

**TRANSLATION QUALITY ASSESSMENT  
AN APPLICATION OF A RHETORICAL MODEL**

**BY**

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### ABSTRACT

Translation quality assessment is a fast growing sub-field of Translation Studies. It focuses on the inter-relationships between the text translated from (ST) and the text translated into (TT). These inter-relationships involve the lexis, grammar, syntax, and semantics of both texts. Unlike sentences in isolation, texts are context-bound. Distinctions between text and sentence are made. Text-bound translation can only be conducted and assessed within the domain of text-linguistics.

Assessment of translation quality should be based on a definable, applicable, and testable model which, in turn, should be based on a sound, comprehensive theory of translation. Current models for translation emphasize one aspect against other aspects. For instance, the grammatical model focuses on the linguistic aspect of translation. The cultural model, on the other hand, highlights the communicative aspect whereas the interpretive model concentrates on the pragmatic aspect of translation. Such artificial compartmentalization is alien to the nature of translation. As a process translation, in fact, involves the integrated synthesis of the above aspects.

This thesis presents a model for translation quality assessment based on a sound theory of translation which comprehends the philosophical (pragmatic), communicative (cross-cultural), and semiotic (linguistic) aspects of language. Since translation is a semantic

entity, our model - which we label 'rhetorical' - focuses on the concept of 'meaning shifts' according to which the meaning of a text is classifiable into obligatory, extended, and accessory meanings. This does not suggest that the semantic structures of a text exist in a state of utter un-relatedness. On the contrary, they survive in the form of inter-related layers within the macro-structure of the text. The relative dominance of any of the three meaning categories determines the type of text.

According to this model, texts are broadly classified into literary, non-literary, and hybrid texts. In a literary text, extended and accessory meanings abound leaving a tiny room for obligatory meaning. In non-literary texts, on the other hand, extended and accessory meanings recede to the background leaving the obligatory meaning in the foreground. In hybrid or fuzzy texts, semantic structures are disproportionately distributed with no dominance of any specific category. The topic and scope of a hybrid text determine the volume of extended and accessory meaning in relation to obligatory meaning.

The model is not intended for translation quality assessment only. It has pedagogical implications as well. Translation students and trainees can implement this model in textual analysis before they embark on the process of translation. Phonological, grammatical, syntactic, semantic, and lexical correspondences between SL and TL

texts are identified before assessment of translation quality is established.

The study is divided into four chapters, with an introduction, a conclusion, an appendix, and a select bibliography. Chapter One deals with the theory of translation, boiling its components down to three: a philosophical component, a communicative component, and a semiotic component. Translational equivalence, as a philosophical issue, is also discussed.

Chapter two is a survey of existing approaches to translation: the language-oriented approach, the cross-cultural approach, and the interpretive approach. The theory of translation underlying each is also reviewed. Particular emphasis is laid on the interpretive approach and the translation models emerging thereof. These models are: <sup>the</sup> text-typological model, the hermeneutic model, and the rhetorical model upon which translation quality is assessed.

Chapter Three reviews the method suggested for text analysis and the multi-level correspondences between source and target texts. It also elaborates on how the model is activated.

Chapter Four is devoted to comparative analysis of finalized, representative texts in both source and target languages before qualitative statements about translation are made. A conclusion immediately follows. The thesis ends with an appendix, in which the

Arabic and English texts selected for analysis, comparison, and evaluation are contained. The appendix is followed by a select bibliography.



## INTRODUCTION

This thesis focuses on translation quality assessment. The idea emerged when I was offered a translation course at the University of Umm Al-Qura in Saudi Arabia. I had to teach translation to a class of undergraduates in the Department of English, Faculty of Social Sciences. Only then did I find myself face to face with a serious problem which I was, then, ill-equipped to handle, that is, assessment of the quality of my students' translation assignments. I relied, almost exclusively, on my translational expertise, intuition, and insight. But intuition and insight are mere abstractions. Consequently, I began to think of a set of objective and norm-governable criteria for the measurability of translation quality.

Despite the fact that the general outlook to translation in the department was no more than a 'transfer' operation manageable only through a high level of proficiency in two languages, I started to look into the Arabic linguistic tradition in the confident hope that I might find some theory, or at least terminology, wherewith I could bring the notion of translation quality assessment closer to my students' comprehension and, at the same time, justify my own judgments in terms of objective, impersonal, and norm-governable criteria. It took me years trying to work out some plausible, reliable model on which I could base my assessment of translation quality.

It was only by chance that I came across an article in the Literary Supplement of Al-Nadwa, a Makkah-based Saudi Arabian daily, on the concept of 'shifts' as seen from the standpoint of Arabic rhetorics. I was so impressed by the article that I began to reflect upon the possibility of manipulating the concept of 'shifts' to evolve a model for the teaching of translation to Arab students who are, more than others, closely associated with Arabic linguistic tradition. Though the concept of 'interlocked layers of meaning' was a good starting point, the problem actually lay in how to apply the rhetorical model to the analysis of texts and, subsequently, to translation quality assessment. I could easily come to grips with the fact that what we needed was to evolve an appropriate method of text analysis which would place the text in its pertinent pragma-socio-communicative perspective before translating it into the target language. The idea of activating the model for the purposes of text analysis and translation quality assessment was thus conceived. Moreover, I supplied almost all necessary tools a text analyst would need for the dismantlement of the intricately interlocked network of obligatory, extended, and accessory meanings. This, in consequence, required that some very basic concepts be arrived at and included in this thesis.

The first concept is included in Chapter One. Any model for text analysis or translation quality assessment should be based on a sound theory of translation. Similarly, no sound theory of translation could be established unless certain elements were involved: philosophical, communicative, and semiotic. Chapter One deals with these three

components. However, more important than these is the 'equivalence' criterion towards which these elements are oriented, and for the achievement of which they functionally interact.

Since the concept of equivalence is a much-debated and debatable one, the second chapter deals, at a greater length, with various approaches to translation and how each claims to have achieved equivalence between source and target texts. Existing models have been reviewed together with the rhetorical model which is based on the concept of meaning shifts.

In the third chapter, we found it necessary to explain how the rhetorical model could be manipulated and oriented towards the explication of the concept of meaning shifts. In actual fact, the rhetorical model derives its existence from the actual use of language in a specific socio-communicative situation. For language, without doubt, is basically a means of communication. Communication involves, among other things, a sociological situation in which it occurs. Any message, however, could not be extricated from its relevant situational context.

This point is further elaborated in the fourth chapter, the first part of which is allocated to text analysis from the standpoint of the model. The second part is devoted to comparison between source and target texts with a view to assessing translation quality. The third

part of this chapter deals with the experiment conducted to test the model's applicability to translational practice.

Though I am of the conviction that human knowledge is without any conceivable bounds, and that innovations are bound to be introduced every day, I still believe that the rhetorical model which comprehends the philosophical, communicative and semiotic aspects of language is the simplest, the least ambiguous, and the most applicable. Besides, it subsumes all other models and constitutes a reliable yardstick with which translation quality could be measured. However, we cannot assume, or even presume, that all aspects of translation can be subjected to rigorous norms or purely objective criteria of assessment. There are, admittedly, some extra-textual factors which would, in varying degrees, influence text analysis, text translation and, consequently, translation quality assessment. These factors are the translator's or assessor's personal experience, background, intuition, and insight.

M A-M Barghout

## CHAPTER I

### TRANSLATION THEORY: A COMPONENTIAL ANALYSIS

#### PRELIMINARY CONSIDERATIONS

"A good translation may be compounded of many qualities but there is one quality that is rarely claimed for a work of translation - that of "definitive perfection." (Jean Ure in 'Types of Translation and Translatability', an article included in 'Quality in Translation', edited by E Cary and R W Jumpelt, 1963, p136). It is this 'definitive perfection' which motivated me to investigate translation both as a process and a product. The aim of the investigation is to discover if this 'definitive perfection' could be reached. Translation, like any other process, must be studied within a certain theoretical framework. Such a framework must take into consideration three main elements: (1) a philosophical component, which is oriented towards pragmatics; (2) a communicative component, which is oriented towards sociological aspects of translation; and (3) a semiotic component, which is oriented towards an adequate theory of language. This chapter will show how these three components would interact in order to project a sound theory of translation.

Joseph Graham ('Translation Spectrum'; edited by M G Rose, 1981, p28) explicitly puts it: "In very simple terms, it could be argued that for ordinary language use you do not really have to know what to do but

how to do it, whereas for translation the 'what' is, or soon becomes, the 'how', with competence turned into performance quite openly and easily." It is generally upheld that a sound theory for translation does not exclusively address itself to the thesis nor question the antithesis but should involve an integrated synthesis of all factors pertaining to the whole issue. In order to be able to make qualitative statements about a translated text, one must fully be acquainted with translation theory, bearing in mind that both theory and practice are complementary. Translation quality assessment should, however, be based on a sound model. Such a model should, in turn, evolve from a sound theory which comprehends the philosophical, communicative and semiotic components of the process.

## 1. THE PHILOSOPHICAL COMPONENT

For centuries, translators were torn between two interconflicting extremes: should they translate word for word, or sense for sense? In my opinion, the problem lies with the translation critic much more than with the translation theorist or the translation practitioner. Should we focus, in our assessment of translation quality, on verbal accuracy and linguistic fidelity and bypass, or rather turn a blind eye on, the totalitarian effect of the translation upon its immediate readership? Should we concentrate on the translator's craftsmanship, that is, his maneuverability in handling the source text, and sacrifice the target text's identity to the original? Is the process of translation, intrinsically, a purely imitative, subjective, or objective enterprise? And in what perspective should we place our model for

translation quality assessment? Word for word, or sense for sense; that is not the question. The question is indubitably evaluative.

Translation is probably as old as the Rosetta Stone which dates back to the second century BC but was actually discovered in 1977. The French rendered an invaluable service to mankind by deciphering Egyptian hieroglyphics, thus unlocking the yet inexhaustible treasures of the ancient Egyptian civilisation. Mention should be made of the only extant translation of some portion of the Scriptures which was undertaken in Alexandria, the seat of intellectual and commercial activity in the East Mediterranean. Translation at that stage was predominately formal.

The Greco-Roman era, however, witnessed a gigantic movement in the direction of procedures and techniques of translation. Translators, notwithstanding, relied exclusively on personal skill and insight.

It should, however, be noted that Bible translating did not flourish as much as the translation of the Greek classics. This may be attributed to the fact that ecclesiastical scholastics and Christian theologians thought it their own inalienable divine prerogative to interpret the Bible and impart biblical information to lay Christians. Therefore, Bible translating was not encouraged in the Middle Ages. Particular emphasis, however, was laid on the word rather than the sense, with the inevitable consequence that close literalness and verbal accuracy proved detrimental to the sense and spirit of the biblical text.

It was not until 384 AD that Jerome, upon the request of Pope Damasus, launched into Christendom a Latin translation of the New Testament based on the sense rather than the word. In defence of the 'sense for sense' approach, Jerome quotes Cicero as saying, "What men like you...call fidelity in translation, the learned term <sup>harmful</sup> pestilent minuteness...it is hard to preserve in a translation the charm of expressions which in another language are most <sup>suitable</sup> felicitous...If I render word for word, the result will sound <sup>rough-ill-mannered</sup> uncouth, and if compelled by necessity I alter anything in the order of wording, I shall seem to have departed from the function of translator." (Nida, 1965, p13) The dilemma with which translators are confronted cannot be otherwise pinpointed. Should the translator opt for literalness, his translation would seem awkward and clumsy; should he breathlessly hanker after the 'sense', he would, in all probability, depart from and/or lose sight of the original text. This dilemma gave rise to various concepts, chief among them is the concept of Equivalence on which an enormous corpus of literature has been written. However, the form-content dichotomy has not yet been adequately finalized.

Translation gained another impetus with the establishment of the Baghdad school of translators. Translation movement flourished in the eighth and ninth centuries with the influx of a group of Syrian translators who flocked to Baghdad, then a world centre for learning and trade. Ancient Greek classics were translated into Arabic. History tells us that Al-Ma'moun, the Abbasid Caliph, paid the translator his translation's weight in gold. He even went as far as to



release Byzantine prisoners in exchange of Byzantine rare manuscripts. 'Dar al-Hikmah', (The House of Wisdom), where rare manuscripts and Arabic translations of Plato, Aristotle, Galen, and Hippocrates, to mention but a few, were cherished for future generations, was established in Baghdad. With the decline of the Abbasid Caliphate, the translation movement shifted to Toledo in Spain where it flourished by way of intermediate languages such as Arabic and Syriac. A comparable college of translators was founded in Toledo to translate Arabic works into Latin.

The most notable Arab translators of the time are 'Yuhanna ibn al-Batriq' and 'Hunain ibn Ishaq'. The former reduced the original Greek text into segments, regarding each segment as a structural and semantic entity in its own right. Then, he would search for corresponding segments in the target language to match the original. Such literal translation, which stresses lexical equivalence, is often inaccurate because (1) there are no Arabic lexical equivalents for all words in the Greek lexis, hence some Greek words are left untranslated; (2) no two languages are completely identical with respect to structure or usage, hence the overuse of figurative language.

Hunain ibn Ishaq, on the other hand, viewed the text as an indivisible whole. He did not venture to reduce it into isolated structures. On the contrary, he would grasp the overall meaning of the text before he transferred it into the target language without jeopardizing the ease, naturalness, and grammatical unity of the target

text. His was a 'sense for sense' translation. (Khulusi, 1982, pp12-13)

The Reformation, conceived in Germany wherefrom it spread far and wide, abounded in numerous translations of the Scriptures. Martin Luther translated the New Testament into German. His most laudable contribution to Bible translating lies in the emphasis he lays on the intelligibility of the translated text. Even in the most heated and intense theological controversies, the intelligibility and communicability of the translated message should not be impaired or overshadowed. His contention was that the Bible was no longer the sacred territory where ecclesiastical scholastics only did not fear to tread. On the contrary, it should be easily accessible to all Christians, the lettered and the unlettered alike. The guidelines along which Luther produced his translation of the New Testament are summarized by Nida (1964, p15) as follows: "(1) shifts of word order; (2) employment of modal auxiliaries; (3) introduction of connectives where these were required; (4) suppression of Greek or Hebrew terms which had no acceptable equivalent in German; (5) the use of phrases where necessary to translate single words in the original; (6) shifts of metaphors to non-metaphors and vice versa; (7) careful attention to exegetical accuracy and textual variants."

Etienne Dolet, a studious classicist and a political controversialist, enumerates the fundamentals of translation as follows: "(1) the translator must understand carefully the content and intention of the author whom he is translating; (2) the translator

should have a perfect knowledge of the language from which he is translating; (3) the translator should avoid the tendency to translate word for word, for to do so is to destroy the meaning of the original and to ruin the beauty of the expression; (4) the translator should employ the forms of speech in common usage; (5) through his choice and order of words the translator should produce a total overall effect with appropriate 'tone'." (Edmond Cary: 'Etiènne Dolet'; Babel 1 pp17-20) Luther's guidelines and Dolet's principles are identical in many respects. Both highlight intelligibility and discredit verbal accuracy. They equally emphasize the translator's bilingual competence and his careful analysis of the author's intentions. But while Luther stresses exegetical accuracy through structural equivalence, Dolet emphasizes functional or pragmatic equivalence.

The seventeenth century witnessed no translator probably higher in stature than Dryden who was the first to admit that translation is an art underlying a theory to which a translator is to be committed. Dryden classified translation into three types; (1) metaphrase (word for word); (2) paraphrase (sense for sense), and (3) imitation (creative). For him 'paraphrase' seems to be the only proper form of translating. In a 'paraphrase' translation, the translator projects the overall meaning of the source text in another language without losing sight of the author's intention, whereas 'metaphrase' and 'imitation' translation distorts or departs from the meaning of the original and thus renders the translation either inaccurate or unfaithful. In defence of his approach to translation, Dryden explicitly states that, "It is impossible to translate verbally and

well at the same time." (Aden, 1963, p255) "It is much like dancing on ropes with fettered legs; a man may shun a fall by using caution, but the gracefulness of motion is not to be expected... Imitation and verbal version are in my opinion the two extremes which ought to be avoided." (Stiener, 1975, pp262-63) Dryden's translations, however, were severely criticized for being 'inaccurate and unfaithful'. Comparing between 'metaphrase' and 'imitation' translations, Dryden argues that "The imitator is no better, and even worse, than the composer who appropriates his theme from another and produces his own variations". (ibid, p254) Steiner places the relationship between author and translator in a new perspective. He sees that the "relation of translator to author should be that of portrait-painter to his sitter. A good translation is a new garment which makes the inherent form familiar to us and yet in no way hinders its integral expressive motion." (ibid, p267).

From the above discussion, it becomes abundantly clear that translation, since its very inception, undertook to resolve the basic conflict between two extremes: word-for-word and sense-for-sense. Creative, or ultra-subjective, translation is unanimously unapplauded, except in poetry, as being unfaithful to the original. Word-for-word translation was virtually predominant during the Middle Ages. With the relaxation of the Church's grip over Bible translating, and the emergence of the Reformation in Germany, 'literal' translation gave way to 'meaningful' translation. The translator's focus radically shifted from the single word to the entire sense; from the form to the content. Thus, the road for more advanced and sophisticated theories of

translation was eventually cleared. However, the formulation of an all-subsuming theory for translation and, subsequently, the establishing of a precisely flawless and invulnerable model for transition quality assessment, remain yet to be investigated.

Modern research in the field of translation exhibits a mutual relationship between translation theory and recent developments in linguistics, pragmatics, artificial intelligence studies and other related disciplines. On the whole, pragmatic theories capitalize on semantic theories. In other words, semantics is a pragmatic-goaled discipline. However, linguists and translation theorists, particularly in recent years, concerned themselves with one main issue in the whole process of translation, namely, the issue of equivalence. It is not irrelevant, however, to concentrate on equivalence since it has become, of late, a focal issue in all translation studies.

#### **EQUIVALENCE IN TRANSLATION**

Equivalence is a key concept in translation. The entire corpus which has been written on the theory and practice of translation focuses on it as a sole reliable criterion for adequate translation. Assuming that language is a device for communicating messages, Nida and Taber (1969) contend that "The content is the conceptual intent of the message, together with the connotative values the source wishes to communicate; it is what the message is about. The form, on the other hand, is the external shape the message takes to effect its passage from the source's mind to the receptor's mind." The argument further

proceeds to confirm that the content of the message should be preserved at any cost considering the form, except in highly structured poetic texts, as largely marginal since the rules of relating content to form are extremely complex, arbitrary, and variable. Transferring the message from one language to another is compared to packing clothing into two different pieces of luggage; the clothes remain the same, but the shape of the suitcases may vary considerably. The validity of this parallelism is subject to critical judgement; for in communication the form of the message can either distort or highlight the content. Excessive fidelity to formal transfer will inevitably result in semantic loss which can be compensated for through grammatical and syntactic transformations not incompatible with the linguistic conventions and norms of the receptor language. Thus, the expected loss of the semantic content will be minimized without jeopardizing the stylistic appeal of the original message.

An enormous corpus of literature on the concept of equivalence exhibits widely varied and, quite often, interconflicting attitudes towards such a highly problematic and controversial issue.

As early as 1791, A F Tytler published a volume entitled 'The Principles of Translation' in which he laid down three basic principles for translation. They are:

- (1) The translation should give a complete transcript of the idea of the original work.

(2) The style and manner of writing should be of the same character as that of the original.

(3) The translation should have all the ease of the original composition.

Tytler's principles for achieving equivalence, taken at their face value, suggest that languages are similar forms for universal ideas. Tytler, hopefully, could not have meant that. He simply reacted against Dryden's 'paraphrase' translation which turned out to be extravagant, incoherent and, most importantly, subjective. Nevertheless, a translation which reflects the spirit, manner, and idea of the original, and, at the same time, possesses the natural ease of the original, is a kind of verbal acrobatic exercise which requires exceptional bilingual and bicultural competence.

In 'The Art of Translation' (1957), Savory, in an attempt to resolve the problematic issue of equivalence, resorts to contrasting pairs, of which I quote the following:

A translation should render the words of the original.

A translation should render the ideas of the original.

The translator is thus confronted with a serious dilemma wherein he will have to painstakingly reproduce the linguistic form and the semantic content of the source into the receptor language. Should an

imbalance between form and content occur, the translation would be seriously defective.

Nida (1960, p19) postulates equivalence from a different perspective. He maintains that equivalence solely lies in "producing into the receptor language the closest natural equivalent to the message of the SL, first in meaning and secondly in style". Nida suggests that equivalence in translation can be achieved only at the semantic and stylistic levels in order to produce in the receptor language, as he has already affirmed, the closest natural equivalent to the source message. Later, he states that:

"No two languages are identical either in meaning given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences." (1964, p156)

This places a heavy burden on the translator who, striving to achieve complete equivalence, ends up with a version as close as possible but not identical to the original. And this, notwithstanding, is the genuine mark of appropriate translating. A translated text is not an imitation of the original; it is an individual creation in its own right. Like the original, the translated version is a sequence of lexical structures organized according to a particular linguistic patterning (format) along certain conventions and literary norms, conveying a thought that is determined by historical, social, and cultural contexts which are specific to a particular speech community. The translator comes in to bridge the cultural gap between the SL and



TL texts, and finally bring the recipients of both into mutual understanding.

Nida (1964) distinguishes two types of equivalence: formal and dynamic. Formal equivalence focuses on the linguistic form of the source message. Translators who opt for formal equivalence are concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Dynamic equivalence, on the other hand, "is based on the principle of 'equivalent effect'. ie., that the relationship between receiver and message should aim at being the same as that between the original receiver and the SL message". (1964, p159).

Catford (1965, p27) distinguishes between textual equivalence and formal correspondence. He writes:

"A textual equivalent is any TL form (text or portion of text) which is observed to be the equivalent of a given SL form (text or portion of text). A formal correspondent, on the other hand, is any TL category (unit, class, structure, element of structure, etc) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL."

Catford's formal equivalence relies largely on the translator's linguistic competence and authority. Translating is reduced to a purely structural exercise in which grammatical and syntactic

relationships gain priority over semantic and cultural implications. This type of equivalence aims at maintaining the lexical and syntactic structures of the original text and, consequently, turns out a literal translation, ie. a configuration of formal correspondences at sentential and supra-sentential levels.

A simple allusion to Nida's dynamic equivalence would not seem superfluous or redundant for while Catford's formal equivalence is source-oriented, Nida's dynamic equivalence is oriented towards the receptor's response. A reader-oriented translation produces a text that meets, or rather should meet, the receptor's long-established cultural norms by eliminating every element of 'foreignness'. What I mean by 'foreignness' is specifically any cultural item with which the receptor is not fully acquainted.

In 'A Dictionary for the Analysis of Literary Translation' (1976), Anton Popović distinguishes four types of equivalence:

- (1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, ie. word for word translation.
- (2) Paradigmatic equivalence, where there is equivalence of 'the elements of a paradigmatic expressive axis', ie. elements of grammar, which Popovic sees as a higher category than lexical equivalence.

- (3) Stylistic equivalence, where there is 'functional equivalence' of elements in both original and translation aiming at an expressive identity with an invariant of ideational meaning.
- (4) Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, ie. equivalence of form and shape.

Translation involves more than the substitution in the receptor language of lexical and grammatical structures which correspond to their counterparts in the source language. It aspires to achieve Popovic's 'expressive identity' between SL and TL texts, which I take to mean a totality of semantic informativity of a magnitude similar to that of the original. But equivalence does not only imply that the TL text should be equally identical, on both the linguistic and semantic level, to the original. The impressionistic impact of the target text on the target reader should be as equally identical to that of the source text on its immediate recipient. For translation, especially literary translation, is both expressive and impressive.

Jakobson (1966, pp232-239) maintains that equivalence cannot be defined in terms of sameness or synonymy. For him, translation is no more than 'a creative transposition', with no further claim to identity between SL and TL texts. Finally, he concludes that "Poetry, by definition, is untranslatable. Only creative transposition is possible: either interlingual transposition - from one language to another, or finally intersemiotic transposition - from one system of

signs into another, i.e. from verbal art into music, dance, cinema or painting."

Kelly (1979, p132) maintains that "Dynamic equivalence seeks for the word of the source text a unit equivalent in communicative effect". Kelly thus confines the concept of 'translation unit' to the word which is the minimal unit of translation. We do not translate word by word simply because languages differ with regard to lexis. To be adequately translated the source text must be perceived in its entirety. Perception is a fundamental requisite for dynamic equivalence. "Modulation and adaptation" says Nida, "are adjustments to language experience". (1964, p239) The notion of communicative function is also held by Catford who states that:

"For translation to occur, then both source and target texts must be relatable to the functionally relevant features of the situation,.... which are functionally relevant to the communicative function of the text in that situation." (1965, p94)

What is functionally relevant, in this sense, is arguable. Catford proposes that the co-text will provide the translator with information which will help him to decide on what features can be considered as functionally relevant to the text in situation.

Equivalence, a much used and abused term in Translation Studies, does not mean 'sameness' or 'synonymy', for any two texts (ST and TT)

in two different languages cannot be absolutely identical in terms of grammar, lexis or meaning. Equivalence in translation is a major terminological ambiguity. The concept of equivalence, as a philosophical construct, is sometimes vague, misleading and, more often than not, subject to various interpretations. Van den Broeck (1978, pp32-33) holds that "the properties of a strict equivalence relationship (symmetry, transitivity, reflectivity) do not apply to the translation relationship". Snell-Hornby dubs equivalence as merely fictitious and illusory. Structuralists and post-structuralists, as we shall see later, disavowedly reject equivalence and the concept of translation altogether.

This made Neubert look to equivalence as the 'missing link' between translation as a process and translation as a product. While van den Broeck insists that the precise definition of equivalence in mathematics and exact sciences is a serious obstacle to its use in Translation Studies, Neubert stresses the need for a theory of equivalence relations. Translation cannot be precisely equated with, or even compared to, mathematics for while mathematics deals with figures and equations of quantitative properties translation operates through lexical structures of semantically and stylistically qualitative attributes.

In a stimulating article on "Text-bound Translation" (see 'Translation Theory and its Implementation in the Teaching of Translating and Interpreting', (ed) W Wilss and G Thome, 1984, pp61-

69), Neubert introduces the notion of 'prototypical textuality' to resolve the issue of equivalence. He maintains that:

"Translating an exemplar of  $L_1$  text type into target language  $L_2$  presupposes a prototypical text in  $L_2$ . It is, in all probability, different in its lexical, grammatical, and stylistic makeup from its corresponding prototypical opposite number in  $L_1$ . The key operations involved in this process - in familiar words: the creation of an equivalent  $L_2$  text - approximate the  $L_2$  prototype without having to attain it fully".

Neubert's prototypical approach to equivalence, in this perspective, promotes the prospective translator's and interpreter's competence in relating instances of  $L_1$  texts and  $L_2$  texts respectively to prototypical  $L_1$  and  $L_2$  texts. In this way, grammatical and lexical structures will not be interpreted as correspondences on the sentential level but as 'vectorial components' leading to prototypical equivalence on the textual level. But does such a Utopian prototypical layout exist in  $L_1$  and  $L_2$  texts? There may be a prototype business letter, a prototype cooking recipe, a prototype instructions manual, and a prototype legal contract. But could there be a prototypical poem, novel or dramatic text? Translation transcends the formal confines of a message. It is not an approximation of an unpredictable prototypical instance in  $L_1$ .

