance in the novel, Sanchez (2002) asserts that the island stands strong as a site of resistance against mainstream cultural domination. He explains that Naylor’s story turns on a range of political and magical realist strategies. These strategies, he argues, help her construct an autonomous world, a free territory where “a community that is deprived of its own culture and alienated in the mainland can escape white conventions and recover its own traditions, myths and way of life” (p. 63). Apparently, Naylor (1988) not only creates a community that escapes the white conventions, but a community that reverses white conventions through maintaining distinctive cultural traditions. Here, we may recall Foucault’s very definition of the concept of heterotopia in relation to culture. Foucault (1984) mentions that heterotopias represent “counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted” (p. 3). Naylor, in this vein, relies on the unique creativity of Foucault’s concept to create a space outside the parameters of dominant cultural norms. To achieve this, she deliberately structures the story around a set of contrasts between New York City and Willow Springs. In her representation of a resistant heterotopic island, we argue that Naylor casts her narrative into
opposing spatial and temporal metaphors.

4.1.1. A Magical Matriarchal Space Vs. Rational Patriarchal Space

Before we proceed to explain the conflict inherent between these spaces, it is worth mentioning that Naylor opens her book with facts about the genealogy of the island as she preceded her story by three symbolic documents, including the map. Interestingly, however, is that one of these prefatory documents is about the Day family tree. The document represents a testimony to a long-rooted history that refuses to be wiped off by hegemonic accounts, and it “stands in sharp contrast to the obliteration of... history in the lives of most African Americans” (Fowler, 1996, p.94); while showing that the community of Willow Springs are descendants of the mythical matriarch, Sapphira Wade. Even though the name of this matriarch “is never breathed out of a single mouth in Willow Springs” (Naylor, 1988, p.4), this legendary former-slave woman is introduced to the reader as a mythical character who Naylor presented as a “conjure woman... who could walk through a lightning storm without being touched; grab a bolt of lightning in the palm of her hand; use the heat of the lightning to start the kindling going under her medicine pot” (p. 4). Through this introductory exposition, we see that this legendary woman serves as a locus for exploring the magical and matriarchal nexus out of which Naylor’s heterotopic world evolved.

It is important to note that Willow Springs is not only an all-black but a black-owned place too. Significantly, only the reader has access to the third introductory document, which is the bill of sale for Sapphira Wade. By making Sapphira forcing her master, Bascombe Wade, “to deed all his slaves every inch of land in Willow Springs” (Naylor, 1988, p. 3), Naylor abandons “what can be considered cliché” (Sandín & Perez, 2013, p. 264) in American literature. She deployed the legend of an iconoclastic Sapphira Wade to subvert the stereotypical image of a slave woman as compliant and weak. In this, we may assume that Naylor’s heterotopia inverts hegemonic representations of slave women by drawing on the rebellious Gullahs to create this character. Naylor, furthermore, recasts this character into an “archetypal subverter” (Fowler, 1996, p. 95) who demonstrates “a self-possession that no amount of brutality could shake and that no bill of sale could revoke, as Bascombe Wade eventually learned” (p. 95). Thistwist, of course, could not happen in American states since they prevent slaves from owning land, but in Naylor’s heterotopic world, such a twist is made possible for Naylor knows that land gives people a strong sense of power and place. Nevertheless, it is Sapphira Wade and her granddaughter Mama Day, the matriarchs of the island, who possess and use their magical powers to heal and free their people (Naylor, 1988, p. 3).

The heterotopology of Willow Springs is made manifest by Naylor’s emphatic construction of a narrative that involves discrepancies. What interests Naylor most is placing a magical matriarchal community in confrontation with a rational patriarchal America. We must then shed the assumption that what helped us read Naylor’s island as a heterotopia is this very act of confrontation. Indeed, Mama Day is a novel that takes place in two opposing worlds, Willow Springs and New York. There is only one thing that seems to connect these different realms, which is what Naylor describes as a “shaky wooden bridge” (Naylor, 1988, p.175). The conflict between these worlds starts to take shape as soon as George Andrews, the husband of Mama Day’s great-niece Cocoa and the epitome of a rational patriarchal New York, encounters Willow Springs, a
place with a powerful, dazzling magic aura.

One of Naylor’s most significant accomplishments in this novel is a use of a communal narrative voice that invites readers to consider the fact that magic has been present on the island since its early existence, and the legend of Sapphira Wade is what marks the birth of such otherworldly place:

WILLOW SPRINGS. Everybody knows but nobody talks about the legend of Sapphira Wade. A true conjure woman: satin black, biscuit cream, red as Georgia clay: depending upon which of us takes a mind to her. She could walk through a lightening storm without being touched; a grab a bolt of lightening in the palm of her hand; use the heat of lightening to start the kindling going under her medicine pot: depending upon which of us takes a mind to her. She turned the moon into salve, the stars into a swaddling cloth, and healed the wounds of every creature walking up on two or down on four. It ain’t about right or wrong, truth or lies; it’s about a slave woman who brought a whole new meaning to both them words, soon as you cross over here from beyond the bridge. (Naylor, 1988, p.3)

According to this description, nothing about Willow Springs can be explained depending on human proportions. In this respect, we may deduce that Naylor’s heterotopia constitutes forms of resistance to dominant modes of rationality. This is well evident in the way Naylor conveys the encounter of George Andrews with the island. Soon after his arrival to the island, George becomes fully aware that Willow Springs is “another world that is guided by its own rules, mores, and sensibilities” (Wilson, 2001, p.89). He mentioned:

My suspicions were confirmed when we drove over that shaky wooden bridge: you had not prepared me for paradise. And to be fair, I realized that there was nothing you could have said that would have made any sense to me. I had to be there and see-no, feel-that I was entering another world. (Naylor, 1988, p. 175)

He immediately realized that the knowledge he acquired while he was in New York would be of no use in this heterotopic world. His attempts to understand the otherworldly cosmology of Willow Springs according to western empiricist rationality proved futile and elusive and Naylor (1988) unfolds this rationality as unavailing the moment George failed to locate the island on the map:

It’s hard to know what to expect from a place when you can’t find it on the map. Preparing for Willow Springs upset my normal agenda . . . Where was Willow Springs? Nowhere. At least not on any map I had found. I had even gone out and bought road maps just for South Carolina and Georgia and it was missing from among all those islands dotting the coastline. What country claimed it? Where was the nearest interstate highway, the nearest by road? (p. 17)

Indeed, for a “dislocated urbanite” (Montgomery, 2010, p. 155), “practical-minded engineer” (Wilson, 2001, p. 90) with “a practical upbringing” (p. 88) and “modern urban modes of knowing”
(Dubey, 2003, p. 180), it was hard for George to believe in the existence of a place that doesn’t show on a map and this will definitely upset any rational mind:

> George Andrews, a black orphan raised and educated in a government shelter for boys in the values of the white world, constantly fails to grasp the true nature of Willow Springs. A “white” urban professional sophisticate, George is the epitome of Western rational, empiricist worldview, who relentlessly struggles to impose an all encompassing and logically consistent narrative upon the sounds, people, customs, and myths of Willow Springs. (Yavaş, 2014, p. 250)

With his mind imbued with Western rationality, George relentlessly struggles to impose his empiricist way of thinking, based on “his solid grounding in analysing problems of conflict” (Wilson, 2001, p. 210), upon a realm that transcends human understanding, a world where, as his wife Cocoa cautions him, “his maps were no good” (p. 177).

Nevertheless, the epitome of western rationality faced a conundrum when he failed to embrace the real essence of the island’s heterotopic character. First, George found it difficult to believe in the legend of Sapphira Wade, and second when his wife, Cocoa, fell ill because of conjuring. On the one hand, George, who attempts to impose a Eurocentric order on Willow Springs, could not believe in such a thing as a community that rooted back to a woman whose existence is legendary:

> The whole thing was so intriguing. I wondered if that woman had lived at all. Places like this island were ripe for myths, but if she had really existed, there must be some record. Maybe in Bascombe Wade’s papers: deeds of sale for his slaves. Where had his home been on this island? Did he have a family? Who erected his tombstone? (Naylor, 1988, p. 218)

On the other hand, he could not accept the fact that his wife was conjured, and Mama Day, who is believed to have inherited magical powers from her great grandmother Sapphira, has to perform some rituals to save her. This loss of connection between George and a matriarchal magical heterotopia is symbolized in the destruction of the only bridge that relates Willow Springs to New York. So, it is not until he relinquishes Western epistemology and put faith in Mama Day’s wisdom that he can save his wife and ultimately reconcile with his rootedness that steeps deeply into the mythical history of the island.

However, the ambiguous scene that involves George’s death at the end of his twisting journey into this heterotopic world complicates the reader’s understanding of Naylor’s choice of such ending. In spite of Mama Day’s efforts to convince George to believe in the community’s occult lore, he dies because of an overwhelmingly uncanny incident, “because the literal-minded engineer is either unable or unwilling to follow Mama Day's coded instructions, death is the penalty exacted for the outsider's failure to decipher the trickster's lore” (Montgomery, 2010, p. 164). His death makes the question of his entry into the heterotopia more complex, yet, we may infer two opposing interpretations: his burial in the Day family cemetery presents a symbolic entry into a heterotopic community or an ultimate expulsion from it.
4.1.2. Willow Springs and Heterochrony

The ways Naylor’s characters, the inhabitants of Willow Springs, relate to and conceptualize time are also crucial to explore the notion of resistant heterotopia. By presenting Willow Springs as a heterochronic site, Naylor invites readers to consider how this imaginative island addresses an ambiguous complex of space and time to defy the mainland’s traditional spatio-temporal experience. This ambiguity, as Hetherington (2003) states above, lies in the liminality this island assumes between Africa and America and between past and present. Associating *Mama Day* with a narrative discourse of liminality, Lenz and Isensee (2017) read Naylor’s book as:

A novel of black Africans in the diaspora, of the radical contrast between living in New York City and on an island in the Gullah Islands that is a liminal space, “another world,” not belonging to any of the Southern states, set in a liminal time where the common distinctions of past and present do not apply. (p. 166)

Harvey’s (2012) description of heterotopias as liminal social spaces also proves pertinent here as he, like Hetherington, connected heterotopias with a state of liminality. However, when placed in the historical context of the Sea Islands as a liminal social space, blacks were liminal both in the sense of not belonging to their ancestral homelands and also in the sense of not fully belonging to America. Therefore, inhabiting such ambiguous state of in-betweeness, or what Hetherington characterizes it as the threshold, black subjects underwent a liminal phase in which the sense of time and place was pendent. In this vein, it is important to note that Willow Springs functions as a mediating space between Africa and America, which suggests the liminality of this island.

In addition to the historical significance of the Sea Islands in informing about the liminality of Naylor’s imaginary place, we may also connect the liminal space this place occupies in relation to the Middle Passage:

Within the context of the transatlantic slave trade, the Middle Passage operates as an archetypal liminal space; as a geographical area, it was not relegated to the ‘edge’ but rather suspended in the middle of a triangular threshold between the continents of Europe, Africa and the Americas. (Boyle, 2008, pp. 8-9)

Indeed, the experience of the Middle Passage marks a huge hole in black history and this predicament has kept haunting and shaping the literature of blacks for decades for the mere reason that the Middle Passage emerges not as a clean break between past and present but as a spatial continuum between Africa and the Americas (Diedrich et al., 1999).

In this sense, we may argue that Willow Springs presents an imaginative revision of the Middle Passage since it represents a space of liminality that primarily emphasizes a spatial continuum between Africa and America, more specifically, between a rural space (Willow Springs) and an urban space (New York). To consolidate this idea, Lenz and Isensee (2017) likened Willow Springs to the Gullah Islands as both places mark physically and metaphorically a liminal space that is “set in a liminal time where the common distinctions of past and present do not apply”
Indeed, in *Mama Day*, the spatial continuum between the island and the mainland is disrupted by a liminal time that interrupts the succession between the past and the present. Naylor demonstrates this disruption in the way she makes a linear and sequential time becomes foreign to the inhabitants of Willow Springs:

> Living in a place like Willow Springs, it’s sorta easy to forget about time. Guess ’cause the biggest thing it does is to bring about change and nothing much changes here but the seasons. And if we get a warm spring, a slow fall, and a light winter it don’t seem like even the seasons change much at all. (Naylor, 1988, p. 160)

Moreover, the heterochronous liminality of Willow Springs is primarily characterized by a discrepant temporality, as it ironically features fluid and static time frames. This temporal incongruity well reflects Naylor’s wit understanding of the ambivalence surrounding black historical experience as the latter neither makes a good sense of the past nor establishes a good meaning of itself in the present. Reema’s boy is the best character to exemplify this ambivalent predicament. When Reema’s son, an anthropologist “from one of those fancy colleges main side,” started to do some research on the island’s central myth, that of the very mythical date of 18&23, he was surprised at the fact that this number refers to the lines of longitude and latitude marking off the place where Willow Springs locates:

> You see, he had come to the conclusion after "extensive field work" (ain't never picked a boll of cotton or head of lettuce in his life-Reema spoiled him silly), but he done still made it to the conclusion that 18 & 23 wasn't 18 & 23 at all-was really 81 & 32, which just so happened to be the lines of longitude and latitude marking off where Willow Springs sits on the map. And we were just so damned dumb that we turned the whole thing around. (Naylor, 1988, p.8)

Therefore, the symbolic narrative of heterochrony is framed within a magical time and place setting where “Only at Willow Springs a year could be more than 365 days, and only here, this landmark year signifies the exact longitude and latitude of the island (that is, if it was on a map)” (Buehler, 2012, p. 185). Naylor, in this sense, makes Willow Springs a magical setting that transcends the limits of time and space. Reflecting on this idea, Yavaş (2014) notes that the magical reality of this island is embedded not in a static, unchanging, passive, nostalgic past; it is constantly re-articulated and adapted to temporal and social changes” (p. 248).

We may deduce that in *Mama Day*, Naylor creates an autonomous black community that experiences a heterochronic sense of time. In so doing, Naylor challenges the traditional hegemonic logic that perceives time as occurring in a linear sequence that is present, past, and future. Problematizing and reversing the mainland’s experience of time, Naylor demonstrates varying yet contradicting time experiences on Willow Springs. Indeed, what seems to feature Willow Springs' community experience of a heterochronous time is the very year 1823. On its most basic level, Willow Springs exhibits a time frame that destabilizes that of white authority. According to the traditional hegemonic logic of time as occurring in a linear sequence, the
following passage cannot be believable:

It happened in 1823: she smothered Bascombe Wade in his very bed and lived to tell the story for a thousand days. 1823: married Bascombe Wade, bore him seven sons in just a thousand days, to put a dagger through his kidney and escape the hangman's noose, laughing in a burst of flames. 1823: persuaded Bascombe Wade in a thousand days to deed all his slaves every inch of land in Willow Springs, poisoned him for his trouble, to go on and bear seven sons - by person or persons unknown. (Naylor, 1988, p. 3)

It is hard for people like George or Reema’s boy, for instance, to believe this story for it is impossible to have a woman, Sapphira Wade, marrying Bascombe, bearing him seven sons, persuading him to deed Willow Springs to her and then killing him all in one year. Through this magical year, we understand that Naylor transcends and challenges the mainland’s conception of time. Besides, as expressed in this passage, Willow Springs’ community experience of time resists the nature of temporality that occurs according to the logic of the dominant white culture by stressing a uniquely magical time of both fluid and static character. 1823, then, is not a normal year. It is the year that marks the creation as well as the heterochrony of the island.

5. Conclusion
This paper came to the conclusion that the richness and complexity of works by Black women writers make them prolific mediums for investigation and interpretation. Indeed, reading Gloria Naylor’s Mama Day using Foucault’s concept of heterotopia proves rewarding in understanding and appreciating the novelist’s genius in representing the multifaceted and complicated experience of Blacks in America. In our analysis of Mama Day, we found that the distinctiveness of Naylor’s literary endeavor is reflected in two stances. First, her wit response to the sheer fact of othering Blacks in a hegemonic white community with constructing a medium where it would be possible for her to generate what Foucault termed as places of otherness or heterotopias. Second, her literary genius in transforming a physical place into a site of agency where the subversive yet productive dynamics of heterotopia interrupt and deconstruct the existing ideologies of mainstream culture.

It is further deduced that, according to Naylor’s fictional insight, spaces like heterotopia are of great potential in unsettling and challenging the way the dominant cultures look into marginalized groups. In the novel, Naylor’s heterotopia was a magical and matriarchal island set outside the borders of America. If we inferred anything, it would be that Naylor’s heterotopia presented an imaginative articulation of spaces of a different order. Spaces that exist outside the logic and parameters of American hegemonic discourses.

Because of its inherent potential of resistance, heterotopia provided a perfect analytical tool for our interpretation of Naylor’s main concern in Mama Day, that of disturbing dominant discourses of race and gender. As she placed her heterotopic imaginative island in contrast with America, we understood that Naylor drew readers’ attention to the fact that in a society where marginalized groups found it difficult, if not impossible, to tell their own stories, there would always be a way to do so. Yet they must never give up the quest.
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References:


Use and Evaluation of Computer-Aided Translation Tools (CAT) on the Word Level from the Perspective of Palestinian Translators and Translation Trainees

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Bethlehem, Palestine

Abstract
This research study aimed to identify the use and evaluation of Computer-Aided Translation (CAT) tools in the translation of Arabic/English words and expressions from the perspective of Palestinian translators and translation trainees (PTTT). Previous studies have addressed technology and translation in general and the use of CAT tools in particular, still there have been no studies that addressed the evaluation of Arabic-English CAT tools. A sample of 400 translators and translation trainees were selected, and a questionnaire, adapted from a Chinese study (Xu & Wang 2011), was completed by 308 participants. In addition, 12 semi-formal interviews were conducted with selected PTTT. Results revealed that PTTT highly recommended using CAT tools, indicating that they are fast and convenient; still the majority considered them unreliable and recommended that caution should be practiced in using them. Not all CAT tools are used by PTTT, either because they are new or not sufficiently developed to handle some of the challenges of parsing and translating Arabic.

Keywords: Authoritative websites, Computer-Aided Tools, Online Dictionaries, Palestinian translators, Translation Trainees, Search Engine

Introduction
Recent global developments in technology and translation industry, in particular, have made it imperative for all translation institutions and translators to change their approaches towards translation as a science and a profession. Zerfass (2016) points out that translation technology influences the work of translators since there are now tools that serve the translator throughout the whole process. all the way. Furthermore, Xu and Wang (2011), indicate that “translators today are expected to be able to use CAT [Computer Assisted Translation] tools so as to survive in the translation market.” (p. 62)

Building on the work of Xu and Wang (2011), who surveyed a sample of 100 Chinese translation students regarding their attitudes toward CAT, and responding to the lack of research on this topic across the Arab world, this study aimed to describe and analyze the views of Palestinian translators and trainees regarding CAT tools focusing on their awareness of available tools, the sources of that awareness, and how they reported using them.

Study Questions
1. What CAT tools do Palestinian translators and translation trainees (PTTT) report relying on when doing Arabic/English or English/Arabic translation, where do they learn about them, and how do they use them?
2. Which online resources, including dictionaries and search engines, do PTTT report preferring, and how do they evaluate their relative usefulness?
3. According to respondents, do Palestinian translation teachers discourage or encourage translation trainees to use online resources?
4. Do PTTT perceive that training in CAT tools should be part of the curriculum in translation courses and programs?
5. What general attitude do Palestinian translators and translation trainees hold regarding CAT tools?

Literature Review
According to Williams (2013),“Translation plays a central role in everyday life across the planet” (p.119). Furthermore, Hatim and Munday (2004) indicate that, “increasing globalization and the impact of internet have already popularized fast translations of promotional literature, technical manuals, webpages and other all ranges of communication into other languages.” (p.112)

CAT tools in this research refer to electronic dictionaries, search engines, and online translation software rather than Translation Memory or Machine Translation. As such these tools have become mainstream for commercial translation production, and such technology applications continue to change human-machine interactions in translation dynamically (O’Hagan, 2016).

Given the discussion of these tools in Xu and Wang (2001), this study will describe the existing research on translation tools for Arabic/English translation with a focus on the end-user.
By way of background, Palestinians become translators in two ways. One category of
translators starts studying a language major, whether Arabic or English, with a minor in
Translation. After these students graduate, either they find work as translators and
administrative assistants whose job description includes translation work, or they might pursue
an M.A. degree in Translation from one of two local universities. (Few Palestinians can travel
abroad to seek advanced degrees in translation, sometimes because of visa restrictions
Palestinians face when travelling internationally.) These programs focus mainly on linguistics
with very limited training in practical interpretation.

The second category of individuals becomes translators by a very different route. They
are, for instance, doctors, lawyers, engineers, tour guides, or language teachers who studied
abroad, so they are eligible to take the licensing test offered by the Palestinian Ministry of
Justice. Ultimately, both categories of individuals sit for the qualification examinations. They
must pass first a written test that includes both general and technical sections, and if they pass,
they move to the second exam, which is oral. If they pass this second exam, they are issued a
translation license renewable annually. If applicants fail the first exam, they can retake the test
the next year and continue doing so until they successfully pass it and move to the second exam.
(Ministry of Justice, 1996)

In the translation field, Katan (2009) indicated that the focus, based on a survey of the
translator’s world, should be the top five “most important” translator interests, “finding the right
word in the other language: practice, strategies, e-tools, subject knowledge and contrastive
grammar”(p. 2002). Thus, the present study focused on the third most crucial aspect, e-tools,
which includes search engines, online dictionaries, bilingual corpora, translation software, etc.
Furthermore, Pym (2011) argues that “new translation technologies such as translation
memories, data-based machine translation, and collaborative translation management systems,
far from being added tools, are altering the very nature of the translator’s cognitive activity”
(p.1). Thus, this survey also sought to discover whether and to what extent PTTT were familiar
with these tools.

However, some researchers have expressed their reservations concerning the use of
electronic resources in helping translators do their work. LeBlanc (2013, indicates that
translation memories “are a barrier to creativity” (p.7). She argues that “this approach is seen
as problematic by a majority of translators in that it changes the whole mental process and thus
reduces translation to a mere sentence replacement activity” (p.7). These claims make a strong
argument that it is not always appropriate to use CAT tools, especially when the translated work
has to do with literary texts (Elimam 2007). Reliability in the use of CAT tools becomes more
challenging in the case of English-Arabic translation, as detailed below. According to Imre
(2015) reliability is a decisive factor in the choice of online sources since, “as the technological
rush resulted in the publishing of dictionaries containing many typological, grammatical,
content-related and layout-related errors (Imre, 2014a; Imre, 2014b), the most important
advantage of dictionaries – reliability –seems to be shaken” (p. 16).
Some scholars like Pérez (2001) and Al Jaber (2008) argue that what made these online resources even more attractive to translators is that the publishers of those dictionaries, according to Dziemianko (2010 as cited in Ranalli 2013, p.77), “have made them freely available online where, for many purposes, they can be consulted more quickly and conveniently than the paper-based versions”. On the other hand, in the case of machine translation, Zaretskaya, Pastor and Seghiri (2016, Conclusions) indicate that the quality of translation continues to be of significant concern, “especially for professional translators who remain reluctant to incorporate MT as a constant component of their working process.” (para.1)

As for research on modern technology and Arabic/English translation, few papers addressed the use of CAT tools in general (Al Jaber, 2008, Alotaibi, 2014, Al-Tamimi, 2017, Elimam, 2007, Mahfouz, 2018, and Thawabteh, 2013). Thawabteh (2013) suggests that CAT tools usually seemed very complicated and even frustrating when first introduced to students. He also pointed out that with the minimal attention devoted to CAT tools both in the academic and industrial realms in the Arab world as a whole, the stereotypical image of the independent translator working alone persists, thus grounding the concept of translation in its purely traditional sense. However, Alotaibi (2014) was very optimistic about the use of technology in translation classes. In another study published in 2017, Alotaibi discusses the production and compilation of a parallel corpus for Arabic and English. Moreover, Mahfouz (2018) is more optimistic and indicates that the image and role of translators in the Arab world would witness a turning point due to the spread of CAT tools.

**Study Methodology**

Data was collected via a slightly modified version of an already tested survey originally used by Xu and Wang (2011) on a sample of Chinese students learning Chinese/English translation. The survey was adapted to the Palestinian context based on suggestions from local translators and three colleagues who are specialists in the field. The modified version of the survey consisted of five parts: 1. PTTT demographic and educational background, 2. PTTT awareness of CAT Tools and their sources, 3. Methods of finding a translation solution in the process of Arabic/English translation, 4. PTTT comments on online translation software and online dictionaries, and 5. Changes brought about by using online resources and the necessity of incorporating CAT tools in translation work.

In addition to the survey, the study made use of semi-structured interviews. 12 interviews were conducted with translation trainees and translators in the field. Comments from these interviews helped elucidate specific survey responses, and provided a richer context for interpreting their significance.

**Study Sample**

The subjects of the research consisted of two categories: Translation trainees and practicing translators. Translation trainees from Bethlehem University, Bethlehem and Al-Quds University, Abu Dis, were at the time of the survey enrolled in at least three translation courses offered as
pre-requisites for a translation specialization. The courses covered such topics as advanced linguistics for translators; translation history and theory; principles of translation; and translation in technical, commercial, literary, legal, or journalistic fields. As for translators in the field, all have a licensed translator certificate issued by the Palestinian Ministry of Justice, which indicated that they had successfully passed the two exams administered by the Ministry as discussed above. The authorized translators work in different locations in the West Bank and Jerusalem.

The total number of the study population was 450 subjects. They completed three hundred eighty-eight questionnaires; 76 incomplete questionnaires were discarded. Ultimately, 308 questionnaires form the basis for the results reported below.

Results

This section details the results of the study based on responses to the questionnaires and the interviews. PTTT were asked about the reported use of CAT tools (which was taken as clear evidence of awareness), the primary resource used when a translation problem was encountered, and the sources of respondents’ information about CAT tools.

Table 1. Reported use of the computer-assisted translation (CAT) tools

<table>
<thead>
<tr>
<th>Item</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online electronic bilingual dictionaries</td>
<td>253</td>
<td>33%</td>
</tr>
<tr>
<td>Internet search engines</td>
<td>204</td>
<td>26%</td>
</tr>
<tr>
<td>Online translation software</td>
<td>196</td>
<td>25%</td>
</tr>
<tr>
<td>Translation memory systems</td>
<td>59</td>
<td>8%</td>
</tr>
<tr>
<td>Terminology management system</td>
<td>65</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>777</td>
<td>100%</td>
</tr>
</tbody>
</table>

Respondents selected one or more than one item which they knew. Among CAT tools reportedly used, online electronic dictionaries received the highest percentage (33%) followed by online translation software (25%) and Internet search engines (26%). Thus, PTTT reported relying on specific CAT tools when doing Arabic/English/Arabic translation.

Notably, only 8% reported using terminology management systems. This low level of use or even awareness of such systems by PTTT could be related to their sole reliance on CAT tools like online electronic dictionaries, online translation software (Reverso), and internet search engines (specifically, Google, Ask, Yahoo, and Bing).

Interviews revealed that respondents were simply not familiar with translation memory systems, terminology management systems, and monolingual, bilingual or multilingual corpora for several reasons. In contrast, even among those who were aware of these tools, some felt that
the available information banks had insufficient Arabic memory banks while others pointed out that existing systems often fail to take into account the intricacies of Arabic grammar, particularly concerning ambiguities resulting from case markings and the misparsing of ambiguous forms (e.g. treating a noun as if it were a conjugated verb). Also, an additional complaint was the vast differences in the semantic fields of common words, as illustrated by the following example of the verb to go (dahaba); it would best be translated as:- vanish, omit, forget, prepare to, steal, be destroyed, leave, depart, disappear, perish, sweep away, do, ignore, conduct (someone), die, lead (someone), annihilate, travel, escape, be about to, hold the view, prepare, decline, slip, abduct, believe, gild, lose sight of, lead, dwindle, take (someone) along, skip, or think. Further, as noted by Thawabteh (2013), “Gemination is orthographically signalled in Arabic by a symbol called shadda… Absence of such symbols leads to confusing the different parts of speech of words” (Al-Jabr 2008, p. 112, emphasis in original) (p.85). These observations and similar ones came up often during the interviews, and likely help account for PTTTs’ hesitancy to use or avoidance of specific CAT tools.

Table 2 indicates the initial method respondents reported using when seeking a solution to a translation problem. (Some respondents chose more than one response.) Here, 23% of the respondents chose online dictionaries as the first resource they used, followed by 17% for online translation software, and 16% for internet search engines. Additionally, out of the 983 responses, 131 (13%) reported the use of offline electronic dictionaries

<table>
<thead>
<tr>
<th>Item</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of online dictionaries</td>
<td>224</td>
<td>23%</td>
</tr>
<tr>
<td>Use of online translation software</td>
<td>163</td>
<td>17%</td>
</tr>
<tr>
<td>Use of internet search engines</td>
<td>158</td>
<td>16%</td>
</tr>
<tr>
<td>Use of offline electronic dictionaries</td>
<td>131</td>
<td>13%</td>
</tr>
<tr>
<td>Consult with teachers who speak Arabic natively</td>
<td>85</td>
<td>9%</td>
</tr>
<tr>
<td>Consult with fellow students or others</td>
<td>63</td>
<td>6%</td>
</tr>
<tr>
<td>Consult with native speakers of English</td>
<td>62</td>
<td>6%</td>
</tr>
<tr>
<td>Rendering a translation according to Arabic word meaning</td>
<td>51</td>
<td>5%</td>
</tr>
<tr>
<td>Use of traditional printed Arabic-English dictionaries</td>
<td>46</td>
<td>5%</td>
</tr>
<tr>
<td>Total</td>
<td>983</td>
<td></td>
</tr>
</tbody>
</table>
The significance of these results is considered below in the discussion of the reliance on print resources.

**Sources of Awareness**

Table 3. **Reports from where respondents get information about CAT tools**

<table>
<thead>
<tr>
<th>Answer</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet</td>
<td>241</td>
<td>38%</td>
</tr>
<tr>
<td>Teachers of translation</td>
<td>193</td>
<td>30%</td>
</tr>
<tr>
<td>Fellow students or friends</td>
<td>142</td>
<td>22%</td>
</tr>
<tr>
<td>Media advertisements</td>
<td>56</td>
<td>9%</td>
</tr>
<tr>
<td>Others</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

Two hundred forty-one responses (38%) considered the internet as their primary source of awareness, followed by teachers (30%) and friends (22%). The impressive new information was that teachers were not the first source of awareness, as is usually expected in such an academic setting.

**Reliance on Printed or Online Resources**

As for reliance on printed or online resources, Table 2 shows that only 5% of the responses reported that they used printed resources as their first line of attack in solving a translation problem, which entails that 95% do not first turn to print resources. The low percentage of reliance on printed material aligns with what one licensed translator who had no formal training in translation but who has been practicing for 15 years commented: “Printed dictionaries make you feel safe, and there are not so many options.” Another interviewee, a freelance translator in her early 30s, who had majored in English and minored in translation, stated, “I prefer to use *Al Mawrid Dictionary*, of course, for it is a reliable source.”

That even 5% of the respondents reported relying on printed resources is noteworthy and indicative of several local challenges. First, those who become translators but have no formal instruction in the field often rely on “safe” alternatives, as the above comments illustrate. Second, training programs in translation (and interpreting) in Palestine have significantly evolved in the past decade in no small part thanks to the increased availability of technology in educational institutions and the growing number of CAT resources. However, despite these advances, the available technology and access to these resources are sometimes less than ideal. Third, as the quotation by the freelancer demonstrates, some translators, even trained ones, do not keep up with advances in the field. A final observation relates to comments noted above about the lack of confidence some translators have in CAT tools because, traditionally, at least, resources on Arabic generally and particularly those related to Arabic/English translations have lagged behind those available for other languages.

**Translation trainers’ attitude**

Table 4 offers information regarding the question of whether Palestinian translation teachers, through their comments, encourage translation trainees to use online resources or
discourage them from doing so. The assumption behind the question was that teachers play or
could play a key role in knowledge about CAT tools and their appropriate use. The
overwhelming majority of the 308 responses chose the option, “They are somehow useful, but
one needs to be cautious when using them.” Eight of the twelve interviewees agreed that
teachers of translation recommended CAT tools and viewed them as useful. Still, the
interviewees indicated that the teachers had expressed the need to use CAT tools judiciously.

Table 4. Teachers’ comments on CAT tools

<table>
<thead>
<tr>
<th>Answer</th>
<th>Respondents</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>They are somehow useful but one needs to be cautious when using them</td>
<td>250</td>
<td>81%</td>
</tr>
<tr>
<td>They are very helpful to translation and worth using</td>
<td>50</td>
<td>16%</td>
</tr>
<tr>
<td>They are not helpful and not worth using</td>
<td>8</td>
<td>3%</td>
</tr>
<tr>
<td></td>
<td>308</td>
<td></td>
</tr>
</tbody>
</table>

One interviewee, a licensed translator and a recent graduate with major in Arabic and
a minor in translation, noted that “My translation teacher contributed positively to my
knowledge of search engines. We used to browse the internet in addition to the dictionaries
and look at images and watch videos [in class] to help us understand the meaning. Teachers
are the number one source for the right use of CAT tools.” Such comments demonstrate the
vital role translation teachers can play in familiarizing students with currently available tools
and modeling their appropriate use. Trainers of translators would likely agree that it is the
judicious use of CAT tools that needs to be taught, modeled, and encouraged. As Starlander
and Vázquez (2013: Introduction, para. 1) indicate, trainees need to be taught how to evaluate
CAT tools to help them differentiate among available options. At the same time, trainers of translators would be disappointed to find that some colleagues continue to dismiss the value of such tools.

That some trainers of translators do not see the value of CAT tools raises the question of
their perceived reliability generally, an issue hinted at earlier. Table 5 provides some insight
into this question.

Table 5. Perceived reliability (dependability) of CAT tools

<table>
<thead>
<tr>
<th>Answer</th>
<th>Respondents</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reliable</td>
<td>209</td>
<td>68%</td>
</tr>
<tr>
<td>Not so reliable</td>
<td>99</td>
<td>32%</td>
</tr>
<tr>
<td></td>
<td>308</td>
<td>100%</td>
</tr>
</tbody>
</table>

Sixty-eight percent of the respondents reported they perceived CAT tools as reliable. One
interviewee, a licensed translator with no formal training in translation, noted, “These resources
are only helpful in saving time, but the rest of the work lies on the translator, who has to decide
and choose.” Such comments stress the need to set criteria for helping translators-in-training
choose the most appropriate tool and for teaching them how to evaluate differentiate between
different CAT tools.
Most Frequently Used Online Dictionaries

As noted in the methodology section, the dictionary options listed in the survey were taken from students’ responses to questions about the dictionaries they used. Table 6, presents information about dictionaries that are designed as bilingual dictionaries, those that offer a translation option, and one that is uniquely in English.

Table 6. Most frequently used online dictionaries

<table>
<thead>
<tr>
<th>Answer</th>
<th>Respondents</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merriam Webster</td>
<td>225</td>
<td>25%</td>
</tr>
<tr>
<td>Google Language Tool</td>
<td>161</td>
<td>17%</td>
</tr>
<tr>
<td>Oxford Online Dictionary</td>
<td>152</td>
<td>16%</td>
</tr>
<tr>
<td>Free Dictionary</td>
<td>104</td>
<td>11%</td>
</tr>
<tr>
<td>Al Maany</td>
<td>100</td>
<td>11%</td>
</tr>
<tr>
<td>ARAB Dict Box</td>
<td>88</td>
<td>10%</td>
</tr>
<tr>
<td>Urban Dictionary</td>
<td>51</td>
<td>6%</td>
</tr>
<tr>
<td>Babylon</td>
<td>26</td>
<td>3%</td>
</tr>
<tr>
<td>Al-Mughni</td>
<td>11</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>918</td>
<td></td>
</tr>
</tbody>
</table>

Interestingly, the most frequently chosen option was Merriam Webster, receiving 225 responses. In this case, respondents were thinking of translating from English into Arabic. Given current pedagogical practices in Palestine, what this choice represents is going first to Merriam Webster’s English-language dictionary site to see a word’s meanings and to find synonyms whose meanings translators might know in Arabic. As a check or additional resource, they then use the link to another Merriam Webster product, Britannica English-Arabic Translation. This product presents Arabic translation equivalents with example sentences in English but not Arabic.

Except for Urban Dictionary, discussed below, all the remaining choices are designed as bilingual dictionaries; that is, users initially choose whether they will be using the Arabic/English option or the English/Arabic option. Among these, Google Language Tool and Oxford Online Dictionary received a similar number of responses, around 16%-17%; these were followed by Free
Dictionary, Al-Maany, and Arabic Dict Box, chosen by 10%-11% of the respondents. Trailing these options were Babylon (3%) and Al-Mughni (1%).

Of particular note is the use of dictionaries that were designed with Arabic as the source language, specifically, Al-Maany, Arab Dict Box, and Al-Mughni. According to Google App. Store, Al-Maany received an overall user rating of 4.5 out of 5, with 77% of respondents listing it as their favored choice (n=15530). These high ratings likely result from several features of the site that increase accuracy. Of these three dictionaries, Al-Maany, more than others, gives information based on both the complex and nuanced structure of Arabic morphology and aspects of use related to domain or register. Additionally, it provides examples of corpus-generated sentences demonstrating how a word is used in context in both languages. Buell (2017) explains that, “Almaany has seven different free, two-way bilingual (X-Arabic/Arabic-X) dictionaries, including one in English. This is probably your best all-round choice… Almaany does a bit of word analysis ... this dictionary is an excellent resource”. This view was shared by several interviewees who agreed that the AlMaany dictionary was the quickest and most convenient since it first introduced the different derived forms of a word with their significance in Arabic and then used each entry in a specific context along with the English equivalent. (Because Arabic, like all Semitic languages, is based on root-and-pattern morphology, words are derived by mapping a consonantal stem carrying semantic meaning onto a morphological pattern indicating grammatical function. Arabic dictionaries are traditionally arranged by the consonantal stem, and entries for all derived forms are grouped with the stem from which they are derived. The use of the Urban Dictionary was also reported; one assumes for the possible meanings of modern slang and current terms in domains that might not be represented in more traditional lexicographic resources, even monolingual English ones.

**Criteria for Online Dictionaries**

RefSeek Guide (2018) ranked online dictionaries according to authority, coverage, usability, and utility. Among the top Arabic references were Qamus Al Muhit, Oxford Bilingual Dictionary, and Arabic English Bilingual Visual Dictionary. It was interesting to note that 152 respondents (16%) mentioned Oxford Online Dictionary. Still, there was no mention of either Qamus Al Muhit, or Arabic English Bilingual Visual Dictionary under “other” options in the questionnaire. It might be due to respondents’ preconceived ideas that Qamus Al Muhit was an Arabic-Arabic dictionary. At the same time, the latter was “not so popular” as indicated by one of the interviewees. It is worth noting that the criterion of a dictionary authority is not at all a simple one, but a discussion of the complexity of that issue is beyond the scope of this research.

**PTTT comments on Online Translation Software and Online Dictionaries**

Figure 1 presents information about PTTT’s general attitudes regarding CAT tools. Respondents were given four options and asked to choose one.
Figure 1. PTTT comments on online translation software and online dictionaries

While nearly 40% of the respondents focused on issues of accuracy, 61% privileged speed and convenience. Those focusing on accuracy were about evenly divided between the ones who considered CAT tools highly accurate (17%) and those who felt that they have a low degree of accuracy (18%). Finally, a small percentage (4%) reported finding them inconvenient to use.

Most Frequently Used Search Engine
When PTTT were asked which three search engines they used most frequently, Google was by far the top choice (61.82%) in contrast to Yahoo (17.37%), Bingo (10.1%), and Ask (9%). In the OTHER option, respondents mentioned Proz.com and Wikipedia.

Table 7. Most frequently used internet search engines

<table>
<thead>
<tr>
<th>Answer</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Google</td>
<td>306</td>
<td>62%</td>
</tr>
<tr>
<td>Yahoo</td>
<td>86</td>
<td>17%</td>
</tr>
<tr>
<td>Bingo</td>
<td>50</td>
<td>10%</td>
</tr>
<tr>
<td>Ask</td>
<td>44</td>
<td>9%</td>
</tr>
<tr>
<td>Other</td>
<td>9</td>
<td>2%</td>
</tr>
<tr>
<td></td>
<td>495</td>
<td></td>
</tr>
</tbody>
</table>

One interviewee, a freelance translator in his twenties with three years of experience, commented, “I think Google is the best of all search engines although it may include a right or wrong translation. If one knows how to use Google, he will benefit from it since it is a treasure of information.” The translator seems to be saying that despite occasional problems in translations, Google is still a great resource—and that the translator has to be able to figure out when Google is or isn’t to be trusted. This comment can mean that PTTT likely use Google frequently, but they have not received enough training in effectively using search engines, including Google. It was interesting to find that Google Translate was not mentioned frequently.
by respondents. Savoy and Dolamic (2009) likely accounted for the reasons behind translators not using Google Translate (or not acknowledging using it) when they wrote:

First, a word’s semantic coverage may differ from one language to the other. Second, Google is case sensitive and thus it distinguishes between upper-case and lowercase. Third, when idioms or other compound terms are written with a hyphen, Google and other automatic translation tools tend to produce a word-by-word translation” (p. 9)

**Considerations for Choosing Among Options in Internet Search Results and the Most Important Consideration**

Respondents were asked two related questions about choosing among options when Internet search results yielded more than one possibility, Table 8. As shown in columns two and three, when respondents were permitted to list an unlimited number of options, the top-ranked response was “judge by the authoritativeness of the webpage” (26%). The second and third most chosen responses were “the frequency and collocation of the translation” (21%) and “judge by the frequency of the translation” (18%). Thus, as reported, the frequency of use is a primary criterion in PTTT decisions about which word to use since 39% of the choices include the consideration of frequency.

**Table 8 Considerations for choosing among options in internet search results (1) and the most important consideration (2)**

<table>
<thead>
<tr>
<th>Answer</th>
<th>Consideration for choosing (1)</th>
<th>%</th>
<th>Most important consideration (2)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judge by the authoritativeness of the website</td>
<td>178</td>
<td>26%</td>
<td>113</td>
<td>37%</td>
</tr>
<tr>
<td>Judge by the frequency and collocation of the translation in corpora</td>
<td>145</td>
<td>21%</td>
<td>76</td>
<td>25%</td>
</tr>
<tr>
<td>Judge by the frequency of the translation</td>
<td>128</td>
<td>18%</td>
<td>50</td>
<td>16%</td>
</tr>
<tr>
<td>Check whether the translator is acknowledged</td>
<td>95</td>
<td>14%</td>
<td>35</td>
<td>11%</td>
</tr>
<tr>
<td>Key in the different options for a second search</td>
<td>85</td>
<td>12%</td>
<td>22</td>
<td>7%</td>
</tr>
<tr>
<td>Judge by the country domain of the website</td>
<td>57</td>
<td>8%</td>
<td>8</td>
<td>3%</td>
</tr>
<tr>
<td>Select randomly</td>
<td>8</td>
<td>1%</td>
<td>4</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>696</td>
<td>100%</td>
<td>308</td>
<td>100%</td>
</tr>
</tbody>
</table>
When the interviewees were asked how they verified the authoritativeness of the webpage or website, their answers were not specific. One interviewee, a licensed translator in her fifties, indicated that the authoritativeness came from the reputation of the webpage, which they learned about from their friends or teachers or that they tested.

Another interviewee, a recent graduate in her late twenties, volunteered that a website is authoritative if “it is the official site of the country.” A third interviewee, a freelance translator and English language teacher in his late twenties, indicated “it is related to authority of law.” A licensed translator who had no formal training in translation but who has been practicing for 15 years said that authoritativeness is based on whether a site is “the accepted website by courts.” Such responses fall far short of what translation trainers might expect. Website authority describes the trustworthiness of the information offered by websites, but, as previously noted, determining precisely what counts as trustworthiness in this case or how it is to be determined is far from a transparent task.

As demonstrated in columns three and five, in Table 8, when respondents selected the single most important criterion to consider when choosing among alternative translation options when an Internet search resulted in multiple possibilities, the order of the rankings did not shift, but the percentages did. The authoritativeness of the website was chosen by 113 (37%) of the respondents, although, as noted above, there seemed to be little agreement about what authoritativeness might mean or how it might be established or evaluated. The percentage of respondents valuing the frequency and collocation of the translation in corpora rose to 25%. The other options fell in relative importance.

**Perceived Characteristics of CAT Tools**

Table 9. *Perceived characteristics of internet search engines*

<table>
<thead>
<tr>
<th>Answer</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convenient and fast</td>
<td>232</td>
<td>37%</td>
</tr>
<tr>
<td>Large amount of information</td>
<td>182</td>
<td>29%</td>
</tr>
<tr>
<td>Search results are of mixed quality</td>
<td>134</td>
<td>22%</td>
</tr>
<tr>
<td>Following closely real life</td>
<td>76</td>
<td>12%</td>
</tr>
</tbody>
</table>

When PTTT were asked about the perceived characteristics of internet search engines and given the option of choosing more than one response, the most selected response was “Convenient and fast” (37%) followed by the “Large amount of information available” (29%). These reactions indicate that PTTT appreciate Internet search engines for speed, convenience, and comprehensiveness. At the same time, 134 (22%) of the respondents noted that search results were of mixed quality, signaling an awareness of the “anarchic nature of the web” (Xu and Wang 201, p.64). As for the fourth option, which is related to keeping up-to-date with what is happening
in real life, this response was chosen only 76 times (12%). This range of reactions demonstrates that PTTT are aware of both the advantages and disadvantages of Internet search engines.

Table 10. Necessary considerations for using online resources

<table>
<thead>
<tr>
<th>Answer</th>
<th>Responses</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learn necessary search techniques</td>
<td>237</td>
<td>34%</td>
</tr>
<tr>
<td>Become familiar with the advantages and disadvantages of all kinds of online resources</td>
<td>187</td>
<td>26%</td>
</tr>
<tr>
<td>Accept translation offered on the internet critically</td>
<td>140</td>
<td>20%</td>
</tr>
<tr>
<td>Know the latest online resources</td>
<td>138</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>702</td>
<td></td>
</tr>
</tbody>
</table>

PTTT were also asked about the necessary considerations for the appropriate use of Internet translation resources, and, again, they were permitted to select more than one response. The most frequently occurring response was learning the necessary search techniques (34%), followed by the necessity of becoming familiar with the advantages and disadvantages of all kinds of online resources (26%). Two additional responses, representing 20% of the total each, were accepting critically translations found on Internet tools and knowing the latest online resources.

The Necessity of Having an Online Course on CAT tools

Table 11. Necessity of incorporating CAT tools into translation curricula

<table>
<thead>
<tr>
<th>Answer</th>
<th>Respondents</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absolutely necessary</td>
<td>262</td>
<td>85%</td>
</tr>
<tr>
<td>Non-essential</td>
<td>42</td>
<td>14%</td>
</tr>
<tr>
<td>Absolutely unnecessary</td>
<td>4</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>308</td>
<td></td>
</tr>
</tbody>
</table>

A final issue queried was whether translation curricula should incorporate training in CAT tools. Perhaps not surprisingly, 85% of the respondents said that the inclusion of such training was absolutely necessary. At the same time, 14% stated that it was not essential, while 1%—4 respondents—chose the response “absolutely not necessary.” That 85% of PTTT see such training as crucial is a very positive indication of how PTTT think about translation and its practice in the contemporary world.

Discussion

The survey and interviews, on which this article is based, set out to investigate several related questions regarding the reported attitudes and practices of Palestinian translators and translation trainees (PTTT) concerning CAT (Computer-Aided Translation) tools.

