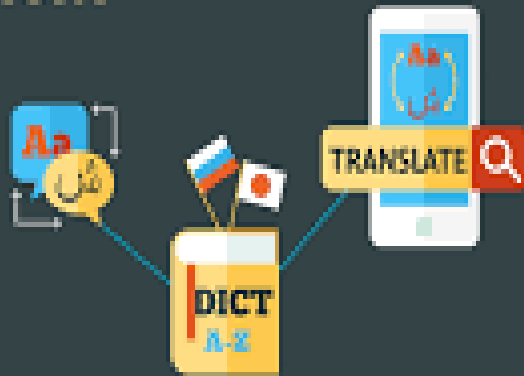


# What is TRANSLATION?



TRANSLATION

FIRST YEAR

FACULTY OF Arts

2025

**CURRICULUM DATA**

**TRANSLATION**

**FIRST YEAR**

**FACULTY OF** Arts

English Department

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# Translation

## Unit 1

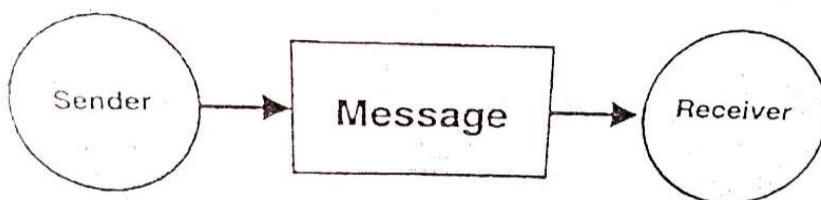
### Basic Concepts

#### What is language?

Language is a system of human communication. It consists of a special arrangement of sounds or their written forms into words, phrases, sentences, and utterances, which are used habitually by speakers and writers to communicate ideas. Different people use different languages, and different languages have different grammatical rules and different ways for expressing ideas. Examples of human languages are Arabic, English, French and German.

#### What is communication?

Communication is the sharing of information with other people through speech, writing or body movements. The person who gives the information is called the **sender**, the information given is called the **message** and the person who gets the information is called the **receiver**. The receiver can be one person or more than one person. The medium through which the sender sends the message is called the **channel**.



The communication process

People in the same or different places communicate (or send messages) all the time and use different ways.

- \* A teacher in a classroom is a sender, the information he/she gives to the students in that class is a message and the students are the receivers. The channel is soundwaves.
- \* A TV news reader is a sender, the news he/she reads is a message and the people who watch and listen to the news are the receivers. The channel is the TV system.

\* The writer of a book or report is also a sender, the ideas of the book or report are the message and the readers of that book or report are the receivers. The channel is writing.

Speakers of different languages can also communicate directly if they know each other's language or indirectly through translation if they do not know each other's language.

### **What is translation?**

1. **Translation** is the rendering of the meaning of a text (source text) into another language (target language) in the same way that the writer intended the text.
2. **The aim** is to communicate the ideas of the text in the source language to readers of the target language through a target text that has the same message and effect.
3. The degree of similarity in message and effect between the source text and its translation is called **translation equivalence**.

### **Key concepts**

1. **A text** is a piece of written language that has meaning. A text can be one sentence, one paragraph or more. Full understanding of the meaning of a text is based on its context.
2. **Context** is the situation in which a text is used, including place, time, writer and readers. (Who did what, when and how?).
3. **The message** of a written text is the meaning (or ideas) intended by the writer, and which we understand when we read the text.
4. **The source language (SL)** is the language of the original text.
5. **The target language (TL)** is the language into which a text is translated.
6. **The source text (ST)** is the original text.
7. **The target text (TT)** is the translation of the original text.

### **The translator**

**The translator** is a person who conveys meanings of written texts from one language into another. **The translator has four main types of knowledge:**

1. Knowledge of the source language and SL culture
2. Knowledge of the target language and TL culture

3. Knowledge of the subject

4. General knowledge

The translator also usually has three other important qualities:

1. Good memory

2. Concentration

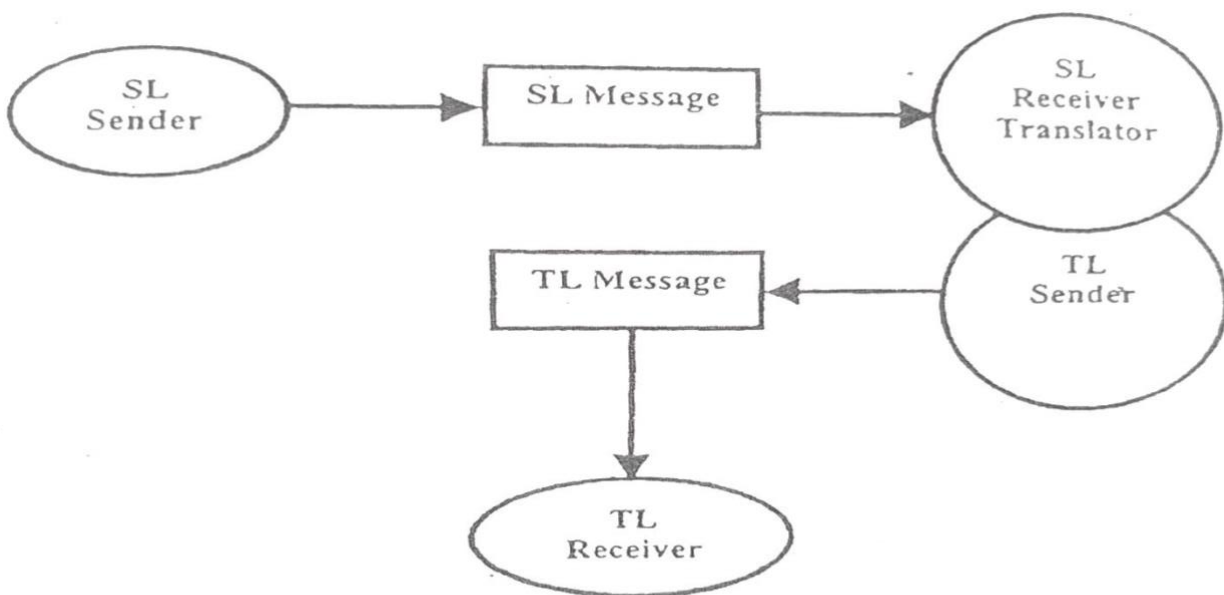
3. Patience

### Key concepts

**Culture** means all aspects of the life of a nation or group of people who live in a place and share the same language, beliefs, customs, traditions and history. Culture includes the way people communicate, dress, eat, behave and practice their religion, customs and traditions. Most aspects of culture are expressed in language.

### Translation as a communication process

Because the translator transfers the meaning from one language into another, translation is a process of communication between the two languages. In this communication, we have another sender, another message and another receiver. These are the TL sender, TL message and TL receiver. The **TL sender** is the translator, the **TL message** is the translation, and the **TL receiver** is the reader of the translation in the target language.



Translation as a communication process

## **I. Writtentranslation**

- a. Written translation is the translation of written (not spoken) messages.
- b. Written messages are the texts we read on different subjects such as technology, medicine, law, business, politics, science and literature.
3. Because different subjects use different ideas and different styles, translators also translate these texts in different ways and find different translation problems. As a result, we have different types of written translations.
  - a. Literary translation (translation of literary texts)
  - b. Technical translation (translation of technical texts)
  - c. Scientific translation (translation of scientific texts)
  - d. Legal translation (translation of legal texts)
  - e. Media translation (translation of media texts)
  - f. Business translation (translation of business texts)
  - g. Political translation (translation of political texts)

## **II. Interpreting (Verbal translation)**

1. Interpreting is the translation of spoken messages from one language into another.
2. Interpreting is the spoken communication of the ideas of a speaker of one language to a hearer who does not understand that language. The person who does this is called interpreter.
3. Interpreting is used in places where people of different languages do not understand each other, such as conferences, meetings, courts, and clinics.
4. Interpreting can be simultaneous or consecutive.
  - a. In **simultaneous interpreting**, the interpreter sits in a special room, listens to the speaker through headphones and, at the same time, translates the speaker's speech into a microphone.
  - b. In **consecutive interpreting**, the interpreter sits next to the speaker. The speaker speaks for some time and then stops. The interpreter translates that part of speech and stops. Then the speaker speaks again and stops and the interpreter interprets and stops, and so on.

### **III. Sight translation**

1. Sight translation is the spoken translation of a written message (text).
2. In sight translation, the translator reads a written message in one language and says its meaning aloud in another language.
3. Sight translation is made when written translation is not needed or there is no time to do it.

### **IV. Machine translation (MT) or Automatic translation**

1. Machine translation is the translation done by a machine (usually a computer), but not a human being.
2. A translation done by a machine is not as accurate as a translation done by a human being because machines do not have the same thinking abilities as humans.

## **Translation Methodology**

### **What is translation methodology?**

Translation methodology is the systematic approach which professional translators follow in the process of translating texts from one language into another. **This process consists of three main steps:**

1. **Source text comprehension** (understanding the meaning of the text)
2. **ST rendering and TT production** (transferring the meaning into the TL and producing the TT)
3. **Target text revision** (revising and editing the translation)

## Unit 2

### Source Text Comprehension

#### ST comprehension as the first translation step

1. Comprehending the source text is the first step in any translation act.
2. A translator cannot translate a text without understanding the meaning(s) of the text. This is because meaning is what translators transfer from one language into another.
3. The meaning of a text is what we understand from that text when we read it. The meaning of a text includes its subject, function (or writer's intention) and tone. The text format, style and text type are also of its meaning because writers express their ideas through format, style and text type. But do translators need to know all these things?

Yes, translators need to know the subject, function (or writer's intention), tone, format, style and type of the text in order to be able to re-produce them in the target language. In other words, the target text has to have the same subject, function (or writer's intention), tone, format, style and text-type.

#### Key concepts

- a. The subject of a text** is the idea or ideas it talks about. The subject could be about anything, and it could be simple or complicated. Writers normally use key words, which express the main idea or subject of the text.
- b. The function of a text** (or writer's intention) is the reason why the writer wrote the text. A medical report explains a patient's disease and treatment. A story may make us happy or sad. A letter or an email message may tell someone good news or bad news. Notices in an airport tell us where to find offices, tickets, toilets, exits, etc. Shop advertisements tell what we can buy from them.
- c. The tone** is the writer's attitude towards the subject. The tone shows if the writer is with or against the subject or neutral. The tone also shows us if the writer is optimistic or pessimistic.
- d. The format** is the shape in which the writer presented the ideas of the text. The shape of a technical report, for example, is not the same as the shape of a poem or story. The



shape of a contract is also different from the shape of a letter or memorandum

**e. Style** is the way the writer has put the words and phrases together to make sentences in the text. Style shows the writer's choice of words and sentences. The words chosen by the writer can be old or new; simple or complex; their meanings can be clear or ambiguous; general, literary or technical ; etc. Sentences can also be simple or complex ; short or long; active or passive; direct or indirect; etc. Style also shows if the writer is making a statement, describing, analyzing, narrating, discussing or arguing. Style also shows the field to which the text belongs. The style of a scientific text, for example, is different from the style of a story, and the style of an e-mail message is different from the style of a medical report, etc.

### **Reading as the first step in ST comprehension**

To comprehend source texts:

1. Translators read them at least twice.

**The first** is a general reading to know the format, subject, function ,text type and tone of the text. Translators call this **general analysis**.

**The second** is a close reading to know the type of language or style, including the type of words, sentences and punctuation marks. Translators call this **linguistic analysis**.

2. Translators refer to both types of analysis together as **source text analysis**.

3. In understanding texts, translators use references, such as dictionaries and encyclopedias, to find out meanings of some words, technical terms, abbreviations, etc. Translators also use the Internet to find information about the texts they translate.

4. Translators usually use dictionaries to check meanings of some general words and technical terms. They pay special attention to technical terms because these terms are important in making up the subject or idea of a scientific or technical text.

**A dictionary** is normally a **book** that contains a list of words in alphabetical order, with their meanings in the same or another language. An **electronic dictionary** is an electronic device that contains the same list of words, It has a small keyboard to help search words, and gives their meanings on a small screen.

## **Types of dictionaries**

Dictionaries are:

- monolingual or bilingual;
- general or specialized.

### **Monolingual dictionaries**

A monolingual dictionary contains a list of words of language, and gives their meanings in the same language. For example,

\* an English-English dictionary contains the words of the English language and gives their meanings in English.

\* An Arabic-Arabic dictionary contains the words of the Arabic language and gives their meanings in Arabic.

### **Bilingual dictionaries**

A bilingual dictionary contains a list of words of language, and gives their meanings in another language, For example,

\*an English-Arabic dictionary contains the words of English language and gives their meanings in Arabic.

\* An Arabic-English dictionary contains the words of the Arabic language and gives their meaning in English.

### **General dictionaries**

A general dictionary contains almost all words of a language and gives their general meanings in the same language (monolingual) or another language (bilingual). A general dictionary may also give the specialized (or technical) meanings of some words.

\* The Oxford English Dictionary is a general monolingual dictionary.

\* Al-Mawrid English-Arabic Dictionary is a general bilingual dictionary.

## Translation Method or Technique

### What is 'translation method or technique'?

Translation method or technique is the way in which a translator renders the meaning of a source language word, phrase or sentence.

Different source text units are translated in different ways. Common translation techniques include:

#### Literal translation

A word-for-word, structure-for-structure, clause-for-clause, or sentence-for-sentence translation of source text units. Examples are

##### A. Word-for-word translation

The cottage is too small.	الكوخ صغير جداً
The engineer fixed the machine.	المهندس أصلح الآلة
Books are the source of knowledge.	الكتب مصدر المعرفة
My friend does not like to watch the show.	صديقي لا يحب أن يشاهد العرض

##### B. Structure-for-structure

A useful book.	كتاب مفيد
Some young boys.	بعض الأولاد الصغار
A beautiful picture.	صورة جميلة
Many birds.	طيور كثيرة

##### C. Clause-for-clause translation

When rain comes. . .	عندما يأتي المطر . . .
While the teacher was talking.	بينما كان المعلم يتحدث. . .
Having finished the work, . .	بعد الإنتهاء من العمل، . . .

## D. Sentence-for-sentence translation

The teacher was talking to his students in front of his office.	كان المعلم يتحدث إلى طلابه أمام مكتبه.
A man came to the teacher and gave him a book. The teacher took it and said to his students "This is the new translation book,"	جاء رجل إلى المعلم وأعطاه كتاباً. أخذ المعلم الكتاب وقال لطلابيه "هذا هو كتاب الترجمة الجديد."

## Free translation

Rendering of the meaning of a source text unit without respecting the source text form.

The teacher was talking to his students in front of his office. A man came to the teacher and gave him a book. The teacher took it and said to his students "This is the new translation book"!	كان المعلم أمام مكتبه يتحدث إلى طلابه فجاءه رجل وأعطاه كتاباً. أخذ المعلم الكتاب وقال "هذا كتاب الترجمة الجديد."
No smoking	يرجى عدم التدخين

## Modulation

A for positive for translation with a change in the point of view of source text units, such as using the active for passive, positive for double-negative, negative for positive, part for whole, or verb for verb. Translators use this technique when literal translation is inadequate.

### A. Active for passive

The criminal <b>was punished.</b>	نال المجرم عقابه
The window <b>was broken.</b>	إنكسرت النافذة
Ahmed <b>was rewarded.</b>	نال أحمد جائزة

## B. Positive for double negative

The student's speech was not unclear	كان خطاب الرئيس واضحاً
Her role is not unimportant	دورها مهم

## C. Negative for positive

The speaker was <b>subjective</b> .	كان المتحدث غير موضوعي
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## D. Part for whole

The <b>village</b> came to visit him.	جاء سكان القرية لزيارته
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## E. Change of verb

I like these flowers	تعجبني هذه الزهور
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## Transposition (or shift)

A change in the grammar when translating from source language to target language, such as the change:

- from singular to plural,
- simple present to present perfect, and
- the change of indefinite to definite.

Example: *I prefer to listen to Pop music.* أحب سماع موسيقى البوب

### A. Singular to plural

<b>Car</b> manufacturing.	صنع السيارات
. . . and the waves of colour mixed with the waves of <b>sound</b> .	وإختلطت تموجات الألوان بتموجات الأصوات

### B. Simple present to present perfect & present perfect to past

He <b>has finished</b> his work.	أنهى عمله
We <b>have studied</b> this many times.	درسنا هذا عدة مرات

### C. Indefinite to definite

Boys like to climb trees.	يحب الأولاد أن يتسلقوا الأشجار
Books are written to be read.	كتبت الكتب لكي تقرأ

### D. Verb to noun

Children like to eat sweets.	يحب الأطفال أكل الحلويات
Scientists like to explore nature.	يحب العلماء إستكشاف الطبيعة

### Transference (Borrowing)

The use of a source text word, phrase or expression in the target text with its original meaning. Transferred source text items include words and expressions of special connotations, special technical terms, culture-specific words and proper names.

Internet	الإنترنت
Cricket	(العبة) الكريكت
Sir Philip	السير فيليب
Villa	فيلا
Oxford University	جامعة أوكسفورد
Technology	تكنولوجيا
Fax	فاكس
Pentagon	البنطاقون
CIA	السي آي أي
UNESCO	اليونسكو
الزكاة	Zakat
شهر رمضان	The month of Ramadhan
سلطان	sultan

## 6. Cultural equivalence

The translation of a source language culture-bound word or phrase by a target language cultural word or phrase

The news warmed the cockles of her heart.	اثلج الخبر صدرها.
It rains cats and dogs.	أنها تمطر كقواه القرب.
As white as snow	أبيض كالحليب
Romeo and Juliet	قيس وليلى
Out the frying pan into the fire	كمن يستجير من الرمضاء بالنار أو من سيئ إلى أسوأ

## Functional translation

The use of a target language word, phrase or expression that has the same function of a source language word, phrase or expression, even if its literal meaning is different.

This manual is the engineers' Bible.	هذا الكتاب دستور المهندسين.
Hello!	السلام عليكم

## Paraphrase

The explanation in the target language of the meaning of a source language word, phrase or abbreviation when the translator cannot find an equivalent target language word or phrase.

The <b>thesaurus</b> is a type of dictionary	معجم الألفاظ المترادفة والمتضادة هو نوع من المعاجم.
<b>Pragmatics</b> is a new branch of modern linguistics.	إن علم دراسة استخدام اللغة فرع جديد من فروع علم اللغة.
Late afternoon prayer.	صلاة العصر.

**Glossing (additional information)**

The giving of additional information to the target language reader in a foot-note or within the text to explain an idea, name, cultural word or a technical term.

**Equivalence in translation**

Translation equivalence is the degree of similarity in message and effect between the source text and its translation. To achieve this, translators always think of four levels of equivalence:

**Lexical equivalence**

This means similarity between source text words and target text words and target text words in meaning and/or function. . . .

**Grammatical equivalence**

This means similarity between source text grammatical structures and target text grammatical structures in meaning and/or function.

**Textual equivalence**

This means similarity between the source text and target text in format style and text type.

**Pragmatic equivalence**

This means similarity between the source text and target text in contextual meaning, tone and function or effect.

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**Basic Issues in Translator Training:  
Special Reference to Arab Contexts**

Mohammed Farghal

**Abstract**

The paper addresses the status quo of student translator training programs in the Arab world by looking at the practical and theoretical dimensions of TS as an emerging discipline. It aims to offer a set of principles and guidelines whose presence seems indispensable. First, an introductory word is said about nature of human communication, nature of translation, and translation programs. Second, an important distinction is drawn between a theory of translating and a theory of translation. Third, it is argued that translation activity should always be informed by a principle of relevance – the decision to render a segment (or an aspect of it) or not depends entirely on whether that segment is relevant in any given context. Fourth, translation needs to be viewed as an act of communication governed by considerations of comprehensibility and readability, rather than an act of prescription informed by dogmatic and obsolete views about correctness. Last, translation activity is shown to involve three stages: the pre-translating, the translating and the re-translating stages.

### 1. Nature of Communication

In its essence, translation is an act of interlingual communication which involves the use of language, whether it be in the spoken form (interpreting) or written form (translating). Explaining the nature of human communication, being the raw material for translation activity is, therefore, a prerequisite for embarking on any pedagogical endeavor relating to translation. The production and reception of language (be it spoken or written) is a dynamic, interactive process whereby explicit as well as implicit propositions are smoothly produced and received. The propositional content, or simply meaning, in human discourse embodies two main functions: the affective (phatic) function and the referential (informational) function at varying degrees, with a discernible dominance of one over the other in various discourses. This functional and fluid division of labor, so to speak, captures the usually intertwined interactional and transactional functions of human communication in its entirety (Brown and Yule 1983).

The expression of propositions in discourse by language users embraces two distinct, though complementary, principles: the Open Principle (OP) and the Idiom Principle (IP) (Sinclair 1991). The OP emphasizes the productive (generative) nature of human communication which enables language users to produce and comprehend novel propositions by utilizing a finite set of rules whose functionalization rests on already learned vocabulary items. By contrast, the IP stresses the parroted (memorized) component of human communication which enables language users to fall back on a huge amount of multiword units (canonically including collocational, idiomatic, proverbial, and formulaic expressions, among others) to produce and receive previously encountered (parts of) propositions. In this way, meaning in interlingual communication evolves out of constructing meaning via grammaticalizing (the OP) or parroting meaning by calling up multi-word units (the IP) based on the presence of a Source Text (SL). By way of illustration, the propositional content of *Cats love dozing under palm trees* may turn out to be a novel one (being the product of the OP) and can literally translate into an Arabic utterance that may involve a novel proposition, viz. تحب القطط النوم تحت أشجار النخيل. By contrast, the familiar English proverb *Birds of a feather flock together* (being the product of the IP) can readily be translated into a familiarly

corresponding one in Arabic, viz. إن الطيور على أشكالها تقع [Verily the birds on their forms fall]. The translator's awareness of the grammaticalized vs. idiomatized expression of meaning constitutes the foundation stone in translation activity as an act of human communication

## 2. Nature of Translation

The senses of the transitive verb 'to translate' embodies three different, though relevant and related, acts, viz. (1) express the sense of (a word, sentence, speech, book) in another language, (2) express (an idea, book, etc.) in another, esp. simpler form, and (3) interpret the significance of; infer as (The Concise Oxford Dictionary, Ninth Edition). Examining these senses, one can immediately see that the first sense is restricted to **interlingual** communication, i.e. it involves the use of more than one language, while the second is confined to **intralingual communication** which may involve explaining, paraphrasing, etc. As for the third sense, one can argue that it is relevant to **both** intra- and interlingual communication. In this way, the language user (whether he is functioning within one language or mediating between two languages) can perform an interpretative act.