Neubert goes on to discuss the ways and means whereby 'textual equivalence' can be achieved. For pedagogical reasons, two strategies are proposed: transpositions, which have to deal with grammatical renderings in the target text, and modulations, which consist of lexical reconstructions in the target version. Qualitative changes, involving grammar and lexis, must go hand in hand with quantitative alterations, implying expansions or condensations. Dislocations may occur as a result of sequential arrangements. Transpositions and modulations are not to be mechanically or unconsciously carried out in L<sub>2</sub>. A skilled translator will make his decisions and choices with utmost caution. A dislodgement or a misplacement of a grammatical or a lexical structure in the sequential arrangement of L<sub>2</sub> text can be irretrievably detrimental. Within text-bound translation, Neubert re-orientates Van Dijk's concept of 'superstructure'. He formulates a 5-stage progression schema which sets off the texts from other prototypes of technical literature. It comprises (1) title of the invention; (2) the technical field; (3) background art; (4) the disclosure of the invention; and (5) a detailed description of the invention. Other textual components may be added to this prototypical patent such as drawings, diagrams, industrial applicability, claims, bibliographical data, and an abstract. Other variations of this prototypical patent are not unpredictable.

Neubert later admits that such prototypical predetermination does not apply to the majority of L<sub>1</sub> texts. A differentiation has to be made between constrained technical texts and poetic texts of unconstrained, unlimited variability. Neubert rounds up his

prototypical theory by stating that "text-boundness should not monopolize linguistic well-formedness". It is the imbalance between appropriate texture and grammatical and lexical structure that impedes textual equivalence. Neubert emphasizes the element of 'subjectivity' in equivalence. He seems to entertain his own misgivings with regard to what Nida labels 'dynamic equivalence'. He brings in the image of the double-headed monster, which he calls 'meaning', raising its heads one turning to the L<sub>1</sub> community and the other to the L<sub>2</sub> community. It talks with different tongues but, asks Neubert, does it mean 'the same'? The answer is simply that "pragmatics dominates semantics". Neubert brings in semiotics to play a major role on the translation arena. He starts from the primary assumption that language is a system of signs, and that translation is the substitution of SL signs by corresponding TL signs. He then concludes that equivalence is a 'semiotic category' comprising a syntactic, semantic, and pragmatic component. These components are hierarchically arranged, where semantic equivalence takes priority over syntactic equivalence, and pragmatic equivalence dominates the other two components. Placed in a semiotic perspective, textual equivalence is achievable through the translator's mental processing of the SL sign input into TL equivalent sign output with the text's relevant socio-cultural context sufficiently highlighted. The active interaction of the three components of Neubert's theory of equivalence determines the translator's process of selection in the target text when he decodes and attempts to encode pragmatically.



Lotman (1976, pp153-96) argues that a text is explicit (it is expressed in definite signs), limited (it begins and ends at a given moment), and it has structure as a result of internal organisation. This structuralist view is taken up by Mukarovsky who considers the literary text as having both an autonomous and a communicative character. The signs of the text are in a relation of opposition to the signs outside the text. The Prague structuralist linguists view the text as an autonomous, vibrating, communicative structure. Structural linguistics, however, is at variance with text linguistics with respect to textual analysis. A structuralist translator approaches the text from within, breaking it up into minute grammatical and lexical microstructures. No attempt is made to place the text in its relevant socio-cultural context. A text-linguistic translator, on the contrary, approaches the text from without, linking its microstructures (microtextual and microcontextual) to its relevant socio-cultural layout, and interpreting it in the light of its spacio-temporal relationship with prior or contemporaneous texts.

In fact, anyone well acquainted with the complexity of languages cannot but conclude that equivalence in translation cannot be defined in terms of identity or evenness. Since no two languages, even if they were twin sisters in the same family, share identical grammar and lexis, equivalence in the sense of absolute synonymy is far from realizable. Translators can come as close as possible to the original.

Gideon Toury (1980) introduces his approach to translation equivalence which, he hopes, "will correct many flaws inherent in the

existing, mostly prescriptive and a-historical approaches to the problem." (p.63) He bases his approach, which he labels 'functional-relational equivalence', on the primary assumption that translation is the replacement of one message, encoded in one natural language, by an equivalent message, encoded in another language. For translating to take place and translation to occur, three basic requirements should be met: (1) the presence of two different language codes; (2) the establishment of two distinct messages, each encoded in a different language code; and (3) the establishment of a certain relationship between the two messages. It is this relationship which Toury calls 'equivalence'. The establishment of equivalence between two distinct messages encoded in two different language codes is constrained by certain 'norms' which are neither extremely objective nor fully subjective, but intersubjective factors determining the translational solutions. By translational solutions Toury means the procedures implemented to establish the relationship obtaining between the TT (translated text) and the ST (source text). Translation norms may act as a 'model' in accordance with which translations are actually formulated.

Toury, then, sets out to bridge the gap between the concept of 'translational relationship', which is norm-governed, and 'translation equivalence', which, far from being normative, is broad, flexible and changeable. Such a gap, which is only apparent, could be bridged by projecting the applicability of the norms onto the concept of equivalence by postulating that:

- (a) "the concept of translation equivalence is a broad, flexible and changing (or at least changeable) one, and not that narrow, fixed notion which is usually adopted by (normative) theorists of translation.
- (b) the main factor determining the identification of certain relationships between TT (or TT units) and ST (or ST units) - which are describable independently of such an identification - as those of equivalence are the norms".  
(ibid, p64)

Toury concludes that the extraction of basic principles underlying a theory of equivalence can be accomplished by establishing and scrutinizing the interrelationships between the existing heterogeneous corpora of TTs and STs. The relationships holding between a TT and its relevant ST are characterized as being only relational and functional, for the only constancy in TT-ST relationships is functional, and not any form of 'material' constancy. "The only things that can be predicted", he says, "...are what relationships are likely to be encountered in reality under certain specified conditions; and the better specified these conditions, the more valid the prediction." (Toury, 1980, p68) The relational character of translation equivalence is conceived within the TT-ST established relationships. Translation equivalence is functional in the sense that it is governed by norms which influence and determine the comparative functionality of individual textual structures and sub-structures in SL and TL texts; hence it is flexible, broad and changeable.

Mary Snell-Hornby (1988) presents an integrated approach based on the theory, practice, and analysis of literary translation. She develops a more cultural approach through text analysis and cross-cultural communication studies. What is significantly relevant to this study is her argument over translational equivalence which she considers as 'only illusory'.

Snell-Hornby distinguishes two schools of translation theory which currently dominate the scene in Europe. The first school, which traditionally upholds a linguistically oriented approach to translation or translatology, is based in England and Germany. In the United States, Nida is the most influential scholar of this school, whereas in England and Germany, Catford and Wolfram Wills are its chief exponents. Both the English and German approaches to translatology agree that the lexemes 'equivalence and equivalent' came into general use in both English and German via exact sciences such as mathematics and formal logic. Though existing linguistically oriented theories converge as to the centrality of the concept of equivalence, they notoriously diverge as to the nomination of the appropriate unit of translation. The concept of the translation unit, which is generally understood as a cohesive segment anchored between the level of the word and the sentence, further expanded to cover the entire text. With the text seen as a linear sequence of units, translation, as a transcoding process, sought for the substitution in the target language a sequence of units equivalent to those of the source language. Optimal equivalence (textual) is then extracted from the diverse minimal

(structural) equivalences provided by the receptor language. This process, ie. the establishment of equivalence, is strictly norm-governed. Accordingly, translations can be judged as equivalent or non-equivalent. But is equivalence, in the sense of a scientific, quantifiable, formulaic relationship, likely or unlikely, to exist between source and target texts?

Mary Snell-Hornby (1988, p17) warns against "the treacherous illusion of equivalence that typifies interlingual relationships". "Nowhere", she continues, "is the fallacy in such thinking better illustrated than in the term 'equivalence' itself". (p18) She starts her argument from the primary assumption that no absolute symmetry exists between any two languages. Moreover, the principle of 'reversibility' which is the scientific objective criterion for testing the validity and credibility of mathematical and logical equations, does not apply to instances of natural languages. The concept of equivalence had to be revised in order to fit in a much broader perspective.

Unlike the linguistically oriented translation theorists who regard translation as a branch of Applied Linguistics, the 'manipulation' scholars consider translation as a branch of Comparative Literature. The Manipulation school has its representative scholars such as Andre Lefevere, Susan Bassnett-McGuire, and Gideon Toury. They view translation, (particularly literary translation), as a manipulation rather than establishment of equivalence. Unlike the linguistically oriented approach, the 'manipulation' approach is

oriented towards the target text. In his preface to 'The Manipulation of Literature: Studies in Literary Translation' (1985). Hermans, a leading scholar of the Manipulation School writes: "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose". Their primary assumption is not 'intended equivalence', upon which the linguistically oriented approach is premised, but 'admitted manipulation' based on the concept of translation not as an equivalent reproduction of another text but as a full-fledged text-type, an integral part of the target culture, and a tributary to the mainstream of the literary polysystem carrying into it new ideas and innovative methods.

From the above discussion, it seems that the Linguistically-oriented School and the Manipulation School are in disagreement over the issue of equivalence. The divergence is only apparent. Toury, an Israeli literary scholar and a leading member of the Manipulation School, bridges the gap between the two seemingly unidentical approaches to equivalence in the following statement:

"The only construct that is a maximum equivalence requirement as well as literary-specific and ST-based is the 'adequate translation (AT)', ie. the equivalence on the textemic level. It is therefore most suitable to serve as the invariant in a comparison of TT and ST proceeding from a theory of literary translation. The object of this comparison could therefore be re-defined as establishing the distance between the actual

equivalence obtaining between TT and ST and the maximal norm of AT." (1980, p116)

## 2. THE COMMUNICATIVE COMPONENT

Before going into a detailed analysis of the communicative component of the translation theory, let us try to find adequate answers to a couple of initial queries. What is the nature of human communication? And in what way (or ways) is communication relatable to the translation phenomenon?

Two types of communication are initially distinguished: (1) intralingual communication, which employs a set of signs to communicate a message from a given language form into another form in the same language; (2) interlingual communication, which employs a set of signs to communicate a message from a given language form into another completely different language. Translation proper is interlingual. Communication is a multi-party activity. It involves two or more participants. It is an interpersonal event contextualized in a socio-semiotic environment. It subsists and survives in an atmosphere of social interaction. Therefore, communication as a language phenomenon must be studied from the sociological perspective. As such, communication theories have recourse to linguistics, cognitive psychology, anthropology, ethnography, micro-sociology, and other adjacent disciplines.

Translation, in a sense, is communication; for translation involves the transfer, or the carrying over, of a pre-conceived entity from one language form to another. This pre-conceived entity, which makes translation possible, could be nothing but a certain unascertainable vision of reality channeled through the medium of language. The link between language and the external world is mutually indissoluble. The relation of language to the external world has become a controversial issue over which philosophers and linguists disagree. Radical scepticism, of which Hulme is a true representative, rejected the knowledge of the external world as indefinite and un-self-validating. Radical sceptics tried and failed to discover a link between the laws of deductive logic and the nature of experience derived from real-life events. For them the link between thought processes and external phenomena was simply missing. Kant set out to liberate thought from the prison-house of reason in which Hulme and his fellow-sceptics had deadlocked it. Kantian philosophy postulates that "knowledge is the product of the human mind, the operations of which could only interpret the world, and not deliver it up in all its pristine reality." (Christopher Norris: 'Deconstruction: Theory and Practice', (1982, p4). The structuralist outlook to the external world springs from a sceptical divorce between mind and reality. Ferdinand de Saussure argues that our knowledge of the world is shaped by the language that serves to represent it. The 'arbitrary' nature which he bestowed upon the 'sign' seems to have undone the link between word and thing, between language and reality. According to Saussurian structuralism language ceases to be a window through which we countenance reality; it is an autonomous, self-validating system in which "reality is carved up



in various ways according to the manifold patterns of sameness and difference which various languages provide." (ibid, p5) This structuralist approach to language in which the reality of thought and meaning is emphasized, runs counter to pre-structuralist approaches like Halliday's. Halliday looks on language as not simply a formal system, but rather a system that exists to satisfy the communicative needs of its users. He maintains that language has three general functions: an ideational function, an interpersonal function, and a textual function. The ideational function has two subfunctions: an experiential function and a logical function. Language functions experientially when it is used as a means of "representing the real world as it is apprehended in our experience". (Halliday and Hassan, 1985, p19) Language functions logically when it is used to express "fundamental logical relations". (ibid, p21). Language is not only a "representation of reality, it is also a piece of interaction between speaker and listener". (ibid, p20) The interaction between speaker and listener is what Halliday calls the interpersonal function of language. Halliday, unlike structuralist linguists, does not divorce language from the external world nor, like radical sceptics, does he dissociate mind from reality.

Ogden and Richards, (1946, p227) list five functions of language: (1) symbolization of reference; (2) expression of attitude to listener; (3) expression of attitude to reference; (4) promotion of effects intended; and (5) support of reference". They differentiate between the symbolic and the emotive uses of language. In the symbolic use of language attention is focused on the correctness and truthfulness

assigned to the referents. In the emotive use of language the character of the attitude aroused in the addressee is of prime importance. The symbolic use of language clearly manifests itself in scientific and documentary texts where the truth values assigned to language 'symbols' are clear-cut, unequivocal, and ascertainable. In literary texts, especially in poetry, the emotive use of language is domineering.

Karl Bühler (1965, pp28-32) distinguishes three basic functions of language, each linked to the three variables in his 'organon model of language'. The three functions are: (1) the representational or referential function, which is linked to objects and relations in the real world; (2) the emotive-expressive function, which is linked to the speaker/writer of the message; and (3) the conative function which relates to the receiver of the message. Bühler's three basic functions of language echo Ogden and Richards' except that Bühler's are more economical and less overlapping. The three variables in Bühler's model are the message-sender, the message, and the message-receiver. The message, or rather the linguistic expression of it, is determined by the physical and non-physical referents and the truth values assigned to them. The effectiveness of the message rests solely on the objects and relations existing in the real world, the message-sender's attitude towards them, and his attitude towards the receiver of the message. The representational-referential and the emotive-expressive functions of language are significantly conducive to the effectiveness of the message.

Roman Jakobson adds another three functions to Bühler's and fits the six in a schema of verbal communication. Juliane House (1977, p33) presents a detailed account of Jakobson's language model. She writes:

"The addresser sends a message to the addressee: the message requires a context (extralinguistic world) referred to by the addresser, a code at least partially in common to addresser and addressee, and a contact, a physical <sup>h</sup>cannel or psychological <sub>x</sub> connection between the addresser and addressee. From orientation towards addresser, addressee, or context, Jakobson derives the three functions already mentioned in Bühler. From an orientation towards contact, Jakobson derives a pathic function - this function is predominant if the message has the predominant purpose of establishing, prolonging, or discontinuing communication. When speech is focused on the code, it has a metalingual function. Strictly speaking, another level of language, metalanguage, ie. communication about language, is being employed whenever the metalingual function is being employed. The poetic function in Jakobson's model consists of a focussing on the message for its own sake.

Though more elaborate than Bühler's, Jakobson's model admittedly upholds the dichotomy between the primary referential function and the secondary non-referential functions of language.

Malinowski's classification of language functions is based on anthropological considerations. As an anthropologist, he was interested in practical or pragmatic uses of language on the one hand, which he further subdivided into active and narrative, and ritual or magical uses of language associated with ceremonial and religious activities, on the other.

Despite the various classifications of language functions, one cannot arbitrarily segment a specific instance of natural language into un-related, clear-cut meanings. The experiential, referential, ideational and textual functions of language are inextricably intersewn into the fabric of discourse so much so that it becomes hardly possible to dissociate the one from the other. To understand a source message and, subsequently, communicate it into another language, one must conceive it as a semantic whole locatable in its extralinguistic context.

Various approaches to translation diverge as to the shift of focus. The linguistic approach, which is best illustrated in the work of Catford (1965) focuses on the differences in linguistic structure between the source and target language. It involves a series of rules of formal correspondence based on contrastive linguistics. As such, they rely on surface structures and pay no heed to the underlying semantic relationships. Unless the functions of formal correspondences are clearly understood, translations are bound to shrink into mere mechanical re-transcriptions. Besides, Catford's approach to translation overlooks the communicative aspect of discourse.

The communicative approach, of which Nida, Wilss, and Rose are notable exemplaries, emphasizes the communicative aspect of discourse. The focus is shifted to the extent to which the meaning of the source text is transmitted to the receptors in a form that they can understand and react to. The receptor's role in communication is so vital that it is made the end-result of the process of translation.

In their most recent book, Nida and de Waard (1986, pp11-19) enumerate as many as eight principal elements involved in communication: (1) source; (2) message; (3) receptors; (4) setting; (5) code; (6) sense channel; (7) instrument channel; and (8) noise. We will deal, in brief, with these elements. Heavy stress will be placed on more prominent ones.

(1) SOURCE:

By 'source' Nida and de Waard mean the author, co-author, or the authorial team who created the text. This concept of 'source' emerged principally from Nida's preoccupation with Bible translating, since the extant translations of the Bible are based on prior translations by different hands in different languages. Source has a much wider perspective. It can relate to the text as a closed and finalized object. It can also apply to the language in which the text is originally written.

**(2) MESSAGE:**

The message is the focal element in the communication process. No communication can occur in a message-free context. It is the message which is the target of all communication. Therefore, more light will be shed on this particular element. Any message has a form and a content; a physical shape and a non-physical intent. Both elements are inseparable. The form of the message consists in the external 'sign' representation or embodiment of the sender's intentions. The content of the message constitutes the information to be imparted to the immediate receptor. For a message to be meaningful and intelligible, both form and content must be harmonized and well-balanced. In other words, the linguistic representation of the message must be un-crooked and well structured. In like manner, the ideational content of the message must be easily extractable and sufficiently obviated. Esotericism, which is mainly attributed to excessive figuration and far-fetchedness, would result in structural complexities and stylistic oddities which would impinge on both the interpretability and communicability of the message.

The verbal form of the message consists of signs and sign combinations; a concept of language which semioticians unanimously uphold. These signs or sign combinations constitute the external framework of the message. Semioticians label words and word combinations 'conventional' signs as distinct from 'indexical' and/or 'iconic' signs. Conventional because they are, as Nida

claims, "free from the formal contamination of the objects to which they refer". (1964, p31) Nida's choice of the word 'contamination' is not a fortunate coincidence. It may have been inspired by his too much preoccupation with Bible translating. Nevertheless, he could have chosen a less poignant term. The relationship between sign and signatum, word and thing, form and object is a long-standing one. As signs are determiners of the objects to which they refer, it is the object as an item of external reality which inspires the word by which it is identified. Objects existed in the external world long before their verbal signs.

Linguistic symbols are context-free only when used in isolation. This, however, does not mean that words in isolation are meaningless or devoid of any signification. On the contrary, a word is significant in so far as it refers to a specific, distinct physical or non-physical object or entity. Only when words or word-combinations are used in a certain context do they become context-bound. Roman Jakobson, in his article "On Linguistic Aspects of Translation" adds a semiotic dimension to the meaning of the word. He distinguishes three ways of interpreting a verbal sign, and moves therefrom to distinguish three types of translation:

- (1) "Intralingual translation, or re-wording, is an interpretation of verbal signs by means of other signs of the same language.

- (2) Interlingual translation, or translation proper, is an interpretation of verbal signs by means of some other language.
- (3) Intersemiotic translation, or transmutation, is an interpretation of verbal signs by means of signs of non-verbal sign system."

('On Translation' edited by A Brower, 1959)

Oral communication messages possess certain paralinguistic features such as pitch, intonation, speed of utterance, etc, which are unfound in written messages. Nevertheless, some such, or similar, features are deducible in written messages from punctuation marks which mark shifts of focus and identify meaning priorities. But it remains to be emphasized that the tonal quality of voice, facial expressions, pitch levels, and the positions of the body do enhance and expedite oral communication. Such paralinguistic features impress the immediate recipients of the oral message in a manner explicitly indicative of their role as active, inactive, or simply indifferent participants in the communicative event.

Semio-poetics pushes communication a bit forward. Gideon Toury (1980, p12) regards communication as a process involving 'transfer' operations performed on one semiotic entity, belonging



to a certain system, to another semiotic entity, belonging to a different system. Such a process is fundamentally inter-semiotic or inter-textual. Despite the fact that either entity belongs to a different code, they both share one thing in common, transferable over the systemic or semiotic border. This thing in common, which Toury calls 'the invariant under transformation', is the core of all communication. Toury then postulates that the resultant entity has a twofold nature: (1) it is part of the semiotic system, the target or the receptor system to which it belongs; (2) it is the representation of another entity, belonging to another system, by virtue of the 'invariant' common to it and to the initial entity. Applied to translation, this intersystemic, intersemiotic, or inter-textual approach holds true, to a considerable extent, to the communication of a source message into the receptor language. The source message is the initial semiotic entity, whereas the target message is the resultant entity in another sign code. Both entities have one thing in common, that is, 'the invariant under transformation'. The operation performed on this invariant is one of transfer, usually entitled adequacy, equivalence, or correspondence, depending on the type and goal of the transfer.

Communication, however, does not only imply the 'invariant' common to both source and receptor messages. It is a far broader concept than mere transfer. Toury adds a cross-cultural dimension to the communication process, re-defining communication as "the communication of verbal messages across a cultural-linguistic border". (ibid, p15) Translational communication involves not

only the transfer of the sign representation of the message in its initial code but also the socio-cultural context in which it is embedded. The socio-cultural context comprises extralinguistic elements conducive to the explication and reinforcement of communication. But translational communication, on the other hand, cannot be equated with the mere transfer of the 'invariant under transformation'. It is a teleological process; a goal-directed activity. Unlike 'traditional' theories of translation, eg. Catford's linguistic theory of translation, which are basically source-oriented, translation should be conceived as a window on alien cultures, the aim being the universalization of human culture at large. Toury modifies his definition of translation to encompass communication in translated messages within a certain cultural-linguistic system, with all the relevant consequences for the decomposition of the source message, the establishment of the invariant, and the recomposition of the initial message in the receptor language.

Translated messages should neither be over-communicated nor under-communicated, but just adequately communicated. Communication should not be expected to transcend the limits of the 'invariant' while decomposing and recomposing the initial and the resultant message. The neutrality rather than the identity of the translator deserves to be observed in translational communication otherwise the target message would be far more creative, in fact, completely other than the source message.

### (3) RECEPTORS

The author of a text must necessarily have a message to communicate. Once the message is triggered, it does not remain static. It travels to its intended destination, ie. its immediate audience or readership, through sound waves or across the printed page. From its conceptulization down to its actualization, the message is always on the move. It must have long been lurking in the sub-conscious mind of the author until it was consciously captured in a moment of intense creativity. Once captured, it soon assumes a physical (written) or non-physical (oral) shape. In either case, the message is picked up by its intended, immediate recipients. That is how communication occurs. No communication occurs without a message, a code, and receptors.

Misinterpretations and, consequently, miscommunications do often occur; the reason being attributable to differences of age, gender, status and, above all, the cultural and educational backgrounds of the receptors. Differences of age entail differences of interest and experiential knowledge. The scope of interest and the amount of experience accumulated through active interaction on the socio-cultural level lead to the evolvment and promotion of a peculiar insight which facilitates the reception, interpretation, and comprehension of the emitted message. The age of the receptor indicates the extent to which he had been exposed to the receptor language and culture. It also indicates the volume of the cultural-linguistic inventory which the receptor had been

building up in previous years. To ensure maximum communication, the sender of the message needs to consider both the limitations and expectations of his immediate receptors. For instance, the extent to which a particular ethnic population have been exposed to the dominant language and culture of their host country must be taken into consideration when addressing them in the dominant language. Communication should not be far beyond or below the receptor's expectations. Communications addressed to children, teenagers, or adults should be mindful of their age, gender and cultural background. It is almost unlikely, and very often unthinkable, to address a child in the manner and language in which an adult is addressed. Should this happen, a 'generation gap' is bound to exist. For inter-generation communication to be maximally achieved, the cultural gap must be bridged. A major obstacle over which interpersonal communication may stumble is the author's or the translator's failure to identify himself with the receptor's social, cultural and intellectual requirements. If the addresser was insensitive, indifferent, or disinclined to appreciate the feelings, traditions, and thoughts of the addressees, communication would not be fully achieved.

#### (4) SETTING

By the setting of the message, I mean the social and cultural circumstances in which it is despatched. This requires that the content of the message be in conformity with the socio-cultural norms and conventions of the immediate recipients.

Messages are linguistically set to fit in the relevant situational contexts. Nida and de Waard (1986, p15) distinguish two types of setting: (1) the original setting of the communication (who wrote to whom about what, in what way, at what time, under what circumstances, and for what evident purpose); and (2) the setting in which the translation is read to or by receptors. What is deemed most important about communication is that the pragmatic intentions of the author must be sufficiently explicated in the translated message.

#### (5) CODE

Language codes are sign systems in which messages are encoded. A language code consists of signs and sign combinations. Other language-dependent codes, eg. the Morse code, are used to promote communication as well. The Morse Code is based on graphic symbols (dots and dashes) transformable into language signs (words and word combinations). The transformation of signs and sign combinations from one code to another is the essence of communication. In addition to language and language-dependent codes, there exist other non-language, and yet codifiable, manifestations which reinforce and expediate communication. Such non-language manifestations consist in gestures, facial expressions, positions of the body, etc. Some of these non-verbal manifestations, such as the speaker-hearer proximity, relate to prevailing socialisation norms. Middle-Eastern people, for instance, stand or sit at a relatively closer distance than their

western counterparts in similar communicative situations. And yet, proximity may be taken to assume a threefold nature: (1) confidentiality of the message being communicated; (2) close kinship between participants in the communication; and (3) effectiveness of the message under communication. Moreover, proximity in aural or gesture communication (as among the deaf) can ensure a fuller comprehension of the message since not a single sound or gesture will be left unheard, unobserved or miscaptured.

In written messages, there are certain non-verbal or extralinguistic features which affect communication and determine the impact the message leaves on its immediate recipients. These features include the size of type, the quality of paper, and, above all the readability of the message. The face and size of type is a major factor in written communication. Among the various types of Arabic script, for instance, the Kufic script is the most sophisticated except for highly specialized calligraphers. The difficulty lies mainly in its intricate, ornamental, geometrical and linear graphic representations. The Kufic script is bound to impede the communication of the message in which it is written.

Not unlike linearity, punctuation plays a decisive role in the sense perception, understanding, and communicability of the message. "Punctuation", writes de Beaugrande, "is a textual subsystem that meets various communicative needs of linearity: marking off units and sub-units, pausing, indicating priorities, pointing backwards or forwards, excluding alternatives, and so on". (1984,

p192) In immediate interpersonal communication, the senses of hearing and sight combine in the interpretation of the language code in which the message is structured. Only in touch communication (Braille) does the sense of feeling become extremely important for the despatchment and reception of the message.

Punctuation marks function as organizational tools in texts. They promote and explicate grammatical well-formedness and remove semantic incongruities, thus making the text comprehensible and communication, achievable. Unless a message is appropriately punctuated, communication is bound to stumble over the ambiguity rock. Full-stops are used to indicate pauses; commas, to indicate degrees of integration between an adjunct and its core; semicolons, to indicate content associations; dashes or parentheses, to insert clauses subordinated in function, but not in form; exclamation marks, question marks, or periods, to make the same phrase formats heavy, non-heavy or neutral, respectively; and quotation marks, to indicate attitudes towards expressions. Inappropriate or misplaced punctuation can ambiguate, distort, or undermine the intended meaning of the text.

(6) **SENSE CHANNEL:**

Little can be said about this element except that it involves the senses of sight, hearing and touch which are employed in verbal and non-verbal communication. Sense perception always precedes sense absorption in all modes of communication.

(7) INSTRUMENT CHANNEL:

Confined to oral communication, this element involves the air through which sound waves travel and the light which highlights the extralinguistic features of non-verbal communication. An airless channel would not be instrumental to the communication of a message. Likewise, insufficient light or complete darkness would not externalize the attitude of the addresser towards the addressees.

(8) NOISE:

In normal oral communication, physical noise, that is, noise generated by shouting, clapping, whistling, etc, can distort the message. In electronic communication the message can be over-amplified to the extent of losing its identity.