The first set of issues involved the CAT tools PTTT report currently using, the sources of information about them, and the ways they use them. Not surprisingly, PTTT reported the use of online electronic dictionaries, translation software, and Internet search engines. In contrast, far
fewer reported any use of translation memory systems or terminology management systems. These low levels of reported use likely indicate the complexity of these systems (Zerfass 2002) and a lack of awareness (and training) as well as a general belief that such technology for the Arabic language is not sufficiently developed (Al Ajami 2004; Alotaibi 2017; Al-Tamimi 2015). For the sources used, PTTT reported that they learned about these from the Internet, from teachers of translation, and fellow students or friends.

Concerning how they use the tools, respondents stated that the tools they initially used when faced with a translation problem were electronic dictionaries, whether online or offline, translation software, and internet search engines. Among the responses, however, nearly 10% listed consulting a teacher whose first language is Arabic, which may indicate the status accorded to teachers as authority figures in Palestine and the Arab world generally. Likewise, nearly 5% listed consulting a print dictionary, which may reflect a reverence for standard print sources like dictionaries in many cultures, including Arab culture, as well as training.

Both the reported reliance on consulting teachers and using print dictionaries indicate the need for trainers to continuously update themselves about new advances of translation technology to help translation trainees for their future careers. Bai and Ertmer (2008, as cited in Al-Tamimi, 2015) indicate that, “to facilitate teacher’s positive attitudes in integrating technology in their teaching, they need to be exposed to technology being used in a pedagogically sound manner throughout their teacher education program” (p.46). Al-Tamimi (2015) states, “traditional translation teaching is far from suitable for the current translation teaching” (p.48). Al-Tamimi (2015) also explains why it is imperative to make a shift from traditional teaching to teaching translation with technology since the latter is machine-centered, is unlimited, is practical, and saves time and effort. Or, as Odacoglu and Kokturk (2015) frames the issue: “it is now time to leave traditional models [of teaching] or at least to integrate them into the technology” (p.1093).

The second set of issues focused on the specific dictionaries—online, offline, or print—and search engines that PTTT reported using. In terms of preferred dictionaries, the tools associated with Merriam Webster products were the most frequently used, according to survey results, with Google language tools and Oxford Online Dictionary more or less tying for second place. Al-Maany and Arab Dict Box, were the two most frequently chosen tools whose designs were based on particular aspects of the Arabic language.

As for search engines, Google (67%) was overwhelmingly the top choice. When asked about the criteria used to choose among options when search engines offered more than one candidate translation or the most crucial criterion to favor, respondents showed a clear preference for the authoritativeness of the source. However, they had little specific to say about what made sources authoritative. This challenge—evaluating the relative value or authority of online references and resources—is, of course, a significant issue facing all disciplines and professions today and indeed represents a possible avenue for future research in this field.

The third and fourth sets of issues focused on teachers of translation and the translation
curriculum. About the attitudes of teachers of translation toward CAT tools, 81% of the respondents saw teachers as conveying what might be termed a guarded attitude: such tools are potentially useful, but care must be taken in their use—the reasonable sort of message translation professionals, in general, would hope to be conveyed to generations of trainees in translation. This view was shared by Kornacki (2017) in his abstract, and he indicates “that over-reliance on CAT tools may lead to duplicating the errors committed by other translators,” particularly given the fact that technology will continue to play an increasingly important role in the work of translators.

As one of the interviewees quoted above indicated, it is the responsibility of the translator to decide among alternatives, even those presented by what might be considered reliable technological tools.

Concerning the need for training about CAT tools to be included in the translation curriculum, the overwhelming majority of respondents—85%—reported that such instruction is absolutely necessary. In contrast, 14% said it was not essential, and 1% stated it was not necessary at all. Zhou and Gao (2016) shared the same view by indicating that translators in the age of technology, “needed to know the basic structure and function of a computer system, and be acquainted with the latest international information about development and research” (p.854). What students need is to learn how to use technology appropriately, and this instruction needs to be spread throughout all their courses. Thus, Zhou and Gao (2016) indicate “universities should build professional CAT classrooms as soon as possible, and the classrooms should be opened for students even during spare time. Enough exercise time and combination of theoretical and practical knowledge is useful” (p.856). Moreover, in the case of Palestine and the broader Arab world, refresher courses should be offered by the Arab Translators Society to in-service translators to assist them.

Comparing the results of this study with those of Xu and Wang (2011), both Palestinian translators and translation trainees and Chinese trainees shared similar views about awareness, authoritativeness, criteria for authoritativeness, and convenience and speed, while they differed in use of printed tools, teachers’ comments, critically accept offered translation on internet, and necessity of incorporating CAT tools into Translation Curricula. To be more specific, they differed concerning four topics. In terms of printed tools, 4.7% of PTTT reported using print sources, while 17.1% of the Chinese trainees had reported using them. With regards to teachers’ comments, 81% of the PTTT stated that they found them somehow useful, while 40% of the Chinese trainees had. In terms of accepting a translation option offered on the Internet critically, 20% of the PTTT agreed, but 39.1% of the Chinese trainees, a more significant percentage, had. Finally, as for the necessity of incorporating CAT tools into translation curricula, 85% of the PTTT saw this as a necessity, while only 48% of the Chinese trainees had.

As a first effort to understand how PTTT view CAT, this study is limited although the survey was supplemented by interviews. The study focused on only two of the Palestinian universities that offer courses in translation studies. Although the sample size was reasonably large, it is not clear how representative the respondents were concerning all translators or
translation trainees in Palestine. Because of the lack of research on these issues in institutions across the Arab world, it is impossible to say with any certainty how Palestine might compare with other countries of the Arab world.

This research relies on report data, and the relationship between report and behavioral data is never apparent. Thus, opportunities for future research are many. Indeed, studies of how PTTT, in fact, use CAT would offer valuable insights that could inform pedagogy in significant ways locally while revealing some of the complex links between reported beliefs and actual practices. Studies focusing on the attitudes and practices of different generations of translators would likewise be helpful, given the speed with which translation technology continues to develop and the increased familiarity of younger people with a range of technologies and their willingness to exploit technologies in new ways.

Of particular interest would be research investigating the extent to which attitudes about the inadequacy of Arabic-language translation resources are borne out in reality. The quality of many resources such as Google Translate, for example, over the past few years has increased dramatically. While the translations of extended texts produced by such applications are still far from acceptable, recent progress has been impressive. As that progress continues, it will be interesting to see whether attitudes reflect the continually improving quality of resources, or whether they remain locked in the past. Parallel situations likely occur in many linguistic contexts around the world. As noted above, a finely grained analysis of how PTTT—and by extension, translators and translation trainees anywhere—determine what makes an online source “authoritative” in theory and practice would represent an essential contribution to our growing understanding of technology in translation.

**Conclusion**
CAT tools are both a tool and a resource; as a tool, they are beneficial to facilitate the technical side of translation. As a resource, CAT tools cannot completely replace humans; they supply different choices and alternatives. However, it is up to the translator in the final analysis to choose the appropriate translation equivalent. Translation as a science and a profession is in constant need of development and advancement.

Given the current social, economic, and technological context, Palestinian translators have to use online translation software in order to complete translation projects more quickly and efficiently and to survive economically while increasing translation consistency and quality.

In light of the many roles that translators play in Palestine—from facilitating international trade to enabling interactions with government officials in a complicated political situation to making knowledge available to those who would otherwise not have access to it, it behooves them to take advantage of all available technologies in doing their job and to ensure that the next generations of translators are even better equipped to do so. Otherwise, they will not be able to help their society to develop socially, politically, educationally, and economically. The same is, of course, valid for translators everywhere.
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"Does she look like the innocent flower but become the serpent underneath ?": The Femme Fatal Lady Macbeth in the Misogynist Macbeth

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Abstract
Renaissance's society used to bring into play an ad nauseam cliché "a woman's place is the home". However, Lady Macbeth, one of William Shakespeare's dramatic characters, represents an image of the powerful woman. Because she enabled her husband Macbeth to ascend the throne of Scotland. This is when she urges him to commit a crime. Accordingly, Lady Macbeth was labeled as a femme fatale and a disastrous woman. However, when Macbeth becomes the king she switched to the role of the submissive wife. Contemporary readers would feel ambivalent toward Lady Macbeth's femininity; she is a mix of both a powerful woman and a formidable villain. Lady Macbeth's dilemma, in a nutshell, is that she is a disastrous wife to urge her husband to kill the king and she is a faint-hearted woman to feel guilty and let the pang of conscience destroy her mind. Thus, Lady Macbeth ends up marginalized, the same as her Renaissance counterparts. Correspondingly, this paper focuses on the connection of Lady Macbeth’s demonic nature with gender discrimination and the misogynist attitude of Shakespeare. Bias against Lady Macbeth, here, is not just a product of individual male thought but is the result of the pervasive social norm of early modern patriarchy. The main methodological approach of this paper is the cultural study of the sixteenth-century feminism. Thus, interdisciplinary theory of feminist perspective in Shakespeare’s Macbeth as well as the historical study of the marginalized Renaissance women are applied to probe into the reality of misogyny and negative representation of women in Shakespearean drama as alluring and evil figures. Therefore, the focused question within this none-thesis is why Shakespearean female characters, mainly including Lady Macbeth, are prejudicially undermined. In the end, the paper urges other researches to apply the sociological study of female power within Shakespeare’s other plays to find out how all of the Shakespearean heroines are subordinate; following the Elizabethan social norm of disempowering women.

Keywords: empowerment, Elizabethan, Femme fatale, inferiority, Lady Macbeth, Macbeth Renaissance, Shakespeare, submission, Women

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Introduction
Female subservience was saliently prevalent during the Elizabethan era, in which dominant male society oppressed women, who were silent and dependent on their fathers, husbands, or sons. However, Shakespeare’s Lady Macbeth represents the discrepant picture of the subordinate Renaissance women; she is an independent and powerfully determined woman. Nevertheless, although Lady Macbeth is one of the most overpowering female figures on the stage of the Shakespearean theatre, she cannot exceed male authority. This is more evident in what Kemp (2010) claims:

The kinds of female characters we see on the stage of dramatic scenarios they enact are largely a result of two key factors. The first factor is that Shakespeare wrote for an English stage on which only males acted (potentially limiting the number of female characters he might cast). The other factor is that he wrote for the tastes of audiences keen for stories ranging from a male-centered vision of human experience, rather than for experiences central to most women’s lives (p.66).

This suggests that many of Shakespearean heroines are representative of Early Modern submissive wives, sisters, and daughters. For example, Ophelia in The Tragedy of Hamlet, Prince of Denmark (1599-1602) is under the control of her father’s guardianship. She abides by her father’s decision upon her personal choice to make. “Polonius demands that Ophelia redefine herself as his commodity” (Findlay, 2010, p.100). Thus, once she lost connection with her father who has been murdered, she has been mentally drifted apart and tragically drowned herself in the river, as if her life is being purposeless to live without a male guardian.

In contrast to Ophelia’s total submission, heroines in The Tragedy of King Lear (1623) show some of the female empowerment toward the monarch’s authority. In the play of King Lear, Goneril and Regan have taken control of their father’s kingdom as a gift of their fluttering praise and love toward their father the king. However, in the end, they ended up in tragic death, Regan was poisoned by her sister Goneril who killed herself in jealousy combat over winning the heart of a lover. This represents a female weakness in the face of male empowerment. “The presence of a man renders sisterhood ultimately self-destructive.”(Findlay, 2010, p. 371)

On the other hand, in Shakespeare’s comedies, the treatment of female submissiveness is less obtrusive and comparatively mild. If a woman wants to take any prominent role, she should disguise herself under the attire of a young page. A model of female disguised character is in As You Like It (1623). Rosalind concealed herself under a young page identity to protect herself and her cousin Celia from any upcoming danger in the world of males in the Forest of Arden. “In plays like As You Like It, cross-dressing provides a theatrical holiday for the heroines, temporarily freed from the constraints that define their roles as women in a male-dominated society.” (Rackin,2005, p. 71) There is no way of independent women in Shakespearean drama. All dramatic heroines in comedies would be able to reveal their true selves under one condition, being married. This, whenever a woman tries to fulfill a happy ending it would be through marriage and becoming a housewife. All of the tangled plot in AS You Like It resolved with triple wedlock, a sign of heroines...
happily ever afterlife. Rackin (2005) sums up the inevitable women’s private security in the domestic life of being a housewife:

The heroines, in turn, abandon their own defiant and inappropriately masculine behavior because, ‘Like all romances, these novels eventually recommend the usual sexual division of labor that dictates that women take charge of the domestic and purely personal spheres of human endeavor (p. 59).

Likewise, whether it is comedy or tragedy, all of the Shakespearean heroines cannot resist the power of their male counterparts. Whether it is Ophelia, Rosalind or, Regan and Goneril, they are all creation of conventional writer to per se disempower women, or literally to let them be marginalized. Thus, it might be a prior assumption of gender discrimination.

In a similar sense, what Kemp (2010) states as a “male-centered vision” on the Shakespearean stage is more evident in the tragedy of Macbeth, in which an ambivalent convention that oscillates between female empowerment and subjection is represented within the character of the femme fatal Lady Macbeth. It is obvious that Shakespeare’s Lady Macbeth is a product of a male’s imagination that balances with the societal expectations of the male audience who takes control of women. However, from the beginning of the play, Macbeth acts on behalf of his wife’s plan. Lady Macbeth plots what her husband may do to gild his head with Duncan’s crown. Even so, being a woman Lady Macbeth is unable to take the action of usurpation by herself. Macbeth has attained the power of Scotland by his hand that is stained with Duncan’s blood. Moreover, Lady Macbeth is more persistent than her hesitant husband who looks forward to kingship depending on her championship. "As Macbeth vacillates by saying that one new title and honor is enough, it is the ambitious Lady Macbeth who pushes him toward the throne without consideration of the cost” (wright, 1939, p. 97).

Thus, Shakespeare’s Lady Macbeth is more associated with the wicked and cruel picture of medieval women that was drawn by society’s misogynist attitude. However, according to Mrs. Siddons who has played the role of Lady Macbeth “in this astonishing creature one sees a woman in whose bosom the passion of ambition has almost obliterated all the characteristics of human nature, in whose composition are associated all the subjugating powers of intellect and all the charms and grace of personal beauty” (Campbell, 1991, p. 31). Such a modern and feminist attitude that embraces the powerful mind and the strong “passion” of Lady Macbeth is incompatible with the conventional view of her as an avaricious and immoral woman. Shakespeare’s Lady Macbeth is madly motivated to become the queen of Scotland, and this leads her to urge her husband, Macbeth, to accomplish her scheme of murdering Duncan, the king of Scotland. According to Wright (1939), "Lady Macbeth is a woman driven by the ambition to seek a higher position for herself and her husband. Upon hearing that Macbeth has been honored with a new title and more land, she quickly and coldly develops a plan whereby Macbeth can be more than a thane; he can be the king” (p.97).
Even that the supernatural power of the three witches, who predict Macbeth’s kingship in the opening act of the play, is incomparable with Lady Macbeth’s powerful inveiglement and manipulation. Adelman (2010) states that “But despite the superior cosmic status of the witches, Lady Macbeth seems to me finally the more frightening figure.” (P. 33) This is because she beseeches her husband to assassinate the king and then usurp his throne. Adelman (2010) continues to confirm Lady Macbeth’s empowerment, “Lady Macbeth acquires power over Macbeth more absolute than any the witches can achieve.” (P. 43) Accordingly, Macbeth abides by his wife's decision instead of acting in accordance with his own commonsense. In this sense, Macbeth is a meek husband who acts on behalf of his wife, contrasting with the patriarchal value of male leadership. Therefore Lady Macbeth is taking the role of the family leader because she authorizes Macbeth to commit a crime.

Altruistically, if at least partially, Lady Macbeth’s scheme of regicide by the hand of Macbeth is to raise him to the royal throne of Scotland. “Shakespeare appreciated the spirit of the new Renaissance women whom Lady Macbeth exemplifies as she relentlessly and ruthlessly obtains what she wants; she will not be stopped once her plan is in place” (Wright, 1939, p. 97). Lady Macbeth’s overwhelming passion to aggrandize her husband’s succession to the Scottish crown is her tragic flaw that anticipates Macbeth’s hamartia. Hazlitt (2009) asserts that “…as Lady Macbeth by the force of passion! Her fault seems to have been an excess of that strong principle of self-interest and family aggrandizement, not amenable to the common feelings of compassion and justice, which is so marked a feature in barbarous nations and times” (p.25). By and by, Lady Macbeth paved the way for her husband’s kingship because of her feminine passion to raise her family to royalty.

On that account, this paper will shed light on Lady Macbeth’s role in Shakespeare’s Macbeth as a strong woman who is decisive and compelling in taking control of Macbeth. In addition, the way she instigates her husband to rule Scotland will be elaborated all over this paper. Also, regardless of the real replica of marginalized and silent Renaissance women who were dedicated homemakers, Shakespearean Lady Macbeth intermediates in the advocate of the kingdom reformation under her husband’s oligarchy. Moreover, the deterioration of Lady Macbeth’s power under King Macbeth’s autonomy is another issue that will be delineated in this paper.

The Marginalized Renaissance Woman
“When you durst do it, then you were a man” (1.7.49)

From the first scene of Lady Macbeth’s appearance on stage, she plays the part of her husband’s counselor to guide him in his vacillating manner towards the witches’ gloomy prognostication of his ascendancy over the reign of Duncan. This is evident from Macbeth’s letter that reveals his dependence on his wife’s decisiveness and her championship of his high achievement of the throne. “‘Hail, the king that shalt be’ This have I thought good to deliver thee, my dearest partner of greatness, that thou might’st not lose the dues of rejoicing, by, using ignorant of what greatness is promised thee. Lay it to thy heart, and farewell” (1.5.8-11).
This letter that has been delivered to Lady Macbeth quivers her verbal and evil power that excels the spiritual incantation and omnipotence. Lady Macbeth is more capable in urging Macbeth to follow her plan and act on behalf of her commands than the extramundane bewitchment of the Witches. According to Hazlitt (2009):

This swelling exultation and keen spirit of triumph, this uncontrollable eagerness of anticipation, which seems to dilate her form and take possession of all her faculties, this solid, substantial flesh-and-blood display of passion, exhibit a striking contrast to the cold, abstracted, gratuitous, servile malignity of the Witches, who are equally instrumental in urging Macbeth to his fate for the mere love of mischief, and from a disinterested delight in deformity and cruelty (p. 25).

In consideration of Lady Macbeth’s womanly competence, she depends on the exploitation of her eloquence and gift of gab. “As a class, women do not speak so well as men, but they excel him as a talker. In truth, it is less difficult for them to talk little than to talk well. Somebody has said that there is nothing a woman cannot endure if she can only talk. It is the woman who is ordained to teach talking to infancy” (Conwell, 1917, p. 7). This feminine capacity is apparent in Lady Macbeth’s following monolog:

Lady Macbeth. Hie thee hither,  
That I may pour my spirits in thine ear  
And chastise with valour of my tongue  
All that impedes thee from the golden round,  
Which fate and metaphysical aid doth seem  
To have thee crowned withal. (1.5. 23-28)

On the whole, however, unlike Lady Macbeth’s free will and independence, Shakespearean women were unable to speak on behalf of their husbands. They were restricted by the rules and conventions of their society that no woman was decisive over her husband’s will. “Legally wife was chattel in sixteenth- and seventeenth-century England. Her person and her property were under the control of her husband. He had the right to rule over, to dispose of her property, to teach and chastise her, even to beat her” (Hull, 1996, p. 31). For that, Shakespeare’s Macbeth represents a different picture of the women during the Renaissance period, where art and literature revived, but submission of women to male authority and the medieval misogyny toward them did not ameliorate. “During the Renaissance, people believed that everyone could achieve greatness. However, they meant every man. Women were seen as inferior to men” (Huntley, 2010, p. 4).

Concerning women’s social status as wives, Hull (1996) claims that “The wife’s special duty may fitly be referred to two heads. First, she must acknowledge her inferiority. Secondly, she must carry herself as an inferior” (pp.37-38). For that reason, although Queen Elizabeth I is in the power over others through her throne, she is aware of the inevitability of patriarchal restriction and control of husbands over their wives during the Elizabethan age "[Queen Elizabeth I] refusal to marry (which would have subordinate her as a wife to her husband and diminished the confidence of her
people as the nation’s higher authority, under God alone)...further enhanced her ability to distance herself from the weakness attributed to her sex” (Kemp, 2010, p. 31).

Fearless Lady Macbeth but Powerless Woman
"Art thou afeard?...And live a coward in thine own esteem" (1.7.39-43)

Despite Elizabethan women’s inferiority, Lady Macbeth plays a prominent role in Macbeth’s glorious achievement. In pursuance of her murderous plan, Lady Macbeth as a maleficent hostess does the honor of receiving King Duncan with disguised hospitality. She pretends to be the benevolent mistress of the house who takes care of her husband’s august guest. “Home is the true sphere for women; her best work for humanity has always been done there, or has had its first impulse from within those four walls” (Conwell, 1917, p. 5). Yet, Lady Macbeth’s humanity has been disappeared by her invocation of the evil power to take off human kindness from her heart. “The dos and don’ts for wives were many and arduous. If a woman felt discouraged or needed support, she could always turn to prayer” (Hull, 1996, p. 44). This is evident in her most powerful and fearful monolog after the messenger’s announcement of King Duncan is coming. “Come, you spirits/ That tends on mortal thoughs, unsex me here, /And fill me, from the crown to the toe, top-full/ Of direst cruelty! /Make thick my blood, …” (1.5.38-41).

In this hateful speech of demonizing her emotions, Lady Macbeth sacrifices her feminine delicacy with evil wickedness to pursue Macbeth’s greatness. “The deliberate sacrifice of all other considerations to the gaining ‘ for their future days and nights sole sovereign sway and monsterdom’, by the murder of Duncan, is gorgeously expressed in her invocation on hearing of ‘his fatal entrance under battlements’ ” (Hazlitt, 2009, p. 24).

As a consequence of her devilish invocation, Lady Macbeth is willing to commit infanticide and sacrifice her children to inveigle Macbeth determinedly to have a tenacious grip on his daggers.“ Have plucked my nipple from his boneless gums,/ And dashed brains out, had I so sworn as you /Have done to this”(1.7.57-59). “[Lady Macbeth] would readily kill Macbeth’s progeny to secure her husband’s succession”(Chamberlin, 2005, p. 12). Perhaps, she expresses her bestial willingness of filicide as a mean to substantiate her allegiance to her husband’s solemn promise of carrying out her bloody scheme. “Lady Macbeth’s infanticide is performed as a potent rhetorical act to her husband the gravity of an oath” (Tassi, 2011, p. 62). This is obvious in what Chamberlin (2005) claims that "Fearing Macbeth’s wavering commitment to their succession scheme, Lady Macbeth declares that she would have “dashed the brain out” of an infant to realize an otherwise unachievable goal” (p.2).

All the same, during the Renaissance period, it was a prevalent notion that mothers were the potential to murder their babies. Obviously, they were represented as criminal mind infanticide, who were inevitably able to kill their own children regardless of motherhood’s lenity. According to King (1919) “Though sometimes forgiven or overlooked, infanticide was nevertheless a crime committed by women, and women were condemned for murder with increasing frequency in the Renaissance centuries”(p.10). Chamberlin (2005) declares in regard to maternal care in general
“On the one hand, while mothers were praised for selfless devotion to their children, they were likewise condemned for harming the innocents entrusted to their care”(p.3).

Besides maternal matter, as a daughter, Lady Macbeth cannot sustain any further action to kill the king by her own hands because she hallucinates the reverent figure of her father in the sleeping Duncan. Had he resembled / My father as he slept, I had done’t”(2.2.12-13). The paternal authority proscribes Lady Macbeth’s bloodthirst to assassinate the king. Indeed:

In Lady Macbeth’s speech,’ Had he not resembled my father as he slept, I had done’t ‘, there is murder and filial piety together, and in urging him to fulfill his vengeance against the defenseless king, her thoughts spare the blood neither of infants nor old age (Hazlitt, 2009, p. 28).

It seems that the fatherhood’s perpetual power is more dominant than any other male bond to Lady Macbeth. Dreher (1986) states that “Patriarchal norms allow women only two choices in life: domination by father figures or defiance and loss of love…Yet such repressed and imbalanced women have become models of traditional femininity”(p.11). Then, Dreher (1986) continues to claim that during the Renaissance “Women’s life was a continuous lesson in submission. She was to conform patiently and silently to the will of her father”(p.16). Hence, the figure of Lady Macbeth’s father averts her mind from slaughtering Duncan who might resemble her sleeping father; if she kills him herself, she may, in her mind’s eye, commit patricide.

However, within the scene of the murder, Lady Macbeth remorselessly has deprived her heart of any tender pity and spiritual repentance toward the slumberous Duncan. On that account, Lady Macbeth is the image of the secularized Renaissance woman who disbelieves of the Divine existence. This worldly attitude is apparent when Lady Macbeth does not consider the dire consequences of murdering the king who is the deity reverence and the epitome of Heaven on the terrestrial microcosm. Apparently Klein’s account (1938) proves such an unreligious belief of Lady Macbeth:

Lady Macbeth embodies in extremity, I think, the Renaissance commonplace that women reflect God’s image less clearly than men and that consequently women are less reasonable than men. Right reason enables mankind to choose between good and evil and thus to know right from wrong. Lady Macbeth, however, seems to have repudiated whatever glimmerings of right reason she might once have possessed. She does not consider the ethical or the religious aspects of murder (p.214).

Also, this unreligious faith is apparent in Lady Macbeth’s inconsideration of Macbeth’s inability to assent the prayer of Duncan’s chamberlains with “Amen”:

Macbeth. …I could not say, “Amen,”
When they did say, “God bless us!”
Lady Macbeth. Consider it not deeply.
Macbeth. …I had most need of blessing, “Amen”
Stuck in my throat.
Lady Macbeth. These deeds must not be thought
After these ways: so, it will make us mad. (2.2.27-33).

The above quote approves the fact of Lady Macbeth’s tendency towards materialism. She ultimately throws away spirituality for the sake of worldly gain of royalty. “However, Lady Macbeth was in many ways caught between the harsh world of the church and its teaching and the more relaxed secular world which allowed women to be influential figures in the image of Elizabeth I. In some ways, Lady Macbeth’s struggle for the throne was for herself as well as for Macbeth, for through him she could rule” (Wright, 1939, p. 99). Thus, becoming a queen and a wife of King is more desirable to Lady Macbeth than faithful prayer to the Heaven and absolute submission to the divine providence. Professor of the Humanities Harold Bloom (2010) declares that “a personal replacement for divine inspiration... perhaps as a consequence of such replacement of sacred by secular.” (p. 1) Accordingly, while Macbeth is “struck” to pray, Lady Macbeth is inconsiderate of the spiritual matter. Somehow, Lady Macbeth represents a secularized Renaissance woman. To sum up, also, Lady Macbeth’s indifference to religion shows her decline of faith for the sake of material power.

In spite of spiritual doctrine, beforehand, Lady Macbeth determinately insists on the conspiracy of silence of the king’s murder. Later on, after the assassination, she urges Macbeth to become sham indifference to uncover their guilt. This is evident when she commands Macbeth “Get on your night-gown, lest occasion call us, / And show us to be watchers. -Be not lost/So poorly in your thoughts” (2.2.69-71). Therefore, when the household of the castle comes to the crime scene, while she and Macbeth are pretending innocently to be ignorant of their premeditated crime, they remained undetected. Although Lady Macbeth does not at once stab the king, she deliberately commits malice aforethought of regicide, thus she is an accomplice in the crime.

Consequently, when Lady Macbeth ascends over the royal court, and she becomes queen of Scotland, her mental decline becomes apparent. “Almost odds with mornings which is which…” (3.4.127). Everything is chaotic, and Lady Macbeth cannot consider the present moment she is living in. This is caused by the sin of premeditating the shedding of the venerated blood of Duncan. “Lady Macbeth is driven mad by guilt and remorse over a criminal career” (Szasz, 2010, p. 24). Moreover, Macbeth’s displacement of her upper hand and guidance with his own manhood and supremacy pushes away Lady Macbeth towards degenerate insanity. As a king, he takes actions without acquainting his wife as his partner of greatness to dethrone King Duncan. Then, Macbeth independently plots to kill Banquo and anyone who might be threatening his throne without taking Lady Macbeth’s advice. Paris (1919) declares “Lady Macbeth’s deterioration is related, I believe, to the growing brutality of her husband, which deprives her of her mission and leaves her prey to her guilt”(p.153).

In the end, the overweight of shame and contrition forcefully accelerates Lady Macbeth’s mental disorder. She is mentally sick of parasomnia, particularly sleepwalking. The hallucination
of Duncan’s blood is taking over her mind. Consequently, she walks sleeping and cannot wash out her hands from the smell of guilt of Duncan’s murder. “Here ‘s the smell of the blood still: all the perfumes of Arabia/ will not sweeten this little hand. Oh! Oh! Oh!” (5.1.40-41). Therefore, she cannot stand anymore her guilt of plotting the murder and carrying out the stained daggers in her hands; with which she painted the faces of the innocent drugged chamberlains with King Duncan’s blood. “That Lady Macbeth dies unrepentant, unable either to wash clean the murderous hands which helped secure Macbeth’s unlawful succession nor to the agency that enabled her crime speaks to guilt which cannot absolved” (Chamberlain, 2005, p. 17). Ultimately, Lady Macbeth commits suicide, and her “dusty death” is immediate as a “brief candle”(5.5.23), that flickers out after illuminating the path of kingship in front of Macbeth.

Conclusion
In sum, the misogynist ideas of men toward women as subordinate and inferior representatives were pervasive during the Renaissance period. Women as daughters, wives, and mothers were dependent on their dominant male relations. “…Renaissance ideas on [feminist nature], more classical than medieval, and almost exclusively a male product, expressed this new subordination of women to the interests of husbands and male-dominated kin groups and served to justify the removal of women from … the position of power and … independence”( Kelly-Gadol,1987, p. 197). However, all of the women’s inferiority and silence during the Renaissance period contradicted with Lady Macbeth’s empowerment on the stage of the Shakespearean theater. Interestingly, she breaks the silence on female powerlessness when she speaks out on behalf of Macbeth’s ambition and raises him to ascend to the royal court. Nevertheless, Lady Macbeth ends up marginalized by her husband, the glorious king, and then she disastrously killed herself after being perpetually fanaticizing the scene of sinful regicide through her disordered mind, a tragic ending Shakespeare wrote, as a punishment of Lady Macbeth’s transgression.

To conclude, Renaissance women, whether dramatized like Lady Macbeth or recorded in history, used to follow an archaic convention the ancient Greeks got in first, or particularly what the playwright Aeschylus, in Seven Against Thebes, (467 B.C.), wrote: “Let women stay at home and hold their peace” (as cited in Flexner,1993, p. 205).

Finally, researchers are recommended to examine female powerlessness and disguised misogyny in some other sixteenth-century plays, like William Shakespeare’s As You Like It, The Tempest, Taming of the Shrew, The Tragedy of Hamlet, Prince of Denmark and scores of others.

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“Does she look like the innocent flower but become the serpent underneath?”

References
Examining Colonial Ideology in Anthony Burgess’s novel Bed in the East

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Abstract
This paper tackles the impact of colonization on the Malay colonized society pre-independence period. It exposes British colonialism, a totalizing ideology of control, and the negative representation strategy accomplished by the colonial writer Anthony Burgess’s Novel Beds in the East (1959). This novel was published along with two other stories as a single narrative text entitled The Malayan trilogy (1972). This study aims at examining Malay discourses concerning colonial rule and how European writings (Anthony Burgess) on the Malays could be read in a more nuanced approach and from a non-Eurocentric perspective. The examined text reinforced the differences between the rulers and ruled people to perpetuate the colonial ideology of colonialism and pave the way for the presence of colonial authority. This article concludes that the representation of Malaysia(ns) is set in the colonial texts in which colonialism didn’t only play a vital role in post-colonial literature, but it was behind its existence.

Keywords: beds in the east, British empire, burgess, colonial ideology, representation

1.1 Introduction
The British first became formally involved in Malay politics in 1771, and the British colonial system expanded its control over the entire peninsula (Malaysia). The British Empire had exploited it for centuries before it gained its crucial independence in the twentieth century (1957). Great Britain had a significant role in the colonization of Malaysia as a famous colony. Burgess was an officer in the Colonial Service and a teacher for the Colonial Service in Malaya” (Roughley, 2008, p. 59), and; he shared his perception and representations of colonized people with other colonial writers. The trilogy concentrates on the experiences of a British character, Victor Crabbe, a history teacher who faces complications in his private and professional life.

Within parameters of postcolonial studies and the reading of colonial discourse, representations in discourse are done typically to make sense of the social world and the Western place in it. The growth of the occidental-oriental binary is rooted in the power hierarchy established by the West. The people or events represented by Western perception are usually carried out through sweeping generalizations using stereotypes that cross many cultural and national boundaries. Such mechanisms not only influence the way the writers perceive themselves and others but also dictate consciously or unconsciously the roles they play in the world around them.

According to Alatas, (1977), a generally negative image of people subjugated by Western colonial powers, which dominated the colonial ideology, is drawn bases on cursory observations, or misunderstanding and faulty methodologies. Terms like violent savages, ignorant laborer, and sexual deviant are common stereotypes of Malay natives (p. 112). The research questions this paper addresses are as follows: to what extent is the colonial ideology reflected and perpetuated in the colonial texts? How has Burgess’s world of imagination perceived the colonizers and colonized people? How Burgess access an agent of Western ideology? How does a literary book in the Western norm reinforce the colonialist ideology through its representation of inappropriate silence about colonized peoples?

Furthermore, Yahya, (2003) reveals that ideology is a system of values of a definite group or class, an asset of shared assumptions, or a collective representation of ideas and experience. It is a concept related to the notion of subject formation negative (p. 27-28). She adds, Colonial ideology has a clandestine and overt goal. While the covert purpose of colonialism is to exploit the colonized country’s natural resources thoroughly and ruthlessly, the definite aim, as articulated by colonialist discourse, is to “civilize” the savage, and introduce him to all the benefits of western cultures. This definite aim, embedded in all colonialist literature, is accompanied in colonialist texts through the concentration upon the savagery and evilness of the native, which only serves to justify colonial occupation and exploitation (p. 29).

1.2 Previous studies
A study by Ahmad (2014) examines the images in British fiction through the framework of archetypal literary criticism and theories of colonial representations in the works of colonialist writers: Joseph Conrad, W. Somerset Maugham, and Anthony Burgess. The study establishes
how the garden archetype has been deployed by the British creative imagination in the past and the present. The article concludes that the depiction of Malaysia in various forms of the archetypal garden negates the indigenous worldview regarding space; instead, it produces “knowledge” about Malaysia embedded in the Westerners’ perception.

A remarkable study focused on The Malayan trilogy by Yahya, (2003) Resisting colonial discourse that describes Burgess’s works asset “in the twilight of colonial rule” (p. 79). Despite showing differences in classifying Burgess’ three novels, Yahya has reached an opinion in describing Burgess’s work; The Malayan trilogy is a chiefly significant sample of English literature on Malaya pre-independence state. She adds that Burgess views the Malay society and practices from a European perspective, and; he criticizes their practice of Islam which he represents as wayward where he could see the inconsistency of mixing animistic and Islamic practices; therefore, this leads to his failure of realizing that animalistic beliefs have already become a part of their lives (p. 168).

Similarly, Zinnatullina, and Pobb (2017) study on Burgess’s novel the Long Day Wanes centers on the Occident and Orient relationships. The paper reveals that Burgess departs from the conventional ways the East-common English literature portrays in the first half of the 20th century (p. 623). In the trilogy, the East is depicted mainly as “slowwitted”; and “silly.” Besides, the authors concluded that burgess does not go beyond the Western system of thinking and estimation.

1.3 Discussion and analysis
The modes of representation of the colonized people based on the colonial ideology are to highlight and exaggerate their weakness, oddities, and shortcoming to propose their inferiority. Most often, it is a fabricated construct as attested by Said’s Orientalism (1978). Colonial Ideology posits the notion that the colonized peoples (Orientals) are to be civilized and made to conform to the perceived higher moral standards upheld in the West. It comes as no surprise that Burgess’s Beds in the East has similar negative representations of Malaysians in all their “Savagery” and “Evilness” to justify continued colonial occupation for the need to “civilize the savages” who are unsuitable, unworthy misfits for self-rule.

Burgess’s negative stereotypical representations of a multi-racial society are very apparent. There is a deliberate denigration of identities with a focus on oddities in physical features, color, speech, mannerisms, lifestyle, and values. The manners of representation in Beds in the East incorporate all aspects of the novel’s structure. It includes people or the characters featuring in the narrative, relationships, issues and concerns, setting/tone, style of writing gaps, omissions, silences, binary divisions, and subtle suggestions of new-colonialism. Burgess’s character negative depiction of Syed Omar serves as a typical example of how he epitomizes the Malays, the future rulers after independence; he seems to suggest the ineligibility and unpreparedness of the Malays undertake leadership after independence. The first chapter opens with a cynical reference to Syed Omar lying between his two wives “lay walled in by brown female flesh” (p. 379). This suggests the legality of bigamy in Islam and the easy-going life-
style indolence of Malay people, “Syed Omar did little more than sleep (p. 379). Moreover, the narrators of Syed Omar depicted him such a way to be possessed of savage, violent nature, given to violent fits of anger, vindictive, belligerent, one who incites race hatred using abusive language. His quarrel with Maniam, whom he feels has wronged, is blown out of proportion into a racial issue where he is made to appear as an unappeased aggressor. His unexpected speech of retaliation at Maniam’s farewell party smacks of racism:

“I know his race, and I know him. I know his methods, and I know his method, and I know the methods of his race. I warn you, especially you Malays, that you have enemies in your midst, and this Maniam is one of them. The Jaffna Tamils will try to grind you in the dirt…. they have no love for Malaya but only for themselves. They are a lot of bastards” (p. 382).

The unforgiven nature of Syed Omar is presented in the manner he hounds Maniam despite Crabbe’s advice and in his persistence to wreak vengeance on him. “Where is the bastard? The Tamil bastard, Maniam the one who has tried to have me kicked out … I promise you I’ll get him (p. 394-395). In the concluding chapter 10, he is shown to be belligerent and violent streak where he physically assaults Maniam, “dived at him, bowled him over. He knelt on Maniam and hit various parts of his face” (p. 359). He is also portrayed as a person who is accustomed to excessive drinking of alcohol, something very unbecoming of a Muslim “Syed Omar loudly ordered a brandy and gin … Syed Omar sat with the four boys and sipped his brandy and ginger ale” (p. 439).

Contrary to the undesirable representation of Syed Omar (Other), it becomes more pronounced when compared to the positive portrayal of Crabbe (Self), the narrator’s clever use of the device of binary opposites to propose the inferiority of the natives and the superiority of the Westerners especially the colonial administrators. Syed Omar’s repetitive use of the word “bastard” about Maniam and Jaffna Tamils in his conversation with Crabbe’s suggests the refinement and coarseness of his speech as contrasted with Crabbe’s improvement. In Crabbe’s persuasive advice to Syed Omar when the latter is bristled up to hound and attack Maniam, Crabbe comes across as a mediator and peacemaker among warring natives. Syed Omar, with his belligerent attitude and violent streak, appears to be a “savage” in contrast. “Oh, look here Omar,” said Crabbe. “Don’t start anything, not today … forget it. Have another drink” (p. 456). Seemingly, the subtle message behind such portrayal is the need for the continued operation of colonialism and colonial administrators like Crabbe, for a country in a state of turmoil just before independence. The Malays as epitomized by Syed Omar, an extremist, or Nik Hassan and Lokman bin Daud, western mimics and moderates, or the young inexperienced chief Education officer, a successor to Crabbe, are all unsuitable and unprepared for self-rule.

The narrator’s representation of the multi-culture races that people relationships that prevail in racial conflict, the hostility between Syed Omar and Maniam, and how it has been exaggerated into a racial conflict. Apparently, from chapter one, it has been carried through to the end of chapter ten, where Maniam gets his final bashing from Syed Omar. A personal feud
is made to escalate into a racial conflict for the apparent reason of showing the country in a state of turmoil, just before the independence.

Other than the Syed Omar-Maniam conflict, representations of different issues and concerns suggest chaos and unrest in the country. The White are depicted as a savior, for example, the strike at the Anglo Chinese School where Crabbe is summoned to intervene, the Malay uprising as a result of Syed Hassan’s foolish escapade, another case, the Communist insurgency the murder of the head Master at Durian Estate School where again Crabbe is assigned to intervene. The portrayal of all these disturbing incidents is to project an image of turmoil in the country just before independence and the need for White Crabbe as a savior to justify continual colonial administration. Moreover, Crabbe is shown to take on the role of a transmitter of “values,” making a conscious effort to promote inter-racial solidarity through the neutral ground of culture and music.

Burgess, as a colonial writer, depicted the colonial style of writing, with gaps, omissions, and silences, which are other ways of perpetuating colonial ideology. Non-Whites are noticeable in their absence or, when present as marginalized, ridiculed; for instance, the rise of nationalism before Merdeka has been downplayed. There is a little sign in the analyzed text Beds in the East of any large scale organized Malay movement expressing anti-British sentiments or any systematic agenda to pose any serious threat to the British administration. Burgess has intentionally disregarded the facts in the history of Malay nationalists as a potent force. Also, there is a superficial glossing over of significant events like Merdeka, which is only briefly reported “In a shower of rain the tape to a shining-new free land was cut, the key of authority handed over. And the full-throated cries of Merdeka” (p. 565). Even the Malay word for independence (Merdeka) loses its meaning in its association with Marxism, synonymous with communism. Such a reductionist portrayal of a significant event like Merdeka, which signifies the ousting of the colonialists, it employed in colonial ideology. Burgess has also severely dealt with the colonial policy of divide and rule as the real cause of racial friction. Though there are shreds of evidence of such a plan in the text, is not been treated as a weakness in the administration. The system isolated the Malays and confined them to rural areas. This is the genesis of the general resentment felt by the Malays against the British. The divide-and-rule policy is represented as being endorsed by the other races “If only people would get on with their work… the Malays in the kampongs… the Indians in their profession and the Chinese in trade…. I think all the people would be quite happy together” (p. 408). But the result is the complicated relationships between the white administrators and the indigenous population. Administrators and residents at local outposts usually represented the executive branch of the colonial government. Unfortunately, they were often appointed to the office without any deep consideration of their skills or abilities.

Such gaps, omission, silences, and justification serve well in the perpetuation of colonial ideology. Even after independence, there are representations of neocolonialism with suggestions of the need for Western expertise for a long time to come. We get intimations of this when Haynes mentions a list of international organizations that are and will be actively involved in
Malaya. In Crabbe’s conversation with Costard, the latter speaks delightedly about his involvement in the estate:

It’s only in the estates now that the old ideas can be presented. I’m the father of these people. They can look up to me, bring me their troubles, and let me participate in their joys (p. 558).

The above quotation reveals how the white hero perpetuates the colonial ideology of power and superiority.

Said, (1978) viewed this contrast between the West and the East (the Orient) as the result of 19th-century Western cultural hegemony:

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. [...] The Orient is not only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other (p. 329).

On the contrary, Burgess did not try to portray the “White Man” as an oppressor standing above the native population, or as an absolute ruler, who believed that the actual color of his skin predestined him for the task. For comparison, Said, (1978) describes Rudyard Kipling’s portrayal of the White man as:

As he appears in several poems, in novels like Kim, and in too many catchphrases to be an ironic fiction, Kipling’s White Man, as an idea, a persona, a style of being, seems to have served many Britishers while they were abroad. The actual colour of their skin set them off dramatically and reassuringly from the sea of natives, but for the Britisher who circulated amongst Indians, Africans, or Arabs there was also the certain knowledge that he belonged to, and could draw upon the empirical and spiritual reserves of, a long tradition of execute responsibility towards the coloured races. [...] Behind the White Man’s mask of admirable leadership there is always the express willingness to use force, to kill and to be killed (p. 336).

These stereotypical representations continued and can still be seen today and present an incomplete, subjective, and, in certain instances, the unrealistic or fabricated notion of reality.

Burgess’s portrayal of the white colonizers is not any kind of a generalizing view, which places them into a specific, fixed role. Even though it is possible to find numerous examples of selfish, crude, or arrogant behavior, these examples are associated with individual characters; and they do not have any global implications. Intimately, the same strategy applies to the native population as well. Burgess did not attempt to describe them only as universal sufferers of the
European colonial power or as defenseless dolls in the hands of colonizers. Nor did he try to idealize them in any way, contributing to the 18th-century notion of the Noble savage.

1.4 Conclusion
It is being concluded that colonial experience is the central subject of the Beds in the East, which is written from the colonialist’s perspective as the author reinforces the dominant positions of Western cultures and attitudes. The narrator creates the colonizers’ positive images were part of an extremely sophisticated process of validating the imperial role, which was justified by theories of racial and cultural White supremacy. Burgess applauded the White heroes’ characters, on the other hand, providing an inaccurate portrayal of the native people and lands. Thus, whites determined how colonized Natives are represented.

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The influence of Prior Knowledge on Learning Scientific Terminology: A Corpus-based Cognitive Linguistic Study of ACCELERATION in Arabic and English

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Abstract
The current paper expands on previous work done on the influence of learners’ language and pre-existing knowledge on understanding physics terminology by exploring the concept of ACCELERATION in Arabic and English. The study attempts to answer two questions: (1) what are the similarities and differences between the polysemy of Arabic تَسَارُع (tasāruʿ) (acceleration) and the polysemy of English acceleration, and (2) to what extent do prototypes and factors motivating the conceptualization of تَسَارُع (tasāruʿ) and the conceptualization of acceleration converge or diverge? To this end, Arabic and English dictionaries and corpora, the ArabiCorpus (Arabic Corpus Search Tool) and the British National Corpus (BNC), were employed. The dictionaries were surveyed to explore the various meanings of تَسَارُع (tasāruʿ) and acceleration, while the ArabiCorpus and the BNC were employed to investigate the senses and to identify the most frequent collocates and so the prototypes of these terms. The meaning extension of the terms is examined on the basis of the cognitive mechanisms which appear in the corpora. Theoretically, the paper is informed by the prototype theory (Rosch, 1973; 1975), image schemas (Johnson, 1987), and conceptual metaphor (Lakoff & Johnson, 1980/2003). The results show that تَسَارُع (tasāruʿ) (acceleration) and acceleration generally overlap in terms of polysemy, prototype, and images schemas as well as conceptual metaphor that organize the conceptualization of these terms. It was also found that both Arab and English speakers mix ACCELERATION up with SPEED and so misunderstand them in a scientific setting. The present findings have several implications for science curriculum design, education, and research on universal and culture-specific properties of language.

Keywords: acceleration, conceptual metaphor, image schemas, polysemy, prototype

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Introduction

Learners’ misconceptions of science terminology is a primary concern in science education worldwide. Current research in this area indicates that language, among others, is the primary source of learners’ misunderstanding of scientific concepts (e.g., Whorf, 1956; Jones, 1983; Cobern, 1996; Aikenhead, 2001; Lahlou & Hajjar, 2012; 2016; Lahlou, 2019). In the western context, the challenges in learning science stem mainly from the gaps between everyday speech and scientific terminology. In non-western countries, in contrast, the difficulties faced by learners are compounded by the differences between western and non-western languages as well as between everyday speech and scientific terminology.

Scientific terms that are also used in everyday language often present difficulties for learners. This is because learners’ prior knowledge of the words, which is anchored in their bodily, social, and cultural background, often differs from the scientific understandings of the terms. Previous research on learners’ misconceptions of scientific terms, like speed, nature, and energy, shows that there exists a considerable gap between learners’ pre-existing knowledge of these terms and their scientific meaning (e.g., Jones, 1983; Cobern, 1996; Ng & Soo, 2006; Lahlou, in press). Learners’ alternative conceptions that are inconsistent with scientific ideas invariably influence their learning of scientific concepts.