Actually, the three senses above capture much of the insight and pith of the debate and theorizing voiced by different scholars working in the discipline of translation studies. The relatively recent move from 'translation equivalence' (Nida 1964; Catford 1965; Newmark 1981; House 1981) to 'translation resemblance' (Gust 1991), and later to '*skopos*' (Schäffner 2003, 1998; Hönl 1998; Vermeer 2000) represents a steady shift from the first sense to the third sense in the partial dictionary entry above. To see the contrast more clearly, let's quote from Newmark (1982) and Schäffner (1998). In the words of Newmark, the translator's task is "to render the original as objectively as he can, rigorously suppressing his own natural feelings ..." (1982:389). By contrast, Schäffner views the translator as a TT [Target Text] author who is freed from the "limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text alone" (1998:238). It should be clear that the 'limitations and restrictions' are embodied in definition (1), while the 'freedom' is embraced by definition (3) above.

At a more theoretical level, transforming *Meaning* from one *Form* to another involves a cognitive and a linguistic process. The cognitive process in intralingual communication consists in generating and processing *ideas* (cognitive structures) and, subsequently, transforming them into words and utterances (i.e. a linguistic code). While ideas enjoy a high degree of constancy, the linguistic code is fluid and variable. Thus, the same idea can be clad differently in terms of language expression by adopting variegated styles. In interlingual communication, the cognitive aspect is mainly pertinent to processing and interpreting ideas rather than generating them (i.e. it is a matter of text comprehension and interpretation). However, the linguistic code remains fluid and variable, thus enabling the mediator (i.e. the translator) to offer translations that differ in language expression (i.e. form) but essentially relay similar content. At face value, therefore, the

*content* enjoys a high degree of constancy, while the *form* shows a high degree of variability (Farghal 2003).

### **3. Translation Programs**

Translation programs at the undergraduate and postgraduate levels have become a common feature of Arab universities and academic institutes. This recent development is due to the increasing demand for translation practitioners on the job market. Most of these institutions were caught off-guard in terms of the availability of competent translation trainers. Therefore, the task of translation teaching was often assigned to bilingual academics specializing in literature and/or linguistics.

One can find translation trainers who neither have a sufficient theoretical background in Translation Studies (ST), nor interest or motivation to familiarize themselves with ST as an adequately established sub-discipline of applied linguistics. These academics believe that their formal training in literature and/or linguistics is self-sufficient for teaching translation, which is, to them, a by-product of such training. It is sad that translation training in such contexts and with such attitudes does not go beyond anecdotal expositions. For instance, one may cite the common belief that translation activity is nothing more than using a bilingual dictionary effectively. To draw on one interesting incident, the chairperson of an English department where an MA translation program is run once assertively banned the use of dictionaries by students sitting for the Comprehensive Examination. He was wondering what would be left of the test if the examinees were allowed to use dictionaries.

In addition to the serious lack of competent translation trainers, many of the students admitted to translation programs do not possess adequate language competence in the foreign language (predominantly English), let alone competence in their first language (Arabic). This bitter reality turns most translation courses at Arab universities into language rather translation courses proper. While it is true that translation activity is a sophisticated linguistic exercise that can sharpen one's language skills in the foreign as well as the native language, adequate language proficiency in the relevant language pair is an indispensable requirement. This requirement cannot be taken for granted based on possession of high school and/or university certification relevant to language skills in the language pair. Based on my personal experience, many translation students (both undergraduates and postgraduates) do not demonstrate adequate English language competence that can live up to the taxing requisites of translation activity. Still worse, some even lack such language competence in their native language (Arabic). One should note that translation activity presents constraints and complications that may not occur in intralingual communication. For example, the high degree of flexibility and freedom available to a student when he writes in English or Arabic is tremendously reduced when engaging in translation between the two languages, due to the formal and semantic bond/contract emerging between the original and the

translation product. Consequently, translation programs should base their selection of entrants on entrance examinations that gauge translational competence in the language pair rather than decisions that refer to general language proficiency and/or certification alone.

#### **4. Theory of Translating vs. Theory of Translation**

To many skeptics, the need for translation theory/theories in translation training is far from being clear. The familiar argument is that, until recently, most competent translation practitioners had never received any type of formal or academic instruction in translation studies. While such a polemic is generally valid, it does not negate the presence of theory in translation activity, at least at the psycho-cognitive level. In other words, the competent practitioner who has not engaged in any kind of formal training progressively develops a set of translation strategies that are subconsciously activated when translating. For example, when encountering a proverbial or an idiomatic expression, he first looks for a corresponding expression in the TL. Only after failing to access one will he opt for rendering sense independently of phraseology.

Most importantly, therefore, we need to draw a key distinction between a theory of translating and a theory of translation. First, a theory of translating is essentially subconscious; it consists of a set of practical principles and guidelines which are intuitively implemented in translation practice by practitioners on the market. By contrast, a theory of translation is conscious; it consists of a set of theoretical or abstract principles and guidelines which are formally learned and consciously applied by translators. Second, while a theory of translating is naturally acquired through extensive translation activity wherein the set of principles and guidelines reaches a high degree of automatization in finished translators, a theory of translation is formally learned through exposure to or instruction in ST wherein theoretical claims are tested against naturally occurring or concocted translational data. Thus, a theory of translating is subconscious, intuitive and naturally acquired, whereas a theory of translation is conscious, informed and formally acquired. To give an example, House's (1981, 2000) important distinction between a *covert* and an *overt* translation is part of a theory of translation, while the formally uninformed practitioner's intuition that a translation may be reader-oriented or text-oriented is the output of a theory of translating.

To make the distinction more down-to-earth, an analogy can be drawn between *language* competence (Chomsky 1964; Hymes 1972; Canale 1983) and *translation* competence (2000).<sup>(1)</sup> Native speakers of human languages gradually develop sufficient competence in their languages which enables them to use language effectively prior to engaging in any form of formal training. Similarly, translation practitioners gradually develop sufficient translational competence through extensive translation activity. In both cases, a theory of x-ing (that is, communicating and translating respectively) is subconsciously developed. A native speaker can readily judge the linguistic and social well-formedness of sentences and utterances in various contexts. By the

same token, a translation practitioner can readily judge the contextual fitness and naturalness of translations. The intuitive knowledge developed by both native speakers and translators through natural exposure to communicating and translating respectively is subject to further refinement and systematization by formal training and instruction, e.g. language, linguistics and translation classes. Hence, a native speaker who has access to formal instruction in language and/or linguistics will develop, in addition to his subconscious theory of communicating, a conscious theory of communication. Similarly, a translation practitioner who has access to formal instruction in ST will develop, in addition to his subconscious theory of translating, a conscious theory of translation.

One should note that asking generalists in linguistics and/or literature to teach translation courses is similar, based on our analogy above, to asking a layman native speaker to teach language courses. I am quite certain that most, if not all, of those specializing in language and/or literature would object strongly to the assignment in the latter case, but only very few would question the assignment in the former case. This unfortunate attitude may be attributed to the common view that translation competence alone (i.e. a theory of translating) is all that is needed for the teaching of translation courses, whereas, rightly in this case, language competence alone (i.e. a theory of communicating) is far from being sufficient for teaching language courses. Consequently, scholars working within ST should struggle hard to convince other fellow scholars that a theory of translation is indispensable and that it is not even enough to be a finished translator, let alone an amateur one, when it comes to giving formal instruction in translation classes. Only then will translation courses build their own legitimate reality.

Furthermore, theory/theories of translation alone cannot produce competent translators because an adequate translation competence ought to be taken as a point of departure for formal instruction in ST. The role of translation theory is intended to refine and sharpen the already existing level of translating theory by bringing to consciousness a set of strategies and principles in practicing and/or prospective translators. In this case, the practicing/prospective translator is expected to work with many theoretical options whose practical application manifests itself in a translational decision, which is, in the presence of a theory of translation, both practically and theoretically motivated. In this way, translation theory aims to perfect translation competence rather than create it. In fact, translation theory without translation competence (i.e. practical experience) may be described as blank, while translation competence without translation theory may be described as blind. The importance of translation theory/theories here may be likened to the importance of a latent course of study in mechanical engineering for a practicing mechanic whose entire career derives from his practical experience in difference garages. There is no doubt that our friend will be a better mechanic, despite the fact that it was only a matter of 'Better late than never'.

## **5. Translation as Question of Relevance**

The notion of relevance is introduced as a major parameter of human communication (Grice 1975; Sperber and Wilson 1981; Gust 1996, and Farghal 2004, 2012, among others). Translation, being a form of communication, can be convincingly argued to be a question of relevance. This means that what is supposed to be relayed from the SL into the TL is what is contextually relevant. The general implication here is that a textual and/or discourse segment which is relevant in one context may not be relevant in another. By way of illustration, the phraseology 'the Custodian of the two Holy Mosques' in reference to the Saudi monarch is essentially relevant to the discourse employed by Radio Riyadh, whereas it is completely irrelevant in a BBC news bulletin where 'King Abdullah of Saudi Arabia' or just 'the Saudi king/monarch' will be most appropriate.

Most frequently, the question of relevance arises in the context of choosing between *form* and *function* in the process of translating. It is the translator's job to decide whether both form and function are relevant or only one of them is relevant in any given translational decision. Translational questions relating to form and function are assessed and resolved in light of three contextual factors, i.e. *text type*, *audience* and *author*. To deem one contextual factor more relevant than the others will show in translational options. For example, the Arabic cognate accusative is a textual feature of Arabic whose formal relevance when translating into English is very low (e.g. compare 'We discussed the plan in a detailed discussion' with 'We discussed the plan in great detail'). Nonetheless, considering the cognate accusative a relevant feature, many translators of the Holy Quran relay this feature formally into English. M. Pickthall offers 'Therefore we grasped them with the grasp of the mighty, the powerful' and M. Khan and T. Hillali give 'We seized them with a seizure of the all mighty, all capable to carry out what He will' as renditions of the Quranic verse فَأَخَذَهُمِ أَخْذَ عَزِيزٍ مُّقْتَدِرٍ [So he took them with able mighty taking]. Clearly, the authoritativeness and sanctity of the text in question has motivated these translators to consider the Arabic cognate accusative as formally relevant, despite its failing to achieve a good degree of naturalness in English.

Sometimes, the question of relevance is guided by the norms of naturalness in the TL, i.e. what is relevant is what sounds natural and acceptable. This means that the audience assumes special importance in terms of relevance. By way of illustration, P. Stewart (1981) considers the mention of 'the Prophet' in the Arabic welcoming formula أَهْلًا، أَهْلًا، زَارَنَا النَّبِي [welcome, welcome the prophet visited us] in his translation (Children of Gebelawi) of Najeeb Mahfouz's (1959) *Awlad Haritna* irrelevant and, consequently, renders it as 'Welcome! This is a great honor'. Had Stewart deemed the Arabic metaphor in this formula relevant, i.e. by translating it into 'Welcome! The Prophet visited us' instead of the rendition above, he would have twisted the implication of intimacy and sincerity in Arabic to that of sarcasm in English, in addition to the low degree of processability of his translation by English native speakers. So, again relevance presents itself as a robust maxim in translation practice.

In some cases, the translator's preoccupation with SL cultural considerations may blur interlingual communication. This occurs when the translator is bent on adopting SL phraseologies at the expense of TL naturalness. Situations of this kind may give rise to communication breakdowns because the discrepancy in relevance between the SL and TL is too great to be worked out on the basis of universal principles. To cite an illustrative example, witness how P. Theroux's (1987) translation of the Arabic proverb العين بصيرة واليد قصيرة [The eye sees and the hand is short] in Abdurrahman Munif's novel *mudini-l-malh: taqaasiim al-layl wa-n-nahaar* 'Cities of salt: Variations on Day and Night' into 'The eye sees far but the hand is short' and 'Sight is long but our hand is short'. Regardless of any role that the context may play in improvising a potential interpretation of the English renditions above, one may be able to argue that, at best, these renditions are hard-going and, at worst, incomprehensible by native English speakers. By contrast, considering relevance in light of TL norms would lead to renditions like 'The reach falls short of the desires' or 'The spirit is willing but the flesh is weak'. In this case, the Arabic metaphor is rightly considered an irrelevant formal feature.

Finally, the issue of relevance should be related to lexical and referential voids between languages (Rabin 1958; Ivir 1977; and Dagut 1981). In order to deal with translation voids properly, the translator should decide the relevance of gaps in terms of incidental/casual mention versus planned/instrumental mention. While the former does not affect the discourse of the text in question, the latter does so to a great extent. On the one hand, the Arabic religious term الزكاة may incidentally occur in a work of fiction where the technical details of this term are completely irrelevant. Consequently, the translator may relevantly opt for an English cultural substitute (Larson 1982), e.g. 'charity' or 'almsgiving' in translation. On the other hand, the same term may occur in a religious text where the exact technical details of the term (e.g. the fact that الزكاة is compulsory and is strictly quantified in Islam) are relevant. In this case, one should have recourse to other translation strategies (e.g. descriptive translation, transliteration, footnoting, lexical creation, etc.) to bring out relevant details because cultural approximation falters (for more details about translation strategies, see Ivir 1991).

## **6. Translation as an Act of Communicating**

Many specialists (or pseudo-specialists) in translation studies and neighboring areas often raise the issue of untranslatability and assertively make it a central point in their discussions and expositions. They claim repeatedly that untranslatability is a major, if not a fatal drawback in translation practice and, subsequently, employ it as an escape-hatch to avoid serious scrutiny and analysis. Their argument usually overlooks the fact that total communication, whether it belongs to intralingual or interlingual communication, is a mere desideratum. Thus, when one attempts communicating a spoken or a written message in his own language, he performs the task a varying degrees of success and/or failure. This being the case, the deficit is expected to be greater in translation because it is 'second-hand' rather than 'firsthand' communication. This inherent quality of both forms of communication should be taken for granted and should never pervade polemics in translation circles.



Translation, therefore, needs to be viewed as an act of communicating in its own right. The translator should never lose sight of the fact that he is communicating a message from one language into another. The success of the translation product depends entirely on how meaningful and communicative it is in the TL context. In many cases, translations establish their own usefulness and acceptability independently of the originals. In point of fact, real-life situations involve either the original or the translation, but rarely both. The search for the original and the translation at the same time is predominantly an academic and/or scholarly matter.

Even when translation activity is dealt with academically, the translation critic should always bear in mind that translating is not a static but rather a dynamic act of communicating. In this way, priorities in translation practice are supposed to differ from one context to another depending on the *skopos* of any given translation (Vermeer 2000 and Schäffner 2003). Most importantly, one should remember that an SL text is potentially capable of receiving more than one workable translation. The differences between the TL versions and the SL text may range from linguistic to interpretative features. Comparing translations of the same text with one another should be communication-oriented, that is, the translation critic ought to be aware of the questions of priority and relevance when pitting one translation against another. In the final analysis, it is not a matter of rejecting one translation in favor of another but rather a matter of explaining why translators may have different options in a variety of contexts that are diachronically and synchronically juxtaposed. In this regard, an important distinction is drawn between a translation *mistake* and a translation *error* (Pym 1992). A translation mistake may be viewed as a translational decision that cannot be borne out in terms of priority and relevance, whereas a translation error may be regarded as a communicatively-motivated translational option, despite the availability of another/other option(s) that may fare better than the one opted for. In other words, translation mistakes operate within the dichotomy of right or wrong, while translation errors maneuver within a multiplicity of potential versions.

A final point in the context of translating as act of communication pertains specifically to practical training in English into Arabic translation. The fact that many Arab translator trainers still think of Arabic in prescriptive terms gives rise to dogmatic arguments regarding lexis and phraseology in Arabic translations (TL texts). Such arguments often ignore the reality that language is a living organism which changes over time and that that translation is an act of communication where the linguistic code functions as a mere carrier of content in translation. Empty arguments over whether translators can use expressions such as *يلعب دوراً، عالي الجودة، بيني* [play a role, high quality, build bridges of confidence, under arms, break the ice] and a plethora of other expressions do not get us anywhere. Such expressions have become part of the linguistic repertoire of all educated Arabs (for more on this, see Darwish 2005, who is an example *par excellence* of this category). It goes without saying that when languages come in contact, they impact one another tremendously in terms of lexis and phraseology, with a bias in the direction of more influential languages, such as English these days. To cite another interesting incident in this respect, I was struck to hear from some students

that their translation teacher insisted on having دار الخيالة [house of images] as the only equivalent to 'cinema', which is a familiar borrowing in Arabic, i.e. السينما. One could be creative enough to imagine how an Arabic native speaker would economically tell his interlocutor that 'he had a flat tyre/puncture' in Arabic without employing the English borrowing ينشر. It should be made clear to students of translation that borrowing is a legitimate and natural word formation process in human languages, Arabic being no exception. This important process manifests itself in two forms: *loan* words, e.g. ديمقراطية، فيزياء، برلمان، راديو، كمبيوتر، [democracy, radio, computer, parliament, physics], etc. and *loan* translations, e.g. انقلاب، الحرب الباردة، ناطحة سحاب، حاسوب، مذياع، أبيض [radio, computer, skyscraper, the cold war, a white coup], and so on. Both categories of borrowings have become an indispensable component of the Arab translator's linguistic repertoire which cannot be simply erased by dictates that are completely based on illusions. In point of fact, the sophistry associated with such matters does more harm than good, if any, to translator training which, in the final analysis, aims to drive home the fact that translating is communicating.

## 7. Translation as a Multistage Process

It is not uncommon for some teachers and many students to think of translation as a one-stage-process which starts with translating the first segment of a text, be it a word, a phrase, a sentence, or a paragraph and ends with rendering the last segment. In this way, translation is viewed as a mechanical exercise involving the transfer of meaning between two languages in small, successive doses. The lack of dynamism in this orientation may result in many translational mishaps such as disconnectedness, unnaturalness, and, at worst, communication breakdowns, among other things. To overcome problems like these, translation activity needs to be regarded as a multi-stage process encompassing three integrated phases: pre-translating, translating, and re-translating.

The pre-translating stage is preparatory before pen is put to paper to translate properly. It aims to secure a good understanding of the SL text, be it a news report, an editorial, a legal document, a poem, a novel, or any other type of text and tune oneself with the atmosphere of the text in order to establish a linguistic and cognitive rapport with the discourse in question. This phase is oriented toward translation rather than an ordinary reading situation. Therefore, the translator is required to provide meticulous interlinear notes which are meant to facilitate his work at the second stage. This exploratory mission ranges between moderately easy tasks, e.g. the comprehension of a news report to highly challenging ones, e.g. the unravelling of symbolism in a poem. During this stage, the translator should be forming, abandoning, and re-forming translational hypotheses along the way. For instance, a translational hypothesis relating to the title of a newspaper commentary may be re-formed or even abandoned after reading the first paragraph. Witness how the Kuwaiti newspaper commentary title الواد طالع لابوه [The boy takes

after his father] (*Al-Watan* 2006) may initially lend itself to the translational hypothesis embracing the rendition 'Like father like son'. Only after reading the first paragraph will the translator abandon this hypothesis in favor of one that supports the polemic that the sons born to supposedly Kuwaiti fathers and non-Kuwaiti mothers may take after anyone but their presumed fathers. Thus, a rendition such as 'Like son like mother' or even 'Like son like neighbor' would be needed in order to reflect the content of the commentary whose title ironically tells a different story. Similarly, a hypothesis relating to the translation of a symbolic title of a novel may undergo numerous reformulations along the way before a sound settlement is adopted. Whatever the case is, a good understanding of the SL text remains the first milestone of translation process. Other things being equal, it can be argued that good comprehension begets good translation.

The second stage (the translating stage) constitutes the cornerstone in translation activity as it involves the re-encoding of the SL material by phrasing out the source text's meaning/message in TL semiotic signs. At this stage, the translator engages in intensive decision making regarding form and content and, subsequently, the type of equivalence/ resemblance settled for, a process which is always informed by contextual factors including text-type, audience and author. Thus, the notion of equivalence/resemblance, which may be theoretically motivated, becomes a correlative of context. Needless to say, language competence (transfer competence in particular), cultural competence and schematic competence play a pivotal role in producing a workable TL version during the execution of the multi-faceted task at this stage.

Lastly, we have the retranslating stage where the translator goes over the entire TL text in search of small corrections and refinements here and there. These may range from simple amendments relating to grammar and diction to more subtle ones pertaining to textuality and discourse. Regardless how competent the translator is, it can be argued that the retranslating stage is essential because it inevitably renders the translation a better one at, of course, varying degrees, depending on the quality of work at the second stage and the level of translation competence on the translator's part. The amendments made at this stage may be thought of as the final touches added to different human states of affair – touches which, though cosmetic in the main, may prove indispensable in the translation profession.

## **7. Conclusion**

This article shows that the training of student translators should start with addressing the nature of the raw material of translation activity, i.e. language, by bringing out the fact that human communication is realized by operating two complementary principles: the open principle and the idiom principle. The twinning of these two principles forms the basis for the possibility of offering more than one good translation of the same SL text.