The communicative component of the message can be further divided into various sub-components, chief among them is the situational sub-component. The situation of communication is both complex and subtle. It consists of relevant factors which make up the situational context. De Beaugrande lists these factors as: "(1) available semiotic codes or rules of successful verbal behaviour in communication situations, conversational postulates, etc; (2) economic situation; (3) social situation (including personal history of socialisation, social role, etc); (4) political situation; (5) cultural situation (including the education and knowledge of speakers and hearers); (6) set of hypotheses



concerning the communication situations, the communication partners, and their possible reactions; (7) speakers' and hearers' intentions, and so on".

("Current Trends in Textlinguistics", edited by W U Dressler, 1977 pp52.)

### 3. THE SEMIOTIC COMPONENT

The third component in our analysis of translation theory is the semiotic component, which is conceived within the framework of a theory of language as a system of signs. Signs are divided into three subclasses: indexical, iconic, and conventional. In his book 'Elements of Symbolic Logic' (1947). Reichenbach deals with each type of sign in detail. Indexical signs may be human (eg. screams) or non-human (eg. smoke) which signal fear and fire respectively. Iconic signs such as onomatopoeic expressions are self-explanatory; they recall the sound of the objects they signal. Conventional signs, generally called symbols, are free from the "formal contamination with the objects to which they refer". (Nida, 1965, p31) Most of the linguistic signs are conventional. However, some conventional signs inhere an iconic quality. Onomatopoeic words, for instance, project the sounds of their referents. Similarly, Bloomfield (1933, p156) notes that some sign combinations carry a specific 'sound symbolism' such as 'fl' in flip, flap, flutter, flare and flicker; and 'gl' in glitter, glimmer, glare and glisten. Both sign combinations are associated with swift and shining objects respectively. Onomatopoeia or sound symbolism,

though a rare linguistic phenomenon, are of crucial importance in the translation of poetry.

Logicians and semanticists attribute meaning to sign denotata. A sign may have one or more meaning according to its physical or non-physical denotatum. The relative variability of the meaning of a specific word is anticipated by the situational context in which it occurs. This accounts for the infinite flexibility of language use to cope with the infinite variety of human experience. Therefore, the linguistic garment in which the message is clothed must be appropriately tailored, otherwise it would look shapeless, loose or inadequate.

Linguistics is commonly known as the scientific study of language. As such, it studies, analyses, and integrates the various components of the linguistic phenomenon. By linguistic phenomenon I mean the verbal or non-verbal sequence of utterances or gestures. The minimal terrain of linguistics is the sentence, which may be roughly defined as a stretch of lexical items internally structured and organized to constitute a phonological, grammatical, syntactic and semantic whole. It is the grammatical well-formedness of the sentence which invests it with signification. Unless the phonological, grammatical, syntactic, and semantic structures of the sentence are coherently integrated, there is every possibility that the meaning will be hardly intelligible. But is the sentence, upon which traditional linguistics is based, a proper vehicle for communication among humans? In other words, does intercommunication or trans-communication occur on the

level of the individual sentence? By the 'sentence I mean the sentence as it singly stands, ie. disconnected from preceding and succeeding sentences in a paragraph, a chapter, or a book. Certainly not; for we communicate through longer stretches of utterances, ie. texts.

#### SENTENCE OR TEXT

A sentence is either meaningful or meaningless. Drawing distinctions between meaningful and meaningless sentences is not an easy task. "Sentences, by definition, are grammatically well-formed". (Lyons, 1981, p101) Many of the utterances formed in normal circumstances, however, are ungrammatical in various ways, and yet some of them are interpretable in their relevant contexts. But, as Lyons maintains, "grammaticality must not be identified with semanticity". (ibid, p102)

The distinction between grammaticality and semanticity is neither recognizably sharp nor sufficiently clear-cut. There are many utterances whose unacceptability is quite definitely a matter of grammar, rather than semantics. For example, "I can't speak English like me speak Arabic" is obviously ungrammatical in standard English in contrast with "I can't speak English as smoothly and fluently as I can speak Arabic". The first utterance can be classified as being ungrammatical and yet its meaning can be easily sought in the context in which it is embedded. On the other hand, some utterances, which we can classify as grammatical, are meaningless. Lyons cites a few examples:

"Colourless green ideas sleep furiously."

"Quadraplicity drinks procrastination."

"Thursday is in bed with Friday". (1981, p103)

Even if one tried to attach a metaphorical value to each and every individual word in the above-cited examples, the meaning would still remain vague, ambiguous and undecipherable. Consequently, the message, which every utterance is supposed to carry, will not be communicated simply because there is no message. From this we can infer that the communicative message of an utterance is made explicit by the alliance of its grammaticality and semanticity.

Sentence-based linguistics, as an established and self-contained discipline, was born years ahead of textlinguistics or discourse analysis. It possessed its own descriptive tools and terminology. Linguistics, however, did not go beyond the boundaries of the sentence, and the methods then known had not allowed it to describe the structural relations between sentences in connected discourse. The tools necessary for describing the structural relations in connected pieces of writing or utterances were provided by discourse analysis which Harris had suggested in 1952. Linguistic analysis, at the sentential level, had failed to resolve the problem of structural relations in verbal utterances extending beyond the limit and scope of isolated sentences. The need arose for the formulation of a theory which would focus on the text and not the sentence; hence the birth of text-linguistics.

In Europe, the linguistic analysis of texts was first undertaken in the early sixties. Tools for text-linguistics or discourse analysis were not available then. Resort had to be made to linguistics which, however, was not sufficiently able to reconstruct the syntax and semantics of texts, either. The two vital aspects, ie. the problems of supra-sentential relations and text interpretation in literature, had a great impact on the development of textlinguistics.

#### TEXT AS THE APPROPRIATE UNIT OF TRANSLATION

Before going any further into text-linguistics or discourse analysis it is advisable, at the very outset, to know what a text is. For Halliday, "...any instance of living language that is playing some part in a context of situation is called a text". (Halliday and Hassan, 1985, p10) Though a stretch of linguistic structures, a text is basically a semantic unit. Halliday does not distance himself from the theory of language as an instrument of social interaction among the members of a speech community. He stresses the importance of language as a living entity aimed primarily at the achievement of communication among fellow-communicants in a context of situation. He views the text as being non-extricable, non-alienable from the situational context in which it is embedded. For the text is a continued stretch of connected sentences and not an ad hoc accumulation of isolated structures in a non-situational vacuum. The inter-connectedness which exists along a stretch of sentences or utterances constituting a text bestows upon it a unique and distinctive character.

If we contend, as Halliday expectedly does, that the text is basically a semantic unit, it follows that a componential analysis of the text, must be administered from a semantic perspective. The phonological, lexical, and syntactic structures should be analytically studied as being functionally contributive to the explication of the text's semantic significance. In this context, Halliday brings in yet another notion, that is, the text is both "a product and a process". (ibid, p10) A text is a product in the sense that it is an output, a palpable manifestation of a mental image that can be studied and recorded, having a certain construction that can be represented in systematic terms. It is a process in the sense that it is a continuous movement through the network of meaning potential which involves a lot of choice - and decision-making. Halliday does not only view the text as a basically semantic unit, but also as an instance of social interaction. In its social-semiotic perspective, a text is an object of social exchange of meanings. Halliday merges semiotics with both sociology and linguistics. In this perspective, the text is a sign representation of a sociocultural event embedded in a context of situation. By context of situation, I mean the semio-socio-cultural environment in which the text unfolds. Text and context are so intimately related that neither concept can be comprehended in the absence of the other.

Let us recall once again, for the sake of comparative analysis, the concept of 'sentencehood' as opposed to that of 'texthood'. Several attempts were made, and are still made, to set fast and sharp

demarcation lines between a sentence and a text. No consensus exists among linguists, particularly sentence-grammarians, as to a generally accepted definition of the sentence. This has led to the emergence of different criteria for sentencehood. One example will suffice to exemplify the sentence-grammarians' scepticism with regard to the formulation of an acceptable, clear-cut definition of the sentence. For instance, de Beaugrande, (1980, p11) views the sentence as "(1) the expression of a complete thought; (2) a sequence of speech units followed by a pause; (3) a structural pattern with specified formal constituents." Inconsistency in treating the sentence as a grammatical pattern and, as occasion arose, a logical statement, has created a duality foreign to natural language. The sentence is a purely grammatical entity analysable only at the level of syntax. Studied in isolation with no relevance to or connectedness with preceding or succeeding sentences, the sentence ceases to function and operate as an instance of language. The text is the only linguistic unit which is most qualified to operate and function as "an instance of living language", to quote Halliday's words.

De Beaugrande, on the other hand, distinguishes between a sentence and a text. A sentence is 'grammatical' or 'ungrammatical' in the sense that it conforms to the traditional norms of grammar or departs from them. A text is 'acceptable' or 'non-acceptable' according to a complex gradation, not a binary opposition, and contextual motivations are always relevant. (de Beaugrande, 1980, p12). In this sense, a sentence cannot survive outside its pertinent socio-cultural neighbourhood. Unless motivated by an ad hoc linguistic situation to

demonstrate and exemplify a specific grammatical rule, the sentence restrictively functions as a purely grammatical pattern definable at the level of syntax; the ultimate goal of the sentence being to instruct its recipients on how to construct syntactic relationships between its constituent elements. The text, on the other hand, cannot exist, nor survive, in a socio-cultural vacuum. It is motivated, and hence inextricably related to, a situation of occurrence which is called 'context'. Unlike the sentence, the text is not an abstract, decontextualized entity definable only at the level of syntax. On the contrary, its viability derives from its close affinity with its pertinent situational context wherein it is only interpretable. In addition, the text is conceived and actualized within a 'co-text' which Halliday (1985, p5) describes as "the non-verbal goings-on-the total environment in which the text unfolds." While the sentence is used to instruct its recipients about building syntactic relationships and hence has a limited role in human situations, the text motivates its consumers to control, manage, and eventually change human situations.

Another distinction between the sentence and the text/discourse ushers in the psychological factor. Sentence formation is easily manageable once syntactic relationships between the constituent elements of the sentence pattern are fully established. A theory of sentences is justified in considering as 'irrelevant' such factors as "memory limitations, distractions, shifts of attention and interest, and so on". (de Beaugrande, 1980, p14) These psychological factors are more relevant to the text if we view the text, basically, as a linguistic manifestation of a pre-conceived mental picture of reality



conditioned by the author's state or states of mind at the time of actualization. The psychological factors are fully operative and more easily discernible in the text because it entails an unlimited scope for text processing. Along with this, the text is basically motivated by a specific human situation which is inherently subject to change. In addition, the mental processes involved in text production and text consumption, despite their intense complexities, are susceptible to constant modifications inspired by varied psychological states. This, inevitably, accounts for the wide divergences detectable in the translations of a specific text by various translators. On the contrary, the sentence, being a verbal manifestation of a grammatical structure, does not stimulate or anticipate heterogeneous interpretations.

Drawing distinctions between sentence and text has brought the notion of context into full prominence. While Halliday calls it 'context of situation', de Beaugrande defines it as, "a situation of occurrence in which a constellation of strategies, expectations, and knowledge are active". (1980, p12) The two definitions are not far-distanced. They are almost identical except that de Beaugrande's may seem a bit more empirical. Thus, the text and its relevant context are intimately indissoluble. They are, in fact, two faces of the same coin. Functionally, the text is interpretable in the light of, and with reference to, its relevant context. Since the text is originally motivated by the situational context to which it relates it follows that the context, in spacio-temporal terms, is prior to its subsequent text. This is obviously logical; for in real-life situations stimuli

precede and motivate responses. In simple words, the context of situation stimulates and anticipates the discourse that relates to it.

From the above argument, it is apparent that a context-dependent text is a linguistic unit of communicative value. It is not simply a linguistic unit projected on the interpersonal communication system, as some critics of linguistics have alleged; for 'non-text' can be projected on the communicative system in order to explicate a purely non-linguistic notion. It may not seem inadvisable, in this context, to distinguish between covert and overt texts. A covert text, as it formally suggests, does not show up in its full entirety in linguistic expression. Like the top part of an iceberg, its surface structure captures the perception of the reader. Let us take the 'No Smoking' sign which we see in filling stations as an example of covert texts. The 'No smoking' sign is actually a warning to those who happen to be in the vicinity of filling stations against smoking. Due to the existence and storage of highly inflammable materials in filling stations, it is inadmissible for anyone to smoke lest a devastating fire should flare up. All these implications, which are commonly understood, are listed in the 'No smoking' sign, hence their being not explicitly stated.

The overt text, on the other hand, is envisaged and perceived in its entirety in linguistic expression. Though in communicative discourse a text may consist in a word, a sentence, or a sequence of sentences, it is preferable, not without justification as we shall find out later, to investigate long texts, for they obviate and resolve

relevant issues encountered in text-linguistics or discourse analysis. Unlike the covert text, in which a wealth of meanings and associations can be epitomized in a single word or phrase, the overt text normally consists of a longer sequence of sentences internally strung up to project a full, undivided and overall meaning.

#### TEXT AND NON-TEXT

Now, what are the criteria by which we can tell a text from a non-text? Before we attempt to answer this question, let us make a distinction between text and discourse. Despite the fact that there are different approaches to text and discourse, I feel more inclined to regard discourse as being more inclusive, in the sense that discourse comprehends all texts. A discourse possesses a broader spectrum than a text. Basically texts or discourses subsume all communicative utterances, whether written or spoken. As such, a text is not simply a larger 'rank' than a sentence. It may be <sup>no</sup> longer than a single word. Likewise, it may be compiled of elements without sentence-status. What is even more important than text characterization is text actualization. The actualization of a text is, simply, the arrangement of textual elements to make up a text. The process of actualization can be explored in terms of the text-producer's capacity to organize the textual elements in such a way as to make the text both meaningful and intelligible to text-receivers. For, language operates thorough a set of systems and intersystems. These intersystems, which linguists generally call virtual systems, do not help people to communicate in socio-cultural interaction. People

communicate through the actualization and utilization of recordable, preservable and retrievable utterances. The evolution, continuity and progression of the process of text-actualization is actually, what makes the text a text. The 'textness' of a text is conditioned by certain criteria which de Beaugrande proposed in his book "Text, Discourse and Process" (1980, pp19-20)

De Beaugrande's standards of textuality, that is, standard text requirements, are: (1) cohesion; (2) coherence; (3) intentionality; (4) acceptability; (5) situationality; (6) intertextuality; and (7) informativity. Cohesion is the grammatical hinge which makes the multifarious surface elements of the text 'hang together'. This involves, as de Beaugrande's proposes, "the grammatical formatting of phrases, clauses, and sentences, and such devices as recurrence, pro-forms, and articles; co-reference, ellipsis, and junction." (ibid, 1980) Coherence is sustained at the conceptual level. Ideas, concepts, and thoughts inherent in the text should logically cohere with one another so that the semantic unity of the message would not be impaired. Intentionality implies that the text-originator's goals and intentions are sufficiently obviated, otherwise ambiguations and misinterpretations should inevitably occur. Acceptability simply means that the text should be grammatically well-formed and stylistically appealing to its immediate readership. Situationality implies the adaptability of the text material to the situation of occurrence in which it unfolds. The scope of situationality implies the roles of two communicative participants at least: addresser and addressee, or writer and reader. Intertextuality implies that a given text shares common

features or goals with other texts prior to it. Though logically arguable, intertextuality is best exemplified in criticisms, replies, paraphrases and comments. Informativity means that a text should carry at least a minimum semantic load in order to stimulate its recipients to monitor, manage and change human situations.

Of these seven criteria, two seem prominently text-oriented (cohesion and coherence); two prominently psychological (intentionality and acceptability); two prominently social (situationality and intertextuality), and the last, computational (informativity). Those criteria are closely inter-related in the sense that 'texthood' is conditioned by the active and harmonious interplay of these requirements and/or whether these criteria are upheld. Moreover, "none of the criteria can be appreciated without considering all four factors: language, mind, society, and processing". (de Beaugrande, 1980, p21).

Standards of textuality, however, are important in so far as text-actualization is concerned. On the other hand, categorization of texts/discourses helps not so much as an attempt to compartmentalize human verbal activity in terms of linguistic science but as a palpable means of rendering these texts structurally analyzable and, consequently, understandable. No text-typology, so far, is absolutely unquestionable, nor unanimously authoritative. Current text-typologies are the outcome of indefatigable and ceaseless efforts made by text-typological theorists in an attempt to establish dividing lines between various text types. All attempts to set text-typologies,

however, are subject to critical evaluation and theoretical reconsideration. No specific type of text can be assumed to possess equally specific linguistic, stylistic, or rhetorical attributes. A political discourse, for instance, can be as equally persuasive as an argumentative text, and vice versa. Likewise, an expository text can be as equally impressive as a religious sermon. All texts/discourses have a common share of stylistic devices though they employ distinctive and unique terminologies.

Though standards of textuality, as outlined above, distinguish a text from a non-text, one standard ie. cohesion, falls within the domain of linguistics proper. However, the text is not only language-centred. It is, as de Beaugrande defines it, "a communicative manifestation in a social and psychological context." (1980, p40). Other standards of textuality draw upon cognitive psychology, ethnomethodology, sociology, anthropology, semiotics, philosophy, neuroscience and artificial intelligence studies.

We have pointed out that text/discourse is the proper vehicle for communication in a speech community. Isolated words, phrases or sentences do not serve communication purposes. Discourses, whether written or spoken, are genuinely communicative both in character and function. They are bound to language which is basically a means of communication. Designating the type of discourse, however, is not a sufficient guarantee for its proper translating. Textlinguistics and/or discourse analysis are expected to help in the dismantlement of the phonological, grammatical, syntactic, and semantic structures of

the source text, a step which comes prior to actual translating. Current text-typologies, however, share one serious limitation. Though they provide elaborate and sophisticated methods for text/discourse analysis, they regrettably fall short of submitting descriptive methods for translation or for translation quality assessment.

Discourse is not only a form of language use, but also a form of social interaction. Therefore, discourse analysis has recourse to psychology, sociology, anthropology, semiology and other adjacent disciplines. Van Dijk (1985, p10) introduces three approaches to discourse analysis which he labels hermeneutic, ideological, and content analysis respectively. Hermeneutic analysis approach focuses on "the expression of subjective, personal world views or values". Ideological analysis approach emphasizes "the underlying ideology of speakers or writers and hence class-dependent interests and their socioeconomical basis". Content analysis approach "analyses content mainly as an expression of social or institutional features of production and communication in general". On the other hand, Gunther Kress, in 'Ideological Structures in Discourse' an article included in vol.4 of 'Handbook of Discourse Analysis' edited by Van Dijk, (1985), pp27-29) distinguishes between text and discourse. He views discourse as "a category that belongs to and derives from the social domain, whereas a text belongs to and derives from the linguistic domain". This distinction, to my mind, is both arbitrary and superficial. Both discourse and text are language-bound and each is interpretable in relation to its relevant socio-cultural context. He also views discourse as a "a mode of talking". Discourse is talking, the mode of

which is understood in terms of the non-verbal and paraverbal features it involves. Rather than the mode of talking, discourse is the act of talking. It materializes at the speech level. As such, discourse is determined by an array of generic considerations. A genre is a specific form of language use which fulfils the pragmatic requirements of sociocultural interaction in a communicative event. However, a genre has its own discursual possibilities, phrasal idiosyncracies and meaning limitations.

Like genres, registers are described as varieties of language associated with specific functions of language in specific contexts. The Zwicky's ('Sublanguage' edited by R Kittredge and J Lehrberger, 1902, pp213-215) distinguish between dialects and registers. Dialects are varieties of language associated with "broadly defined biological, social and psychological *states of speakers with such variables as age, sex, ethnic group, social class, regional origin, occupation, personality, beliefs, and attitudes.*" Registers, on the other hand, are language varieties associated with "specific contexts or situations and the specific functions of language in these contexts."

In 'Investigating English Style' (1969, p16) Crystal and Davy attack the term 'register' on the basis of its being inconsistently and indiscriminately used. A fundamental notion in neo-Firthian stylistics, register is also criticized on the basis of its non-restrictive applicability to social situations. They claim that: "There are very great differences in the nature of situational variables involved in these uses of English, and ... it is inconsistent



and confusing to obscure these differences by grouping everything under the same heading." However, they do not specify the subtle differences in the nature of situational variables involved in registers.

In an article by Stephen Ullmann, included in 'Literary Style: A Symposium' edited by Semour Chatman, 1971, pp140-142, a more generalized definition of 'register' is introduced. Ullmann refers to register as "a variety of language distinguished according to use". Then he discusses the three fundamental criteria according to which registers are classified, namely, field, mode, and tenor of discourse. Echoing Halliday, Ullmann writes:

"Field of discourse refers to 'the area of operation' of linguistic activity, and this criterion yields such registers as personal relations, politics, or the various technical languages. 'Mode' denotes the medium of linguistic activity, with spoken versus written language as the fundamental distinction. The 'tenor' of discourse is determined by relations between the participants." (ibid, p141)

Fundamentally a code-switching process translation according to Nida, (1964, p30) involves "a thorough acquaintance with the manner in which meaning is expressed through language as a communicative code-first in terms of the parts which constitute such a code (semiotic component); secondly, the manner in which the code operates (philosophical component); and thirdly, how such a code as language is related to other codes (communicative component)." (brackets mine)

## CHAPTER II

### A CRITIQUE OF EXISTING TRANSLATION MODELS

The theory of translation, briefed out in the previous chapter, comprises three main components: the pragmatic, communicative, and semiotic components. This theoretical perspective is premised upon the assumption that translation is, fundamentally, a pragma-semio-communicative activity involving (1) the medium of communication, (2) the context of communication, and (3) the goal of communication. The linguistic component is confined to the medium in which the message is expressed. The communicational component focuses on the manner in which the message is communicated. The philosophical component involves an attempt to explore the inner workings of the mind while strenuously engaged in creating or re-creating a text and how the author's intentions are textualised. The interrelated layers of meaning, which we identified as obligatory, extended, and accessory meanings, mutually collaborate to bring the ideational essence of the message into full prominence.

We shall distinguish existing approaches to translation and place each in an appropriate critical perspective. They can be grouped into three fundamental approaches: (1) the language-oriented approach; (2) the cross-cultural approach; and (3) the interpretive approach.

Translation is a relational concept in the sense that it envisages and investigates the multi-dimensional relationship holding between two different texts in two different languages. Much unabated controversy arose between various schools of linguistic scholarship as to how a given verbal message is transferred from one language to another. The entire corpus, which has been written on translation theory, is primarily concerned with the administration of this transformational process. Translation theorists approached the subject from different perspectives. Despite their initial divergences and inconsistencies, they formulated their theories in the light of their conception of how language operates and functions in linguistic-socio-cultural contexts. Consequently, different approaches to translation have emerged.

#### 1. THE LANGUAGE-ORIENTED APPROACH

In 1965, J C Catford published his book 'A Linguistic Theory of Translation: A Treatise in Applied Linguistics'. Though a relatively small book, it has become a much sought after book to which translation scholars and students often refer. Catford bases his approach to translation on a theory of language which views language as a "patterned behaviour". "It is, indeed", he writes, "the pattern which is language". (1965, p2). His definition of translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p20) cuts translation down to a mere linguistic exercise in which the task of the translator is delimited to the finding of equivalent TL textual material to replace

SL textual material, paying no heed to the communicative and pragmatic aspects of language. In other words, Catford's language-oriented approach to translation emphasises the linguistic component of translation against other components, namely, the communicative and pragmatic components.

Catford endorses a linguistic definition of translation types in terms of extent, levels, and ranks. In terms of extent, he acknowledges the existence of two types; full translation and partial translation. In full translation, the entire SL textual material is replaced by TL textual material. On the other hand, partial translation implies that part or parts of the SL textual material are left untranslated. Catford's distinction between total and restricted translation relates to the levels of language involved. In total translation, all levels of the SL textual material are replaced by equivalent TL material. He defines total translation as "the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonography/graphology". (1965, p22)

By restricted translation Catford means, "the replacement of SL textual material by TL textual material, at only one level." The four levels of language which he refers to are: grammar, lexis, phonology, and graphology. In phonological translation, as deliberately practiced by actors or mimics who assume, or pretend to assume, foreign or regional accents, SL phonology is replaced by TL phonology with no

other replacement except what grammatical or lexical changes may occasion. In graphological translation, on the other hand, SL graphology is replaced by equivalent TL graphology, except, again, for accidental changes. Then he draws our attention to the assumption that graphological translation must not be confused with transliteration.

Rank-bound translation is determined by the rank in a grammatical or phonological hierarchy or scale at which translation equivalence is established. Rank-bound translation is inadvisable, for it involves using TL equivalents which are inappropriate to their location in the SL text, and which do not adjust to the interchangeability of SL and TL texts in one and the same situation. Free translation is not rank-bounded in the sense that equivalences move up and down the rank scale at higher ranks: the group, the clause, or the sentence. Word for word translation is generally bound to the word rank. Literal translation lies between these extremes. It may start at the word rank and then, through the insertion of additional words or structures, move further up the rank scale and becomes group-group or clause-clause translation. The only difference between literal and free translation is that while literal translation remains lexically word-for-word, free translation lexically adapts itself to collocational or 'idiomatic' requirements.

In his most illuminating article 'On Linguistic Aspects of Translation', Roman Jakobson, (see Brower: 'On Translation' 1959), distinguishes three types of translation: intralingual, interlingual, and intersemiotic. Jakobson goes on to point out that full equivalence

between SL and TL texts is ordinarily non-achievable. Quite explicitly, Jakobson asserts that, "in interlingual translation there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages." Jakobson draws no obvious distinctions between linguist, interpreter, and/or translator. He assumes that the linguist, upon the receipt of a verbal message, interprets it; ie. translates its signs into other signs of the same system (intralingual translation), or into signs of another system (interlingual translation). Jakobson further adds that "widespread practice of interlingual communication, particularly translating activities, must be kept under constant scrutiny by linguistic science." (1959, p234) Catford's and Jakobson's translation types are both source-oriented. They have their grounding in linguistic science. But while Catford holds that no source data are not untranslatable, Jakobson regards ineffability or untranslatability as applicable only to poetry. "Poetry, by definition, is untranslatable. Only creative transposition is possible: either intralingual transposition from one poetic shape into another, or interlingual transposition from one language into another, or finally intersemiotic transposition from one system of signs into another, eg. from verbal art into music, dance, cinema, or painting." (ibid, p238)

Linguists, translation theorists, and behavioural scientists have attempted to investigate the translation phenomenon from various perspectives. Divergences of approaches emerged from the primary assumption that translation - whether intralingual, interlingual, or

intersemiotic - springs from and pools into language, which is an extremely complex and fast-growing human activity, The theory-practice dichotomy constitutes yet another problem with which translation theorists and practitioners are confronted. The problem is summarized in a couple of queries: which should assume first priority, theory or practice? Should we, at the very outset, look into the diverse corpus of translation texts before we formulate a theory according to which texts are to be translated? Or should we start off by formulating a theory of translation and see how far it is applicable to various types of translatable texts?

Joseph Graham ( Translation Spectrum (ed.) M G Rose, 1981, pp23-24) maintains that "the problem of translation is theoretical in the strict sense, being a problem in and of theory, not just the right theory but the right kind of theory, which turns out to be the only real kind. The logical consequence would then be a methodological <sup>postponement</sup> deference, since any substantial theory of translation presumes, if it does not actually assume, some formal inquiry concerning the general principles of accomplishment, the very principles which define an object and specify a method of study." Likewise, Katz, ( Meaning and Translation : ed. by F Guenther and M Guenther-Reutter, 1978, p191) explicitly states that, "The standard approach to the fundamental principles of a theory involves familiar steps of successive abstraction from empirical generalizations". Katz adopts a philosophy of scepticism in his endeavour to formulate a semantic theory of natural languages.