Despite the existing research into the influence of prior knowledge on the understanding of scientific notions, studies on the learning of key scientific terms across languages and cultures are still lacking. Besides, more research on the issue of learners’ misconceptions of scientific terminology from a cognitive linguistics perspective is needed. In cognitive linguistics, language is not an autonomous cognitive faculty that is separated from non-linguistic cognitive abilities, but rather a cognitive ability which is grounded almost directly in experience, including bodily, physical, social, and cultural experiences (Ibarretxe-Antuñano, 2004). Learners’ prior knowledge, rooted in their cultural, social, and bodily experience, is the main barrier to learning scientific concepts. Therefore, an approach that takes into consideration learners’ prior knowledge in studying the misconceptions of scientific terminology will shed light on the issue from a cognitive linguistics perspective.

The current paper builds on earlier works on the impact of language, culture, and cognition on learners’ conceptualization of physics terminology. The study focuses on a critical element of motion, that is, acceleration, in Arabic and English. Trowbridge and McDermott (1981) found that learners confuse velocity with acceleration. Jones (1983) discovered that most learners assume that speed, velocity, and acceleration are the same. The learners’ confusion over these crucial components of motion in these studies shows the seriousness of the problem and the urgent need for extensive research on the diverse physics terminology. Thus, it is essential to detect the differences between everyday speech and science terminology and between non-western physics terms and their western equivalents. The limited number of studies published on misunderstanding the concept of acceleration and the lack of research on this issue in Arabic are the main motivation for this paper.
The main objective of the present study is to compare and contrast the conceptualization of تَسَارُع (tasāruʿ) with that of acceleration. More precisely, the current paper aims to address the following questions:

1. What are the similarities and differences between the polysemy of تَسَارُع (tasāruʿ) and the polysemy of acceleration?
2. To what extent do prototypes and factors motivating the conceptualization of تَسَارُع (tasāruʿ) and the conceptualization of acceleration converge or diverge?

The findings will have significant implications for science curriculum design and education. Also, they will contribute to the field of cognitive linguistics with new knowledge on the universal and culture-specific use of image schemas and conceptual metaphors in Arabic and English.

Theoretical Framework

Human beings learn about reality and communicate meanings, thoughts, and emotions through language. Therefore, language reflects the world as humans view it. In cognitive linguistics, language is considered as one of the cognitive mechanisms that help an individual decipher reality, and so it may have some influence on individuals’ concepts (Evans, 2011). It is an integral part of other general cognitive faculties that permit mental processes like attention, reasoning, and memory. Language is symbolic in nature, but it is not arbitrarily structured. Instead, it is “motivated and grounded more or less directly in experience, in our bodily, physical, social, and cultural experiences” (Ibarretxe-Antuñano, 2004, p. 7). It is worthy of note that an individual’s conceptual system is grounded in his or her direct physical experience, but such direct experience is intertwined with culture. Lakoff & Johnson (1980/2003) illustrates this in the following:

Cultural assumptions, values, and attitudes are not a conceptual overlay which we may or may not place upon experience as we choose. It would be more correct to say that all experience is cultural through and through, that we experience our “world” in such a way that our culture is already present in the very experience itself. (p. 58)

Within this framework, a lexical unit does not have meaning, but it contributes to the process of meaning construction, happening at the conceptual level.

Words don’t have ‘meanings’ in and of themselves. Rather meaning is a function of the utterance in which a word is embedded, and the complex processes of lexical concept integration,… they serve as points of access to larger-scale encyclopedic knowledge structures, which are potentially vast in scope. (Evans, 2006, pp. 492-493)

Thus, a lexeme is not a container of meaning but rather provides access to encyclopedic knowledge, which comprises a non-linguistic information network. This background knowledge is grounded in humans’ physical, social, and cultural experiences. A lexical item is an access point to a cognitive structure. “The entity designated by a symbolic unit can...be thought of as a point of access to a [cognitive] network” (Langacker, 1987, p. 163).
From a cognitive linguistics perspective, image schemas and conceptual metaphors are underlying cognitive mechanisms that help structure humans’ conceptual systems. An image schema can be defined as an abstract representation that comes from a person’s regular interaction with and observation of the world around him or her. Image schemas seem to be the knowledge network that originates from pre-conceptual embodied experience. The image schema for the notion of force, for example, derives from humans’ experience of acting upon other things or being acted upon by them. An individual experiences force once he or she goes in an unfamiliar dark room and hits the edge of the table, or overeats and feels the ingested food pressing outwards on their tightly stretched stomach (Johnson, 1987, p. 43). From early childhood, a concept is redescribed from perceptual experience through the process of perceptual meaning analysis, which gives rise to an image schema. So even though concepts are stable cognitive entities, they are modified by constant episodic and recurrent experiences (Evans, 2007, p. 31). Image schemas strongly support the idea that abstract reason involves two basic things: “(a) reason based on bodily experience, and (b) metaphorical projections from concrete to abstract domains” (Lakoff, 1987, p. 275).

In cognitive linguistics, metaphor is not only a device in poetics but also in ordinary language. Within Aristotle’s theory of metaphor, metaphor is a device in rhetoric and poetics employed to convince. It is related to implicit comparison, in contrast to simile, which is associated with explicit comparison using like or as, as in ‘Achilles is brave, like a lion’. In a corresponding example, ‘Achilles is a lion’, Achilles is identified with the attributes of a lion, like courage (Evans & Green, 2006, p. 293). The metaphor in this context is not based on physical resemblance but on cultural knowledge that views a lion as brave. This type of metaphor is known as resemblance metaphors (Grady, 1999, as cited in Evans & Green 2006, p. 293). Grady (1999) concludes that metaphors are anchored in experiential correlations and not in similarities. Lakoff and Johnson (1980/2003) state, “Grady showed that complex metaphors arise from primary metaphors that are directly grounded in the everyday experience that links our sensory-motor experience to the domain of our subjective judgments” (p. 255). For instance, the primary metaphor AFFECTION IS WARMTH is not grounded in similarities between affection and warmth, but in early humans’ experience as children are held tightly by their parents, experiencing warmth, affection, and nurture (Johnson, 2010; Lakoff & Johnson, 1980/2003).

A metaphor is a conventional association of one domain with another domain. It is conceptual as the motivation for metaphor happens at the conceptual level (Lakoff & Johnson, 1980/2003). For example, in an everyday English expression like We’re at a crossroads, love relationship is understood with reference to journeys; in other words, JOURNEYS (source domain) are metaphorically mapped onto LOVE (target domain).

Metaphor is prevalent in language, thought, and action as hypothesized by cognitive linguistics. Lakoff & Johnson (1980/2003) claim that humans’ “ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature” (p. 3). Therefore, metaphors are conceptual, while expressions that are metaphorical are only instantiations or linguistic realizations of conceptual metaphors (Lakoff & Johnson, 1980/2003). Conceptual...
metaphor constructs human understanding, and the metaphor source domains are based on humans’ bodily and sensory-motor experience, which develops into the source of conceptualization and reasoning (Johnson, 2008).

Methodology
Given the theoretical background to the study discussed above, the current research is informed by the prototype theory (Rosch, 1973; 1975), image schemas (Johnson, 1987), and conceptual metaphor (Lakoff & Johnson, 1980/2003). The prototype theory (Rosch, 1973; 1975) is used to find the most prototypical meanings of Arabic تسارع (tasāru’) and English acceleration. Image schemas (Johnson, 1987) and conceptual metaphor (Lakoff & Johnson, 1980/2003) are used to discover the central cognitive mechanisms that help structure Arabic and English speakers’ conceptualization of ACCELERATION.

To answer the research questions, a comparative analysis of the polysemy of the word تسارع (tasāru’) and its English equivalent acceleration was conducted, using a set of selected Arabic and English dictionaries. Out of the many dictionaries that were surveyed, two main dictionaries were chosen for the semantic analysis of the terms, namely Mu‘jam al-Lugha al-‘Arabiyya al-Mu‘āsira (2008), and Collins Cobuild English dictionary (1987). Only these highly comprehensive dictionaries were chosen to avoid redundancy as the majority of the meanings are listed in all the dictionaries consulted. Furthermore, two comparable corpora were used: the ArabiCorpus (Arabic Corpus Search Tool) and the British National Corpus (BNC). The use of these corpora is pertinent to the objective of this paper because of two main reasons. First, corpora assist in discovering the various senses, including metaphorically extended meanings, and examples of lexical units on the basis of more up-to-date real examples of language. Second, they help in identifying the frequency of occurring collocates (Bowker & Pearson, 2002). Though linguistic frequency is not the source of prototypicality, it can assist in classifying the most prototypical meanings of lexical units. Linguistic occurrence can be utilized to identify typical members of a category (Geeraerts, 2006; Rosch, 1975).

The data on تسارع (tasāru’) were collected from the ArabiCorpus (173.600.000 words), which mainly comprises newspapers, pre-modern text, modern literature, and non-fiction. The data on acceleration were collected from the BNC (100.000.000), consisting of spoken, fiction, magazines, newspapers, and academic, and so forth. The corpora are comparable because both of them are beyond the minimal size of a standard corpus, which needs to consist of ten million words and over (O’Keeffe et al., 2007; O’Keeffe & McCarthy, 2010). Moreover, the two corpora are similar in terms of language variety as they contain a considerable range of kinds of data, including newspapers, fiction, non-fiction, spoken and written types of language.

The data analysis consists of three main steps. First, Arabic and English dictionaries were surveyed to explore the diverse meanings of تسارع (tasāru’) and acceleration. Second, the prototypes of these terms are categorized based on their frequency, which is retrieved from the ArabiCorpus and the BNC. Third, the meaning projection of the terms is examined on the basis of the cognitive mechanisms which appear in the corpora.
Findings and Discussion

The Polysemy of تَسَارُع (tasāruʿ) and acceleration

Acceleration is one of the most predominant themes and concepts in physics, especially in mechanics. The term has been translated as تَسَارُع (tasāruʿ) in Arabic. Both Arabic تَسَارُع (tasāruʿ) and English acceleration are polysemous. Morphologically, the word تَسَارُع (acceleration) and سُرْعَة (surʿa) (speed) have the same derivation. The noun تَسَارُع (tasāruʿ) may have originated from the verb تَسَارَعََ (tasāraʿa) or سَارَعََ (sāraʿa) (to hasten or move faster). The term تَسَارُع (tasāruʿ) has the meaning of ‘the act of increasing the speed or moving faster’ Muʿjam al-lugha al-ʿArabiyya al-muʿāsira (2008). In physics, it denotes ‘speed increase or the rate of this increase’ (Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary, 2013). The term acceleration similarly has the senses of ‘the rate at which the speed of an object increases’, ‘the rate at which a vehicle can increase its speed’ and ‘the process of getting faster and faster’ Collins Cobuild English dictionary (1987).

Based on the Arabic and English dictionaries as well as corpora, it seems then that تَسَارُع (tasāruʿ) and acceleration share all the meanings. Firstly, they denote ‘the rate at which the speed of an object increases’, or rather ‘the rate at which the velocity of an object changes’:

1. إن القوة المؤثرة على جسم ما تساوي كتلة ذلك الجسم مضروبة في تسارعه.
   Inna l-quwwata l-muʾaṭṭirata ʿalā jismin mā tusāwī kutlatu ḍālika l-jismi maḍrūbatun fī tasāruʿi dh
   The force acting on an object equals the mass of that object times its acceleration.

2. Now if we wish to use Newtonian mechanics we must relate velocity and acceleration to the same particle.
   Secondly, they both mean ‘the rate at which a vehicle can increase its speed’:

3. t-tālitu (low) fī l-muňhadarātī lilajmi dawārāni lmuḥarrike wa l-musāhamati fī yustaḥḍamu ḥafḍī tasāruʿi s-sayyāra
   ...the third (low) is used downhill to limit motor rotation and contribute to the reduction of car acceleration.

4. ...the practical desirabilities of a car, and the acceleration and performance and looks are very important...
   Finally, they both have the meaning of ‘the process of getting faster and faster, or an increase in the rate of a process or change’:

5. ...من المفترض أن يرى حوالي 90 مليون من مواطني القارة الأفريقية تسارعا ملحوظاً في نمو دخلهم،
   ...mina l-muftaraḍi an yarā ḥawālai 900 milyūn min muwāṭinī l-qārrati l-ifāqiyyati tasāruʿ an malḥūzan fī numuwwi dhālīhim, bifī lī t-tagayyurāti l-iqtiṣādiyyati l-murtaqaba.

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It is believed that about 900 million Africans see clear acceleration in their income growth due to the expected economic changes.

6. Corresponding to the dramatic acceleration in the stock of money was an equally dramatic acceleration in the rate of inflation.

**The Prototypes of تسارع (tasāru’) and acceleration**

The concordance sets of تسارع (tasāru’) and acceleration, generated from the ArabiCorpus and the BNC, were examined to identify their most frequent collocates and most prototypical meanings. As seen in Figure 1, the corpus-based collocational analysis shows that the most frequent collocates of تسارع (tasāru’) are وَتِيرَة (wafīra) (pace) (80), النَّمُو (al-nnumuw) (the growth) (63), الأَحْدَاث (al-ʾaḥdāth) (the events) (48), الحُكُومَة (al-ḥukūma) (the government) (47), and القلب (al-qalb) (the heart) (37).

**Figure 1 The Most Frequent Collocates of تسارع**

The most prototypical meaning of تسارع (tasāru’), therefore, is ‘an increase in the rate of a process or change’. Examples showing this sense in the corpus data extracted are associated with political, educational, scientific, and economic changes. The subsequent recurrent collocates: النَّمُو (al-nnumuw) (the growth), الأَحْدَاث (al-ʾaḥdāth) (the events), and الحُكُومَة (al-ḥukūma) (the government) support the afore-mentioned prototype as they all refer to an increase in economic growth, and political change as well as development. The fifth most frequent collocate القلب (al-qalb) (the heart), in comparison, shows the association of acceleration with the heart rate as the heart beats faster.

In comparison with تسارع (tasāru’), the most recurrent collocates of acceleration, as highlighted in Figure 2, are rate (26), deceleration (20), velocity (18), constant (16) and rapid (15).

**Figure 2 The Most Frequent Collocates of acceleration**
In the context of the citations retrieved, the most frequent collocate of *acceleration, rate*, relates to scientific concepts like velocity, speed, and deceleration in some cases; in others, it is associated with economic, political and social changes. The following frequent collocates: *deceleration, velocity, and constant* are prevalent in the scientific domain. The fifth most recurrent collocate moderately relates to economic, political, and industrial development.

In sum, the most frequent collocate of *(تَسَارُع (tasāruʿ))* is *pace*, showing that the most prototypical meaning of *(تَسَارُع (tasāruʿ))* is ‘an increase in the rate of change’. In contrast, the most frequent collocate of *acceleration* is *rate*, indicating that the most prototypical meaning of *acceleration* is ‘the rate of change or increase in velocity’ in science and ‘an increase in the rate of change’ in non-scientific contexts. Despite the presence of the scientific denotation in the most recurrent collocate of *acceleration*, that is, *rate* *(تَسَارُع (tasāruʿ)) and acceleration* have the same prototypical meaning in non-scientific language: ‘an increase in the rate of change’. More importantly, given that the main concern of the present analysis is how the concept of *acceleration* is conceptualized by Arabic and English speakers, comparing the use of the concept in everyday and non-scientific contexts with its use in a scientific setting is essential. Thus, the most prototypical meaning of *acceleration* in non-scientific language, ‘an increase in the rate of change’, is considered in the analysis as it better represents speakers’ pre-existing knowledge of *acceleration*.

The prototypicality of the sense of ‘an increase in the rate of a process or change’ suggests that Arab speakers conceptualize *acceleration* as a matter of speeding up. This stems from their knowledge of the term *(تَسَارُع (tasāruʿ)) in Standard Arabic*, which they learned through literary texts, newspapers, and so on. The word *(تَسَارُع (tasāruʿ)) is not used by Arab interlocutors in everyday life. Instead, the word *(سرَعَة (surʿa)), from which the word *(تَسَارُع (tasāruʿ)) is derived*, is used in everyday speech. English speakers, similarly, relate the concept of *acceleration* to increasing speed in everyday speech. More details on this conceptualization will be provided in a later subsection.

*Image schemas*

The data on the polysemy and prototypes of *(تَسَارُع (tasāruʿ)) and acceleration* show that they are both pervasively conceptualized in terms of *SCALE* schema in non-scientific contexts. Within this schema, they both seem to comprise an increase in the amount of speed. They can also be understood through *VERTICALITY* schema; in other words, comprehending *(تَسَارُع (tasāruʿ)) and its English equivalent requires the activation of a schema which consists of *up* and *down* relations.

In everyday speech, speed is either high or low, representing a sort of vertical scale. It is not surprising then that there is an association between *SCALE* schema and *VERTICALITY* schema. In other words, *VERTICALITY* helps in structuring people’s conceptualization of *AMOUNT*. The correlation of these structures is anchored in humans’ experience (Johnson, 1987). The preconception of *acceleration*, in contrast, is framed by the upper end of the scale as it is only conceived as ‘speeding up’. Arabic and English speakers seem to connect the concept of *acceleration* with vertical scale. However, in everyday speech, *VERTICALITY SCHEMA*, which provides understanding of *acceleration*, only embodies an upward vertical motion, implying an
increase in speed, as shown in Figure 3. In this speed-time graph, acceleration is indicated by the line which has a slope directed upwards, showing that the object is speeding up.

![Speed-Time Graph]

**Figure 3** Preconception of *acceleration*

Arabic and English native speakers understand *acceleration* as ‘high speed’. An Arabic speaker would automatically base his or her understanding of *acceleration* on *سرعة* (sur’ā) (speed). This is because *تسارع* (tasāruʿ) (acceleration) is usually used in Standard Arabic, very rarely in everyday speech, it is derived from the word *سرعة* (sur’ā) (speed) as mentioned before, and it only denotes ‘an increase of speed’ in Standard Arabic. Given this, it would be very challenging for an Arabic interlocutor to view *تسارع* (tasāruʿ) as negative acceleration (or deceleration). For instance, he or she may misunderstand example 3. In this instance, the low gear is used while driving down a hill to engage the engine braking and so to slow the car. Acceleration in this context is negative, i.e., deceleration or decrease in speed. This conflicts with an Arabic speaker’s conceptualization of *acceleration* as speakers view it as positive, not negative. In a context like example 7, however, their background knowledge of *acceleration* would be useful. *Acceleration* in this example is positive as it denotes the rate of increase in the speed of the car as it overtakes another vehicle.

An English interlocutor similarly sees *acceleration* as positive, not negative. His or her pre-existing knowledge of *acceleration* can be useful in non-scientific contexts, as in example 4. In this instance, acceleration is positive as it refers to the fast speed of the car. Consequently, speakers confuse *acceleration* and *speed*, which is relevant in a non-scientific setting but irrelevant in science classes. That English speakers mix acceleration up with speed may be due to the use of the phrase *accelerator pedal* in a car (Jones, 1983, p.101). Jones (1983) came to this conclusion because, in his study of learners’ understanding of speed, velocity and acceleration, many respondents perceived acceleration to be increased if the speed was increasing. For instance, in explaining a car speeding up, drawn on a card, learners supposed that increasing speed signified increasing acceleration, providing responses like “‘going the same speed it’s still got some...
acceleration’… ‘still got to keep foot on accelerator pedal to keep the same speed’” (Jones, 1983, p. 101).

The same postulate may apply to Arab speakers’ conceptualization of ACCELERATION. First, a driver may press an accelerator or gas pedal with his or her foot to increase the speed of their car. As the accelerator relates to positive acceleration, so does any perception of acceleration in speakers’ background knowledge; in other words, the difference between acceleration and speed is blurred, and acceleration is seen as speeding up only. Second, one of the significant features of a car that may be part of humans’ communal experience of vehicles is being fast (Ungerer & Schmid 1996/2006). Thus, high speed constitutes the best member of ACCELERATION, which represents the category as a whole. More importantly, “fast moving things are generally more salient than slow moving things” (Croft, 2004, p. 171).

The pre-existing knowledge about the concept of ACCELERATION results in misunderstanding this concept in a scientific context. It is true that the meaning ‘a speed increase’ applies to science, but it constitutes only one aspect. In science, acceleration is a vector given that velocity is a vector quantity. It can be the outcome of a change in an object’s velocity. This change can be manifested in speed increase, speed decrease, or direction change. Coming back to the example of car acceleration, a car can be accelerated by flooring the accelerator pedal, pressing the brakes, or turning the car. This perspective conflicts with an Arabic or English speaker’s pre-conception that views acceleration as a positive rate of speed and a scalar quantity.

The SCALE schema and VERTICALITY schema do not only provide understanding of experience of acceleration in both Standard Arabic and English, but they also provide understanding of other experiences through their function as source domains in metaphor.

**Conceptual Metaphor**

The meaning of acceleration, ‘an increase in the rate of a process or change’, is mainly motivated by MORE IS UP conceptual metaphor. In example 5, for instance, QUANTITY, the target domain, is mapped onto VERTICALITY, the source domain; in other words, the increase in the amount of the income is understood metaphorically in terms of vertical scale. In the same vein, in example 6, the scale or increase in the amount of money stock is conceived metaphorically in terms of vertical scale. Also, the amount of growth in prices, the target domain, is structured as well as conceived metaphorically in terms of VERTICALITY schema (the source domain). Therefore, in both example 5 and example 6, VERTICALITY schema is applied to the domain of QUANTITY in the MORE IS UP metaphor. That is, the quantity is reasoned with the help of VERTICALITY schema. This perception is due to the frequent correlation between quantity and verticality in Arabic and English speakers’ experience. “There are certain basic correlations of structures in our experience that give rise to metaphorical projections of this sort. When we add more of a substance to a pile or container, the level rises” (Johnson, 1987, p. 122).
Conclusion
The paper has several findings. First, تسارع (tasāru’) and acceleration share all the senses. Second, they have the same prototypical meaning in non-scientific language, notwithstanding the overall dominance of the scientific meaning of acceleration as the scientific terminology does not form part of the pre-existing knowledge of speakers. Third, Arab and English speakers associate the concept of ACCELERATION with increasing speed in everyday speech. However, unlike acceleration, the word تسارع (tasāru’) is not used in everyday speech, and so this association derives from its use in Standard Arabic, which is used in non-scientific subjects like Arabic, history and literature. Fourth, the data on the polysemy and prototypes of the terms reveal that both terms are widely conceptualized in terms of SCALE and VERTICALITY schemas in non-scientific contexts, including everyday settings. Finally, the most prototypical meaning of تسارع (tasāru’) and acceleration is mostly motivated by MORE IS UP conceptual metaphor.

Taken together, these results suggest that the similarities far outweigh the differences between تسارع (tasāru’) and acceleration and that both Arab and English interlocutors confuse acceleration with speed, misconceiving them in a scientific context. This provides new insights into learners’ misconceptions of one of the essential components of MOTION, i.e., ACCELERATION, in Arabic and English. The present findings have important implications for science curriculum design and education. Being cognizant of the dissimilarities and their impact on learners’ conceptualization of ACCELERATION helps educators better explain the possible differences, and so improve the learners’ understanding of the concept. The findings also add to a growing body of literature on universal and culture-specific properties of language by examining the linguistic or rather semantic features of Arabic تسارع (tasāru’) and English acceleration. Finally, the current paper contributes to the literature on image schemas and conceptual metaphor as it is the first step towards examining these mechanisms in structuring the conceptualization of تسارع (tasāru’) in Arabic and comparing it with its English counterpart.

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References:


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i In this paper, lexical items are italicized, as in *acceleration*, meanings are placed in inverted commas, e.g., ‘the act of increasing the speed’, transliterated and translated words are placed in brackets, as in *تَسَارُع* (tasāruʿ) (acceleration), and concepts are denoted using small caps, as in ACCELERATION.

ii In this article, the Arabic words are transliterated under the recommended transliteration method used in academic studies of linguistics (Isaksson 2013).

iii Due to the absence of a scientific context where *تَسَارُع* (tasāruʿ) is used in the *ArabiCorpus*, Newton’s second law of motion was given as an example.

iv The close equivalents in English provided here are based on the contexts of the citations retrieved from the corpora.
Translating Culture in Postcolonial Arab/Anglophone Women’s Narratives: The Case of Leila Aboulela’s *The Translator*

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Abstract  
Up to the twentieth century, the literature produced by Arab women writers consisted mainly of translations of the dominant Western literary works. The growing waves of intellectuals and writers in the Middle East, especially Egypt, lead to the evolution of Arabic literature as a whole. Coming from the Arab roots, living in Western Europe, and using the language of the ex-colonized, immigrant writers are set to be widely recognised is Western literary canons. Migration is a central theme in much of Arab/British or American literature. From Deleuze and Guattari’s perspective, narratives produced by immigrant writers are said to be considered as minor literature, and they can also stand as a subcategory of it. Such a trend of writings is insignificant when compared to mainstream tradition (like English literature), and a subset of minor literature when other new dimensions are added to, if we may say, mainstream minor literature. This later might be the case of Arab/Muslim women-immigrant literature. The present research work attempts to investigate how critical immigrant women writers such as Leila Aboulela develop narratives where they offer new models of cross-cultural encounters. In so doing, such writings have acted as mediators and interpreters between variant cultures, and they have also forged new literary identities in the writers’ adopted countries.

Keywords: Arab British literature, Arab immigrant women narratives, cultural translation, translational literature, postcolonial, Leila Aboulela, *the Translator*

Introduction
If we try to put Arab women’s writings at the heart of any debate, we consciously or unconsciously rotate around the inevitable colonial and postcolonial features in defining the female brand of Arab British literature. Arab women have long been a scope of the challenge in the colonial context where women were double colonized both by male the colonizer and the colonized. They perpetuate contradictory images and fabricated representations of Arab women. Such stereotypes stimulate an ensemble of Arab women writers to write back to these misconceptions. From that time, Arab women writers sought to demonstrate reinvigorated echoes for their identities, relying on cultural translation in a postcolonial context. In such kind of narrative, translation is seen as an activity that reflects the world it renders by using language as a powerful tool. The aim of translation, therefore, implies communication and negotiation in the complex meeting point of cultures, ideologies, and powers. Thus, the target of this paper is how did Arab women immigrant writings highlight the view of translation as a metaphor for postcolonial Literature? In this respect, the present research paper attempts to lay the groundwork for tracing the ways these writers, Leila Aboulela in particular, followed in defining themselves as cultural translators so that to negotiate a new identity be it “Arab”, “Muslim” or both, each one from her perspective, taking into consideration the influence of Orientalism on immigrant Arab writers.

Reconsidering Postcolonial Arab Immigrant Narratives via Cultural Translation
Since long ago, western translation studies has been dominated by French and English researchers, where approaches from other minorities tend to be out of the academic discussion. Translation studies also remain caught in the concept of equivalence, which attempts to depict the interrelations between the original and the target text and presume the unchanged identity of the message. Built on fundamental reconsideration of the positioning of ‘original’ and ‘translation’, postcolonial studies, on the contrary, assume to defeat ethnocentrism. By this, notions that characterized mainstream of translation such as equivalence/fluency, source/target, faithful/unfaithful are questioned instead.

Postcolonial studies have had some specific reflections on traditionally essentialist views of translation. Such flourishing in Translation Studies has coincided with what is known as the ‘cultural turn’. On the crossroads of postcolonial intercultural encounters, translation has become a central ingredient to the experiences of transcultural writers. Schleiermacher when offering a case of translation’s confrontation with the other suggests that “a Foreignizing move of the readers towards the writer or a domesticating move of the writer towards the readers” (Schleiermacher, 1997, p. 230), define the established forms that govern which kind of relation should be presented of self and other in translation. For Schleiermacher, each translation situates itself somewhere between these dichotomizing views, which dominated discourses on translation (Schleiermacher, 1997, p. 230).

The concept of translation as a metaphor of postcolonial writings, therefore, broadens the scope of the study of translation theory and practice, including other fields like history, sociology, and so on. Wolf refers to Bhabha’s (2004) effort to develop the concept of ‘translational culture’ as a new point of departure for the study of mass postcolonial cultural encounters. Herein, Bhabha
(2004) reveals the translation’s potential to construct culture: “Culture is both transnational and translational. (...) the transnational dimension of cultural transformation-migration, diaspora, displacement, relocation- makes the process of cultural translation a complex form of signification” (p. 247).

Henceforth, from Bhabha’s point of view, Wolf affirms that the notion of dominant cultural power is dissolved and overcome in the ‘third space’ or hybridity as a result of cultural translation. Postcolonial writing as translation is, to a degree, about conveying one’s socio-cultural life-world through the mediation of an alien language. From this viewpoint, translation suggests communication and negotiation in the complex meeting of cultures, ideologies, and powers. Based on these assumptions, Arab immigrant women’s narratives can stand as an exceptional platform for the new framework of postcolonial translation.

**Cultural Translation in the Case of Arab British Literature**

Arab British Literature, if compared to its counterpart, Arab American Literature, is a more recent and much smaller tradition. Arab British literature made experimental inception in the 1940s then re-emerged in the 1980s. Even so, it still portrays a small area of writers who are more recognized as ‘postcolonial’. Immigration in Britain is a post-imperial feature whose people are mainly hailed from former British colonies in South Asia, Africa and the Caribbean. Together with this population, Arabs form a tiny minority contrasted to natives. What is meant by a country of immigrants is, perhaps, intensified within the identity of the United States, which has long been moulded by different waves of immigration. As a division, Arab British is then a subset of postcolonial whose Arab British identity is often eclipsed by such labels as ‘British Muslim identity’.

As emphasized by Hassan (2012), Arab British literature is “the work of immigrants and their descendants” (p. 158). By such designation, Hassan attempts to show the work of immigrants as distinct to that of ‘travellers’. Such difference goes back to that literature emerged from what Said calls ‘The-Anglo Arab Encounter’. This latter, as Hassan (2012) thinks, referred to those narratives carried out by travellers rather than immigrants in Britain. Said (1979) used the term ‘Anglo-Arab Encounter’ in a review of Ahdaf Soueif’s *In the Eye of the Sun*, where he sets the occasion to complain of the famine number of English-language novels written by Arabs.

Along with travellers, entities like ‘East’ and ‘West’ remain intact in whose case the ‘encounter’ remains between cultures that are presumptively detached and discrete (Said, 1979), simply because those travellers are not native informants, i.e., Arabs. Instead, they are scholars who travel to study the East. This view, together with ‘Arab British’, however, is opposed indicating an identity that is fused and hybrid. Arab immigrant literature then confirms Said’s idea of the self as “a cluster of flowing currents” rather than “a solid self” (1995, p. 295), and the notion that no one is purely one thing” (Said, 1995, p. 336). Unlike travellers, immigrants’ experience is one of cultural admixture and interpenetration.
Nevertheless, this is not always the case with the whole ensemble of Arab immigrant writers. Many of those writers have demonstrated tendencies of complicity within the complex matrix of cultural, ideological, religious, and political forces that shaped their narratives in the early twentieth century (Hassan 2012). In doing so, added to their position as cultural translators for the homeland and the adopted one, they supply the process (cultural translation) with extra dimensions to challenge hegemonic Western and Orientalist discourses, however they are always defined and co-defined by such dominant frames.

**Basic Traits of Arab British Literature**

According to Deleuze and Guattari (1986, p. 16), the immigrant narrative is minor literature, and it can also be presented as a subcategory of minor literature. It is minor when compared to mainstream tradition (like English literature), and a subset of minor literature when other new dimensions are added to, if may say mainstream minor literature. Minor literature “does not come from a minor language; it is rather that which a minority constructs within a major language” (Deleuze & Guattari 1986, p. 16). In other words, by adopting English (major language), immigrants form a distinctive brand of literature.

Even though writing in a foreign language is what seems typical to this tradition, other considerations have arisen. Such literature has three characteristics: “the deterritorialization of language, the connection of the individual to a political immediacy, and the collective assemblage of enunciation” (Deleuze & Guattari, 1986, p.18). Indeed, a major language, along with a minority writer’s ways of expressing ideas, ideological intentions, and representing his/her minority group, first demonstrates that language (English) in an unfamiliar manner, and second distinguishes the writer from the mainstream culture.

The second trait refers to the fact that because of the marginal status of minor literature, “everything in them is political” where “the cramped space” of such literary tradition “forces each individual intrigue to connect immediately to politics. The individual concern thus becomes all the more necessary, indispensable, magnified, because a whole other story [that of the minority group] is vibrating within it” (Deleuze & Guattari, 1986, p.17). The third characteristic is perhaps the most addressed one in this research paper. In addition, it refers to the basis that “in it [minor literature] everything takes on a collective value” (Deleuze & Guattari, 1986, p.1) of belonging to the minority band of Arab British/American.

In Hassan’s (2012) view, however, these characteristics do not always fully exist in Arab immigrant texts. To illustrate that, Hassan claims that “the fact that many writers accepted the basic tenets of Orientalism has had different consequences” (p.6). On the one hand, some writers valorise the East/West dichotomy and the notion of Oriental inferiority that leads to a distance from the homeland. They even “refuse to be seen as representatives of an Arab American collectivity, embracing instead the collectivity of the American majority or the ideology of individualism” (Hassan, 2012, p. 6). On the other hand, some reject Orientalism, and this happens in different ways. Some immigrant writers, despite that they reject Orientalism; they prefer not to be reactive and restore to the form of literary silence. Others refuse the Oriental inferiority more
assertively by identifying with and defending an immigrant Arab combination. While some reject the Orientalist dichotomy altogether, other writers embrace the representational burden of the second and third features of minor literature.

The Impact of Translation in Modelling Identities among Arab Immigrant Writers
Taking English as the primary means of writing, few Arab immigrant writers have set themselves both as cultural translators of ‘Orient’ to ‘Occident’, and as interpreters of ‘Occident’ together to itself and to the ‘Orient’. Orientalist scholars already initiated half of the tradition. In this respect, Said (1979) asserts that “the relationship between Orientalist and Orient was essentially hermeneutical” (p.222).

Said’s first intention here is his claim of the Orientalists’ position as that of translators. Throughout the device of English language, Arab immigrant writers, like Orientalists, found themselves often expected to interpret their culture for their readers. However, since Orientalists’ representation of the ‘Orient’ is based on theoretical assumptions and far reflections, Said described their Orient portrayals as one-sided translators. Henceforth, unlike European or American Orientalists, Arab Immigrant writers neither stand outside the ‘Orient’ nor the ‘Occident’. The reason initially goes back to the writers’ attitudes of belonging to the ‘Orient’ by their mainstream social and cultural heritage. Simultaneously, they are part of the ‘Occident’ because of migration and acculturation.

Leaning against this premise, Hassan depicts Arab immigrant writers as “two-way translators” who accordingly espouse the Orientalist tradition as a portion of their narratives, when he (2012) writes:

Arab immigrant writers have adopted translational stances that range from native informants to Orientalist (...), from reluctant translators who struggle with the burden of collective representation to those who eagerly embrace the role; and from opportunists who exploit it to activists who turn it into a site of contestation and opposition. (p. 29)

Differently said, while trying to represent or translate the ‘Orient’, many Arab immigrant writers themselves fall in the trick of the hegemonic discourse of Orientalism. Writing in English has long been considered as a translational task that is invested in discussions of cultural identity. Hassan (2012) further indicates that “Orientalism is the reigning episteme within which this literature is produced and that cultural translation is its mode of being” (p. 7).

Therefore, translation theory has itself struggled with the politics, ethics, and epistemology of cultural-linguistic transfer in ways that help enlighten the tradition of Arab American and Arab British literature. As Venuti (1998) asserts, “the formation of cultural identities” is “by far the most consequential [...] and the greatest potential source of scandal” of all the effects of translation, because translation “wields enormous power in constructing representations of foreign cultures” (p. 67). Since translation can:
Fix stereotypes for foreign cultures, excluding values, debates, and conflicts that don’t appear to serve domestic agendas. In creating stereotypes, translation may attach esteem or stigma to specific ethnic, racial, and national groupings, signifying respect for cultural difference or hatred (Venuti, 1998, pp. 67-68)

That is to say, translation is an essential device for identity construction, yet most of the time in an exclusive shocking way. Therefore, different types of identities have been constructed and reconstructed by Arab immigrant women writers. Among them, one can count, transgressive, hybrid, or to some extent, authentic. These assumptions lead to a new brand of postcolonial literature, as named by Hassan (2012) Translational Literature.

**Translational Literature**

As being derived from both an Arab and immigrant background, translational writing shares different aspects with its main Arab immigrant literary stream. However, since it has its focus and field of interest in both form and strategy, it takes away a distinct translational literary path that is together exclusive and challenging. Hassan comes back to this point when he asserts that “transnational literature” does not represent all immigrant writings, but “strictly speaking, those texts that straddle two languages, at once foregrounding, performing, problematizing the act of translation” (Hassan, 2012, p. 32). The process of *Translation*, with its cultural aspect, is then what marks the distinctive signature of *Translational Literature*. As a common point of reference with Arab immigrant literature, such narratives participate in the construction of cross-cultural identities. Yet, because the processes of translation exhibits as the prominent theme along with the paradigmatic and ideological positions, those texts “draw a benchmark for the most contestatory kinds of cultural translation” to become “the most radical form” in immigrant Arabic literature (Hassan, 2012, p. 32).

Reflecting on different sides, translational literature is a form of cultural and political activity shaping both its production and reception, as Hassan (2012) puts it:

Translational literature exposes the problematics of translation as an interpretive process in its attempt to negotiate the complex critical, institutional, and commercial grids that govern the selection, translation, publication, and marketing of Arabic texts in Britain and the U.S. More crucially, translational texts are positioned to resist the power differentials that influence the work of the translator and reproduce stereotyped cultural identities. In performing acts of cultural translation in the ‘original’ itself, translational literature at once problematizes the notion of the ‘original’ and stages what Deleuze and Guattari describe as the deterritorialization of language. (p. 33)

In other words, translational literature seems to be more provocative because it dares to highlight some new issues that did not use to serve domestic literary canon. Translational literature, if may say, is at once transgressive and submissive: first, it has to show its resistance to fixed dichotomies as ‘East’ vs. ‘West’, where it also should affirm some of the already established stereotypes. Second, along with its national cultural, ideological, and paradigmatic affiliation, it then modifies
that ‘original’ to be no more ‘original’). It, thus, adopts then adapts the ‘original’; for instance, such narratives may “Arabize”, “Africanize”, or “Indianize” English (Hassan 2012).

Sometimes by translating words or expressions for which there is no English equivalent, these narratives also attempt to explain the rhetoricity of the mother-tongue language, transferring not only sense but also such cultural-linguistic phenomena like idiomatic, proverbial, and even religious (such as Quran and Hadith) usage equipped by culturally embedded connotations.

Therefore, translational literature seeks to convey or transfer the cultural property of its language (in this case, Arabic) at the expense of fluency and immediate intelligibility. This way, such a new brand of literature is directed toward a complicated mode of translation, probably supporting what Douglas Robinson calls “radical literalism” (Robinson, 1996, p. xi), or the kind of texts that allude to the limits of translatability; entering the space of the ‘Untranslatability’. Untranslatability is, however, one of the characteristics that recently shaped some of its writings (like that of Aboulela). In this context, “untranslatability” is, instead, taken as a scheme or strategy than a drawback.

Spivak (1993) affirms the idea when she argues that while the rhetoric of any language at times interrupts its logic, it is in the “jagged relationship between rhetoric and logic, condition and effect of knowing” that

A world is made for the agent, so that the agent can act in an ethical way, a political way; so that the agent can be alive, in a human way, in the world. Unless one can at least construct a model of this for the other language, there is no real translation (Spivak, 1993, p. 181).

This, then, reveals that translational literature takes translation as its landmark. In doing so, it problematizes the ground by its inclusion of a native cultural ingredient that leads to the untranslatable.

**Translation in Aboulela’s Ideology**

Among the best examples that fit the case of “translational literature” is the novel of *The Translator*, written by the Sudanese British woman writer Leila Aboulela. The postcolonial, translational, and bilingual writer is, like the translator, a mediator by using her freedom to move ‘back’ and ‘forth’ between the cultures she intends to represent. As Tymoczko (2003) observes, the in-between space has become “one of the most popular means of figuring an elsewhere that a translator may speak from” (p. 185). Such a position of movement and mediation has then turned to a frequently used literary tool in the postcolonial cultural transfer from one place to another.

Indeed, the novel is about “the possibilities and limits of translation as an avenue to cultural communication” (Hassan, 2012, p. 187), Hassan suggests, covering both its linguistic and cultural sides. Aboulela admits that the process of translation is far from being straightforward (or straight back and forth) as cultural values do not travel easily, particularly between major and minor
cultures. Within the same frame, Aboulela (2002) opposes the conventional notion of fluency and equivalence between the text in the source language and the target one, when she writes: “This is like this here but not there”. High value, or what was referred to in chapter one as ‘rhetoricity of language’ is transformed into “nothing” in its new socio-cultural context (pp. 1-200).

Despite the writer’s obvious intention for translation, several parts denoting this process; on the contrary, demonstrate the impossibility of full mutual intelligibility and understanding. This role is held by the main character Sammar who is aware enough of how much interpretation can affect others, especially when the culture is alien to the addressee. For instance, when Sammar was about to translate a manifesto produced by a radical group in Southern Egypt called Al-Nidaa, remarks:

The document was handwritten, badly photocopied and full of spelling mistakes. It was stained with tea and what she guessed to be beans mashed with oil. Last night she had stayed up late transforming Arabic rhetoric into English, imagining she could smell beans cooked in the way she had known long ago, with cumin and olive oil, all the time trying not to think too much about the meaning next day, not to make a big thing out of it. (Aboulela, 1999, pp. 5-6)

Sammar is conscious that the document is full of cultural ingredients that are difficult to be rendered to an alien culture because of both cultural and linguistic incompatibility. Beyond the flooding emphasis on untranslatability, the novel, on the other hand, adopts an exclusive variable of translation by which devout-immigrant Muslim struggles with her love for a non-Muslim man. In The Translator, Aboulela employs the conversion of her character, Rae, to Islam as a new brand in postcolonial translation studies. Within the Islamic device, the writer plays both on the translatable and on the untranslatable, where this later, following her stance of translation itself, leads to the translatable by the end of the novel.

Rae’s conversion is, arguably, a form of cultural translation in the original sense of translation, derived from the Latin translation: ‘carrying across’. As Tymoczko (2003) recalls, the word was initially used “in the very concrete sense of moving things to space” and “its meaning was extended relatively late in time, during the fourteen century, and applied to the activity interlingual translation in English” (p.189). Significantly, the link between translation and sacred texts in western culture plays a crucial role in its creation and spread. The development of Christianity, in particular, is associated with translation: from the Septuagint translation of the Hebrew Scriptures into Greek and St Jerome’s translation of the New Testament into Latin (Munday, 2009). Therefore, it is throughout this emphasis on untranslatability, hailed by Sammar and Rae’s explanations, that Aboulela works to establish the framework for a discourse of translation that is developed in the novel as an alternative to traditional Western theories of translation.

Thus, Aboulela, addressing the reader in a western language, employing the rhetoric of translation in her work and referring to her role as a translator, undermines the culturally conditioned expectations these terms raise. The norms of hegemonic translation, which Aboulela
challenges, grow out of western religious and philosophical traditions. What Aboulela did might then be read as what Hassan has ascribed it to be a “reverse-Eurocentrism”. Yet, this does not mean that Aboulela is attempting to convert her readers. Instead, she is making an argument against the translation and domestication of Muslims into a western value system. Aboulela by deconstructing the norms of cultural translation, particularly by rejecting one of its overriding motifs: hybridity and in-betweenness, in addition to the way that Islam occupies the center of the novel; it seems challenging to contextualize The Translator with a postcolonial tradition. In spite of that, we claim that Aboulela, in a way or another, is a postcolonial writer by virtue of adopting a western language and using the device of translation that is indeed a postcolonial troop.

**Conclusion**

Located in the linguistic and cultural gaps that emerge from the interaction of various cultures and languages, the narratives of Arab immigrant women writers, particularly in the postcolonial sphere, is an emerging area where these meetings have taken their own voice. Their efforts to revise and rewrite identities that have been previously hidden, censored or stereotyped by discourses prompted from the centre; might be considered as a type of ‘translation’. Thereby, this sort of fiction stands as an instance of the possibility of cross-cultural communication, the ability to overcome rooted differences, and the need for translatability between major and minor cultures.

In post-colonial settings, the power differential has often determined how alien cultural forms and concept practices are translated via a process of familiarization to the target culture (Dingwaney, 1995, p. 4-5). Therefore, Arab immigrant writers have either to assimilate to the mainstream culture of their adoptive countries, or recast the Orientalist prevailing images on their own home. In such narratives, writers have either to resist, challenge or perpetuate the orientalist scholarship and the process of stereotyping Arab/Muslim women. Contemporary Arab women’s writings attempt is set to demonstrate how such representations can be reconciliatory (as it is the case with Aboulela’s The Translator), and ambivalent or counteractive as shown by the novels of Ahdaf Soueif for example.

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Reference
Violence in American Popular Culture: The Myth of the Vigilante in Chuck Palahniuk’s 
*Fight Club* and Sam Ismail’s *Mr. Robot*

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**Abstract**

Popular culture presents new dimensions for cultural and social studies through several artistic products. Different themes and symbols in literature and movie studies provide fresh materials for cultural studies and literary criticism. The issue of violence in American popular culture, in particular, is depicted in many artistic works of fiction. This article focuses on the depiction of violence in Chuck Palahniuk’s novel *Fight Club* (1996) and Sam Ismail’s television series *Mr. Robot* (2015). More specifically, it analyzes the depiction of violence in these two narratives through the myth of the vigilante, a theory developed by the American critic John Cawelti. To reach its final results, this article attempts first to investigate the reasons and origins of violence as caused by postmodern conditions. Second, it draws a conclusion on the development of violence in American popular culture by studying the evolution of the myth of the vigilante from *Fight Club* to *Mr. Robot*.

**Keywords**: Chuck Palahniuk, Fight Club, Mr. Robot, myth, Sam Ismail

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Introduction

Popular culture is primarily defined as an alternative form of artistic and cultural expression. New mores, values, and attitudes have come to establish a modern Western culture, characterized by dominant new discourses and innovative personal skills. Popular culture emerged as a new phenomenon following the process of the industrial revolution, which makes Britain the first nation to witness its birth. However, it is in America that this phenomenon matures into a cultural and historical concept (Storey, 2009). Many historians, sociologists, and academic critics have attempted to define this dynamic phenomenon and structure it according to pragmatic theories. For instance, Raymond Williams describes it as a “social project” whereby the day-to-day life experiences, including religion, festivities, rituals, music, and literature, are combined with intellectual practices and artistic activities to give way to a genuine production of meaning (Williams, 1976). Ergo, this production of meaning would emanate as a dominant phenomenon in the arena of cultural diversification, producing as such the new discourse of popular culture.

In the case of American Culture, Cawelti, (1976) sees popular culture as an outlet for social transformation and ethnical expression. Indeed, popular culture grew as a force to fulfill the emotional and psychological needs of different and particular sub-societies. Thus, it became a manifestation of various artistic and social experiences. This manifestation has resulted in two crucial points in the field of cultural studies. First, the distinction between high culture and common culture became fiercely stressed as the former became a representation of highbrow or canonical art while the latter became identified as the voice of the ‘common’ people. Cawelti, (1976) claims that “high art is commonly treated as aesthetic structure or individual vision; the popular arts are studied as social and psychological data” (p. 258). Second, it has entailed a deficit of theoretical structures and schools of criticism that could properly frame such an exploding cultural force. Indeed, popular culture’s acceptance of all artistic expressions engendered a lack of a specific set of theories to critically assess its content. Thankfully, modern theorists and academics are innovating new ways to address popular culture materials critically.