It also shows that translator trainer programs at Arab universities still regard translation studies as derivative rather than a discipline in its own right. This erroneous belief has led to giving the

assignment of teaching translation courses to generalists in linguistics and/or literature who have no interest in translation studies beyond being bilingual in Arabic and English. To remedy this serious problem, we should make sure that translator trainers possess an adequate knowledge of translation studies before they are entrusted with teaching translation courses. In particular, an important distinction is drawn between a theory translating and a theory of translation. While we explain how a theory of translation is necessary, such a theory is argued to functionalize and perfect translational competence rather than create it.

Equally important, the article argues that translation activity is essentially a question of relevance and priority. Thus, contextual factors are of paramount importance when it comes to deciding what is relevant and what is not. Regardless of differing translational decisions along the way, the fitness of a translation is gauged against a principle of communicativeness whereby translation is viewed as an act of communicating rather than an act of prescribing. Thus, translation mistakes, which are described in terms of right or wrong, are differentiated from translation errors, which are critically analyzed in terms of potential TL versions.

Finally, it is shown that translation activity is a multi-stage rather than a one-stage process. While the translating stage constitutes the backbone of the process, the pre-translating and the re-translating stages are argued to be integral to the process if cohesion and coherence are to be catered to optimally in the translation. It is of utmost importance, therefore, to introduce this procedural parameter into student translator training.

## **The Linguistics of Translation**

Mohammed Farghal & Ali Almanná

### **Abstract**

The paper demonstrates through the use of ample textual data that translation involves significant decision-making at different linguistic levels, including phonology, morphology, syntax, and semantics. The translator's awareness of the linguistic mismatches in the language pair constitutes a foundation stone in his work. Hence, this study discusses various strategies of handling linguistic parameters in the hope of bringing them into the consciousness of practicing translators, as well as translation teachers.

## 1. Overview

Despite the fact that human languages share general rules in the sense of Chomsky's universal grammar, it remains true that parametric variation between languages involves a lot of mismatches at the different levels of linguistic description. In this respect, Farghal (2012) holds that languages phonologize, morphologize, syntacticize, lexicalize, phraseologize differently within general parameters. This fact rightly motivated Jakobson (1959) to say that translation between languages is a matter of replacing messages in one language with messages in another without getting trapped by surface linguistic features. Krazeszowki (1971:37-48) argues that there are few, if any, congruent structures between languages. One-to-one strict correspondence is, therefore, the exception rather than the rule in translation. In most cases, the translator is confronted with one-to-many or many-to-one correspondences while working with any language pair. Despite the numerous linguistic mismatches between languages, Kachru, (1982:84) claims: "Whatever can be said in one language can be said equally well in any other language". While Kachru's statement may be true in a qualified manner, we believe that the disparities between languages are a matter of asymmetric equivalence or resemblance. In this way, similarity can be detected within difference.

Newmark (1991: 8) stresses that due to differences in frequency, usage, connotation and the like, the meaning of any lexical item in Language A cannot be identical to that in language B. Such linguistic differences at lexical or phrasal level, for instance, prompt translators to adopt certain strategies to minimize such 'linguistic inequivalences' (Al-Masri 2004: 74). This is in line with Hatim and Mason (1990: 23) who highlight that "translation involves overcoming the contrasts between language systems: SL syntactic structures had to be exchanged for TL structures; lexical items from each language had to be matched and the nearest equivalents selected". Translators, being charged with such constraints imposed on them by virtue of the differences between the linguistic systems of the interfacing languages, i.e. the lack of a one-to-one relationship between lexical and grammatical categories, opt for different strategies, such as addition, omission, paraphrasing, elaboration, adaptation and so on.

When discussing linguistic and/or textual considerations in translation activity, one needs to distinguish between obligatory features and optional features. On the one hand, obligatory features involve choices that must be followed by the translator in order to satisfy the rules imposed by the TL system, without which the translation will be ungrammatical. Optional features, on the other hand, represent cases where the translator can exercise real choice by deciding on one translation option rather than another/others. By way of illustration, let us consider the following English sentence along with its Arabic translation:

(1) *The two black boys quarreled while they were playing in the narrow alley.*

(2) تشاجر الصبيان الزنجان وهما يلعبان في الزقاق الضيق.

[quarreled the black(dual) boys(dual) and they(dual) were playing(dual) in the narrow alley]

Examining the Arabic translation in (2), we can readily see that the translator implemented four obligatory features, viz. using the dual form (الصبيان for the two boys), marking an adjective, a pronoun and a verb (الزنجان/هما/يلعبان) for the dual number, and marking the adjectives for definiteness (الزنجان/الضيق). Here the translator has no choice but to follow these adjustments because they are imposed by the language system in Arabic. The violation of any obligatory feature would produce broken or 'pidgin' Arabic. One should note that obligatory features such as these are taken for granted as part of language competence, hence not deserving any further discussion in translation activity.

In contrast, it is in the domain of optional features that translators exercise decision-making and flexible choice. That is why translation criticism flourishes in this area apart from obligatory features. To look again at the translation in (2), one can imagine other linguistic options that could have been followed, albeit subject to criticism, as can be illustrated in (3) below:

(3) a. الصبيان الزنجان تشاجرا وهما يلعبان في الزقاق الضيق.

[The two black boys quarreled and they were playing in the narrow alley]

b. تشاجر الصبيان الزنجان عندما كانا يلعبان في الزقاق الضيق.

[The two black boys quarreled when they were playing in the narrow alley]

c. تعارك الولدان الزنجان بينما كانا يلهوان في الشارع الضيق.

[The two black boys fell out while they were loitering in the narrow street]

As can be seen, each of the choices in (3) follows a linguistic option which is different from the one adopted in (2). The first rendering (3a) changes the word order from Verb-Subject to Subject-Verb while maintaining the choice of conjunction (coordination) and lexis. The second rendering maintains the word order and lexis while changing the conjunction into subordination. For its turn, the last rendering (3c) extensively changes the lexis (الولدان for الصبيان, يلهوان for يلعبان, and الشارع for الزقاق) while preserving the word order and the choice of the category of conjunction, i.e. subordination albeit a different subordinator ('when' vs. 'while').

Let us now look at an authentic example from Hemingway's *The Old Man and the Sea* (1952), along with its Arabic translation in Ba'albaki's *الشيخ والبحر* (1985):

(4) *The boy was sad too and we begged her [the fish] pardon and butchered her promptly.*

العفو والمغفرة ونحرناها. (5) ولقد ران الحزن على الغلام أيضاً فالتمسنا من السمكة القتيل

[And the sadness overwhelmed the boy, so we begged pardon from the killed fish and slaughtered it]

Ba'albaki, as can be observed, has followed some optional decisions. Firstly, he has rightly changed the word order in order to offer an unmarked structure comparable to the English one. Secondly, he has decided to elevate the style in Arabic by choosing highly formal lexis, viz. ران, الغلام, فالتمسنا, and نحرنها, thus altering Hemingway's simple narrative into stilted narrative. Thirdly, the translator has decided to employ an Arabic synonymous lexical couplet, viz. العفو والمغفرة [pardon and forgiveness] in an attempt to offer more natural discourse. Finally, he has committed two lexical errors, viz. using the adjective القتيل 'the killed' to post-modify the fish and employing the Arabic verb نحر 'slaughtered' instead of the correct verb قَطَّع 'chopped' when referring to the fish as if it were a sheep or a camel. In fact, fish are not slaughtered the way other animals are; they are just taken out of water before they undergo chopping or anything else, nor are they killed like other animals. Below is a suggested translation that takes care of these critical points:

(6) ولقد شعر الصبي أيضاً بالحزن فطلبنا من السمكة العفو وقطعناها على عجل.

[The boy was sad too, so we begged pardon from the fish and chopped it promptly]

It is within the bounds of these translation options that the translation critic can exercise his/her profession by showing how and why one option is preferable to the other options. In the rest of this section, we will look at translation options relating to different linguistic levels, namely phonology, morphology, syntax, and semantics.

## 2. Phonological Features

Phonological features become an important aspect of translation when *form* comes to the fore in discourse and presents itself as inseparable from content. This is where phonological features emerge as part and parcel of content that need to be taken care of by the translator. The clearest manifestation of phonological features occurs in poetry (e.g. alliteration, rhyme, meter, paralleled repetition, etc.) where defamiliarization and the creation of new paradigms are embodied in such features (Fowler 1996). Hence, translating verse into verse is the most challenging task in translation; it may require, as many believe, a poet translator in order to render the formal properties that improvise poeticness which legitimates the discourse in this genre. A comparison between a verse rendering and a prose rendering of a Shakespearean sonnet is a case in point (Farghal 2012: 208-209)

(7) *Like as the waves make towards the pebbled shore*

*So do our minutes hasten to their end;*

*Each changing place with that which goes before,*

*In sequent toil all forwards do contend.*

(8) كما الأمواج تتجه نحو الشاطئ المهيّب

تتسارع الدقائق في عمرنا نحو المغيب

تتبادل الأدوار في نسق وتوال عجيب

جاهدة نحو هدفها في تنافس عصبّ.

[Like the waves heading for the awesome shore

Minutes hasten in our age towards sunset

They exchange roles in wondrous pattern and consecution

Toiling towards their target in adverse competition]

ذي الحصى (9) كما الأمواج تتجه نحو الشاطئ

تتسارع الدقائق في عمرنا نحو نهايتها

كل تتبادل المكان مع التي تسبقها

جاهدة نحو الأمام في تنافس حقيقي

[Like the waves heading towards the pebbled shore

Minutes hasten in our age towards their end

Each exchanges the place with the one before it

Toiling towards the front in true competition]

It is true that the prose translation in (9) is more reflective of the content of (7), but it is seriously lacking in poeticness because it ignores phonological features, namely rhyme and meter. When compared with the translation in (8), which differs in small ways as to content in (7) while keeping the same thematic thread, one can appreciate the discrepancy between the two. It is the phonological features that qualify (8) as poetic discourse on the one hand and (9) as commonplace discourse on the other. The mere layout of material in poetry translation would in no way make up for improvising key phonological features.



In fact, it is a trade-off between form and content, where form needs to be given priority in poetry translation.

One should note that poeticness is a matter of degree in human languages; it is not an all-or-nothing phenomenon. Different discourses manifest different degrees of poeticness and, apart from literary discourse, everyday language is full of figurative expressions where phonological features usually occupy a position. For example, such features play a key role in the creation of proverbs which mirror social life in different cultures. These proverbs often function as background for the formation of remodeled expressions (for more details, see Farghal and Al-Hamly 2005). By way of illustration, consider the two remodelings below:

(10) *A smile a day keeps misery away.* (twitter)

(11) *A laugh a day keeps the doctor away.* (*Daily Strength*/Cyndi Sarnoff-Ross, Oct. 21, 2011)

Both remodelings, as can be observed, fall back on the familiar English proverb 'An apple a day keeps the doctor away' in order to communicate fresh messages that have nothing to do with food as such. The tendency for investing existing phraseologies in the creative formation of new ones is mainly motivated by a desire to bring phonological features to spotlight in order to consolidate the message and make it more appealing to the audience. For instance, being a psychotherapist, Sarnoff-Ross in (11) above has succeeded in choosing a title that functions as a semiotic sign which summarizes her entire article. From a translational perspective, the translator needs to fall back on his cultural heritage in order to find a rhythmic phraseology or to create his/her own remodeling which dwells on a similar theme. In this case, a creative translator would offer a title like *اضحكوا تصحوا* 'Laughing makes you healthy', thus remodeling the familiar Prophet Mohammed's *hadith* (saying) *صوموا تصحوا* 'Fasting makes you healthy'. A commonplace title like *أهمية الضحك للصحة* 'The importance of laughter for health' would be far less effective and appealing. Again, it is the phonological features that make the difference.

Last, phonological features present themselves as a significant issue in borrowing and transliteration, which are important translation strategies. Borrowing, which is a key translation strategy from English into Arabic, manifests itself in two forms: loan words and loan translations. While phonological features are not relevant to loan translations where the concept of the word is borrowed independently of the form (e.g. *مذياع* 'radio' and *حاسوب* 'computer'), they are at the heart of the process of loan words where both the form and concept of the word is borrowed. This necessitates taking account of phonetic gaps between English and Arabic when naturalizing a word, e.g. replacing a vowel with another or a consonant with another, viz. *راديو* for 'radio' and *كمبيوتر* for 'computer'. In some cases, the process is not straightforward, that is, the English sound may be replaced by more than one sound depending on the Arab region. For example, the /g/ sound may variously be replaced with /غ/, /ج/, or /ك/ (/ص/, /ج/, /ك/, respectively).

Thus, in terms of phonological representation there may be cases where there are competing forms, e.g. the two authors of this article used different forms of a recurrent

word while recently editing a book in Arabic about translation. Subsequently, they had to negotiate the issue and finally settled for اللغة الإنجليزية 'the English Language' rather than اللغة الإنكليزية 'the English Language'. Sometimes, familiarity and frequency may override well-established norms. For example, Farghal (2011), when translating a Croatian novel 'The Ministry of Pain' by D. Ggresič (2008) from English into Arabic, decided to render the recurrent name Goran as قوران, being aware of the familiarity of this name in the Arab media among sport circles, thanks to Goran Ivanišević, the well-known Croatian professional tennis player. Surprisingly, however, the reviewer and/or commissioner changed the said name to جوران, the one which now appears in the published translation without consulting the translator, hence the importance of opening a dialogue between those in charge of translation quality control and the translator (for more details, see Almanna 2013).

Competing phonological representations may also involve ideological moves (Farghal 2010; Farghal 2012; Farghal and Al-Manna 2014). Historically, most Christian names designating places or personalities in the Arab Middle East receive Anglicized phonological representations that now compete with more transliteration-oriented representations. For example, the choice between *Al-Khalil* and *Hebron* or *Al-Quds* and *Jerusalem* may be instigated by the ideology of the translator. One can also notice a tendency to avoid the originally Greek and later on Anglicized phonological representations of names of Arab Muslim medieval scholars such as *Averroes* and *Avicenna* in favor of more phonologically faithful forms, viz. *Ibn Rushd* and *Ibn Sina*, which may carry ideological moves. When it comes to rendering Arabic proper names into English nowadays, the tendency is to transliterate them by sometimes simplifying phonetic gaps, e.g. *Ali*, *Tareq*, and *Amman* and sometimes preserving them, e.g. *Khalid* and *Dhafir*. Likewise, some English names are adjusted phonologically such as ماري for 'Mary' and بيتر for 'Peter' and some maintain the same pronunciation such as جون for 'John' and ساندي for 'Sandy'. In few cases, one might find domesticated phonological representations that occur in the translation of some literary genres (mainly in dramas) such as مريم for 'Mary' and بطرس for 'Peter'.

### 3. Morphological/Word-formation Features

English and Arabic represent two contrasting morphologies. While English morphology is predominantly analytic, Arabic morphology is largely synthetic. To explain, an English word like *writers* can be readily analyzed into a root, the doer morpheme and the plural morpheme, whereas the corresponding Arabic words كاتب 'writer' and كُتَّاب 'book' do not lend themselves to such a linear analysis, viz. the doer morpheme and the plural morpheme consist of vowel changes within the abstract triconsonantal root /ktb/ 'a prelexicalized form that has to do with writing', which becomes /kaatib/ 'writer' and /kuttaab/ 'writers', respectively in this case. In the two morphologies, the root functions differently. In English derivation, the root functions as input for prefixes and suffixes which may change word class, e.g. *rewrite*, *writer*, *writing*, *written*, *writable*, etc. In Arabic, by contrast, the root functions as input for semantically related verbs which in turn function as input for other derivation processes, كُتِبَ 'He wrote', كَتَبَ 'He corresponded with', كَتَّبَ 'He dictated', اُكْتُبَ 'He underwrote', اسْتَكْتُبَ 'He asked to write', etc. Each of these semantically related verbs can be input for other derivation processes,

e.g. from استكتب we can derive مستكتب 'the one who asked to write', استكتب 'the one who was asked to write', استكتاب 'asking to write', etc.

In terms of translation, most semantically related Arabic verbs would usually require morphologically unrelated verbs. By way of illustration, consider the following examples, along with their English renderings:

(12)

- |    |   |                                 |
|----|---|---------------------------------|
| a. | <i>Ali killed two soldiers in the battle.</i> | قتل عليّ جنديين في المعركة.     |
| b. | <i>Ali fought in several battles.</i>         | قاتل عليّ في معارك عدة.         |
| c. | <i>Ali quarreled with several people.</i>     | تقاتل عليّ مع أناس عدة.         |
| d. | <i>Ali made every effort to get the job.</i>  | استقتل عليّ للحصول على الوظيفة. |

As can be seen in (12), the four Arabic verbs that are derived from the same root require different renditions in English. This morphological difference may cause problems to translators, as can be illustrated in the authentic example below:

- (13) وكما كان نجاح اليابان الاقتصادي بعد الحرب العالمية الثانية مثالا قويا اقتدت به دول أخرى في شرق آسيا، فإن نجاحا معتدلا في العراق يمكن أن يشد من ساعد المصلحين في المنطقة. (The Arabic Newsweek, February 4, 2003).  
[As the Japanese economic success after the Second World War was a solid example copied by other countries in East Asia, so an average success in Iraq may strengthen the arm of reformers in the region]

Apparently, the translator has confused the two semantically related Arabic words 'reformers' and 'liberals' (which share the same root) when rendering the word 'liberals' in the English ST. This confusion has skewed the coherence of the text, that is, the Arabic translation incoherently talks about 'social reformers' instead of 'liberal politicians' in a political context.

For its turn, English prefixal and suffixal derivation may present some challenges to terminologists and translators. Notice, by way of illustration, how English morphology can readily account for fine semantic distinctions via suffixation, e.g. legitimacy vs. legitimization and secularism vs. secularization. While it is usually easy to find Arabic corresponding terms for the English nouns designating *states*, viz. الشرعية for 'legitimacy' and العلمانية for 'secularism', it is more challenging to lexically account for nouns designating *processes*, viz. شرعة for 'legitimization' and علمنة for 'secularization'. In many cases, such nouns are paraphrased into Arabic, as can be illustrated in the following example:

(14) *The industrialization of Europe started in the late nineteenth century.*

(15) بدأت عملية التحول الصناعي في أوروبا في أواخر القرن التاسع عشر.

[The process of the industrial shift started in Europe in the late nineteenth century]

For lack of an Arabic term, as can be seen, the English process noun in (14) needs to be paraphrased into three Arabic words in (15). Below are some authentic examples where the translator has opted for two strategies (deletion and paraphrase) when encountering a

morphological gap, namely the English *-able* in this case: (Khalid Hosseini's novel *The Kite Runner*, 2003, translated by Manar Fayyadh, *عداء الطائفة الورقية*, 2010)

- (16) *She did blood tests for every conceivable hormone.* (p.200) قامت بإجراء فحوص دم لكل هرمون.
- (17) *We Afghans are prone to a considerable degree of exaggeration* (p. 153) نحن الأفغان ميّالون للمبالغة.
- (18) *Baba's cancer was advanced. Inoperable.* (p. 168) سرطان بابا كان في حالة متأخرة. غير قابل للاستئصال.
- (19) *But theft was the one unforgivable sin.* (p. 172) لكن السرقة هي الخطيئة الوحيدة التي لا يمكن غفرانها.

As can be observed, the translator has unjustifiably opted for deletion of the *-able* words in the translations of (16) and (17). The translator has either deemed them unimportant (which is not true) or found them problematic, so she has decided to drop them. She could have rendered them as follows:

- (20) قامت بإجراء فحص دم لكل هرمون يمكن تصوره.  
[She did a blood test for every **conceivable** hormone]
- (21) نحن الأفغان ميّالون لدرجة عالية من المبالغة.  
[We Afghans are prone to a **high** degree of exaggeration]

In (18) and (19), however, the translator has succeeded in paraphrasing the *-able* words correctly by adopting the paraphrase strategy. Inflectional morphology may also present some translational problems. To give an example relating to gender, in English a *shark* has a masculine gender (a '*he*'), while in Arabic, being a fish, a *shark* has a feminine gender (a '*she*'), viz. سمكة القرش. Therefore, Ba'albaki's translation (1985) of Hemingway's 1952 novella '*The Old Man and the Sea*' has rightly changed the recurrent '*he*' in reference to the shark to a recurrent feminine noun السمكة or a recurrent feminine pronoun clitic. In fact, there is no natural way to maintain the masculine gender in Arabic. However, there are cases in the translation where the coherence of gender cannot be preserved, as is illustrated in the following example:

- (22) He [the shark] took the bait like a male and he pulled like a male ...  
(23) لقد تناولت الطعم كأنها ذكر، وهي تشد كأنها ذكر ...  
[She took the bait as if it were a male, and she is pulling as if it were a male ...]

As can be seen, the gender issue causes a coherence problem, viz. while the ST talks about a male '*he*' behaving like a male in eating the bait and in pulling, the TT talks about a female fish '*she*' behaving as if it were a male. In this way, the ST and the TT present two different world views. One might argue that it would be more coherent in the translation to refer '*a female fish*' behaving like '*a female fish*' rather than as if it were '*a male fish*'. This might be more congruent with the wise decision to change the '*he*' to '*she*' in the Arabic translation. **Gender, therefore, may present itself as a problematic issue between English and Arabic because there is no one-to-one correspondence in gender specification.** Nouns like *teacher, nurse and translator* are

gender underspecified in English, whereas they are gender specified in Arabic, viz. معلم/معلمة 'male/female teacher', ممرض/ممرضة 'male/female nurse' and مترجم/مترجمة 'male/female translator'. The translator may go a long way in his/her translation before discovering, for instance, that the referent of a referring expression like 'John's teacher' is a 'she' rather than a 'he'.