The problem of language and meaning, which is a focal point in translation, is so very difficult to solve. Herein comes linguistics with a ready helping hand. Like Chomsky's 'competence' and 'performance', de Saussure's 'langue' and 'parole' have invited many queries in the field of translation studies. While de Saussure's 'langue' and 'parole' could mean written and spoken language respectively, Chomsky's 'competence' and 'performance' could, by analogy, mean the ability to translate and the actual process of translating. But the sharp distinction between 'langue' and 'parole' and/or 'competence' and 'performance' does very little to help in the on-going process of translation theorizing. On the conceptual level, translation involves theoretical and pedagogical aspects. Both aspects merge in translating. Graham further explains this point in the following statement:

"in very simple terms, it could be argued that for ordinary language use you do not really have to know what to do but only how to do it, whereas for translation the 'what' is or soon becomes the 'how', with competence turned into performance quite openly and easily." (Translation Spectrum: 1981, p28)

The language-oriented approach to translation is founded on the conception of language as an objective code with demonstrable structure. Consequently, grammatical transfer, being the distinctive feature of this approach, is over-emphasised. A comparative study of



the grammars of both SL and TL texts apparently becomes the only means of translation accomplishment. Simon Chau, in "How to Translate 'This is a Red Rose'", suggests two methods of accomplishing grammatical translation. The traditional grammar method instructs the translator to search for the "correct target language (TL) equivalent lexicon/sentence via grammar". With the emergence of structural linguistics, translation educators developed the Formal Linguistic Method, according to which translation is considered a branch of Applied Linguistics. While traditional grammar is prescriptive, formal grammar is descriptive. Chau explains that, "While traditional grammar subjectively defines classes and assigns rules for language based on meaning, formal grammar does so objectively, based on a structural analysis of the phonology, morphology, and syntax of a language." The translation student is made fully aware of the formal features that distinguish the SL from the TL text. For example, the differences of gender are shown between many words in German and French, but in English these differences are rare except in pronouns. German has three genders: masculine, feminine and neuter. Arabic has only two: masculine and feminine. While in Arabic 'sun' is feminine and 'moon' masculine, in English it is the other way round. Typical formal features help bridge the structural gaps between any two languages.

## 2. THE CROSS-CULTURAL APPROACH

The cross-cultural approach to translation is the outcome of a view of language which defines meaning in terms of cultural fields and

contexts. According to this view, translation is more a translation of cultures than of words or sentences. Casagrande (1954, p338) puts it more explicitly when he states that, "In effect, one does not translate languages; one translates cultures." Cultural translation is not irrelevant to Halliday's theory of language, a theory which views language from a social-semiotic perspective. Halliday maintains that language has three general functions: an ideational function, an interpersonal function, and a textual function; - all are unmistakably culture-bound. Studying language from a social-semiotic perspective commits Halliday to a functional view of language - to the belief that language is not simply a formal system, but rather a system that exists to satisfy the communicative requirements of its users, and in so doing, reflects their unique culture. Cross-cultural translation preoccupies itself with the communicative aspect of language at the expense of the pragmatic and the linguistic ones.

Chau suggests two methods for accomplishing cultural translation: the ethnographical-semantic method and the dynamic-equivalence method. Ethnographical semanticists, unlike formal grammarians, confront the problem of 'meaning' from an ethnographical point of view on the assumption that meaning is indisputably culture-bound. Translators are advised to be sensitive to the culture-bound elements inherent in lexical items in both SL and TL texts. No two persons think equally alike, nor have their thoughts equally deeply rooted in one and the same language. Between any two languages, even if they belong to the same family, the cultural gap is inevitable, formidable and sometimes,

unbridgeable. Strategies to bridge the cultural gaps are referable, almost exclusively to the skill, intuition, and imagination of the translator. To exemplify the cultural implications associated with individual words or phrasal structures in languages, let me take the example of Arabic and English. When we say, in Arabic, that someone (and I translate literally) 'has a lot of ashes', this does not mean that he smokes heavily or that he has a fiery temper. It simply means that he is 'hospitable'. For 'hospitality', a culture-bound concept, is very often attached to the Bedouin Arab who, upon the arrival of an unknown guest from another neighbourhood, slaughters a sheep or a goat, makes a big fire, and serves him a rich meal. Hospitality, a culture-specific characteristic, is deducible from the amount of ashes in one's fireplace.

The dynamic-equivalence method, Nida being indisputably its chief exponent, rests on a universalist hypothesis: anything said in one language can be said in another. While the ethnographical-semantic method indulges in comparative ethnography, dynamic-equivalence method focuses on the reader-response. The TL text should have the same effect on the TL reader as the SL text had on the SL reader. Nida's definition of dynamic equivalence in translation is, "One concerning which a bilingual and bicultural person can justifiably say 'That is just the way we would say it'." The aim is to produce "the closest natural equivalent" to the SL text. (1964, p166) While the ethnographical-semantic translator endeavours to bridge the cultural gaps between SL and TL readers, the dynamic-equivalence translator

strives to make the TL reader react to the TL text in much the same way as the SL reader reacts to the SL text.

While grammatical translation is characteristically static, cultural translation is unmistakably dynamic. To achieve cultural dynamism, translators look on 'meaning' as an ethnographic cultural issue. Students are constantly reminded of the cultural basic norms and conventions of the SL so that they can, with reasonable adequacy, search for corresponding cultural equivalents in the TL, which is their native language. A dynamic-equivalence translation, on the other hand, does not rest on ethnographic comparison between SL and TL texts; rather it strives to achieve a more or less identical response on the part of both SL and TL recipients. This method has been adopted in Bible translating where focus is attached to creating the desired response rather than sticking to verbal accuracy or structural precision. This certainly lays a heavier burden on the translator who must exploit as many strategies as he could avail of to achieve objective equivalence in his translation.

What makes intercommunication possible among people belonging to different speech communities is the fact that they share in the common cultural norms and elements, namely, material, social, religious, linguistic and aesthetic. Even though specific modes of behaviour differ considerably within a given speech community and, subsequently, from one speech community to another, the range of human experience is sufficiently similar as to provide a basis for mutual understanding.

Moreover, the ability of both children and adults to adjust to any cultural pattern, although individuals differ widely in their capacity to adjust, is not a hard enough block over which intercommunication stumbles. The similarities that unite mankind as a cultural species are, certainly, greater than the differences that separate. Besides, the mental processes involved in intercommunication among categories of the human species are almost identical. Almost by nature but with varying degrees, man is intellectually inquisitive, socially interactive, and culturally absorptive. "But", as Nida states, "despite the fact that absolute communication is impossible between persons, whether within the same speech community or in different communities, a high degree of effective communication is possible among all peoples because of the similarity of mental processes, somatic responses, range of cultural experience, and capacity for adjustment to the behaviour pattern of others". (1964, p55). By 'effective communication', Nida means that which fulfils the basic socio-cultural needs of the fellow-communicants.

Since there are in fact no identical equivalents, translators must seek the closest possible equivalents which may adequately effect 'effective communication'. Equivalence is of two kinds: formal and dynamic. Formal equivalence is oriented towards the linguistic form of the message. Formal equivalence translation focuses on correspondences such as word-to-word, sentence-to-sentence, concept-to-concept and poetry-to-poetry. This means that the message in the receptor language should closely correspond to the message in the

source language, and that the cultural elements in the target language should closely match the cultural elements in the source language. In other words, the receptor message should be an approximation of the source message in both form and content. Formal or, to be more precise, structural equivalence typifies a gloss translation, ie. an attempt to reproduce, as literally and meaningfully as possible, the form and content of the original message in the receptor language. A gloss translation relates the receptor reader to customs, thoughts, modes of behaviour, and cultural patterns alien to his own culture. Therefore, he will not be able to react to the receptor message as the source reader reacts to the original. Consequently, effective communication will not be maximally achieved.

Dynamic equivalence, on the other hand, is oriented towards the receptor message. A translation of dynamic equivalence is based on the principle of equivalent effect, ie. it aims at producing an effect on the receptor reader equivalent to that produced on the source reader by the source message. In other words, both source and target recipients should react almost identically to the communicative message. Unlike formal equivalence, dynamic equivalence translation does not initiate the receptor reader into manners of thought, expressions, modes of behaviour, and cultural patterns extraneous to his own unique culture. On the contrary, "A translation of dynamic equivalence", as Nida sees it, "aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that

he understands the cultural patterns of the source-language context in order to comprehend the message." (1964, p159) This view contrasts sharply with Casagrande's; ie. "In effect, one does not translate languages; one translates cultures." (1954, p338) Casagrande's statement must not be taken too literally, for intercommunication, of which translation is only one aspect, cannot possibly materialize outside its relevant cultural context. What he probably meant by translating cultures, not languages, could be taken to mean that languages, as sign systems, could not survive in a cultural vacuum. Languages should operate and function as perpetuators of human knowledge and culture. This is the ultimate aim of translation: to use language for the communication of culture-bound messages, thus bringing the members of the human species much closer.

A dynamic equivalence translation is not only oriented towards the receptor message, but also towards the translator in his capacity as a bicultural and bilingual person. It is important to realise that a dynamic equivalence translation is not simply a translation of a source message in another language. It is a translation of the source message in another language and as such, must of necessity project the content, intent and context of the source message. Thus, a dynamic equivalence translation can be defined as the closest natural equivalence to the source-language message. Nida (1964, p166) maintains that this definition contains three essential terms: "(1) 'equivalent', which points toward the source language message; (2) 'natural', which points toward the receptor language, and (3)

'closest', which binds the two orientations together on the basis of the highest degree of approximation". Naturalness of receptor message could be sustained if all traces of 'foreignness' were eliminated. Likewise, socio-cultural discrepancies, which are traceable in any two cultures, can offer less difficulty than might be imagined if footnoted or annotated. Footnoting is employed to fill or account for any cultural gaps that might exist between the source and the receptor texts.

Though formal equivalence translation suffers from a serious deficiency, ie. the effect on the reader is unnatural and burdensome because the impact of the original has been lost in favour of formal elements, the receptor reader is completely at home with the dynamic equivalence translation because the meaning of the source message is adequately expressed in a stylistically appealing manner, with the almost inevitable consequence that he reacts to the receptor message in much the same manner as the source reader did to the source message.

### 3. THE INTERPRETIVE APPROACH

Not unlike the language-oriented and/or the cross-cultural approach, the interpretive approach stresses the pragmatic aspect of language to the extent that interpretation becomes almost synonymous with innovation. More concerned with the pragmatic than with the linguistic or cultural aspect of language, the interpretive approach



to translation is unilaterally meaning-oriented. It is an offshoot of linguistic science. Translation and interpretation belong to a linguistic field where bilingual processing mechanisms are closely relevant and where bilingual and bicultural competence of the intermediary are most crucial. By interpretation we do not mean the conveyance of an oral-aural message from one language to another and all the processes involved. We shall restrict it to mean the mere understanding of the source message. Translation implies as many interpretive aspects as interpretation implies translative aspects. The only distinction is that translation operates on language in its written form, whereas interpretation deals with oral speech. However, both require adequate comprehension of the source message before interpretation and translation are embarked upon. Such embarkation will not be possible before full comprehension of the source message is reached. But what is the translator actually operating on? Is he operating on the source message, the source text or the source work as a whole? The surgeon's main job is to perpetuate the life of his patient. Likewise, the translator's job is to perpetuate the life of the source message, to make it live longer through a large scale communication. There is a close affinity between a patient and a message. A patient cannot survive unless his biological systems and sub-systems function properly, and in perfect harmonious integration. Similarly, a message, if locked up within the limited bounds of a text, will soon fade away and sink into oblivion. It has to be resurrected and transfigured in another text where it assumes a fresher life and a prolonged duration. This can only take place through the creative work

of the translator who, in actuality, is the message's transcriber and perpetuator.

The message remains mute unless voiced in a language form. The concept, which is the nucleus of the message, cannot exist or survive in a linguistic vacuum. It has to assume a language form in order to function as a philosophical construct, reconstructible in another sign system. The message derives its viability from its relevant text, co-text, and context. The text, co-text, and context constitute the linguistic-socio-cultural fabric in which the message is inter-woven. Roland Barthes, in an article entitled 'From Work to Text', writes:

"The text is plural. This does not mean just that it has several meanings, but rather that it achieves plurality of meaning, an irreducible plurality. The text is not co-existence of meanings but passage, traversal; thus it answers not to an interpretation, liberal though it may be, but to an explosion, a dissemination. The text's plurality does not depend on the ambiguity of its contents, but rather on what could be called the stereographic plurality of the signifiers that weave it (etymologically the text is a cloth; textus, from which text derives, means "woven")." (see 'Textual Strategies', ed. by Josue W Harari, 1980, p.76).

But does every stereographic plurality of meaning constitute a text? And are all texts, with messages therein interwoven, qualified

to be considered translations? Is a precis, a paraphrase, or a caricature regarded as being a translation proper? Can they be measured against the yardstick of proper translating?

A precis, or gist translation, is a source-bound text. In a precis, the original text is extremely minimized to convey maximum information in the fewest possible words. The precis writer, or rather the gist translator, boils down the contents of the source text to the minimum without the least observance of structural or semantic equivalence. He simply cuts a long story short. A lengthy political speech, a business report, or a literary article is rehabilitated or re-orientated in precis form to be less time- or effort consuming. In a precis, there is no message to be communicated; there is only an amount of information to be imparted. The art of precis writing does not conform to the traditional norms of translation exercise.

Unlike the precis, a caricature has a message to communicate. Projected in linear form, a caricature is an ingenious device which often carries political, social or economic overtones. Not quite so often, the message is reinforced by the inclusion of a single word, phrase, or sentence. The caricaturist should be fully aware of the cultural background of his readership. In addition, the message implicit in the caricature must be appropriately contextualized. Caricaturing is the transfer of the ideational substance of the linear message rather than its linguistic form. A caricaturist does not have a source message to draw upon, nor is the message he wishes to trigger

embedded in a source text. His frame of reference is the external world. He conjures up his message and places it in a relevant political, economic, or social context in order to get it across to his readership. To be able to interpret a message embedded in a caricature, one must place it against an appropriate frame of reference. The philosopher's notion of reference is usually taken to hold between an expression and some portion of reality. To be certain of reference entails being certain of what really exists. A more liberal view of the notion of reference allows us to talk about existent and non-existent objects or persons, actions or events which we suppose to exist, or have existed in history, outside the boundaries of the text. The caricaturist draws upon the infinite potentialities of reference in his persistent endeavour to trigger his self-constructed message. Though it encompasses a message projected in linear form, a caricature is not a translation. It is a self-explanatory comment on or a criticism of a specific social, political or economic situation.

A paraphrase is a mode of expression which applies to literary or creative writing, particularly poetic and dramatic texts. It is an intralingual or interlingual exercise in which the content of the original text is sufficiently foregrounded. A poem, for instance is paraphrased in simpler, unidiomatic, more straightforward language for the sake of easy comprehension. Works of famous poets and dramatists have been paraphrased to serve pedagogical, instructional and review

purposes. The transfer operation focuses mainly on the idea, concept, or thesis.

Precis, caricature, and paraphrase are forms of language use wherein content information is minimized, epitomized or maximized respectively. To none, traditional transnational norms can be applied; hence they do not deserve to be considered translation proper.

The interpretative approach to translation is an offshoot of structuralism and semiotics. Structuralists and semioticians concentrate on the text's 'readability' which consists in analysing the multiple codes and conventions which render the text readable. The aim of 'structuralist activity' is not to assign 'full meanings' to words or word combinations but to understand how meaning is extractable and at what price and along what tracks. The structuralist, however, does not interpret a work; he describes it in such a way as to make its functioning rules, systems, and subs-systems manifest. The structuralist's aim is to make the work 'intelligible' by making it 'readable' through indulgence in purely 'descriptive' analysis.

The interpretative approach gave rise to different translation models, most importantly are the text-typological model, the hermeneutic model, and the rhetorical model. I shall discuss each model in detail, placing it in an appropriate critical perspective.

### THE TEXT-TYPOLOGICAL MODEL

A chronological account of the text-typological hypothesis probably dates back to the 1st century Roman rhetoric when Quintilian laid down the principles of oration. Hartmann enumerates them as follows:

"They are "(1) inventio, or choice of subject matter; (2) dispositio, or ordered arrangement of the material; (3) electio, or style or presentation; (4) memoria, or technique of learning by heart; and (5) pronuntiatio or mode of delivery". (1980, p11).

The types of texts are conceived as the external constraints imposed on different kinds of oratory. "They are (1) the deliberate-persuasive discourse of the politician; (2) the forensic-defensive discourse of the attorney; and (3) the epideictic-ceremonial discourse of the preacher". (ibid, p11)

The political, legal and liturgical features of the above mentioned texts are conditioned and constrained by the specific textual message the text-producer is intent to communicate. In addition, they predetermine the specifications of the text fabric in which they will be clothed. Political, legal, and liturgical texts are as old as history. More text types were conceived with the fast-growing complexities of human cultures and requirements.

In political discourses, however, politicians resort to alliterations, pallelisms, juxtapositions and other rhetorical and stylistic devices to substantiate their argument and eventually achieve their desired political goals. What a politician primarily aims at is to persuade his audience into believing in the validity and legitimacy of the political case in question, in the confident hope that he would ultimately win the audience over to his side. Hartmann (1980, p11) argues that "Winston Churchill's call to war ('blood, toil, tears, and sweat') on 13 May 1940, can be characterized in rhetorical terms as a combination of the plain-style announcement of the formation of a new government and the moving-style exhortation of the population to join in the forthcoming battle with the German aggressor". Nevertheless, the text of Churchill's political address does attract the stylistician as a work of literary art. Rhetorical and stylistic features are employed in a political discourse in order to impress the audience or the reading public. This overlap, or rather the active interplay, of rhetorical and stylistic devices is quite discernible in both political and literary discourses, no clear-cut demarcation lines being traceable or deducible.

A liturgical discourse, however, draws upon a diction of its own. A religious sermon, for instance, is encompassed in a language uniquely replete with words, phrases, and constructions which are extremely connotative and highly pregnant with religious and moral implications. The preacher or the sermon-giver indefatigably strives

to touch the chord of human sensibility in order to be able to get his message across to his audience. Again, the mutual interplay of stylistic and rhetorical devices helps to heighten the moral effect of a liturgical discourse.

A legal discourse, on the other hand, employs a variety of legal terminology. Like political and liturgical discourses, it draws upon stylistic and rhetorical mechanisms to activate the argument in favour or against the case in question. Political, legal and/or exegetical discourses share one specific characteristic, that is, priority is given to content rather than form.

Katharina Reiss (1976, pp12-21) makes her division of texts on the basis of the source text, assuming that the target text will be closely related or nearly identical to the source text. She claims that all texts are intended to inform, express, or persuade. An informative text (eg. a text-book or an instructions booklet) instructs. An expressive text (eg. belles-lettres or creative writing) affects. An operative text (a political speech or an advertisement) persuades.

Casagrande (1954), in his analysis of the four 'ends' of translation, introduces four different types: pragmatic, aesthetic-poetic, ethnographic, and linguistic. Pragmatic translation is concerned with the translation of the source message with an interest in accuracy of the information meant to be conveyed in the target



language. Translations of medical, scientific, and technological materials fall under this heading. The translator's sole preoccupation is none other than getting the information across in the second language. In aesthetic-poetic translation, the translator takes into consideration the effect, emotion, and feelings of an original language message, the aesthetic form used by the original author, as well as any information item in the message. The informative elements of the source message are not wholly disregarded; the stress being primarily laid on the artistic form and the aesthetic appeal of the message. All forms of creative writing fall into this category. The third type is ethnographic translation in which the cultural context of the source message is over-stressed. In ethnographic translation emphasis is laid on the communicative participants' actual use of words and phrases in their relevant socio-cultural contexts. The translator is advised to be sensitive to and knowledgeable in the cultures of both source and target languages. Linguistic translation is concerned with "equivalent meanings of the constituent morphemes of the second language and with grammatical form." (Casagrande, 1954, p337)

Casagrande's typology comprehends nearly all translatable texts. The choice of a particular type of translation lies exclusively with the translator, and is conditioned by the specific layer of meaning he wishes to bring into focus. Overlaps are bound to occur.

Marilyn G Rose (1981) asserts that 'literal' versus 'free' and 'literary' versus 'non-literary' are still the most used and perhaps the most useful, translation types. By literalness she means semantic, often syntactic, closeness between the source and target texts. But 'literal translation' is often misleading and hard to define, for its location between the two extremes (word-for-word and free translation) is extremely unpredictable. Literalists emphasise that the form and content of the message are linguistically inseparable, while exponents of free translation assert that the message can be 'carried through' through a radically different form.

Juliane House (1977, pp188-203) divides translation into 'overt' and 'covert', considering the relation of the target text both to the translator and the translation receiver. In 'overt' translation, the addressee recognizes that the target text is a translation, and that it is bound to its relevant source culture. Under this heading, House lists belles-lettres and creative writing along with persuasive pieces like religious sermons and political speeches. Unlike overt translation, covert translation is not bound to the community source culture and its relevant specificity or uniqueness. A covert translation, possessing the status of an original source text, is not specifically addressed to a target culture audience. A source text and its covert target translation are pragmatically of equal concern for source and target language addressees. Under this category, House lists commercial text, scientific text, a journalistic article, and a tourist information booklet. A covert source text and its translation

are pragmatically a single text but accidentally in two different languages. Both sender and receiver, or addresser and addressee are close counterparts.

Lefevere (1977) works out a synthesising typology relying on the enormous corpus on translation theory provided by the German literary tradition since Luther. He distinguishes between two types of translation texts which he calls 'reader-oriented' and 'text-oriented'. That is, either the translation accommodates the readers's expectations or the reader is expected to make his taste, changeable as it is most likely to be, accommodate the translation.

Robert de Beaugrande evolves a detailed text-typology before deciding on the translation type most suited to the source text. He defines the notion of text-type as, "a distinctive configuration of relational dominances obtaining between or among elements of: (1) the surface text; (2) the textual world; (3) stored knowledge patterns; and (4) a situation of occurrence". (1980, p195) Each type of text possesses a control centre (or centres) which dominates and monitors the entire world of the text. These dominances, ie. concepts, influence both the text-producer's and the text-consumer's preferences, choices and decisions involved in text-processing. Some texts will be fuzzy, with no demonstrable, locatable or fixed demarcation lines. In this case, overlaps are bound to occur. Other texts will be domain-specific, that is, they will be restricted to the situation, topic and knowledge being addressed. Unlike Catford's, de Beaugrande's

definition of text type is not purely linguistic but predominantly text-linguistic. It encompasses content, prior experience, and context of situation.

De Beaugrande's text-typological spectrum is so broad that it comprehends descriptive, narrative, argumentative, literary, poetic, scientific, and even didactic texts. A detailed description of de Beaugrande's text-typology is elaborated in his book 'Text, Discourse and Process' (1980, pp197-199). Diversity of text types is justified in terms of the relative status of dominances and the linkage devices which make the elements of the text hang together. Though de Beaugrande's text-typological theory comprehends almost all types of texts, it does not provide clear-cut dividing lines, thus leaving spaces for fuzziness and overlaps. Furthermore, it is so elaborately detailed that it may look superficially arbitrary.

Basil Hatim (1983, p299) lists the following text types in an attempt to establish a text-typology that would help language users in hypothesis testing. Language, he assumes, is used for purposes of exposition, argumentation, and instruction. A text can be expository, argumentative or instructional.

- (1) Expository: "This can be 'descriptive' with the focus on 'objects' and 'relations' in space; 'narrative' with the focus on 'events' and 'relations' in time; and 'conceptual' with the focus on 'events'

and 'relations' in terms of non-evaluative analysis or synthesis.

(2) Argumentative: This can be 'implicit' as in case-making which is different from conceptual exposition only in its focus on evaluation; or 'explicit' as in the counter-argumentative Letters to the Editor.

(3) Instructional: This aims at the formation of future behaviour, either in 'instructive with option' such as advertising, or 'instructive with no option' as in treaties, contracts, and other binding documents".

Hatim's text-typology emerges from his notion of text/discourse as an entity basically composed of three inter-related layers of meaning: the pragmatic, the semiotic, and the communicative. The transition from sentential linguistics to supra-sentential linguistics or, to use more recent terminology, text-linguistics, is essentially a functional one. It is an indisputable fact that the study of language aims primarily at the explication of how communication among human communicants is achieved. Consequently, language studies should not focus on sentence-based linguistics which deals with virtual systems in a non-communicative environment, but rather on realistic or 'actual' systems which serve specific communicative goals. The latter approach demands that:

- (1) language studies should not focus on individual sentences in isolation except when a specific grammatical rule needs to be demonstrated;
  
- (2) cognitive processes such as framing, mapping, and actualizing which are focal to text-production, should not be under-emphasised even though the text consisted of a single word, a sentence, or a sequence of sentences. Extralinguistic elements which constitute the context of situation, and the stylistic devices which help in the organization and distribution of ideas within the text should be equally emphasized.

The text-typological theory, itself an off-shoot of the Functional Sentence Perspective hypothesis, distinguishes between various text types on the basis of the concept of 'thematic progression' within the textual world. Hatim postulates that textuality, in the course of text-production, is based on two factors which he labels 'macro-contextual instructions' and 'micro-contextual instructions' respectively. According to the macro-contextual instructions, the general framework of the text is envisioned and finalized; whereas micro-contextual instructions help in the sequential arrangement of the text's internal structure within the general framework of the text. Hatim uses 'text' to refer to "a string of clauses, etc, which map a set of communicative intentions onto the linguistic surface with the aim of fulfilling a particular rhetorical purpose". (1983, p306) He views the text/discourse as a network of inter-related and inter-

dependent layers of pragmatic, semiotic, and communicative meanings. "Discourse processing", he continues, "is envisaged in terms of the discourse producers' utilization of 'texts' as a means of action on the environment and in terms of the discourse receivers' reaction to such actions. For such pragmatic purposes to be contextually accessible, texts take on a set of semiotic values. These establish interaction with the environment by regulating producers' pragmatic actions and receivers' reactions. They define the nature, form and function of the message as a sign among signs. Pragmatic action and semiotic interaction only materialise when a 'communicative' dimension is introduced to set up the transaction between text users' actions and reactions, on the one hand, and between these and the text, on the other hand." (ibid, p298)

The text-typological focus, which is the outcome of semio-pragmatic-communicative interface, is, according to Hatim, the basic determinant of expository, argumentative, or instructional text types. Hatim refers to discourse as "the totality of undifferentiated linguistic material, eg. a whole article". His distinction between discourse and text is empirically irrelevant since discourse, in actual fact, is text in action.

Hatim employs the theme-rheme theory, which has come to be collectively referred to as 'Functional Sentence Perspective', in his explanation of how texts are internally structured. The term is used to indicate that sentence elements function within a certain

perspective of communicative importance. Thematic elements may be identified as those which present known information, while rhematic elements are those which introduce new information. The theme-rheme sequence is carried on, through commitment-response, to a point beyond which any more textual element would be considered a redundancy. Hatim calls this point the 'threshold of termination'. His view that the text/discourse would be 'incomplete' before it reached the threshold of termination does not necessarily apply to literary discourses in which redundancy, particularly stylistically acceptable redundancy, assumes a considerably functional role. Hatim's abundant and scholarly contributions to discourse analysis are of paramount importance in the training of translators and interpreters and in designing translation and interpretation syllabi. His text-typological theory, together with the complex terminology he employs, has made text/discourse analysis and processing very much akin to an intellectual exercise in mathematical calculation.

Translations based on the text-typological model share one basic deficiency, that is, they are linguistically and semantically vulnerable. This vulnerability is basically ascribed to the lack of specific guidelines along which translation is accomplished. In addition, all text-typologies are methodologically descriptive in the sense that they superfluously elaborate on methods of discursal analysis with practically no insinuation of how a text/discourse is to be translated. Determining the type of text/discourse and its relevant specifications is not sufficient to render it in another language.



What matters more is the ways and means of achieving a reliable translation. The text-typological model is certainly of enormous help in discourse analysis.