Cawelti (1976), one of the pioneers in establishing academic respectability to the study of popular culture, approaches it through a process he calls formula. He considers this approach as a revolutionary theoretical framework, explicitly dedicated to popular culture studies. Mainly, formula is the study of different and collective literary patterns. The focus is on particular cultural imageries and symbols and the way they are fitted, conventionally, and innovatively, into various stories. In other words, the recurrence of specific cultural imageries, such as symbols and themes in different stories leads to the formation of literary patterns. Thus, the study of these literary constellations allows the interpretation of their cultural significance. Accordingly, this article analyzes the reoccurrence of violence through the myth of the vigilante in two narratives to identify its cultural significance in American popular culture. Moreover, formula entails a process of comparison between different artistic productions, which adequately fits the aim of this article in comparing the literary output of Chuck Palahniuk Fight Club (1996) and the dramatic thriller of Sam Ismail Mr. Robot (2015).

The concept of violence in American popular culture takes a greater magnitude than it has been credited in the academic field. The depiction of violence in popular cultural media has
initially treated topics such as Native American genocides, slavery, or gender violence. Moreover, Cawelti, (1975) confirms that fictional violence has wrongly been treated as a reaction to a more elaborate “moral and dramatic context” (p. 523). As a result, many scientific studies focus, almost exclusively, on the effects fictional violence has on crime and aggression rates. While this assumption could not entirely be neglected, the phenomenon of violence in fiction should also be studied as a dimension of several contextual patterns that provide “meaning and significance” to this phenomenon (Cawelti, 1974, p. 524). Accordingly, this article attempts at tracing the meaning and significance of violence from two different popular cultural artifacts. To that end, it first inquires: From what circumstances does this violence emanate and originate? Second, what does the myth of the vigilante reveal about the nature and evolution of violence in American popular culture?

Summaries

Fight Club (1996), written by Chuck Palahniuk, begins its unusual tale with a nameless narrator held hostage with a gun in his mouth, at the top of a building rigged with explosives. A flashback is then needed to unfold the events. The narrator is the representation of the postmodern man, controlled by the materials he purchases and dominated by order of consumerism. Insomnia, disillusionment, powerlessness, and confusion are all part of the daily routine of the narrator. “Everything is so far away, a copy of a copy of a copy” (Palahniuk, 1996, p. 02). Indeed, the only ‘comfort’ he receives from this postmodern labyrinth is his fake testimonies at testicular cancer groups, which provide him with few moments of human contact and ‘sincere’ emotions. He eventually slips into a world of insanity and develops a mental illness named Schizophrenia. His fictional alter-ego, Tyler Durden, would now control the events that would culminate to mass destruction. Support groups would no longer be sufficient to fill the void the narrator experiences. Thus, a primitive sense of violence is needed to awaken him both figuratively and literally from his numbness. A fight club is then born to generate a real experience and allow men to touch body and soul. More importantly, a project would start taking form under the title Project Mayhem which aims at reorganizing the social and economic structure in American society.

Mr. Robot is an American drama television series created by Sam Ismail and composed by Mac Quayle. A USA Network production of four seasons, it stars Rami Malek as Elliot Alderson and Christian Slater as “Mr. Robot.” The plot revolves around Elliot, a young man living in New York and a cyber security engineer at a company called Allsafe. His life is poisoned by paranoia and delusion as he continually struggles with social anxiety, identity disorder, and clinical depression. His only connection with people is established through his hacking of their personal and most intimate life details. As a result, he eventually develops schizophrenia, and unconsciously leads a double life. Elliot is then recruited by an anarchist known as “Mr. Robot,” who turns out to be his alter-ego and the ghost of his late father, to join a group of activists called “F society.” This group aims to start a revolution by destroying the financial data of E Corp, the largest conglomerate in the world.

1. The Myth of the Vigilante

Cawelti places his analysis of violence on one intriguing issue: the moral necessity of violence in American popular culture. Indeed, Americans’ obsession with violence is historical and cultural...
in origin and ambiguous in nature. This obsession is mostly manifested in the public demand of books, movies, and television programs in which violence is a central theme. Cawelti, (1974) points to the “puzzling” fact that the Americans, though obsessed with violence, have always thought of themselves as a “non-violent and law-abiding people” (p.524). Indeed, it is implemented in the American mind that any use of violence could only serve the general well-being of the nation. Cawelti, (1974) confirms that to build America, “a certain degree of violence and crime was not only permissible but morally necessary” (p. 525). Thus, violence as a necessary evil is a conceptual part of a historical and cultural justification by which the nation has conducted its policies and built its aesthetic structure. To that end, Cawelti, (1974) deems necessary to study violence – as portrayed in artistic and literary formulas, not as a source of a dramatic and psychological exhibition of imitative violence, but as a reflection of “fundamental cultural attitudes” (p. 525).

Cawelti, (1974) starts his analysis in the 1960s, when the American cultural, economic, and social structures were drastically and radically changing. First, he asserts that the issue of violence and its depiction in media outlets has been “ambiguous” since the inter-war years. Thus, he attempts at finding a new approach to “gain some new insights into the significance of this complex phenomenon” (p. 523). He finally concludes his investigation by categorizing five different literary formulas in which violence plays a central theme. The five formulas are studied in the following genres: the western, the hard-boiled detective story, the gangster saga, and the police melodrama. Cawelti, (1974) claims that these genres do not represent the totality of American popular culture. However, they are the most popular genres in which violence is extensively promoted. This article extends his scope of research to include the genres of satire and television drama thrillers. Indeed, as the narrative of Fight Club is classified as a satirical novel and the television series Mr. Robot as a drama thriller, violence, and its presence as a moral necessity, is a dominant theme in these genres, which seem to be of a “compelling interest” to the audience.

Cawelti, (1974) summarizes five myths of violence in American popular culture: the myth of “Crime Does Not Pay,” the myth of “Equality through Violence,” the myth of the “Hard-boiled Hero and His Code,” the myth of the “The Vigilante, and the myth of “Regeneration through Violence.” The myth of the vigilante is of particular interest to this article. According to Cawelti, (1974) vigilantism is part of the American “moral and political tradition” (p. 523). Indeed, as part of the self-governing discourse and as a fundamental right, the American must take justice into his own hands when the official institutions fail him.

Moreover, Cawelti traces the origins of this myth to historical and social events in the nineteenth century and early twentieth-century America. Indeed, different mob actions such as mob organizations like the Ku Klux Klan or the mafia, which practiced racial and social injustices, constituted a “collective phenomenon” of violence. However, this vigilantism mainly characterizes the twentieth and twenty-first century, as Cawelti, (1974) clearly states: “in recent years, the vigilante myth has seemingly become the most pervasive pattern of the literature of violence” (p. 533). This myth is infiltrating contemporary action movies, westerns, and gangster films. Cawelti exemplifies this myth by Francis Ford Coppola’s famous The Godfather (1972) with the Corleone
family facing a corrupt American social system and taking justice into their own hands (Cawelti, 1974).

2. Sourcing Violence in American Popular Culture

In an attempt to find the source of violence as portrayed in *Fight Club* and *Mr. Robot*, this article considers the circumstances and behaviors of the protagonists in both narratives. Indeed, both the unnamed narrator and Elliot are the vigilantes that portray a new kind of violence that is continuously infiltrating the scenes of popular culture. To that end, this article explores the source of their destruction in three-dimensional sides: (1) Hyperrealism, Alienation, and Intimacy, (2) The Absent Father Complex, and (3) The Rise of the New Enemy.

2.1. Hyperrealism, Alienation, and Intimacy

The first characteristic in the myth of the vigilante is, according to Cawelti, the vigilante’s loneliness and alienation from society (Cawelti, 1974). The vigilante is so overwhelmed by the feeling of powerlessness in the face of the community’s corruption that he secludes himself in a safe space. The sense and state of social alienation is a common condition that perpetuates the plots of many popular cultural fictions. One of the main reasons behind this perpetuation is what Baudrillard calls “hyperreality” in his essay “The Ecstasy of Communication.” He describes the “obscenity” of modern times as an amalgamation of “overexposure.” Moreover, he explains how technological advancements and scientific inventions have ushered the world into a new state “hyperrealism of simulation” (Baudrillard, 1987, as cited in Foster, 1987), where every minimal human function and sensibility is exposed and trivialized.

The “overexposure” of intimacy has rendered the postmodern man confined in a secluded space. Indeed, the irony of the issue lies in the fact that many technological developments have the factual purpose of bringing people closer. Nevertheless, they only seem to draw man into isolation, alienation, and a state of utter disconnection. Baudrillard explains this even further by focusing on the psychological effects of this hyperrealism. Indeed, the loss of the private space, the estrangement from the real, and the instantaneousness of information have transformed man from the player on a stage to a small screen reflecting different networks (Baudrillard, 1987, as cited in Foster, 1987). Baudrillard, (1987) describes this issue as the pathos of communication. He explains it as a “nonreflecting surface” or a “passive screen” where people no longer “project” all of their psychological dimensions with all its “jealousies, envies, fantasies, desires, loss, mourning, fear, and frustration” in their interactions (p. 127).

The plot of *Fight Club* presents a cynical narrator who suffers from a profound social alienation, which forces him into despair and loneliness. This alienation is the result of a complete invasion of the intimate and personal space. Indeed, his apartment is invaded by his consumerist habits. His home, what is supposed to be a comfortable and safe space, is overexposed to postmodern trivialities and overwhelming advertisement schemes:

And I wasn't the only slave to my nesting instinct. The people I know who used to sit in the bathroom with pornography, now they sit in the bathroom with their IKEA furniture catalogue.
We all have the same Johanneshov armchair in the Strinne green stripe pattern. Mine fell fifteen stories, burning, into a fountain.
We all have the same Rislampa/Har paper lamps made from wire and environmentally friendly unbleached paper. Mine are confetti. (Palahniuk, 1996, p. 23)

The narrator admits to being a “slave” to an unauthentic mass production company of furniture. This conglomerate company invades even people’s bathrooms, the most private and intimate place where people used to “project” their sexual desires in isolation. Moreover, the uniqueness of personal taste is eradicated as the same products are enforced on everyone. This invasion, among else, causes the narrator to dwell into profound insomnia.

The narrative of *Fight Club* demonstrates a resistance to the overwhelming feeling of alienation by helplessly searching a human connection. The support groups for testicular cancer the narrator attends are a clear indication of his thirst for love and belongingness. The novel depicts the narrator’s first human contact through his fake testimonies at a testicular cancer support-group. This group relies on therapeutic crying to exteriorize the hopelessness that results from this disease: “I've been coming here every week for two years, and every week Bob wraps his arms around me, and I cry” (Palahniuk 1996, p. 4). The physical contact with Bob, or Big Bob, as the narrator refers to him, represents a safe space to release the deep feelings of isolation and loneliness he experiences daily. The overwhelming sense of despair leaves the narrator stuck in a swirl of a meaningless void. This fake therapy would prove to be useless and ineffective as the only solution to break the chain of slavery would be physical violence.

*Mr. Robot* depicts the same feelings of overwhelming powerlessness in the face of postmodern hyperreality. Indeed, the severity of hyperreality is augmented compared to the narrative of *Fight Club*. As a result, the huge effect is more devastating in a more modern context. Elliot is presented as an antisocial young man who is severely depressed from his hypermodern reality. When the first season comes to an end, Elliot realizes that Mr. Robot is a creation of his mind. This situation leaves him perplexed and shocked. Moreover, this revelation, delivered by his alter ego himself, reveals the extent of his disillusionment over the perception of reality:

> Is any of it real? I mean look at this. Look at it! A world built on fantasy. Synthetic emotions in the form of pills, psychological warfare in the form of advertising, mind-altering chemicals in the form of food, brainwashing seminars in the form of media, controlled isolated bubbles in the form of social networks. Real?! You wanna talk about reality? We haven’t lived in anything remotely close to it since the turn of the century. (Ismail, 2015)

This passage demonstrates how fake reality is perpetuated in every part of the characters’ lives. From emotions, freedom of purchase, appetite, the right to information, and the right of solitude, every micro element is invaded by technological advancements and modern inventions. Thus, Elliot becomes a “non-reflecting surface,” unable to control his own decisions or choices. This overwhelming sense of powerlessness and loneliness is sedated by the use of drugs, sobs and hacking people’s personal lives.
Much like the narrator, Elliot attempts to resist this hyperreality by following intensive sessions of personal therapy. These sessions allow him to build a close bond with his therapist Krista. Though most of his thoughts remain unvoiced for a long time, he is finally able to open up to her until she diagnoses his schizophrenia in the third season. This relationship is eventually jeopardized by Elliot when he hacks her e-mails, financial records, and every personal detail in her life. He confesses to her in one of his sessions:

I sometimes watch you on your webcam. You cry sometimes, just like me, because you’re lonely. I don’t just hack you Krista, I hack everyone; my friends, coworkers. But I’ve helped a lot of people. I want a way out of loneliness, just like you” (Ismail, 2015).

This powerful passage invokes a critical point in the development of the resistance to hyperreality from the narrative Fight Club to that of Mr. Robot. Indeed, the opposing party becomes an active agent in the violation of people’s private space. Elliot, though profoundly affected by the loss of meaning due to the intrusive technological advancements, is himself a participant in the invasion of people’s intimacy, using his technical and computer skills. Finally, much like the case of the narrator in Fight Club, Elliot’s only “way out of loneliness” is resumed through creating something out of chaos.

2.2. The Absent Father Complex

Besides the psychological component of isolation and intimacy, the myth of the vigilante includes the personal side of family love and support. Cawelti, (1974) suggests that an act of injustice to a close relative might engender a violent reaction from the vigilante, a case exemplified by Mario Puzo’s The Godfather (1969). In other words, when the judicial system fails to rectify or protect this relative, the vigilante resorts to violence to become the law that avenges the wrongdoing (Cawelti, 1974). Nevertheless, the formula of this component is continuously changing in modern narratives, especially when it comes to the father and son relationship. Indeed, the vigilante’s violence is no longer restrictively activated by an injury done to his father. In a postmodern world where human emotions are synthesized and replaced by materials, most vigilantes are depicted as fatherless or suffering from an emotional void in their relationship with their father. Thus, the vigilante resorts to violence as a coping mechanism to fill this void and rectify his absence.

From a psychoanalytical approach, the father represents a “symbolic order,” and his absence causes a deficit in the progress of the child’s infantile state (Timmer, 2010). In his famous book The Culture of Narcissism, Lasch, (1979) confirms that the absence of the father has become a “crucial feature of the American family” (p. 175). Thus, he considers it to be the new typical for the American family situation. As a result, around the turn of the millennium, the theme of the absent father and its repercussions became widely prevalent in popular fiction. Timmer believes that this issue creates a “masculinity crisis” and eventually leads to severe problems in behavioral patterns and identity construction (Timmer, 2010).

The narrative of Fight Club deals with the father/son dilemma with a profound depth as the narrator suffers from a severe father complex. Fatherly figures are not portrayed in the novel. Yet,
the impact of their absence is felt on the character’s behavior. This absence creates a life-changing void. Indeed, the narrator repeatedly stresses this absence in his life:

Me, I knew my dad for about six years, but I don't remember anything. My dad, he starts a new family in a new town about every six years. This isn't so much like a family as it's like he sets up a franchise.

What you see at Fight Club is a generation of men raised by women.

My father never went to college so it was really important I go to college. After college, I called him long distance and said, now what? My dad didn't know. When I got a job and turned twenty-five, long distance, I said, now what? My dad didn't know, so he said, get married. (Palahniuk, 1996, p. 29)

The narrator’s father has a six years limit to his definition of a family. His “long distance” almost meaningless phone conversations where he presents no valuable life-altering answers create an unbearable void for the narrator. The latter finally reaches the only conclusion that seems to appease his pain: “If you’re male, and you’re Christian and living in America, your father is your model for God. And sometimes you find your father in your career” (Palahniuk, 1996, p. 122). The father is elevated to the statues of God in America, omnipotent with abstract power but absent in actual figure. As a result, his absence deems him to a professional career. Substituting a father by profession proves necessary in a postmodern world devoid of fatherly emotions. Thus, a personal and sensible bond is replaced by a profitable exchange of service. As a result, the narrator, through his alter ego, builds a fatherly figure from his multiple small-job careers. He glorifies his acts of vandalism and violence in his working hours as a social service and revenge against the tyrants of the world. The self-congratulatory speeches he delivers in front of people are a substitution of words of encouragement provided by a proud father.

The issue of father and son complex plays a significant role in the narrative of Mr. Robot. Edward Alderson was a software engineer at E Corp. He contracted leukemia while working on a project for his company, one of many employees to do so, including Angela Moss’ mother, Elliot’s childhood friend. Elliot first presents his father in a fictional story as an abusive and absent father. Nevertheless, as the narrative progresses, he begins to remember how his father was very loving and supportive. This positive memory was suppressed by the shock caused by Edwards’s death. Thus, Elliot creates a negative image to cope with his devastating loss. Therefore, the first two seasons of the series could be understood as an internal psychological battle to deal with the loss of his father.

Elliot’s relationship with the memory of his father reveals two critical points. First, Elliot exemplifies Cawelti’s retribution through violence in the myth of the vigilante. Indeed, his hatred and revenge against E Corp, or Evil Corp, as he likes to call it, could be justified by what has happened to his father. Elliot becomes a vigilante hero, starting a ‘violent’ revolution to retaliate his father’s death. Second, the absence of his father throughout his life causes a complete meltdown to his mental state. Indeed, the second season reveals that Mr. Robot, Elliot’s alter ego is, in fact, his late father. When Mr. Robot convinces him to carry on his mission at F Society, Elliot remains
reluctant but does not want to lose contact with him. The effect of this absence causes him to dwell in more violence and destruction as he attempts to keep his father present in his life.

The theme of the absent father is displayed in many popular cultural works, especially works that portray vigilantism in the postmodern world. The origins of the vigilante and the relationships that construct his identity shape his adult life and play a decisive role in the way he handles his affairs. Examples such as the Batman franchise (1989 – 2016), Spider-Man (1994 – 2019), or Dexter (2006 – 13) depict the importance of having the shadow of the father in the vigilante’s life and how his absence is an essential factor in his refuge towards violence.

2.3. The Rise of the New Enemy

Cawelti confirms that the vigilante “dwells” on the injustices and corruption of society (Cawelti, 1974, p. 455). Indeed, his use of violence is his last resort in the face of a failing legal and social process. His reaction implies the existence of an enemy that has caused this injustice and has disrupted the vigilante’s course of life. Previous narratives in popular culture have depicted the enemy as an overpowered tyrant who uses his connections to serve his interests at the expense of others. Westerns, for instance, represent a classical type of enemy (usually a Native-American) who violates the rights of a hardworking American. The latter responds aggressively only when violence becomes his last resort and solution to rectify his situation.

Nevertheless, popular cultural works are presenting a new kind of enemy, different from the classical one, though more powerful and damaging than him. Following the postmodern maze, most fictional works now depict capitalism as the new enemy the vigilante has to face. The concept of poverty in American fiction has always been a common theme whereby a poor hero overcomes his miserable conditions through hard work and becomes a model of an entrepreneur. Nevertheless, the formula of capitalism as it is portrayed in popular culture is continuously developing. Though this enemy is abstract, it has several enacting agents that concretize its evil and execute its injustices, from business tycoons and corporations to conglomerate companies that enforce a culture of consumerism. Indeed, narratives such as Erin Brockovich (2000), Everything’s Gone Green (2006), and The Pursuit of Happiness (2006) all demonstrate how the growing power of capitalism affects and shapes the protagonists lives.

Fight Club exposes the original façade of capitalism by portraying its dangerous effect of sedative consumerism. The narrator is presented as an alienated loner who despises his job and finds no solace in his surroundings. He attempts to fill his emotional void by uncontrollably purchasing unneeded commodities:

You buy furniture. You tell yourself, this is the last sofa I will ever need in my life. Buy the sofa, then for a couple years you’re satisfied that no matter what goes wrong, at least you've got your sofa issue handled. Then the right set of dishes. Then the perfect bed. The drapes. The rug. Then you're trapped in your lovely nest, and the things you used to own, now they own you. (Palahniuk, 1996, p. 23)
The narrator is trapped in a modern form of slavery, whereby he is sedated from postmodern depression through materials. Moreover, the ideology of capitalism employs a strong strategy to push the postmodern human into needlessly buying more. Indeed, advertisement plays a dominant role in using and manipulating him into purchasing useless items. As Singh, (2018) puts it: “the power of advertising is such that it can create a demand where none exists, of a commodity which is not needed” (p. 206). Therefore, the narrator dwells even more into his depressive stagnation as these commodities represent only a temporary remedy to more invasive disease.

The narrative of *Fight Club* carries an anti-capitalist and an anti-consumerist agenda through its vigilante Tyler Durden. Tyler’s mission is to save the narrator from his state of slavery and begins by taking him out of his comfort zone. He makes him move out from his condo to an abandoned building with no luxurious commodities. Moreover, the experience of the fight club Tyler creates provides an opportunity of absolution for the narrator. Indeed, in a world of virtual reality, where he is desensitized from basic emotions, physical pain allows him to live a real experience. “You're not how much money you've got in the bank” (Palahniuk, 1996, p. 92). Indeed, the fight club becomes a nest where men could freely expose their natural selves by breaking the chains of consumerist enslavement.

More importantly, the cinematographic adaptation of the novel realized by David Fincher in 1999 pushes the anti-capitalist agenda even further. Indeed, Tyler’s ultimate goal as a postmodern vigilante is to bring down a major credit company. He plants hand-made bombs made out of soap to achieve a perfect demolition of the building. Erasing people’s credit records could release them from the chains imposed on them and give them a new fresh start. The meaning and symbolism of his action lie in his outmost desire to cleanse the world from the evils of capitalism, a mission that could only be achieved through the use of violent chaos. Pain, fear, disruption, and loss are all emotions that should not be buried and repressed by the consumerist culture. Tyler’s purpose is to awaken the world from a comfortable illusion and make it face the reality that the end of capitalism does not necessarily mean the end of life.

*Mr. Robot* revolves around Elliot’s mission to save himself and the world from the tyrants of capitalism. The disillusionment he suffers from is partly caused by the consumerist culture he is forced to experience. Though he does not indulge in buying to ease his pain, he is, nonetheless, psychologically and emotionally affected by the outcome of this culture. When his psychiatrist asks him what is it about this society that disappoints him so much, he responds:

Oh, I don’t know. Is it that we collectively thought that Steve Jobs was a great man, even though we knew that he made billions off the backs of children? Or maybe it’s that it feels like all our heroes are counterfeit. The world itself is just one big hoax…. Or is it that we voted for this? Not with our rigged elections, but with our things, our property, our money. I’m not saying anything new. We all know why we do this, not because Hunger Games books make us happy, but because we wanna be sedated, because it’s painful not to pretend, because we’re cowards. (Ismail, 2015)
Elliot prophesizes his diagnosis of the sickening society and evokes the agencies that pass their capitalist agendas at the expense of others. He exposes the consumerist culture with all its tycoons that enact their mission to control the world by controlling people’s minds. Elliot confirms that even the political system is not maintained by the “rigged” electoral process but by the consumerist culture. Therefore, he makes it his mission to cleanse the world for the evils of consumerism and save it from pretending, cowardice, and dullness. Through his alter-ego Mr. Robot, Elliot creates and leads a cyber-terrorist group called F Society. As Elliot plans to take down E Corp, which controls almost every financial transaction and infiltrates people’s most personal details, he hopes to free the minds and give the people their lost power.

3. The Evolution of Violence in American Popular Culture
The plot of Fight Club depicts a narcissist anarchist who wants to rebuild the world through chaos and violence. Tyler is subpoenaed whenever the narrator falls asleep, and starts projecting whatever he lacks or is afraid to express. Indeed, Tyler saves the narrator from his profound alienation and amends his feelings of loss and abandonment caused by his absent father. Moreover, he awakens him from his state of complete submission to consumerism by creating a fight club, an experience that would regenerate the meaning of life for the narrator. More importantly, Tyler develops a life purpose when his fight club develops into Project Mayhem. Thus, a personal struggle becomes a vigilante mission to avenge humanity who suffers from hypermodern syndromes. The resort to violence is the ultimate solution by bombing and destroying cultural and financial records. This formula demonstrates the loss of faith in more peaceful ways to save the human condition, such as humanism or democracy.

Elliot Alderson describes himself as a regular “cyber security engineer” by day and a “vigilante hacker” by night. Indeed, Elliot executes a nightly process of hacking criminals and pedophiles to expose them to the police. He considers this at a good deed and an attempt to cleanse society from its evil waste. These good deeds, however, do not heal Elliot from his social alienation, abandonment issues, or the disconnected reality where his life is controlled by virtual illusions. Like Tyler, his alter-ego provides him a deeper purpose to give back meaning to his life. Project Mayhem in Fight Club is very similar to F Society in wanting to take down conglomerates that treat humans as disposable objects in their quest for profit. Mr. Robot’s ultimate goal is to execute the “single biggest incident in wealth redistribution in history” (Ismail, 2015) and free the human race from the crushing banality. Nevertheless, the process of demolition is different from that of Fight Club.

The evolution of the myth of vigilante from the narrative of Fight Club to that of Mr. Robot reveals a new fascination about the concept of violence. Indeed, while the similarities between the narrator and Elliot in regards to vigilantism are numerous, the difference is in the way they both carry their war against the postmodern world. Evidently, in Fight Club, physical violence seems to be the only salvaging mean to save the human race. In other words, a primitive sense of force is needed to awaken the world both figuratively and literally from its fatal numbness. As violence in America is best perceived as a “moral necessity,” American popular culture, in all its different forms, has always shown a great interest in the theme of destroying to rebuild anew. Violence is, admittedly, needed to restore the world on a fairer basis and cleanse it from the inevitable injustices.
inflicted by the rapid human progress. Examples such as *V for Vendetta* and *Nineteen Eighty-Four* (1984) demonstrate how physical violence is not only seen as a moral necessity but also as the last hope to reset a corrupt world.

*Mr. Robot* presents a development in the myth of the vigilante, whereby a new frontier hero explores the mysterious world of the Web. Indeed, Elliot and his alter-ego unleash a more modern type of war and use a new kind of cyber terrorism and digital violence. This cyber revolution would result in actual physical abuse once the people are awakened. McLure, (2000) calls this millennial vigilante the “e-frontier” and states: “the e-frontier can be a harsh and even dangerous territory, a perfect breeding ground for both outlaws and vigilantes” (p. 416). Indeed, this new cyber vigilante is more up to date with the requirements of the postmodern world. His destiny is to save the world from virtual reality using the same technological and digital techniques that created it in the first place. *Mr. Robot* exemplifies the corruption of the world by mentioning real events that occur in American history such as the presidential election of Donald Trump, the Facebook scandal of leaked information, and the false privacy of social media. Moreover, Elliot’s character could have been inspired by real people who have attempted to break the domesticity of people, such as the American whistleblower Edward Snowden. Other narratives such as *The Matrix* (1999 – 2003) and *Person of Interest* (2001) demonstrate the same cyber vigilantism in an attempt to save the depressed and meaningless world.

**Conclusion**

The concept of violence in American popular culture has witnessed a development in both structure and content. This article has explored this concept through the myth of the vigilante in two selected narratives; *Fight Club* (1999) by Chuck Palahniuk and *Mr. Robot* (2015) by Sam Ismail. Though the origins of violence in American fiction are much more numerous and elaborate, this article has selected the three crucial conditions of hyperreality and alienation, the absent father, and the rise of modern consumerism as the new enemy. Moreover, the evolution of vigilantism, as depicted in both narratives, shows an interesting development in the concept of violence from physical anarchy and chaos to a more structured, up to date and elaborates cyber and digital violence.

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**References**


Team-based Training Strategy (TBTS) to Improve Students' Translation Performance

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Abstract:
This study aims at investigating the effect of using a Team-based Training Strategy on students' translation performance. The strategy depends on collaboration, discussion, communication, feedback, assessment, and tries to use team-based training to make a positive reflection on the student's individual performance in translation. Students are given complete information about the components of the strategy and why it is to be implemented, the needed techniques, and how students can prepare themselves to participate inside the classroom. During the whole semester, students are exposed to 30 different scientific and technical texts in the Arabic language to be analyzed, discussed, and translated into the English language as teamwork. Students have been given 15 different scientific and technical texts in English to be translated into the Arabic language as individual work outside the classroom. It has been observed during its implementation that the team-based training strategy makes a real improvement in the individual work of the students. The operation of the strategy has shown that the students have scored high marks in the final exam. To know the students' attitudes toward the strategy, a questionnaire is distributed to them at the end of the semester. The results have proved that almost all their answers are positive which harbors the hope that this strategy can be applied in all translation courses.

Keywords: Arabic translation, assessment, collaboration, communication, discussion, feedback, reflection, team-based training strategy, translation

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Introduction:
Translation is a very complex activity that includes a great deal of cultural and emotional content as well as complex concepts in science, technology, psychology, religion, businesses, law and various other fields. Moreover, translation includes different tasks such as translation management, terminology management and specialized communication. For the translators to carry out all these concepts across language barriers, they have to be exposed to translation studies in order to improve their competence. Translation studies or translation theory should be followed by practice in order to improve translators' performance. Student translators should practice translation because theory without practice is useless and practice without theory is also inoperable. That is to say, the practice should be shaped by theory (Nida, 1993).

Nowadays, the translation industry has been utilized by the globalization of businesses to pave the way forward for international interaction by bridging the gaps of languages and cultures with this advancement in technology and trade. However, with the growth of internet and technology communications, student translators should be well trained to acquire translation skills that are needed in the complex diverse fields of translation. Therefore, educators or trainers should adopt a clear, accurate and effective training strategy to meet student translators' needs, and stimulate their abilities and interests. It has to be a training strategy that involves all student translators to ensure their participation and satisfaction.

Our student translators have already studied translation theory, so they have to be exposed to practice in translation in order to improve their performance as to future professional translators. To improve student translators’ performance in translation, a team-based training strategy is set up by the trainer and all its components are discussed with student translators at the beginning of the semester. The main components of the team-based strategy include collaboration, discussion, communication, application of techniques, team assessment, individual assessment, feedback, and texts analysis.

Literature Review
The ideas of team-based training strategy (TBTS) came up as an extension to the past approaches such as group-based learning, collaborative learning, cooperative learning, and team-based learning. Group-based learning has been termed differently through the years: small group learning (Spriger et al., 1999), collaborative learning (Bruffee, 1999), cooperative learning (Herrman, 2013), and TBL (Michaelsen et al., 2004). Syed (2017, p. 76) opines that team-based translation strategies ensure “preserving identity, culture, and language through the process of translation”, and safeguard the integrity of a language “responsible for transmitting cultural values across different regions”. Casual small group can be effective in increasing student motivation (Machemer & Crawford, 2007), self-direction (Justice et al., 2007) and personal involvement (Rogers, 1983). Cooperative learning is broader and can take on one of many different forms (Kagan, 1994). It includes carefully planned and structured group activities that are infused into a course of learning. An eight-week study, involving cooperative learning and multiple intelligence to increase student performance and motivation, was conducted by Cialdella, Herling, & Hoeffler, 2002). The data showed an increase in grades and positive behavior at the elementary and middle
school levels. Also, Atsuta (2003) conducted research on motivating English-as-a-Second Language (ESL) at-risk learners in Japanese high schools. The results showed that the students in cooperative learning classrooms were more responsible and academically more successful.

Jenkins, Antil, Wayne, and Vadasy (2003) interviewed 21 educators who used cooperative learning on a weekly basis. The teachers’ discovered that cooperative learning has many benefits for at-risk students. They observed improvements in student self-esteem, classroom atmosphere, academic performance, and assignment completion.

Team-based learning was first developed by Michaelsen in the 1970s, when the TBL (Team Based Learning) was implemented in a business school course within a class of 120 students with the aim of helping students engage in in-depth discussion, and apply concepts to real-world problems (Michaelsen, Parmelee, McMahon, Levine, & Billings, 2008). TBL as a strategy has been adopted and validated by many disciplines around the world (Haidet et al, 2012). An appropriate design of TBL course offers an opportunity for students to develop and refine the skills such as problem-solving, critical and creative thinking, written and oral communication, information literacy, as well as inquiry and analysis. The American Association of College and Universities (AACU) lists all the above skills among essential skills for graduates of higher education (AACU, 2007). Also, the results from studies have offered additional evidence of students having increased knowledge retention as well as problem-solving skills (e.g. Mcinemey & Fink, 2003; Touchet & Coon, 2005) as a result of TBL, which further supports the rationale for adopting TBL to help students integrate content into practice, and prepare them for the real-world. The other considerable benefits of learner-centered TBL, are revealed in the results of studies which have shown higher level of student engagement (Chung, Rhee, & Baik, 2009), as well as increased excitement for both students and instructors in TBL courses (Palsolé & Awalt, 2008) and (Haidet & Fecile, 2006; Lane, 2008). Also, the implementation of team-based learning appeared to have contributed to positive learning outcomes, such as higher scores in final exams and standardized tests (Cheng, Liou, Tsai, & Chang, 2014). In several current studies, the results of meta-analysis of data from 225 studies have shown that students enrolled in active learning performed better in exams compared to their counterparts enrolled in classes that used traditional lectures; active learning is a key ingredient in TBL courses (Dana, 2007; Fatmi, Hartling, Hillier, Campbell, & Oswald, 2003) and (Freeman, Eddy, McDonough, Smith, Okoroafar, Jordt, & Wenderoth, 2014). "Team-based learning approach represents an even more intense use of small groups in that it changes the structure of the course in order to develop and then take advantage of the special capabilities of high-performance learning teams" (Michaelsen et al., 2004, p.7) TBL is most appropriate in courses that meet two conditions (1) students are required during the course to understand a significant body of information and (2) a primary goal of the course is to apply or use this content by solving problems, answering complex questions, resolving issues and the rest. Instructors reported that students were more highly engaged, felt better prepared for class, and performed better in course outcomes (Allen et al., 2013). Also, students reported having learned more content, gaining a deeper understanding of information, a heightened interest, and increased group-member participation. As the author of this article had to teach a translation course to student-translators before their graduation, he/she decided to implement a new strategy which is
called a team-based training strategy to train student-translators on how to translate scientific and technical texts from Arabic into English and vice versa. A team-based training strategy utilizes the literature of the previous approaches such as group-based learning, collaborative learning, cooperative learning, and TBL approach. Using a team-based training strategy to train student-translators helps them to become capable of working as teams learning how to analyze the source texts and become competent to find the equivalent textual material in the target texts.

**What is Team-based Training Strategy?**

Team-Based Training is a strategy that helps create a collaborative Training environment. This strategy requires student trainees to take responsibility for their training as well as working as teams. The main objective of this strategy is to support high performance in translation through opportunities for trainees to engage in real training environment and significant training tasks. Team-based Training is a practical strategy where student trainees are placed into small training teams of about six members. The strategy provides student trainees with techniques to help them work collaboratively on analyzing and discussing the source texts grammatically and semantically to appropriately comprehend the context of the source text and easily find the equivalent in the target text. The intended training outcome of this strategy depends on the following:

- Trainees should understand that they actually translate meaning not words, so they have to look into the source text within its source language structure syntactically, morphologically and semantically in their analysis and discussion.
- Trainees should consider in their analysis of the source texts, the intention of the author or writer, the target audience, as well as the culture of the target audience and the terms that are used in the source texts.
- When the trainees comprehend appropriately the source text message, they have to focus deeply on the target language structure syntactically, morphologically, and semantically, in order to figure out easily the equivalent meaning of the source texts to incorporate it into the target texts. This strategy will help trainees to avoid word by word translation because they analyze the source texts and get the meaning of the message that is conveyed by the author. Trainees should forget about the source texts and their focus should be on the target language structure to transfer the source texts into target texts.

**Implementation of Team-based Training Strategy:**

- Student trainees are divided into four teams and each team consists of six students.
- Each team has a leader to organize the discussion and exchange of ideas, and a reporter to write the draft and make a fair copy.
- During the training session, trainees will be given two Arabic language texts to be translated into English language. This strategy of making Arabic as source language and English as the target language is mainly intended to increase the trainees’ stock of vocabulary in the foreign language. Trainees can easily understand the context of the source language and work together as a team to find out the exact equivalent in the target language.
- Translation from Arabic as a native language into English as a foreign language will help trainees to memorize the words and expressions that they use in translation and also help them to use cohesive and coherent devices to come up with an appropriate translation.
- At the end of the session the trainees’ hand in their fair copies to be corrected, with their names on each of them.
- The trainer gives them an English text to be translated outside the classroom as individual work.
- Trainees receive direct feedback from the trainer and write down all the notes in order to avoid the mistakes and errors they have made.
- The trainer also announces the team that has done the best translation in order to create competition between the teams.
- The collaborative work, discussion, analysis and communication in the training sessions improve the trainees' individual work in translation of the English text into Arabic text.
- TBT encompasses seven essential elements: teams, collaboration, analysis, discussion, communication, feedback, and assignment design.

![Figure 1. The components of Team-based Training Strategy](image)

All the above-mentioned aspects should be covered and focused on inside the classroom to help trainees to appropriately understand the source texts in order to find out the most equivalent textual material in the target language. Each team translates the selected two texts in order to hand in one fair copy of each text at the end of the session. They will then be given a third text as an assignment for individual work outside the classroom. The trainer corrects the teamwork and the individual work and gives direct feedback at the beginning of each session. The feedback rotates from the trainer to trainees, and from trainees to the trainer. This feedback helps them to overcome some mistakes and errors in their translation. Each session starts with oral and written feedback from the trainer.

The above steps (discussion, communication, analysis, and collaboration) encourage trainees to avoid using dictionaries and make them focus on the meanings and not on the words.
The feedback also helps them to understand that there is no restriction on meaning, and the word reveals its meaning in the context in which it occurs. This strategy provides student trainees opportunities to collaborate and discuss the techniques of how to analyze and understand the source texts in order to easily figure out the most equivalent textual material in the target language.

The strategy also provides student translators a complete satisfaction in working inside the classroom in teams, to benefit from collaboration, in the analysis and exchange of ideas. Moreover, trainees are completely relaxed and cooperative as teams, because they know each other very well, and they are working in a real training environment inside the classroom.

**The essentials of Team-based Training Strategy**

- The strategy concentrates on the teamwork assessment and individual work assessment to provide useful feedback to the trainees at the beginning of each session.
- The feedback and the assignments should promote translation skills and techniques as well as team development and because trainees receive direct feedback inside the classroom.
- Trainees also are accountable for the quality of their teamwork inside the classroom and their individual work outside the classroom.
- The strategy provides student translators with a practical technique on how to analyze the text in order to understand the meaning of the context and become capable of rendering this context into the target language.
- The strategy stimulates them to participate and improve their individual skills and abilities, utilizing the collaborative work of the team.
- The strategy uses different contexts to increase the vocabulary and expressions of the trainees.
- All the members of the team are engaged in the work inside and outside the classroom in challenging intellectual tasks. They are active participants who contribute effectively to the teams.
- Thus engaging in Team-Based Training helps student-translators to reflect, review, analyze, and enhance their training while engaging in challenging texts designed to expand their individual and team building skills.
- The team-based training strategy provides an environment in which student trainees are positively engaged in the Training process in order to become future professional translators.
- The TBT strategy considers student-trainees as the focus of instructions, and all the activities revolving around the instructions are collaborative work where all the members of the team are involved effectively in the analysis, discussion and communication processes inside and outside the classroom. It is a social, active, contextual, engaging, and communicative work that leads student trainees to deeper understanding of translation techniques and skills.

Team-based training strategy is mainly designed to train student-translators to improve their competence and performance as professional translators. The strategy includes teamwork on text
analysis, the extraction of the main idea of the texts, as well as providing a model translation as the outcome of the teamwork. The strategy focuses on the teamwork, collaboration, discussion and direct feedback to achieve positive reflection on the student's individual performance in translation.

**Why Use Team-Based training strategy?**

- It provides student translators with a practical outlet for text analysis, the main idea or the message of the text, and how to find the equivalent in the target language.
- It helps student translators to develop their language skills and abilities through collaborative work in the team.
- It helps the student translator to understand the context and be able to increase his vocabulary through team discussion.
- Student translator can engage in complex intellectual tasks that are challenging, such as understanding the source text, the intention of the author, and how to translate that into the target language to be understandable for the target audience.
- Team–based strategy is an opportunity for student translators to benefit from each other's abilities in both source and target languages as well as growing confident as a future translator.
- The strategy will assess the student translators from their work as a team and also as a team by giving them texts to be translated outside as an assignment.
- This strategy depends on collaboration, communication, analysis, translation, discussion and feedback from student translators and the trainer.
- The strategy will improve student translators' competence and performance through the analysis of different texts and the team discussion in addition to the feedback from the trainer.
- The strategy will help student translators to focus on the concept and meaning instead of the form. That is to say, translation depends on the comprehension of specialized terminologies and not just on grammatical forms and lexical words. The strategy will help the translators to focus on the contextual meaning beyond the dictionary meaning to fulfill the need of the target audience.
- The strategy achieves positive interdependence because the members of each team know each other very well, and they are ready to cooperate with the teamwork.
- The members of each team interact face to face in the analysis, discussion and communication to contribute positively in the understanding of the syntax, semantics, teams and culture of the source texts within the structure of the source language.

The team-based training makes each member a confident individual who gains individual competence and performance as a translator.

**Team-based Training Techniques**

The student translators should follow some techniques to understand the exact meaning of the source texts. They have to consider the following:
The trainees should collaboratively discuss and communicate as teams to arrive at the comprehensive meaning of the source texts. Then the discussion and transference of ideas should be shifted to the structure of the target language in order to find the exact equivalent textual material to transfer the source texts into target texts.

The trainer as facilitator always concentrates on clarification of the purposes of the individuals and their contribution to the purposes and objectives of collaborative work within the group. Also, the trainer as a facilitator, tries to motivate the individual students to be a resource of learning and to share his knowledge and experience with the team. In order to create a relaxed training environment inside the classroom, the trainer also participates as a member of the group to express his views independently to support the climate of the classroom. Through the feedback, the trainer always shares his feelings and thoughts for the students to encourage them to participate effectively and get rid of being shy or inactive within the team.

Methodology
This quantitative study aims to implement team-based training strategy to improve students' translation performance. The strategy tries to involve all students to participate as teams which will be reflected positively on the students’ individual work. The method focuses on collaboration, discussion, communication, and feedback as well as team work assessment to measure to what extent this teamwork has a positive improvement on students' individual performance.

The instrument:
The study tries to measure the real evaluation of the strategy from students point of view. A questionnaire out of eighteen statements is designed to know the attitude of the students toward the strategy. The questionnaire is distributed to the students at the end of the semester after the result of the final exam.

The population of the study:
About (31) students at level ten who have to study the course, "translation of scientific and technical texts" are selected to be the sample of this strategy. The students should graduate at the end of the semester, so the researcher tries to implement this strategy to prepare them to the labor market as professional translators.
The procedure:
The researcher himself is the faculty who teaches the course to the targeted students. The researcher starts by offering complete information and techniques about the strategy at the first lecture. The researcher informs the students about what he has to do and what they have to do during the whole semester. Students are divided into small groups and each group has a head student and a reporter. The researcher prepares about thirty texts in Arabic language and fifteen texts in English language as the subject matter of the course.

The Validity and Reliability of the questionnaire:
The researcher discussed the statements of the questionnaire with the faculties at the department of English and Translation to insure that this questionnaire is valid and reliable to the study. Moreover, the questionnaire is sent to professor Sayed Sarwar Hussain at the department of Linguistics and Translation to measure its validity and reliability. He said, "I have seen Dr. Qareeballah Hamdoun’s Questionnaire, he has used in the context of the present research paper as a data collection tool that is prearranged to collect and record information about the particular issue of interest in this research, namely ‘to measure the attitudes of student-translators in team-based training strategy’, implemented while teaching the course, ‘Translation of Scientific and Technical Tests.’ It has a definite purpose that is related to the objectives of the research, which is very clear from the outset on how the findings will be used. After attempting some modifications, I consider it now as reliable and proper in terms of the thesis. A designed questionnaire should always be ready for ascertaining validity. Validity shows how well the idea of a theoretical construct is represented in a functional way in the questionnaire. My reading of the Questionnaire has led me to conclude that its representational validity is based on the empirical constructs on the basis of which the questionnaire was prepared. The questionnaire shows how well and in the scientifically tenable manner the thesis advanced in the research paper is represented by it. Therefore, the questionnaire appears to be quite valid and reliable in terms of the present research work.”

Analysis and Result:
Team-based training strategy has been implemented for a whole semester. At the end of the semester, student trainees were found to have scored very high marks at the final exam. The students' high marks at the final exam indicate that team-based training is an appropriate strategy to qualify student trainees to be a professional translator in the future. The main elements of the strategy such as collaboration, analysis, discussion, communication as well as feedback and assessment, have been positively reflected on the student trainees' individual work. This strategy is very useful in developing the performance of the trainees' individual work.

The discussion on the questionnaire:
Table 1. Statistical Analysis

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Team-based training strategy (TBTS)

1. Creates a real training environment inside the classroom.

Figure 2. Feedback 1

Figure 1 shows that 95.8% of the participants agree that TBT is a real training environment and no participant disagrees.

2. Includes different techniques for different texts in translation.

Figure 3. Feedback 2
Trainees agree that there are different techniques in the strategy considering the types of texts and their fields. Here also no one disagrees.

3. Includes teamwork inside the classroom and assessment for individual work outside the classroom.

Figure 4. Feedback 3

22 Twenty-two of the participants agree that there are teamwork and individual work assessment.

4. Offers direct feedback from the trainer to trainees and from trainees to trainer.

Figure 5. Feedback 4

The participants agree that there is direct feedback from the trainer to trainees and from trainees to trainer in each session. So, 22 of the participants agree and 2 of them are neutral.

5. Offers continuous evaluation and assessment for teamwork and individual work.

Figure 6. Feedback 5
The participants receive direct evaluation and assessment for their team work and individual work. 91.7% agree that there is direct assessment for the team and individual work.

6. Creates competition between the teams to know the best translation after

![Q6 Percentages](image1)

*Figure 7. Feedback 6*

The trainer mentions the best translation at the end of the direct feedback in order to create competition between the teams. So, 79.2% of the participants agree that there is a competition while 20.8% of the participants are neutral and no one disagrees.

7. Enables the members of the teams to appropriately discuss and analyze the source texts to understand the suitable equivalent in the target texts.

![Q7 Percentages](image2)

*Figure 8. Feedback 7*

Team-based training is collaborative work and it depends on analysis and discussion, communication between the team members to understand the exact meaning of the source texts. 95.8% agree while 4.2% are neutral and still no one disagrees.

8. Focuses on collaboration, discussion, communication and exchange of information to increase the trainees’ vocabulary and expressions.
Figure 9. Feedback 8

All the participants agree 100% that the team-based training strategy concentrates on collaboration, analysis, communication discussion as well as feedback and assessment to increase the vocabulary and English language expression of the participants.

9. Makes trainees very relax and ready to cooperate as members of the team.

Figure 10. Feedback 9

87.5% of the participants agree that they are relaxed and active participants and the others are neutral and no one disagrees.

10. Helps trainees to know each other and communicate in and out the classroom.

Figure 11. Feedback 10

Trainees share the same academic, social, and cultural background. That is, from the beginning they are chosen as team members to create deep relationships between them.
11. Helps trainees to enrich their work and increase their vocabulary and expressions in English language.

![Figure 12](image1.png)

**Figure 12.** Feedback 11

95.8% of the participants agree that this component of the strategy helps them to enrich their work at both the levels, that, individually and collaboratively.

12. Raises the self-confidence and active participation in the team and individual work.

![Figure 13](image2.png)

**Figure 13.** Feedback 12

The above result indicates that 95.8% of the participants agree that TBT strategy raises their confidence as well as encourages them to be active in their team and individual work.

13. Offers opportunity for trainees to understand the structural differences between English and Arabic languages.

![Figure 14](image3.png)

**Figure 14.** Feedback 13
The trainees have to translate two Arabic texts as team-based training, and they have to take an English language text as individual work. All the analyses, discussions and communications of the source texts will help them to understand the context and the message within the structure of the source language and how to find an appropriate equivalent textual material within the target language structure. The trainees agree that the strategy help them to know the structural differences between the two languages.