Number marking may also present itself as a problematic matter in translation. In the pre-published version of his translation of C. McCarthy's novel *The Road* (2006), Farghal (2009) decided to replace the recurrent marked dual form in the Arabic translation with the plural form. Being mainly a story about a father and his little boy, *the Road* makes frequent narrative use of the pronoun 'they' in reference to them. The translator, in this case, has two options: either to use the Arabic formal correspondent throughout, i.e. the marked dual form or to replace the dual form with the unmarked plural form. Farghal's decision was to employ the dual form only in a few cases where intimacy is communicated. Otherwise, the unmarked plural form is to be used for ease of articulation and naturalness, thus giving priority to the smoothness of the flow of discourse over the grammatically prescribed form. Again, the reviewer and the commissioner, without consulting the translator, decided to awkwardly preserve all the dual forms in the published version. The dual form numbers in thousands in the translation as it is not only verbs but also nouns, pronouns, adjectives, and adverbs must have it when reference is made to *the father and his little son*. Below is an excerpted sentence (24) from the translation (p. 19) where there are five dual forms, which can be compared with (25), where the marked dual form is replaced with the unmarked plural form:

(24) تركوا العربية في أخدود مغطى بالمشمع وشقوا طريقهما إلى أعلى المنحدر عبر جذوع الأشجار الواقفة المتفحمة فيه صخور بارزة، حيث جلسا في ظل صخرة وراقبا حبات المطر الرمادي تنهمر عبر الوادي. إلى مكان [(They) left **dual** the cart in a groove covered with the linoleum and found **dual** their way **dual** to the top of the slope through the standing charred trunks of trees to a place with protruding rocks, where the sat **dual** in the shade of a rock and watched **dual** the rain drops pouring through the valley]

(25) تركوا العربية في أخدود معطى بالمشمع وشقوا طريقهم إلى أعلى المنحدر عبر جذوع الأشجار الواقفة (25) مكان فيه صخور بارزة، حيث جلسوا في ظل صخرة وراقبوا حبات المطر الرمادي تنهمر عبر المتفحمة إلى الوادي. [(They) left the cart in a groove covered with the linoleum and found their way to the top of the slope through the standing charred trunks of trees to a place with protruding rocks, where the sat in the shade of a rock and watched the rain drops pouring through the valley]

Given the high frequency of the dual form in (24) and in the entire translation in question for that matter, the Arab reader would not feel at ease encountering the marked dual form so frequently in the narrative and, one can argue, would feel more comfortable with it being replaced with the unmarked plural form, whose referential value is readily recoverable from the

novel's macro-context, i.e. being a story about *a father and his little son*. Here, once more, we have inflectional morphology interfering with decision making in translation.

Apart from derivation and inflection, other word formation processes may present some translation problems. For example, whereas conversion is a highly productive word formation process in present-day English, it is completely missing in Arabic where changing the part of speech of a word must involve a formal change. In many cases, English verbs resulting from conversion need to be paraphrased when rendered into Arabic, as can be illustrated in the following examples:

(26) *Before water is bottled for human consumption, it is thoroughly checked in highly specialized laboratories.*

(27) قبل أن يعبأ الماء في قوارير للاستهلاك البشري، يتم فحصه بدقة في مختبرات متخصصة.

[Before water is filled in bottles for human consumption, it is tested closely in specialised laboratories]

(28) *The first step in researching a topic nowadays is to google it.*

(29) أول خطوة في تقصي موضوع ما في هذه الأيام هو أن تبحث عنه في شبكة جوجل الالكترونية.

[The first step in researching a topic these days is to search for it in the electronic Google net]

Other English word formation processes such as compounding, blending and acronymy/abbreviation may also cause some translation problems when rendering them into Arabic because Arabic is much less receptive of them than English. English technical compounds where the first syllable of the first word is usually prefixed to the complete second word to form a compound, for example, may demand a different lexicalization process in Arabic. To explain, while Arabic manages to form a few compounds when rendering cases such as *electromagnetic* كهرومغناطيسي, *Anglo-American* أنجلو أمريكي and *Afro-Asiatic* أفرو آسيوي, it often resorts to paraphrase in rendering compounds such as biodiversity التنوع البيولوجي 'biological diversity', *geopolitics* الجغرافيا السياسية 'political geography', *ecosystem* نظام بيئي 'ecological system' and *psychoanalysis* التحليل النفسي 'psychological analysis'. English technical compounds, therefore, can be broached using two strategies in Arabic: borrowing the compound (which may involve translation as well) or paraphrasing the compound's content (which may involve borrowing as well). The choice between the two options often depends on level of technicality and acceptability (for more on the translation of English reduced forms, see Al-Hamly and Farghal, this volume).

For its turn, Arabic has a few religious initialisms that must be unpacked into full English sentences in translation. The procedure involves employing verbs featuring the most salient and/or important sounds in a phrase/sentence such as هَلَّلَ for the act of uttering the sentence لا إله إلا الله 'There is no god but God', كَبَّرَ for the phrase الله أكبر 'God the greatest', and بِسْمَلْ for the phrase بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ 'In the name of God, the most gracious, the most merciful', among

a few others. Thus, an Arabic sentence like *وهلّل عندما رأى ضوء النهار نهض من الفراش* needs to be rendered as 'He rose out of bed and testified to the oneness of God when he observed the light of day' or 'He rose out of bed and said "There's no god but God" when he observed the light of day'.

#### 4. Syntactic Features

Syntactic asymmetries between Arabic and English require special attention from translators. Most importantly, the translator needs to be aware of the mismatches at the sentence level which involve word order variation. English (which relatively has a fixed word order), for example, overwhelmingly employs the unmarked 'Subject Verb Object/Complement' word order. By contrast, Arabic (which is more flexible in word order) uses the unmarked 'Verb Subject Object/Complement' word order as well as the less unmarked 'Subject Verb Object/Complement' word order, which, at face value, corresponds to the unmarked English word order. The competent translator, however, needs to dismiss this superficial correspondence as inappropriate, as the Arabic word order corresponding to English S V O/C is the V S O/C rather than the S V O/C, which coincides with the English word order. Note how Munir Ba'albaki (1985) and Nabil Raghieb (2004) in (31) and (33) below respectively are aware of this structural mismatch in their translations of Hemingway's *The Old Man and the Sea*:

(30) *The fish just moved away slowly and the old man could not raise him an inch.*

(31) لقد ابتعدت السمكة في ثودة وعجز الشيخ عن أن يرفعها إنشأً واحداً.

[moved away the fish slowly and the old man could not raise her one inch]

(32) *The old man went out the door and the boy came after him.*

(33) خرج العجوز وتبعه الولد.

[went out the old man and followed him the boy]

In some cases where prominence is sought, however, a match between the two word orders obtains. For example, when translating English newspaper headlines, the S V O/C should be maintained in Arabic. Thus, an English newspaper headline such as 'Barak Obama arrives in Damascus' translates into *باراك أوباما يصل إلى دمشق* 'Barak Obama arrives in Damascus' rather than *يصل باراك أوباما إلى دمشق* 'arrives Barak Obama in Damascus'. The competent translator, however, would switch to the V S C Arabic word order in his/her first sentence detailing the news story, viz. *وصل الرئيس الأمريكي باراك أوباما إلى دمشق ...* 'arrived the American president Barak Obama in Damascus ...'. This functional shift between the two word orders in Arabic is very significant in translation activity. It is a syntactic means to improvise prominence through word order variation.

Grammatical resources employed to achieve major semantic functions like negation and emphasis may be similar in some cases but different in others. Let us first consider negation which can be syntactically accomplished by the use of negative particles like *not* in English and *لا/لم/لن* in Arabic depending on the category of *Tense*. This will usually cause no difficulty for translators, e.g. the sentence 'John will **not** try to get a PhD' is straightforwardly rendered as *لن*



يحاول جون أن يحصل على شهادة الدكتوراه. However, notional (implied) negation involving an adverb like 'too' will be more challenging to translators who need to render the meaning of negation rather than be trapped by the form of the sentence, e.g. the negation in the sentence 'John is too old to get a PhD' should be unpacked when rendering it into Arabic, viz. لن يكون بمقدور جون أن يحصل على شهادة الدكتوراه بسبب تقدمه بالعمر 'John will not be able to get a PhD because he has progressed in age' or 'John's age has progressed and he will not be able to get a PhD', etc. This kind of negation in English may cause problems for student translators as well as professional translators. Note the erroneous renditions of (34) and (36) in (35) and (37), which are extracted from two different published Arabic translations:

(34) *I think you've been too busy to notice where I've been.*

(35) أظن أنك كنت مشغولا جدا لتلاحظ أين أنا.

[(I) think that you were very busy to notice where I am]

(36) ... *but his hands were shaking too hard to pin it on.*

(37) ... لكن يديه كانتا ترتجفان بقوة لتدببس الباقة على الفستان.

[... but his hands-dual were-dual shaking-dual strongly to pin the bouquet on the dress]

The renditions in (35) and (37) can hardly make any sense in Arabic because they confuse implied negation with emphasis. The interpretation of the negation marker 'too' as the emphatic marker 'so' does irreparable damage to the meaning.

Working from Arabic into English, the translator may also encounter several syntactic hurdles. One interesting example is the emphatic cognate accusative where an act is emphasized by deriving a *maṣḍar* (present participle) from the verb predicator instead of employing an adverbial, as can be illustrated below:

(37) هَزَّ الصَّبِيَّ الغصنَ هَزًّا.

(38) \* *The boy shook the branch shaking.*

(39) a) *The boy shook the branch indeed.*

b) *The boy did shake the branch.*

In terms of translation, as can be noted, the cognate accusative constitutes a grammatical gap in English (note the ungrammaticality of 38) and, consequently, it needs to be rendered as an adverbial (39a) or a grammatical emphatic marker (39b), (for more on this, see Farghal 1991, 1993a, 1993b).

To observe the loss that may result from overlooking the cognate accusative in translation, let us consider the following excerpt taken from Elyas' (1987:105) translation of N. Mahfouz's (1973) novel *The Thief and the Dogs*, along with a suggested translation (41) that maintains the role of the cognate accusative, among other things:



(40) *My father was able to understand you. You have avoided me until I thought you were trying to get rid of me. With my own free will I came back to the atmosphere of incense and to anxiety. That's what the homeless and the deserted do.*

(41) *My father was able to understand you. So many times did you avoid me that I thought you were dumping me **indeed!** With my own free will I came back to the atmosphere of incense and to anxiety. That's what the homeless and the deserted do.*

Note how the translator's disregard of the exclamation (a taxing construction in this case) and the cognate accusative in the original has compromised the emotiveness of the text. The second sentence in (40) is unduly under-emotive and relatively detached when compared with its duly highly emotive and involved counterpart in (41). Unfortunately, this kind of loss can go unnoticed for long, as the inadequate translation may read smoothly and relevantly, hence the urgent need for sensitizing translators to the fact that grammar is meaning-bearing, just like lexis.

Another area where there is a syntactic asymmetry that needs special attention from translators is the definite article. Both languages use the definite article referentially with plural and non-count nouns. However, only Arabic may employ it generically with both categories of nouns, in which case English must use the zero article. This mismatch may pose problems, even to the most professional translators, as can be illustrated by the translations in (43) and (44) of the Quranic verse in (43) below:

فاستكبروا وكانوا قوماً مجرمين (42) فأرسلنا عليهم الطوفان والجراد والقمل والضفادع والدم آيات مفصلات  
(الأعراف:133)

(43) *So We sent on them: **the flood, the locusts, the lice, the frogs, and the blood** (as a succession of manifest signs), yet they remained arrogant, and they were of those people who were *Mujrimun* (criminals, polytheists, sinners, etc.). (Al-Hilali and Khan 1993)*

(44) *So We sent down on them **the flood, the locusts, the vermins, the frogs, and the blood;** these were clear miracles, but they were arrogant and guilty people. (Al-Hayek 1996)*

As can be seen, the five bold-faced nouns (3 plural count nouns and 2 non-count nouns) in (42), which all involve generic reference in the Quranic verse, are rendered erroneously as nouns involving specific reference. This comes as an immediate consequence of the translators' not being sensitive to a syntactic asymmetry at the level of definiteness. Thus, instead of correctly using the zero article with these nouns, they employ the referential definite article.

Epistemic modality, which constitutes the ways speakers view the world around them in terms of (un)certainly (Halliday 1970 and Lyons 1977), also involves mismatches between English and Arabic. In fact, one cannot assume a one-to-one correspondence between English and Arabic modal verbs. A grammatical gap may sometimes cause a translator to use an inappropriate translation correspondent. For example, the English modal verb 'must' and 'should' are bi-valent, as they can be employed deontically to express strong obligation and epistemically to express strong conjecture, whereas their formal Arabic correspondents *يجب* and *ينبغي* may express strong obligation only. This problematic mismatch is illustrated in the translations in (47) and (48) of the bold-faced segments in (45) and (46):

(45) ... They [the fish] are moving out too fast and too far. But perhaps I [the old man] will pick up a stray and perhaps my big fish is around them. **My big fish must be somewhere.** (*The Old Man and the Sea*).

(46) I wonder what he [the fish] made that lurch for, he thought. **The wire must have slipped on the great hill of his back.** (*The Old man and the Sea*)

(47) إن سمكتي الكبيرة يجب أن تكون في مكان ما. (47)

[Verily my big fish has to be somewhere]

(48) ينبغي أن يكون الشص المعدني قد انزلق فوق ظهرها الشبيه بالجبل (Ba'albakī 1985).

[The metal wire has to have slipped on her back (which is) like a mountain]

Ba'albakī's (1985) translations in (47) and (48) erroneously express the fish's obligation to be somewhere and the wire's obligation to have slipped on the fish's back respectively. In both cases, however, we have epistemic modality expressing a strong conjecture/possibility. To communicate the intended epistemic readings, the translator should have employed the modalized verb *لا بد*, which can, in contrast to *يجب* and *ينبغي*, be used to convey both epistemic

and deontic modality in light of the context it occurs in. In this way, what is a bi-valent modal English verb (*must*) corresponds to two different modalized verbs in Arabic, i.e. لا بدّ vs. يجب/ينبغي, depending on whether the modality is deontic or epistemic respectively.

In some cases, what is a predominantly structure-based pattern in the SL may turn out to be a mainly semantics-based pattern in the TL. A good example here is English basic passive structures which lend themselves to translating into many Arabic alternatives including basic passive structures, basic active structures, nominalization, passive participles, and active participles. Therefore, the general claim that an English basic passive structure needs to be translated into an Arabic basic active structure (Al-Najjar 1984; Mouakket 1986; Saraireh 1990; Farghal 1991; Khalil 1993; El-Yasin 1996) accounts for only one translation alternative among many (Farghal 1996; Khafaji 1996). Following are some illustrative examples, which were all excerpted from an article titled 'Soviets in Space' published in *Scientific America* (Vol. 260, No. 2, 1989) and its Arabic translation which appeared in the Kuwait-based *Majallat Al-Oloom* (Vol.6, No. 8, 1989):

(47) Buran (the Russian word for snowstorm) **was lifted** into orbit by the world's largest rocket.

(رُفِعَ بوران (تعني بالروسية العاصفة الثلجية) إلى مداره بواسطة أكبر صاروخ دفع في العالم. 48)

[Buran (which means snowstorm in Russian) **was lifted** to its orbit **by** the biggest launching rocket in the world]

(49) New-generation space stations **would be needed** to house assembly workers.

(وستبرز الحاجة إلى جيل جديد من المحطات الفضائية لسكنى عمال التجميع. 50)

[There **will occur the need** for a new generation of space stations for housing assembly workers]

(51) The space-endurance record **was** systematically **extended**.

(وارتفع الرقم القياسي للبقاء في الفضاء ارتفاعاً منظماً. 52)

[The record number for staying in the space **rose** a systematic **rising**]

(53) Salyut 7 **was equipped** with a redesigned docking adapter.

(وكانت ساليوت 7 مزودة بوحدة مهيأة أعيد تصميمها. 54)

[Salyut 7 **was supplied** [passive participle in Arabic] with a docking unit (which) was redesigned]

As can be noted, the authentic translation examples above instantiate agentive passivization (48), nominalization (50), activization (52), and the passive participle (54) as workable alternatives to render English passives. This empirical fact led Khafaji (1996:37) to conclude "Hence Arabic, as has been demonstrated in this section, does not avoid passivity but only expresses it differently".

Finally, let us examine the progressive aspect as a micro-syntactic feature in order to see how the two languages can handle it in translation. English mainly expresses the progressive aspect grammatically by verb to 'be' + the marker *-ing* (e.g. John **is writing** a book). In contrast, Arabic usually expresses the progressive aspect lexically, e.g. 'John is busy with authoring a book **now**' or 'John is engaged with authoring a book **now**'. Therefore, translators need to be aware of this grammatical mismatch. To see how subtle this asymmetry is, witness how Ali (1934/2006) and Arberry (1955/1996) fall short of rendering the progressive aspect properly in the following Quranic verse, respectively:

(55) فسبحان الله حين تمسون وحين تصبحون.

(56) *So glory be to Allah when you enter the evening and when you enter the morning.*

(57) *So glory be to God in your evening hour and in your morning hour.*

One should note that the combination of the time marker and the verb *حين تمسون/حين تصبحون* gives a sense of progressiveness in the Quranic verse, which is missed out in the two translations, viz. Ali renders the combination as a punctual act, whereas Arberry renders it as a state. To capture the sense of the progressive aspect, the translator needs to choose a similar strategy where a time marker interacts with a verb to bring out this progressiveness, viz. '*So glory be to Allah as you progress/move into the evening and as you progress/move into the morning*'.

## 5. Semantic Features

The semantics of a language mainly consists of lexical as well as phraseological features. Together, they cover both meaning that is compositional in nature as well as meaning that is unitary in nature. The former follows the Open Principle (Sinclair 1991) and accounts for meaning compositionally by deriving it from individual lexical items which are strung together according to the grammar of a given language. For example, the meaning of the sentence '*The boy chased the cat*' is compositionally derived from the meaning of the content words *boy*, *chase* and *cat* combined with the function words/markers. The latter, in contrast, follows the Idiom Principle (Sinclair 1991) and derives a unitary meaning from the entire multi-word phraseology. For example, the meaning of the bold-faced idiomatic expression in the sentence '*In her attempt to convince John, Mary is **flogging a dead horse***' cannot be derived from the literal meaning of the words in it. Rather, it has a conventional unitary meaning which comes to mind once encountered in communication. Mismatches between Arabic and English that need

careful decision making exist at both word level and phraseology level as this section will demonstrate.

### 5.1 Word Level

At word level, the semantic blankets of languages are never complete; there are always gaps involving both lexical and referential gaps (Rabin 1958; Ivir 1977; Dagut 1981). To start with lexical gaps, they represent holes where, in a language pair, one language lacks some lexemes that stand for shared concepts while the other language has compressed lexically those concepts in single words. Despite the fact that both English and Arabic are highly lexicalized (e.g. in terms of nominalization and verbalization) when it comes to familiar concepts, some lexical gaps do exist between them. Therefore, when translating an SL lexeme corresponding to a lexical gap in the TL, the translator needs to unpack the sense of that lexeme if s/he is to render the sense correctly. Working from Arabic into English, for example, four of the names of the fingers of the human hand, viz. الإبهام، السبابة، الوسطى، البنصر، الخنصر usually undergo lexical unpacking when rendered into English, viz. *thumb, the index finger, the middle finger, the ring finger and the little finger*, respectively. In many cases, Arabic lexemes corresponding to lexical gaps in English undergo lexical approximation, e.g. عم '*paternal uncle*' and خال '*maternal uncle*' are usually rendered as *uncle* and عمّة '*paternal aunt*' and خالة '*maternal aunt*' as *aunt*. While this may work in many contexts where the side of kinship is not important, it may seriously fail in instances where this kind of thing is significant. In such cases, the lexical unpacking of the kinship term becomes necessary.

To see how lexical gaps can present formidable problems to even highly professional translators, let us cite an example from fiction translation to observe how rendering an Arabic lexeme by approximation can be damaging to the coherence of the text. In his translation of 'Abdul-Rahman Munif's النهار والليل وتقاسيم الملح: مدن الملح, 1992 (Cities of Salt: Variations on Night and Day, 1993), Peter Thereoux translates the Arabic proverb ثلثين الولد لخاله [Two thirds of the boy for his maternal uncle] as '*Two thirds of a boy are his uncle's*'. The fictitious encounter involves the citation of this proverb by one of the characters to claim more influence for maternal kinship than paternal kinship on children. Unfortunately, the English translation obliterates this culture-bound schema by neutralizing the distinction between the Arabic lexemes عم '*paternal uncle*' and خال '*maternal uncle*' in a context where the discrepancy constitutes the intended message. The TL reader will definitely fall prey to the incongruence brought about by a rendition that does not cohere with the surrounding co-text and context. Following are some target reader responses (American native speakers' responses) to the English translation above in its context (reported in Farghal, 2004):

- (58) - *Family is everything.*  
- *Apples don't fall far from the tree.*  
- *A boy learns from his family around him.*  
- *People trust their uncles*

- *People follow their masters, etc.*

As can be observed, the above English native speakers' responses obscure the intended message and consequently, on a closer examination, render the TLT seriously incoherent. This incoherence is an immediate consequence of replacing the culturally determined, specific role of maternal kinship with a universally determined, general role of family relatedness in the context of the formation of children's future behavior. To capture the intended message in such cases, where lexical approximation alone does not work, the translator needs to be an insider in both cultures: the SLC and TLC, i.e. s/he needs to unpack the Arabic kinship term, viz. '*A boy is his maternal uncle's by two thirds*' or '*Like maternal uncle like boy*', which remodels the English proverb '*Like father like son*'. Only in this way will the text make sense (see Chapter Two for more details).

Working from English into Arabic, there also exist some English lexemes that correspond to lexical gaps in Arabic. Depending on context, among these we find words like '*spouse*' which translates into زوج '*husband*' or زوجة '*wife*', and '*parent*' which translates into الوالد '*father*' or الوالدة '*mother*'. In some cases, the translator has to read a sizeable portion of a text (e.g. a novel) in order to decide 'which is which' in the treatment of a lexical gap. To cite a real example, the first author of this book has recently translated the novel entitled '*Maps*' (1986/ خرائط 2013) by the celebrity Somali writer Nurrdeen Farah in which there is a recurrent reference to *Askar's* (the protagonist's) two uncles (*Uncle Orrax* and *Uncle Hilal*). Starting to translate the novel without having read far through the text, the translator chose the Arabic paternal option for rendering both of them, viz. العم أوراكس and العم هلال, respectively. It was not until having gone past halfway in the translation that he discovered that the latter referred to a maternal rather than paternal uncle. This being the case, an order was made to the computer to replace all the occurrences of العم هلال by الخال هلال. Without having done that, the Arabic translation would have offered a distorted world of kinship relations.