#### THE HERMENEUTIC MODEL

Interpretive translation is based on the view that translation is not an interlingual or intercultural operation but is genuinely a purely textual activity. This view virtually owes its existence to the recent contributions in poetics and text-linguistics. The text/discourse analysis model suggests that the source text, co-text, and context be comprehensively envisioned and delineated. This means that the translator is expected to consider the entire communicative situation and, consequently, analyse its constituent elements. To achieve this, he will have to draw upon comparative grammar, comparative culture, socio-linguistics, stylistics, and literary criticism. The text/discourse analysis model apparently tries to effect a reconciliation, or at least a balance, between existing translation models. But this model fails to resolve the basic interpretive issue, particularly where literary translation is involved. The problem with literary translation lies in the relative undefinability, unidentifiability and indeterminacy of its relevant pragmatic values. It is over this specific issue that translation theorists and translation practitioners widely disagree. Nevertheless, one should not underestimate the text/discourse analysis model which views the text as a communicative event set in a labyrinth

of inter-related, interdependent layers of meaning. The translator will have to rely on his linguistic skill, his intuition, and his prior experience of the external world in his rendition of the source text in the target language.

The hermeneutic model is not based on any theory of language. The process of translation is conditioned by the translator's personality and his existential view of the text. Based on the German existential hermeneutics, the hermeneutic model allows the translator unbounded freedom to modify, even reconstruct, the message of the original text. He does not have to dive deep in order to bring to the surface a hidden meaning. Nor does he care to eliminate a certain ambiguity. He strives to establish a dialogue between him and the source text, a dialogue which helps him create a completely new text in the target language. Objectivity, even neutrality, is entirely non-existent. Translation, thus, becomes a purely subjective activity. The translator, in a premeditated act of aggression and self-assurance, trespasses on the linguistic and semantic territory of the source text in an endeavour to create his own text and, thus, assume an artistic status equal to that of the original text author. Over-pragmatic students and those lacking in visionary, literary and critical experience often find this model dull and unattractive.

Hermeneuticists make a rigorous differentiation between text and work. While the work (oeuvre) is a closed physical object observable on shelves and conceived in a spatio-temporal perspective, the text

(texte) is open, mobile, vibrating and timeless. While the work is a finished object, consisting of a body of writing enclosed within the covers of a book, the text, in the words of Roland Barthes, is "a methodological field... experienced only in an activity of production". "While the work is held in the hand", Barthes continues, " the text is held in language: it exists only as discourse". ('From Work to Text' included in 'Textual Strategies', ed. by Josue V. Harari, 1980, pp74-75) Signification rather than significance, structuration rather than structure is what characterizes the text. The difference between work and text can be conceived in terms of the difference between "a thing and a process, a product and productivity, signified and signifier, or 'truth' and 'play'".

(Barthes in 'Untying the Text' by R. Young, 1981, p31)

The hermeneutic model of translation disperses the author as the centre of the text's gravitational pull and the authenticated voice of 'truth'. It even goes as far, in its underlying philosophical justification, as to herald the death of the author and pass on to the reader the responsibility of creating the text anew. As often as a given text is read by different readers more texts will emerge, depending on the reading strategy implemented by each individual reader. This accounts for the heterogeneous interpretations of a given text by various translators. Hermeneuticists prefer a plurality of meaning to a polarity of sense; hence the mobility, rejuvenation, and reincarnation of the text. Different readings, it is true, generate different levels of text comprehension, interpretation, and

translation. In like manner, the reader's linguistic and literary competence, his cultural background, and his intellectual make-up will undoubtedly affect his comprehension and, consequently reaction to the text in question. But this should not entitle the reader, whatever reading strategy he may implement, to drastically alter, modify, or change the semantic entity of the original text. In his unbridled intellectual and analytical exploits, the reader should not lose sight of the meaning content of the source text. He may, however, modify the form to fulfil the linguistic and stylistic requirements of the target language. But technically speaking, the meaning of the source should remain intact.

The range of human knowledge is immeasurably limitless. Equally infinite is the range of human experience. Drawing upon Coropora of data available in the cosmos, man's inquisitive mind thought out speculations and suppositions, worked out theorems and tested theories before scoring gigantic achievements on scientific and non-scientific levels. In this age-old process, old concepts died and new ones were born. But do concepts actually die? No; they are modified, reformulated, and re-orientated to cope with the changing circumstances. Concepts, unlike objects, are universal. They need to be universalised through cross-cultural communication. Communication of what?, one may ask. The answer could not be otherwise so explicit: Communication of meanings extracted from available cosmic data.

Post-war linguists shifted their focus from the study of deep and surface structures to the study of natural languages. Instead of operating on a finite corpus of sentences, post-war structuralists focused on natural languages which have infinite sets of sentences. The goal~~s~~ of linguistics was, consequently, red-defined to analyse the native speaker's competence in understanding the language. Understanding a text and the communication process which emerges therefrom depend on how the text is read. Therefore, text interpretation relies largely on text manipulation.

In an article on 'Prolegomena to a Theory of Reading' (in 'The Reader in the Text' (ed.) Susan R Suleiman and Inge Crossman, 1980, pp46-66), Jonathan Culler regards the study of reading as "... a way of investigating how works have the meaning they do, and it leaves entirely open the question of what kinds of meanings works have". The analyzability of meaning into various substructures aims at identifying meaning and not breaking up its intellectual and stylistic make-up.

The text-reader relationship has been placed in a wider perspective. Hermeneuticists advocate that a dialogue should be established between the reader and the text in which the reader manipulates the initial resources of the text to recreate, rather than translate, it anew. The reader will cease to act as an intermediary between the source author and the receptor readership. He will assume that authoritarian authorship of the created text not as a re-

orientation but a re-incarnation of the source text. Source authorship is discredited and discarded; full confidence is placed in the reader to breath a fresh life into a lifeless physical object, ie. the work of the original author. But what kind of reader, if ever there was any such reader, could be entrusted to embark on such a hazardously explorative expedition? Reading theorists identified this kind of reader and dubbed him the 'ideal reader'. The concept of the 'ideal reader', if it existed at all, implies another twin concept, that of an 'ideal reading', which would evolve a norm-governed prototypical reading model. Could such a model ever be worked out? I am rather cynical about this, simply because our reading strategies, diverse as they are, cannot be stereotyped. The reader-text relationship is not norm-free; it is governed and, to a considerable extent, determined by conventions extractable from the semantic charters peculiar to specific cultures. This explains that when given a given text, readers implementing different culture-specific reading strategies come up with equally different interpretations of the same text.

Norman Holland ( Readers Reading , 1975, p44) reached the same conclusion. Assuming that the work does not possess an inherent unity, and that it is unified in different ways by the activity of readers, Holland gave personality tests to five undergraduates to find out how they reacted to certain stories which they had read. "By so informal a procedure", he reports, "I was hoping to get out free associations to the stories". He discovered a significant correlation between their free associations to the stories and their

personalities. He attributed this correlation to what he called the 'identity theme', thus re-echoing American ego-psychologists. The serious blunder he made is, to my mind, that he stripped the work of its 'thematic unity' and conferred it upon the reader's 'personal identity'.

The hermeneutic approach to translation is based on a rejectionist attitude towards the source text. This attitude is indefensible in view of the role Pierre Maranda assigns to the reader. Maranda, (The Dialectic of Metaphor, in The Reader in the Text, (ed.) S R Suleiman and I Crosman, 1980, p190), delimits the reader's role to either interpreting or accepting what the text offers. According to this view, "to interpret is to accept what we recognize, while filtering out what is incompatible with our own semantic charter. Acceptance is an outgrowth of narcissism, which is itself a survival mechanism. For Freud, narcissism is the network of structure that enables people to define and maintain their identities both rationally and emotionally and, consequently, to perpetuate themselves." Acceptance, in the Freudian sense, is by no means acceptable; for it is more a self-assurance than a survival mechanism unless it is harnessed to religious, political or economic dogmatism. It is the 'filtering out of what is incompatible with one's semantic charter' that can be considered a 'survival mechanism'. What is significantly relevant to hermeneutics is the interpretive approach to reading. Defense mechanism is harnessed to the postulate that culture is superior to nature. Islam and Christianity emphasize the dominance of man over

nature. Christianity preaches that man was created "in the image of God", whereas Islam explicitly and unequivocally states that man is "God's vicegerent on earth". Both cultures postulate that mankind dominates and exploits nature. 'What', one may ask, 'has the relationship between culture and nature got to do with hermeneutics? Maranda provides an answer to this question in the following:

"Cultures are sets of binding categories and of taxonomic principles. While they give us a hold on the 'outside' world, labels and rules inhibit alternate handlings of that same 'world'. Our semantic resources seem to be finite. Consequently, while we need them to stand conceptually on our own, we struggle to shed the categories that structure us and that imprison us from within. Whatever the number and types of gems we polish, we fail to bring them to transparency, and they fail to reflect faces other than our own".

(The Dialectic of Metaphor, included in 'The Reader in the Text', (ed.) S R Sulieman and I Crosman, 1980, p193.)

#### THE RHETORICAL MODEL

We will view translation as a reconciliatory activity which comprehends Catford's linguistic approach and Nida's communicative one. The rhetorical model will be based on the conception of the text as 'a methodological field', ie. a discourse whose underlying message



is interpretable from its language, or a whole greater than the sum of its parts. The linguistic-stylistic analysis of the text is considered to be the first and necessary step to a successful reading and interpretation, ie. translation. The aim of the linguistic-stylistic analysis of the text, and its subsequent translation, is to uncover, understand, interpret, reconstruct, and finally recreate the SL message in the target language. This approach is completely in line with Halliday's view of translation as a 'process' and a 'product'. Therefore, an understanding of the text should entail, as Yishai Tobin (1984, p114) suggests:

"(1) a linguistic analysis of (at least part) the systematic language phenomena found in the text.

(2) a stylistic analysis of the text, ie. an understanding and interpretation of how these systematic and language-specific phenomena contribute to the particular message of the text".

"Once (1) and (2) are established", he goes on, "the process of literary translation may subsequently be viewed as (3) a recreation of the text and its message by employing the language-specific system of the language of the translation to create a new text within the unique language-specific system of the language of translation".

Literary translation is in fact an attempt to reconstruct the SL message in a new text, a text that would have been created by the original text author had he been a native speaker of the language of translation. This, however, does not obliterate the fact that any literary text is part of a unique national, cultural, linguistic and literary tradition which, in turn is part of a larger cultural and literary polysystem.

Adequate translation is based on an appropriate reading strategy which should subsume a gradual shift from a reading based predominately on reader-supplied information to a reading based predominately on text-supplied information. Robert de Beaugrande (1978, p87) distinguishes between "the initial comprehension of the text and subsequent interpretation that gathers more and more text-based information". While reading, the translator strives to dismantle, assimilate and comprehend the linguistic, stylistic, semantic and aesthetic structures of the source text. For the 'compound bilingual' who is said to have two language systems in a contiguous and interdependent reservoir, the transition from the mental representation to the target language would be a simpler process since small-scale aspects could be handled directly. The 'coordinate bilingual', on the other hand, has to transpose larger stretches of text and hence must work backwards from the result to correlate small-scale aspects of the original and the translation since the two language systems at his command are viewed as functioning independently. If we insist that the 'perceptual

potential' of the source text be preserved as far as possible in the target language, as it is usually the case in the translation of poetry, the co-ordinate bilingual is at a decided disadvantage. (For more information see Bilinguality and Bilingualism , Eng. Trans. by J F Hamers and M H A Blanc, 1989, pp244-258.) Therefore, a theoretical model for translating must focus on the formulation of a "set of strategies for equivalence which not only correlate the source-language-based mental representation, but which also integrate into such a process of correlation a systematic knowledge of the incompatibilities of the language at the systemic level". (de Beaugrande, 1978, p90)

The act of translating can be described as a dialectic interaction of binary oppositions; a logical disputation of inter-linguistic incompatibilities. As such, total equivalence, ie. equivalence at the phonological, grammatical, lexical, and semantic levels is not easy to achieve. To achieve phonological equivalence (rhyme or onomatopoeia), for instance, the translator is confronted with a situation in which he has to relax his grip on syntactic or semantic equivalence. That literary texts, particularly poetic texts, possess aesthetic properties is an indisputable fact. Aesthetic equivalence is non-achievable since aesthetic appreciation derives from the perception of affinities whereas intellectual pleasure derives from disparities. Therefore, a competent translator will have to shift his foci of expression from lexical equivalence through semantic, syntactic, stylistic and/or aesthetic equivalence at his own convenience and whenever he deems

necessary to achieve an approximation of the SL text into the target language.

According to the rhetorical model, texts are classified into three categories: (1) literary texts in which language is used as a secondary modelling system; the frame of reference being the text-supplied world; (2) non-literary texts in which language is used as a primary modelling system; the frame of reference being the actual world; and (3) hybrid texts which border between literary and non-literary texts.

Literary texts have been approached from different analytical, interpretational and critical perspectives. Structuralists, for instance, look at the text from within, divesting it of its inherent communicative character; whereas subjectivists approach the text from without, considering it an extraneous linguistic object. Hermeneuticists and reading theorists regard the text as a bastard child whom the reader, and the reader alone, is legitimately entitled to father. They claim that the text is a non-existent linguistic entity unless and until the reader, who is allowed full liberty to exercise his interpretive, intuitive, and creative faculties, has reconstructed and created it anew. Non-literary and hybrid texts have also been subjected to rigorous mechanical analyses which under-rate their stylistic appeal. The rhetorical model aims at an integrated text comprehension as a preliminary step towards text-analysis and, eventually, text translation from a text-linguistic standpoint.

Hatim's arbitrary distinction between text and discourse is functionally unjustifiable. This distinction may be attributed to unintended inaccuracy in the use of terminology, for discourse cannot be said to incorporate a number of texts. Discourse, in brief, is text in action, ie. communication.

Halliday, (1985, pp11-12) and de Beaugrande (1980, pp199) define texts as communicative occurrences" which project the totality of meaning permeating the text's macro-context through the active interplay of micro-contextual structures, ie. the individual constituent elements of the text. They also agree that communication occurs between an addresser and an addressee, a sender and a receiver according to cognitive, linguistic and extralinguistic strategies. But the sender's text, whether written or spoken, finally materializes in the form of a surface or audible structure which the receiver, whether reader or hearer, picks up and tries to grasp its meaning or meanings. Unless both sender and receiver realize how the surface structure of the text is internally built, it will be extremely difficult to reciprocate the message and, subsequently, grasp its meaning in either literary or non-literary texts. A distinction is to be made between the layers of meaning which operate and interact within the text constituting, in the end, the text's totality of meaning.

Inspired by an article : published by Y N Award in Al-Nadwah, a Saudi Arabian daily, on 'Shifts of Meaning in Translation', I took up the notion and elaborated it in what I have termed the

rhetorical model, against which translation quality could be assessed. The text's network of meanings can be boiled down to three distinct layers:

- (1) Obligatory Meanings: They are the control centres which determine and regulate the flow of information throughout the text. They help evolve and up-grade the meaning of the text beyond the 'informativity level'.
- (2) Extended Meanings: They help dismantle, verify and project obligatory meanings through the use of rhetorical devices.
- (3) Accessory Meanings: They derive mainly from linguistic aesthetics (figurative and stylistic devices). They help in the organization and formatting of textual material.

It is worth noting that in literary texts, the density of obligatory meaning is at its lowest, whereas the density of extended and accessory meanings is at its highest. Non-literary texts, on the other hand, abound in obligatory meaning structures and have practically a tiny room for extended or accessory meaning structures. In hybrid or fuzzy texts, the distribution of meanings depend largely on the nature and scope of the text.

In the non-literary text, the obligatory meaning structures abundantly occur giving practically no room for either extended or

accessory meaning structures. Obligatory meaning structures operate and evolve within the context which is determined by the type and topic of the text which ultimately projects the overall textual meaning.

A comparative view of both literary and non-literary texts reveals that in the former, extended and accessory meaning structures abound whereas obligatory meaning structures are extremely minimized. On the contrary, in the latter text obligatory meaning structures outnumber both extended and accessory meaning structures which serve only as linkage devices holding the text's overall meaning together.

In hybrid or fuzzy texts extended and accessory meaning structures are of limited number and scope. All meaning structures operate and interact within the framework of the context, projecting the text's overall meaning.

From the foregoing discussion, we conclude that the structuring and processing of the text (literary, non-literary or hybrid) are constrained and conditioned by a continued process of shifting which involves the three inter-related, interactive and inter-dependent layers of meaning: obligatory, extended, and accessory. Skilful shifting of extended and accessory meaning structures, which are certainly more maneuverable than obligatory or logical meaning structures, crystallizes the overall meaning of the text. On the other hand, unskillful shifting of non-logical meaning structures

particularly in literary texts, will overshadow the text's overall meaning.

The rhetorical model, which is based on the concept of meaning shifts, is traceable in ancient Greek and Arabic rhetoric. I have developed and upgraded this model to serve the ultimate purpose of translation quality assessment. The rhetorical model provides more scope for text-producer, text-translator, and text-receiver to manoeuvre with inter-related, interactive and inter-dependent meanings into the semantic goal of the text in order to finally achieve interpersonal communication.

Approaches which have been set up to interpret texts are, unmistakably, oriented to reader, or more generally, to audience. Therefore, the notions of reader and audience, with their theoretical and practical implications, have been examined in the widest perspective possible. The interrelated disciplines of linguistics and literary criticism are equally concerned with self-reflectiveness as observable in the interaction between the observed (text) and the observer (reader). Generative grammar, for instance, with its emphasis on competence and performance, displaces Saussurean linguistics which primarily emphasized the semantic system of language. Chomskyan linguistics, later on, was more concerned about the infinite number of utterances (parole) grammatically acceptable by the native speakers of a language than the description of the system of relations that constitute a given language (langue). Generative



semantics and the speech act theory take into account both the syntactic and phonological rules of sentence formation as well as the semantic and contextual rules that govern actual speech situations.

In literary criticism, a parallel movement shifted focus from emphasis on the autonomy of the text itself to a re-recognition of the relevance of text to its relevant context, whether historical, cultural, ideological or psychoanalytic. In the same manner, Czech and French structuralism was challenged by semiotics and Derridean post-structuralism. Six varieties of audience-oriented criticism may be distinguished: rhetorical, semiotic and structuralist, phenomenological, subjective and psychoanalytic, sociological and historical, and hermeneutic. What is relevant to our model for translation quality assessment is the rhetorical variety of literary criticism.

Jakobsen's model of the text as a form of communication is shared by the rhetorical and semiotic-structuralist varieties of literary criticism. According to this model, the author and the reader of a text are related to each other as the sender and receiver of a message. The transmission and reception of any message depend on the presence of one or more shared codes of communication between the sender and receiver. Translating, therefore, consists of a process of decoding what has been encoded in the SL text before recoding it in the TL text. Any criticism which conceives of the text as a message to be decoded, and seeks to study the means whereby authors attempt to

communicate certain intended meaning or to produce certain intended effects, is both rhetorical and audience-oriented. Semioticians and structuralists do not attempt to read the text in the sense of interpreting it or assigning it meaning, but seek to analyse its codes and conventions that make it possibly 'readable'. Once 'readable', the text becomes easily 'describable'. The structuralist's description of a text is more a simulacrum than a copy whose aim is to make the text 'intelligible'.

Structuralism and semiotics meet hermeneutics where codes and conventions are deployed in the text by authors and readers respectively. Positive (traditional) hermeneutics seeks to arrive at an understanding of a human mind as that mind manifests or manifested itself in written texts in an attempt to rid interpretation of subjectivist or romantic overtones and establish the notion of 'universally valid interpretation'. Modern (negative) hermeneutics, on the other hand, rejects the notion of 'universally valid interpretation' in favour of Nietzschean philosophy which states that "whatever exists ... is again and again reinterpreted to new ends, taken over, transformed; all events in the organic world are a subduing, a becoming master and all subduing and becoming master involves a fresh interpretation, an adaptation through which any previous 'meaning' and 'purpose' are necessarily obscured or even obliterated". (see Edward Said: 'Beginnings: Intention and Method', 1975, p175)

Premised on a rigorous committment to logical or obligatory meaning, our model for textual analysis and, subsequently, translation quality assessment, is certainly non-structuralist, non-hermeneutic but evidently rhetorical, wherein all interlocked layers of meanings are dismantled, shuffled and reshuffled before arriving at the textual overall meaning.

## CHAPTER III

## ACTIVATION OF THE MODEL

## PRELIMINARY CONSIDERATION

Translation is a relational enterprise; it explores the nature and scope of the relationship (s) between two different texts in two different languages. Though translation theorists unanimously agree that equivalence between SL and TL texts is the ultimate goal of translation, no consensus has yet been reached as to what brand of equivalence is to be achieved. For Catford, equivalence is achieved when formal and lexical items in the source text are replaced by equivalent items in the target text. Catford emphasizes formal equivalence. On the other hand, Nida upholds dynamic equivalence which creates on the TL reader an effect similar to that created on the SL reader by the SL text. While formal equivalence is source-oriented, dynamic equivalence is reader-oriented. Like Nida, Newmark stresses the communicative dimension of translation. Likewise, de Beaugrande and Halliday regard the text as "an instance of communicative linguistic occurrence". Text-typologies, however, do not solve the problem of equivalence. They focus on the text in the source language without making the slightest reference to equivalence, let alone how to achieve it in the target text. The rhetorical model, which is based on the concept of 'semantic shifts', is qualified both theoretically and practically to resolve the controversial issue of equivalence. It furnishes the translator with a methodology which, if closely

implemented, will help him achieve the closest equivalence possible. It will also assist the translation critic to adequately assess translational quality with maximum objectivity.

In this model the network of meanings: obligatory, extended, and accessory, undergoes a constant process of shuffling and shifting before it is finally transferred in the target language. This transfer process requires that the role of the translator, being different from that of the text-author, be clearly pinpointed. The following pattern of interaction shows the relationship between the emitter of the SL message and its recipient.

SL sender → Message → SL recipient

It is evident that the SL text author creates a text from the void, charges it with a specifically intended message, and directs it to his immediate SL readership without the intrusion of any intermediary. The original message, in this instance, is discharged straightaway to the original text recipient to serve a specific pragmatic purpose. The original text, which does not claim to have had any retrievable existence prior to its initiation, is the sole and undisputed creation of its author. The translator's claim to any mediation in the SL sender-receiver relationship is absolutely groundless. If the SL message was defectively or inadequately transmitted to its immediate recipients, the blame would certainly fall on the message creator who would be exclusively responsible for any misconception or

misrepresentation of his message. The SL text may, consequently, enhance or lower the creative status and professional prestige of its author.

#### THE ROLE OF THE TRANSLATOR

The role of the translator in relation to the source message sender, the message, and the target message recipient is far more complex and requires a thorough delineation. This relationship is shown in the following pattern of interaction:

SL sender  $\rightleftarrows$  Message-Translator  $\rightarrow$  TL recipient

The author of the source text triggers the message which is immediately picked up and decoded by the translator who refers it to its original sender before recoding it for his TL recipient. The translator plays the mediator between the SL text author and the TL text recipient. But through his mediation, the translator's role assumes a peculiar duality. He is both receiver and sender; reader and author; decoder and encoder. He receives the original message, deconstructs it, interprets it, and finally reconstructs it in a second language. The translated text is exclusively and indisputably his own individual creation; hence he is the TL text-originator. Equivalence between SL and TL texts must be reached since both SL and TL readerships are necessarily unidentical. The basic difference

between the translator as TL text-originator and the original text author is that the former premises his text on someone else's, already in existence, while the latter creates his text from the void, ie. a text that had no existence prior to it.

The translator, however, occupies a pivotal position in the interaction network which engages the triad involved in the entire translation situation. The translator's control over the interaction pattern, and thereby over the structure of the triadic relationship, is founded in his ability to translate selectively. He may translate all that he finds in the original text with as great fidelity as he can muster, or he may refrain from doing so. His monolingual readership may be unable to ascertain the difference between SL and TL texts unless he oversteps rather wide bounds. If, on the other hand, the translator faithfully echoes the SL text there is every reason to believe that he may be tyrannized by the source language, or pressurized by bilingual considerations. Some translators assume a neutral self-image which clearly manifests itself particularly when bilingualism and biculturalism are relatively well-balanced. If, on the other hand, the translator did not act as a 'faithful echo' to the SL text author, what would we expect of him? He would, in all likelihood, orient himself toward his reader as if he were echoing the SL author with utmost fidelity; a stance characterized by apparent personal detachment from the content of his translation. The translator would, then, manipulate the communicative content of the translated message in the direction of moderation and rationality, thus achieving what Nida calls 'dynamic equivalence'.

That the translator, in the pattern of interaction mentioned above, refers the SL message to its original sender is not without justification. "The subject of translation", says T Tymoczko (1978, p29), "is an interdisciplinary topic in which one utilises such linguistic theories as phonology (or graphology), syntax, semantics, and pragmatics. However, there are also extralinguistic factors involved in translation and to accommodate these factors, the translation theorist must draw on additional theories of the language speakers, their environment, culture and beliefs". The translator is primarily preoccupied with the transfer of the semantic content (obligatory or logical meaning) of the SL text into the target language. Translation, being genuinely a semantic activity, must of necessity draw upon linguistic as well as extralinguistic resources. For extralinguistic resources, the translator must refer to the source text author in a self-reflexive endeavour to access of his socio-cultural beliefs and culture-specific norms.

While translating, the translator is actually dealing with a precast message not his own. He does not intend, nor claim to address this message to its original readership. To address his immediate readership, the translator has to place the SL message in its pertinent socio-cultural context. The translator's role can be briefly boiled down to the re-formulation of a message not his own for a readership un-thought of by the original sender of the message.



The rhetorical model sets out to resolve the form-content dichotomy. The translator should strongly adhere to the obligatory meaning expressed in the source text. However, he can modify both extended and accessory meanings to achieve a particular rhetorical effect. He is not authorized or even entitled to make the slightest modifications in the structure of the semantic content of the source message, otherwise he will have violated the basic translational norm, ie. objectivity. If, on the other hand, he takes full liberty to make whatever modifications he chooses -as hermeneuticist translators often do - his rendition of the source text will be anything other than translation proper. Unlike obligatory meaning, extended and accessory meanings yield a much wider scope for maneuverability. Tactful maneuverability, though it is bound to impinge on the surface structure of the source text, does not necessarily violate its semantic integrity.

Despite the various classifications of language functions, one cannot arbitrarily segment a single instance of language into a constellation of un-related, disconnected meanings. The experiential, interpersonal, ideational, and/or textual functions of language are so inextricably intersewn into the fabric of discourse that it is hardly possible to dissociate the one from the other. To understand a discourse and subsequently render it in another language, one must view it as a whole without endeavouring to assign a specific function to each constituent discursal element. The discourse is not an artificial string of un-related units, each assuming an arbitrarily

assigned meaning; it is a structural totality of semantic and communicative purport.

In the translation samples that we will review, attention will be focused on 'equivalence' as seen from the point of view of our model, which is premised on the concept of 'semantic shifts'. Consequently, the ideational function which comprises both referential and logical meanings, as well as the textual function which views the text/discourse as an indivisible instance of natural language, will receive due consideration. Other non-ideational functions, which subsume rhetorical and aesthetic structures will also be considered.

To assess translation quality, a comparative study of the source and translated texts will be made. This, inevitably, calls for the prescription of an appropriate method of linguistic and stylistic analysis of the source text. The source text (ST) and the translated text (TT) will be compared syntactically, semantically, lexically and stylistically before any qualitative statements about the TT are made.