14. Offers opportunity for discussion and communication which improve trainees individual work.

**Figure 15.** Feedback 14

The main objective of the teamwork is to improve the trainees’ individual work outside the class. The components of the strategy such as collaboration, analysis, discussion, communication, feedback and assessment, improve the performance of the trainees in their individual translation.

15. Improves the practical work of the trainees through useful feedback they receive from the trainer.

**Figure 16.** Feedback 15

Feedback is essential in this strategy. Trainees receive direct feedback from the trainer about their team-work and individual performance. Also, trainees give oral feedback to the trainer. The continuous feedback and assessment have better reflection on trainees’ performance.

16. Makes the translation process very interesting and creates motivation and competition.

**Figure 17.** Feedback 16
Team-based strategy creates a training atmosphere inside the classroom, so trainees are completely motivated and the translation is a very interesting process for them.

17. This strategy is not appropriate to improve trainees' performance in translation.

![Figure 17](image1)

**Figure 18. Feedback 17**

All the participants disagree, and a few of them are neutral in answering the above questions. But this statement says that the team-based training strategy is not appropriate and suitable to improve trainees' performance in translation. So, no one of the participants chooses the 'agree' option. 91.7% of the participants disagree and 2.92% of them are neutral. These answers indicate that all the participants believe that this strategy improves their competence and performance in translation. Moreover, the answers to this question prove that the strategy is successful and it achieves the main goal behind its application.

18. This strategy should be adopted in teaching other translation courses.

![Figure 19](image2)

**Figure 19. Feedback 18**

Also, almost all the trainees prefer this strategy to be adopted in teaching other courses of translation. 83.3% of the participants agree that this strategy to be applied in teaching other translation courses while 16.7% of them are neutral and no one disagrees.

The above answers to all the questions show that all the participants disagree only in answering the statement number (17) and they accept and approve the other statements of the questionnaire. These results indicate that the TBT strategy has made a real reflection on students' individual translation, and encourages them to be confident as translators. The strategy concentrates on the collaborative and cooperative training and assessment for the teamwork to make sure that this
teamwork has a good reflection on the individual work. In addition to that, the strategy has succeeded in developing collaborative skills, increasing real engagements as well as improving students' vocabulary and expressions in both English and Arabic Languages. Moreover, the TBT strategy also helps students to understand the structural differences between English and Arabic as well as the cultural differences.

Conclusion:
The students have scored high marks in the final exam. Their marks range between (85-96). This result indicates that the team-based training strategy is capable to,

- create a real training environment inside the classroom.
- Attract the attention of the student toward the main objectives of the training.
- Make students very active, collaborative, communicative and ready to help each other.
- Help them to depend on their experience to understand the context out of the text through discussion instead of depending on the dictionaries.
- Help them to reuse the new terms and expressions to memorize them.
- Make them feel relaxed, enthusiastic and ready to practice translation in different texts.
- Help them to improve their individual competence and performance as to future professional translators.

The team-based strategy is mainly implemented during the whole semester to create a real positive training environment to increase the reflection of teamwork on the performance of the individual work. Moreover, it has also been useful in helping students to engage with one another to discuss and participate in the team translation of texts. The collaborative work of the teams develops oral communication skills, writing skills as well as strengthening the relationships between the students. The strategy gives positive results on the individual performance as well as deepens students' awareness of the cultural, structural and social differences between English and Arabic languages. In today’s globalized world, translation has been regarded as a means of preserving different cultures. It also acts as a valuable channel for the dissemination of different cultural values. In this respect, Team-based translation strategy can achieve successful results by creating an atmosphere of mutual respect, interaction and trust and also dissemination of suggestions and ideas which will go a long way in producing positive and effective translation activities. The Team-based Training Strategy improves the student's translation performance, strengthens the social relationship between the students, increases their self-confidence to participate without shyness or hesitation as well as increasing their stock of vocabulary and expressions in both languages English and Arabic.

About the Author:
Dr. Gareeballah Mudawi is an Associate Professor at the College of Languages and Translation. He had been teaching Applied Linguistics and Translation and Interpretation for well over 30 years. He has many research papers to his credit published in international refereed journals in the field of language teaching, applied linguistics and translation studies. He has also translated books and has published a course book for language teaching. My ORCID ID- https://orcid.org/0000-0003-0145-0743
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The Technique of Juxtaposition in Toni Morrison’s *The Bluest Eye*

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**Abstract**

The current study examines Toni Morrison’s utilization of the technique of juxtaposition in her 1970 novel *The Bluest Eye* to distinguish the weakest party in the American society and the most vulnerable individual among them. The study analyzes some settings, characters, and concepts, in the novel besides how Morrison juxtaposed two or three of them so that one character, belief, event, or place would seem the most unfortunate among the rest. Morrison trusts her readers to identify similarities and differences between the three families included in the novel: the White family of the Dick-and-Jane Primer, the poor African American MacTeers, and the poorer African American Breedloves by placing them side by side. She also urges her readers to compare and contrast to reach a better understanding of one of the main ideas of the text, the concept that Pecola and her family are the most unfortunate among the Americans in general.

**Keywords**: juxtaposition, Morrison, Pecola, *The Bluest eye*, The Breedloves

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Introduction
There will be no black unless there is white. Similarly, there will be no dark black unless there is black. There is a stark difference between black and white and dark black and white if they are placed side by side. But if black and dark black are put side by side, there will be a considerable similarity. However, if we put the three colors side by side, this will single out the dark color and would make it look even darker than if it was placed beside black only or white only or put alone. This is what Toni Morrison has done in her first novel, *The Bluest Eye* (1970). It is the technique of juxtaposition. In literature, juxtaposition is the placement of two or more pictures, concepts, characters, or other literary elements side by side, which for the most part, may not come together. Writers typically use this technique to make readers understand a text in view of the similarities or differences between the elements juxtaposed, furthermore, to highlight one of these elements among the rest in light of these similarities and differences. Morrison juxtaposed actions, images, settings, concepts, and characters of three families to make her readers compare and contrast, then single out the darkest among them viz., the Breedlove, and the most unfortunate member of this family, Pecola. The current study explores Toni Morrison’s use of the technique of juxtaposition in her *The Bluest Eye*, and how she employs this technique to characterize the Breedlove, particularly Pecola, as the most unfortunate members in the American society, and the darkest and most miserable members in the Black community. Loaded with juxtaposition, *The Bluest Eye* has turned this literary technique from a simple literary device into creative and meaningful art.

In a place where people entertain at the idea that God created black people out of scraps left over after He had finished creating the world (Goldenberg, 2017), Toni Morrison was born on February 18, 1931. She is one of the greatest writers of African American literature. She is one of eight women who received the Noble prize in literature, and the first black one (Beaulieu, 2003). She published her first novel, *The Bluest Eye*, in 1971. As a member of this society, Morrison had taken upon herself the responsibility of facing America with its ugly side; racism, which she has done through writing novels. Therefore, in most of her books, if not all, the hardships of racism form the main subject. Furthermore, Morrison has highlighted crucial issues that are unnoticed not by the whites, but by her own kind, black people.

In her foreword to *The Bluest Eye*, Morrison (2007) states that the novel is based on a real conversation between Morrison and a childhood friend in elementary school. The African American girl uncovered to Morrison her craving blue eyes to which Morrison, “was violently repelled by what I [Morrison] imagined she would look like if she had her wish” (p.x). This abiding memory has inspired Morrison to display the main reasons behind one of the significant issues related to the African American group, namely internalized oppression or simply self-loathing in a detailed fictional narrative.

The novel is about the downfall of an eleven-year-old African American girl, Pecola Breedlove, living in the late 1940s, in consequence of maltreatment at the hands of her family and community. The girl’s parents do not see her as their little daughter more than they see in her the blackness they hate, and more specifically, their darkness that has led them to their miserable life. Also, the community does not see her as an innocent child more than it sees in her the ugliness of
black skin, which should be undermined. Thereupon, Pecola starts to see the deficiency in herself rather than in her family or community. She starts to aspire for beauty, which she has misperceived found only in those people whose skin and eye color counter her viz; their whiteness and blue eyes. What has enhanced this misperception is the look of love she sees in the eyes of people that surround her when they see such beauty.

One of the primary reasons that have made Pecola hold such misperception is the idealization of the white world. A study points out that the idealized White world “is juxtaposed against the painful Black world inhabited by Pecola and her friends” (Bloom, 2010, p.107) that is Claudia, the narrator of the novel and the youngest among the three girls, and her older sister Frieda. The ideal White world is symbolized by Shirley Temple and white dolls, which have their massive impact on the psyche of little Black girls. However, Morrison (2007) puts the reactions of the three little girls Claudia, Frieda, and Pecola side by side to show how unique is that of Pecola. To Frieda, the cup is a source of great pleasure, which draws her into “a loving conversation about how cu-ute Shirley Temple was” (p.19). As for Claudia, who throughout the text resists the temptations that influence her to blindly accept the concept of Flawless Whiteness before reaching the ‘Adjustment without improvement’ (p.23) stage. Her reaction to the cup is a child’s natural reaction to another child that gets special attention that is jealousy away from color or race instead of unnatural fascination. Next, the reaction of Pecola to the cup comes a surprise not only to Claudia, Frieda and their mother Mrs. MacTeer but also to the reader, as she drinks three quarts of white milk in a white-and-blue cup in one day which is equivalent to twelve cups of it, only to have the “opportunity to drink milk out of it [the cup] to handle and see sweet Shirley’s face” (p.23). Pecola’s obsession with whiteness is more potent than that of Claudia and Frieda, whose hatred of white milk proved to be stronger than Shirley Temple’s charm.

In the forward, Morrison also refers to the types of families juxtaposed in the novel; ‘crippled and crippling family’ (p.xii) indicating the Breedloves, and an ‘average Black family’ (p.xii) indicating the MacTeers. Yet, Morrison does not make reference to the White family juxtaposed with the other two families previously mentioned; it is the family of the Primer. Morrison starts the novel with an introductory piece, an epigraph made of thrice-repeated paragraph excerpted from the Dick-and-Jane reader. Schools had used this reader for teaching American children how to read in the 1930s and several decades after. The epigraph serves two principal purposes in the novel; first, it introduces the White-class family of mother, father, Dick, and Jane that opposes the other two Black families in the novel, the MacTears, and the Breedloves. Morrison has perhaps intentionally put the White family at the very beginning of the book and as headings of some sections as well to imply the racial, social hierarchy of the United States at the time where Whites, whether poor or rich, should come first. Afterwards, Morrison follows the White family with the MacTears and last come the most unfortunate the Breedloves. Second, the Dick-and-Jane family of the Primer performs the same role as that of Shirley Temple and the White doll in the novel, which Bloom (2007) has identified as the “Idyllic White” (p.107). It is a fictional White family made perfect and beautiful by the American media, which is perhaps why Morrison does not mention it with the other two families in the foreword, as it has been pointed out earlier in this article. The reason is that she may have wanted to undermine the family’s credibility. The
Primer may teach children to read, but for the Black children, it may also impose upon them the White’s “whole schemes of value, political, religious, moral, aesthetic [that] have little or nothing to do with their actual lives” (Gibson, 1989, p.21) making them believe that if they are not white, then they are outside the realm of the Utopian American family; hence they are ugly and insignificant. Had Morrison juxtaposed a real White family instead of a fictional one with the other two Black families, she would not have highlighted that crippling effect of the Whites’ Black propaganda on the two Black families especially the female child who Morrison describes with the words ‘most delicate’ and ‘most vulnerable’ (p.xi) in society.

Morrison turns juxtaposition from a literary technique into art when she builds up three images of the lives of three families put side by side in the epigraph using text. Repeating the same text three times in different forms connotes the fact that though different, the three families belong to the same society. She may not have explicitly mentioned the White family in the foreword, but she has included its way of living compared with that of the two other Black families in the epigraph. She has reflected each family’s way of living in American society through three variants of the text taken from the Primer. Malmgren’s (2000) statement below may well demonstrate this:

The novel’s epigraph consists of three versions of lines from the Dick-and-Jane Primer—one regular, one without capitals or punctuation, and one without capitals, punctuation, or spacing. The standard critical reading of the three versions is that the first represents the life of white families, orderly and “readable”; the second, that of the MacTeer family, confused but still readable; and the last, that of the Breedlove family, incoherent and unintelligible. (p.257)

Arranging the versions of the text in this manner has helped Morrison in putting the White family at the top to imply its being the fortunate segment of the American society, and the Breedloves at the Bottom to imply its being the unfortunate segment of it.

Morrison deliberately sets The Bluest Eye in Ohio, Lorain, in 1941. Both place and time are influential in the history and culture of the United States. Lorain is the hometown of Morrison, where she was born and raised. It seems that Morrison had chosen Lorain only once to be the geographical setting of one of her novels, and that novel is The Bluest Eye (Beaulieu 2003). The ethnic diversity of this geographic area has greatly helped Morrison in calling attention to the conflicted relationship between Blacks and Whites by juxtaposing the dwellings of both in one place, which is best illustrated in Claudia’s contrastive comparison between the gray houses of the Blacks and the colorful ones of the Whites while walking with Frieda and Pecola on their way to the Fishers’ house, the workplace of Pecola’s mother:

We walked down tree-lined streets of soft gray houses leaning like tired ladies…. the streets changed; houses looked more sturdy, their paint was newer, porch posts straighter, yards deeper. Then came brick houses set well back from the street, fronted by yards edged in shrubbery clipped into smooth cones and balls of velvet green.
The lakefront houses were the loveliest. Garden furniture, ornaments, windows like shiny eyeglasses, and no sign of life. The backyards of these houses fell away in green slopes down to a strip of sand, and then the blue Lake Erie, lapping all the ways to Canada. The orange-patched sky of the steel-mill section never reached this part of town. This sky was always blue. (p.105)

The very first sentence of the novel, ‘here is the house’ brings out the importance of houses in the novel. Morrison portrays each house in the book reflect the family life of its inhabitants. The house of the Whites: to begin with, is not less ideal than the White family living in it; ‘it is green and white. It has a red door. It is very pretty’(p.3). The colorful houses in the novel belong to the Whites, to name an example, the Fisher’s “large white house with the wheel barrow full of flowers” (p.105), besides, in order to refer to those black people who have assimilated to Whites to escape the consequences of social marginalization, Morrison describes that replica of the white household, it is the house of one of the “sugar-brown Mobile girls” (p.82); Geraldine, her husband Louis, and her son Junior. She is a light black girl who believes in the power of appearance, and that beauty is everything that is far from woolly hair and ashy skin which might, if not prevented by cutting the hair as close as to the scalp as possible and applying lotion to the face, put ‘colored people’ in the danger of being mistaken for ‘niggers’ (p.87). The house of Geraldine is seen through the eyes of Pecola who seems to regard it not less heavenly than Shirley Temple or the white doll:

How beautiful, she thought. What a beautiful house. There was a big red-and-gold Bible on the dining-room table. Little lace doilies were everywhere-on arms and backs of chairs, in the center of a large dining table, on little tables. Potted plants were on all the window sills. A color picture of Jesus Christ hung on a wall with the prettiest paper flowers fastened on the frame. She wanted to see everything slowly, slowly. But Junior kept saying, “Hey, you. Come on Come on.” He pulled her into another room, even more beautiful than the first. More doilies a big lamp with green-and-gold base and white shade. There was even a rug on the floor, with enormous dark–red flowers. She was deep in admiration of the flowers. (p.89)

The next described house is the house of the MacTeers. It is “old, cold, and green. At night a kerosene lamp lights one large room. The others are braced in darkness, peopled by roaches and mice” (p.10). Though struck by poverty, the house of the MacTeers shares one characteristic with the house of Dick-and-Jane, namely, being green, the color that symbolizes ‘fertility’ (Jackson, 2011, p.53) and ‘hope’ (Ferber, 2007, p.90) which are essential for existence. Although the house of the MacTeers is cold which suggests its void of warm family environment, yet it is not devoid of the feeling of security, for instance, Mrs. MacTeer may not show affection or gentleness when treating Claudia, her sick daughter. However, her temper when one of her daughters become sick makes it pretty obvious she really worries about their health, yet the rags she uses to stuff the windows are not enough to bring warmth to the house, but can only reduce the severity of cold. Beaulieu (2003) argues that, “Morrison uses domestic tasks as a way of holding family and community together,” (p.115), i.e., black family and community. She also adds that Morrison
‘portrays the torturous treatments with liniments and foul-tasting medicines as a means of preserving life, saving children from the ever-present threat of illness and death’ (p.115)

Last is the Breedlove’s abode. It is portrayed as a manifestation of poverty and melancholy together. Bloom (2007) holds the view that the Breedloves’ storefront shares a similarity to Elizabeth Fox-Genovese’s description of a typical slave cabin: ‘even with improvements slave cabins hardly offered a solid foundation for an independent domestic sphere over which the mother of the family could preside. Primarily places to sleep, take shelter, eat the last meal of the day’ (p.185). At some point in the novel, Morrison let the reader know that the Breedloves have moved to this storefront apartment because the father had burned their house down. Hence, compared to the house of Dick and Jane and that of the MacTeers, the Breedloves’ is no more than a pile of rubble, and the substitute is a semi-house which looks as odd and ugly amidst the other houses that surround it as its dwellers look amidst their fellow citizens:

There is an abandoned store on the southeast corner of Broadway and Thirty-Fifth Street in Lorain, Ohio. It does not recede into its background of leaden sky, nor harmonize with the gray frame houses and black telephone poles around it. Rather, it foists itself on the eye of the passerby in a manner that is both irritating and melancholy. Visitors who drive to this tiny torn down, while pedestrians, who are residents of the neighborhood, simply look away when they pass it. (p.33)

Furthermore, the Breedloves have furnished their storefront apartment with pieces that do not evoke any pleasant memory. Each piece represents the embodiment of the amount of distance between the Breedloves, and their society, a case in point is the sofa which has had a split at the back during the delivery process, but the store refuses to take the blame, thereupon, the wretched family is compelled to keep it and pay monthly installment:

It had been purchased new, but the fabric had split straight across the back by the time it was delivered. The store would not take the responsibility . . . .
“Looka here, buddy. It was O.K. when I put it on the truck. The store can’t do anything about it once it’s on the truck . . . .” Listerine and Lucky Strike breath.
“But I don’t want no tore couch if’n it’s bought new.”
Pleading eyes and tightened testicles.
“Tough shit, buddy. Your tough shit . . . .”
You could hate a sofa, of course—that is, if you could hate a sofa. But it didn’t matter. You still had to get together $4.80 a month. If you had to pay $4.80 a month for a sofa that started off split, no good, and humiliating—you couldn’t take any joy in owning it. And the joylessness stank, pervading everything. (p.36)
The split symbolizes the chasm not only between the Breedloves and their society but also between the members of the family itself, which is reflected in family disintegration. Moreover, the anguish caused by this split has in time turned into the feeling of indifference towards every other thing at the place, including each other:

The stink of it kept you from painting
the beaverboard walls; from getting a matching piece of material for the chair; even from sewing up the split, which became a gash, which became a gaping chasm that exposed the cheap frame and cheaper upholstery. It withheld the refreshment in a sleep slept on it. It imposed a furtiveness on the loving done on it. Like a sore tooth that is not content to throb in isolation, but must diffuse its own pain to other parts of the body—making breathing difficult, vision limited, nerves unsettled, so a hated piece of furniture produces a fretful malaise that asserts itself throughout the house and limits the delight of things not related to it. (p.36)

After all, children are greatly impressed by physical appearances; for this reason, eyes have an essential role in *The Bluest Eye*, ‘they were everything’ (p.45). Therefore, Pecola craves blue eyes to escape this drab greyish world she sees with her brown eyes.

As for time, the year (1941) is historically significant to the United States; it is the year that had marked the attack on Pearl Harbor, followed by the United States participation in WWII. Morrison has chosen this timing for *The Bluest Eye* to criticize America’s ‘nationalistic ethic that held the nation together’ (Beaulieu, 2003, pp.69-70) before the war, which has proved to be only a lie after it. By choosing this particular year to set the traumatic incidents of *The Bluest Eye*, Morrison has juxtaposed “the concept of the American Dream and American patriotism fostered during US participation in World War II with the hypocritical treatment of the Black community at the war’s end” (Beaulieu, 2003, p.69)

As it has been previously noted, the setting of *The Bluest Eye*, Ohio, Lorain is the birthplace of Toni Morrison which she once has characterized as, “curious juxtaposition of what was ideal in this country and what was base” (Morrison (1985) quoted in Lister, 2009, p.25) in other words, a place that brings two opposites together; one positive and the other negative. Accordingly, Morrison’s first words that describe the place in the novel pose something of a paradox; ‘Nuns go by as quiet as lust, and drunken men and sober eyes sing in the lobby of the Greek hotel’ (p.9). Bloom (2010) identifies this as ‘juxtaposition of opposites’ (p.48) which Morrison possibly manipulates to foreshadow all the upcoming antithesis throughout the novel that, in turn, best reflect this hypocritical community, to name a few examples: whereas there are three innocent girls; Pecola, Frieda and Claudia, there are three prostitutes; Miss Marie, China and, Poland. Also, there are several parenting incidents that prove that Pecola’s father and mother are opposite to those of Frieda and Claudia. Pauline, who is obsessed with tidiness, doesn’t mind her messy house
or her daughter’s ‘dirty torn dress’ and ‘soiled socks’ (p.22), unlike Mrs. MacTeer, whose only concern is her house’s cleanliness and daughters’ health. Cholly exposes his family to the danger of being outdoors, and he does not mind wandering naked around the house in front of his children, worst yet, he rapes his daughter, while Mr. MacTeer who works hard to keep his family indoors, he wouldn’t allow his nakedness offend the eyes of his little daughters; furthermore he fully protects them against molesters like Mr. Henry. Perhaps the MacTeers may not be as ideal as a white family; however, it appears much more positive when juxtaposed with an underprivileged family as the Breedloves.

Morrison may have displayed all these antitheses in the Black community to which she considers herself part of; however she creates antithesis through juxtaposing two matters that are ordinarily uncontested made contested through the novel for example, the name Breedlove combines ‘breeding’ and ‘love’ which are made into oxymoron when put as a name for a disintegrated family and a severed part from the body of the American society compared to other parts of this same society.

Conclusion
On the assumption that Morrison’s The Bluest Eye would have been solely on the Breedloves, a family that belongs to the lowest class in the American society, it would have become an unrealistic novel written by a sentimental African American novelist in the eyes of a High or Middle-class African American reader. However, when Morrison has included all three American social classes of her time, she first has drawn the attention of the American society as a whole to the similarities and differences between its segments when they are placed side by side, and second, she foregrounded the most unfortunate among these segments represented by the Breedloves.

What has assisted Morrison in bringing all those parts next to each other is the technique of juxtaposition. She put all three similar yet different families, the wealthy White family of the Dick-and-Jane Primer, which is an ironic depiction of the real White American family, the Middle-class African American MacTeers, and the poor-and-ugly African American Breedloves with their abodes, styles of living, and beliefs altogether, which has highlighted the social stratification based upon a false interpretation of beauty. According to this interpretation, the American society has deemed the Breedloves ugly, and the ugliest among them is Pecola; the female child, which Morrison describes in her foreword as ‘invisible’ which has led to her inevitable denouement. Hence, Pecola and her family are cursed by their own people as Ham is cursed by his own father.

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The Yorkshire Dialect Representation in *Wuthering Heights* and *Jane Eyre* by Emily and Charlotte Brontë

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**Abstract**
The use of dialect is common in literature. Sometimes writers are making use of the language of speech within the language of writing, the standard language. In this paper the researcher will not consider any dialect linguistically inferior to any other. Therefore, the present humble contribution is an attempt to investigate the motivations underlying the tendency for dialect in fiction. Moreover, it tries to explore the crucial position that this reality holds in a sociolinguistic analysis as well as a literary study. It focuses on Emily Brontë and her sister Charlotte who make use of the ‘Yorkshire’ dialect in *Wuthering Heights* and *Jane Eyre*. Indeed, the two sisters have been in contact with different dialects and languages. They manage to reproduce the Yorkshire dialect in their writing. Because of this deviation in literary texts, characters are stigmatized by some readers as having the worst speech due to the differential access to ‘educational opportunities.’ Yet, what is the function of this technique? This paper tries to consider the writers’ intentions in using dialect in novels as well as to depict the meaning of the use of such a variety of languages. The impact of dialect in fiction is investigated in this study. The researcher thinks it will pave the way for further exploration for anyone interested in how far to go in using dialect in writing, without losing the readers.

**Keywords:** Brontë, Jane Eyre, language, Wuthering Heights, Yorkshire dialect

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Introduction
Nowadays, there is a considerable need for studying a language within its social and cultural contexts, and this leads to people’s understanding and appreciating literary language. Moreover, switches from one language to another language or to another variety occur not only in face-to-face interactions but also in any genre and any kind of literature. How words carry definite meanings in any piece of writing may reveal the organization of a whole society. Indeed, this is valid for the present study, which attempts to consider the Brontës and to see how local dialects function in writing and also the reason why they have not been translated into Standard English in the novels. Yet, they have been reproduced in writing as the speakers have said them. The two writers used dialect to show the characters’ real identity when speaking the everyday language, the language of speech. In fact Emily Brontë and her sister Charlotte make use of a ‘Yorkshire’ dialect in *Wuthering Heights* and *Jane Eyre*.

Literature review
Indeed, dialect representation of this kind of literature is just a different linguistic variety distinguished from Standard English by features of any part of the linguistic structure: phonology, morphology or syntax, but also semantics. We all agree that a geographic dialectal difference between the Yorkshire dialect and Standard English is smaller than that of slang compared to the language since the former makes use of certain kinds of codes known only by the members of the group. According to Chambers & Trudgill (1988), a dialect is a “substandard, low status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige...

Dialects and accents frequently merge into one another without any discrete break.” (p.3) Moreover, dialects “can be regarded as subdivisions of a particular language” (p.3). The two linguists gave some examples like “Parisian dialect of French, the Lancaster dialect of English or the Bavarian dialect of German” (p.3). What we know is that every dialect is rich enough and sufficiently complete for its speakers to carry out their daily activities. It also reflects the socio-cultural organization and environment of its speakers. Besides, “observations of dialect differences are so common that it is perhaps surprising to find that the significant thrust towards studying dialects systematically begins only in the latter half of the nineteenth century.” (Chambers, 1988, p.15)

In the past, the fact of mixing dialects was so common and accepted in conversation that the speakers perhaps did not even notice it. More writers emerged and more people moved from one region to another in order to work. Therefore, more contact with other people pushed writers to consider the characters’ accents, as well as their different dialects. This phenomenon became more important with the rise of the novel and the tendency towards realistic artistic productions.

Arguably, one may notice that this mixture of different codes and uses among the linguistic choices does not exist only within the Brontës’ writing, but also in other writers’ works from different cultures; we may mention Walter Scott who claims and praises his own Scottish dialect; Thomas Hardy and his Wessex dialects namely his Dorset local dialect; Mrs Gaskell and her
Lancaster dialect or D.H. Lawrence and his Nottingham dialect. Even Shakespeare has not forgotten to infiltrate his Warwickshire dialect. Most writers have used at least one local dialect in their writing to reflect the different characters’ origin, cultural background and social status.

Moreover, one has to consider the speech of many of the heroes of Mark Twain’s (2009) novels, especially *The Adventures of Tom Sawyer* and *The Adventures of the Huckleberry Finn* where the local dialect is viewed as an identity. The latter book has been banned over the years from bookstores and libraries for its use of poor language (Taylor, 2004). It also implicitly symbolizes the gap between black and white people during the civil war. The relation of language and cultural identity has been firmly put forward as well as the link between a word and its legal community. Hence, the association of a dialect with a character’s awareness of his own self. Furthermore, there is a natural connection between the language spoken by members of a social group and their shared identity. Speakers have been identified as members of a specific speech community thanks to their accent, their vocabulary, their discourse patterns (Kramsch, 2000).

**Discussion**

Concerning our study, dialect refers to the everyday speech of the ordinary people of Haworth in West Yorkshire. “According to the hypothesis advanced by the linguists Edward Sapir and Benjamin Whorf, different languages offer different ways of perceiving and expressing the world around us, thus leading their speakers to conceive of the world in different ways” (as cited in Kramsch, 2000, p.129). Hence, the focus is on differences regarding degrees of the authors’ involvement: they wanted their writing to echo the real world and perhaps their purpose was to shed light on their involvement in the survival of the Yorkshire dialect.

The conversations can be translated into Standard English and may become easily understood by any speaker of the English language. Consequently, Mr. Lockwood, a character in *Wuthering Heights* by Emily Brontë, explains what is meant by ‘Wuthering Heights’: The name of this removed ‘dwelling’ denotes a combination of a ‘geographical inaccessibility’ with ‘linguistic unfamiliarity.’ The choice of words like: ‘tumult,’ ‘stormy weather,’ ‘bracing ventilation,’ ‘north wind’ is not fortuitous. And the personification of the thorns with their limbs is added to the harshness of the atmosphere. The verb ‘defended’ used by the end of the struggle of two inanimate things has a strong connotation. Yet, there is a big difference between them, because one is static whereas the other is dynamic; two forces are facing each other. Heathcliff’s dwelling, the hero’s in the novel, is described this way:

Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily the architect had the foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones. (Brontë, 2003, p.2)
For Vine (1994), the ‘Heights’ of the house, itself suggests a kind of extremity, as if the home is located at the limits of the habitable places and as if, in these sublime extremes, the domestic is always about to pass into the ‘atmospheric,’ and Heathcliff’s stable dwelling into an indeterminate ‘wuthering’. Vine’s definition of a ‘wuther’ a variant of Scots and dialect English ‘whither,’ can mean an ‘attack, onset, a smart blow or a stroke.’ In this sense, the house is always under attack from the outside; it may also mean ‘to tremble, shake, quiver’ (OED, 1989 as cited in Vine, 1994, p.81). One may wonder how symbolic this statement is, concerning the collapse of the whole atmosphere within the novel.

According to Coote (1986), Heathcliff bestrides the novel, Wuthering Heights, and no simple account can do justice to the richness, depth, and variety of his personality. He is as powerful and amoral as the forces of nature with which he is often compared. He is both worldly and profoundly romantic. Love and hatred merge in him and both are extreme. Moreover, his origins are unknown. On this matter, Gérin (1985, p.225) mentioned “the time when the first shiploads of Irish immigrants were landing at Liverpool and dying in the cellars of the warehouses on the quays. Their images, and especially those of the children, were unforgettably depicted in the Illustrated London News”. She described them as “starving scarecrows with a few rags on them and an animal growth of black hair almost obscuring their features” (p. 226). The relevance of such elements cannot be overlooked in explaining Emily’s choice of Liverpool for the scene of Mr. Earnshaw’s encounter with ‘the gypsy brat Heathcliff.’ Following Wuthering Heights’s author, Gérin described him “as dark almost as though it came from the devil”, “dirty, raged, black-haired.” (p.226)

Moreover, he “spoke some gibberish that nobody could understand,” as did the children of the famine who knew nothing but Erse. Erse and Irish are the two dialects of the Celtic branch called Gaelic. The former is spoken in the Highlands. They have been introduced by the last group of immigrants to settle in Britain before the coming of the Anglo-Saxons. Gérin (1985) herself wondered whether Heathcliff was not first given a being and a body by Branwell’s report of starving immigrants’ children in the Liverpool streets? The writer could not find an appropriate translation in the nineteenth century for this kind of language. Therefore no concrete utterance was given in the novel; yet, the author manages to make us feel the strangeness of that language used by those immigrants.

In her paper “The Idea of a dialect: dialect, literature and the ‘enregisterment’ of urban dialect in 19th century England”, Beal (2011) mentions two different ways to study dialect in literature, i.e., two approaches to analyze non-standard English in literary texts. The first one is the dialectological, which uses literary texts as evidence of the spoken language, and it considers the sense provided by the use of the dialect as non-standard English. Probably, this may be applied to the Brontës’ writing as a shred of evidence for the dialect, which is often a historical fact. The other approach is stylistic, which puts the stress on how realistic the effectiveness of the vernacular or non-standard language in a particular text and context is. Its function has been considered within the literary work as a whole. To render it better, a definition of the term ‘enregisterment’ has been given. According to Agha (2003, as cited in www. 2011) it is
The recognition of the relationship between specific linguistic features and absolute cultural values. These values are tied to people through notions that link language use to beliefs about ‘authentic’ local identity and the uniqueness of the dialect; the speaker’s local authenticity is, in part, based on the use of enregistered features...speakers rely on enregistered features to perform this identity for locals as well as outsiders. (p.242)

Hence this way of thinking specifically about the cultural values gets attached to the linguistic features and how, why, and when they get connected. Moreover, the representation of dialect in literature involves the use of pertinent linguistic elements, which makes us think about dialect in writing. This dialect is a regional or social variety of a language distinguished from the standard language used by the writer. One may wonder how non-standard language in fiction can be taken as a reliable source for sociolinguistic analysis. Consequently, any example of direct speech can be analyzed and commented on. For instance, when Mr. Lockwood asked Joseph to open the door, but he refused because the master was not there. He produces this piece of speech: “Whet are ye for? ‘t maister’s dahn i fowld. Go rahndby th’ end ut’ laith, if yah went spake tull him.’ They’s nobbut ‘t missis; and shoo’ll nut oppen'tan ye mak yer flaysome dins till neeght.” (Brontë, 1983, p.8)

This harsh language serves to individualize Joseph and to reveal his social status. Although Heathcliff’s behavior and vengeful destruction reflect the Moors of the Yorkshire, the winds, lightning and thunder, Joseph, a character in Wuthering Heights, is the best representative figure concerning the Yorkshire dialect. Moreover, Emily Brontë’s aim was to stress that kind of symbiosis which exists between Joseph’s speech and the stormy heaths. His whole conversations, dialogues, speeches to himself are like the following:

“Na –ay! yah muh goa back whear yah coom frough.” (Joseph)
(“No! You may go back to where you came from.”) (Brontë, 2003, p.222)

“I shall have my supper in another room ... have you no place you call a parlour?” (Lockwood)
“Parlour!” he echoed, sneeringly, “parlour! Nay, we’ve noa parlours. If yah dunnut loike wer company, they’s maister’s; un’ if yah dunnut loike maister, they’s us. (Joseph)
(No, we’ve no parlour! If you don’t like our company, there’s master’s; and if you don’t like master there’s us! (Brontë, 2003, p.134)

Furthermore, the use of dialect in literature, code-switching and borrowing, can serve as a reliable source for linguistic research. The Brontës are aware about an authentic usage of idioms and varieties, not necessarily in the faithful transcription of phonology, morphology, and syntax, but rather in the realistic representation of language about the characters who use them when these writers want to illustrate a particular state of reality that can never be faithfully translated in Standard English. They also add in their writing the description of gestures and facial expressions because they both play an essential part in linguistic communication.

If someone thinks that these novels ‘use bad language’ he has just to hear what Trudgill (1975) answers; he asserts that:
Judgments which appear to be about style are in fact judgments based on social and cultural values, and have much more to do with the social structure of our community than with writing. What happens is that, in any society, different groups of people are evaluated in different ways. (p. 28)

He adds that some groups or speech communities cannot have the same prestige and status. Thus dialects and accents associated with those who have more influence ‘tend to be more favorably evaluated than other varieties.’ A dialect associated with high-prestige social groups is viewed as ‘good’ and ‘attractive’. Once more, “judgments about ‘good’ and ‘bad’ languages are therefore based on social connotations of dialects and accents rather than anything inherent in the linguistic varieties themselves. We may conclude that speakers are more important than speech in the evaluation of language.

One instance in the novels is the ‘double negation’ in the dialect used in literature. It serves to inform the reader and to signal the character’s regional and social background. And the example of Chaucer has been given to stress that this fact has existed in nearly all English dialects. In the Brontës’ writing, dialect is, of course, restricted to dialogue. Undoubtedly, characters in novels do not speak like authors. Their speech reveals more sincerity about the Victorian class system personified through them. Yet, the real meaning may differ from what they say when we just consider John’s Christianity, one of the most sincere kind, compared, for example, to Mr. Brocklehurst and Elisa Reed, who profess to be followers of Christ but are both hypocritical in their different personal ways. Brocklehurst’s religion is “all bombast and show.” (Holker, 1986, p.91)

Following Carr’s (1978) view, a dialect is viewed as a regional or a social variety of a language distinguished by pronunciation, grammar, or vocabulary, i.e., especially a variety of speech different from the standard literary language. It has also to be different from the speech pattern of the culture in which it exists: cockney is a dialect of English, belonging to a specific geographical localities or social classes. This is the case of Emily and Charlotte Brontë’s use of the Yorkshire dialect in their novels which seems a helpful tool used to make their characters express themselves at ease. When choosing a particular dialect for a character and not translating it into standard English, the authors are really telling the reader more about that character’s background without directly stating anything. As Carr (1978) asserts,

It is a subconscious detail that readers sometimes rarely noticed if they are caught up in the book. Moreover the understanding of a particular dialect requires that the reader understands the stereotypes based upon a mixture of personal experience and a conventional set of structures taken from other authors’ literary representations of dialect. (p. 32)

Carr (1978) mentions the use of dialect in children’s books. For him, the function is to suggest the geographical background, social class, educational level, and intelligence of literary characters. If
people and especially young readers do not themselves speak a non-standard dialect, they will develop negative attitudes about the characters who use non-standard dialects. Then, these attitudes will be intensified. These negative attitudes are partially due to the literary use of ‘eye dialect,’ where the author misspells words to convey variant speech patterns. To children, spelling errors reflect low intelligence or undesirability in characters. Dialect divides people into classes. A good example could be when Nelly, the nurse in *Wuthering Heights*, hums a first Danish-Scots ballad above the sleeping orphan, Hareton:

> It was far in the night, and the bairnies grat,
The mither beneath the mools heard that. (Brontë, 2000, p.76).

(Bairnies grat: children wept; mither: mother; mools: mounds of earth over graves.)

The writer used the original words of the song to give to the situation more strength. With the help of just three terms: ‘night, children wept, and graves’ but expressed in that Scottish dialect, she succeeded his reinforcing this very sad image. The use of dialect in *Jane Eyre* is more a question of lament than that of harshness since Jane’s morality has been affected. The Yorkshire dialect appears in songs and in some characters’ speeches.

Hence, social meaning transmitted with the help of the Brontës’ style, switching or other sociolinguistic device is due to the sociolinguistic choices that are able to inform the reader about the speaker’s social and regional origin as well as the nature of the social situation and the shifts in the topic of the conversation. Concerning *Jane Eyre*, these shifts are from Standard English to local dialect, then to French and sometimes to other languages, whereas in *Wuthering Heights*, the primary switch is from Standard English to the Yorkshire dialect. In fact Joseph, the local servant is using his own rude dialect which reflects all the harsh manners of his rural Yorkshire. However, in *Jane Eyre* the countrywoman servant, Hannah is less rude and rural in her thick dialect; one vivid example could be this dialogue, denoting “her natural suspicion of strangers” (Holker, 1983, p.84). She had this conversation when Jane arrived to St. John’s house at the door of Marsh End:

> Hannah: “did you ever go a-begging afore you came here?”
> Jane: “you are mistaken in supposing me a beggar. I am no beggar.”
> Hannah: “I dunnut understand that;you’ve like no house,nor no brass, I guess?”
> (By brass she means money, and we notice the double negation.)
> Jane: “I inquired, as she brought out a basket of fruit.”
> Hannah: “Mak’em into pies.”
> Jane: “Give them to me and I’ll pick them.”
> Hannah: “Nay; I dunnut want ye to do nought.”
> "Ye’ve not been used to servant’s wark. Happen ye’ve been a dressmaker.”

Labov’s work (1978) has demonstrated that extreme dialect variations can result from immediate social differentiation without the introduction of the other languages, i.e., without mixture. Situations are likely to be different in the conversation since the topic of talk and the purpose are no limited. In addition, the relationship of the interlocutors vis-à-vis each other is not stable;
language cannot be the same in all interactions throughout the novel, where the characters are but fictional. Yet, the story is only the reflection of the real world improved by the power of the writers’ imagination.

**Conclusion**
The Brontës manage to give enough freedom to their characters to use the form of language typical to their daily life to reflect the identity and the linguistic habits of each one. Furthermore, the researcher thinks that the poet or the novelist is the exceptional individual who may be historically ‘representative in one crucial sense of the term.’ Arguably, he is the only one who knows what he feels and what his intentions are because the majority of realities cannot be mirrored, interpreted, and voiced in the same way as their author does. On this matter, the researcher is aware that in some specific cases the use of Dialectal Arabic may destroy Classical Arabic; one can mention the great Egyptian novelist, Naguib Mahfouz who uses Standard Arabic even in dialogues. (Abid, 2008)

Yet, the Brontës’ writing is characterized by the extraordinary ‘coherence’ and power with which it gives shape to a historically determined view of the world held by a particular social group: the group of nineteenth-century working class and middle-class in a specific place in the North of England. Strickland (1983) used the term ‘coherence’ when he mentioned the great works of literature, Racine’s *Phaedra* or Malraux’s *La Condition Humaine*. Thus, the Brontës’ writing reveals precisely the structures of the religious, economic, social, and cultural life of this part of the world during that time.

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**References**


**Appendix A**
Here are some utterances produced in the Yorkshire dialect by the characters in *Jane Eyre*.
(The researcher has selected some translations into standard English from Holker, 1983, pp.97-104)

[1] Mun: must
[3] Varry like: but give ower studying: very likely: but do stop studying now
[5] Fand: found
[6] Wormich i’ your way: was very much like you
[7] Bras: money
[8] Dunnut: don’t
[10] Kirstened: christened
[11] ‘ing and holm’: two North Country words meaning stretches of land in, or alongside, water; or a meadow, particular meadow near a river which is liable to flooding.
[12] ‘that caps the globe’: ‘that is the giddy limit’ or ‘that beats everything’
[13] She’s noanfaàl: she’s no fool; sometimes it means not ugly
[14] Beck: a Northern word for a brook, particularly one that has a stony bed
[16] Noan: not
[17] Threaded: quarreled
[18] Unlikely: inconvenient

Appendix B
Then in *Wuthering Heights*:
(The researcher has chosen some translations into Standard English from Coote, 1986 pp.79-81)

[1] Allwildered like: looking bewildered
[3] Aw daht: I’m afraid
[7] Banning: swearing
[8] Beck: stream
[9] Bespeak: ask for
[10] Blubbering: crying
[12] Brass: money
[14] Brusts: bursts
[16] Chit: girl
[17] Chuck: dear
[18] Cipher: a nondescript person
[19] Clothes-pres: wardrobe
[20] Clown: peasant
[21] Conned: learned
[22] Coxcomb: fool
[23] Devastate the moors: a shooting party
[24] Dree: joye
[26] Fellies: fellows
[27] Fit: feet
[28] Flaysome: terrifying
[29] Flitting: moving
[31] Frame: invent
[32] Galloway: small horse
[33] Ganging: going
[34] Gaumless: stupid
[35] Gentle: well born
[37] Glees: songs
[38] Grat: wept
[39] Hahs: house
Film Adaptation between the Pride of Literature and the Prejudice of Inferiority

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Abstract
Literature and cinema are two narrative arts that have many aspects in common and differ in many others. The connectedness of both story-telling media converges in a cinematic genre that has been subject to burgeoning debates and criticism since its conception, notably film adaptation. This latter is as old as cinema itself, and the existence of the cinematic adaptations of literary works is as long as that of the notorious friction between literature and film. Accordingly, the present paper, based on a review of the current researches related to film adaptation studies, aims at casting light on the relationship between literature and adaptation that had been seen for a long time through the prestige and supremacy of the former over the popularity and juvenescence of the latter. Besides, this article touches upon adaptation criticism and its evolution with a focus on the longstanding aporia of fidelity, and the different biases that monopolised the film adaptation parlance such as historical seniority, Logophilia and class prejudice.

Keywords: adaptation, cinema, fidelity, historical seniority, literature, pride, prejudice of inferiority

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Introduction
Film adaptation, also commonly known as screened literature, is considered as a cinematic genre that epitomises the meeting ground of the prestigious literature and the democratic cinema. Still, the chiasmic yet hostile relationship between both arts has yielded heated discussions among critics, writers, and filmmakers in literature and film adaptation studies not only about their similarities and discrepancies but also, by extension, about the status, the merit and the quality of adaptations as opposed to those of literature. Such dichotomous relationship evolved from the state of one versus the other and from the evaluation of the adaptation in terms of its faithfulness to the source, to a multidirectional approach that focuses on what is brought to the adapted text throughout the journey of our cherished stories from the yellowish pages to the scintillating screen.

Film Adaptations Defined
Defining film adaptations starts primarily with the definition of the very term adaptation. According to the Online Oxford Advanced Learner’s Dictionary (2020), to adapt is to “to change something in order to make it suitable for a new use or purpose”, “to modify”, “to adjust something to something”, or “to get used to new conditions”. Konigsberg (1997) considers an adapted product as “a work in one medium that derives its impulse as well as a varying number of its elements from a work in a different medium” (p. 6). Stated differently, adaptation is the process of transposing one work originating from one medium to another one resulting in a new creation.

When it comes to the films adapted from literary works, film adaptations can be defined as the translation, transposition, recreation of written texts from a literary source such as novels, poems, short stories and plays into the cinematic mode. In fact, one of the extraordinary potentials of cinema is to rework a story from literature to screen done in a number of creative ways (Brown & Lev, 2009).

Film adaptation is also considered as a derivative work that displays the transposition of a play, novel, or other literary sources in the form of film adhering –or not- to the source material spirit or differently interpreting concepts derived from the source text (Van Vugt, 2011). Belton (2003) notes that that film adaptation “offers an opportunity for filmmakers to reread a narrative from another age through the lens of their own time and to project onto that narrative their own sense of the world” (p. 195). This is possible, according to Corrigan (1999), thanks to the fact that literature – especially novels- provides essential ingredients for cinematic rendition such as plot and the diversity of narrative points of view. In a succinct way, and in Bazin’s words (1967), film adaptation is the transformation and translation of any “brilliant literary idea or trope to the film medium” (as cited in Brown & Lev, 2009, p. 2)

Bruhn, Gjelsvik and Hanssen (2013) expand their definition of adaptation from being a “transport of form or content from the area of one media-specific setting to another” to “a negotiation that takes place across the preliminary borders of the two or more works included in the process” (p. 74). The focus here is on the dynamic relationship between both media, a chiasmic exchange between the text and the adaptation in a way that the screen version infers upon the source text and vice versa.
Furthermore, in a world dominated by technology, and wherein culture continuously evolves and develops, adaptation can take limitless shapes and forms. It is not surprising, then, that literary texts find themselves adapted into video games, comic books, musicals and the likes. Actually, Hutcheon and O’Flynn (2013) in *A Theory of Adaptation* extend the definition of adaptation to encompass websites, graphic novels, song covers and other postmodern creative renditions of texts. They remark that postmodern adaptation is reminiscent of the Victorian habits to adapt in every possible way and direction stories from poems, plays, paintings, operas and *tableaux vivants*. They continue to say that “we postmoderns have clearly inherited this same habit, but we have even more new materials at our disposal not only film television, radio and the various electronic media [...] , but also theme parks, historical enactments, and virtual reality experiments” (p. XI)

In short, a film adaptation is a work based on the transfer of the written text from the source to the screen with the necessary inherent changes that are implied in the process. It also offers a retelling of well-known stories with different readings of the original text through the critical lens of the filmmaker. As said by Eliot (1921), “art is derived from other arts; stories are born of other stories” (as cited in Kadam, 2015, p. 143).

Nevertheless, for a long time, film adaptations had been put under the mercy of a discourse drawn from the ascendant stance of literature over the seventh art. Screen adaptations of literary works had been downplayed as secondary, artistically inferior and subsidiary, and associated with popular culture rather than the high culture that makes the prestige of literature.

**The Ascendance of Literature over Film Adaptations**

The discussion on the relationship between film adaptations and the adapted works had long been related to the supremacy of literature over film. A supremacy based on the historical and artistic legitimacy that holds literature (mainly the novel) as primary, and cinema (filmic adaptations) as secondary. An assumption resulting in the bias of the one is better than the other.