In the following example, the translator has opted for awkward paraphrase based on dictionary definition because the lexeme '*affidavit*' is not lexicalized in Arabic:

(59) *In the words of a Lonrho affidavit dated 2 November 1988, the allegations ....*  
(60) وحسب النص الوارد في إفادة كتابية مشفوعة بيمين قدمتها مؤسسة لونرو بتاريخ 2 نوفمبر 1988،  
فإن الادعاءات ... (printed in Baker 1992: 38; emphasis hers)  
[And according to the text found in a testimony accompanied by an oath presented by  
Lonrho corporation dated 2 November 1988, the claims ...]

While it is true that the term '*affidavit*' is not lexicalized in Arabic, the wordy definition is not justified in the Arabic rendering. A more acceptable and economical rendition would involve modifying the Arabic hyperonym شهادة '*testimony*' by one word without falling prey to wordiness (60 above) as in (61) below:

(61) وحسب النص الوارد في شهادة عدلية قدمتها مؤسسة لونرو بتاريخ 2 نوفمبر 1988، فإن  
الادعاءات ...

[And according to the text found in a judicial testimony ....]

In fact, most English lexemes corresponding to Arabic lexical gaps need to be unpacked naturally and economically, viz. *'alibi'* is rendered as الدفع بالغياب 'defense by absence' and *'date'* is rendered as موعد غرامي 'a love appointment'. Because lexical gaps relate to familiar, but unlexicalized concepts in the TL, the most important step is to locate the relevant hyperonym, and then to modify it by a lexical descriptor in order to communicate the unlexicalized sense component.

For their part, referential gaps, which represent partially shared or completely unshared concepts, i.e. those concepts that exist in one language but they are only present partially or they are completely missing in the other, are more challenging in translation activity. To start with partial referential gaps, one can refer to the many religious concepts that are partially shared between Islam and Christianity, being the relevant religions when translating from Western Christian cultures into Arab Muslim culture. Among these terms we find *'charity'* vs. زكاة/صدقة, *'pilgrimage'* vs. حج/عمرة, and *'ablutions'* vs. وضوء/تيمم. As can be seen, for each of the English terms we have two Arabic terms that come under a hyperonym, e.g. the hyperonym *'giving to the poor'* has one form in Christianity (charity), whereas it manifests itself in two functionally different forms in Islam زكاة (which is compulsory) vs. صدقة (which is optional). In terms of translation, such partial referential gaps usually lend themselves to the strategy of approximation in casual mentions (e.g. the rendition of زكاة as *'charity'* in fiction translation) and to other strategies, including approximation, in technical/religious texts. Below are five excerpted translations of a Quranic verse featuring this partial referential gap:

(62) وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ وَمَا تُقَدِّمُوا لِأَنفُسِكُمْ مِنْ خَيْرٍ تَجِدُوهُ عِنْدَ اللَّهِ إِنَّ اللَّهَ بِمَا تَعْمَلُونَ بَصِيرٌ (110) ، البقرة بصيرٌ / The Cow, 110(

(63) *And be constant in prayer, and render **the purifying dues**; for, whatever good deed you send ahead for your own selves, you shall find it with God: behold, God sees all that you do.* (110) (Asad, p. 32)

(64) *Establish worship, and pay **the poor-due**; and whatever of good you send before (you) for your souls, you will find it with Allah. Lo! Allah is Seer of what you do.* (110) (Pickthall, p. 18)

(65) *And be steadfast in prayer and regular in **charity**: And whatever good ye send forth for your souls before you, ye shall find it with God. For God sees Well all that ye do.* (110) (Ali, p. 48)

(66) *And perform the prayer, and pay the **alms**; whatever good you shall forward to your souls' account, you shall find it with God; assuredly God sees the things you do.* (110) (Arberry, vol. 1, p. 42)

(67) *Keep up prayer and pay **the welfare tax**; you will find any good you have sent on ahead for your own souls' sake is already [stored up] with God. God is Observant of whatever you do.* (110) (Irving, p. 9)

As can be observed, the translation strategies adopted include approximation (charity/alms) and descriptive translation (the purifying dues/the poor-due/ the welfare tax). On the one hand, one should note that in the SL culture the concept of زكاة is very specific and is associated with

obligatory giving, so the approximating terms *charity/alms*, which are associated in the TL culture with voluntary giving, are too general. Moreover, in the SL culture voluntary giving is associated with another term, that is صدقة, thus '*charity*' and '*alms*' technically become more appropriate renditions for صدقة rather than زكاة. In this way, Ali and Arberry's translations seriously diverge from what is meant by the Islamic concept and, without a footnote, the relevant features required for the full and coherent interpretation of the term are lost in translation.

On the other hand, descriptive translation employs the headwords '*due(s)/tax*', i.e. something that is required, to denote the obligatory sense of زكاة. This decision succeeds in conveying the main, general aspect of the term (i.e. its being obligatory); however, the translators differ in the choice of the modifying word to render the more specific meaning. Asad derives his rendition from the spiritual connotations of زكاة; he states in a footnote that its main function is to "purify a person's capital and income from the taint of selfishness" (p.18), thus basing his translation on the connotative meaning of the term. By contrast, Pickthall derives his translation from the category of people who are eligible to receive it, so he renders it as 'the poor-due'. In this way, both translators attempt to explicate the concept to TT readers within the text as well as in footnotes. For its part, Irving's translation '*Welfare tax*' may give rise to different implications. It pertains generally to the amount of money paid by all people, the rich and the poor alike, to the government for the advancement of society as a whole. Without a footnote, target readers are likely to interpret this term in a different way from that intended in the source text. For example, without specifying that زكاة is obligatory and levied on the well-to-do for the welfare of the poor, the readers might infer that it is required of the rich as well as the poor. This inference does not serve the intended message, which aims at compassion and social justice rather than placing an extra burden on the poor. Added to this are the pejorative associations which the term *tax* may arouse in tax payers. The above different renditions give us an idea about how challenging the treatment of referential gaps in translation can be in authoritative texts like the Holy Quran.

Referential gaps in less authoritative texts may also involve a variety of translation strategies including transliteration, approximation, descriptive translation, definition, omission, etc. Following are examples extracted from Ramses Awad's translation titled '*The Beginning and the End*' (1985) of Najeeb Mahfouz's novel *بداية ونهاية* (1949), where different strategies are employed to render referential gaps:

( لهذا قال أحدهم قبل البدء في اللعب: 68 )

- لا تريد غشاً.

فقال حسن:

- طبعاً.

فقال الشاب:

- فلنقرأ الفاتحة.

(p. 40) وقرءوا الفاتحة جرعاً بصوت مسموع ولعل حسن حفظها حول هذه المائدة.



[Because of this one of them said before the beginning of playing:

- We don't want cheating.

Hasan said:

- Of course.

The youth said:

- Let's read **al-faatiḥah**.

And they read **al-faatiḥah** in an audible voice and perhaps Hasan learnt it around that table]

(69) *Thus before they started the deal, one of them said, "No cheating".*

*"Of course not", answered Hassan.*

*The young man said, "Let's recite the opening exordium of the Koran".*

*They recited Al Fatihat audibly; it was possible that Hassan had learned it at that gambling table. (p. 53)*

(70) وكان فريد أفندي يرتدي جلبابا ومعطفا أما حرمه فقد التفت بالروب ... (p. 51)

[And Fareed Affandi was wearing a julbaab and an overcoat. As for his wife, she wrapped (herself) in a (bathroom) robe ...

(71) ... *Farid Effendi wearing an overcoat over his gown, and his wife a dressing gown.*  
(p. 66)

(72) ثم بلغ المسامع طرق على الباب فقطع أحدهم الحديث، وخفت نفيسة إليه ففتحته، فدخلت خادمة فريد أفندي

محمد حاملة سلة مغطاة بغطاء أبيض وضعتها على السفرة وهي تقول:

- ستي تسلم عليك يا ستي وتقول هذا **فطير القرافة**. (ص 46)

[Then reached their ears knocking on the door, so one of them stopped talking

and Nafeesa went to it (the door) and opened it. So the servant of Fareed Affandi

Mohammed entered carrying a basket covered with a white cover, placing it on

the table and saying:

- My mistress greets you with peace and says this is **pastry of graveyard**]

(73) *A knock on the door interrupted their conversation. Nefisa hurried to open it. The servant of Farid Effendi Mohammed entered carrying a basket with a white cover and placed it on the table. "My mistress sends you her regards, madam," she said, "and she sends you mourning pastry." (p. 59-60)*

As can be observed above, the translator has used different strategies for dealing with referential gaps. In (69), the referential gap is defined in the first mention and transliterated in the second one. This is a successful strategy where a contextual and/or co-textual link is established between definition and transliteration. In (70), the first gap أفندي (a title of address indicating respect for and superiority of addressee or referent) is transliterated in (71) and elsewhere in the text. The title is constantly employed as an absolute social honorific when referring to Farid (Farid Effendi). One should note that this title may be used relationally (interactionally) in Arabic (for more on absolute and relational social honorifics, see Farghal and Shakir 1994), in which case it should be approximated to something like 'sir', 'man', 'guy', 'big fellow', etc. depending on the context it occurs in. The other two items جلباب (a loose garment covering the body from neck to feet) is successfully approximated to 'gown' in English, while الروب 'robe', which is a borrowing in designating the kind of gown worn when taking a bath, is unjustifiably approximated to 'a dressing gown'. To bring out this cultural nuance, the translator could have maintained the same lexeme (robe), adding a modifier, viz. 'a bathroom robe', in order to capture the extreme informality of that encounter. Last, the gap فطير القرافة [pastry of graveyard], which is a kind of Egyptian pastry offered at the graveyard when visiting the dead, is rendered as 'mourning pastry', thus substituting a more general term for a specific one. In this case, the reader is introduced with the function of the pastry independently of the location, i.e. the pastry, according to the translation, may be served in any place, which is not the case. To render the gap more accurately in terms of culture transfer, the location at which the pastry is served needs to be pointed out, viz. 'graveyard pastry'. One should note that the function of the referent here is incorporated in the location.

In some cases, several referential gaps belonging to different cultures become, through the passage of time, familiar internationalisms. Examples like 'Rock and Roll' روك أند رول, 'hamburger' هامبرغر and 'MacDonald' ماك دونالد (American), 'pizza' بيزا and 'pasta' باستا (Italian), 'Allah' الله, 'Imam' إمام, 'hummus' حمص and 'falafel' فلافل (Arabic) have become largely familiar worldwide. The translator is not expected to struggle with internationalisms in translation. Once recognized, they should be formally borrowed. A good clue for the translator's judgment would be *Wikipedia*, where such items are usually illustrated and many of them are displayed in pictures.

## 5.2 Phraseological Features

At the phraseological level, collocations and idiomatic expressions stand out as two important types of multi-word units that often necessitate special attention from translators. They are a major component of the lexicon and constitute an indispensable element of lexical competence (Alexander 1978; Yorio 1980; Nattinger 1980, 1988; Aisensadt 1981; Cowie 1981, 1988; Strassler 1983; Benson *et al.* 1987; Baker and MacCarthy 1987; Sinclair 1987, 1991; Farghal and Obeidat 1995; Farghal and Al-Hamly this volume, 2007, among others). In terms of translation, Farghal and Shakir (this volume) argue that collocations are more communicatively useful than idioms because they are more familiar in discourse and can only be hardly replaceable by individual lexical alternates. For example, the English collocation 'public support' and its Arabic counterpart الدعم الشعبي are only awkwardly paraphraseable in translation. By contrast, idioms are less common in discourse and are usually replaceable by lexical alternates, for

instance, the Arabic idiomatic expression *حبرٌ على ورق* [ink on paper] and its English counterpart '*dead letter*' can be replaced (albeit at the expense of reducing the degree of the text's emotiveness) by *غير مفعّل* and '*unimplemented*' in the two languages, respectively.

Collocations, to start with, manifest the behavior of words when they combine or keep company with each other. Word company may be derived predictably from the primary meaning of a word, in which case semantic correspondence would often obtain between languages. For example, the English verb '*pay*' can collocate freely with words relating to money, viz. *pay wages* يدفع الأجر, *pay debts* يدفع الديون, *pay the ransom* يدفع الفدية, *pay the rent* يدفع الأجرة, etc. In all these collocations, the collocater '*pay*' maintains its primary meaning, hence the ease of rendering them into Arabic. However, the verb '*pay*' predictably collocates with a few other items that have nothing to do with money, viz. *pay attention* يعير الانتباه [lend attention], *pay a visit* يقوم بزيارة [perform a visit], *pay a compliment* يعبر عن الإعجاب [express admiration], and *pay respect* يعبر عن الاحترام [express respect]. In all these cases, the verb '*pay*' has acquired collocational/secondary senses that largely differ from its primary sense, hence semantic correspondence rarely obtains between English and Arabic in collocations that sail away from primary sense.

Collocations that feature secondary rather than primary senses may present the most problematic area for student translators (and even for practitioners) because of two reasons: firstly, they are mostly lexicalized differently between any two languages and secondly, they do not usually lend themselves to acceptable paraphrase in the TL (for more details, see Farghal and Shakir (this volume); Farghal and Obeidat 1995; Farghal and Al-Hamly 2007). Consequently, the only guarantee to deal with collocations appropriately is the translator's possession of a good bank of them in the language pair. By way of illustration, following are some English collocations juxtaposed with their Arabic counterparts:

(74)

- |                          |   |
|--------------------------|---|
| a. <i>heavy rain</i>     | أمطار غزيرة [pouring rains]                         |
| b. <i>heavy sleep</i>    | نوم عميق [deep sleep]                               |
| c. <i>heavy meal</i>     | وجبة دسمة [fatty meal]                              |
| d. <i>heavy fog</i>      | ضباب كثيف [condensed fog]                           |
| e. <i>heavy smoker</i>   | شخص مفرط بالتدخين [person extreme in smoking]       |
| f. <i>heavy sea</i>      | بحر مائج [wavey sea]                                |
| g. <i>heavy industry</i> | صناعة ثقيلة [heavy industry]                        |
| h. <i>heavy traffic</i>  | أزمة مرورية [traffic crisis]                        |
| i. <i>heavy bread</i>    | خبز من عجين غير مختمر [bread from unleavened dough] |

A close examination of the above English collocations points to three possibilities when rendering them into Arabic. The first possibility, which is the least likely, is to have

semantic/formal correspondence in lexicalization, as in (74g) where the primary sense of the collocator *'heavy'* is maintained. The second, which is the most likely, involves corresponding collocations where the collocator *'heavy'* is lexicalized differently in Arabic as in (74 a, b, c, d, f, h). The translator's ability to call up TL collocations that differ in lexicalization but have the same communicative value is a foundation stone as regards naturalness of the translation product. Some translations may sound unnatural simply because the translator fails to access correct collocations in the TL by either imposing the first possibility or unjustifiably resorting to paraphrase, which is the third option. This option may be appropriately followed when the SL collocation does not correspond to a TL collocation (whether formally or functionally) as in (74 e, i). Thus, the paraphrase strategy in rendering a collocation is necessitated when the TL does not have a familiar lexicalized collocation.

To observe actual problems that may arise from a mishandling of English collocations, following are some Arabic examples extracted from published translations:

(75) وقد عزمت المنظمة قرارها لإعطاء الجائزة للسيد أوباما.

[The organization **intended its decision** to give the award to Mr Obama]

(76) لقد كان هروبا في آخر لحظة.

[It was a last moment flight]

الناجم عن أشخاص يطلقون العنان لأهوائهم مثل (77) بدأت مسؤولة العلاقات العامة التي عملت على صيانة الضرر

...

[The officer of public relations who worked on **maintaining the damage** resulting from persons unleashing their whims like ... started ...]

(78) ... وكانت الأسلاك الكهربائية تلتصق بأعضائهم الجنسية.

[ ... and the electric wires were attached to their **sex organs**]

To explain, the English collocations *'make a decision'* يتخذ قراراً [take a decision], *'have a narrow escape'* ينجو بأعجوبة 'escape miraculously', *'repair the damage'* إصلاح الضرر [repair the damage], and *'sex organs'* الأعضاء التناسلية [reproduction organs] in (75)-(78) respectively have been erroneously translated into Arabic. Except for (75), which is an erroneous paraphrase *'It was a last moment flight'* of the English collocation *'have a narrow escape'*, the Arab reader would be struck by the unnatural Arabic collocations in the examples above.

Idiomatic expressions, for their part, are frozen expressions whose unitary meaning cannot be worked out from the dictionary meaning of the individual words in them. Such idiomatic expressions usually render the text more emotive. In terms of translation, however, the tinge of emotiveness furnished by idiomatic expressions can be maintained only when they appropriately lend themselves to rendering into corresponding TL expressions (whether in form or function). Otherwise, their communicative import is rendered apart from the idiomatic phraseologies (for more details on strategies to translate idioms, see Newmark 1988 and Baker 1992). Following are some illustrative examples:

(79) It started **raining cats and dogs** when Peter met his **blind date** at the park.

(80) بدأت تمطر كأفواه القرب عندما قابل بيتر فئاته التي يجهل هويتها في المتنزه.

[It started **raining like mouths of goatskins** when Peter met **his girl whose identity is unknown to him** at the park]

(81) اضطر المضربون إلى رفع الراية البيضاء وقبول تسوية جانرة مع الشركة.

[The strikers had to **hold the white flag** and accept an unfair settlement with the company]

(82) *The strikers had to **throw in the towel** and accept an unfair settlement with the company.*

(83) *The Syrians are caught **between the devil and the deep blue sea** - their leaders cause great suffering , but an invasion would bring many other problems.*

(84) لقد وقع السوريون بين فكي كماشة، ففي الوقت الذي يسبب قادتهم الكثير من المعاناة، سيجلب الغزو الأجنبي

مشاكل عدة.

[The Syrians **fell between a pair of pincers**; while their leaders cause much suffering, a foreign invasion would bring many problems]

(85) من منظور تاريخي، يعدّ ابن خلدون منظرًا لا يشق له غبار في علم الاجتماع.

[From a historical perspective, Ibn Khaldun is considered a theorist **whose dust cannot be penetrated** in sociology]

(86) *From a historical perspective, Ibn Khaldun is considered a **past master** theorist in sociology.*

Except for the idiomatic expression *blind date* in (79), which is paraphrased because a corresponding idiomatic expression does not exist in Arabic, the other idiomatic expressions in (80)-(86) travel idiomatically (functionally) between the two languages. One should note that the major challenge for translators here is to recognize the idiomatic expression as well as understand its meaning before starting to search for a rendition. While the maintenance of the emotiveness in the SL text needs to remain a priority in rendering idiomatic expressions, there are cases when paraphrase may be the only available option. Witness how the two English idiomatic expressions in (87) and (89) may have to be paraphrased into Arabic in (88) and (90), respectively:

(87) *The gap between **the haves and have-nots** still shows up clearly at the parliamentary elections.*

(88) ما زالت الفجوة بين الأغنياء والفقراء تظهر بوضوح في الانتخابات البرلمانية.

[The gap between **the rich and the poor** is still clearly visible in the

Parliamentary elections]

(89) *The officials **went through the roof** when a local newspaper published a report about corruption.*

تقريراً عن الفساد. (90) استشاط المسئولون غضباً عندما نشرت إحدى الصحف المحلية

[The officials **became so angry** when a local newspaper published a report about corruption]

Sometimes, idiomatic expressions correspond formally between English and Arabic while maintaining the same communicative value or, alternatively, are employed with different imports. Note how the idiomatic expressions '*be all ears*' كَلِّي آذان صاغية and '*mop/wipe the floor with somebody*' يمسح الأرض بشخص ما correspond both in form and meaning, while '*Cinderella*' سنديلا and '*wash one's hand of somebody/something*' يغسل يده من شخص/شيء ما convey different imports in the two languages. To explain, the former '*Cinderella*' indicates bad, unfair treatment in English, but it signifies outstanding beauty in Arabic; the latter meaning disassociating with someone/something in English (i.e. to stop dealing with the entity in question), whereas it means stopping pinning hopes/relying on someone/something in Arabic. Translators, therefore, need to be wary of formal similarity between idiomatic expressions as they might turn out to be idiomatic false friends (for more details, see Taylor 1998; Al-Wahy 2009).

Following are two authentic examples from the Arabic version of Newsweek where the two strategies of calling up a TL idiomatic expression and paraphrasing the idiomatic expression are employed, respectively:

(91) *The Fayeds have **turned the pre-bid House Fraser strategy on its head**.*

(92) الإخوة الفايد قد قلبوا إستراتيجية هاوس أوف فريزر على عرض الامتلاك رأساً على عقب.

(93) *Many Americans thought that Hillary Clinton would be the democratic nominee for president, but **a dark horse**, Barak Obama was instead.*

(94) اعتقد الكثير من الأمريكيين أن هيليري كلنتون ستكون مرشح الحرب الديمقراطي لمنصب الرئيس ولكن اوباما وهو شخص لم يكن معروف، هو من أصبح مرشحاً لهم.

Apart from the general quality of the translation, the English idiomatic expression '*turn something on its head*' in (91) is correctly rendered into the Arabic idiomatic expression يقلب [turn the thing's head on its bottom] in (92). By contrast, for lack of a corresponding Arabic idiomatic expression, the English idiomatic expression '*a dark horse*' in (93) has been reduced to sense in (94), viz. [who is a person who was not wee-known].