#### METHOD OF ANALYSIS

We will base our method on the concept of 'semantic shifts' outlined in the rhetorical model. This concept implies the containment of the text/discourse of three interlocked layers of meanings, namely the obligatory meaning, the extended meaning, and the accessory meaning. The diversity of semantic structures within the body of the

SL text will have to be dismantled in the sense that all lurking ambiguities regarding word or group (phrasal, sentential, clausal, and/or discoursal/textual) configurations will have to be resolved. Correspondences will have to be defined, detected, and pinpointed before they are compared to their equivalent or non-equivalent counterparts in the translated text. It is through the contrastive analysis of various types of correspondences in both the ST and the TT that any qualitative statements on translation could be made. Since the obligatory or logical meaning constitutes the nucleus of the text, appropriate emphasis will be laid on the correspondences appertaining to this category. Correspondences will be classified into three major types: morphological, syntactic, and lexical. Phonological correspondences are important in so far as transliteration and/or phonetic transcription of foreign elements (mostly proper names and names of objects) are concerned. Difficulties arise when the receptor language sound system does not possess a particular sound or sounds already installed in the source language sound system. This is exemplified when we compare both the Arabic and the English sound systems. The Arabic sounds represented by the letters  $\text{ﺕ}$ ,  $\text{ﺫ}$ ,  $\text{ﻉ}$  and  $\text{ﻍ}$  are completely non-existent in the English sound system. In consequence, the translator will have recourse to the closest phonological English correspondent if any; otherwise he will have to manufacture his own phonological symbol to match the original Arabic sound. Conversely, the English sounds 'p' (either aspirated or non-aspirated) and 'v' do not exist in the Arabic sound system. To solve this problem, the translator is bound to adjust the orthographic representation of either sound to match the original English sound.

This is done by placing three dots (triangularly distributed) under the Arabic letter **پ** ; and three dots above the Arabic letter **ق** . Without these orthographic adjustments such English words as 'pray' and 'villa' would be disastrously reproduced in Arabic as 'bray' and 'filla'. Phonetic transcription is of extremely semantic significance when used to represent sounds produced by animate or inanimate referents respectively; a linguistic phenomenon generally known as 'onomatopoeia'.

#### A. MORPHOLOGICAL CORRESPONDENCE

Morphological correspondences between word structures of both source and target languages involve (1) complexity of word formation, (2) differences of word classes, and (3) categories expressed by various classes of words.

Word formation in Arabic, let alone other semitic languages such as Hebrew, is characterized by a high degree of relative complexity. The verb, which is the most prominent of word classes, is highly inflected to specify not only the particular action but also such features as actors, time, aspect, voice and mode. Affixal (prefixal and suffixal) inflections on the verb make it so functionally rich as to subsume a large number of concepts. Any misconception or misinterpretation of verbal structures would lead to miscorrespondences in the translated text. For instance, the verbal sentence " **استكتبته بالله** " would require a greater number of words when translated into English. The Arabic sentence

consists of two words: 'istaktabtuhu' and 'risālatan'. The sentence is modelled on the pattern verb + subject + indirect object + direct object. The first element of the sentence 'istaktabtuhu' specifies (1) the type of action involved (writing); (2) the number of actors (1st person singular pronominal subject 'I'); (3) the time of the action (simple past); (4) the relationship between the participants and the action indicated in the verb (passive); (5) the mode of the action as deducible from its pertinent psychological background (non-imperative but petitive); (6) the aspect of the action (incomplete and non-habitual); (7) whether the verb is transitive or intransitive (in Arabic a transitive verb can take an object or more). All the above implications are specified in the morphological structure of the first element of the Arabic sentence. When translated into English, the semantic loss, though the information imparted will be more or less the same, will be compensated for by the lexical gain. A fairly adequate translation of the above sentence would be: 'I asked him to write me a letter.' The psychological background of the event, which is not sufficiently explicated in the morphological structure of the verbal construction, may dictate other verbs such as 'forced, coerced, petitioned, implored, begged...etc.' The choice of the verb and therefore the action, is determined by the situational context in which the sentence is embedded. Any misconception of one of the semantic implications reflected in the morphological structure of the verbal construction mentioned above will naturally lead to formal morphological miscorrespondence, and consequently semantic non-equivalence in

the translated text. The invariable (the proposition (s) carried over by the verb morphological structure) must remain intact; other variables such as the number and gender of the participants and the relationship between them and the event are modifiable.

The question of number as indicated in the morphological structure of the verb offers a variety of difficulties to the translator. English has two varieties of number: singular and plural. 'Singular' implies that one actor (or participant) is involved in the event (or action). 'Plural' implies that more than one actor is involved in the event. Arabic, on the other hand, possesses three varieties of number: singular, dual and plural. 'Dual' implies that two participants or two actors are involved in the event (or action). This duality is a unique trait of Arabic morphology. A basic difference between the number systems of both English and Arabic is that while English has one pronoun for the 2nd person masculine/feminine, singular/plural, 'you', Arabic has five distinct pronouns: 'anta' أنت (2nd person masculine singular), 'anti' أنتِ (2nd person feminine singular), 'antuma' أنتما (2nd person masculine/feminine dual), 'antum' أنتم (2nd person masculine plural) and 'antunna' أنتن (2nd person feminine plural). Translators are bound to fail in making clear distinctions between 2nd person singular and plural in English since both concepts are represented by a single pronoun 'you'. In Arabic, however, no such failure is bound to occur.

The question of tense, which marks the relative time of events, constitutes a major problem both for language students and translators. Tense is a major construct of the verb, and as such, marks the time span of the action in which the actor or actors are involved. The division of tense into past, present and future is almost common in all languages. The present-tense form, however is by no means clear-cut either in English or in Arabic. In the Arabic sentence: يَنبَغِي الْبَشَرُ إِلَى الْمَوْتِ وَيَبْقَى الْحَيَاةُ إِلَى الْأَبَدِ (People are born and die, but good memory lives forever.), the verbs 'yaghdu' (literally 'go') and 'yarū hū n' (literally 'Come.') are both in the present tense form. But this does not mean that the events of birth and death are limited to the present time only. On the contrary, the present-tense form of both verbs in this particular instance refers to the past, present and leads well into the future. Similarly, the present-tense form in English indicates a variety of relative times, eg. the verb 'comes' in the following expressions indicates relative times: 'If he comes, we will give him a warm welcome' (future); 'After that she comes and kisses him passionately while everyone was having a quiet drink' (past) and 'She comes every Saturday night' (past, present and future). Since the division of tense into present, past and future is by no means clear-cut it may be appropriate, for analytical reasons, to talk about prior, contemporaneous, and subsequent. But even these distinctions would not solve all the tense problems in both English and Arabic.

The objects which participate in events are classified into animate vs. inanimate, honoured vs. common and, in some languages, dead vs. alive. The classification of objects into animate vs inanimate may result in miscomprehension and misinterpretation. In English access is made to a limited category of animate vs inanimate in the use of 'who' vs. 'which' and 'what', and in 'he' and 'she' vs. 'it'. Arabic is undoubtedly more resourceful in this classificational system of animate vs. inanimate.

Gender classes as masculine, feminine or neuter seldom offer serious problems to translators. They are too arbitrary to allow for alternatives. However, some genders in one language are muddled up with their counterparts in another language. The sun, for instance, is feminine in Arabic, whereas it is masculine in English. On the other hand, the moon which is masculine in Arabic is feminine in English. S T Coleridge in his poem, 'The Rime of the Ancient Mariner', talks of the sun as 'He':

"Out of the sea came He; and He shone bright,  
And on the right, went down into the sea."

On the other hand, a 'ship' which is neuter, is referred to as 'it' or 'she'. Gender distinctions in both Arabic and English have to be closely observed to avoid formal and semantic miscorrespondence.



## B. SYNTACTIC CORRESPONDENCE

Anyone who attempts to examine word-for-word translations will not be surprised to discover an incredible number of word combinations which either make no sense or give precisely the opposite meaning of the original. Syntactic misconcorrespondences in word-for-word translations are ascribed mainly to the failure in grasping structural relationships between constituent elements in word combinations. Nida (1964) classifies word combinations into three major groupings: (1) phrase, (2) clause and sentence, (3) discourse. On the phrasal level distinctions in word formation may cause serious structural problems for translators. Co-ordinate phrases, such as the introduction to and the conclusion of the opening chapter of the Koran and the Lord's Prayer, if translated word-for-word into English and Arabic respectively, may result in syntactically erroneous mismatches. In Arabic, the preposition بِ literally means 'with', is used to indicate the instrument with which the action is fulfilled, eg. 'Arabs eat with their right hands'. If 'with' was substituted for 'in', a word-for-word translation of the co-ordinate phrase 'In the name of Allah' would be meaningless. Similarly, the conclusion to the Lord's Prayer, if rendered word-for-word into Arabic, would certainly lose its semantic load, that is, the trinitarian concept implicit in the co-ordinate phrase would not be sufficiently explicated. Therefore, the Arabic translation becomes 'Bis'm al-Abb wal-Ibn wal-Rouh al-Qudus, Ila'hun wa'hid, Ameen'. 'Ila'hun Wahid' has been inserted in the Arabic translation of the conclusion to

the Lord's prayer to emphasize the trinitarian concept of God which is less structurally emphasized in the English original. Nida cites several Biblical co-ordinate phrases to exemplify the semantic injustice done to them if translated word-for-word in other languages.

Languages have their own established systems of clausal structure, typology, and combination. Misorrespondences arise when the translator fails to identify the clausal pattern, the significance of the order of component parts, and the grammatical links which hold the components of the clause structure together. The major sentence pattern in Arabic and English, for instance, is the subject-predicate type of construction, but within this type other patterns do exist. The subject-verb-object pattern in English is reversed in Arabic into verb-subject-object. Moreover, transitive verbs in Arabic, like → ~~their counterparts~~ in English, take one object or more. Prepositional objects in English are non-existent in Arabic. They belong to a specific grammatical category in which the preposition functions as a denominator of a spatial relationship between two subsequent objects. Direct and indirect objects in Arabic are not situated in proximity to the preceding verb as it is the case in English. In Arabic, a direct object may succeed an indirect object and will thus be located at a relative distance from the verb. Misplacement of objects (direct and/or indirect) in the receptor language is bound to create semantic incongruence. Good translators should, before accomplishing an acceptable work, ascertain the existence of a

specific clause type in the receptor language as well as its frequency of occurrence, for a less- or non-frequent clause type will miscarry the communication load of the original.

Discourses are not structured casually or haphazardly. Word combination does not end up with the sentence. It stretches over a long sequence of sentences which is commonly called discourse. Discourses are categorically classified into formal or non-formal; casual or non-casual. Conversation is usually casual whereas poetry, which is a highly structured type of discourse, is noncausal. Narrative and exposition are more formal than declamation which is far more informal than conversation. A declamatory discourse is the least translatable because it involves bodily movements and gestures which are markers not easily reproducible in the receptor language. Nida (1964) draws special attention to markers in sentence sequences. He maintains that sentence markers in continued discourses consist of: (a) transitional conjunctions or adverbs, eg. 'therefore', 'moreover', 'furthermore', 'then'; (b) special forms of verbs, to indicate that the clause in question is dependent upon some other clause or sentence; and (c) pronominal forms, which indicate that the subject or object person involved is the same as, or different from, the corresponding form in a preceding or following sentence. Markers of sentence sequences in various types of discourse distinguish between spatial, temporal, and logical relationships. Spatial relations are marked by special participles, eg. prepositions such as 'in, on, at, by, around, through... etc.'; expressions of

distance such as 'close to, long way off, a day's trip... etc'; and event words of motion, eg. 'went, come, remove, shoved, cut down ... etc.' Temporal relationships are marked by temporal conjunctions, eg. 'when, after, while, next morning, all day long ... etc'; relative tenses, eg. 'future perfect, past perfect'; sequence of tense; and historical order of events. Logical relationships are marked by adverb conjunctions such as 'moreover, therefore, nevertheless, consequently, accordingly... etc'; conjunctions indicating conditionality, dependency, or causality such as 'if', 'although', and 'because' and lexical units indicating logical relationships, eg. 'argued that', 'concluded that', 'by inference'.

A poetic discourse is the most highly structured of all discourses. Its unique characteristic lies in its multi-layered parallelism in sound, morphological and syntactic patterns, lexical choices, and semantic structures. Sound parallelism implies devices such as alliteration, rhyme, assonance, rhythm, and intonational contours. It is actually this specific trait which requires a poet to translate a piece of poetry in another language.

### C. LEXICAL CORRESPONDENCE

Languages differ considerably with regard to their lexes. Lexicographers have taken up the responsibility of setting lexicons to keep records of all lexical items in living languages. Lexical correspondence is a serious challenge for all translators because

lexical items in any language develop much more rapidly than can ever be expected. More words are coined and much more words assume different if not radical meaning. Scores of words and phrases are borrowed wholesale from other languages or from adjacent disciplines in the same language. The absorptive capacity of a given language, ie. its readiness to incorporate foreign lexical units, depends largely on the manipulatability of its intrinsic language systems and subsystems to cope with newly emerging concepts in various disciplines. Complete lexical correspondence between any two languages, which is hardly achievable, poses an unbeatable challenge for translators. No two formally lexical items mean precisely the same. Even in one and the same language a single lexical item may possess a relatively wide semantic range. Lexical units derive their semantic significances and roles from their inner-relationships with preceding and succeeding units in the same linguistic neighbourhood. Furthermore, a lexical unit, if transplanted in another linguistic neighbourhood, would, for survival purposes, slightly modify its behaviour to fit in the new environment. Otherwise, it would eventually perish and die. Translators should be sensitive to the slight and formally imperceptible shades of meanings attached to lexical structures in continued discourse. What translators are expected to be concerned with is the arduous attempt to seek in the receptor language a lexical item that would semantically match the formal lexical item in the source language. If such lexical formal correspondence proved practically unattainable, manufactured coinage and/or a foreign borrowing would be the only possible

alternative. And even coinages or wholesale borrowings would, for explanatory purposes, have to be footnoted or annotated. For instance, object words like 'sandwich', radio, television... etc' are better borrowed and installed in languages rather than substituted by formal lexical correspondents if any. Arabic Language Academies have invented a lengthy phrase to project the concept implicit in the English 'sandwich'. The Arabic lexically correspondent phrase means literally 'two flaps of bread with fresh food in between'. This clumsy expression, despite its lack of brevity, compactness and singularity of meaning, is most misleading and structurally inaccurate. A dish named after its initiator, 'sandwich' specifies the surface structure of its physical referent, not the way it is structured. Besides, it relates to a meal usually taken particularly if someone was in a hurry, like take-away meals nowadays. The clumsiness of the Arabic lexical correspondent coupled with the structural complexities of its constituent elements have rendered it unviable, short-lived and obsolete. Similarly, the Arabic lexical correspondents to such technological terms as 'radio' and 'television' have distorted, if not completely undermined, their relevant semantic loads. 'Mirna't', for instance, which is the closest lexical correspondent to 'television', morphologically designates 'something looked at' an activity which involves only the sense of sight. The sense of hearing, besides other relevant factors such as remoteness, is excluded. Therefore, preference was given to the un-Arabic, and yet Arabized, foreign importation.

The translator's exhaustive and painstaking search for formal lexical correspondents in the receptor language to match lexical items in the source language is not an end in itself. Formal lexical correspondence is a means to an end; the end being the closest semantic equivalence between the source and target message. Such an equivalence would not only be possible by merely transposing formal lexical correspondents from and across the source and receptor languages. A dynamization of the formal features has been proven to be indispensable. Dynamic correspondence, particularly on the lexical level, presupposes that the original recipients of the message brought to the decoding process a good deal of background information unknowable to and unpredictable by decoders in a second language, especially if the two languages share extremely wide cultural gaps. The stylistic luster and sparkle of the original message should be compensated for, rather than lost or dimmed, in the target text. This luster is sustainable through calculated redundancy on both structural and stylistic levels to protect the dynamic aspect of translating. By 'calculated' redundancy I mean non-extravagant and stylistically acceptable redundancy, otherwise a translation would disperse and misrepresent the meaning content of the original.

#### IDENTIFICATION OF MEANING CATEGORIES

Our model, which will serve as a yardstick with which translation quality will be assessed, is essentially a rhetorical one. As we have iterated earlier, texts and/or discourses are made up of strings of

sentences which are arbitrarily grammatically and syntactically interrelated. Each language has its own grammatical and syntactic structure. These structures are governed by arbitrary norms and conventions. The grammatical systematization, which is predominantly based on logical considerations, bestows upon the interrelated constituents of a sentence certain, specific, recognizable, and identifiable semantic meaning. Therefore, meaning is a grammar-dependent construct. Since translation and interpretation are basically 'semantic' concepts (Halliday, 1985) no model for translation quality assessment can be conceived nor implemented outside the domain of grammar.

According to the concept of 'semantic shifts' upon which the rhetorical model is based, the text can be postulated as a semantic multi-layered linguistic entity in the sense that textemic structural elements influence and determine textual meaning. The network of meanings comprise (1) obligatory meaning; (2) extended meaning; and (3) accessory meaning. It is through the activation of the grammatical relationships holding between the micro-semantic structures of this network, and the uni-directional movement of the extended and accessory meaning towards the explication and subsequently, amplification of the obligatory meaning, that the macro-semantic entity of the text is identifiable. The difficulties which the translator, by virtue of his original task, is expected to confront exist mainly in how to disintegrate the semantic superstructure into infrastructural semes and dissociate the interrelated meanings one from the other. Once



this is achieved, semantic equivalence between SL and TL texts will not be far from being achieved.

It may not be impertinent, at this particular juncture, to deal at length with each type of meaning and how the shifting process actually takes place.

#### A. OBLIGATORY MEANING

As its name suggests, obligatory meaning is self-explanatory. It is the type of meaning which the source highlights and the translator, in turn, is committed to convey in the receptor language. Though variably labelled, eg. referential (Nida, 1964), conceptual (Leech, 1974) or scientific (Bloomfield, 1933), obligatory meaning remains invariably the only constant in any translation theory. The layer of obligatory meaning is at its thickest in non-literary texts, eg. a science book, a medical report, a business letter, a legal document, an instructions manual ... etc. Here the form in which the content is embedded is likely to be subsidiary, the emphasis being lavished on the propositional content of the message. Structural inconsistencies and grammatical irregularities will not dramatically obstruct the course of obligatory meaning. The extractability of the obligatory meaning depends solely on the translator's prior acquaintance with and, subsequently, identification of the technical and scientific terminology involved in the text. His problem is primarily a terminological one. Once the technical terms are pinpointed, it

will be easy for the translator to seek correspondent terms in the receptor language. Even if the receptor language was too impoverished or inflexible to assimilate or rehabilitate a foreign technical term, a wholesale transcription of the foreign element would certainly be the best possible alternative. For instance, the Arabic verbal phrase, 'yishayik' (used in the Gulf countries to mean 'revise' or 'control') is borrowed from the English infinitive 'to check'. However, the Arabic importation had to undergo some slight modifications with regard to the sound symbolism it carries in order to be compatible with the Arabic sound reproduction rules. The sound similarities occur in the recurrence of the two sounds 'š' and 'k' though the English affricate 'tš' being existent in the Arabic sounds system, was replaced by the Arabic fricative 'ش', its closest phonetic counterpart. Another minor modification, but quite essential for the phonological constitution of the Arabic equivalent, is the substitution of the Arabic double-consonantal sound 'yy' for the English central vowel sound 'e'; an attribute which made it accessible for the Arabic equivalent verb to be conjugatable into present, past, and future.

Obligatory meaning can be extracted by identifying the linguistic structures which designate actions, events, and/or participants. Not only that; but the grammatical structures which determine and influence the interrelationships holding between actions, events, and participants must be taken into consideration. For instance, the subject/predicate relationship, the subject/verb

agreement, and the verb/adverb proximity have to be taken into account; for such relationships are arbitrarily governed by grammatical and syntactic norms which are functionally conducive to the explication of the obligatory meaning. Such relationships can be exemplified in the following sentence:

ضرب زيد عمرواً بالسياط

(Zayd hit Amr hard.) The grammatical pattern upon which both the Arabic and English sentences are modelled is distinctly unidentical, though the intent (pragmatic meaning) of the utterance is unchanged. Transliterated into English, the Arabic sentence would run as follows: 'D.araba Zaydun ʿmran bi-Shiddah'. Syntactically, Arabic and English have different word-orders. The arrangement of words within the framework of the sentence allows for specific meaning priorities, and sufficiently projects the pragmatic intent the author is thought to have had while constructing his utterance. Any re-arrangement of the sentence's word-order, which will subsequently introduce different meaning priorities, will, quite logically, entail specific semantic shifts. The Arabic sentence falls within the pattern: verb + subject + object + adverbial phrase (preposition + noun). Within this pattern, priority is given to the action designated by the placement of the verb in initial position. The aspect of the verb, though unmarkedly marked, reveals the pastness of the occurrence. The tense-aspect is determined by the morphological constitution of the verb. The occurrence of the subject (doer or agent) immediately after the verb - in English the sequence is reversed - is symptomatic of the verb/subject agreement. If the verb/subject sequence was reversed, as in English word order, the sentence would

assume an altogether different pattern, ie. a subject/predicate pattern resulting in the meaning priority being given to the subject. The verb/subject relationship requires that the subject be marked. The subject marker, in this particular instance, is indicated by a double 'damma' placed on the final letter of the subject. The 'damma' (,) is a graphic sign designating a sound similar to the English shortened back vowel sound represented by the letter 'u' in the IPA. The subject marker is retained whether the agent occurs initially or immediately after the verb. The object which is the recipient of the action or, to be more accurate, which is being acted upon, immediately follows the subject. Like the subject, and again in this particular utterance, the object is marked by a double 'faṭḥa' (-), a graphic sign placed on the final letter of the object designating a sound similar to the English front vowel sound represented by the symbol 'æ' in the IPA. If the subject and object change places, the subject/object relationship will be reversed, to the detriment of the meaning of the entire utterance. Far distanced from the initial position of the verb, the adverbial phrase, which qualifies the verb, occurs at the extreme end of the utterance. The adverbial phrase, in this particular example, consists of two distinct word classes: preposition and noun. The relationship between them is grammatically a prepositional one, but syntactically they function as a verb-qualifier. If the adverbial phrase was placed in initial position, the sequential arrangement of the remaining words would still be retained. The only change would be a semantic one, with the focus being shifted to the extent of action in relation to the

object. If, in English, the adverb was placed in initial position the order of the sentence would have to be re-arranged, particularly with the insertion of the auxiliary 'did' before the finite verb 'hit' which would, in this case, assume its present tense form though orthographically both present and past tense forms are identical.

If we re-arrange the lexical sequence of the lexemes in the above Arabic sentence to fit in the subject/predicate pattern, the grammatical relationships holding between the various lexemes will still retain their logicality. Moreover, the Arabic subject/predicate pattern will be identical to the English 'subject + verb + object + adverb' pattern. The only difference will be one of parsing, with the sub-sentence 'hit Amr hard' <sup>ضرب عمرواً بشدة</sup> functioning as a full-fledged sentence within the subject/predicate construction. If we re-arrange the lexemes of the English sentence in the theme-rheme context, the grammatical relationships will cease to be logical. Theme states the subject of discourse, which is normally referred to, or logically consequential upon, the previous utterance, Rheme is the fresh element, the lexical predicate, which offers information about the theme. Theme and rheme are sometimes referred to as 'topic and comment'. The identification of theme and rheme, topic and comment, or subject and predicate will depend on a wider context. Thus the sentence: 'Zayd hit Amr hard' is a logical sequence which might be the basis for a periphrase such as: 'Amr gave Zayd the opportunity to hit him hard', in which 'Amr' is lexically the

theme. The translator should be overwary as to the identification of theme-rheme elements so that he can, with an appreciable degree of accuracy, convey the meaning the source is thought to have intended.

Obligatory meaning structures can be easily identified if one understands the logic underlying the grammatical and lexical relationships between words in sentences and sentences in a discourse. The identification process is further consolidated through the individual's acquaintance with the existential realities self-emerging from or extraneous to the text. The translator's cognizance of external realities in spacio-temporal terms and his understanding of the logic underlying the lexical and grammatical relationships holding between the micro-textual elements will help him identify the semantic structures dispersed within the text. In his distinction between logic and linguistics, Leech, (1974, p150) defines the logician's aim as being "typically normative rather than descriptive". He concludes that the logician is not so much interested in how we actually do organize our thoughts in language, as in how we ought to do so if we are to avoid the fallacious reasoning which arises from ambiguity, contradiction, structural confusion, etc. Symbolic logicians, therefore, gave up natural languages in favour of artificial formal languages, which they treated as calculi, and set out to formulate norms or systems to govern them. In natural languages, however, texts or discourses are longer stretches of language instances laden with meaning. The meaning can be

extracted from the text-supplied (linguistic) material and the extralinguistic material available outside the text. Natural logic will help linguists to discover meaningful, meaningless, or inconsistent expressions. They should not go far beyond that in an attempt to discover the inner workings of the author's mind while piecing together the ingredients of the mental picture which he finally puts on paper. Therefore, a linguist should preoccupy himself with trying to formulate rules which show the relations between semantics and syntax on the one hand, and semantics and pragmatics on the other. An agreed, rather arbitrarily, logic must underlie these relations to avoid irregularities and inconsistencies.

Newmark (1982, pp176-179) lists a number of resources translators can draw upon in text analysis. They are: (a) theme and rheme; (b) anaphoric and cataphoric reference; (c) enumerations; (d) opposition, or dialectic; (e) redundancy; (f) conjunctions; (g) substitution; (h) comparatives; (i) initial negatives; (j) punctuation; and (k) rhetorical questions. These resources are significant in so far as they help pinpoint and distinguish specific meaning-carrying structures in discourse analysis.

There are three ways in which linguists and philosophers have attempted to approach the issue of meaning. Meaning is constructed at three main levels: (a) the word level; (b) the sentence level; and (c) the communication level. The word level

meaning is determined by the relationship between the word and its referent. Sentence meaning is defined in terms of the contribution of each word to the overall meaning of the sentence. Meaning at the level of communication is identified in terms of the semantic behaviour of words and sentence in the act of communication. R M Kempson (1977, p11) puts it more explicitly when she refers to the three ways of approaching meaning by "a) defining the nature of word meaning; b) defining the nature of sentence meaning; and c) explaining the process of communication". This three-dimensional approach to semantics coincides with our definition of translation as a pragma-semio-communicative activity. The basic aspect of meaning is that which is related to the seme, the minimal unit of the sign since language is basically a system of signs. The significance of the sign is not self-generated; it generates through referentiality, ie. the relationship between the sign and its referent.

The meaning of a text is, on the whole, a wholistic entity extractable from the meanings of words or word combinations. We have divided it into three categories or layers for purposes of analysis and identification. Basically, the three layers of meaning are inextricably interwoven into the fabric of the text.

## B. EXTENDED MEANING

Extended meaning, as the term suggests, implies that though intricately intersewn into the fabric of the text, it is easily



identifiable in terms of its contribution to the obligatory meaning. It is a substantial tributary to the mainstream of the obligatory meaning of the discourse.

Extended and accessory meaning structures abound in literary texts, particularly in poetry. A poem may run through tens and even hundreds of lines, but it must have one main meaning to express; other semantic structures serving as only contributory to the basic meaning of the poem. Joyce's 'Ulysees', for instance, runs across a thousand pages, but it covers a single day in the life of the protagonist. In literary texts, particularly poetry which is the most highly structured form, the obligatory (or logical meaning) is reduced to minimal proportions. That is why some scholars like Jakobson, for instance, regard poetry as 'untranslatable'.

In literary texts, emphasis is not laid on logical meaning as much as it is laid on rhetorical and aesthetic meaning. It should be noted that languages tend to differ more radically in extended or emotive meaning than in obligatory (or referential) meaning. In referential meaning the signifier is determined in relation to the signified or, as Laszlo Antal (1963, p45) puts it, the meaning of the 'sign' is determined by its denotatum. Antal writes: "It is obvious that there cannot be a sign which, whether it denotes relation or anything else, is only a sign without meaning. Without meaning nothing can be a sign, and the sign can only be established by its meaning. If something without a meaning

still informs us about something, it can be explained only in terms of its direct physical quantities. But, in that case, it has passed beyond the world of signs, that is, beyond the world of language".