Hutcheon and O’Flynn (2013) describe the supremacist discourse considering adaptation as “likely to be greeted as minor and subsidiary and certainly never as good as the original” (p. XII) as a criticism abuse that contributed to the construction of the subaltern status of popular adaptation of reduced to “belated, middlebrow or culturally inferior” (Naremore, 2002, as cited in Hutcheon & O’Flynn, 2013, p. 2). Similarly, Stam (2000) notes that much of academic criticism of film adaptation “quietly reinscribes the axiomatic superiority of literary art to film, an assumption derived from a number of superimposed prejudices” (p. 58).

One of the most dominant prejudices that fuelled the ‘putative’ inferiority of cinema in general and adaptations in particular, among the defenders of artistic prestige, is the historical seniority and anteriority. This premise stipulates that the oldest is the best. In this sense, the *a priori* valorisation of the ‘historical legitimacy’ makes literature an august art, higher in rank than the young art of cinema. In this vein, Stam and Raengo (2004) say:
Within this logic, [literature] is seen as inherently superior to the younger art of cinema, which itself is superior to the even younger art of television, and so forth ad infinitum. Here literature profits from a double "priority": (a) the general historical priority of literature to cinema, and (b) the specific priority of novels to their adaptations (p. 4)

The subjective assessment of the value of the young cinema vis-à-vis the old literature bears a biased corollary that upgrades literature to have the status of the best and downgrades cinema to the worst. It is a binary opposition that crowns the seniority of the novel over the narrative film that presumes an acrimonious imaginary rivalry.

The rivalry between the two arts takes its motives from the essential difference between the two media, as literature is a verbal, and cinema is a visual art. The prejudice is rooted in the cultures that bestow a privilege upon the written word and dismiss the visual arts. Stam and Raengo (2004) label this source of hostility as Logophilia, or in Cartmell, Corrigan & Whelehan (2008) term Logocentricism, which refers to the valorisation of the written language as the highest form of human expression which makes literature highly better than film. This kind of attitude also expands to other disciplines. Stam and Raengo (2004) point out:

It is symptomatic, in this sense, that many littératures reject films based on literature, that most historians reject films based on history, and that some anthropologists reject films based on anthropology. The common current... is the nostalgic exaltation of the written word as the privileged medium of communication. (p. 6)

Beside the prestige ascribed to the written word, another prejudice is added to the continuum of judgments that discredits film adaptations. It says that the visual rendition of words is seen as superficial, lacking the depth that words can reach. This image versus word prejudice is construed on the idea that, as opposed to writers who can register all sorts of abstraction, a filmmaker with his camera recording merely what shows on the surface and therefore, it cannot be art. This adverse judgment is called by Stam and Raengo (2004) the myth of facility. This latter is expressed as "it takes no brains to sit down and watch a film" (p. 7) or is likened to Virginia Woolf’s abhorrent statement that film viewers’ eyes mindlessly lick up the screen; a misconceived version of the issue of reception, indeed.

The depreciative attitude towards films, which supports the ascendance of literature, was still of actuality in the early twentieth century. An essay in the Bookman in 1921, entitled “The Motion Pictures: An Industry Not an Art”, regards movies as “an institution by illiterates, of illiterates, and for illiterates” (Cartmell & Whelehan, 2010, p. 47). This view about art was accepted by the famous British philosopher G.B. Shaw who considered the pursuit of art and the pursuit of money are impossible to combine. It refers to an elitist vision that considers cinema and adaptation, the off-spring of industry and commercialisation, a vulgar art destined to the populace. This class-based assessment created what Stam and Raengo (2004) name “a subliminal class prejudice” that regards film as ‘the art of democracy’.
In 1932, William Hunter entitled his essay, in the inaugural issue of the literary journal *Scrutiny*, “The Art-Form of Democracy?”. He wanted to show how the terms art and democracy are incompatible. Hunter was upon the view that art cannot be democratic, and that cinema is not art (Cartmell & Whelehan, 2010). In other words, art cannot be destined to the masses but only to the elite, and art is not to be mass-produced. In this regard, Stam and Raengo (2004) claim that this assumption degrades cinema because of the companies it keeps and the common lower-class people it targets, a guilt by association. As a matter of the course, film adaptations, in this view, is reduced to "dumbed down" versions of their source novels, designed to gratify an audience lacking in what Bourdieu calls "cultural capital"; an audience which prefers “the cotton candy of entertainment to the gourmet delight of literature" (Stam & Raengo, 2004, p. 7).

This view was “the root of the problem dogging the appreciation and the academic study of film adaptations for most of the twentieth century” (Cartmell, 2012, p. 3), to the point that steps were taken for “a valorisation of literature against popular culture in general and film in particular...and an effective moratorium on any serious study of adaptations in the English literary curriculum” (Cartmell, 2012, p. 3).

**Film Adaptation Seen through Moralistic Criticism**

Alongside the multitude of prejudices voiced against cinema, adaptation criticism has often been moralistic pronounced with striking terms that connote and denote a presumed dishonour and deceit on the part of the adapted version of literary works. Words that call adaptations as "tampering, interference, violation" (McFarlane, 1996, p.12), “deformation, vulgarisation, desecration” (Stam & Raengo, 2004, p. 3), or contaminating, degrading, and potentially threatening the literary text (Corrigan, 2007) set the manifold obloquy against adaptation.

In 1908, Leo Tolstoy said about the nascent film “You will see that this little clicking contraption with the revolving handle will make a revolution in our life -in the life of the writers. It is a direct attack on the old methods of literary art” (as cited in Griffiths & Watts, 2013, p. 7). The statement of the famous Russian writer signals the beginning of a rivalry between cinema and literature which will become a source of hostility. This latter, according to Stam and Raengo (2004), is derived from what they call ‘Dichotomous Thinking’ that assumes a bitter rivalry between the two arts; each has the secret wish to stab the other in the back. This interrelation between the two arts is seen as a struggle rather than a cooperation. Actually, adaptation becomes “a zero-sum game where film is perceived as the upstart enemy storming the ramparts of literature” (Stam, 2005, p.4).

This opinion considers film as a threat that can turn literature into obsolescence, weakness, and insubstantiality, and “the adaptation as oedipal son symbolically slays the source-text as father” that causes “the erosion of the powers of the literary fathers, patriarchal narrators and consecrated arts” (Stam & Raengo, 2004, p. 4). This is linked to the Platonic view that sees films and other visual arts as a source of corruption of the audience’s mind through delusional forms of fiction. A view fervently verbalised by Theodore Dreiser in 1932. He claims that:
[Film adaptation of novels] is not so much a belittling as a debauching process, which works harm to the mind of the entire world. For the debauching of any good piece of literature is – well, what? Criminal? Ignorant? Or both? I leave it to the reader (as cited in Cartmell, 2012, p. 2)

Likewise, Miller (as cited in Baresay, 2006) stands against adaptations and claims that “most novels are irreversibly damaged by being dramatized” (p. 23). This damage is the result of displaying what novels originally do not. In this sense, “to visualize the character, destroys the very subtlety with which the novel creates this particular character in the first place” (Giddings, Selby & Wensley, 1990, p. 81). Accordingly, the main criticism is related to the issue of perception distorted by the visuality of film adaptations. Chatman (1980) explains such a problem by claiming that a film adaptation “narrows down the open-ended characters, objects or landscapes, created by the book and reconstructed in the reader’s imagination, to concrete and definite images” (p.118).

In the same line of thought, lamenting the intellectual negative effect of adaptations, let alone its disservice to literature, Virginia Woolf (1926) reduced the process of adaptation to the “unnatural and disastrous” that “appears to only divert the sight, rather than engage the intellect” (as cited in Boyum, 1985, p. 6). Admittedly, on the adaptation of Anna Karenina, she once said in her essay Cinema, reflecting the shared opinion within the academic circle of her time, that its translation to the screen was hardly recognizable. According to her, recreating a literary work, is not merely an ill service to literature but to film as well, Woolf argues that:

So many arts seemed to stand by ready to offer their help. For example, there was literature. All the famous novels of the world, with their well-known characters, and their famous scenes, only asked, it seemed, to be put on the films. What could be easier and simpler? The cinema fell upon its prey with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. The alliance is unnatural. Eye and brain are torn asunder ruthlessly as they try vainly to work in couples. (Woolf, 1950, as cited in Cartmell, 2012, p. 2)

Seemingly, Woolf sees adaptation as a culmination of a profit-based and obsessed system that preyed on the audience – readers of the book – by churning out worthless adaptations for mass consumption (Jenkins, 1997). Cartmell (2012) considers her statements as a comment on a predatory and significantly male cinema’s rape and pillaging of the literary text as a perfect reflexion of the concerns both film and literary critics had with film adaptations “that try vainly to work in couples, a marriage characterized by jealousy, deceit, and an obsession with who owns what” (p. 2)

From the arguments supra, screen versions are believed to be worthlessly dumbed-down versions of their source novels, illegitimate, disobedient to the authority of the literary fathers, green-eyed monsters and preying on the consecrated arts. All these construct in one’s mind the image of adaptations as parasitic on the art of literature; a parasite feeding off the body of the parent text, and exhausting its vitality. In this vein, Stam and Raengo (2004) note that it is frequent
to hear that a given adaptation has drained the life out of the original. And yet, adaptations are seen as “mere illustrations of the novel and reviewers constantly trot out the same hackneyed put-down - that an adaptation is only ‘the Classics Illustrated’ version of the novel” (p. 8). Similarly, Elliott (2003) remarks that adaptations are perceived as doubly ‘less’; they are less as novels because they are mere imitations of the original, and they are less as films since they do not represent ‘pure film’; thus they lack representational fluency on their own reels.

This uncongenial mood, that emanates from the artistic and intellectual circle, penned all the charges that sentenced cinema and film adaptations to years of inconsideration being accused of usurping literature and judged as ‘vulgar’ or at best as mere illustrations of the novel. They are perceived substandard in a twofold manner; adaptations are not cinematically peculiar and not original works of literature either. From this, several scholars and critics, though with subliminal assumptions, pledged allegiance to the canon, and began to qualify the worth of an adaptation as good when it is faithful to the parent text. Therefore, the doctrine of fidelity was set out.

The Fidelity Issue

The most common and prevailing issue, that is recurrently invoked in debates and discussions on cinematographic adaptations of literary works, is the issue of fidelity to the source. “The pull and push of the practices and debates surrounding [...] fidelity pervade the entire history of the cinema from 1898 to today” (Corrigan, 2007, p. 32), and in McFarlane’s description”, it has inhibited and blurred adaptations study since its inception” (1996, p. 194). From that time until 2006, according to Hutcheon and O’Flynn (2013), adaptations were being “judged in terms of quality by how close or far they were from their ‘original’ or ‘source’ texts - especially when adapting classics such as the works of Dickens or Austen” (p. XXVI). The focus has been on “the rather subjective question of quality of adaptations, rather than on the more interesting issues of (1) the theoretical status of adaptations, and (2) the analytical interest of adaptations” (Stam & Raengo, 2004, p. 4).

The “near-fixation with the issue of fidelity’” (McFarlane, 1996, p. 194) or the “Chimera of Fidelity” (Stam, 2000, p. 54) refers to a “differential notion that purportedly measures the extent to which a work of literature has been accurately recreated (or not) as a movie” (Corrigan, 2007, p. 32). It means faithfulness and loyalty of the adaptation to the original in terms of transposing, supposedly, the specificity of the text i.e., the narrative voice, language, characters, settings, plots and its spirit to the visual medium. The process of adapting a literary text to a film entails omissions, additions, alterations that result in essential elements of the original to be left out. Such changes, due to the transfer from one medium to another, scholars argue, make film adaptations in an unfavourable position. Resultantly, other chief accusations are cast in the debate like infidelity, betrayal and deformation (Stam & Raengo, 2004) pushing people to utter the often heard reflex response: the book was better than the movie.

Stam (2000) links the issue of fidelity to the expectations of the readers/viewers and their ‘phantasmatic relation’ to the original. He considers that qualifying an adaptation of ‘unfaithful’ expresses the disappointment felt when film adaptation fails to capture what is regarded as fundamental narrative, thematic, and aesthetic features of its literary source.
The notion of fidelity then “gains its persuasive force from our sense that ... some adaptations fail to "realize" or substantiate that which we most appreciated in the source novel” (Stam, 2000, p. 54). He adds that words like infidelity and betrayal in this sense “translate our feeling, when we have loved a book, that an adaptation has not been worthy of that love” (Stam, 2000, p. 54). This feeling is confessed by Georges Perec when he said: “We left the theatre sad, it was not the adaptation of which we had dreamed ... it wasn't the film we would like to make. Or, more secretly, that we would have liked to live” (as cited in Stam, 2000, p. 55).

Hitherto Bluestone (1957), in his seminal book *Novels into Film*, argues that there are too many crucial differences between the two media that influence the transfer from one to the other; adaptations had been judged according to their ability to replicate the original version. In 1936, Seldes (as cited in Bane, 2006, p. 29) assumed that adaptations are not inherently worthless but “corrupt” distorting characters, twisting plots, changing endings, or carrying different messages. Seldes, like Bluestone, argues that cinema and literature are basically unlike forms by virtue of the essence of the movie which is movement whereas the essential element in the originals is the word. Consequently, an adaptation is incapable of being an exact reproduction of a novel. He further adds that directors are compelled to do away with “descriptions, conflate minor episodes and characters, and minimize dialogue, relying on the visual aspect of the medium to fill in any gaps that may appear”. Therefore, the very translation from the page to the screen “disturbs [the source’s] equilibrium” (Bazin, 1997, p. 68), diluting “the symbolic richness of the books and missing their spirit” (Hutchoen, 2006, p. XII).

From a vantage point, it is seen that due to the nature of the process of adaptation and all that it implies, and because of the discrepancies between the two arts, film adaptations are doomed to fail in faithfully reflecting the original. Fidelity in adaptations, by extension, seems perplexed by what extent, precisely, an adaptation should be faithful to. Should it be to the writer’s purpose, style, each detail, setting, plot, characters, or the spirit and letter of the work?

The extent to which the adapter keeps track of the departure version varies considerably from one adaptation to another. Shakespeare and Austen’s adaptations have usually been more willing to experiment ‘unconventional’ audiovisual rendition of the source. Both authors have proven able to adapt and update like in *Lost in Austen* (2008) to actual time travel, as twenty-first-century fans of *Pride and Prejudice* find themselves moving in different places with Elizabeth Bennet. Shakespeare and Austen’s adaptations have also bloomed in new cultures. Vishal Bharadwaj’s *Omkara* (2006), as an example, retells *Othello* from an Indian culture perspective, and too does Gurinder Chadha’s *Bride and Prejudice* (2004) for *Pride and Prejudice*. Likewise, does Rajiv Menon’s Tamil-language *Kandukondain Kandukondain* (2000) for *Sense and Sensibility*, while Rajshree Ojha’s *Aisha* (2010), which closely followed *Clueless*, iterates treatment to *Emma* (Cartmell, 2012).

Hence, the extent of fidelity, within a spectrum made of various properties, variables and choices, becomes blurry to perceive and takes many shapes, especially when faithful adaptation may mean and suggest many things and modes to many people.
Coming to Terms

Being confronted to the prejudices based on moralistic rhetorics that put adaptations under the rut of worth evaluation, supported with the axiom of literature primacy, and the parlance of fidelity that defines the quality of a filmic version of a novel, adaptation theorists like Hutcheon (2006), Leitch (2003) and Stam & Raengo (2004) have contributed to a manifest evolution of the adaptation terrain. They challenged the vestiges of film and literature binary oppositions, notably the “literature versus cinema, high culture versus mass culture, original versus copy” (Naremore, 2000, p. 2) which drained the way one may think about both means of artistic expression.

The premise, actually the ‘straw man’ argument, that claims that the precursor text is better than its adaptation based on the primacy of literature over cinema is criticised by Bane (2006), he points out:

If we take primary to mean simply occurring first in time or sequence, then obviously the novel on which the film is based is the primary text. However, if we take primary to mean highest in rank, quality, or importance, then I will argue that many adaptations rise above their source texts while others raise their source texts to new levels of awareness or importance. Any medium that is able to do either of these cannot be considered secondary. (p. 6)

Hutcheon (2007) argues this privileged position of the source text. She reckons that it becomes impossible to retain such a hierarchy of artistic forms with at its top literature in a world that witnesses changes in technology and the addition of new media and means of expressions to people’s repertory of favourite arts. Temporal precedence does not mean forcibly artistic priority. Many arguments have come as a reaction to the denigration of adaptation in a culture that “still tends to value the 'original' despite the ubiquity and longevity of adaptation as a mode of retelling our favourite stories” (Hutcheon & O’Flynn, 2013, p. XX).

Film adaptation is more than a vulgar medium that seeks respectability in recreating and revisiting canonical texts. Yet, it also gives a second breath to classics to be, then, represented to a new audience since “it is the business of the moving picture to make [classic novels] known to all” (Bush as cited in Boyum, 1985, p. 4).

Admittedly, adaptation is “damned with praise in its ‘democratizing’ effect: it brings literature to the masses but it also brings the masses to literature, diluting, simplifying, and therefore appealing to the many rather than the few” (Cartmell, 2012, p. 3). In the same line of thought, Stam and Raengo (2004) opine, “we can see filmic adaptations as mutations that help their source novel survive” (p.3). Hutcheon (2006) concurs and says that film adaptations “do not, leave it dying or dead, or it is paler than the adapted work. It may, on the contrary, keep the prior work alive giving it an afterlife it would never have had otherwise” (p.176). Said another way, the elitist idea that degrades films to a vulgar art cherished by the mass indirectly pays tribute to cinema since this latter, in its turn, pays direct homage to literature through film adaptations.
Accordingly, this claim is supported by Giddings et al. (1990) who claim that surveys show that a considerable number of people purchases the printed literary work as a result of viewing its adaptation. Whelehan (2006) adds that writers such as Virginia Woolf, who are somewhat less accessible, gained a larger readership circle after screening their Mrs. Dalloway (1997) and The Hours (2002).

The process of adaptation can also be praised for its ability to reinvigorate other art forms. Circa the end of the nineteenth century, the Anglo-American theatre lived a moribund situation. George Steiner describes the situation as “one in which ‘the Shakespearean shadow’ fell between the knowledge that English drama desperately needed to be rejuvenated and the actual process of writing these new plays” (Steiner, as cited in Cartmell, 2012, p. 5).

Furthermore, Cartmell (2012) tells us that in March 1838 Charles Dickens, who used to affirm that “every good author, and every writer of fiction, though he may not adopt the dramatic form, writes in effect for the stage” (p. 54), expresses, in a letter, his intention “to dramatize Oliver Twist for the first night of the next season” (Churchill, as cited in Cartmell, 2012, p.56). She informs us that London’s theatre-going public was likely to welcome Oliver Twist on stage. This denotes the general positive reception of the idea of transferring their beloved stories to performance art.

Another argument against the castigation of the process of adaptation, according to the hierarchy of genre and medium, is brought by Virginia Woolf herself. Hitherto she likened the film to a parasite and literature to a prey, she envisioned that film had the potential to develop its own independent artistic identity, she points out that “cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression [in words]” (Hutcheon & O'Flynn, 2013, p.3).

Similarly, the film semiotician Metz views cinema as an art that “tells us continuous stories; it 'says' things that could also be conveyed in the language of words, yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptations” (as cited in Hutcheon & O'Flynn, 2013, p.3). In other words, adaptations tell stories using the same tools used by storytellers. They concretise the ideas to be conveyed to the target audience, they omit and modify but also extrapolate the story elements; and “they make analogies; they critique or show their respect, and so on” (as cited in Hutcheon & O'Flynn, 2013, p.3).

Leo Tolstoy in his turn, though he warned against the threat of the cinematic practice on the literary form, gave hints to a nascent form of writing such as writing adaptation for the screen. He praised the potential of films to express what is usually expressed through the prestigious arts, and called for a disposition on the part of the writers to adopt this new way of expression viz cinema. He said:

We shall have to adapt ourselves to the shadowy screen and to the cold machine. A new form of writing will be necessary... But I rather like it. The swift change of scene, this
blending of emotion and experience— is much better than the heavy, long-drawn-out kind of writing to which we are accustomed. It is closer to life. In life, too, changes and transitions flash before our eyes, and emotions of the soul are like a hurricane. The cinema has divined the mystery of motion. And that is greatness (as cited in Griffiths & Watts, 2013, p. 7)

The arguments uttered to dilute the tenacity of the superiority prejudice ascribed to literature over cinema, and by extension to screen adaptation, are also related to the intellectual value of the audiovisual media. Within this stance, the move from the paginal to the filmic form had been judged as “a wilfully inferior form of cognition” (Newman, as cited in Hutcheon & O’Flynn, 2013, p. 3), and that “film makes fewer demands on the imagination than a book does” (McFarlane, 2007, p. 16). It suggests that viewing a film is a passive activity that requires no mental effort, which is merely prescriptive in its viewing as opposed to the novel that offers room for imagination development while reading.

This does seem to be a superficial claim that is allegedly reductive. It is like saying turning the pages of a novel requires no brain. It brushes off the considerable perceptual act, the visual deciphering, the inference from the narration and the meaning construction inherent in the viewing process. Besides, it turns eyes blind to the fact that “like novels of any complexity, films too bear ‘rereading’, precisely because so much can be missed in a single viewing” (Stam & Raengo, 2004, p. 7). That is why it would be fair enough to say that “what matters in both cases is understanding what one sees or reads” (Stam & Raengo, 2004, p. 7). The viewer, in fact, is not merely passive since the visual rendition of films requires similar acute analysis like any novel or literary text does. The fact of the matter is that a film requires a close attention to the complex interaction of mise-en-scène, the editing, voice over and sound (McFarlane, 2007).

Spack (1985) praises the educational qualities of the filmic counterpart of literary. He points out that such films “provide students with a visual interpretation of the stories and present the costumes, scenery, and sounds of the works” (p. 710). Besides, since literary texts and their screen versions share the same story, adaptations can offer various examples of literary interpretations. Indeed, the visuality of filmic adaptations offers an educational asset that refutes the cognitive nullity claimed by the detractors of this medium. It can offer a lively visual context for students who are unacquainted with literary terms and concepts that develop their understanding and interpretation of the work. As Shklovsky says, an image is “a practical means of thinking” (as cited in Brown, 2009, p. 8).

Fidelity wise, the striking majority of those who devote their effort to the subject of adaptations since the pioneering study of Bluestone Novel into Film (1957) have called to end the persistent fidelity discourse as a sole and efficient standard to judge the worth of film adaptations of literary texts. Bluestone (1957) sets the foundation for the anti-fidelity parlance insisting on the limits of each medium. According to McFarlane (2007), it should not be “necessary after several decades of serious research into the process and challenges of adaptation to insist that fidelity to the original text […] is a wholly inappropriate and helpful criterion for either understanding or
judgement” (p. 15). This approach is due to the fact that any adaptation of a text is “always influencing the original work and even the most ‘loyal’ or repetitive adaptation is bound to be unsuccessful in terms of copying the original (Bruhn et al., 2013, p. 70), or as Leitch (2003) puts it, “whatever their faults, the source text will always be better at being themselves” (p.161).

The venture of believing that the faithfulness to a text is essential is misunderstanding the medium of film. It is impossible since it is incongruous with the very nature of reading a literary text given that every single reading is “a highly individual act of cognition and interpretation; that every such response involves a kind of personal adaptation on the screen of one's imaginative faculty as one reads” (Farlane, 2007, p. 16). Stated differently, it is simply illusionary to expect a literature-based film to live up the individuals’ understanding and response to the source text. It is weird, then, that one is prone to dismiss the response and interpretation of the filmmaker once it does not overlap with that of the viewer.

Furthermore, the process of adaptations is a collaborative work and a furore that involves detailed discussions, setting and dialogue to see how sophisticated any adaptation is. Using the film-making arsenal, the director aims not at making images of a film as a mere substitute to the image of words, but rather at screening his/her own interpretation of the work that can significantly differ from that of other readers and viewers (Boyum, 1985). Therefore, evaluating film adaptations, with regards to fidelity to the original, is like an illusion or a vain effort by the director, and a delusion by the critic.

Hutcheon and O’Flynn (2013) add another reason that may undermine the fidelity approach to film adaptations that is the emergence of adaptations forms like video games and graphic novels. They observe that “the ‘success’ of adaptation today in, the age of transmedia, can no longer be determined in relation to its proximity to any single ‘original’, for none may even exist” (p. XXVI). They add that taking the popularity or even the diversity and extent of dissemination can be an alternative criterion for evaluation. In this vein, they note that “the continuing ubiquity and longevity of adaption strategies across ever-changing and ever-developing new media suggest a more optimistic future where such dismissive evaluation just might disappear” (p. XXVII-XXVIII).

At last, it is manifest that cinema and literature are two different arts of story-telling. This difference makes deciding which one is better than the other impossible and of extreme bias. A novel tells the story through the written word, whereas the film through image and sound. This implies that changes are inevitable. Thus, “it would have been more fruitful to analyse how stories travel from medium to medium” (Ray, 2000, p. 41), and not how they are identical in both media. Stam (2000) suggests a criticism of film adaptation not in terms of its loyalty to the parent text as an absolute authority but against the backdrop of its relationship with other texts and media. Adaptations are not only a mere reproduction of the adapted text but also an appropriation and interpretation which are “endlessly and wonderfully, about seeing things come back to us in many forms as possible” (Sanders, as cited in Hutcheon, 2007, para. 27). Besides, analysing adaptations is not to be nurtured with a moralistic discourse as saying that film is an impure art form. Instead,
the main interest should be directed towards the potential of cinema to visualise and express brilliant literary tropes and ideas in a number of creative ways.

Conclusion
In the light of what has been mentioned above, literature and cinema, adaptations and originals have much in common to enable them to leave the field of opprobrium. They “might be seen, if not as siblings, at least as first cousins, sometimes bickering but at heart having a good deal of common heritage” (McFarlane, 2007, p. 28). Such a dynamic relationship cancels literature primacy, abridges the prejudice of the “hierarchy of artistic prestige” (Martinez, 2005, p.59) and gives film adaptations their fair share.

Author’s Notes
1 She composed the essay The Cinema after watching The Cabinet of Dr. Caligari. Published in the 3 July 1926 issue of The Nation and Athenaeum, The Cinema captures both Woolf’s fascination with and apprehension towards film, an art form that was still in its infancy. ‘Film’ in 1926 meant black-and-white and silent film. Source: www.bl.uk/collection-items/the-cinema-by-virginia-woolf-from-the-nation-and-athenaeum.

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References


The Use of Black English in American Literature: The Case of Mark Twain’s Huckleberry Finn

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Abstract
The main interest of this research paper is the exploration of the use of Black English in literature, selecting the American novel: The Adventures of Huckleberry Finn, henceforth (AHF), (1884) by Mark Twain (1853-1910) as a field of investigation. This novel is chosen since it is a fertile scope of the study, abundant with various cultural elements used by characters. The focus is set on a selection of literary, linguistic, and sociolinguistic approaches. The data gathered from the novel have been analyzed and interpreted to provide and reflect a vivid image of the novel’s fictional characters with a purpose to increase dialect awareness among readers of literary dialect. The study of the implementation of vernacular elements in American literature does not only extract the enjoyable side about the character’s social background but also offers a unique glamour and beauty to American literary works.

Keywords: Black English Vernacular, cultural aspects, Huckleberry Finn, literary dialect, Mark Twain, sociolinguistic factors

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The Use of Black English in American Literature: The Case of Mark Twain’s Huckleberry Finn

Dialect use as a complex phenomenon has been the interest of many scholars, especially dialectologists. Yet, it has employed other fields of study, chiefly sociolinguistics, and literature. It is of crucial importance to mention that there is a wide range of different varieties related to non-standard English, as Black English Vernacular, which is often used in American literary works. Therefore, it enables authors to portray their own experiences and adventures by painting an authentic picture for readers to become involved. Besides, it has contributed to the outstanding success of American literary works.

Dialect use makes American literary works more vibrant, more complex, and, therefore, more exciting and attractive. Also, it is very useful in depicting American society and is very faithful to its spirits. Besides, it provides much pleasure to readers while exploring the vernacular language and helps push them to embrace American literature. This research paper focuses on the importance of dialect use in writing by spotting light on various characteristics of vernacular elements and providing social parameters that characterize the speakers of dialect. The scope of this research paper also tends to reveal the artistic relation between sociolinguistics and literature.

Black English vs. Standard English
The distinction between Black English Vernacular and Standard English occurs at the phonological, morphological, and syntactical levels. But at the same time, many features of Standard American English are shared with Black English. In this respect, Labov (1972) says: “what speakers of African American Vernacular English possess is basically the same grammar that all speakers of English possess.” (p.42) This means that African American Vernacular English speakers have their own rules along with the English speakers.

Thus, both Black English and Standard English are used in various social contexts, and each one has its status in American society.

Literary Dialect
Dialect in literature is called a literary dialect. It is the implementation of non-standard spellings generally used in novels and short stories to provide and reveal a real picture of an authentic speech to readers.

Many definitions have been put forward by distinctive scholars in describing the concept of literary dialect; Poussa (1999) refers to it as: The representation of non-standard speech in the literature that is otherwise written in Standard English… and aimed at a general readership, (dialect literature) aimed essentially, though not exclusively, at a non-standard dialect speaking readership. (p.28)

Dialect use in literature is written another way in a standard form to get a broad and distinctive readership, literate, and illiterate ones.
According to Ives (1971), literary dialect is considered as a means “to represent in writing a speech that is restricted regionally, socially or both.” (p.146) That is, the dialect in literature is used by authors to reveal a character’s regional or social status and at the same time, by providing an exact picture of the original speech of each character.

In the same vein, Lake (2005) adds: “The use of proper dialect helps to vividly express a character’s identity.” (p.40) Thus, literary dialect may interpret the speech of an individual and convey a special meaning to the readership.

**Literary Dialect Implementation**

The implementation of dialect in literature has been regarded as the outstanding element of the enormous success that American literary works have made. In this respect, Ferguson (1959) declares that: “The use of dialect in novels is inherently problematic, both technically and because of its sociolinguistic link, but it is also so potentially expressive that it is not easily avoided or controlled.” (p.13)

Dialect is used in everyday conversation by laypeople to convey their individual needs while it is used by authors in literary works, especially to reveal particular features to the reader. Thus, the author has some difficulties with the features and the different aspects of the dialect that he is going to select in his literary works. In this sense, Riley (1892) affirms:

> The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of the people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination. (p.20)

The author using dialect in literature is considered, as Riley (1892) states, “this master only who, as he writes, can sweep himself aside and leaves his humble characters to do the thinking and the talking.” (p.20) The writer is regarded as a master who gives a real picture of his characters.

Literature is known for its diversity, particularly when observing its beauty and power. In this spirit, Macaulay (1994) points out that: “There is nothing more complex, structured, and revealing of our human nature than ordinary talk and nothing more interesting than learning to notice it and to understand it as an object of beauty.” (p.111)

Therefore, dialect is used in literature to convey several features. It reveals a character’s educational background and attitude. As Minnick (2004) suggests:

> In order to give thorough evaluation of an artist’s work with respect to literary dialect, neither exclusively linguistic or exclusively literary that incorporates imaginative recreation of the sounds of the language along with the social themes surrounding the places in time that are recreated. (p.149)
A great number of authors may include their dialect in their novels or short stories. For example, the case of Mrs. Gaskell who published her novel ‘Mary Barton’ with a sub-title: ‘A Tale of Manchester Life’ to use Lancashire dialect in her writings. However, others may implement several forms of dialect within the same script as Mark Twain in ‘The Adventures of Huckleberry Finn’, where he included ‘The Missouri Negro dialect’, ‘South-Western dialect’, and ‘the ordinary Pike-Country dialect’.

In the same stream, McArthur(1996) adds that “dialect was used by Shakespeare and others to depict various provincial and rustic characters and a distinctive form of South-Western speech.” (p.275) Thus, various aspects of speech are used by writers in the literature to reveal the regional and social background of the character to get an appropriate picture of authentic expression to the audience. It is vital to mention that every literary writer has a goal of entailing dialect in novels like setting or characterization, as Serir-Mortad(2012) states:

It becomes more essentially clear when some of the characteristics of saying novels are discussed like characterization or setting which are very essential in use in the development of any told story in a literary genre where events take place; this evokes the call for dialect to cope with different places. (p.40)

In fact, literary dialect use enables novelists to portray their own experiences and to convey several distinctive features.

** Literary Dialect in American Literature

All walks of life have contributed to the outstanding success of American literature, and this is mainly due to the implementation of dialects and other varieties in many American novels. It is worth mentioning that there are a significant number of black vernacular types existing in American literary works, and the use of these varieties has been regarded as a characteristic from its beginning. In this vein, Minnick(2004) suggests that:

By the nineteenth century, dialect began to appear more frequently in works by American authors after a few eighteenth-century forays into dialect representation, especially in novels and plays with colonial themes as well as in travel writing by Europeans exploring the colonies. (p.3)

Minnick’s view means that the use of dialect has been a characteristic of American literature from its beginnings while it is found in many national essays. In addition to this, Minnick(2004) states: “The inception and growth of literary dialect as a significant tradition in the United States is usually identified with the nineteenth century and as a component of humorous writing.” (p.3) Thus, literary dialect appeared in earlier periods of writing in American literature.

** American Literature

American literature is unique, particularly when observing its beauty and power, and this is due not only to its great writers and orators but also to dialects and other varieties, which have contributed a lot to the success of American literary works.
In the middle of the 19th century, the United States went through significant circumstances and especially after the decades that followed the Civil War, which was marked by a shift from Romanticism to Realism. The Realistic period, which includes the Civil War, the significant industrial inventions, and a vast commercial expansion that followed it, is one of the most turbulent and creative in American history. Therefore, the first manifestation of Realism in America was called “Local Color Fiction”, which became an essential part of American literature, focusing on a particular region of the country, seeking to represent the culture and beliefs of that area accurately. In this vein, High(1986) points out that local color, “tried to show what was special about a particular region of the nation.” (p.76) Furthermore, it highlighted accurate portrayals of the physical landscape as well as the habits, occupations, and speech or dialect of a given area. In the same stream, Grellet(2009)adds that local color “often combined sentimental plots and an accurate description of regional America, with its manners and dialects.” (p.117)

Local color writers, also known as Regionalists, used to convey an authentic description of a particular region of the country with its habits and different forms of varieties. In addition to this, American society during the period of post Civil War was filled with social injustice and crime, and it was, in reality, just a “Gilded Age” as High(1986)suggests, “The gold was just a thin layer.” (p. 81). It means that gold was only on the surface, and for this account, Mark Twain named his next novel The Gilded Age (1873), co-written with Charles Warner, as an attempt to reveal the new morality of post-Civil War America.

Thus, Local Color writers include, among others: Bret Harte (The West, particularly the mining camps of California), Kate Chopin (particularly with her Louisiana Dialect stories about Creoles, Cajuns and Negros), Willa Cather (the Midwest, particularly Nebraska), Mary Wilkins Freeman (the New England area). Mark Twain was regarded as one of the most outspoken leaders of the “Local Color” school of Realism.

Among Twain’s writings, we find his portrayal of Mississippi life and even our case study The Adventures of Huckleberry Finn, which tried to give an exclusive description of a particular region with its characteristics and beliefs.

Mark Twain’s Biography
Samuel Langhorne Clemens, better known by his pen name of Mark Twain, was one of the principle authors of American fiction. Twain is also regarded as the greatest humorist in American literature. Twain’s literary career started while he was working as a journalist in a small local paper called Hannibal Journal, and it was mainly about humorous sketches. Therefore, Mark Twain gave up journalism and began his writings as tales, short stories, and novels which were very popular in American society. Twain first published letters, which became his first major book, The Innocents Abroad(1869). He also published short stories and novels. Titles include: A tramp Abroad(1880), Roughing It (1872),The Tall Tale, The Gilded Age (1873), The Adventures of Tom Sawyer (1876), Life on the Mississippi (1883), The Adventures of Huckleberry Finn(1884), A Connecticut Yankee in King Arthur’s Court (1889), The Man that Corrupted Hadley burg (1900), The Mysterious Stranger (published in 1916, after Twain’s death).
Twain’s varied works entail novels, travels, narratives, short stories, sketches, and essays. His writings about the Mississippi River, such as *The Adventures of Tom Sawyer*, *Life on the Mississippi*, and *Adventures of Huckleberry Finn*, have been particularly popular among modern readers. Furthermore, *The Adventures of Huckleberry Finn*, which is investigated throughout this research work, is considered Twain’s most significant work; it was highly respected by famous authors like Ernest Hemingway, who declares that “All modern American literature comes from Huckleberry Finn.” High(1986) also states that “Many see the Adventures of Huckleberry Finn as the great novel of American democracy. It shows the basic goodness and wisdom of ordinary people.”(p.30). High(1986) adds: “The novel has also been called The School of Many Late Western Writers.”(p.30)

It is agreed that Twain, in his novel, used a realistic language to be faithful to his characters, and he also employed several forms of speech to bring an authentic picture and to involve the reader in the context he tried to convey.

**Summary of Huckleberry Finn**

*The Adventures of Huckleberry Finn* was published first in the United Kingdom in 1884 and second in the United States in 1885 during the post-Civil War period. It is acknowledged as the most significant literary achievement American has yet produced.

This novel is characterized by its peculiar story, which takes place along the Mississippi River, and the use of various forms of dialects used by characters gives the story its particular flavor. The story tells us about the adventures of two runaways—the boy Huck Finn and the black slave Jim—and their journey down the great Mississippi River. The main interest of this novel is to reveal the constant struggle between freedom and slavery as it exists for both Huck and Jim. Therefore, the novel’s pages are dotted with descriptions of the mighty river and the surrounding forests, and even with Huck’s good nature and unconscious humor, which pervaded the whole story.

**Dialect Representation of Cultural Elements in the Adventures of Huckleberry Finn**

The novel of Huckleberry Finn is full of cultural elements or folkloric beliefs that are still present in some regions and societies which are part of the American culture of that time, among these, riddles, superstition, the belief in sorcery, myth, and legend as they are described in table1:

<table>
<thead>
<tr>
<th>Cultural elements in the novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anecdotes and riddles</td>
</tr>
<tr>
<td>Superstition</td>
</tr>
<tr>
<td>The beliefs in sorcery</td>
</tr>
<tr>
<td>Sayings and Proverbs</td>
</tr>
</tbody>
</table>

Table 1 highlights the main cultural elements used in Twain’s novel, which summarizes the character’s folkloric beliefs and traditions.
Examples of Literary Dialect Used in the Novel

There are a high number of forms of contractions used in the Adventures of Huckleberry Finn (AHF). Therefore, in table 2, we shall see some of these contractions used by various characters.

Table 2. Some Forms of Contractions used in the Novel

<table>
<thead>
<tr>
<th>Forms of contractions</th>
<th>Standard form</th>
<th>Page number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't</td>
<td>Do not</td>
<td>11</td>
</tr>
<tr>
<td>Ain't</td>
<td>Does not</td>
<td>11</td>
</tr>
<tr>
<td>Couldn't</td>
<td>Could not</td>
<td>11</td>
</tr>
<tr>
<td>Wasn't</td>
<td>Was not</td>
<td>13</td>
</tr>
<tr>
<td>You’ve found</td>
<td>You have found</td>
<td>13</td>
</tr>
<tr>
<td>Hadn’t</td>
<td>Had not</td>
<td>13</td>
</tr>
<tr>
<td>You’d killed</td>
<td>You had killed</td>
<td>13</td>
</tr>
<tr>
<td>Wouldn’t know</td>
<td>Would not know</td>
<td>13</td>
</tr>
<tr>
<td>We’ll start</td>
<td>We shall start</td>
<td>16</td>
</tr>
<tr>
<td>She’ll</td>
<td>She will</td>
<td>17</td>
</tr>
<tr>
<td>That’s</td>
<td>That is</td>
<td>17</td>
</tr>
<tr>
<td>You’re</td>
<td>You are</td>
<td>19</td>
</tr>
<tr>
<td>'em</td>
<td>them</td>
<td>19</td>
</tr>
<tr>
<td>It’s</td>
<td>It is</td>
<td>19</td>
</tr>
<tr>
<td>I’m agreed</td>
<td>I am agreed</td>
<td>19</td>
</tr>
<tr>
<td>Won’t</td>
<td>Will not</td>
<td>19</td>
</tr>
<tr>
<td>Didn’t</td>
<td>Did not</td>
<td>19</td>
</tr>
<tr>
<td>Can’t</td>
<td>Cannot</td>
<td>19</td>
</tr>
<tr>
<td>Let’s</td>
<td>Let us</td>
<td>47</td>
</tr>
<tr>
<td>I reck’n</td>
<td>I reckon</td>
<td>49</td>
</tr>
<tr>
<td>No! w’y</td>
<td>No! why</td>
<td>49</td>
</tr>
<tr>
<td>Sumf’n</td>
<td>Something</td>
<td>14</td>
</tr>
<tr>
<td>How’d</td>
<td>How do</td>
<td>49</td>
</tr>
<tr>
<td>Comin’</td>
<td>Coming</td>
<td>51</td>
</tr>
<tr>
<td>Kep’</td>
<td>Kept</td>
<td>51</td>
</tr>
<tr>
<td>An’</td>
<td>And</td>
<td>52</td>
</tr>
<tr>
<td>I uz</td>
<td>I was</td>
<td>53</td>
</tr>
<tr>
<td>‘bout</td>
<td>About</td>
<td>53</td>
</tr>
<tr>
<td>I on’y</td>
<td>I only</td>
<td>53</td>
</tr>
<tr>
<td>Goin’</td>
<td>going</td>
<td>73</td>
</tr>
</tbody>
</table>

The novel of Mark Twain in the AHF is written in a vernacular variety, which is known as Black English Vernacular. Therefore, it is essential to mention that the entire book of the AHF is full of contractions since it is written in a non-standard form of language.
Moreover, other dialectal utterances reveal the double negation which is regarded as a feature of a non-standard language; some of these utterances are shown in table 3:

Table 3. Some Utterances of Double Negation use in the Novel

<table>
<thead>
<tr>
<th>Double negation</th>
<th>Standard form</th>
<th>Page number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I couldn’t do nothing</td>
<td>I could not do anything</td>
<td>11</td>
</tr>
<tr>
<td>They don’t know nothing</td>
<td>They do not know anything</td>
<td>12</td>
</tr>
<tr>
<td>I couldn’t see no advantage</td>
<td>I could not see any advantage</td>
<td>12</td>
</tr>
<tr>
<td>It warn’t no use</td>
<td>It was not any use</td>
<td>12</td>
</tr>
<tr>
<td>He hain’t got no family</td>
<td>He has not got any family</td>
<td>17</td>
</tr>
<tr>
<td>I don’t take no stock</td>
<td>I do not take any stock</td>
<td>19</td>
</tr>
<tr>
<td>I ain’t got nothing to say</td>
<td>I have not got anything to say</td>
<td>19</td>
</tr>
<tr>
<td>We hadn’t robbed nobody</td>
<td>We had not robbed anybody</td>
<td>21</td>
</tr>
</tbody>
</table>

We can notice an extensive range of dialectal utterances, which include the feature of double negation used in the novel.

There are several varieties used in the novel of the AHF as it is written at the beginning by the author. Thus, we are not going to mention all these various forms of expression since it is still a matter of debate among critical scholars, whether these several forms of speech exist or not. It is worth to mention that Huck’s address is different from Jim’s one; the former is known as the ordinary ‘Pike-county’ dialect; whereas, the latter is called the Missouri Negro dialect.

Therefore, table 4 will reveal some dialectal utterances which are presented in the folkloric aspects of the novel.

Table 4. Some Dialectal Utterances used in the Cultural Aspects

<table>
<thead>
<tr>
<th>Dialectal Utterances used in Cultural Aspects</th>
<th>The Cultural Aspects</th>
<th>Page number</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Give a nigger an inch and he’ll take an ell’</td>
<td>Saying</td>
<td>92</td>
</tr>
<tr>
<td>‘Spos’n, he can’t fix that leg jut in three shakes of a sheep’s tail’</td>
<td>Saying</td>
<td>266</td>
</tr>
<tr>
<td>‘we’d a seed de raf’</td>
<td>Saying</td>
<td>114</td>
</tr>
<tr>
<td>‘a good deed ain’t ever forgot’</td>
<td>Proverb</td>
<td>70</td>
</tr>
<tr>
<td>‘efyou’s got hairy arms en a hairy breas’, it’s a sign dat you’d agwyne to be rich’</td>
<td>Superstition</td>
<td>52</td>
</tr>
</tbody>
</table>
‘there is ways to keep of some kinds of bad luck, but this wasn’t one of them kind; so I never tried to do anything, but just poked along low-spirited and on the watch-out’

Superstition 24

I heard that kind of a sound that a ghost makes when it wants to tell about something that on its mind and can’t make itself understood and so can’t rest easy in its grave and has to go about that way every night grieving

Sorcery 13

“niggers would come from all around there and give Jim anything they had, just for a sight of that five-center piece, but they wouldn’t touch it, because the devil had had his hands on it.

Sorcery 16

‘Miss Watson’s nigger Jim, had a hair-ball as big as your fist, which had been took out of the fourth stomach of an ox, and he used to do magic with it ‘he said there was a spirit inside of it, and it knowed everything’

Sorcery 25

It makes you feel mournful, because you feel like it’s spirits whispering spirits that’s been dead ever so many years and you always think they’re talking about you.

Sorcery 212

As we have mentioned above, the AHF is full of colloquial elements that are slowly introduced in the folkloric beliefs of different characters.

The Analysis of Dialectal Features
The data collected from the novel AHF includes the primary dialectal utterances used by a slave character Jim, slave owner characters, and by Huck, the narrator of the story, in their speech. However, there are many characters from a different age, gender, and social levels which have employed the dialect. Still, there is a slight focus on some individuals through whom the novelist uses the vernacular for the sake of avoiding the standard form, which seems to be, sometimes, impossible to use.

Therefore, a lot of data are collected from Huck and Jim. For this reason, the analysis relies intensely on the dialectal variables used by them. However, this is not to say that other characters will not be taken into account. Thus, many colloquial features will be analyzed at phonological and syntactical levels to distinguish the dialect from the standard one. The lexical level will not be taken into consideration for the sake of space limits concerning this scope of this research.

Phonological Representation
There are distinct styles involved within speech (inclusive) varying from very informal (casual) to very formal (careful). These forms are associated with phonological features which include
elements of pronunciation that are, in turn, crucial for data analysis at a phonological level. In this respect, Trudgill (2002) points out that “phonology is also highly sensitive to style.” (p. 162)

A large number of different forms of non-standard language are used in the speech of various characters employed by Mark Twain in his novel. He attempts to portray his own experiences and adventures through the use of dialect and to reflect the original speech of the characters.

**Contraction** There are several colloquial utterances that are contracted on the one hand, and vowels and consonants are transformed differently from the standard one, on the other hand. Therefore, contracted words are considered as one of the main essential features of various forms of non-standard language. Then, the missing letters of different dialectal words are, sometimes, replaced by the authors by apostrophes.

Plenty of contractions forms are used in the AHF, as the case with Jim, a slave character as shown in table 5:

Table 5. **Contracted Words by Jim in AHF**

<table>
<thead>
<tr>
<th>Character</th>
<th>Contracted words</th>
</tr>
</thead>
</table>

The other characters in the novel also employ contractions in their speech as shown in table 6:

Table 6. **Contracted Words by Other Characters**

<table>
<thead>
<tr>
<th>Character</th>
<th>Contracted words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huck</td>
<td>T’other, couldn’t, warn’t, don’t, didn’t, you’ve</td>
</tr>
<tr>
<td>Tom Sawyer</td>
<td>Per’aps, there’s, ‘em, hadn’t, hain’t</td>
</tr>
<tr>
<td>Pap</td>
<td>O’, better’n, look ‘n-glass, bein’</td>
</tr>
</tbody>
</table>

Contraction takes place in the characters’ speech within pronouns, verbs, and nouns, which reveals that characters use contraction to provide some communicative tools as rapid speech.