## 6. Conclusion

Being fundamentally a linguistic exercise, the translation process needs to involve a close consideration of all linguistic aspects of the text, including phonological, morphological,

# CHAPTER ONE

## INTRODUCTORY REMARKS

### 1.1. Varieties of Arabic

Arabic is the most widespread member of the Semitic group of languages<sup>1</sup>. Two main varieties of this language can be distinguished in the Arab world nowadays: Standard Arabic (SA), also called “Modern Standard Arabic” (MSA) and Colloquial Arabic. The first variety is the offspring of Classical Arabic, also labeled “Quranic Arabic” (e.g. by Thackston 1984), which is now used in religious settings and the recitation of the Holy Quran. Thus, Standard Arabic is considered “the direct descendant of the classical language, with modifications and simplifications more suited to communication in a world quite different from that of the Arab Golden Age in medieval times” (Travis 1979, 6). It has also been defined by Gaber (1986: 1) as “the written form taught at schools”. He goes on to say that in its spoken form it is “the ‘formal’ speech of the educated people in public speeches, radio comments, news broadcasts on radio and television.” The written form of SA is relatively uniform throughout the Arab world. The spoken form, on the other hand, is more or less different from one Arab country to another since it is affected by the local dialects. It is the first variety, Standard Arabic, that is mostly used in this work. Only in two chapters is its classical predecessor, Quranic Arabic, employed.

### 1.2. Translation as a Text-Oriented Process

One of the definitions of translation is that it is “the replacement of a representation of a text in one language by a representation of an equivalent text in a second language” (Hartmann & Stork 1972, in Bell 1991, 20). Therefore, translation must be a text-oriented process. While English has sixteen tense forms, Arabic has only two aspectual forms. Therefore, each Arabic form can be rendered by several English tenses, which causes a problem for the translator. However, a good Arabic-English translator who fully understands the Arabic context in which a

verb form occurs will have no difficulty in choosing the suitable tense for that form.

Since translation is a text-oriented approach, the text must receive the utmost attention from the translator. "One of the very few issues on which there is substantial, if not universal, agreement among translators and translation theorists is the centrality of the text and its manipulation through the process of translation" (Bell 1991: 199). Understanding all aspects of the original text is a requirement for proper translation. Therefore, Wilss (1982: 112) asserts that the text-oriented nature of translation necessarily "requires the syntactic, semantic, stylistic and textpragmatic comprehension of the original text by the translator."

The importance of meaning in translation has been asserted by many linguists and translation researchers. For instance, Tymoczko (1978, 29) speaks about the belief that

translation is essentially a semantic affair. ... a translation of a sentence in one language is, by definition, a sentence in a second language which means the same as the original. Under this conception a translator begins with sentences which have meaning in the semantic structure of one language and attempts to construct equivalent sentences using the semantic devices of the second language. Hence, semantic theory, built upon syntax and phonology, is sufficient to provide an adequate theory of translation.

Meaning is so important to translation that it represents the common core of many of the definitions of translation itself. For example, Nida (1969, 210) defines translation as "the reproduction in a receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style." Also, Rabin (1958: 118) defines translation as "a process by which a spoken or written utterance takes place in one language which is intended and presumed to convey the same meaning as a previously existing utterance in another language."

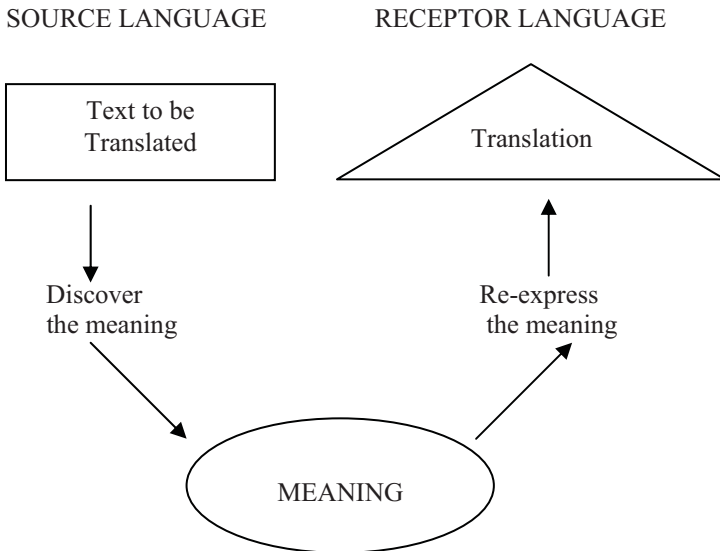
Correctly conveying the meaning of a source text into a target language is even considered a serious responsibility of translators by Campbell and Miller (2000): "Translators have a serious responsibility to accurately reproduce the meaning of the original text without personal bias, ensuring that no information is omitted or altered." Meaning has also been stressed in teaching foreign languages through translation. "Students should be encouraged to think first of meaning when translating. After that they



should decide what wording would be the most suitable” (Touba 1990: 175).

In his book, *Meaning-Based Translation*, Larson (1984, 3) shows that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes.

Larson (1984, 4) diagrams the translation process as follows:



In this diagram, Larson indicates that in order to translate a text, one has to analyze the lexical and grammatical structure, the communication situation and the cultural context of that text to fully understand its meaning, then reconstruct this same meaning using lexical and grammatical forms which are suitable in the target language and its cultural context.

Therefore, Arabic-English and English-Arabic translation of tense structures should rely on the specific meanings of each tense. In the following sections, these meanings will be explained and the forms used to render them in the target language will be demonstrated.

### **1.3. Purpose & Procedures of the Research**

Until recently, a few researchers (e.g. Ahmed 2015, Malkawi 2012, Obeidat 2014, Ouided 2009 and Zhiri 2014) have considered only certain aspects of Standard Arabic and English tenses and there is a great emphasis on Arabic syntax in modern linguistic studies at the expense of translation. The present book, in embracing both Arabic and English tenses, will attempt to elucidate the basic natural relationship between syntax and translation, and to explain the differences between tenses in terms of syntactic and semantic comparison. Hence, this book aims to provide a comparative account of the translation aspects of SA tenses and to focus on the similarities and differences of the two languages in relation to their tense structures.

Therefore, the objective is to fill in a gap in translation studies, which has not been adequately covered in previous works. Hopefully, there will be also some pedagogical applications. This book is of great importance for language teaching, since it serves as a guide for teachers of Arabic/English translation. It can be used by course-designers for a new approach to Arabic tenses based on modern linguistics. It can also be helpful to teachers of foreign languages, particularly English, to determine the degree of difficulty, due to Arabic interference, encountered by Arab students when they are introduced to the basic tenses of the foreign language(s). The book may also be beneficial for non-native speakers when they start to learn Arabic, for it provides them with an understanding of the tense features of the language.

Moreover, this book offers material for contrastive and comparative studies on Arabic. It is also significant for studies on language problems related to translation and computer programs on the Arabic language. Needless to say that this book will be useful to linguists working on universal grammar who do not confine themselves to one language but try to find common properties of all languages in the world.

This book is based on the comparative study of Arabic and English tenses. It will not be confined to any particular school of thought, or to any particular model proposed by a given school. Thus, the framework adopted in the book is chiefly a descriptive one, taking tense structures as the basis of description.

Two techniques are employed to analyze and evaluate the translations and to compare the source texts with the target texts. The first is the parallel texts technique stated in Hartmann (1980) and the other is the parallel reading technique adopted by Lindquist (1989). The first technique was first used in the contrastive analysis of languages, then later adapted to compare “translationally equivalent texts” (Hartmann 1980, 37). Lindquist (1989, 23) says about the second method: “the most natural way of analysing or evaluating a translation is to read the SL text in parallel with the TL text, noting anything that is remarkable, and then to list deficiencies (or felicities) of all kinds.” The parallel reading method suggested by Lindquist shows the relationships between two written languages. It is useful for assessing the quality of a particular translation and discovering translation difficulties between two languages (Lindquist 1989, 23).

The book is divided into eight chapters. The first is an introductory chapter that sets the scene for the whole work. It presents the variety of Arabic that will be studied and explains why translation should be a text-oriented process. Then, it displays the purpose and procedures to be followed in the research. At the end, it offers a list of the phonemic symbols used to represent the vowels and consonants of Standard Arabic.

Chapter Two deals with the differences between tense and aspect in Arabic and English, respectively. The importance of tense/aspect distinctions in translation will be dealt with at the end of the chapter.

Chapter Three proposes a model for translating Standard Arabic perfect verbs into English based on their contextual references. It analyzes the various translations of Arabic perfect verbs in the translations of two novels by Naguib Mahfouz. It starts with the translation of the bare perfect form, and then handles the translation of the structure “/qad/ + perfect.” After that, it discusses the translation of “/kaana/ + /qad/ + perfect.” At the end, it deals with the translation of “/(sa-)ya-kuun/ + /qad/ + perfect.”

The fourth chapter attempts to show the contextual clues that can assist a translator to select the proper English equivalents of Arabic imperfect verbs. It analyzes the different translations of Arabic imperfect verbs in the English translations of two novels written by Mahfouz. It starts with the translation of the bare imperfect form. Then, the translations of the structures “/sa-/ + imperfect” and “subjunctive particle + imperfect” are discussed. After that, the translations of “/lam/ + imperfect” and “/kaana/

+ imperfect” are handled. In addition, the translations of some other imperfect constructions are studied.

Chapter Five deals with the translation of Arabic active participles into English. It begins with a survey of the syntactic classes of the Arabic active participle. After that, it deals with the translation of Arabic active participles into English nominals, adjectivals, verbals and adverbials, respectively.

Translating Arabic passive participles into English is handled in Chapter Six. It starts with an overview of the syntactic classes of the Arabic passive participle. After that, it analyses the translation of Arabic passive participles into English adjectivals, nominals, verbals and adverbials, respectively.

The seventh chapter tackles the translation of English simple and progressive tenses into Arabic. It sets off with the translation of simple tenses, namely present, past and future, respectively. Then, it moves to the translation of progressive tenses: present, past and future, respectively. Furthermore, it handles the translation of English non-progressive verbs into Arabic.

The last chapter attempts to provide an approach to the translation of English perfect and perfect progressive tenses into Standard Arabic based on a comparative study of two translations of Pearl Buck’s novel ‘*The Good Earth*’, namely those of Baalbaki (1988) and Iskandar (1999). Moreover, it deals with the translation of English conditional tenses into Arabic. It starts with translating the English present perfect, past perfect, and future perfect into Arabic. Then, the translation of English perfect progressive tenses, i.e. present, past and future, will be analyzed. At the end of the chapter, the translation of conditional or future-in-the-past tenses will be handled.

### 1.4. Vowels of Standard Arabic

	Short			Long		
	Front	Central	Back	Front	Central	Back
High	<i>i</i>		<i>u</i>	<i>ii</i>		<i>uu</i>
Mid						
Low		<i>a</i>			<i>aa</i>	

### 1.5. Consonants of Standard Arabic

Manner	Voicing	Place									
		Bilabial	Labiodental	Interdental	Dento-Alveolar		Palatal	Velar	Uvular	Pharyngeal	Glottal
					Non-Emphatic	Emphatic					
Stop	Voiceless Voiced	<i>b</i>			<i>t</i> <i>d</i>	<i>T</i> <i>D</i>		<i>k</i>	<i>q</i>		<i>ʔ</i>
Fricative	Voiceless Voiced		<i>f</i>	<i>θ</i> <i>ð</i>	<i>s</i> <i>z</i>	<i>S</i> <i>Z</i>	<i>ʃ</i>	<i>x</i> <i>χ</i>		<i>ħ</i> <i>ʕ</i>	<i>h</i>
Affricate	Voiced						<i>j</i>				
Flap	Voiced				<i>r</i>						
Lateral	Voiced				<i>l</i>						
Nasal	Voiced	<i>m</i>			<i>n</i>						
Glide	Voiced	<i>w</i>					<i>y</i>				



# CHAPTER TWO

## TENSE/ASPECT DISTINCTIONS IN ARABIC AND ENGLISH

### 2.0. Introduction

This chapter aims to show the major differences between English and Arabic in relation to tense/aspect. It also explains the importance of understanding tense/aspect differences by translators into both languages.

Tense is a language-specific category by which we make linguistic reference to the extra-linguistic realities of time- relations. Thus, for example, according to Quirk et al. (1972, 84), “English has two tenses: PRESENT TENSE and PAST TENSE. As the names imply, the present tense normally refers to present time and past tense to past time.” Aspect, on the other hand, “refers to the manner in which the verb action is regarded or experienced. The choice of aspect is a comment on or a particular view of the action. English has two sets of aspectual contrasts: PERFECTIVE/ NON-PERFECTIVE and PROGRESSIVE/ NON-PROGRESSIVE” (Quirk et al. 1972, 90). Tense and aspect categories can be combined in English to produce as much as sixteen different structures. There are four tense forms: present, past, future and future-in-the-past or conditional. Each tense has four aspectual references: simple, progressive, perfect and perfect progressive.

In Arabic, the fundamental differences between verbs are based on aspect rather than tense. As indicated by Wright (1967: I/51), there are two aspectual forms of the Arabic verb: “The temporal forms of the Arabic verb are but *two* in number, the one expressing a *finished* act, one that is done and completed in relation to other acts (the *Perfect*); the other an *unfinished* act, one that is just commencing or in progress (the *Imperfect*).” Certain verbs such as /kaana/ ‘to be’ and certain particles like /qad/ ‘already’ combine with these two forms of the verb to convey various meanings. Thus, one of the major problems that face translators from English into Arabic is to identify the Arabic verb form and the verbs or

particles that can combine with it in order to convey a particular English tense.

Whereas the Arabic verb has two aspectual forms, the English verb has sixteen tenses. It follows that each Arabic form must substitute for several English tenses, which creates a problem for the Arabic-English translator. Nevertheless, the competent Arabic-English translator, who is acquainted with the semantic properties of the English tenses, may have no difficulty in selecting the appropriate English tenses. From this, we conclude that the Arabic text must contain clues that guide the translator in choosing the suitable English tense. This chapter seeks to identify and describe some of these clues for the purpose of throwing some light on the very complex problem of translating Arabic tenses into English and English tenses into Arabic.

## 2.1. Tense/Aspect Distinctions in Arabic

As stated above, there are two aspectual forms of the Arabic verb: perfect(ive) and imperfect(ive). The **perfect** is employed for a completed or finished action (frequently in the past, i.e. before the moment of speaking), as in:

- (1) a. عزَا العلم الفضاء  
 b. Science conquered space.

On the other hand, the **imperfect** describes an action that is not yet completed or finished (often in the present or future). The specified time of the imperfect may be indicated by the use of time-words such as /ʔalʔaana/ 'now' and /ʕadan/ 'tomorrow'. Consider the Arabic examples in (2-3a) and their English translations in (2-3b):

- (2) a. الآن ينطلق الصاروخ  
 b. Now, the rocket is departing.
- (3) a. غداً نَسافر إلى القاهرة  
 b. Tomorrow, we will travel to Cairo.

To distinguish between the meanings of the two Arabic forms, Beeston (1968, 50) states that:



The tense differentiation between perfect and imperfect operates on three levels, and in various contexts any one of these levels of differentiation may receive the main emphasis, overshadowing or virtually eliminating the others:

- i. The perfect points to past time, the imperfect to present or future time;
- ii. The perfect points to a single action, regarded as instantaneous in its occurrence, the imperfect to habitual or repeated action, or to one visualized as covering a space of time;
- iii. The perfect points to a fact, the imperfect to a conceptual idea not necessarily realized in fact, and will often have to be rendered in English by ‘can, might, may, would, should.’

Thus, in Standard Arabic, the basic distinctions in the verb are fundamentally aspectual, not tense-related. However, they are often treated as tense distinctions for the sake of those who speak such a language as English. The earliest grammar book of the Arabic language, the */kitaab/* of Sibawayh states that there are three forms of the Arabic verb: one signaling the past time, the other indicating the present or future, with the third expressing commands or orders. The early Arab grammarians call the first form */ʔal-maaDi/* which merely means ‘the past’ and call the second form */ʔal-muDaari3/* which means ‘that which is similar (to the noun).’ Modern linguists now use the terms perfect(ive) and imperfect(ive) for the two forms, respectively. The two forms are distinguished morphologically as stated by Gadalla (2000, 76): “The perfect form is obtained by the attachment of suffixes only, whereas the imperfect form is obtained via the addition of confixes, i.e. combinations of prefixes and suffixes.”

While some linguists, such as Eisele (1990), propose that the distinction between these two forms corresponds to a distinction between past and non-past, others assert that there is no one-to-one correspondence between aspect and tense. Therefore, Radwan (1975, 30) affirms that:

Aspect and tense should be treated as two independent categories. .... Both terms are used to name two different features of verbal patterns. The term ‘Aspect’ covers the semantic ranges of completion versus non-completion and continuation versus non-continuation, whereas ‘Tense’ covers time reference.

A widely-held and false assumption of students of Arabic is that Arabic verbs are confined to limited indications of past, present and future. This is not correct, as Fayyad (1997) illustrates. He combines tense and aspect to present the following fourteen Arabic tenses (translation mine):

1. Simple Past, expressed by the perfect form of the verb,
2. Near Past, formed by /*qad*, /*laqad*/ + perfect,
3. Distant Past, formed by /*kaana*/, /*kaana qad*/ or /*qad kaana*/ + perfect,
4. Progressive Past, formed by /*Zalla*/ or /*kaana*/ + imperfect,
5. Approaching Past, formed by /*kaada*/ or /*?awšaka*/ + (?*an*) + imperfect,
6. Futuristic Past, formed by /*kaana*/ + /*sa-*/ + imperfect,
7. Simple Present, expressed by the imperfect form of the verb,
8. Progressive Present, formed by /*ya-Zall-u*/ + imperfect,
9. Approaching Present, by /*ya-kaad-u*/ or /*yuušik-u*/ + (?*an*) + imperfect,
10. Commencing Present, formed by /*?axað-a*/, /*šara3-a*/, /*ja3al-a*/ or /*?anša?-a*/ + imperfect,
11. Progressive Composite, formed by /*maa zaal-a*/ or /*laa ya-zaal-u*/ + imperfect,
12. Near Future, formed by /*sa-*/ + imperfect,
13. Distant Future, formed by /*sawfa*/ + imperfect, and
14. Progressive Future, formed by /*sa-*, /*sawfa*/ + /*ya-Zall-u*/ + imperfect.

As will be shown in Chapter Eight, two more tenses can be added to Fayyad's (1997) list and some more structures can be added to the tenses in that list.

## 2.2. Tense/Aspect Distinctions in English

Tense is a "grammatical feature or category expressing a temporal relation between the event described by the verb and the moment of utterance" (Kerstens, Ruys & Zwarts 1996-2001). Aspect, on the other hand, is "a cover term for those properties of a sentence that constitute the temporal structure of the event denoted by the verb and its arguments" (Kerstens, Ruys & Zwarts 1996-2001). In English, tense and aspect categories combine to produce as much as sixteen different structures. There are four tense forms: present, past, future and future-in-the-past or conditional. Each tense has four aspectual references: simple, progressive, perfect and perfect progressive. Hence, the following tense/aspect forms are found in English:

1. Present Simple, formed by the simple form of the verb, with the addition of –s or –es for the third-person singular subject,

2. Past Simple, expressed by the second form of the verb,
3. Future Simple, formed by “will + Verb”,
4. Present Progressive, formed by “am/is/are + Verb + -ing”,
5. Past Progressive, formed by “was/were + Verb + -ing”,
6. Future Progressive, formed by “will be + Verb + -ing”,
7. Present Perfect, formed by “have/has + Past Participle”,
8. Past Perfect, formed by “had + Past Participle”,
9. Future Perfect, formed by “will have + Past Participle”,
10. Present Perfect Progressive, formed by “have/has been + Verb + -ing”,
11. Past Perfect Progressive, formed by “had been + Verb + -ing”,
12. Future Perfect Progressive, formed by “will have been + Verb + -ing”,
13. Present Conditional, formed by “would + Verb”,
14. Present Progressive Conditional, formed by “would be + Verb + -ing”,
15. Past Conditional, formed by “would have + Past Participle”,
16. Past Progressive Conditional, formed by “would have been + Verb + -ing”.

### 2.3. Importance of Tense/Aspect Distinctions in Translation

Nida (1964: 198-9) indicates that while tense marks the relative time of events, aspect defines the nature of the action. He also asserts that “when translating from one language to another, it is necessary not only to adjust to quite a different system, but also to reckon with the special restrictions which may exist within such a system.” Needless to say that the tense/aspect systems differ from one language to another, particularly in languages which belong to different families such as English and Arabic. That is why Nida (1964: 199) affirms that “regardless of the formal or semantic differentiations made in the tense system, the important fact is that no two systems are in complete agreement.”

Shamaa (1978, 32) mentions the incongruity between Arabic and English tenses as one of the translation problems arising from indeterminacy of meaning. She says:

Another area of Arabic which occasionally gives the translator some trouble is the temporal and aspectual reference of a sentence. The problem stems from the fact that English has more grammatical categories for tense than Arabic. It therefore requires a greater degree of specification in the

source text in order to match the several highly formalized tense and aspect forms available to it.

In addition, Shamaa (1978, 32-3) explains the reason behind the difficulty encountered in translating Arabic tenses into English:

temporal contrasts in Arabic are less systematic, i.e., they are not clearly marked by verb-forms. ... temporal reference in Arabic is expressed by means of verb forms in conjunction with time adverbials and other lexical items. It is, however, the context which ... finally places the action or event in its true temporal and aspectual perspective. But since context may not provide the same clear-cut and easy determinations afforded by some European [e.g. English] tense systems, it is therefore a source of occasional ambiguity.

To stress the role of aspectual reference in Arabic English translation problems, Shamaa (1978, 36-7) states that:

It is the aspectual rather than the temporal reference of an Arabic verb, that can lead to difficulties in translation. To render the original meaning as faithfully as possible, it is therefore essential to determine whether a given action is completed or in progress, instantaneous or enduring, momentary or habitual, etc.