The fact that the meaning is essential if something is to become a sign is, more often than not, ignored by structural linguistics. Traditional linguists, on the other hand, postulate that inflexional suffixes have no meaning because they are not 'respectable' signs and hence have no denotata. In more fortunate cases, suffixes are treated as elements of 'relational' meaning. Chomsky describes such morphemes as 'to' in 'I want to go' and the dummy carrier of 'do' in 'did he come?' as virtually having no meaning in any independent sense. These morphemes, though they have no physical, palpable denotata, cannot be said to be categorically meaningless. They are signs; visible, scriptable and, if occasion demands, erasable. As signs, they should not necessarily have denotata but they should have meaning. Consequently, they are not categorically, or even partially meaningless. Inflexional suffixes, though they have no physical denotata, cannot be said to be meaningless because they connote abstract or conceptual meanings. Suffixes like '-en' in 'oxen', 'beaten', 'deepen', etc., have no physical object or event referents in the outside world, but they possess delimited semantic functions. They express plurality, participiality, and verb-derivationality, respectively.

In a literary text, the translator should seek rhetorical meaning which is derivable from stylistic devices such as tropes, figuration, parallelism and the like. Repetition or redundancy crystallizes and consolidates textual meaning. Such rhetorical and stylistic contrivances and mechanisms are bound to intensify and reinforce the emotiveness of the literary text, leaving an indelible impression on the reader and/or the hearer. Identification of figurative and stylistic structures in literary texts, particularly poetic texts, is an extremely hard task if one is not sufficiently familiar with how a poem is envisaged and structured. The reasons are manifold. Chief among them are the structural limitations imposed upon the poem by rhyme and rhythm. Inversion, deletion, compound structures, parallelism, juxtaposition, alliteration, assonance, etc. are rhetorical devices which, in all likelihood, tend to obscure the meaning and baffle the translator. The esotericism or obscurity of a poem, which in fact constitutes the essence of poetry, may be ascribed to the rarity, unusualness, and allusiveness of poetic expressions. Even if a compound structure was de-hyphenated, the meanings of its constituent elements within the relevant context would be far richer than when they stand in isolation. Such is the genius of poetry. The following lines from Keats's poem, 'Fancy', no wonder, carry a relatively heavy communication load.

Autumn's red-lipp'd fruitage too,  
Blushing through the mist and dew,  
Cloys with tasting.

Notice the rarity of 'fruitage'; the superfluity of 'too' (just to rhyme with 'dew'); and the semantic polysmey of 'red-lipp'd' and 'blushing'.

A further constraint on the structure of a poem, besides the constraints imposed by the rhythmic patterns, is the volatile use of imagery. Figurative words and constructions add to the stylistic lustre of the poem and intensify its aesthetic effect. But at the same time, they are not disinclined to obscure, rather than enrich, the general meaning of the poem, to the detriment of communication. Newmark talks about five different types of metaphor: dead, cliché, stock, recent, and original. Then he analyses the metaphor into: (1) object, that is, the item described by the metaphor; (2) the image, ie. the item in terms of which the object is described; (3) sense, which shows the 'point of similarity' between the object and the image; (4) metaphor, ie. the word or words taken from the image; and (5) metonym, ie. a one-word image which replaces the object. In his analysis of the constituents of the metaphor, Newmark (1982, p85) stresses two elements: the object and image. It is the relation between the object and the image which constitutes the core of the metaphor. In his distinction between image and metaphor, Newmark notes in 'rooting out the faults' that the object is 'faults', the image is 'rooting up weeds', the metaphor is 'rooting out', and the sense, componentially, is (a) eliminate, (b) with tremendous personal effort. When translated into Arabic, such a metaphor would not be

as impressive or forceful as it is in English; it would simply read 'removing all faults'. In another context such as 'rooting out the human race', the Arabic rendering of the metaphor would be far more forceful than the English; hence the complexity of translating metaphor.

Rhetorical structures start where syntactic structures leave off. Therefore, they are not rule-governed. The meaning of a rhetorical pattern is not the cumulative meaning of its constituent elements. The meaning generates from the way the lexemes are ordered and the cultural context in which the rhetorical pattern unfolds. Rhetorical patterns derive their meanings from specific features such as novelty of expression, unusual order, parallelism of form, rhythmic features, repetition, and total context. Discussing the function of such conventional features in poetry, Samuel R. Levin writes:

"The significance of the function performed by the conventions has been variously assessed. In some treatments of the problem, the function is said to be one of decoration and embellishment. Others point to the organizing, unifying function of the conventions. Still others discuss the interaction of the conventions with linguistic characteristics of the poem and claim that this interaction imparts a certain complexity to the whole." (Literary

Style: A Symposium'; ed. by Seymour Chatman, 1971,  
p178)

Whether or not these rhetorical conventions shroud the meaning of a poem in a cloud of uncertainty and indefiniteness, the fact remains that they contribute to the unity, cohesion, compactness, and above all, the aesthetic appeal of the poem.

### C. ACCESSORY MEANING

Extended and accessory meanings are extremely vital. The two kinds of meaning are interlocked. In function, they are contributory to the textual meaning of the message. The problem of meaning is fundamentally an organizational and a distributional one. A reasonable equilibrium is to be maintained between the three layers of meaning, ie. the obligatory, extended, and accessory meaning. Unless such an equilibrium is accomplished the content of the message will not be adequately expressed and, subsequently, comprehensible. The translator will have to fill up the gaps and make up for the oversights made by the author. This accounts for the translator's manoeuvrability with both rhetorical and stylistic devices to achieve maximum communication. But rhetorical and stylistic mechanisms should not eclipse the logical meaning, nor enshrine it in a mist of vagueness or uncertainty. The semantic well-proportionedness of the text must go hand in hand with its structural well-formedness.

The rhetorical model is primarily aimed at not only discovering the shifts on the micro-structural level, ie. the word, phrase, sentence or clause but also detecting the consequences of the microstructural shifts on the macro-structure, ie. the level of characters, events, time, place and other meaningful components of the text. The precise identification, proportionate distribution, and the cohesive integration of the micro-structural units on the level of obligatory, extended, and accessory meaning influence and determine the macro-structural meaning of text. Three main categories of shifts can be distinguished. If one or two transemes - a term used by Kitty M van Leuven-Zwart for 'comparable, meaningful text units' - has an aspect of disjunction (dissimilarity), the shift is called 'modulation'. Different aspects of disjunction occur on the semantic and stylistic level. If the aspect of disjunction appears in the transeme of the original text, the shift is called 'modulation/generalization'. If, on the other hand, the aspect of disjunction appears on the transeme of the translated text, the shift is called 'modulation/specification'. If the transemes of the original and the translation show an aspect of disjunction, the shift is called 'modification'. Modification occurs when both transemes have an aspect of disjunction. The third shift is called 'mutation'. This category of shifts applies in those cases where it is impossible to establish a common denominator, or an 'architranseme', between the original transeme and the corresponding translation transeme. Addition or deletion of clauses or phrases are clear cases of mutation. This common denominator, against which original and

translation transemes are compared, is semantic if the transemes share certain aspects of meaning. It may be pragmatic or situational if both transemes apply in one and the same situation. These shifts are operated by microstructures of the source text in the very act of translating. If any category of shifts was misoperated or mismanaged on the semantic, syntactic, or stylistic level, translation transemes would show aspects of disjunction and the communicative load of the original message would be considerably affected. The pragma-semio-communicative goal of the original message would inevitably be missed or, in most fortunate cases, partially achieved.

Accessory meaning structures are primarily designed to reinforce the aesthetic impact of the text. They are assigned a specific function displayable on the level of word or phrase and attributable to the fundamental uses of language. Basically, a distinction exists between two uses of language, one referential and cognitive, the other, emotive and evocative. One informs and the other affects. It is the latter function that accessory meaning structures are intended to project. From the semantic and stylistic point of view, words and phrases have connotative overtones. Apart from their physical or conceptual denotata, certain words evoke event- or action-bound constellations of meanings. The English four-letter words, for example, are clear cases of tabooed words possessing connotative overtones. In other situations, however, the same event, action, or even object to which this category of words refer, are discussed without the least



apprehension, repulsiveness, or disgust. As far as meaning is concerned, connotative overtones fall into three main groups: (1) those generated by the name; (2) those connected with the sense; and (3) those which relate to the register. The associations, pleasant or unpleasant, which are invoked by certain words often emerge from the phonetic - acoustic as well as articulatory-structure of the word. Words like 'ghost', 'ghoul' and 'slimy' bear unpleasant overtones. In words where form and sense are indissolubly interlocked and automatically recall one another, such overtones are less common. Connotative overtones connected with the sense of a word are too many. Some overtones are confined to a special context or situation. These are called situational or contextual overtones such as 'inferno', 'abyss', 'paradise' in religious contexts. Others are personal or idiosyncratic such as the overtones associated with register-determinant words. More general overtones cluster around vogue but short-lived slogans such as 'escalation', 'confrontation', 'mawkish', 'lobbying', etc. The fact that in some words the form recalls the sense (onomatopoeia) augments their expressive force. Evocative overtones arise from register-specific words. They can also arise from linguistic differences in space (regional, dialectical, foreign elements) or in time (archaisms, neologisms), and various other factors. The connotative overtones of words can also be heightened by recourse to lexical, grammatical and phonological devices. Stephen Ullman, in his article on 'Stylistics and Semantics' (see 'Literary Style: A Symposium', 1971, pp133-150), lists "such hyperbolical

expressions as 'awfully', 'terrific', 'tremendous', etc. whose cognitive meaning has been radically modified by emotive use."

#### JUSTIFICATION OF THE MODEL

The rhetorical model can be used for translation teaching as well as translation quality assessment.

Translation students and trainees may be advised to:

- (1) Read the source text and try to find out what it is all about.
- (2) Look up the words which seem unfamiliar. Identify the obligatory meaning control centres and the logical sequence in which they occur. Locate the extended meaning through close observance of rhetorical devices such as similes, metaphors, euphemisms, puns, parallelisms, juxtaposition, etc. Pinpoint the accessory meaning structures which are significant in so far as the formatting of the textual material is concerned.
- (3) Translate the first paragraph, sentence by sentence, with due attention paid to verbs and verb phrases since the verb is the carrier of action.
- (4) Notice that adverbial and prepositional phrases in Arabic usually occur in mid and final positions, but seldom in initial position.

- (5) Once completed, leave the translated text for some time later if affordable.
- (6) Re-read the translation in the absence of the original. Polish it up if necessary, dismantling the interlocked meaning layers as an indispensable step towards the explication of the textual meaning.
- (7) Refer the translation to the original to find out if textual and contextual equivalence was achieved.

For translation purposes, the translator must capitalize on his knowledge of the external world, his cultural background, his linguistic and literary competence and, above all, his intuition to construct an imaginary schematic translation of the source text before actualizing his translation in written form.

The model is also applicable to assess quality in translation. Translation quality is often confused with literary quality. The two concepts are as distinct as they are distinguishable. Translation quality seeks in a translation a set of correspondences between the version and the original text. Therefore, it cannot be anything but relative. Literary quality, on the other hand, seeks to find out how the text, in language and theme, is relatable to the literary tradition to which it belongs. Quality in translation not only involves style and closeness to the original, but also equivalence of effect on the reader, ie. having the same emotional impact on the target reader as on the original one. To evaluate a translation one will have to judge

it against the imaginary schema one has made of the source text. Such a schema is non-norm-governable since it is conjured up by the translation assessor's insight, intuition, and cultural background. Comparison between the translated version and the original depends mainly on one criterion, that is, equivalence on the linguistic, communicative, and pragmatic level. Linguistic equivalence can be achieved through grammatical, syntactic, and lexical correspondence. Communicative equivalence relates to the cross-cultural aspects of the message under communication. The socio-cultural context in which the source message is embedded should be candidly carried over into the receptor text. Pragmatic equivalence is achieved when the source's intentions are sufficiently explicated in the translated version. In both translation and translation quality assessment attention should be focused on the obligatory meaning which should remain intact. Extended and accessory meanings, however, can be altered or re-distributed to preserve the source's stylistic appeal and emotional impact.

To sum up, the rhetorical model against which the original and the translation texts are to be compared is based on a comprehensive concept of meaning which encompasses the three functions of language, namely, the pragmatic, semiotic and communicative. Though the concept of meaning is indivisibly wholistic it is classifiable into three interlocked layers which collectively constitute the meaning of text. This artificial categorization is mainly intended for pedagogical and analytical purposes with no further claim to authority or absolutism. The division of meaning into obligatory, extended, and accessory layers or levels is in assonance with our classification of texts into non-

literary, literary, and hybrid or fuzzy texts. This does not mean that non-literary texts do not incorporate literary or stylistic structures. Our text-typological hypothesis can be justified by the existence of an enormous corpus of texts. Moreover, each category of texts can be divided into various sub-categories. What we hope to achieve consists in the availability of a fairly accurate methodology according to which various semantic structures on the lexical, grammatical and stylistic levels can be identified. Then, a comparative analysis of the original and the translated texts is conducted to find out to what extent the translator has succeeded in transferring these semantic structures into the target text. This does not imply that the translator's task is confined to the semantic transfer operation. Not in the least; for his primary vocation is the communication of the source message to the receptor readership, a vocation which involves both the form and content of the message. In the following chapter, we will enter into an empirical stage in which we will compare between original and translated texts before we make any qualitative statements about translation.

## CHAPTER IV

### IMPLEMENTATION OF THE MODEL

The rhetorical model could be oriented towards text analysis and translation quality assessment. Therefore, three issues will be dealt with in this chapter. They are: (1) how a text is analysed, (2) comparison between source and target texts with a view to assessing translation quality, and (3) an experiment conducted to test proficiency in text analysis and text translating.

#### 1. HOW A TEXT IS ANALYSED

Translation is an operation performed on language in language by a bilingual intermediary. As such, it involves two different texts in two different languages. The source text is the premise upon which the translator builds his own. In order to be able to convey a source message into a target language, the translator has to analyse the source text to explore the intricate network of meanings interwoven into the fabric of the text. It is the meaning which breathes life into a lifeless object. As an observable object, a text should be invested with meaning in order to survive. It is with the text's meaning that the translator ought to be primarily preoccupied. Meaning is a resultant of an inextricable process of text activation, bearing on language and the general knowledge of the world.

I have mentioned earlier that textual meaning is made up of three interlocked layers: obligatory, extended, and accessory. Obligatory meaning is the skeletal meaning of the text; extended and accessory meanings are only contributory to the basic meaning. They function and interact in a multi-layered network. Analysis of the SL text, a pre-translation operation, would dismantle, disengage, locate, and pinpoint the intricately intertwined meaning structures before textual meaning could be arrived at. In the following text, I will try to extricate and identify the three layers of meaning by applying the model previously outlined.

The text to be analysed is a three-stanza portion of a long poem written in Arabic by Nizar Qabbani, probably the most popular contemporary Arab poet. I have translated the three stanzas into English. Both the original and the translation are appended towards the end of this thesis. The poem (N. Qabbani: 'Complete Poetical Works', Vol.2, 1982, pp271-276, Beirut) is written in free verse. The poem is entitled 'From the Diary of a Patient Forbidden to Write'.

The opening line of the poem embodies the first obligatory meaning control centre (OMCC1) which could be inferred from the participial adjective 'mamnūʿ' (forbidden). The skeletal meaning of the whole poem is structured on the concept of 'forbiddenness', ie. that no one, even the poet's most beloved, is admitted to visit him in the intensive care unit. The remaining lines of the first stanza reiterate and

reinforce this meaning. The participial adjective designating OMCC1 occurs five times in initial position. Elsewhere it is implicit. Its recurrence emphasizes the skeletal meaning of the entire poem. Since the poet's beloved is forbidden to visit him in hospital, she would be forbidden to touch the white bed sheets, clasp his hands, bring him flowers or dolls, and/or read to him stories he would like to hear. The relationship between the obligatory meaning in the opening line of the first stanza and the subsequent array of extended meanings is consequentially logical. The moral tension, which had piled up by the repetition of 'mamnōu', is relaxed in the concluding two lines:

"For, in the ward of patients disabled of heart,  
Love, longing they confiscate; no secret impart."

There is no fixed rhyme scheme in the poem though some lines do rhyme with others. For example, the first three lines rhyme with the sixth, eighth and the tenth. The 'pigeons' and 'red rose' metaphors are allusions to peace and love which a dedicated poet should unceasingly promote among all mankind. Internal rhyme (3rd line), and onomatopoeia (2nd line) augment the emotive impact of the poem. The OMCCs 1&2 in the first and the last two lines of this stanza, the extended meaning in the rest of the stanza, and the accessory meaning implicit in the metaphorical use of language structures combine to form a semantic profile of the stanza.



The second stanza opens with a negative imperative 'la tashhaqi' (don't sob your grief out), a sub-obligatory meaning. This verbal construction anticipates a gesture reaction to an event which is bound to occur, ie. the untimely death of the poet. An element of surprise, externalized in the raising of one's eyebrow at the sight of the obituary of a dear one in the daily paper, is also involved. The three remaining lines of this stanza provide a palpable justification for the poet's untimely death. The death of the poet would come as a consummation of a life of colossal intellectual exploits. The metaphor of the 'mighty stallion', with one hoof planted in Damascus and the other into the celestial sphere, is an admirable embodiment of this meaning. Like a mighty stallion, the poet had been galloping his life out at colossal strides until he fell a lifeless lump. The first line rhymes with the fourth. The repetition of 'hafir' (hoof) in the second and third lines and of the 'h' sound in words like 'habi bati' (my beloved), 'hi,na' (when) is emblematic of a life of toil, endurance, and dedication to a noble cause.

The third stanza begins with a positive imperative; a request designated in the verbal construction 'tama saki' (pull yourself together; don't let grief overtake and subdue you), which marks another sub-obligatory meaning. The meaning inferred from this construction is extended in the subsequent lines in a justificatory argument which is resolved in the two concluding lines:

"For, he who writes, my love, his papers makes black  
With the initials of his own heart attack".

A further dimension is added to the meaning in this stanza. Before he died, a dedicated poet should leave an indelible imprint on the face of humanity. Like a missionary, he should preach love and freedom. His poetry should be the 'daily' bread for those who hunger for peace, love and emancipation.

This stanza is pregnant with figurative devices: similes, metaphors, antithesis, and assonance, which augment the emotive impact of the poem. Poetic creativity is as intense, imperishable, and universal as digging holes into the earth's crust. The poet's poems, in which he has poured out his feelings and emotions, are assimilated to a full-grown apple, as red as his uninvincible heart, upon which "children in slum alleys fall a-nibbling"; or "loaves to satisfy those who hunger for bread and freedom". There is no regular rhyme scheme, but the third line rhymes with the fifth, seventh, and the last.

To sum up, this poem begins with an obligatory meaning inferred from the word 'mamnoū', which designates an 'inhibition'. The irrepressible tension created by such an inhibition is relaxed towards the end of the first stanza. The sub-obligatory meanings suggested by 'la-tashhaqi' and 'tamā saki', which occur at the beginning of the second and third stanzas, are dependent on and complementary to the skeletal meaning in the first stanza. No redundancy could be

perceived. Only extensions of the obligatory and sub-obligatory meanings could be identified. Accessory meaning, however, is reflected in the abundant use of figurative expressions for aesthetic effects.

Each stanza contains one OMCC and one or more sub-obligatory meaning. However, the three stanzas are coherently interlinked within the conceptual perspective of the poem.

## 2. APPLYING THE MODEL TO ST-TT COMPARISON

The rhetorical model has a dual function. It can be oriented towards pedagogical purposes on the one hand, and evaluative purposes on the other. The flexibility of the model is a sure guarantee of its two-fold functionality. In this section, we will concentrate on the evaluative aspect of the model, ie. its use as a yardstick with which translation quality is measured.

The method we shall adopt in the analysis of the source text emanates from the model. Accordingly, we will try to identify the different categories of meaning, ie. obligatory, extended, and accessory. Moreover, reference will be made to various types of correspondences existing between the source and target texts. Any miscorrespondence on the grammatical, syntactic, morphological, or semantic level will be pinpointed. Both texts will be placed in their pertinent socio-cultural perspectives to discover if they are socio-culturally equivalent, partially equivalent, or non-equivalent.

The source and target texts to which we will apply our model are finalized texts. They represent a variety of text types which subsumes narrative, poetic, scientific, and hybrid texts. The languages in which source and target texts are written are Arabic and English.

**TEXT I (narrative)**

دومة ودهامير (The Doum Tree of Wad Hamid) is a short story written by Tayeb Salih, a contemporary Sudanese novelist and a short-story writer. The text was published by Dar al-Awdah, Beirut, in 1970 along with six other short stories. Its English translation was first published in the November issue of the 'Encounter'; a translation into German was made from the English and published in the March 1962 issue of 'Der Monat', and a translation into Italian appeared in the 1964 edition of 'Le Piu Belle Novelle di Tutti i Paesi'. The story also appeared in 'Modern Arabic Short Stories' (Oxford University Press, 1967), translated and selected by Denys Johnson-Davies.

Two participants are involved in the discourse: the narrator and the narratee. The narrator is himself the author or the story-teller. He has a message to communicate, a network of intentions to unfold. His omnipresence is felt throughout. Every word, phrase, or sentence - indeed every structure - is a symbol of his domineering character. The narratee, on the other hand, is hardly felt. He could be anyone, not necessarily a schoolboy. He is an imaginary creation of the author's,

one to whom the message is addressed. His participation in the discourse is insignificant, almost imperceptible. The narrator-narratee relationship is uni-directional in the sense that it does not allow the narratee to interfere in the course of the narrative. The narrator employs various narratological devices such as flash back, digression, prediction, interpolation, and retrospect. He manipulates such rhetorical devices with exceptional skill and artistry to maintain suspense and captivate the narratee's interest and attention. Although there are two distinct characters in the story which the reader can easily identify as narrator and narratee, addresser and addressee, there is yet a third character far more significant than the other two. The physical as well as the spiritual presence of the doum tree makes itself felt throughout the story. Firm and high-towering it stands at the sepulchre of Wad Hamid with its massive shadow overwhelming the entire scene. The narrator, the narratee, and indeed every single person living in the village are mystified by the inexplicably mysterious power of the tree. Unlike any other tree, it rises in the midst of hard and solid rocks with the river twisting below it like a sacred snake. The doum tree is the symbol of the past, the static status quo, complacency, peace of mind, and above all contentment "with what God sees fit to give us". (line 27 of the source text)

### IDENTIFICATION OF THE OBLIGATORY MEANING

In literary texts the obligatory meaning control centres (OMCCs) are relatively fewer than in non-literary or hybrid texts. Besides, they do not overlap nor do they succeed one another in a logical, uninterrupted sequence which is characteristically emblematic of non-literary texts. The obligatory meaning is enveloped by both extended and accessory meanings. The identification of the OMCCs helps the translator stick to textual meaning without any fear of deviation or digression.

The theme of the narrative seems to be distilled in a couple of utterances made by the narrator towards the end of *the third paragraph* (lines 25-27 of the ST). They are: "I wish, my son, I wish - the asphalted roads of the towns - the modern means of transport - the fine comfortable buses. We have none of this - we are people who live on what God sees fit to give us." (lines 33-36 of the TT) Such is the life of the village population; simplistic, immobile, and un-ambitious. Though the narrator's utterances imply a yearning for change, for a better and a more civilized life such as people live in towns and cities, his conviction is that such a drastic change would not be tolerated by the village population. From time immemorial, the village population have been accustomed to such a coarse, stagnant, dull, primitive, monotonous life in the village. Their days are plagued by swarms of horse-flies in summer and sand-flies in winter; their nights are haunted by recurrent dreams of Wad Hamid and his doum tree. Sand-

flies and horse-flies fill the air with buzzing and whirring sounds. They raid the faces and necks of the poor villagers with their savage bites and stings. And yet, the village population have grown so fond of the pattern of life in the village that they would never dream of a change. Like fighter bombers sand-flies and horse-flies descend upon outsiders and ward them off, covering their faces and necks with bites and stings, as if the territorial integrity of the village were sacred and inviolable. All intruders and unwarranted trespassers are mercilessly chased out of the village boundaries. All change, whatever it is, is unwelcome.

Another OMCC, which develops the textual meaning, is implied in the 'pump' episode (lines 71-83 of the ST). In the time of foreign rule, "the government, wanting to put through an agricultural scheme, decided to cut it (the doum tree of Wad Hamid) down: they said that the best place for setting up the pump was where the doum tree stood. ... The district commissioner was surrounded by clamouring people shouting that if the doum tree were cut down, they would fight the government to the last man, while the flies played havoc with the man's face. At last, the men heard him cry out: 'All right; doum tree stay - scheme no stay'. And so neither the pump nor the scheme came about, and we kept our doum tree". (lines 99-113 of the TT)

The obligatory meaning is further developed by the skilful manipulation of the government preacher's episode. (lines 37-58 of the ST) Immediately upon his arrival, horse-flies covered his face with

stings until it became swollen. "On the third day he was down with malaria, he contracted dysentery, and his eyes were completely gummed up". When asked to see the doum tree of Wad Hamid, the preacher strongly refused and left the village. He was not replaced by any other preacher. Before his departure the preacher cabled to his employer: "Come to my rescue, may God bless you; these are people who are in no need of me or of any other preacher".

Another sub-obligatory meaning is situated in the episode of the 'stopping place for the steamer'. (lines 149-181 of the ST) The village people led a life of complacency. They seldom left the village except for some important business to attend to. One would take a morning's ride on the donkey to get to the neighbouring village wherefrom he boarded the steamer to the city. They threatened to kill a government official when he told them that a stopping place for the steamer would be built where the doum tree stood. The audience were more infuriated when they were told that the steamer was scheduled to arrive at the doum tree at 4pm on Wednesdays, the time when the villagers took their wives and children on a weakly pilgrimage to Wad Hamid's sepulchre where they made their offerings. When the civil servant suggested that they should change their pilgrimage day they knocked him down and nearly killed him. The man was seated on a donkey and hurried out of the village. The steamer never anchored at the tree and the villagers had to take a morning's ride to the neighbouring village wherefrom they boarded the steamer to the city.



The same meaning is further developed in a similar episode which unfolded sometime later. Another government more powerful than its predecessor insisted that a stopping place for the steamer be built on the doum tree site. (lines 2723-335 of the ST) The villagers fought desperately to foil the government's attempt to carry out the project. Twenty men were jailed in the city. The opposition party took up the issue of the doum tree of Wad Hamid and the government had to step down. In Parliament, a fiery speech was given calling for popular support for the doum tree issue. The government was severely attacked for interfering in the sacred beliefs of the people. "To such tyranny has this government come that it has begun to interfere in the beliefs of the people, in those holy things held most sacred by them" ... Ask our worthy Prime Minister about the doum tree of Wad Hamid. Ask him how it was that he permitted himself to send his troops and henchmen to desecrate that pure and holy place!" The cry was nation-wide. The twenty prisoners were released. The Prime Minister, the Speakers of the Houses of Parliament and other dignitaries lined up to greet the released prisoners on their arrival to their home village. "The Prime Minister laid the foundation stone for the monument you've seen, and for the dome you've seen, and for the railing you've seen. The doum tree of Wad Hamid has become the symbol of the nation's awakening". From then onwards, the village remained as it had ever been; uncivilized, secluded, uncared for but overwhelmed by the shady doum tree guarding Wad Hamid's sepulchre. No water pump; no agricultural scheme; no stopping place for the steamer; only an iron railing, a marble monument, and a dome decorated with golden crescents.

#### IDENTIFICATION OF EXTENDED MEANING

Unlike the obligatory meaning, the extended meaning is dispersed over the narrative text. This does not mean that it is illusive, untraceable, or unidentifiable. Extended meaning structures fill the gaps that exist between successive OMCCs.

One may conclude that the entire text of the narrative is the embodiment of the meaning implied in the beginning sentence: "Were you to come to our village as a tourist, it is likely, my son, that you would not stay long". The sentence introduces the participants of the discourse, the topic of discourse, and the manner in which the discourse is conducted. The reader will soon realize that two participants are involved in the discourse, that strangers are not welcome in the village, and that the source's message unfolds by way of narration. This meaning is extended throughout the narrative.