**Vowel/Consonant Transformation.** Further analysis of the data demonstrates that vowels and consonants have been sometimes deleted or added from words by characters as:

*Deleted vowels /a, e, o, i/ in:
“way, ‘bout, agin, b’longs, ‘nough, off’n, look’n-glass, spos’n.
*/i/ turns to /e/ in:
  ef, tell, set.
*/e/ turns into /i/ in:
  Git, yit, forgit.
*/o/ and /a/ turns to /e/ in:
  Er, getherin’.
*Consonant
*Contracted /g/ from nouns and verbs in:
*Contracted /t/ in:
*Contracted /th/ from:
  ‘em

Consonant transformation.
/s/ and /d/ turns to /n/ in:
  ‘yourn’, ‘hearn’
/s/ turns to /x/ in: ‘axe’
/k/ turns to /t/ in: ‘ast’

There are other changes in the speech of Jim as shown in table 7:

Table 7. *Dialectal Words Used by Jim in AHF*

<table>
<thead>
<tr>
<th>Dialectal words</th>
<th>The words in the Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whar</td>
<td>Where</td>
</tr>
<tr>
<td>Sumf’n</td>
<td>Something</td>
</tr>
<tr>
<td>Mouf</td>
<td>Mouth</td>
</tr>
<tr>
<td>Kase</td>
<td>Because</td>
</tr>
<tr>
<td>Jes’</td>
<td>Just</td>
</tr>
<tr>
<td>Fust</td>
<td>First</td>
</tr>
<tr>
<td>Fum</td>
<td>From</td>
</tr>
<tr>
<td>Thar</td>
<td>There</td>
</tr>
</tbody>
</table>

Therefore, some other changes occur in pronouns, demonstrative pronouns, auxiliaries, verbs and articles in terms of pronunciation used by Jim as it is shown in table 8:

Table 8. *Various Dialectal Utterances Used by Jim in AHF*

<table>
<thead>
<tr>
<th>Dialectal features</th>
<th>The standard form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dey</td>
<td>They</td>
</tr>
<tr>
<td>Dis</td>
<td>This</td>
</tr>
<tr>
<td>Dat</td>
<td>That</td>
</tr>
<tr>
<td>I’s</td>
<td>I am</td>
</tr>
</tbody>
</table>
Some of the words have been changed by Jim, as shows table 9:

<table>
<thead>
<tr>
<th>Character</th>
<th>Dialectal words</th>
<th>Words in the standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim</td>
<td>Gals</td>
<td>Girls</td>
</tr>
<tr>
<td></td>
<td>Sah</td>
<td>Sir</td>
</tr>
<tr>
<td></td>
<td>Dah</td>
<td>Dear</td>
</tr>
<tr>
<td></td>
<td>Awlwz’</td>
<td>Always</td>
</tr>
<tr>
<td></td>
<td>Wunst</td>
<td>Once</td>
</tr>
<tr>
<td></td>
<td>Nuffin</td>
<td>Nothing</td>
</tr>
<tr>
<td></td>
<td>Sumfn’</td>
<td>Something</td>
</tr>
<tr>
<td></td>
<td>Heah</td>
<td>Here</td>
</tr>
</tbody>
</table>

*Consonant to vowel transformation

/d/ turns to /e/ in:

‘tole’, ‘ole’, fine’

There are other examples of vernacular features from main characters in the AHF, revealing that the novel is rich in the dialect used by Mark Twain to reflect the original speech of the characters that the standard would be unable to provide.

**Grammatical Representation.** We may find that contraction and vowel-consonant transformation occur within grammatical construction in words like ‘I’uz, ‘I aint’, ‘I’s’, ‘hain’t’, instead of ‘I was’, ‘I am not’, ‘has not’. This calls for Labov’s crucial question (1972) when he states “is it a phonological rule which operates at a lower level in the grammar?” (p.73), at his study in the general nature of the deletion rule and its relation to contraction of the English auxiliary in Black English Vernacular. This means that it is not easy to neglect the phonological feature within the grammatical structure as it is described in the examples below:

*standard English verbal suffix –s:

The third-person singular represents indicative verbal ending –s is problematic in the speech of dialect characters who delete it when it should not be and add it when not necessary. Therefore, Jim’s speech employs the /s/ of the third pronoun of the present tense to other pronouns than ‘he’, ‘she’, ‘it’ as: ‘I says’, ‘I owns’, ‘I hear’s’, ‘I jis knows it’, ‘you knows’, ‘you’sgwyne’, ‘they sings’.
However, we find other characters who delete the /s/ of the third pronoun of the present tense as: ‘he say’, ‘he take’.

Table 10 will reveal some dialectal grammatical utterances used in the novel

Table 10. *Deviant Grammatical Forms by Jim in AHF*

<table>
<thead>
<tr>
<th>Character</th>
<th>Dialectal Grammatical Utterances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim</td>
<td>I owns, I knows, I hears, I been, I’s gwyne, I doan’ want, I k’n stan’&lt;br&gt;He say, he take.&lt;br&gt;You’s gwyne, you knows&lt;br&gt;Dey wuz, they sings, they must a been, we’s safe&lt;br&gt;There was, ther’s ben&lt;br&gt;Wher you bee?, who is you,&lt;br&gt;Signs is signs, ain’t no mater, they don’t do nothing</td>
</tr>
</tbody>
</table>

*Pronouns dey:

In the novel, Jim uses a great deal of the pronoun ‘dey’ differently in his speech, which is regarded as a dialectal feature that affects pronunciation instead of ‘they’ which is found in the Standard.

*Demonstrative pronouns: dat, dis

Indeed, Jim uses these demonstrative pronouns extensively in his speech as: ‘dat’, ‘dis’ instead of ‘that’ and ‘this’. Thus, Jim’s accent also affects consonants.

*Double negation:

The AHF is very rich by the use of double negation which is regarded as one of the various features of Black English Vernacular as they are represented in table 11 of both characters Huck and Jim:

Table 11. *The Use of Double Negation by Huck and Jim*

<table>
<thead>
<tr>
<th>Characters</th>
<th>Double negation</th>
<th>Standard form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huck</td>
<td>That ain’t no matter&lt;br&gt;I couldn’t do nothing&lt;br&gt;They don’t know nothing</td>
<td>That does not any matter&lt;br&gt;I could not do anything&lt;br&gt;They do not know anything</td>
</tr>
</tbody>
</table>
Moreover, Black English Vernacular involves many characteristics related to grammar as the deletion of the auxiliary ‘to be’ as illustrated in the following example: ‘what you going to do?’ instead of ‘what are you going to do?’

It is essential to bear in mind that the dialectical features of a character’s speech might be the reflection of a character’s social status. Therefore, Jim’s statement is entirely different. Words are joined and combined. Also, Jim employs a non-standard variety, which is used and spoken by slaves living in the South. Thus, it reveals that he is a black slave who is illiterate, poor, superstitious, and uneducated.

The various phonological and grammatical representations extracted in AHF denote the different dialectal features of Black English Vernacular.

**Data Interpretation**

Most vernacular elements in the AHF have been characterized by contractions and vowel/consonant transformations where one or more segments of the component words are phonetically altered, reduced, or deleted, and sometimes replaced by the novelist by an apostrophe.

There are other grammatical forms employed by characters in the novel under consideration and are mostly deviate from the Standard; this indicates that these speakers are informal between each other, which denote accuracy and carelessness in speaking. As it is illustrated in the tables mentioned earlier, Jim’s speech is entirely different from other characters. Words are sometimes joined and combined, and another time, vowel and consonants are either transformed, reduced, or deleted.

**Sociolinguistic Perspectives in Literary Dialect Analysis**

Indeed, literary dialect has a wide range of perspectives that the researcher should take into account. Cole has expressed the importance of studying and analyzing a literary dialect. He asserts that literary dialect analysis should not only focus on phonological representation, as indicated before by some scholars like Ives Summer, but also include other elements as Minnick states (2004)

Col’s charge that the literary dialect analyst must look at how dialect functions in the work is an important point. However, this whole sale dismissal of structural analysis will not make sense to linguists interested in what an author’s representation of features, can say about
language variation and change or about perceptions of and attitudes toward language varieties and their impact on social organization, for example. (pp.31-32)

There is a set of sociolinguistic parameters which control speech; these parameters are called by Gumperz social rules. These rules refer to “the individual’s perception of his and interlocutor’s social rule.” (p.16) and in terms of “communication which ‘reflects speakers’ attitudes to each other, and to their topics” (Hymes,p. 37).

Moreover, many scholars have encouraged the relationship of sociolinguistics to literary dialect analysis as Fenell, and Bennett with Esau, Bagnall and Ware who state that: “Approaching the social systems which are set up in literary works through the medium of linguistic analysis, rather than looking at the social system alone, is often a much more concrete and revealing approach” (qtd. in Minnick 2004:37). In the same vein, Minnick(2004) adds that:

Additionally, the observer of literary dialect must also consider what an author’s use of dialect, including which characters are represented as speaking dialectically and to what effect the dialect is represented, might say about an author’s social and racial attitudes, as well as about how authors perceive such attitudes as existing among his or her audience. (p.37)

It is essential to mention that several scholars highlight and support the relationship of sociolinguistics to literary dialect analysis and at the same time, by shedding light on the cultural perspectives with literary dialect.

Conclusion
All that has been stated in this research paper is just an attempt to reach a specific target of the importance of dialect use in American literary works with an investigation at various dimensions and different levels of analysis.

In any speech community, language carries a lot of means of interaction and reveals our social behavior. For this account, it is a crucial element in any literary work which is used along with different forms of non-standard language.

Mark Twain’s *The Adventures of Huckleberry Finn* is rich with the use of dialect, for the sake of realism and to cope with the characters’ educational and social background as well. Therefore, it is a more direct way to connect with the reader without a filter of criticism, just a full heart to heart connection through a book. Also, dialect use in literature may attract the reader’s attention and provide him with a vivid image of the atmosphere of the literary work; then it is also considered as flexible and intelligible.

A lot of data have been gathered from the speech of a slave character, Jim. Afterwards, they have been analyzed in terms of the phonological and grammatical aspects. Jim employs a non-standard variety, which is used and spoken by slaves living in the South called the Missouri Negro Dialect from the so-called Black English Vernacular. Therefore, Mark Twain in *Huckleberry Finn*
tends to reveal from Jim’s speech that he is a black slave who is illiterate, poor, superstitious, and uneducated.

The main focus of this research work is to shed light on the importance of dialect use in literature and to raise dialect awareness among readers.

The present research work also attempted to provide a study and analysis of dialect use in literature, and findings are taken under consideration from the research scope mainly:

- The use of dialect in writing is an excellent contribution to diversity and characterization.
- This literary work gives pleasure to the readers while exploring the vernacular language and to push them to embrace American literature.
- Dialect use makes American literary works more productive, more complex, and therefore more exciting and attractive.
- The use of dialect leads readers to the discovery of the magnificent realistic side of universal literature. It makes the literary work itself more approachable, more accessible to readers as if to let a simple layman reader more comfortable and familiar.

This research work may be of crucial significance in terms of revealing the artistic relation between sociolinguistics and literature and at the same time, by providing the link between these two different disciplines.

In further research, it would be very interesting to look at the various functions of these dialectal elements written in a vernacular variety known as Black English Vernacular used in Huckleberry Finn’s novel. Researchers can contribute by providing a thorough analysis to phonological, grammatical and lexical items of this vernacular. Besides, answering the question of: ‘what is the impact of dialect use on readers in American literary works? ’ can be a door for further investigation.

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References
Foreignization and Domestication Strategies in the Translation of Cultural Specific Items in Itani’s and Ali’s Translations of Alnisaa’ Sura

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Abstract
The researchers aimed to identify the two strategies of foreignization and domestication as adopted by Talal Itani and Abdullah Ali in translating fifty cultural specific items (CSIs) from Al-Nisaa’ Sura in the Holy Quran. They aimed to explore whether the two translations are source-text oriented involving foreignization strategies or target-text oriented involving domestication strategies. The study also attempted to investigate to what extent Itani and Ali had succeeded in achieving cultural equivalence in translating the fifty CSIs. To do the study, the primary research method used to answer the research questions was the comparative textual analysis for the two translations by Itani and Ali and Ivir’s (1987) translation strategies. The results of the study showed that though the translators’ tendencies towards foreignization and domestication seem to be roughly close to each other, they opted for more domestication strategies than foreignization strategies. While Itani’s foreignization percentage was (44.5%) and Ali’s (42.6%), Itani’s domestication percentage was (55.5%) and Ali’s (57.4%). Moreover, cultural equivalence in Itani’s translation accounted for 53%, while it accounted for 47% in Ali’s translation. The study also showed that foreignization strategies used by Itani and Ali were more appropriate in achieving cultural equivalence than domestication strategies used by the two translators. At the end of the study, the researchers recommended that the translators of religious texts in general and translators of the Holy Quran, in particular, have to be fully aware of the metaphorical and connotative language of the Holy Quran and be extremely knowledgeable of classical Arabic because it is the language of the Holy Quran. They also called for the importance of identifying the target audience because this may affect the strategies used by translators of religious texts. Based on the results of the study, the researchers recommended other researchers to research the equivalence of the translation of the Holy Quran because any loss of quality or sameness in the interpretation of the Holy Quran may lead to severe and problematic consequences.

Keywords: Arabic translation, domestication, cultural specific items, foreignization, Quran

1. Introduction

In our globalized world, translation interferes in every aspect of our life in which it affects and is affected by many assumptions. One of the highly-sensitive and correlated assumptions in interpretation is the culture that is the accumulation of many things such as norms, habits, heritage, etc. Due to the different cultures, there will be different attitudes that distinguish some people from others. For example, an English person's mindset is different from an Arab person's mindset, and the more the cultural difference is, the more remote the attitudes will be. Thus, the translator's job will not be something easy as he/she deals with two different languages that have different cultures from different families and backgrounds.

The translator's job becomes more difficult and challenging when he/she deals with religious texts that have a very different system, discourse, and, more specifically, a different register from that of everyday life's speech. Culture, as mentioned above, is one of the main challenges in religious translation, like the translation of the Holy Quran. This, of course, results in the problem of non-equivalence or untranslatability and it could be something logical since Arabic has around 12,300,000 words, while English has 600,000 words. As cited in Kashgar (2011, p. 52), Arabic must inevitably come at the summit of the world's untranslatable tongues due to cultural constraints and linguistic barriers. Consequently, this could be applied to the Holy Quran translation.

2. Research Problem

In our globalized world, translation tries to connect multicultural nations with their different religions and beliefs. When non-Muslims want to know more about Islamic culture and Islamic communities, the first thing they do is reading the translation of the Holy Quran, and here comes the pressing need to ensure that the interpretation of the Holy Quran is faithful to the source text. The problem is not just for non-Muslims because "about more than eighty percent of about 1.5 billion population of the Muslims do not know Arabic and use translation as a means to understand the meanings and messages of the Holy Quran" (Amjad & Farahani 2013, p.1). This may complicate the issue because the translation of the Holy Quran might have been read globally. The problem arises more when we deal with asymmetrical cultures trying to achieve symmetrical equivalence. However, the situation is likely to be much more pronounced when we talk about religious texts that require "additional consideration to be respected" (as cited in Issa, 2017, p. 1).

3. Significance of the Study

The study is critical because it seeks to know how much the two translations of Itani and Ali are faithful to the source text in their rendition of CSIs in Al- Nisaa’ Sura based on equivalence percentage in each reading. It is essential because any loss of equivalence in the translation of the Holy Quran may lead to severe consequences and problems. The study is significant to ensure that the interpretations of the Holy Quran are without any manipulation or deviation from the original text. It is also important because it sheds light on the fact that some translators translate the Holy Quran without being faithful to the source text at the expense of easiness and naturalness and this causes loss of meaning.
4. Aims of the Study
This study aims to unveil the two strategies of domestication and foreignization as adopted by Itani and Ali in their translations of fifty selected CSIs from Alnisaa’ Sura. The study correctly will see whether each of the two interpretations are oriented towards domestication or foreignization. It will also investigate to what extent both Itani and Ali have succeeded in achieving cultural equivalence while rendering the fifty CSIs.

5. Research Questions
RQ1: How are CSIs rendered in Alnisaa’ Sura using the two strategies of foreignization and domestication as adopted by Itani and Ali?
RQ2: To what extent have the two translators succeeded in achieving cultural equivalence in their translations?
RQ3: Which strategy of domestication and foreignization have the two translators tended to use more in their translations?

6. Literature Review
In his paper entitled Linguistic Precautions that to be Considered when Translating the Holy Quran, Siddiek (2017) tried to know the reason behind linguistic misunderstanding in the readings of the Holy Quran. He looked into some samples of translations by well-known English translators. The results showed that there were some errors in the readings. The main two reasons behind those errors were using obsolete words in the translation and dumping into literal translation. The solution given by the researchers for the first reason is that it is not a matter of obsolete or new words; however, it is a matter of the functions which have to be transferred. He also commented on literalism, saying that it is unjustified belief even though the purpose is to preserve the sanctity of the Quranic-text.

Anari and Sanjarani (2016) conducted a study entitled Application of Baker's Model in Translating Quran-Specific Cultural Items. They stressed out that the translation of the Holy Quran is a magnificent contribution to cross-cultural understanding. The researchers selected three different readings to study how Quran-specific cultural items were rendered using Baker's Model. The main results showed that the most frequently-used strategy was a translation by more general words (subordinate). On the other hand, strategy like omission and illustration were never used. The least frequently-used strategy was translating by paraphrasing using unrelated words.

In her study, Domestication and Foreignization in Translating Culture-specific References of an English text into Arabic, Mansour (2014) emphasizes the importance of foreignization that "it offers the target readership a chance to enjoy a different culture atmosphere… facilitates the process of borrowing among languages and builds new vocabulary and terms within the target language" (p.29). In the study, Mansour picked up a famous English novel, The Burglar Who Liked To Quote Kipling. She applied the strategies of foreignization and domestication on the Arabic translation of the book, and she also provided her own interpretations. She explained that the most problematic points are those related to sensitive areas such as religion, ethics, and cultural differences. Her main result was that both strategies are irreplaceable and that both strategies help
the translator to produce a readable version to the target readership. She also mentioned that the text she had chosen was challenging itself because it was a literary text requiring that the translator should be an artist to amuse his/her readers. At the very end of her study, she couldn’t deny that she tended to use foreignization strategy as much as she could to give the Arab readers the chance to experience the English lifestyle and involve them in real English drama.

Al-Jabri (2008) conducted a Ph.D. thesis entitled "Reasons for the Possible Incomprehensibility of Some Verses of Three Translations of the Meanings of the Holy Quran into English.” The study examined the incomprehensibility of the translation of some verses of the Quran for English native speakers. It also looks at the possible reasons for the failure to transfer the meaning of some verses of the Quran. Al-Jabri selected three translations for his study: Al-Hilali's, Yusuf Ali's, and Arthur Arberry's, and extracted some translations for them and put them in a questionnaire. He distributed it among well-educated English people attempting to know to what extent the translations were understandable for them. For him, "the extent to which the extracts included in the questionnaire were incomprehensible was extremely shocking" (p.237). He stated that the range of intelligibility of the translations was less than 5% because they were rendered in poor quality English. The main results, as the researcher stated, that generate vagueness were: peculiar style, literal translations for some idioms and fixed expressions, cultural differences, the use of old-fashioned words, transliteration which do not convey any meaning to target readers, unusual orthography; the absence or misuse of punctuation marks, and finally, the excessive use of explanations between brackets.

7. The results

Extract 1:-

يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَخَلَقَ مِنْهَا زَوْجَهَا وَبَثَّ مِنْهُمَ كَثِيراً كَثِيراً رَجَالًا وَنِسَاءا ۚ وَاتَّقُوا اللَّهَ الَّذِي

Itani:  
O people! Fear your Lord, who created you from a single soul, and created from it its mate, and propagated from them many men and women. And revere God whom you ask about, and the parents. Surely, God is Watchful over you.

Ali:  
O mankind! reverence your Guardian-Lord, who created you from a single person, created, of like nature, His mate, and from them twain scattered (like seeds) countless men and women;- reverence Allah, through whom ye demand your mutual (rights), and (reverence) the wombs (That bore you): for Allah ever watches over you.

In the two translations provided above, Itani rendered the word ﷽ as God while Ali transliterated it as Allah. Here it should be noted that there is a clear difference between the two words Allah and God. In Arabic, the word “Allah” says the omnipotent and only deity creator of the universe to whom we direct our worship. And though God has its equivalent in Arabic as ﷽, it does not mean the same thing. God means anything that you worship and it could not mean “Allah” because it has different connotations for different peoples. It is not even easy to prove who and what is
“God” for Christianity because there is no original manuscript for the Bible. Another example that shows the difference between the two terms is the religious term شهادة "testimony faith," which says: 'there is no God but Allah." This testimony faith proves that both conditions are not the same thing as among all Gods, "Allah" is determined to be the only one.

By transliterating Allah, Ali is using foreignization strategy while Itani has chosen a close equivalent to the term الله substituting it with the term God. So while Itani has not been able to achieve cultural equivalence, Ali has succeeded in doing so.

Extract 2:-

إنْ خِفْتُمْ أَلَّا تُقْسِطُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُم مِّنَ النِّسَاءِ مَثْنَىٰ وَثُلََاثَ وَرُبَاعَ ۖ فَإِنْ خِفْتُمْ أَلَّا تَعْدِلُوا فَوَاحِدَةٌ أَوْ مَهْلَكَتَ أَيمَانُكُمْ ذَٰلِكَ أَدْنَىٰ أَلَّا تَعُولُوا. (Al Nisaa, verse 4)

Itani: -
If you fear you cannot act fairly towards the orphans-then marry the women you like-two, or three, or four. But if you fear you will not be fair, then one, or what you already have. That makes it more likely that you avoid bias.

Ali:
If ye fear that ye shall not be able to deal justly with the orphans, Marry women of your choice, Two or three or four; but if ye fear that ye shall not be able to deal justly (with them), then only one, or (a captive) that your right hands possess, that will be more suitable, to prevent you from doing injustice.

The Arabic religious expression ملكت أيمانكم as Ibn Katheer (1372, p.212) and Ibn Abbas (1992, p. 84) point out means bondwomen man possesses. The man could have bondwomen through different ways either by money or as captives in the aftermath of wars. The man who has the right to have bondwomen can have a sexual relationship with, but under specific rules differing a little bit from a typical marriage.

By translating ملكت أيمانكم as “what you already have,” Itani tries to substitute the source CSI with a very general meaning without making any explanations or making any efforts to simplify it for the target reader. It is implicit from the original verse that what is meant by ملكت أيمانكم is women, especially bondwomen. However, Itani’s interpretation could be interpreted for other meanings other than women, money, for example. Ali, on the other hand, tends to domesticate the translation by adding the word captive in a footnote and then translating ملكت أيمانكم as “your right hands possess.” Rendering ملكت أيمانكم as “captive” could lead to some loss in meaning because not all ملكت أيمانكم are captives, as some were bought from the slave market. Also, the word “captive” bears negative connotations because “bondwomen” are not dealt with as captives. Besides, Islam gives them rights and dignity, and it has banned the slavery phenomenon as all Muslims are treated equally well regardless of their color or race.

In Arabic, the word يمين could mean the right hand, and it is Sunna (something preferable following the prophet’s doings) in Islam to start doing or having things by your right hand like eating, drinking and dressing. When asking the chairman of the Iftaa Committee at IUG, Dr. Zyad Miqdad (personal communication), whether the word يمين has to do with the right hand, he replied...
that this meaning has nothing to do with the meaning of the original phrase, adding that a Muslim man could receive “bondwomen” in his left hand, and not necessarily by his right hand.

It seems that Ali’s interpretation of ملكت أيمانكم in يمين as “your right hands possess” is not the correct interpretation as explained above by Dr. Miqdad. So Ali translated ملكت أيمانكم literally as right which is unrelated to the source utterance purpose. He also translated يمين literally into possess. So by using literal translation and addition, Ali used a combination of foreignization and domestication strategies.

So, we could say that both Itani and Ali have not been successful in achieving the full cultural equivalence of ملكت أيمانكم. If they had used the interpretation of Ibn Kathir mentioned above, “the bondwomen man possess,” they could have achieved cultural equivalence.

**Extract 3:**

وَلَكَمْ نَصْفُ مَا تَرَكَ أَزْوَاجُكُمْ إِن لَّمْ يَكُن لَّهُنَّ وَلَدٌ ۚ فَإِن كَانَ لَهُنَّ وَلَدًَ فَلَكُمُ الرُّبُعُ مِمَّا تَرَكْنَ ۚ مِن بَعْدِ وَصِيَّةٍ يُوصِينَ بِهَا أَوْ دَيْنٍ ۙ وَلَهُنَّ الرُّبُعُ مِمَّا تَرَكْتُمْ إِن لَّمْ يَكُن لَّكُمْ وَلَدٌ ۚ فَإِن كَانَ لَكُمْ وَلَدًَ فَلَهُنَّ الثُّلُحُ مِمَّا تَرَكْتُ إِلَى مِن بَعْدِ وَصِيَّةٍ يُوصُونَ بِهَا أَوْ دَيْنٍ ۖ وَإِن كانَ رَجُلٌ يُورَثُ نِسُيَّةَ أَمِّهَا وَلَهُ أَخٌ أَوْ أُخْتٌ فَلِكِلٌ وَاحِدٌ السُّدُسُ ۚ فَإِن كَانُوا أَكْثَرَ مِن ذَٰلِكَ فَهُمْ شُرَكَاءُ فِي الثُّلُحِ ۚ مِن بَعْدِ وَصِيَّةٍ يُوصُىٰ بِهَا أَوْ دَيْنٍ غَيْرَ مُضَارٍ ۗ وَصِيَّة اِلَّلَّهُ ۗ وَاللَّهُ عَلِيمٌ حَلِيمٌ. (Al Nisaa, verse 12)

**Itani:**

You get one-half of what your wives leave behind, if they had no children. If they had children, you get one-fourth of what they leave. After fulfilling any bequest and paying off debts. They get one-fourth of what you leave behind, if you have no children. If you have children, they get one-eighth of what you leave. After fulfilling any bequest and paying off debts. If a man or woman leaves neither parents nor children, but has a brother or sister, each of them gets one-sixth. If there are more siblings, they share one-third. After fulfilling any bequest and paying off debts, without any prejudice. This is a will from God. God is Knowing and Clement.

**Ali:**

In what your wives leave, your share is a half, if they leave no child; but if they leave a child, ye get a fourth; after payment of legacies and debts. In what ye leave, their share is a fourth, if ye leave no child; but if ye leave a child, they get an eighth; after payment of legacies and debts. If the man or woman whose inheritance is in question, has left neither ascendants nor descendants, but has left a brother or a sister, each one of the two gets a sixth; but if more than two, they share in a third; after payment of legacies and debts; so that no loss is caused (to any one). Thus is it ordained by Allah. and Allah is All-knowing, Most Forbearing.

Ibn Katheer (1372) interprets كلاله as a person who has no sons and daughters, and his father and mother are dead (p.230). Both Itani and Ali used substitution as they substituted the term كلاله by its purpose. Itani’s translation as neither parents nor children has successfully achieved cultural equivalence and transferred the original meaning. Ali’s translation as no ascendants nor descendants, however, has not been successful in transferring the exact intended meaning because ‘ascendants’ could be, for example, one’s father and his/her grandparents. The same is for “descendants,” which could mean all the persons descended, such as grandsons. And grandparents and grandsons are not part of the meaning of the word كلاله, as explained by Ibn Katheer above.
By using the substitution strategy, both Itani and Ali have gone for the domestication strategy to make the meaning understandable and comprehensible for the target reader. However, while Itani’s translation of the term كلالة was a successful choice, Ali’s choice of “no ascendants nor descendants” was inaccurate.

**Extract 4:**

ّذلك حدود الله ومن يطيع الله ورسوله يدخله جنات تجري من تحتها النهار خالدين فيها. (Al Nisaa, verse 13)

**Itani:**

These are the **bounds set by God**. Whoever obeys God and His Messenger, He will admit him into Gardens beneath which rivers flow, to abide therein forever. That is the great attainment.

**Ali:**

Those are **limits set by Allah**. those who obey Allah and His Messenger will be admitted to Gardens with rivers flowing beneath, to abide therein (forever) and that will be the supreme achievement.

The word "حدود" in Arabic is the plural form of حد which means the thing that you stop at, for example, when we say the **boundaries of the country**. In Islam حدود الله means the things that are forbidden to commit in a clear-cut way. Ibn Katheer (1372) explained it as the provisions and statutes defined by Allah so people (heirs) can follow (p.232). So it separates between Allah’s obedience and disobedience.

Itani and Ali used literal translation for translating the cultural expression حدود, but the difference is that Itani translated حدود as **bounds** while Ali translated it as **limits**. Also, both of them added the phrase set by which is not mentioned or explained in the source text. In translating الله, as in the first extract, Itani used substitution, turning it into God, thus being unable to achieve cultural equivalence. At the same time, Ali brought it into الله succeeding in making cultural equality.

Both Itani and Ali used a combination of foreignization and domestication strategies. Itani used literal translation, addition, and substitution, while Ali used literal translation, addition, and transliteration. Ali’s translation has succeeded in achieving cultural equivalence, while Itani’s adaptation that used “God” instead of “Allah” has not been successful in achieving cultural equality.

**Extract 5:**

واللاتي يأتين الفاحشة من سياكم فاستشهدوا علىهن أربعاء منكم فان شهدها فاسكوهن في الابئوت حتى يتوافاهن. (Al Nisaa, verse 15)

**Itani:**

Those of your women who commit **lewdness**, you must have four witnesses against them, from among you. If they testify, **confine them** to the homes until death claims them, or God makes a way for them.
Ali:
If any of your women are guilty of lewdness, Take the evidence of four (Reliable) witnesses from amongst you against them; and if they testify, confine them to houses until death do claim them, or Allah ordain for them some (other) way.

When discussing adultery, the Holy Quran sometimes uses euphemistic expressions. For example, the polite expression “lewdness” is used instead of “adultery.” The verb that collocates with “lewdness” in the source text is یأتین which means come up with this action. This verb comes to show that Allah forbids this action, but people who do adultery go to it by themselves with their own choice.

In the two translations provided above, Itani substituted the word یأتین with “commit,” and Ali substituted the verb یأتین with the phrase are guilty of. Both also use literal translation in translating the faحشة into lewdness. So it can be said that both translators are in favor of domestication by using the substitution strategy and foreignization by using the literal translation. They also have achieved cultural equivalence because the meaning is still the same.

In the previous verse, when the Holy Quran says فَأَسْمَكُنَّهُنَّ for those women who commit lewdness, this does not mean touching; but “confining them at homes.” Both translators substituted the word أَمَسْكُوهُنَّ with its meaning “confine them.” So both translators have used the domestication strategy achieving cultural equivalence as the target reader could quickly get the intended purpose.

Extract 6:-
إِنَّمَا تُقَبِّلُونَ عَلَى اللَّهِ الْذَّينَ يَعْمَلُونَ السُّوءَ بِجَهَالَةٍ ثُمَّ يَتُوبُونَ مِن قَرِيبٍ فَأُولَٰٓئِكَ يَتُوبُ اللَّهُ عَلَيْهِمْ ۗ وَكَانَ اللَّهُ عَلِيمًا حَكِيماً
(Al Nisaa’, verse 17).

Itani: Repentance is available from God for those who commit evil out of ignorance, and then repent soon after. These-God will relent towards them. God is Knowing and Wise.

Ali: Allah accept the repentance of those who do evil in ignorance and repent soon afterwards; to them will Allah turn in mercy: For Allah is full of knowledge and wisdom.

Both Itani and Ali used the same translation for the word توبة, i.e. repentance. They both have achieved cultural equivalence by using the literal translation, one of the common foreignization strategies.

Extract 7:-
حَرَّمَتْ عَلَيْكُمُ أُمَّهَاتُكُمْ وَبَنَاتُكُمْ وَأَخَوَاتُكُمْ وَعَمَّاتُكُمْ وَخَالَٰتُكُمْ وَبَنَاتُ الَّذِينَ أَرْضَعْنَكُمْ وَأُمَّهَاتِ نِسَائِكُمْ وَهِرَهَبَائِكُمُ اللَّذِينَ فِي حُجُورِكُم مِن نِّسَائِكُمْ وَأَخَوَاتِكُم مَنْ ظَلَّتْ فِي هَؤُلَاءِ الْبُكْرَةِ وَلَمْ تَكُنُوا ذُكُورَانَ فَلَا خَانَ عِلْيَكُمْ وَحَلَِّلَ أَبْنَائِكُمُ الَّذِينَ مِنْ أُصَلَّا طِكَ وَأَن تَجْمَعُوا بَيْنَ الُّخْتَيْنِ إِلَّا مَا قَدْ سَلَفَ ۗ إِنَّ اللَّهَ كَانَ غَفُورًا رَّحِيمًا.
(Al Nisaa’, verse 23)
Forbidden for you are your mothers, your daughters, your sisters, your paternal aunts, your maternal aunts, your brother's daughters, your sister's daughters, your foster-mothers who nursed you, your sisters through nursing, your wives' mothers, and your stepdaughters in your guardianship-born of wives you have gone into—but if you have not gone into them, there is no blame on you. And the wives of your genetic sons, and marrying two sisters simultaneously. Except what is past. God is Oft-Forgiving, Most Merciful.

Ali:

Prohibited to you (For marriage) are:- Your mothers, daughters, sisters; father's sisters, Mother's sisters; brother's daughters, sister's daughters; foster-mothers (Who gave you suck), foster-sisters; your wives' mothers; your step-daughters under your guardianship, born of your wives to whom ye have gone in,- no prohibition if ye have not gone in;- (Those who have been) wives of your sons proceeding from your loins; and two sisters in wedlock at one and the same time, except for what is past; for Allah is Oft-forgiving, Most Merciful.

Ibn Abbas (1992) interprets the phrase “اللاتيتان في حجوركم” as “you educate and take care of at your homes” (p.89). The expression “دخلتم بهن” means that you have consummated your marriage by having a sexual relation with your wife.

Both translators translated "stepdaughters" using a literal translation that could convey the meaning. Both translators used substitution and translated "حجوركم" into “guardianship.” When consulting the chairman of the Iftaa Committee, Dr. Zyad Miqdad, he said that there is no relationship between “guardianship” and the word “حجوركم.” He added that the Quran uses "حجوركم" which comes from the word حجر that linguistically means “hug” and the connotational meaning is “patronage.”

Regarding the expression "دخلتم بهن" both translators mistakenly translated this term using literal translation: have gone into and have gone in respectively. When talking about sexual relations between wife and husband, the Quran usually uses a euphemistic language that conveys the meaning politely and properly. The translation of the two expressions by Itani and Ali does not bear anything of the significance of the source language expression, and this could lead to loss of meaning, thus failing to achieve cultural equivalence.

Ibn Abbas (1992) interprets "الذين من أصلابكم" as “the son a person has after having a relationship with his wife at his bed” (p.89) Dr. Miqdad explained that this phrase means your “real sons” not, for example, your “adopted sons.” He gave an example that Arabs sometimes used to call the uncle or the grandfather as “father” while they are not their real fathers. So this phrase excludes the metaphorical and adopted sons. Itani used the lexical creation strategy translating "أصولاكم" as “genetic” trying to produce equivalence in the meaning of the source text utterance. Meanwhile, it seems that Ali thought in a very tight circle, and he translated it literally to one of its possible but not exact meanings, i.e., “loins.” This translation is not the intended and precise meaning because one, for example, could have a real son by lab-grown babies or IVF babies.
The researchers believe that Itani’s interpretation could achieve, to some extent, cultural equivalence, while Ali’s rendition could not reach the target reader. One reason for this is that the back translation for the word “loins” is عورة which falls short of conveying the meaning as some could have their sons by other means, as explained above.

Extract 8:
والمّحصنة من النساء إلا ما ملكت أيمنكمكتاب الله عليكم وأحل لكم ما وزراء ذلك أن تتبغوا بأموالكم محسنين غير مسافين فما استمعتم به منهن فانه أجورهن فريضة ولا ينخ عليكم فيما تراضيتم به من بعد الفريضة إن الله كان عليما حكما (Al Nisaa’, verse 24)

Itani:
And all married women, except those you rightfully possess. This is God’s decree, binding upon you. Permitted for you are those that lie outside these limits, provided you seek them in legal marriage, with gifts from your property, seeking wedlock, not prostitution. If you wish to enjoy them, then give them their dowry—a legal obligation. You commit no error by agreeing to any change to the dowry. God is All-Knowing, Most Wise.

Ali:
Also (prohibited are) women already married, except those whom your right hands possess: Thus hath Allah ordained (Prohibitions) against you: Except for these, all others are lawful, provided ye seek (them in marriage) with gifts from your property,- desiring chastity, not lust, seeing that ye derive benefit from them, give them their dowers (at least) as prescribed; but if, after a dower is prescribed, agree Mutually (to vary it), there is no blame on you, and Allah is All-knowing, All-wise.

 المحصنات is the plural form of the singular word محصنة, and is derived from the word حصن that means “fort.” However, what the Holy Quran has intended is the women who are married, as Ibn Katheer (1372, p.256) and Ibn Abbas (1992, p.89) interpret. The Holy Quran uses the word محصنة as an indication that marriage for women is like “a stronghold” or “a castle,” reflecting the solid foundation of marriage in Islam.

Both translators conveyed the intended meaning of the Holy Quranic expression using literal translation (foreignization) interpreting it as “married women.” However, Ali went on in his translation, adding the English adverb “already” before the word “married” (domestication).

Extract 9:
ومن لم يستطع منكم طول أن ينكح المحصنات المؤمنات فمن ما ملكت أيمنكم فكتاب الله عليكم وأحل لكم ما وزراء ذلك أن تتبغوا بأموالكم محصنين غير مسافين فما استمعتم به منهن فانه أجورهن فريضة ولا ينخ عليكم فيما تراضيتم به من بعد الفريضة إن الله كان عليما حكما وليستكن محصنة فعليهن بنصف ما علي المحصنات (25)

Itani:
If any of you lack the means to marry free believing women, he may marry one of the believing maids under your control. God is well aware of your faith. You are from one another. Marry them with the permission of their guardians, and give them their
recompense fairly—to be protected—neither committing adultery, nor taking secret lovers. When they are married, if they commit adultery, their punishment shall be half that of free women. That is for those among you who fear falling into decadence. But to practice self-restraint is better for you. God is Most Forgiving, Most Merciful.

**Ali:**

If any of you have not the means wherewith to wed free believing women, they may wed believing girls from among those whom your right hands possess: And Allah hath full knowledge about your faith. Ye are one from another: Wed them with the leave of their owners, and give them their dowers, according to what is reasonable: They should be chaste, not lustful, nor taking paramours: when they are taken in wedlock, if they fall into shame, their punishment is half that for free women. This (permission) is for those among you who fear sin; but it is better for you that ye practise self-restraint. And Allah is Oft-forgiving, Most Merciful.

أخدان in Arabic is the plural form of the word خدن. Ibn Abbas (1992) interprets it as “a friend in secret who practices adultery with a woman” (p.89). Itani tried to domesticate his translation by substituting أخدان with an equivalent meaning secret lovers which could convey the purpose of the source text term. Ali, however, went for foreignization using literal translation, translating it “paramours.” Both interpretations, to some extent, have achieved cultural equivalence.

**Extract 10:**

وَلِكُل ٍ جَعَلْنَا مِهْوُالِيَّهُ مِمَّا تَرَكَ الْوَالِدَانِ وَالَّذِينَ عَهَّقَهُمْ أَهْلُكُمْ فَآتُوهُمْ نَصِيبَهُمْ ۚ إِنَّ اللَّهَ كَانَ عَلَىٰ كُلِّ شَيْءٍ (Al Nisaa’, verse 33)

Itani:

To everyone We have assigned beneficiaries in what is left by parents and relatives. Those with whom you have made an agreement, give them their share. God is Witness over all things.

**Ali:**

To (benefit) every one, We have appointed shares and heirs to property left by parents and relatives. To those, also, to whom your right hand was pledged, give their due portion. For truly Allah is witness to all things.

Ibn Katheer (1372) interpretsموالي as “heirs” and عقدت أيمانكم as “you agreed with” (p.288). And even though the word آمنًا, which is derived from the phraseيمين، means “an oath,” Dr. Miqdad has insisted that the term does not necessarily involve making an oath in agreements. So عقدت أيمانكم includes agreements with a promise or not.

Itani inaccurately translatedموالي as beneficiaries which is totally different from heirs. Using literal translation and addition, Ali turned it shares and heirs.موالي does not mean shares, but the “heirs” among whom shares are distributed. Itani domesticated the translation by substitution, while Ali did this by addition. Itani’s translation is totally far away from the source text meaning, but Ali’s translation bears part of the definition.
Itani’s translation of 
عقدت أيمانكم
as you have made an agreement using substitution for أيمانكم as “agreement” and literal translation for عقدت as “have made” successfully transferred the intended meaning. Ali again understands the word يمين as “right,” which is not correct in this context. And it is not a requirement for any agreement to be done using the right hand, even though some may use it for handshaking. Some contracts, for example, are just written. So Ali’s translation of أيمانكم as “your right hand” does not carry the meaning of the source text expression. He also translated عقدت literally into pledged. Yet, the whole translation your right hand promised has been inaccurate in achieving full cultural equivalence. By using literal translation, and addition to the word hand, Ali tends to use both foreignization and domestication strategies.

Extract 11:

الرجال قُوامونٌ على النساء بما فَضَلَ اللَّهُ بَعْضَهمْ عَلَىٰ بَعْضٍ وَبِمَا أَنفَقُوا مِنْ أَمْوَالِهِمْ ۚ فَالصَّالِحَاتُ قَانِتَاتُ حَافِظَاتٌ لِلْغَيْبِ بِمَا خَفَفَ اللَّهُ وَاللَّاتِي تَخَافُونَ نُشُوزَهُنَّ فَعِظُوهُنَّ وَأَصْبِرُوهُنَّ فَإِنَّ اللَّهَ كَانَ عَلِيًّا كَبِيراً ( Al Nisaa’, verse 34)

Itani:

Men are the protectors and maintainers of women, as God has given some of them an advantage over others, and because they spend out of their wealth. The good women are obedient, guarding what God would have them guard. As for those from whom you fear disloyalty, admonish them, and abandon them in their beds, then strike them. But if they obey you, seek no way against them. God is Sublime, Great.

Ali:

Men are the protectors and maintainers of women, because Allah has given the one more (strength) than the other, and because they support them from their means. Therefore the righteous women are devoutly obedient, and guard in (the husband’s) absence what Allah would have them guard. As to those women on whose part ye fear disloyalty and ill-conduct, admonish them (first), (Next), refuse to share their beds, (And last) beat them (lightly); but if they return to obedience, seek not against them Means (of annoyance): For Allah is Most High, great (above you all).

Ibn Katheer (1372) interprets قوامون على النساء as “the man is her master, ruler and maintainer” (p.292) while Ibn Abbas (1992) explains it as “responsible for maintaining women” (p.91). In explaining أهجروهن في المضافع Ibn Katheer (ibid) mentioned that most interpreters like Ibn Abbas said that it means “not to have a relation with women at their beds.” Ibn Abbas (ibid) said that it could also mean “giving her his back at their bed.”

Both translators substituted the term قوامون as protectors and maintainers trying to transfer the connotative meaning of the expression. When consulting Dr. Miqdad, the head of Iftaa’ Committee at IUG, if this rendition could achieve full cultural equivalence, he said that it could produce only partial equality. The partial equality is because قوامون could bear more than one
meaning other than "being protectors and maintainers." For example, the responsibility of the husband to give his wife her needed money could fall under one of the meanings of قومون.

In translating مضاف ع الهجرة and مض添加剂 Itani employs foreignization strategy by using literal translation for each item. Itani translated the two terms as abandon and beds, respectively, but he added the pronoun their before beds. This addition meant to provide more clarification. So it can be said that Itani used a combination of foreignization and domestication. Based on Ibn Abbas’s and Ibn Katheer’s interpretations of these two utterances, Itani’s rendition does not achieve precise equivalence.

Ali dealt with these two items as one unit, and he did not use literal translation, but he substituted the two items with its meanings refuse to share their beds. According to Ibn Katheer’s and Ibn Abbas’s interpretations of this expression, Ali’s translation has not been able to transfer the meaning precisely.

**Extract 12:**

وَاعْبُدُوا اللَّهَ وَلَن تُشْرِكُوا بِهِ شَيْئاً وَبِالْوَالِدَيْنِ إِحْسَانًا وَبِذِي الْقُرْبَىٰ وَالْيَتَامَىٰ وَالْمَسَاكِينِ وَالْجَارِ ذِي الْقُرْبَىٰ وَالْجَارِ الْجُنُبِ (Al Nisaa’, verse 34).

Itani:

Worship God, and ascribe no partners to Him, and be good to the parents, and the relatives, and the orphans, and the poor, and the neighbor next door, and the distant neighbor, and the close associate, and the traveler, and your servants. God does not love the arrogant showoff.

Ali:

Serve Allah, and join not any partners with Him; and do good- to parents, kinsfolk, orphans, those in need, neighbours who are near, neighbours who are strangers, the companion by your side, the wayfarer (ye meet), and what your right hands possess: For Allah loveth not the arrogant, the vainglorious.

The literal meaning of the word سبيل according to Al Maany Dictionary is “the road or the way the traveler walks on.” In Arabic, it is called ابن السبيل because the road or the way of traveling accompanies the traveler. Ibn katheer (1372) in his interpretation says that Mojahed and Alddahk interpret ابن السبيل as “the one who passes by you while he/she is travelling” (p.300). However, Dr. Miqdad said that not all who pass by you while traveling can be considered ابن السبيل. Only the ones who do not have their livings and they need help can be categorized under ابن السبيل.

Itani substituted ابن السبيل with “traveler” which could not wholly transfer the intended meaning of the source text. The source item means those who travel on foot, but not all travelers travel on foot; some may travel by planes or cars. And based on the previous interpretation provided by Dr. Miqdad, Itani’s translation has not been successful in achieving the full and precise cultural equivalence.
Ali used literal translation for the phrase ابن السبيل i.e. “the wayfarer”, which can convey part of the intended meaning because, as explained above, the “wayfarer” should be in need to be considered as ابن السبيل. Ali also added the phrase “ye meet” between brackets. So he used a combination of foreignization and domestication strategies. It should be mentioned that Ali’s translation partially conveys the meaning of the source text.

Extract 13:-

وَإِن كُنتُم تَهْغِلُوا إِلَّا عَابِرِي سَبِيلٍ حَتَّىٰ جُنُبُ يَا أَيُّهَا الَّذِينَ آمَنُوا لَتَقْرَبُوا الصَّلََةَ وَأَنتُمْ سُكَارَىٰ حَتَّىٰ تَعْلَمُوا مَا تَقُولُونَ وَلَّيْنَ صَعِيداا طَيِّبا فَاسْمَحُوا بِوُجُوهِكُمْ فهتهيهمَمُوا لَمْ تَجِدُوا مَاءا لَهمهسْتُمَُالن ِسهاءهَ أَوْ طِمَّرَىٰ أَوْ عَلَىٰ سَفَرٍ أَوْ جَاءَ أَحَدٌ مِنْكُم مِنَ الْغَائِبِ وَأَيْدِيكُمْ ۗ إِنَّ اللَََّّ كَانَ عَفُوًّا غَفُوراا

Itani:
O you who believe! Do not approach the prayer while you are drunk, so that you know what you say; nor after sexual orgasm unless you are travelling—until you have bathed. If you are ill, or traveling, or one of you comes from the toilet, or you have had intercourse with women, and cannot find water, find clean sand and wipe your faces and your hands with it. God is Pardoning and Forgiving.