A translator must give primary attention to the context, as “context is the overriding factor in all translation, and has primacy over any rule, theory or primary meaning” (Newmark 1995: 113). Therefore, the process of translating Arabic verb forms into English must be based on the context in order to convey the correct aspectual reference of each form. A good translator must fully understand the context of an Arabic tense form before attempting to render it into English. Understanding the context helps him to understand the meaning of each form, which is very important for translation. The importance of meaning in translation has been stressed by many scholars. For instance, Larson (1984, 6) affirms that: “To do effective translation one must discover the meaning of the source language and use receptor language forms which express this meaning in a natural way.”

El-Zeini (1994, 214) stresses the importance of tense as an important subcategory of structural equivalence. She shows that the incorrect use of tense in the translation can lead to a change in meaning. She also admits that:

The verb tenses in Arabic represent a real difficulty for the translator into English, particularly the past tense. .... the verb may have a past form but it actually does not refer to a past action. It can mean the present as well as the future. This is typical of short religious texts where the concept of time is hard to define. Therefore, the translator is faced with the problem of identifying the equivalent tense of a past form of an Arabic verb in the English text.

Consequently, translating Arabic verb forms into English must be a context-oriented process in order to convey the proper meanings of each form. The importance of meaning in translation has been emphasized by many researchers. For example, Zaky (2000: 1) asserts that “translation is, above all, an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another.” He also confirms that there is a “shift of emphasis from referential or dictionary meaning to contextual and pragmatic meaning.”

## **2.4. Conclusion**

This chapter has shown the tense/aspect distinctions in Arabic and English. It has been illustrated that Arabic has two aspectual forms: perfect and imperfect. Tense and aspect can be combined to form sixteen Arabic tenses. English has two tenses: present and past. They can be combined with aspect to present sixteen English tense structures. At the end of the chapter, it has been indicated that understanding tense/aspect distinctions plays a very important role in translation.

## Intelligence tests

Intelligence tests are psychological tests that are designed to measure a variety of mental functions, such as reasoning, comprehension, and judgment. The goal of intelligence tests is to obtain an idea of the person's intellectual potential. The tests center around a set of stimuli designed to yield a score based on the test maker's model of what makes up intelligence. Intelligence tests are often given as a part of a battery of tests.

A central criticism of intelligence tests is that psychologists and educators use these tests to distribute the limited resources of our society. These test results are used to provide rewards such as special classes for gifted students, admission to college, and employment. Those who do not qualify for these resources, based on intelligence test scores, may feel angry because they think that these tests are denying them opportunities for success. Unfortunately, intelligence test scores have not only become associated with a person's ability to perform certain tasks, but with self-worth.

### تعليق على " حكاية الأشياء " من ناشونال جيوغرافك

انفعلت مع هذا الفيديو على مستويين، أولهما تركيز المذبة على الدور الذي يلعبه الإنسان في نظام الاقتصاد الاستهلاكي والذي عادة لا يُذكر في التفسيرات الاقتصادية أو علم الاقتصاد بشكل عام. فتخبرنا المذبة بأن علماء الاقتصاد قد رسموا صورة منظمة وبسيطة ليفسروا هذا النظام الاقتصادي الاستهلاكي بشكل مبسط وكأنه نظام متكافئ بدون سلبيات أو مشاكل. ولكن بالطبع هذا النظام له تأثيرا لا يستهان به على حياة الانسان. وثانيهما، المذبة تحاول أن تغير المفهوم الشائع لهذا النظام، فتركيزها الأول ليس على رحلة " الأشياء " والإنسان الذي لولاه لما كان النظام موجود قط. الإنسان، حسب هذه المذبة، يلعب الدور الأساسي في هذا النظام، فهو موجود في كل مرحلة من النظام، من الاستخراج إلى الرمي.

في مرحلة الاستخراج... المذبة تخبرنا بأننا في الوقت الراهن أصبحنا نستهلك مواردنا الطبيعية إلى الدرجة أن الكوكب لم يعد يقدر على الاستيعاب. وعندما يستنفد بلدان " العالم الأول " كل ما عندها من موارد طبيعية، لا تحاول أن تتوقف عن الاستخراج مستهدفةً الاستهلاك الاقتصادي بل تأخذ تستخرج الموارد الطبيعية المطلوبة من بلدان " العالم الثالث " كأنها ممتلكاتها هي، بغض النظر عن وضع الناس في هذه البلدان " غير المتقدمة " وحقهم لهذه الموارد الطبيعية. وأكثر ما لفت نظري في هذا الجزء، هو أن علماء الاقتصاد يتكلمون عن نظام الاقتصاد الاستهلاكي كأنه وضع طبيعي فيتجاهلون طرق المعيشة التي كانت موجودة قبله وقد لا تزال أكثر تكافؤاً بيئياً. وبالأحرى، الناس على كوكب الأرض في كل البلدان كانوا يعيشون بطريقة لا تضر بالبيئة لمدة قرون، جيلا وراء جيل. لماذا؟ لأنها لا تشتري

ولا تستهلك على الدرجة المطلوبة من قبل النظام الاستهلاكي.

## Atomic Energy

The use of nuclear energy is controversial because it can be used to wreak havoc upon mankind. Fission, or the splitting of atoms, can be used to release extreme heat and radiation. During World War II, the United States decided that this would be a powerful weapon, so they dropped two fission bombs over Hiroshima and Nagasaki, Japan to end the war. Many buildings were destroyed and thousands of innocent civilians were killed. After that, the world viewed nuclear bombs as dangerous new weapons that could devastate entire cities.

Also, the radiation released from nuclear fission is harmful to living organisms. In 1986, a steam buildup in a nuclear reactor in Chernobyl, Ukraine caused an explosion that released tons of radiation into contact with people and animals. Thirty-one deaths resulted from the accident. Traces of the radiation were found in areas far away from the reactor because they traveled by wind. After the accident, the radiation still affects people in the contaminated areas; thyroid cancer in people has been increased due to the radiation.

## الحرب العالمية الثانية

اندلعت الحرب العالمية الثانية في عام 1939 و انتهت عام 1945 بين دول المحور (ألمانيا وإيطاليا واليابان) ودول الحلفاء (بريطانيا و الدول الواقعة تحت حكم الإمبراطورية البريطانية وفرنسا وانضمت لاحقا دول الاتحاد السوفيتي والولايات المتحدة الأميركية لهذه الحرب). وشاركت العديد من الدول بشكل مباشر أو غير مباشر في هذه الحرب.

## خمسة أشياء لن يخبرك عنها أحد عن حياة ما بعد الجامعة

الحياة خيارات، ولكلّ مرحلة عمرية خياراتها المحدودة، ففي الطفولة لا نستطيع الاستقلال بحياتنا أو اتخاذ القرارات الأنسب لنا، وفي الشيخوخة أيضاً ا تحكمنا ظروف مشابهة تجبرنا أحياناً على التخلي عن بعض رغباتنا وأهدافنا. هناك مرحلة واحدة في حياتك تفتح لك أبواب الخيارات كلّها على مصراعيها ، إنها مرحلة ما بعد التخرج في الجامعة، في هذه المرحلة العمرية بمقدورك أن تحيا طفلاً أو شيخاً، أو تنقص حياة غيرك، أو تتحت لنفسك حياتك الخاصة التي طالما رغبت فيها وحلمت بها.

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## THE MYSTERY OF ROOM 342

*The following story is said to have been taken from the secret archives of the Paris Police from the time of the Great Exhibition of 1889. Several writers have told the story. It seems to have gone round the world. Here it is given for the first time in the form of conversation.*

*The story opens in Bombay. Captain Day, who was stationed in India, has just died, leaving his wife and daughter of seventeen alone in India.*

Bombay  
[bɒm'bei]

*Mrs. Day:* At last I have some good news for you, my dear. As you know, I was down at the officers' mess for lunch to-day, and the general told me that his new assistant is willing to take over the house and all the furniture as well.

*Miss Day:* I'm so delighted to hear it, mother. I never did think it was a good idea

help = keep  
from

to take any of our things back to England with us. I know you can't help thinking of daddy very often, but I'm glad we are leaving the things behind. You would be thinking of daddy, sitting there reading and writing, every time you looked at his desk.

*Mrs. Day:* Perhaps you are right, Joan, but you will understand that many of these things have a great sentimental value.

*Miss Day:* I understand, mother, but we have to begin life anew in England, and we shall do it ever so much better without all these things around you.

certain =  
some

*Mrs. Day:* I'm sorry that, as soon as we get to England, it will be necessary to go across to Paris and sign certain papers in connection with your father's property. I should just like to go to England and stay there.

call at =  
stop at

Marseilles  
[ma:'seilz]

*Miss Day:* I have a very good idea, mother. Many of the boats call at Marseilles. I suggest that we get off the boat at Marseilles and take the train from there to Paris. Then you could sign the papers, and we could continue our journey to England. In fact, it would be just as quick as going by boat the whole way.



*Mrs. Day:* That is an excellent suggestion, Joan, and I think I'll go down to the shipping company in the morning to find out when the first boat is leaving for Marseilles.

*A few weeks later at Marseilles.*

*Mrs. Day:* I feel rather nervous about the hotel in Paris, Joan. From the papers I have been reading, it seems as if the whole world has come to Paris for the Exhibition. I remember once, soon after we were married, your father and I stayed at the Crillon. I think we had better go along to the post-office and send a telegram for a double-room. It'll only be for one or two nights at the most. I'd like to stay longer so that you could see something of the Exhibition, but I have not been feeling very well for the last few days.

*Miss Day:* In that case it is much more important for us to get back to England as soon as possible. I am sure that, after a few weeks in the beautiful English countryside, you will begin to feel much better. And, mother, there will be other chances for me of seeing Paris later on. I'm simply longing to

Crillon  
[kri:jɔŋ]

(French name are here given with the pronunciation that an Englishman would naturally use)

simply = only

see my own country, and to visit the places that you and daddy come from. England is the place for me at the moment, just as much as it is for you.

*Twenty-four hours later.*

Gare de Lyons  
[ga: də li:ɔŋ]  
= large main  
station in Paris

*Mrs. Day:* In a few minutes we shall be running into the Gare de Lyons. I do hope that the Crillon was able to find a room for us. I must say, Joan, that I have never been on a journey that has made me so tired. I have only one desire at the moment, and that is to lie down on my bed as soon as possible.

worn out =  
very tired

*Miss Day:* Poor mother, you do look tired and worn out. Still, if there is no room for us at the Crillon, we should be able to get a room elsewhere, for I understand that Paris is just full of hotels. We are running into the station now. (*A few seconds later.*) Oh, mother, we are lucky; I have just seen a man with the name of our shipping company on his cap. If we're not able to get in at the Crillon, he'll know where to send us. (*Calling to the man.*) Hallo, hallo there! Will you give us some help, please?



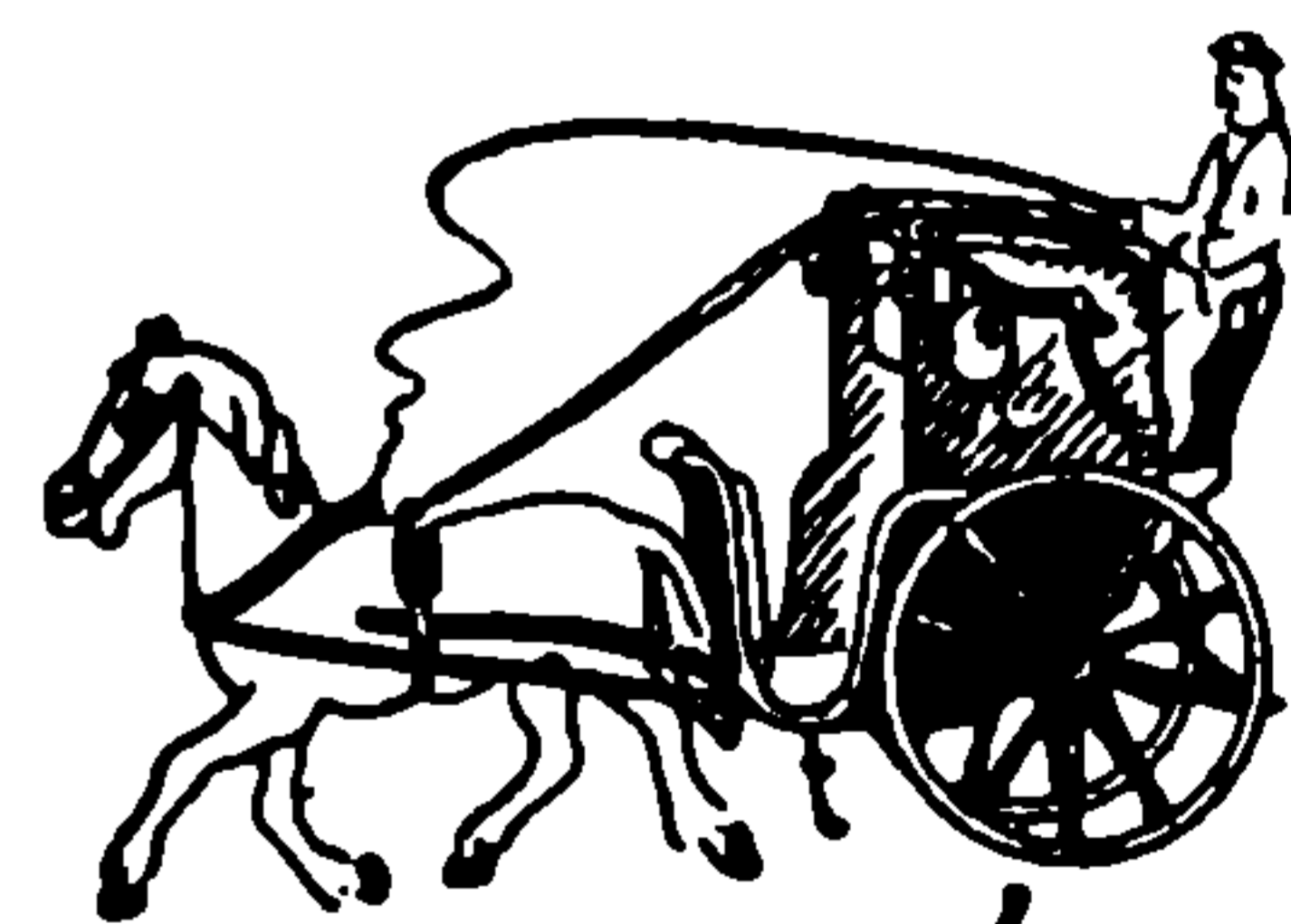
*Shipping company man:* Why certainly, mademoiselle. What can I do for you?

*Miss Day:* Mother and I left one of your boats at Marseilles and are proceeding via Paris to England. We sent a wire from Marseilles to the Crillon, ordering a double-room. If we find the hotel is full up, perhaps you could recommend another one to us.

*Shipping company man:* Certainly, mademoiselle. I will come with you myself and explain to the driver that he is to take you to the Crillon first, and then I will give him the name of a hotel where you will certainly find an empty room, if there is no room for you at the Crillon.

*Miss Day:* That is very kind of you.

*Shipping company man:* The pleasure is all mine. Will you please show me your luggage, and then I will get a porter. Then perhaps you would follow me to the cab.



cab  
[kæb]

full up =  
having no  
empty rooms

*A few minutes later at the Crillon.*

*Miss Day:* I am Miss Day, and this is my mother, Mrs. Day. We sent you a wire from Marseilles, ordering a double-room.

*Hotel clerk:* Yes, mademoiselle, you are very lucky indeed. We were quite full up, but just before your telegram arrived, we received another from a client who was not able to come. It is only a single-room, but we have put in an extra bed for mademoiselle.

*Miss Day:* That is excellent. What is the number of the room?

*Clerk:* No. 342, mademoiselle. Here is the key, and I will get a porter to take your things up to your room.

*In the hotel bedroom.*

turn out well  
= go well  
catch = take

*Miss Day:* Well, here we are, mother. Everything has turned out well. It could hardly be better. To-morrow you can go and sign those papers, and then we can catch the first train for England. Now that we're getting so near to England, I'm getting quite excited. It won't be very long before we're living in our own little house in the beautiful English countryside. I suggest that we wash and then go down to the restaurant for dinner.

*Mrs. Day:* I hope you will forgive me, Joan, if I don't come to dinner with you.



I feel far too tired to eat and could not face all the people in the restaurant.

*Miss Day:* I'm sorry that you won't have anything. I'll change and go down alone then.

*The following morning.*

*Miss Day:* Hallo, good morning, mother, I hope you've slept well.

*Mrs. Day:* Good morning, Joan. I'm afraid I didn't sleep very well. But that doesn't mean anything. When you get too tired, it is often very difficult to fall asleep.

*Miss Day:* I'm very sorry to hear it, mother, but now I'll ring for some breakfast.

*A few minutes later a maid appears with a tray.*

*Miss Day:* Here's a cup of tea, mother. It doesn't look quite so strong as the tea in India, but better than I expected French tea to be.

*Mrs. Day:* Thank you, my dear. It doesn't look too bad.

*Miss Day:* You must really try it. It'll do you good, and then we can start thinking about those papers that want signing.

want = need

*Mrs. Day:* I don't feel very much like get-



easier still =  
still easier

ting up and going out just now. I should prefer to wait until this afternoon or to-morrow morning. It might be a good idea if you went round to see the man and asked him if it were possible for him to come here. That would be much easier still. I'll be all right again by to-morrow, and then we can start on the last stage of our journey.

*Miss Day:* All right, mother, I'll certainly go round and see him, but first of all I'm going straight down to see that the hotel doctor comes to see you without delay.

*A little later. Mother and daughter are again talking in their room.*

*Miss Day:* The manager was in his office all right, and he promised me to arrange for the doctor to come at once.

*There is a knock at the door.*

*Miss Day:* I expect that's the doctor. I'll go and open the door.

*Doctor:* Good morning, mademoiselle, my name is Doctor Dupont. The manager tells me that your mother is not well.

Dupont  
[dju'pɔ:n]

*Miss Day:* Good morning, Doctor Dupont, will you please come in. It was very good of you to come so quickly. This is my mother, Doctor Dupont.

*Doctor:* Good morning, madam. I do not speak the English language so well. I'm sure you will forgive me. First of all I will take your temperature and pulse, and then I can ask you some questions.

*A minute or two later.*

*Doctor:* May I ask where you have come from?

*Mrs. Day:* My daughter and I left Bombay after the death of my husband, and as I have some business to do in Paris, we travelled overland from Marseilles, arriving here yesterday evening.

*Doctor:* I understand that you are feeling very tired, and that the appetite has gone — is it not so?

*Mrs. Day:* Yes, doctor. To be quite honest, I felt too tired to get up this morning, and now I seem to have lost my appetite altogether.

*Doctor:* Yes, madam. When people are



overtired, they do not feel like eating. I will send for some medicine for you that will help you. I will see you again, madam, but now I must say adieu. (*To Miss Day.*) Perhaps mademoiselle will come with me.

*Downstairs.*

serious =  
dangerous

move = take to  
another place

*Doctor:* I am sorry to say that it is very serious, mademoiselle. You must not think of continuing your journey to England tomorrow. It might be better to move your mother to a hospital. Of course, I shall arrange everything for you. But, mademoiselle, it will be necessary for you to go at once to my house and fetch some medicine for your mother. I am very sorry, mademoiselle, that my house is at the other end of Paris. It is very unfortunate that I do not have a telephone in the house. The best and quickest way would be for mademoiselle to go to my house herself. I will give mademoiselle a note for my wife, telling her what to do.

*Miss Day:* But, doctor, if you live so far away, wouldn't it be much quicker to get the medicine from a chemist's?

*Doctor:* Mademoiselle, this is a very special medicine of my own, and it will be much quicker for you to go to my house for it. You may trust me, mademoiselle, that I will do the very best for you. Now I must write a note to my wife, giving her instructions, and then I will get a cab that will take you to my house, and afterwards bring you back here with the medicine.

*The doctor wrote a note, gave it to the girl, and having got a cab for her, gave the driver instructions. The girl was very impatient, especially as the cab seemed to crawl along as slowly as possible. She got the idea that the doctor's house was at the very end of the world. Several times she thought that the cab was going in the wrong direction, for when she looked out of the window, she was certain that they were going along streets that they had already been through once. At last, however, the cab stopped in front of a house. The girl got out and rang the bell. She had to ring the bell several times before the door was opened.*



*Miss Day:* Good morning! I am Miss Day. I have a note from Mr. Dupont.

*Mrs. Dupont:* Good morning, mademoiselle, please come inside and sit down. I am Mrs. Dupont. I will see what my husband has to say. (*She reads the note.*) I will attend to it at once, mademoiselle, but it will take some time to prepare the medicine. Won't you sit down until it is ready.

*The wait seemed to have no end. Hundreds of times she got up from her chair and walked to the door of the room and then went back and sat down again. Sometimes, she felt like running back to her mother without the medicine, but having come so far for it, she waited on. She was surprised to hear the telephone ring, because she remembered the doctor's words, that he had not got one. The long wait brought tears to her eyes as she thought of her mother lying in bed at the hotel, waiting for her. At last, however, the medicine was ready, and she went out to the cab. The drive back to the hotel was even slower than the drive out, and when they got back*

feel like  
running =  
want to run  
wait on =  
continue to  
wait

to the centre of the town, the cab driver stopped outside a hotel that was unknown to her. She now felt certain that something was wrong. A few yards away she noticed a young man, who to judge by his clothes could not be anything else but English, and although modest by nature, she jumped out of the cab and ran up to him.

*Miss Day:* Excuse me for addressing a perfect stranger, but you are English, aren't you?

*Stranger (with cordiality):* Oh yes, I'm English all right. You look worried. Can I help you in any way?