Ali:
O ye who believe! Approach not prayers with a mind befogged, until ye can understand all that ye say,—nor in a state of ceremonial impurity (Except when travelling on the road), until after washing your whole body. If ye are ill, or on a journey, or one of you cometh from offices of nature, or ye have been in contact with women, and ye find no water, then take for yourselves clean sand or earth, and rub therewith your faces and hands. For Allah doth blot out sins and forgive again and again.

The religious expression جُنُب is an adjective affixed to a man or a woman after having a sexual relationship. جُنُب means having a shower that removes the status of جُنُب, according to Ibn Abbas (1992), means “having sexual relation with one’s wife” (93). التيمم is wiping one’s face and hands with sand when the water is not available or scarce. So it is an alternative to ablution under certain circumstances.

Itani substituted the meaning of جُنُب with its cause sexual-orgasm. Orgasm is a new utterance that is not necessarily a condition for being جُنُب. Ali uses the definition of جُنُب that is a state of ceremonial impurity, and it could convey the direct meaning of the source text. In translating جُنُب Itani used a direct translation, i.e. “have bathed,” while Ali added “all your body” to the gerund washing explaining it as “washing your whole body.” Both translations have conveyed the meaning.

In translating the phrase لَامُستِ النِّسَاء Itani seems to have followed Ibn Abbas’s understanding translating it as “has intercourse with women” using the substitution strategy. This translation, based on Ibn Abbas’s interpretation above, achieves cultural equivalence, but the difference is that the Holy Quran implicitly expresses that using euphemistic expression while Itani translated it explicitly. Ali’s translation, as have been in contact with women, is very general and falls short of conveying the intended meaning. So it seems that Ali, unlike Itani, has not been
able to transfer the intended and precise purpose. Both Itani and Ali used substitution, one of the domestication strategies.

In translating the word تَيَمَّمُوا، both translators use the definition (domestication) of the term تَيَمَّمُ. So Itani explained it as find clean sand and wipe your faces and your hands with it, and Ali explained it as then take for yourselves clean sand or earth, and rub therewith your faces and hands. Both translators have achieved cultural equivalence since the meaning of the source text term could reach the target reader without any difficulty.

**Extract 14:**

(Verse 47)

Ibn Abbas (1992) interprets اوتوا الكتاب in this verse as the ones who were given the Torah (p.94). أصحاب السبت is a title given to a group of Jewish people who were abandoned to go fishing on Saturdays by Allah, but they break the rule and go fishing instead. So Allah punished them by deforming them into monkeys and pigs, as explained by Ibn Katheer (1372).

Both Itani and Ali used literal translation for translating the word كتاب as “book.” They translated أصحاب السبت as “Sabbath-breakers.” According to the Oxford Dictionary, the word “Sabbath” is defined as (in Judaism and Christianity) "the holy day of the week that was used for resting and worshipping God. For Jews, this day is Saturday, and for Christians, it is Sunday." Both translators borrowed the term سيَّت as Sabbath with little modification for the last sound in the word. Instead of saying أصحاب السَّبْت, they substituted it with the adjective “breakers” describing those people. So when translating أصحاب السبت, Itani and Ali used a combination of foreignization by borrowing and domestication by substitution, thus achieving cultural equivalence.

**Extracts 15:**

(O Al Nisaa’, verse 57)
Itani:
As for those who believe and do good deeds, We will admit them into Gardens beneath which rivers flow, abiding therein forever. They will have purified spouses therein, and We will admit them into a shady shade.

Ali:
But those who believe and do deeds of righteousness, We shall soon admit to Gardens, with rivers flowing beneath,- their eternal home: Therein shall they have companions pure and holy: We shall admit them to shades, cool and ever deepening.

Ibn Abbas (1992, p.95) interprets أزواج مطهرة as “female spouses purified from menstruation and dirtiness.” Ibn Katheer (1372, p. 338) adds that they are also purified from the postpartum period, bad habits, and menstruation. Itani translated the adjective مطهرة as “purified” and Ali as “pure and holy.” “Pure” and “purified” can be a translation for the word مطهرة achieving cultural equivalence. But when consulting Dr. Miqdad whether holy can be added to the interpretation, he said that it is not the intended meaning of source expression, and it adds an additional purpose that is not found in the source utterance.

Both translators inaccurately translated أزواج into spouses and companions, respectively as what is meant by أزواج in the original verse is females only. Spouses and companions could mean both males and females. And also, the word companions does not necessarily imply spouses; it could be “friends.” So both translations have been inaccurate to achieve cultural equivalence. While Itani used the literal translation (foreignization), Ali used substitution of أزواج with companions, literal translation for مطهرة, and addition for the word holy. So Ali’s translation is a combination of both foreignization and domestication strategies.

Extracts 16:-
إِنَّ اللَّهَ يأْمُرُكُمْ أَن تُؤَدُّوا الأَمْانَاتَ إِلَىٰ أَهْلِهَا إِذَا حَكَمْتُم بَيْنَ النَّاسِ أَن تَحْكُمُوا بِالْعَدْلِ ۚ إِنَّ اللَّهَ نِعِمَّا يَعِظُكُم بِهِ ۗ إِنَّ اللَّهَ كَانَ سَمِيعًا بَصِيراً.(Al Nisaa’, verse 58)

Itani:-
God instructs you to give back things entrusted to you to their owners. And when you judge between people, judge with justice. God's instructions to you are excellent. God is All-Hearing, All-Seeing.

Ali:-
Allah doth command you to render back your Trusts to those to whom they are due; And when ye judge between man and man, that ye judge with justice: Verily how excellent is the teaching which He giveth you! For Allah is He Who heareth and seeth all things.

In the two translations above, Itani defined أمانات as things entrusted to you using domestication strategy. Ali used literal translation (foreignization) for the word أمانات as trusts, and he added the pronoun your (domestication). Both renderings have achieved cultural equivalence.
Extracts 17:-

O you who believe! Obey God and obey the Messenger and those in authority among you. And if you dispute over anything, refer it to God and the Messenger, if you believe in God and the Last Day. That is best, and a most excellent determination.

Ali:

O ye who believe! Obey Allah, and obey the Messenger, and those charged with authority among you. If ye differ in anything among yourselves, refer it to Allah and His Messenger, if ye do believe in Allah and the Last Day: That is best, and most suitable for final determination.

Ibn Abbas (1992, p.59) interprets أولي الأمر as “scholars,” and Ibn Katheer (1372, p.334) says that it means the people of religion and jurisprudence and it could generally refer to anyone in authority and also to scholars.

Itani and Ali used the definition strategy in translating the phrase أولي الأمر (domestication). So while Itani translated it as those in authority, Ali translated it as whose charged with authority among you. Both translations have achieved cultural equivalence.

Extracts 18:-

But no, by your Lord, they will not believe until they call you to arbitrate in their disputes, and then find within themselves no resentment regarding your decisions, and submit themselves completely.

Ali:

But no, by the Lord, they can have no (real) Faith, until they make thee judge in all disputes between them, and find in their souls no resistance against Thy decisions, but accept them with the fullest conviction.

According to Ibn Abbas (1992, p.96) يسلموا تسليما means to submit themselves totally to Allah and Ibn Katheer (1372, p. 348) adds that it should be with full acceptance from outside and inside without showing any objection. In Arabic, the use of the cognate accusative like "تسليم" serves to emphasize the meaning of the main verb. Itani used three strategies in handling with يسلموا تسليما. The first strategy is literal translation for يسلموا as submit. The second one is an addition for the pronoun themselves, which is not in the source utterance. And the last strategy is the substitution of the cognate objective "تسليمًا" into the adverb completely. He used a combination of foreignization and domestication strategies, and he has achieved cultural equivalence by doing so.
Ali used definition (domestication) of the meaning of the phrase يسلموا تسليماً and he translated it as accept with fullest conviction, thus conveying full cultural equivalence.

Extracts 19:-

وَمَن يُطِعِ الله وَالرَّسُولَ فَأُولَٰئِكَ مَعَ الَّذِينَ أَنْعَمَ الله عَلَيْهِم مِّنَ النَّبِيِّينَ وَالصَّدِيقِينَ وَالشُّهَداَءَةِ وَالصَّالِحِينَ وَحَسُنَ أُولَٰئِكَ رَفِيقًا (Al Nisaa’, verse 69)

Itani:
Whoever obeys God and the Messenger-these are with those whom God has blessed-among the prophets, and the sincere, and the martyrs, and the upright. Excellent are those as companions.

Ali:
All who obey Allah and the apostle are in the company of those on whom is the Grace of Allah,- of the prophets (who teach), the sincere (lovers of Truth), the witnesses (who testify), and the Righteous (who do good): Ah! what a beautiful fellowship!

Ibn Abbas (1992) interprets الشهداء as those who die for the sake of Allah (p.97). And this is what Itani had understood, and so translated it literally as martyrs. On the other hand, it seems that Ali misunderstood the definition of the source item word and he translated it to a meaning that could be used in different contexts other than this one. Ali turned it to “witnesses (who testify). Though الشهداء in some regards could mean “witnesses,” in this verse, it means martyrs only.

Itani and Ali translated الشهداء literally employing the foreignization strategy. Though Itani provided the intended sense of the source item, Ali’s translation has not been accurate in capturing the correct definition providing a meaning that falls short of conveying the intended purpose of the source text item. In short, Itani’s use of literal translation has succeeded in achieving cultural equivalence. In contrast, Ali’s use of literal translation and addition through the use of the phrase “who testify” (domestication) has not been accurate in achieving cultural equivalence.

Extracts 20:-

وَمَا لَكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ لَّكُمْ L (Al Nisaa’, verse 75)

Itani:
And why would you not fight in the cause of God, and the helpless men, and women, and children, cry out, "Our Lord, deliver us from this town whose people are oppressive, and appoint for us from Your Presence a Protector, and appoint for us from Your Presence a Victor."

Ali:
And why should ye not fight in the cause of Allah and of those who, being weak, are ill-treated (and oppressed)?- Men, women, and children, whose cry is: "Our Lord! Rescue us
from this town, whose people are oppressors; and raise for us from thee one who will protect; and raise for us from thee one who will help!"

according to the Al Maany Dictionary means “young boys” and Ibn Abbas (1992) as “children,” which is ولدان as a “protector” (p.97). Both Itani and Ali translated ولدان as a “protector” (p.97). Both Itani and Ali translated ولدان as only used for young boys. Both Itani and Ali translated ولدان as not correct because children could mean boys and girls, but They both substituted the source text item with a more general word (domestication) that has been inaccurate to achieve cultural equivalence.

as protector while Ali used literal translation (foreignization) for translating used definition (domestication) defining it as the one who will protect. Both translations have achieved cultural equivalence.

Extracts 21:-

أَلَمْ تَرَ إِلَى الَّذِينَ قِيلَ لَهُمْ كُفُّوا أَيْدِيَكُمْ وَأَقِيمُوا الْصَّلَةَ وَآَتُوا الزَّكَاةَ فَلَمَّا كُتِبَ عَلَيْهِمُ الْقِتَالُ إِذَا فَرِيقٌ مِنْهُمْ

(Al Nisaa’, verse 77)

Itani:

Have you not considered those who were told, "Restrain your hands, and perform your prayers, and spend in regular charity"? But when fighting was ordained for them, a faction of them feared the people as God is ought to be feared, or even more.

Ali:

Hast thou not turned Thy vision to those who were told to hold back their hands (from fight) but establish regular prayers and spend in regular charity? When (at length) the order for fighting was issued to them, behold! a section of them feared men as - or even more than - they should have feared Allah.

Ibn Abbas (1992, p.98) interprets أقيموا الصلاة as to complete the five prayers with main pillars sujud (prostration) and rokoo’ (bowing down) and on times. Though the word الصلاة is singular, if any Muslim reads it, he/she will know that it means all the five prayers they must perform daily. Regarding the word الزكاة, it is a religious obligation for all Muslims who meet the necessary criteria of wealth.

In the translations above, Itani translated أقيموا الصلاة as “perform your prayers” while Ali translated it into “establish regular prayers.” Itani added (domestication) the pronoun your and substitutes الصلاة into the plural form prayers (domestication). Itani and Ali both translated أقيموا الصلاة literally as perform and establish, respectively (foreignization). Ali added the adjective regular to prayers (domestication), and he also substituted الصلاة into the plural form prayers. Both renditions perform your prayers and establish regular prayers have achieved cultural equivalence.

Regarding the phrase آتوا الزكاة both translators translated it into the same utterance as spend in your regular charity. However, this rendition could not convey the full meaning of the source text expression آتوا الزكاة, first, because الزكاة is not customary for all people and at all times. It has
a specific condition, such as having a particular amount of money in particular time. Second, the word charity does not bear the meaning of obligation, but a kind of something preferable. However, الزكاة, for the people who have the money and for whom the criteria are applied and met, is obligatory and could not just be considered as charity. So their translation of آتوا الزكاة does not achieve cultural equivalence. The strategies used by the two translators are substitution for the word زكاة into charity, the literal translation for the phrase آتوا as spend in, and addition for the pronoun your and the adjective regular. So their translations are a combination of foreignization and domestication strategies.

Extracts 22:
إلا الذين يселلون إلى قوم ببنهم ويبنهم ميثاق أو جابوكم حصرت صدرواهم أن يقاتلوكم أو يقاتلون قومهم ولو شاء الله سلطتهم عليهكم فقاتلوكم فإن أعترفوكم فلم يقاتلوكم وألقوا إلى الإخو السلم مما جعل الله لكم علّيهم سبيله.

Itani: Except those who join people with whom you have a treaty, or those who come to you reluctant to fight you or fight their own people. Had God willed, He would have given them power over you, and they would have fought you. If they withdraw from you, and do not fight you, and offer you peace, then God assigns no excuse for you against them.

Ali: Except those who join a group between whom and you there is a treaty (of peace), or those who approach you with hearts restraining them from fighting you as well as fighting their own people. If Allah had pleased, He could have given them power over you, and they would have fought you: Therefore if they withdraw from you but fight you not, and (instead) send you (Guarantees of) peace, then Allah Hath opened no way for you (to war against them).

Ibn Abbas (1992) interprets سبيل as an excuse or an argument for fighting (p.101). Itani translated the metaphorical meaning of سبيل as an excuse and Ali translated it into its direct linguistic meaning “way.” Both translators have used literal translation, which has roughly conveyed the intended purpose and achieved cultural equivalence.

Extracts 23:
وما كان لمؤمن أن يقتل مؤمن إلا خطاً ومن قتل مؤمنا خطاً فتخريز رقية مؤمنة ودية مسلمة إلى أهله إلا أن يصطفوا فإن كان من قوم عدوكم فهو مؤمن فتخريز رقية مؤمنة وإن كان من قوم ببنكم وبينهم ميثاق فإن كان من قوم بينكم وبينهم ميثاق فدية مسلمة إلى أهله وتخريز رقية مؤمنة فمن لم يجد فصيام شهرين متتابعين نوبة من الله وكان الله علما حكما.

Itani: Never should a believer kill another believer, unless by error. Anyone who kills a believer by error must set free a believing slave, and pay compensation to the victim's family, unless they remit it as charity. If the victim belonged to a people who are hostile to you, but is a believer, then the compensation is to free a believing slave. If he belonged to a people with whom you have a treaty, then compensation should be handed over to his family, and a believing slave set free. Anyone who lacks the means must fast for two consecutive months, by way of repentance to God. God is All-Knowing, Most Wise..
Ali:

Never should a believer kill a believer; but (If it so happens) by mistake, (Compensation is due): If one (so) kills a believer, it is ordained that he should free a believing slave, and pay compensation to the deceased's family, unless they remit it freely. If the deceased belonged to people at war with you, and he was a believer, the freeing of a believing slave (Is enough). If he belonged to a people with whom ye have treaty of Mutual alliance, compensation should be paid to his family, and a believing slave be freed. For those who find this beyond their means, (is prescribed) a fast for two months running: by way of repentance to Allah. for Allah hath all knowledge and all wisdom.

In the Arabic language, what is meant by رقبة (neck) is not the literal meaning of neck; it is a synecdoche referring to the whole body rather than this part of the body. In this context, it means explicitly the slave. According to the Al-Maany Dictionary, دية means “money obtained at the cost of life; received by a murderer for killing someone or as a reward for betraying somebody who is to be put to death - blood money.” يَصَّدقوا in this context means that the victim’s family forgives the murderer for paying the دية he has to pay for the killing.

In rendering the word رقبة, Itani and Ali substituted it to its intended meaning which is slave. This substitution (domestication) has successfully achieved cultural equivalence. Using substitution with a more general word, both translators translated دية as compensation. However, this translation does not carry the full and exact meaning. First, دية in Islam is money or in other words, “blood money,” yet compensation is a more general term that may mean money and other things. For example, compensation could be paid for food, houses, goods, or other things. Finally, the connotative meaning of the phrase “compensation” may not reflect the connotative meaning implied in the phrase دية. So the translation of the word دية as “compensation” as provided by Itani and Ali does not fully achieve cultural equivalence. Also, both Itani and Ali added the verb pay, which is not found in the source text.

In translating the verb يَصَّدقوا, Itani and Ali used the substitution strategy (domestication) with an equivalent utterance. While Itani translated it as “remit it as charity," Ali translated it as “remit it freely." Both translations have roughly achieved cultural equivalence.

Extracts 24:-

لا يَسْتَوِي القَاعِدُونَ منَ الْمُؤْمِنِينَ غِيْرُ أُولِي الضَّرَرِ وَالْمُجَاهِدُونَ فِي سَبِيلِ اللَّهِ بِأَمْوَالِهِمْ وَأَنفُسِهِمْ ۚ فَضَّلَ اللَّهُ الْمُجَاهِدِينَ بِأَمْوَالِهِمْ وَأَنفُسِهِمْ عَلَى الْقَاعِدِينَ دَرَجَةا ۚ وَكُلًّ وَعَدَ اللَّهُ الْحُسْنَىٰ ۚ وَفَضَّلَ اللَّهُ الْمُجَاهِدِينَ عَلَى الْقَاعِدِينَ أَجْرااعَظِيما. (Al Nisaa’, verse 95)

Itani:

Not equal are the inactive among the believers-except the disabled-and the strivers in the cause of God with their possessions and their persons. God prefers the strivers with their possessions and their persons above the inactive, by a degree. But God has promised goodness to both. Yet God favors the strivers, over the inactive, with a great reward.
Ali:

Not equal are those **believers who sit (at home)** and receive no hurt, and **those who strive and fight** in the cause of Allah with their goods and their persons. Allah hath granted a grade higher to those who strive and fight with their goods and persons than to those who sit (at home). Unto all (in Faith) Hath Allah promised good: But those who strive and fight Hath He distinguished above those who sit (at home) by a special reward.

The verse above comes to compare between two types of believers: the ones who fight for the sake of Allah (المجاهدون) and the others who do not fight and stay at home (القاعدون).

It seems that Itani looked at the superficial meaning of the word **قاعدون**. He substituted it with an adjective adhered to **القاعدون**, i.e. “inactive” (domestication). This translation is not appropriate because the lexical item “inactive” could mean those passive and lazy people. However, the source text expression means those people who do not go for fighting for the sake of Allah. So Itani’s translation falls short of conveying the full cultural equivalence even though the word “inactive” could be one of the attributes of **القاعدون**.

Ali translated **القاعدون** as (believers who sit at homes) using definition (domestication). It’s true that one part of the translation is that those people sitting at home. Still, Ali’s rendition could convey part of the meaning without fully explaining the full meaning sought in the source text as he did not provide any explanatory notes illustrating that they sit at home to avoid taking part in battles.

In translating the word **مجاهدون**, Itani translated it literally to “strivers” (foreignization), while Ali defined it as ”those who strive and fight” (domestication). Both translations have achieved cultural equivalence.

**Extracts 25:**

وَإِذَا ضَرَبْتُمْ فِي الْرَّضِ َفَلَيْسَ عَلَيْكُمْ جُنَاحٌ أَنَّكُمْ تَقْصَرُوا مِنَ الصَّلَاةِ إِنْ خَافْتُمْ أَن يَفْتَنُكُمُ الَّذِينَ كَفَرُوا ۚ إِنَّ الْكَافِرِينَ كَانُوا لَكُمْ عَدُوًّا مُّبِيناً (Al Nisaa’, verse 101)

Itani:-

> When you travel in the land, there is no blame on you for **shortening** the prayers, if you fear that the disbelievers may harm you. The disbelievers are your manifest enemies.

Ali:-

> When ye travel through the earth, there is no blame on you if ye **shorten** your prayers, for fear the Unbelievers May attack you: For the Unbelievers are unto you open enemies.

Ibn Katheer (1372) interprets **تقصروا من الصلاة** as “to shorten the four-rakaa prayer into two-rakaa prayer” (p.393). Both Itani and Ali have achieved cultural equivalence by translating it literally to “shortening” and “shorten” respectively. They both used a foreignization strategy.
Excerpts 26:-

فَإِذَا قَضَيْتُمُ الصَّلََةَ فَاذْكُرُوا اللَََّ قِيَاماا وَقُعُوداا وَعَلَىٰ جُنُوبِكُمْ ۚ فَإِذَا اطْمَأْنَنتُمْ فَأَقِيمُوا الصَّلََةَ ۚ إِنَّ الصَّلََةَ كَانَتْ عَلَى ِّالْمُؤْمِنِينَ

*Itani:*

When you have completed the prayer, remember God, standing, or sitting, or on your sides. And when you feel secure, perform the prayer. The prayer is obligatory for believers at **specific times.**

*Ali:*

When ye pass (Congregational) prayers, celebrate Allah's praises, standing, sitting down, or lying down on your sides; but when ye are free from danger, set up Regular Prayers: For such prayers are enjoined on believers at **stated times.**

Ibn Abbas (1992) interprets كتاباا موقوتاا as “obligatory” (p.104), while Ibn Katheer (1372) quoting Ibn Masoud said that كتاباا موقوتاا means “the prayer has specific times like pilgrimage” (p.403).

In the translation of the verse above, Itani and Ali substituted the word كتاباا, which could mean nothing to the target reader if translated as “book,” into **“times”** (domestication). They literally translated موقوتاا as “specific” and “stated” respectively (foreignization). Both translations “specific times” and “stated times” have achieved cultural equivalence as they captured the intended meaning of the source text item. They both used a combination of foreignization and domestication strategies to convey the purpose of the source cultural expression.

Excerpts 27:-

لا خير في كثير من نجوهم إلا من أمر صدقة أو مغزوف أو إصلاح بين الناس ومن يفعل ذلك يبتغاء مرضات الله فسوف نؤتاه أجرا عظيما

*Itani:*

There is no good in much of their private counsels, except for him who advocates **charity,** or kindness, or reconciliation between people. Whoever does that, seeking God's approval, We will give him a great compensation.

*Ali:*

In most of their secret talks there is no good: But if one exhorts to a deed of **charity** or justice or conciliation between men, (Secrecy is permissible): To him who does this, seeking the good pleasure of Allah, We shall soon give a reward of the highest (value).

Ibn Abbas (1992) interprets صدقة as “poor charity” (P.105). So صدقة is giving money, food, help, etc. to people who are in need. In translating the word صدقة as **charity,** Itani and Ali used literal translation (foreignization). Both interpretations have roughly conveyed the meaning and achieved cultural equivalence.
Excerpts 28:-

وَلَن تُصْلِحُوا بَيْنَ النِّسَاءِ وَلَوْ حَرَصْتُمُ فَلا تُمِيلُوا كَمَا مِثَّلَهُ مِّنَّا وَإِن تَصَلَّحُوا وَتَتَّقُوا فَإِنَّ اللَّهَ كَانَ غَفُورًا رَّحِيمًا. (Al Nisaa’, verse 129)

Itani:
You will not be able to treat women with equal fairness, no matter how much you desire it. But do not be so biased as to leave another suspended. If you make amends, and act righteously-God is Forgiving and Merciful.

Ali:
Ye are never able to be fair and just as between women, even if it is your ardent desire: But turn not away (from a woman) altogether, so as to leave her (as it were) hanging (in the air). If ye come to a friendly understanding, and practise self-restraint, Allah is Oft-forgiving, Most Merciful.

ملَّة is a description for a woman who is neither divorced nor married, Ibn Abbas (1992, p.104). Using literal translation (foreignization), Itani translated the source cultural expression into “suspended.” The translation could roughly achieve cultural equivalence. Using the same strategy of literal translation, Ali translated مَلَّة as “hanging” (foreignization). He also used another strategy (addition) by adding the two phrases (as it were) and the metaphorical description (in the air). Both translations have achieved cultural equivalence.

Excerpts 29:-

الْمُؤْمِنِينَ ۚ فَاللَّهُ يَحْكُمُ بَيْنَكُمْ يَوْمَ الْقِيَامَةِ ۗ وَلَن يَجْعَلَ اللَّهُ لِلْكَافِرِينَ عَلَى الْمُؤْمِنِي نَسَبِيلًا. (Al Nisaa’, verse 141)

Itani:
Those who lie in wait for you: if you attain victory from God, they say, "Were we not with you?" But if the disbelievers get a turn, they say, "Did we not side with you, and defend you from the believers?" God will judge between you on the Day of Resurrection; and God will give the disbelievers no means of overcoming the believers.

Ali:
(These are) the ones who wait and watch about you: if ye do gain a victory from Allah, they say: "Were we not with you?"- but if the unbelievers gain a success, they say (to them): "Did we not gain an advantage over you, and did we not guard you from the believers?" but Allah will judge betwixt you on the Day of Judgment. And never will Allah grant to the unbelievers a way (to triumphs) over the believers.

The source text utterance “فتح,” according to Ibn Abbas (1992), means “victory and gain” (p.109). Itani and Ali used literal translation (foreignization) and they translated فتح as victory. Both translations have achieved cultural equivalence.

Excerpts 30:-

وَرَفَعْنَا فَوْقَهُمُ الطُّورَ بِمِيثَاقِهِمْ وَقُلْنَا لَهُمُ ادْخُلُوا الْبَابَ سُجَّداً وَقُلْنَا لَهُمْ لَمَّا تَعْدُوا فِي السَّبْتِ واَخْتَداْنَا مِنْهُم مِّيثَاقًا عَلِيَّاً.
And We raised the Mount above them in accordance with their covenant, and We said to them, "Enter the gate humbly," and We said to them, "Do not violate the Sabbath," and We received from them a solemn pledge.

And for their covenant we raised over them (the towering height) of Mount (Sinai); and (on another occasion) we said: "Enter the gate with humility"; and (once again) we commanded them: "Transgress not in the matter of the sabbath." And we took from them a solemn covenant.

الطور is the name of a mountain in the Sinai city of Egypt. In his translation above, Itani substituted the original name of the mountain by the general word Mount (domestication), while Ali used two different strategies. First, he added the phrase (the towering height) which is not found in the source text (domestication) and substituted the word الطور with a general word Mount and identified its geographical place, i.e., Sinai (domestication).

Though the two translations explain what is meant by الطور, they ignore its real name that already exists in the source text. Therefore, the two translations have conveyed part of the source text meaning being unable to achieve full cultural equivalence.

Excerpts 31:-

فِبِظُلمٍ مِنَ الَّذِينَ هَادُوا حَرَّمْنَا عَلَيْهِمْ طَيِّبَاتٍ أُحِلَّتَ لَهُمْ وَبِصَدِهِمْ عَن سَبِيلِ اللَّهِ كَثِيراً (Al, Nisaa’, verse 160)

Itani: Due to wrongdoing on the part of the Jews, We forbade them good things that used to be lawful for them; and for deterring many from God's path.

Ali: For the iniquity of the Jews We made unlawful for them certain (foods) good and wholesome which had been lawful for them; in that they hindered many from Allah's Way.

In Islam, the things that are permissible to do or have are called Halal and it is defined and prescribed by Allah not by humans. Translating Halal as lawful by both translators using the substitution strategy (domestication) falters in conveying the religious connotations of the source text utterance. According to the Oxford Dictionary, lawful is defined as “allowed or recognized by law; legal.” The law, which is usually put by humans, may change from time to time. However, what is Halal in Islam is defined by Allah and is consistent while remaining unchangeable under all circumstances. So both translations have not been able to achieve full cultural equivalence.
Extracts 32: 

يَا أَهْلَ الْكِتَابِ لَن تُغْلُوا فِي دِينِكُمْ وَلَن تَقُولُوا عَلَى اللَّهِ إِلَّا الْحَقَّ ۚ إِنَّمَا الْمَسِيحُ عِيسَى ابْنُ مَرْيَمَ رَسُولُ اللَّهِ وَكِلَّمَتُهُ أَلْقَاهَا إِلَى مَرْيَمَ وَرُوحُ بِنَاتِهَا إِلَى مَرْيَمَ وَكَلِمَتُهُ أَلْقَاهَا إِلَىٰ مَرْيَمَ وَهَرُوحُ اِلِّهَمَّ ۖ فَآمِنُوا بِاللَّهِ وَرُسُلِهِ ۖ وَلَن تَقُولُوا ثَلَاثَةً ۚ إِنَّمَا اللَّهُ إِلَٰهٌ وَاحِدٌ ۖ سُبْحَانَهُ أَن يَكُونَ لَهُ وَلَدٌ ۘ لَّهُ مَا فِي السِّمَاوَاتِ وَمَا فِي الْأَرْضِ ۗ وَكَفَىٰ بِاللَّهِ وَكِيلَا (Al Nisaa’, verse 171)

Itani:

O People of the Scripture! Do not exaggerate in your religion, and do not say about God except the truth. The Messiah, Jesus, the son of Mary, is the Messenger of God, and His Word that He conveyed to Mary, and a Spirit from Him. So believe in God and His messengers, and do not say, "Three." Refrain—it is better for you. God is only one God. Glory be to Him—that He should have a son. To Him belongs everything in the heavens and the earth, and God is a sufficient Protector.

Ali:

O People of the Book! Commit no excesses in your religion: Nor say of Allah aught but the truth. Christ Jesus the son of Mary was (no more than) an apostle of Allah, and His Word, which He bestowed on Mary, and a spirit proceeding from Him: so believe in Allah and His apostles. Say not "Trinity": desist: it will be better for you: for Allah is one Allah. Glory be to Him: (far exalted is He) above having a son. To Him belong all things in the heavens and on earth. And enough is Allah as a Disposer of affairs.

Ibn Katheer (1372) interprets روح as the spirit Allah gave to Mariam by His Angel (p.477). This spirit was the prophet Issa (Jesus). He (ibid) also interprets ثلاثة as not making Issa and his mother partners with the Almighty Allah.

Itani and Ali used literal translation (foreignization) in translating روح into “spirit,” and this translation achieves cultural equivalence. In translating ثلاثة, Itani used literal translation “three” (foreignization) and this could achieve cultural equivalence. However, Ali rendered ثلاثة as “Trinity” using the substitution strategy (domestication). “Trinity” in Christianity, according to the Oxford Dictionary, is “the union of Father, Son and Holy Spirit as one God.” However, this definition does not exactly convey the source meaning utterance ثلاثة. What is meant by ثلاثة in the source text utterance is Prophet Issa (Jesus), his mother (Mariam), and Allah. This is why it could be said that “Trinity” could not achieve full cultural equivalence.

8. Discussion
8.1 The first Question
The first research question was “How are CSIs rendered in Alnisaa Sura using the two strategies of foreignization and domestication as adopted by Itani and Ali?.” Table (1) in the Appendices answers this main question by summarizing all the CSIs and their translations by both translators Itani and Ali. The table shows a variety of translation strategies used by Itani and Ali. It shows that the two translators used a variety of translation strategies trying to fix the gap between the two different languages with their different cultures. Two of these strategies are considered as source-text oriented or foreignization strategies, and they are literal translation and borrowing. The other strategies are target-text oriented or domestication strategies, including addition, substitution, definition, deletion, and lexical creation.
It should be noted that in translating some CSIs, some translators used more than one strategy, two or three. For example, in translating the source CSI يُسلَّمو تسليماً Itani used three strategies: literal translation, addition and substitution. Also, in translating one CSI, they sometimes used a combination of domestication and foreignization strategies. Ali, for example, used literal translation (foreignization) and addition (domestication) in translating مُطَّهرة as pure and holy.

8.2 The Second Question

Question two was: “To what extent have Itani and Ali succeeded in achieving cultural equivalence.” Table 2 below answers this question:

Table 2. Achieving cultural equivalence in translating CSIs.

<table>
<thead>
<tr>
<th>Number of translated CSIs that has achieved cultural equivalence</th>
<th>Cultural equivalence achieved by Itani</th>
<th>Cultural equivalence achieved by Ali</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>53%</td>
<td>47%</td>
</tr>
</tbody>
</table>

The table above shows that Itani has achieved cultural equivalence in 36 CSIs accounting for 53%, while Ali has achieved cultural equivalence in 26 CSIs accounting for 47%.

As table 2 above shows Itani did better than Ali in achieving cultural equivalence. This result could tell us that the most recent translations of the Holy Quran could be more accurate than old translations.

Trying to interpret this result, the two figures below show what strategies have achieved cultural equivalence, as used by both Itani and Ali.

Figure 1. No. of strategies used by Itani in achieving cultural equivalence
As can be seen in figure 1 and figure 2, the most common strategy used is literal translation by both translators. Itani’s tendency to use, for example, the substitution strategy (13 times) compared with Ali’s (7 times), helped him more in achieving cultural equivalence as he tried to substitute the source CSI with its closest and most appropriate equivalent trying to convey the intended meaning. For example, in translating the CSI كَلَّة, Itani substituted it with its proper meaning, i.e. “neither parents nor children”. At the same time, Ali’s substitution was too general translating it as “no ascendants nor descendants.” Another example showing Itani’s use of the substitution strategy is the translation of عَقَدت أَيْمَانَكُم. Trying to understand the context correctly, Itani successfully translated عَقَدت أَيْمَانَكُم as “you have made an agreement” ruling out the literal or denotative meaning of the word يمين “right”, as provided by Ali, i.e. “your right hand was pledged.”

8.3 The Third Question
Question three was: “Which strategy of (domestication and foreignization) have Itani and Ali opted for in the translation of CSIs in Alnisaa' Sura?.” To know the answer the researchers counted all the strategies used in translating the 50 CSIs and classified them into the two main categories of foreignization and domestication, as explained in the tables and figures below.

Table 3. Strategies used by Itani and Ali

<table>
<thead>
<tr>
<th>Name of strategy</th>
<th>No. of strategy used by “Itani”</th>
<th>Percentage of strategies used by Itani</th>
<th>No. of strategy used by “Ali”</th>
<th>Percentage of strategies used by Ali</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal translation</td>
<td>27</td>
<td>42.9 %</td>
<td>26</td>
<td>41.3 %</td>
</tr>
<tr>
<td>Substitution</td>
<td>26</td>
<td>41.3 %</td>
<td>19</td>
<td>30.2 %</td>
</tr>
<tr>
<td>Addition</td>
<td>6</td>
<td>9.5%</td>
<td>13</td>
<td>20.6 %</td>
</tr>
<tr>
<td>Definition</td>
<td>3</td>
<td>4.8%</td>
<td>7</td>
<td>11.1 %</td>
</tr>
<tr>
<td>Borrowing</td>
<td>1</td>
<td>1.5%</td>
<td>3</td>
<td>4.8%</td>
</tr>
<tr>
<td>Lexical Creation</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Deletion</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>
Table 4. Foreignization strategies used by Itani and Ali

<table>
<thead>
<tr>
<th>Foreignization Strategies</th>
<th>Foreignization strategies used by Itani</th>
<th>Foreignization strategies used by Ali</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal translation</td>
<td>27</td>
<td>26</td>
</tr>
<tr>
<td>Borrowing</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Number</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>Percentage</td>
<td>44.5%</td>
<td>42.6%</td>
</tr>
</tbody>
</table>

Table 5. Domestication strategies used by Itani and Ali

<table>
<thead>
<tr>
<th>Domestication Strategies</th>
<th>Domestication strategies used by Itani</th>
<th>Domestication strategies used by Ali</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substitution</td>
<td>25</td>
<td>19</td>
</tr>
<tr>
<td>Addition</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Definition</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Lexical Creation</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Deletion</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>39</td>
</tr>
<tr>
<td>Percentage</td>
<td>55.5%</td>
<td>57.4%</td>
</tr>
</tbody>
</table>

As can be seen in Tables 3, 4 and 5 the translators’ tendencies towards foreignization and domestication seem to be close to each other. For example, in using foreignization strategies, Itani used 28 foreignization strategy (44.5%) while Ali used 29 (42.6%). And in using domestication strategies, Itani used 35 domestication strategies (55.5%) while Ali used 39 (57.4%).

By looking at the tables and figures above, one could find that both Ali’s and Itani’s translations are more oriented towards domestication. One explanation for this could be that the language of the Quran needs explanations so that the target reader can get the message without difficulty. This is simply one reason why the two translators tended to use more domestication than foreignization strategies as they were trying to get the translation closer to the target reader. However, we should not forget that this could sometimes be at the expense of achieving cultural equivalence because sometimes there is translation loss in the original meanings though the translators have used domestication strategies.

Also, in answering the second question of the study, we found that the strategy that received the highest percentage in achieving cultural equivalence was one of the foreignization strategies “literal translation” (53 times) by both Itani and Ali. This main result could show that if the two
translators had been source-text oriented using more foreignization strategies, they could have achieved more cultural equivalence.

9. Conclusion
In the last few years, the tendency towards translating the Holy Quran has considerably increased. Many different studies were conducted to investigate how these translations were rendered and what strategies were used in these translations. None of the studies made on the translation of the Holy Quran, as mentioned in the literature review chapter, showed satisfaction on the translation of the Holy Quran. So, for example, in their study, Al Azzam et al. (2015) stated that there is a significant loss in the meaning of the translations of the Holy Quran they selected. Also, in her Ph.D. study, Najjar (2012) said that all the translations she consulted “suffer from glaring weaknesses and blatant errors " (p. 239). Also in his PhD study, Al-Jabri (2008) stated that the range of intelligibility of the translations he investigated was less than 5% because they were rendered in poor quality English.

One of the questions of the present study tried to investigate to what extent have Itani and Ali succeeded in achieving cultural equivalence in translating the 50 CSIs from Al Nisaa’ Sura. The researchers found that cultural equivalence in Itani’s translation accounted for 53%, while it accounted for 47% in Ali’s translation. These results corroborate with the results of other studies, for example, Al-Jabri (2008), Najjar (2012), and Al-Azzam et al. (2015), showing that loss in translation is something inevitable with none of the translations done so far has achieved 100% cultural equivalence. The result is something logical as none of the translations of the Holy Quran has been able to maintain the glamorous harmony of Allah’s words reflecting the inability of humans to fully render Allah’s words.

Another result of this study shows that both Itani and Ali were in favor of using more domestication strategies as they both cared more about the target reader trying to simplify the language as much as they could. This, as shown by equivalence percentage, was sometimes at the expense of achieving cultural equivalence.

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in teaching English at both UNRWA and governmental schools. In addition to teaching, Abu Shammala is working as a freelance translator and a medical interpreter.

References
Almaany Team - https://www.almaany.com/

Appendices
Table 1. Translation strategies of CSIs in Al Nisaa’ Sura by Itani and Ali
<table>
<thead>
<tr>
<th>No.</th>
<th>CSI</th>
<th>Itani’s Translation</th>
<th>Strategies used By Itani</th>
<th>Achieving full cultural equivalence</th>
<th>Ali’s Translation</th>
<th>Strategies used By Ali</th>
<th>A achieving full cultural equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>الله</td>
<td>God</td>
<td>literal translation</td>
<td>No</td>
<td>Allah</td>
<td>Borrowing</td>
<td>Yes</td>
</tr>
<tr>
<td>2</td>
<td>ملكت ايمانكم</td>
<td>what you already have</td>
<td>substitution</td>
<td>No</td>
<td>(a captive) that your right hands possess</td>
<td>Addition literal translation</td>
<td>No</td>
</tr>
<tr>
<td>3</td>
<td>كلاة</td>
<td>neither parents nor children</td>
<td>substitution</td>
<td>Yes</td>
<td>no ascendants nor descendants</td>
<td>substitution</td>
<td>No</td>
</tr>
<tr>
<td>4</td>
<td>حدود الله</td>
<td>the bounds set by God</td>
<td>literal translation</td>
<td>No</td>
<td>limits set by Allah</td>
<td>literal translation addition borrowing</td>
<td>Yes</td>
</tr>
<tr>
<td>5</td>
<td>يأتين</td>
<td>Commit</td>
<td>substitution</td>
<td>Yes</td>
<td>are guilty of</td>
<td>substitution</td>
<td>Yes</td>
</tr>
<tr>
<td>6</td>
<td>الفاحشة</td>
<td>Lewdness</td>
<td>literal translation</td>
<td>Yes</td>
<td>lewdness</td>
<td>literal translation</td>
<td>Yes</td>
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<tr>
<td>7</td>
<td>فاسبكون</td>
<td>confine them</td>
<td>substitution</td>
<td>Yes</td>
<td>confine them</td>
<td>substitution</td>
<td>Yes</td>
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<tr>
<td>8</td>
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<td>Repentance</td>
<td>literal translation</td>
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<td>ورباتكم</td>
<td>Stepdaughters</td>
<td>literal translation</td>
<td>Yes</td>
<td>step-daughters</td>
<td>literal translation</td>
<td>Yes</td>
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<tr>
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<td>خَجْوُرُكم</td>
<td>guardianship-born</td>
<td>substitution</td>
<td>No</td>
<td>guardianship</td>
<td>substitution</td>
<td>No</td>
</tr>
<tr>
<td>11</td>
<td>دخلت بهن</td>
<td>have gone into</td>
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<td>No</td>
<td>have gone in</td>
<td>literal translation</td>
<td>No</td>
</tr>
<tr>
<td>12</td>
<td>اصلاحكم</td>
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<td>lexical creation</td>
<td>Yes</td>
<td>loins</td>
<td>literal translation</td>
<td>No</td>
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<td>13</td>
<td>الموصىات</td>
<td>Married</td>
<td>literal translation</td>
<td>Yes</td>
<td>already married</td>
<td>literal translation addition</td>
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<td>14</td>
<td>أخان</td>
<td>secret lovers</td>
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<td>paramours</td>
<td>literal translation</td>
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<td>15</td>
<td>موالاكم</td>
<td>Beneficiaries</td>
<td>Substitution</td>
<td>No</td>
<td>shares and heirs</td>
<td>literal translation addition</td>
<td>No</td>
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<td>16</td>
<td>عقدت ايمانكم</td>
<td>you have made an agreement</td>
<td>literal translation substitution</td>
<td>Yes</td>
<td>your right hand was pledged</td>
<td>literal translation addition</td>
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<td>Arabic Word</td>
<td>English Meaning</td>
<td>Strategy</td>
<td>Use</td>
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<td>Strategy</td>
<td>Use</td>
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<td>قوامون</td>
<td>protectors and maintainers</td>
<td>substitution</td>
<td>No</td>
<td>protectors and maintainers</td>
<td>substitution</td>
<td>No</td>
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<td>واخْرُوهُم في المضاجع</td>
<td>Abandon their beds</td>
<td>literal translation</td>
<td>No</td>
<td>refuse to share their beds</td>
<td>substitution</td>
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<td>ابن السبيل</td>
<td>Traveler</td>
<td>substitution</td>
<td>No</td>
<td>the wayfarer (ye meet)</td>
<td>literal translation</td>
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<td>جُنُباا</td>
<td>sexual orgasm</td>
<td>substitution</td>
<td>No</td>
<td>state of ceremonial impurity</td>
<td>definition</td>
<td>Yes</td>
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<td>تَغْتَسِلُوا</td>
<td>have bathed</td>
<td>literal translation</td>
<td>Yes</td>
<td>washing your whole body</td>
<td>literal translation</td>
<td>No</td>
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<td>لاَسْتَخْلِصَ الْمِنْسَى</td>
<td>had intercourse with women</td>
<td>substitution</td>
<td>Yes</td>
<td>have been in contact with women</td>
<td>substitution</td>
<td>No</td>
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<td>قَوَّارِعون</td>
<td>find clean sand and wipe your faces and your hands with it</td>
<td>definition</td>
<td>Yes</td>
<td>then take for yourselves clean sand or earth, and rub therewith your faces and hands</td>
<td>definition</td>
<td>Yes</td>
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<td>أَوْلُوا الْكِتَابَ</td>
<td>Book</td>
<td>literal translation</td>
<td>Yes</td>
<td>Book</td>
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<td>أَصْحَابَ السَّبْتِ</td>
<td>Sabbath-breakers</td>
<td>borrowing substitution</td>
<td>Yes</td>
<td>Sabbath-breakers</td>
<td>borrowing substitution</td>
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<td>أَزْوَاجٌ</td>
<td>Spouses</td>
<td>literal translation</td>
<td>No</td>
<td>companions</td>
<td>substitution</td>
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<td>مُّطَهَّرَةٌ</td>
<td>Purified</td>
<td>literal translation</td>
<td>Yes</td>
<td>pure and holy</td>
<td>literal translation</td>
<td>No</td>
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<td>الأمَّانَاتِ</td>
<td>things entrusted to you</td>
<td>definition</td>
<td>Yes</td>
<td>your Trusts</td>
<td>literal translation addition</td>
<td>Yes</td>
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<td>واَلْوَلِيُّ الْأَمَرِ</td>
<td>those in authority</td>
<td>definition</td>
<td>Yes</td>
<td>those charged with authority among you</td>
<td>definition</td>
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<td>وُسَلِّمُوا تَسْلِيماا</td>
<td>submit themselves completely</td>
<td>literal translation addition substitution</td>
<td>Yes</td>
<td>accept them with the fullest conviction.</td>
<td>definition</td>
<td>Yes</td>
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<td>والشهداء</td>
<td>Martyrs</td>
<td>literal translation</td>
<td>Yes</td>
<td>the witnesses (who testify)</td>
<td>literal translation addition</td>
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<td>وَالوَلَّدَانِ</td>
<td>Children</td>
<td>substitution</td>
<td>No</td>
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<td>substitution</td>
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<td>وَلِيًا</td>
<td>Protector</td>
<td>literal translation</td>
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<td>one who will protect</td>
<td>definition</td>
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<td>Arabic</td>
<td>English</td>
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<td>وَأَقِيمُوا الصلاة</td>
<td>perform your prayers</td>
<td>Yes</td>
<td>literal translation addition substitution</td>
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<td>وَأْتُوا الزَّكَاة</td>
<td>spend in regular charity</td>
<td>No</td>
<td>literal translation substitution addition</td>
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<td>سَبِيلا</td>
<td>Excuse</td>
<td>Yes</td>
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<td>رَقِبة</td>
<td>slave</td>
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<td>فَقِية</td>
<td>pay compensation</td>
<td>No</td>
<td>addition substitution</td>
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<td>يُصَدَّقُوا</td>
<td>remit it as charity</td>
<td>Yes</td>
<td>substitution yes</td>
<td>Yes</td>
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<td>القاعدون</td>
<td>Inactive</td>
<td>No</td>
<td>believers who sit (at home)</td>
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<td>والمجاهدون</td>
<td>the strivers</td>
<td>Yes</td>
<td>those who strive and fight</td>
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<td>تَقْصُرُوا</td>
<td>Shortening</td>
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<td>كِتَابا مَّوْقُوتا</td>
<td>specific times</td>
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<td>بِصَدَقَةٍ</td>
<td>Charity</td>
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<td>كالملغفة</td>
<td>Suspended</td>
<td>Yes</td>
<td>as it were) hanging (in the air)</td>
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<td>فَتْحٌ</td>
<td>Victory</td>
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<td>الطُّورَ</td>
<td>Mount</td>
<td>No</td>
<td>(the towering height) of Mount (Sinai)</td>
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<td>أُحِلَّتْ</td>
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<td>ورُوحٌ</td>
<td>Spirit</td>
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<td>ثلاثة</td>
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