*Miss Day:* My name is Miss Day. My mother and I are staying at the Crillon. As she wasn't very well this morning, I got the hotel doctor to see her. He told me that it was serious, and sent me off to his house at the other end of Paris to fetch some medicine for her. I just don't understand things. The doctor gave the driver instructions, and he drove as slowly as possible, very often driving, I am sure, in the wrong direction, for we drove up several streets more than once. Then I had to wait for ages at the doctor's house,

for ages  
[eidziz] =  
for a very  
long time



while the medicine was prepared. The doctor said that he couldn't phone his wife as he had no phone, but while I was waiting, I heard the telephone ring in the next room. Then on the way back, the driver drove slower than ever, and now instead of taking me back to the Crillon, he has brought me here. I just can't understand it all.

Bates  
[beits]

*Stranger:* I'll introduce myself. My name is John Bates. I'm a junior secretary at the Embassy here. I'll come along with you as far as the Crillon, for it does all sound rather strange.

*At the Crillon they find the door of No. 342 locked and go down to the clerk.*

*Miss Day:* Can I have my key, please?

*Clerk:* Whom do you wish to see, mademoiselle?

*Miss Day:* I registered here last night with my mother, and we were given No. 342. Please give me my key.

*Clerk:* But surely you are wrong, mademoiselle. You could not have come here yesterday evening; it must have been some other

hotel. What did you say was the number of the room, mademoiselle?

*Miss Day:* No. 342.

*Clerk:* But I do not understand, mademoiselle, for No. 342 has been taken by Monsieur Ley. He often stays at the hotel. He is a very good friend of ours.

Monsieur Ley  
[məsjə lei]

*Miss Day:* But I did register here yesterday evening with my mother. I demand to see the registration papers which were filled in by people yesterday.

*Clerk:* As you wish, mademoiselle, but you will certainly find that you have not registered here.

*She goes through the previous day's registration papers several times, but fails to find those filled in by her mother and herself.*

previous  
[pri:vjəs]  
day = day  
before

*Clerk:* Is mademoiselle satisfied now?

*Miss Day:* No, I am far from satisfied. As a matter of fact, you were the one that gave us the papers to fill in. I remember you quite distinctly on account of that ring you have on your finger with the blood-red stone in it.

as a matter of  
fact = in  
reality

*Clerk:* But I never saw mademoiselle be-



fore in my life. Perhaps mademoiselle is not well; it is very hot to-day.

call = come

*Miss Day:* My mother wasn't well this morning, so I made the manager arrange for the doctor to call and see her. Both the doctor and the manager will remember me. Will you please call the manager?

*Clerk (speaking in a tone of resignation):* If you think it will help, mademoiselle, I will call the manager.

*The clerk returns with the manager, who does not seem to recognize her either.*

be in charge of  
= look after

*Bates (to Miss Day):* Don't you think the doctor who is in charge of your mother would recognize you? (*To the manager.*) Perhaps I had better introduce myself — John Bates, a secretary of the British Embassy here. I think that I must insist that you call the doctor.

*After a twenty minutes' wait the doctor appears.*

*Doctor:* I understand that mademoiselle and monsieur wish to see me. In what way can I be of assistance to you?

*Miss Day:* Oh, doctor, I have now got the medicine for mother. Have you seen her again? Can you tell me how long it will be before we're able to continue our journey to England? I don't understand these people at the hotel. They say they have never seen me before. Tell them, doctor, that they are wrong. Tell them that you saw my mother in room 342 this morning, and then sent me to your house for some medicine for her.

*Doctor:* I think you must be suffering from the heat. Perhaps I could arrange to get something for you. You are looking extremely white and nervous.

*Miss Day:* But, doctor, what about my mother? Don't worry about me! How's my mother? Will it be necessary to send her to hospital?

*Doctor:* I am sorry, mademoiselle, but I have never seen your mother. Until a few minutes ago, I had never seen you either. But I should be pleased to help you.

*Miss Day (turning to John Bates):* Take me away from here, otherwise I'll go quite mad, just like these people here.



*John Bates, who is quite sure that the girl is telling the truth – although he does not know why he should be so sure after hearing the clerk, the manager, and the doctor at the hotel – takes her to a small restaurant. Here, with much difficulty, he succeeds in getting her to eat a little, while at the same time she tells him the whole of the story from the time of the death of her father in India, until the happenings of the same morning.*

*Bates: Now, Miss Day, I'll tell you at once that I believe every word of your story, and I'm prepared to do everything I can to help you. To be true, I'm only a junior secretary at the Embassy, but I'm sure that they'll help, too. Before I tell them the story, I think it would be a very good idea to be able to prove as much of it as possible. Now, what I suggest is this. You must stay somewhere while we're looking into things. I've got a room at a hotel; it is quite a small one, but it's clean and cheap. I'm sure I could get them to find a room for you there. As soon as you're fixed there, I suggest we go to see the shipping company by whose boat you travelled to*

Marseilles. We can get them to confirm that you and your mother were passengers as far as Marseilles. We can also get hold of the man from the shipping company who helped you at the station. Through him it may be possible to get into touch with the cab driver who drove you to the Crillon. When we have this information, I can go to the people at the Embassy and get them to do something.

get hold of  
= get

get into touch  
with = get into  
connection  
with

*Miss Day (gratefully):* Oh, Mr. Bates, I don't know how to thank you. After listening to those people at the Crillon, I almost began to think that I was mad myself. It's so nice of you to trust me. I think your idea is excellent, but when I went to the doctor's this morning, I didn't take my purse with me, so that I'm now entirely without money. I hate to mention it to you — I've never before had to do such a thing in all my life.



*Bates:* You needn't worry about the hotel bill, for I can get the people at the Embassy to look after that. And I'll be pleased to help you until you have time to see the man who has the papers which your mother was going to sign.



*Miss Day:* I think you are wonderful, Mr. Bates. I don't know how I'll ever repay you for your kindness.

*Bates:* I'm only too glad to be able to do a little for you. Since we are going to work together for a time, wouldn't it make matters easier if you drop the Mr. Bates and start calling me John right away?

drop =  
leave out

right away =  
at once

*Miss Day:* All right, you call me Joan then!

*Bates spent the afternoon in talking to the shipping company, their representative who was at the Gare de Lyons, and the cab driver. All confirmed the story the girl had told him. He then placed the matter before a senior official of the Embassy. The same evening at the hotel.*

*Bates:* Now, Joan, I want you to think hard and tell me exactly what furniture was in room 342 at the Crillon. The Embassy is going to arrange through the French Police to get permission to look at room 342, perhaps to-morrow.

*Miss Day:* I remember the curtains very

distinctly; they were cream-coloured. Then the chairs were covered with some red material. The wall-paper I can also remember, for I didn't like it — it was cream-coloured, too, and was covered with big red roses. The bed was just an ordinary wooden bed, nothing special about it. They are the most important things that I can remember.

*Bates:* That's quite enough.

*The following afternoon Miss Day is waiting at the door of their hotel for the return of Bates. After a long wait, he appears.*

*Miss Day:* Oh, John, do tell me if you were able to arrange the matter with the French Police!

*Bates:* Yes, Joan. The first secretary of the Embassy arranged everything. We went to the Crillon this afternoon, but found that everything in the room was quite different from the description given by you. The curtains were blue and white; the chairs were covered with grey material; and the wall-paper was white and had many small flowers. But now we come to a most surprising thing.



The wall-paper had only just been put up! I noticed one or two places where it was not yet quite dry.

*Miss Day:* Oh, John, what can it all mean? I wonder where poor mother is? I've got the idea that I shall never see her again.

*Bates:* Cheer up, Joan! We'll get to the bottom of this matter, even if it should take us weeks. When we had finished looking at room 342, I thought it might be a good idea to try and find the name and address of the man who does the paper-hanging for the hotel. It wasn't very easy, but, as usual, a little money helped. So I suggest that we go round to see him as soon as we've had some dinner.

*Later in the evening at the paper-hanger's shop.*

*Paper-hanger:* So you want to know if I papered a room at the Crillon yesterday? I can't understand why you should be interested in my work.

*Bates:* It's very important for this lady to know, and, if you did, which room it was.

*Paper-hanger:* So it's important for this young lady to know, is it? Well, like all good Frenchmen, I should be pleased to help a nice young lady. But these are hard times, and paper-hangers are not overpaid for their work.

*Bates:* I know that room 342 was papered yesterday. I was there this afternoon and saw that the paper was not yet quite dry. What I really want to know is whether you can give us any information. If the information were worth it, I should be ready to give twenty-five francs for it.

*Paper-hanger:* Well, for a nice young lady and –

*Bates:* You mean, that for twenty-five francs you might tell us something. All right, if you have anything to tell us, the money is yours.

*Paper-hanger:* Well, I was sent for suddenly yesterday morning. When I got to the Crillon, they were busy moving furniture out of a room – No. 342. I was told to put up fresh paper as quickly as possible. I tried to find out the reason for it, monsieur, for it is not only women who are curious in this world. No,



body could, or would, explain anything to me. That is all I can tell you.

*Bates:* Here is the money. I think you have earned it. Are you certain that another twenty-five francs would not help you to remember still more?

*Paper-hanger:* If I could tell you any more, I would do it for the sake of the young lady.

*A fortnight later.*

*Bates:* Well, my dear Joan, I have now tried all the servants at the Crillon who might be able to tell us what happened. I cannot get a word out of them. There are probably very few that know the truth, and they have been well paid to keep their mouths shut.

*Miss Day:* I've given up all hope of ever seeing mother again. You have been wonderful to me, John. Without you to help and comfort me, I don't know what I should have done.

*Bates:* Nothing has ever given me greater pleasure, Joan. I am not looking forward to the day when you go to your father's people

in England! I shall miss you, Joan. But I hope to make you stay a little longer. There is still one chance left of being able to find out what happened. The first secretary told me to-day that he is very friendly with one of the heads of the French Police. This man has been in America for some time, but he will be returning in four or five days. The first secretary thinks that he will be able to get the true story out of him. Won't you wait, Joan, until the two of them have had a chat about the affair?

be friendly  
with = be the  
friend of

*Miss Day:* Oh, John, although I know that I shall never see mother again, I should feel much happier if only I knew what had happened to her. It would seem strange to go back to England to daddy's people and tell them that I had just given up. Of course I'll wait.

*A week later.*

*Bates (with a very serious face):* The first secretary has talked to his friend in the police.

*Miss Day:* Oh, John, I can tell from your face that the news is not good. I will try to be brave. Tell me the whole story, just what really happened.



*Bates:* You are a very brave girl, Joan; the best I've ever met. I'm afraid you'll never see your mother again. Well, er — er —

*Miss Day:* Tell me, John! I will try to be brave.

*Bates:* Well, then I must tell you that the doctor who came to see your mother recognized at once that she was suffering from the black plague. He sent you off so that he would have time to remove your mother to hospital. Your poor mother died there that afternoon. The French did not want the news of your mother's death to get into the French papers. The Exhibition had started only a short time before, and they were afraid that the news of a visitor dying of the black plague would cause Paris to be emptied of visitors at once. It was agreed that the whole thing must be kept secret.

*Miss Day:* Poor mother — and yet I am glad that I now know the truth. I'll try to forget the troubles I've had in Paris. I shall be glad to get to England — that will help me to forget.

*Bates:* I hope you will not forget everything connected with Paris, Joan.

*Miss Day:* No, John, I'll never forget you.

*Bates:* I shan't give you the chance, Joan. In a month's time I'll be coming to England on leave.

shan't =  
shall not

## AN IMPORTANT PIECE OF WATER

1588.

Cornwall  
[kɔ:nwəl]

In the county of Cornwall in South-West England, the first Spanish ships had been sighted. A fire was immediately lit to let the nation know that the enemy was coming. Within a very short time, fires were burning all the way along the south coast of England.

Philip  
[fɪlɪp]

People had been expecting this for some time. It was known that King Philip the Second of Spain had prepared a great number of ships for the invasion of England. King Philip was very angry with England. Firstly, the English were Protestants; they were not Catholics; they were not members of the 'true' church. Secondly, and perhaps more important from Philip's point of view, the English had now for many years attacked the rich Spanish ships sailing between the new world and the old. Much money that should have ended in Philip's own pocket, found its

point of view  
= opinion



way into the pockets of these Englishmen instead.

When Philip's preparations were completed, 130 great ships-of-war left Spain. In addition to the large number of sailors necessary, they had on board 20,000 of the best soldiers that Philip had been able to get together for the invasion of England. The plan was to sail the Spanish ships-of-war up the English Channel to the Netherlands, and to take on board the army of the Duke of Parma which was waiting there.

Duke of Parma  
[dju:k əv pɑ:mə]

As soon as the English saw the fires burning along the coast, every man hurried to do what he knew to be his duty. Many were to remain on land in case it should be possible for the Spaniards to make a landing. Many others made their way to their ships; they were small ships, very small ships compared with those of the Spaniards.

make one's  
way = go

From every harbour on the south coast of England, the small English ships went out to meet the great Spanish ships-of-war. Every English sailor on board had a great belief in himself and his ship. For many of the men

had fought against the Spaniards before, and there was no doubt in their minds that they would win this battle as they had won in the past.

As the Spanish ships-of-war sailed up the Channel, the English ships came sailing out of their harbours to meet them. Then they started sailing round and round the heavy Spanish ships, firing their guns at them the whole time. The advantage was with the small English ships, for it was much easier for them than for the enemy to move about.

The battle lasted all the way up the Channel, and the Spanish ships-of-war suffered very much from one enemy attack after another. Now, the weather, which had not been good to start with, was growing worse and worse, and before long there was a terrible storm. Then fireships were sent against the Spaniards, setting many of their ships on fire.

The Spaniards were driven northwards along the east coast of England by the high wind, and at last, after having sailed right round the North of Scotland, made their way

grow =  
become



back to Spain. Out of the 130 great ships-of-war that had left Spain for the invasion of England, only 53 returned.

Thus ended the Spanish attempt at the invasion of England.

1793-1815.

The French Parliament, or the National Assembly as it chose to call itself, declared war against England in 1793. During the first few years the war was very slow. Other nations joined England in her fight against the French Republic. At first it seemed that it would be impossible for France to stand against the power of England, Prussia, Austria, Holland, and Spain. But the new French Republic was strong, and its armies were led by clever generals. Its enemies met with defeat after defeat, and one by one, Prussia, Austria, Holland, and Spain were conquered by France, until only England remained.

Prussia

[prʌʃə]

Austria

[ɔːstriə]

While France seemed to be able to conquer every nation on land, there was a different story to be told when French and Eng-



lish ships-of-war met. At sea the French were defeated again and again.

Then news was received in England that the French had made a proclamation: "ENGLAND AND THE FRENCH REPUBLIC CANNOT BOTH CONTINUE TO EXIST." And at the same time it was learned that General Napoleon Bonaparte had been sent to look after an army that was going to invade England. This was followed by the news that Napoleon's eyes were turned to Egypt instead of England, for he hoped that he would be able to attack the English in India from there. At first he overran Egypt, but the French ships-of-war were defeated by Nelson in 1798, and before long his army in Egypt was defeated, too.

When Napoleon became Emperor in 1804, he decided to invade England. In the French Channel ports everybody was very busy. They were working day and night to build flat-bottomed boats which were to carry the French army across the Channel.

On the north side of the Channel they realized that the danger was greater than ever

Napoleon  
Bonaparte  
[nə'pouljən  
bounəpa:t]

Egypt  
[i:dzipt]

before. After the war broke out, and especially after the French proclamation, great numbers of Englishmen spent every day in military exercises. It was more than seven hundred years since Englishmen had had to fight for their own country in England itself. This Frenchman Bonaparte would find that an invasion of England was different from conquering countries on the Continent of Europe. Bonaparte was sure that if he could get his troops to England, he could conquer it in the same way as he had conquered Prussia, Holland, Austria, and Spain, but before he could even start to fight the English, he must cross that narrow piece of water between England and France. How was it possible for him to cross the water, with English ships-of-war in control of the Channel? "If I could only get control of the Channel for a few hours, I could do it," he told his generals.

break out =  
start

Those few hours never came, and after waiting for many months with his army ready to set out at any moment, he began to withdraw his troops.

set out =  
begin to move

In the years that followed, even until the



Waterloo  
[wɔ:tə'lu:]

year 1815, when Napoleon was finally defeated at Waterloo, there was often the possibility of a French invasion, but the Channel continued to prevent Napoleon from conquering England. He was not the first to dream of conquering the Channel – and he was not to be the last.

May 1940.

Poland  
[pəʊlənd]

Belgium  
[beldʒəm]

as to = about

Once again there were dark clouds over Europe. This time there was no danger from France or Spain, but from a Germany that was dreaming of conquering the whole world. Poland had been attacked the previous year, and within a month the Germans were masters of that country. Norway and Denmark had been overrun a few weeks before. Holland and Belgium had been attacked a few days before, but nobody was in doubt as to the result. The Germans had been preparing for this for seven years. British troops were in Belgium, but they were too few in number, and Britain had not prepared for war.

Maginot  
[mædʒinəʊ]

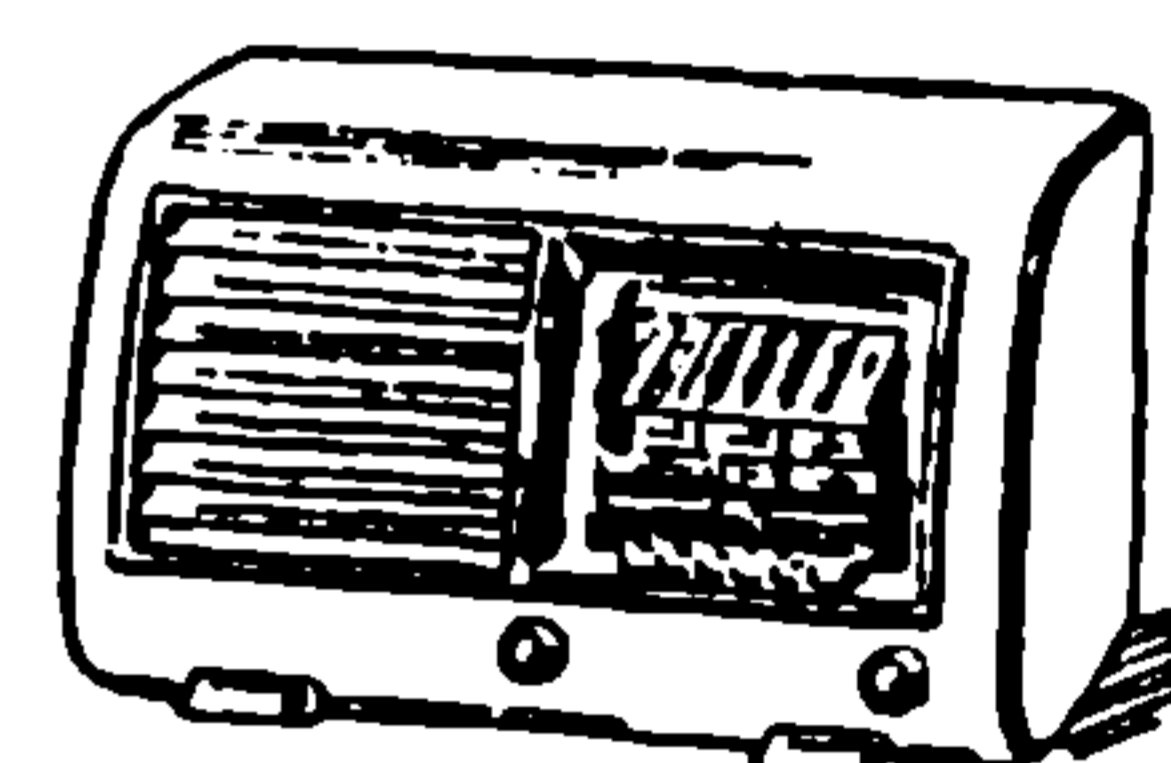
Then came that sad day for all Frenchmen when the Maginot Line was passed and the

Germans commenced their march on Paris. The English hoped that they would be able to remain on the Continent of Europe until fresh troops arrived to help them, and that it would be possible to stop the Germans. In the past it had often been said that the British hoped for the best, but did not do very much to help themselves.

The voice of Mr. Winston Churchill, however, speaking to the men of Britain on the wireless of the danger of invasion, prepared them for the worst and called for the establishment of a great home-front army. The men were asked to go to the nearest police station, and within five minutes of the end of his appeal, queues were waiting outside nearly every police station throughout the length and breadth of Britain. At one police station alone, within half an hour, more than three thousand men were waiting to become members of and bear the uniform of the new home-front army.

It was a good thing that Britain was prepared for the worst, for the time was to come very shortly when the British Army was

Winston  
Churchill  
[wɪnstən  
tʃə:tʃɪl]



wireless  
[waɪələs]



pushed out of the Continent and France was overrun by the Germans.

move = step

With Holland, Belgium, and France in their hands, the Germans could now begin to think about their next move, which was, of course, the invasion of England. France and Spain had tried without success, but the Germans would show the world how to do it. There was but one thing to be done first:

but = only

Before the German boats could sail from the ports of northern France, it would be necessary to gain control of the air. In days past it had been necessary to gain control of the Channel itself, but in the days of modern warfare, if control could be obtained of the air, it would be impossible for British warships to prevent an invasion.

In August 1940 the Germans commenced the attempt. For about two months they tried their best every day. It was the greatest air battle that the world had ever seen. Hundreds upon hundreds of Germany's best aircraft were sent out to take part in it. They were far greater in number than the British aircraft which fought against them.



## AN IMPORTANT PIECE OF WATER

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In September and October Germany made her greatest efforts to make an invasion possible. Every machine that could be sent, was sent to England. Every day the air over southern England was filled with the sound of battle. When the battle was over and the number of German machines that had been shot down was counted up, it was found that so many German aircraft had been destroyed that the danger for England was over.

machine =  
aircraft

over =  
finished

This great battle is now known as "The Battle of Britain". The Germans failed entirely to gain that control of the air that was so necessary to them, so they never tried an invasion.

History thus shows that this piece of water between England and France, which is only 22 miles across at the narrowest point, has played a great part in the history of Europe, and indeed in the history of the whole world.

play a great  
part = be very  
important

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