Repeated allusions to the swarms of sand-flies in winter and horse-flies in summer and the havoc they play with people's faces and necks are not without function. This functional redundancy is stylistically acceptable. It reinforces the textual meaning and adds vigour and gracefulness to the style of the discourse. The whole village is wrapped up in a thick, dark, protective and impenetrable cloud of flies all the year round. Any stranger who violated the sacred territorial integrity of the village would be chased out by the savage armies of those pests. The village is an unwelcome place for outsiders. "I

remember a friend of my son's", the narrator continues, "a fellow-student at school, whom my son invited to stay with us a year ago at this time of year. His people come from the town. He stayed one night with us and got up the next day, feverish, with a running nose and swollen face: he swore he wouldn't spend another night with us". (lines 9-12 of the ST) The same meaning is carried through the 'preacher' episode (lines 37-61 of the ST); the 'agricultural scheme' episode (lines 71-83); and the 'stopping place for the steamer' episode (lines 149-181). Furthermore, the recurrence of the narrator's statement: "Tomorrow you will depart from our village, of this I am sure, and you will be right to do so." is a clear indication that life in the village was totally unbearable, intolerable and practically impossible for any outsider. Any outsider, on a tourist or a casual visit to the village, should depart as soon as possible if he wanted to save his skin. The narrator's admonition is strong, unequivocal, and emphatic. No one could put up with the monotony, stagnation, immobility and the poverty-stricken life of the village, to which peasants have grown accustomed.

The power which the doum tree has over every single soul in the village is reinforced through a series of extended meanings. The doum tree is "like some mythical eagle spreading its wings over the village and every one in it". (lines 70-71) "It is lofty, proud and haughty as though - as though it were some ancient idol". (lines 88-89) "No one remembers how the doum tree came to grow in a patch of rocky ground by the river, standing above it like a sentinel". (lines 257-258) The

narrator wonders if the narratee could grasp his deep-rooted and yet inexpressible feeling about the doum tree. "Every new generation finds the doum tree as though it had been born at the time of their birth and would grow up with them." (lines 108-110) From time immemorial, the doum tree had stood where it now stands. Its life is reborn with the birth of every new baby. It is a symbol of immortality.

The mystic symbolism of the doum tree is further heightened by the limitless healing power people attribute to the spirit of Wad Hamid. As the tree casts its massive shade over the village by day, the spirit of Wad Hamid guards the lives of the village population at night. People seek refuge in the shade of the tree when the sun is unbearable. They seek spiritual refuge at the tomb of Wad Hamid when they are sick, distressed, or dismayed. The spirit of Wad Hamid cures their illnesses, heals their tortured souls, and wards off every evil. The doum tree of Wad Hamid has become an obsession which haunts their dreams. This meaning is embodied in the episode of the man who dreamt that he lost his way in the desert with an ocean of silver-white sand all round. Under the scorching sun, he was overcome with thirst and stricken with hunger. From the top of a hill, he could see a wood of doum trees with Wad Hamid's towering above them like a camel amid a herd of goats. He was drawn to it as if by an enormous magnet. Exhausted and breathless, he found under the tree a vessel full of fresh milk. He drank until his thirst was quenched with the vessel still brimful with milk. Upon hearing the man's dream, his neighbour said: "Rejoice at release from your troubles". (lines 112-123)

The same meaning is extended in the woman's dream in which she saw herself on top of a mountain-high wave in a narrow channel; so narrow that she could stretch out her arms and touch the shore on either side. She screamed, but her screams were stifled by loss of breath. In her plight, she invoked the spirit of Wad Hamid. "As I looked", the woman recounts, "I saw a man with a radiant face and heavy white beard flowing down over his chest, dressed in spotless white and holding a string of amber prayer-beads. Placing his hand on my brow he said: "Be not afraid", and I was calmed. .... I looked to my left and saw fields of ripe corn, water-wheels turning, cattle grazing, and on the shore stood the doum tree of Wad Hamid. The boat came to rest under the tree and the man got out, tied up the boat, and stretched out his hand to me. He then struck me gently on the shoulder with the string of beads, picked up a doum fruit from the ground and put it in my hand. When I turned round he was no longer there." (lines 124-144) The woman's friend commented: "That was Wad Hamid. You will have an illness that will bring you to the brink of death, but you will recover. You must make an offering to Wad Hamid under the doum tree".

Such were the deep-rooted religious superstitions the village people staunchly believed in. Other practices, such as making offerings and regular pilgrimages to the tomb under the doum tree could not be dissociated from the deep-seated religious convictions of the uneducated peasants. The episode is conceived in a socio-cultural perspective.

People turn to the tomb of Wad Hamid under the doum tree for salvation and spiritual comfort. Sick people seek the healing power of Wad Hamid. The narrator unfolds the episode of the woman who was so feverish that she had to stay in bed for two months. The woman, who was his next door neighbour, gathered her strength and made for the doum tree. With hardly sufficient strength left in her aching body, she desperately begged for Wad Hamid's healing power. "O Wad Hamid, I have come to you to seek refuge and protection. I shall sleep here at your tomb under your doum tree. Either you let me die or you restore me to life: I shall not leave here until one of those two things happens". "Midway between wakefulness and sleep", the woman continues, "I suddenly heard sounds of recitation from the Koran and a bright light, as sharp as a knife-edge, radiated out, joining up the two river banks, and I saw the doum tree prostrating itself in worship.... I saw a venerable old man with a white beard and wearing a spotless white robe come up to me, and a smile on his face. He struck me on the head with his string of prayer-beads and called out: 'Arise.' (lines 209-229) The woman swore that she was never afraid or ill ever since.

Tayeb Salih uses narratological devices to maintain suspense and captivate the reader's interest throughout the story. Such devices as redundancy, digression, and retrospect are often used with artistic craftsmanship. For instance, the narrator puts a certain question into the mouth of the narratee. The reader expects an immediate answer to such an urgent question. To his surprise, the question is not

immediately answered. The reader is temporarily frustrated until the question is answered; eg. "You ask who gave the tree the name of Wad Hamid. This question the narratee never asked. It could have been lurking in his mind or, at least, have dawned upon him on the spare of the moment. Instead of telling the story of how the tree bore the name of Wad Hamid, the narrator digresses into the episode of the 'stopping place for the steamer'.

When the narrator finished his narration, the narratee spoke for the first time and last time: "And when will they set up the water pump and put through the agricultural scheme and the stopping place for the steamer? (line 348) The logical answer was: "when the people cease to see the doum tree in their dreams"; ie. when the younger generation receive a good education.

#### IDENTIFICATION OF ACCESSORY MEANING

Rigorous demarcation lines could be drawn between extended and accessory meanings. However, both have rhetorical functions, and both aim at enhancing the stylistic and emotional appeal of the text. Though extended meaning structures amplify the communicative message of the text, accessory meaning mechanisms render the message structurally acceptable to the target reader. The readability of the source text in the receptor language depends largely on the role (s) rhetorical structures play in the formatting of the text.

Tayeb Salih resorts to figurative structures and stylistic embellishments for aesthetic purposes. His artistic creative talent is clearly manifested in his manipulation of figurative devices such as similes, metaphors, interrogations, exclamations, interpolations, etc. For example, if a tourist came to the village in winter he would see "a dark cloud descending over the village". (lines 2-3). The text reader or hearer would soon infer that the village has a wet winter and that the 'dark cloud' was no less than a rain cloud. He would be shocked to discover that the dark cloud would be "a swarm of those sand-flies which obstruct all paths to those who wish to enter our village". (lines 4-5) Salih uses the resourcefulness of the simile to indicate that the village is wrapped up in a thick dark, and impenetrable airborne cloud of sand-flies which secludes it from other villages and fortifies it against any imminent invasion. In summer, the village sky is clouded by swarms of horse-flies, "enormous flies the size of young sheep" to which sand-flies are comparably "a thousand times more bearable". The similitude of horse-flies to 'young sheep' intensifies the reader's awareness of the predicament of the village population. In line 47 the swollen face of the feverish preacher is likened to "the lung of a recently slaughtered cow"; a simile which shows the havoc horse-flies played with the preacher's face.

Other similes and metaphors could be listed:

- (a) The preacher makes an allusion to the doum tree of Jandal where Mua'wiya took over the Caliphate from Ali by way of fraud, an



incident known in Islamic history as the 'Fitna'. This historical allusion raises the symbolic status of the doum tree of Wad Hamid to a higher altitude. (lines 49-52)

- (b) The author describes the doum tree in an exquisite literary style, very much close to poetry: "Here it is: the doum tree of Wad Hamid. Look how it holds its head aloft to the skies; look how its roots strike down into the earth; look at the full, sturdy trunk, like the form of a comely woman, at the branches on high resembling the mane of a frolicsome steed!" (lines 61-66) "Don't you think it is like some mythical eagle spreading its wings over the village and its people?" (lines 70-71) "Look at it, my son, look at the doum tree: lofty, proud, and haughty - as though it were some ancient idol". (lines 88-89) The doum site is "stony and appreciably higher than the river bank, like the pedestal of a statue, while the river twists and turns below it like a sacred snake, one of the ancient Gods of the Egyptians". (lines 97-99) In the man's dream, the doum tree stood skyhigh in the midst of the doum forest "like a camel amid a herd of goats". (line 116-118) In a state midway between wakefulness and sleep, the woman saw the doum tree "prostrating" as if in prayer. (line 221)

- (c) The people's reactions to external phenomena are predictable in relation to the doum tree of Wad Hamid. The village population were astonished when the civil servant disclosed the government's decision to set up a stopping place for the steamer in the place of

the doum tree. "Had you that instant brought along a woman and had her stand among those men as naked as the day her mother bore her, they could not have been more astonished." (lines 162-164) They were intolerably furious at the civil servant's suggestion that they should change their weekly pilgrimage to the tomb of Wad Hamid. "Had the official told these men at that moment that every one of them was a bastard, that would not have angered them more than this remark of his". (lines 172-173)

The narrator is not desperately pessimistic; a faint glimpse of hope for a better and more civilized life hangs on his half-smiling face at the end of the discourse. The impact of the text is condensed in a moment of over-wrought emotional intensity when the narrator parts with the narratee. "When he had been silent for a time, he gave me a look which I don't know how to describe, though it stirred within me a feeling of sadness, sadness for some obscure thing which I was unable to define. Then he said: "Tomorrow, without doubt, you will be leaving us. When you arrive at your destination, think well of us and judge us not too harshly". (lines 365-367. That indescribable look on the face of the narrator, slightly tinted with a faint smile hanging on the edges of his half-parted lips, speaks of an imminent hope for a better future for the village and its population.

## STATEMENT OF QUALITY

As I have said earlier, 'equivalence' will be the main criterion for judging the quality of translation. Equivalence will not be confined to lexical equivalence, it will subsume structural, semantic, and contextual equivalence. Such is the basic characteristic of adequate translation.

The comparison of ST and TT along the lines suggested by the model has shown some mismatches on the lexical and structural levels which could prove detrimental to the meaning of the text. They are listed in the following:

- (a) Johnson-Davies's use of 'savage' (line 20) to replace Salih's 'mutamarris' متمررس (line 15) is a lexical mismatch. The adjective 'expert' would be a better replacement. On the other hand, 'buzz and whirr' (line 21) match the sound symbolism (onomatopoeia) of the Arabic onomatopoeic verbs 'yatinn' يطرن 'yazinn' يزرن (line 16). The phrase "God curse all sand-flies" (line 23) does not structurally or semantically correspond to the Arabic original. (line 17) A better and more tellingly equivalent phrase would be 'I wish all sand-flies were killed'.
- (b) The translator's expression "not enamoured of walking" (line 31) is both irksome and unfamiliar. Besides, it does not convey the meaning of the original. (line 24) A more meaningful replacement

would be 'not keen on walking'. The rendition of the last sentence in line 28 of the original as "and you will be right to do so" implies a structural miscorrespondence, detrimental to the expressive effect of the sentence. A better replacement would be 'and right you will have done so'. "But we ask no one to subject himself to the difficulties of our life" (lines 41-42) is a misrepresentation of the Arabic original (lines 31-32) It is stylistically crooked and burdensome, due to the translator's close fidelity to the source text. A better translation would be 'And we ask no one to put up with our life'.

- (c) In the 'preacher' episode, the translator failed to grasp the precise meaning of the Arabic sentence: 'wa salla bina sal at sl-<sup>ā</sup>Isha' (lines 39-40). His translation of the sentence as: "and (he) joined us in evening prayers" (line 52) is semantically non-equivalent to the ST. An appropriate translation would be '... and he led the late evening congregational prayer'. "I visited him at noon and found him prostrate in bed ..." projects two mismatches, one semantic and the other structural. "At noon" and "prostrate" would be more semantically equivalent to the source text were they replaced by 'in the afternoon of that day' and 'lying sick in bed', respectively.

- (d) The translator's strict observance of the verbal accuracy of the source text led him, sometimes, into structural pitfalls. His translation of the last sentence in line 60 of the ST as "- they

came, by God, in droves" is rather ambiguous. The ambiguity would be removed if 'by God' was moved to initial position. Close fidelity to the verbal sequence of the original text can result in a translation which does not reflect the ease of the target language. Johnson-Davies's rendition of lines 61-62 of the ST as, "Have patience, my son; in a little while there will be the noonday breeze to lighten the agony of this pest upon your face", (lines 81-82 of the TT) is both semantically non-equivalent and stylistically un-appealing. It would sound more English if it were re-rendered as: 'Be patient, my son; in an hour or so the afternoon breeze will partially blow this pest off your face'. When asked who planted the doum tree, the narrator replied, "Most probably it grew up by itself, though no one remembers having known it other than as you now find it". (lines 135-137 of the TT) This translation is not equivalent to the original, either in meaning or in grammatical structure. In the ST the meaning of the sentence is object-centred. This is not sufficiently evident in the TT. A better translation would be: "Most probably it grew up by itself, though no-one remembers having seen it look different from the way you see it now". The neighbour's comment on the man's dream (lines 122-123 of the ST): "Rejoice at release from your troubles" (lines 165-166 of TT) could have a sounder meaning were it rendered as: 'Rejoice; for your misfortunes will turn into blessings'.

Except for lexical and structural non-equivalence, of which the above are examples, Johnson-Davies's translation of 'The Doum Tree of

Wad Hamid' is, on the whole, a very good one. The above mismatches, among others on the level of syntax, could be attributed to oversights, insufficient acquaintance with the subtleties of Arabic syntax and grammar and, above all, close fidelity to the verbal accuracy of the source text. In some places, eg., the neighbour's dream-interpretational comment, the translation does not faithfully reflect the source culture.

With regard to semantic and contextual equivalence, the source and target texts are almost identical. The translator has very closely observed the meaning content of the source text so much so that equivalence on the lexical and syntactical level was slightly impaired. He followed the sequence of events as displayed in the source text without the least deviation or modification. However, I find that the translation would impress the English-speaking Arab reader much more than the English native speaker. Whether the translation was designed for English native speakers or English-speaking non-natives can be referred only to the translator.

#### TEXT II (poetic)

J D Carlyle: Specimens of Arabian Poetry

The poem is written by Ali bn Muhammad Al-Tihami and is entitled: "On the Death of a Son". It would be appropriate, in this respect, if we gave the English reader a brief account of ancient Arabian poetry so

that he could, with relative ease and comprehension, read this poetry in translation. By Arabian poetry Carlyle means the poetry which had been written and circulated in Arabia from the earliest time to the extinction of the Caliphate, mostly pastoral poetry. A distinction should be made between Arabian pastoral poetry and its European counterpart. "The European writer of pastoral poetry must permit his shepherds to express themselves in the uncouth dialect which is familiar to them, or he must make them deliver their sentiments in a language unsuitable to their situation; thus the reader is condemned to be disgusted by the coarseness of Spenser or the unnatural refinements of Pope. The Arabian poet laboured under no difficulties of this kind; he described only the scenes before his eyes, and the language of his herdsmen and camel-drivers was the genuine language used by them, by himself, and by his readers; he was under no necessity of polishing away any rustic inelegancies, for he knew that the critics of Baghdad universally acknowledged the dialect of the Vallies of Yemen to the standard of Arabian purity. It was this part of the peninsula that the chief of the Arabic pastoral poems were produced. The ancient Arabic poetry possessed a naivety and a richness easy to be felt in the original language, but impossible to be transfused into any other". (J D Carlyle, 1810, Introduction, ppXIV-XV)

The original Arabic poem is written on page 41 of the Arabic section of Carlyle's Specimens of Arabian Poetry. The English translation, naturally Carlyle's, is included in the same book on pages 88-89. Let us look, first of all, into the structure of the Arabic

poem. It consists of five lines, each consisting of two parts. The lines rhyme at the end. Inspired by the sight of his dead son, the poet reacts to the only inescapable reality in life, ie. death. He pours out his own sentiments about death in a manner which is analogous to philosophical reflection. His individuality of perception tends to subsume a universality of expression. The poem is pregnant with stylistic devices such as juxtaposition, alliteration, and internal rhyme. The concept of death, inevitable as it is, and the short span of worldly life constitute the obligatory (skeletal) meaning of the poem as it appears in the first line of the ST. The rest of the poem is an extension of this meaning.

In the first line 'maniyyat' (death) rhymes with 'bariyyat' (mankind); 'ja'ri' (inescapable) rhymes with 'qara'ri' (everlasting existence). The semantic substance of this line could be boiled down to this; that man is doomed to death, from which there is no escape; and that his life on earth, however long it may be, is short-spanned. The linguistic structure of the first part of the line reflects the poet's decisive and unequivocal arbitration on the inevitability of death. The falling tone placed on the final syllable of each word re-echoes the solemn notes of a funeral tune, and adds more emphasis to the logical meaning of the line. The first part of the line is so structurally well-knit and linguistically well-formed that it can easily attain a proverbial status. The subject-predicate relationship in the first part of the line is decisively semantically emphatic, whereas the negation in the second part, though equally and even more



emphatic, constitutes a juxtaposition conducive to the grammatical and structural balance within the line. The grammaticality and semanticity of each lexical item collectively strike a conspicuous note of complete helplessness and submissiveness in the face of death. This note is further amplified by the even metrical distribution across the line. This linguistic-stylistic analysis is a pre-requisite for the interpretation and subsequent translation of the text.

In his translation of this line, Carlyle stretches the text over a single stanza of four alternately rhyming lines. His choice of the stanzaic form in preference to the couplet form has accessed the translator of an ampler space which, if successfully manipulated, would undoubtedly help him render the poetic substance and spirit of the original in the target language. The translator begins by addressing death as 'Tyrant of man: Imperial Fate:', thus bringing into focus Halliday's interpersonal function of language and creating a dialogue between man and his tyrant, ie. death. The choice of the word 'tyrant' is not a happy one. It can be confused with man who himself can be a tyrant. The capitalization of the initial letter does not justifiably connote that man is doomed to die and that death inevitably overtakes him. The translation would have been more successful had the translator used the word 'Subduer' instead of 'Tyrant'. Though the second line expresses man's submissiveness to his fate, but certainly not as mightily as the original, the phrase "this uncertain state" definitely weakens the ideational substance of the original text, for it apparently implies, or at least maybe taken to denote, that man

is uncertain about his state in this life. The use of 'uncertain' in the third line has enfeebled the mighty and vigorous sense of the original. The alliteration in 'dread' and 'decree' in the second line, and 'seat' and 'secure' in the fourth line has heightened the evocative effect of the poetic message. The translator's overuse of ellipsis in the second and third lines, an attitude not unfamiliar in the composition and translation of poetry, has rendered the poetic image partially incomplete. The last two words with which the second line ends are reminiscent of Coleridge's first and last stanzas in Kubla Khan. But Coleridge's decree is 'stately' and his dread, 'holy'.

In the second line, the Arabian poet carries the concept of mortal life somewhat further, and adds a new dimension to its intrinsically lasting character. The introduction of the second person pronoun 'anta' (you) is characteristically functional in that it carries referential, logical, and interpersonal implications. A pseudo-dialogue is conceptually created between the addresser and the addressee to consolidate the ideational substance and push the argument a bit forward. The use of the passive verbal phrase at the very outset of the line initiates the ensuing concept into the realm of universality. The obligatory meaning of the line can be easily captured if one knows how the constituent elements are organized within the grammatical context of the text. The text generally means that it is not unnatural that life is full of sorrow and affliction, and yet man wishes to lead a life unnaturally void of grief and agitation. Man is so helpless and powerless that he cannot challenge his predestined

fate, nor divert the pre-planned course of his life. The antithesis between reality and illusion, between fact and fiction is brought into focus through the carefully studied choice of particular words and phrases and the cohesive elements that hold them together. The word 'kadarin', meaning 'distress' is twice used in the same line; first in singular form and secondly in plural form. This apparent redundancy is stylistically acceptable in literary texts. It intensifies the evocative and emotive effect of the message. The phonological, graphological correspondence between the two words which occur at the end of the line is a true mark of poetic ingenuity and craftsmanship, hardly transferable in any other language. The diversity of grammatical categories: adverbial, pronominal, and prepositional phrases plus the passive, singular and plural form of the same lexical item, adds to the vigour, resourcefulness, and richness of expression.

Carlyle's rendering of this line is admirably satisfactory. He assimilizes life to a 'tumultuous stream' which he will further manipulate in the forthcoming stanza with competent skill. The simile reflects the turpid, agitated, and distressing nature of life. It accounts for man's uncertainty about his own predicament which weighs heavily under the strain of "many a care and sorrow foul". The insertion of "thoughtless mortals" in the third line, though not explicitly mentioned in the Arabic original, heightens the antithesis between reality and illusion, matter-of-factness and wishful thinking. The use of "vainly" emphasizes the impossibility of living a life free of care and sorrow. The image of the "limpid bowl" in the last line of

the stanza reverses the image of the "dark, tumultuous stream" in the first line. Both images are happily juxtaposed to universalize the unrealizability of a care-free life. Even if a care-free life ever existed at all it would exist only in the poet's imagination. The translator's limpid bowl bears a striking resemblance to Keats's Grecian urn. The text's obligatory meaning is skillfully blended in an intricate web of extended and accessory meanings.

In the third line, the Arabian poet expresses a universal concept with exquisite brevity that invites appreciation and admiration. The structuring of the line and the internal organization of the lexical and grammatical micro-structures which constitute the macro-context of the line are skillfully complemented to crystallize the solid semantic substance. The meaning of the line can be boiled down to this: that he who tries to divert the stream of days against its predestined course is like one who requires a blazing fire to subsist under the water. The conjunction 'and' which occurs at the beginning of the line links it to the preceding lines and adds a further dimension to the poetic image. The words 'mukallif' and 'mutaṭallib' both verbal nouns, are juxtaposed to heighten the dramatic effect of the simile and achieve grammatical and lexical equilibrium within the line. The first half of the line is predicated to the second, thus constituting a unity of grammatical relations, focal to the explication of the ideational substance of the text.

Rendering this line into English, the translator has successfully managed to transfer the obligatory meaning by manipulating the potential of the 'stream' image incorporated in the preceding stanza. He recalls the image of the "dark, tumultuous stream" and stretches it further to encompass the entire meditative thought exquisitely explicated in the Arabic original. He starts with a negation which is proven to be extremely focal to the portrayal of the poetic image. The deletion of the elliptical auxiliary "do" intensifies the negative aspect of the verb and renders the mere thinking of a backward-flowing stream absolutely impossible. The second line is a continuation and an amplification of the first. The insertion of "or" at the beginning of the second line links it to the first and consolidates the concept of man's helplessness in the face of Fate. This fatalistic concept permeates the original text and the translated text. The consecutive recurrence of the voiceless fricative sound 's' in the second line is suggestive of the noiseless onward flow of the serpentine stream of life along its predestined course. The image is made more profound by introducing yet another image, which is not less mighty or vigorous, ie. the image of a "blazing spark" glowing "beneath the surface of the deep". Both images are unthinkable, unimaginable, unrealizable and hence contrary to the divine, predestined order of things. The translator has, with admirable competence and alertness, re-created the 'poetic spirit' of the original and incorporated it in the target language in a manner most suited to his target reader. The impossibility of challenging one's fate, a unique attribute of man's

intrinsic, innate and fallible nature, is further extended in the fourth line of the Arabic original poem.

The Arabian poet begins his fourth line with a conditional clause which grammatically constitutes a logical climax in the whole argument. The introduction of the verbal phrase "rajawta" in the first half and its noun derivative "rajā'" in the second half of the line makes the impossible seem far more impossible beyond all expected or non-expected bounds, thus emphasizing man's utter submission to his fate. The meaning of the line can be summarized into this: that he who aspires to attain the impossible is like one who builds a mansion on the collapsible brink of a hill. The use of the conditional clause and its subsequent resultant phrase strikes a final note to man's submissiveness to the will of Fate despite his desperate effort to adapt it to his short-lived worldly interests. It is hopeless to opt for the impossible. The collapsible brink of the hill gets the reader/hearer immersed in the culture-specific background of the original poet's environment. The use of the past and present tense forms enriches the linguistic potential of the source language, and strikes a verbal balance unlikely to be found in many languages. The poet has successfully activated the diverse grammatical components within the line to bring into focus the ideational component which is inextricably bound to the distinctive culture in which the text is embedded.

In translating this line, the translator recalls the word "Fate", which he introduced in the first line of the first stanza, as a reminder that it is by Fate that our lives are governed, and that no one can control his own fate however rich, mighty, and powerful he may be. For all these worldly forces cannot stand against the supernatural powers of Fate. Since Fate rules and regulates the life of man, it is impossible to subordinate it to man's ever-changing desires and ambitions. The translator's use of "meed" in the second line of the stanza, a word used only in poetic diction, determines the role Fate plays in man's life. Fate does not grant man whatever he desires or opts for; rather what is predestined for him to achieve, and this much man must be willing to accept in complete surrender and submission. If man aspires to attain what is not predestined for him, he will be building an "airy tower" upon a "passing wave". The translator's exquisite image, his fineness of perception, and his elegance and briskness of style deserve our appreciation.

In the last line of the Arabic original text, the poet rounds up the poem by stating explicitly and unequivocally the gist of the whole matter, ie. man's predicament in this life and his complete uncertainty about life after death. The poet's note is decisive, and his verdict, final. The subject-predicate antithesis runs through the entire line heralding the final message the poet wants to voice. It is an epitome of the poet's comment on life, living and death. The poet gives his final pronouncements on life, death and man. He emphatically asserts that life is sleep, and death, wakefulness, and man is but an

insubstantial shadow walking the distance between life and death. As if hypnotized into a long interrupted reverie man lives out his relatively short span of life, not knowing what days have in store for him. He only wakes to the reality of death which suddenly and unexpectedly overtakes him. Only when man breathes his last does he realize, in a fleeting moment, that his life had been unreal and nightmarish, and that he had been but "a walking shadow, a poor player that struts and frets his hour upon the stage, and is heard no more". "Life", says Shakespeare, "is a tale told by an idiot; full of sound and fury, signifying nothing." This is the threshold of termination; any more dictum or datum would certainly be a redundancy.

In his attempt to translate the concluding line of the original Arabic poem, the translator stretches the average span of man's life on earth over sixty years, a concept not unfolded in the original text. He may have limited man's life-time on earth to "threescore years" only to rhyme with "fears" in the third line. But even then, this should not have encouraged the translator to take such an excessive liberty in translating this line. "The light", which occurs at the end of the second line, symbolizes the flashing moment of eternal truth which engulfs a dying man. It antithesizes with "dark" in the first line of the second stanza, and both synthesize into life in its entirety. The verbal construction "bids us wake" makes clear that man is tyrannized by death to which he has to succumb in utter submissiveness whenever it comes. Like the Arabic text-originator, the translator concludes his poem by stating that man, torn between life



and death, decision and indecision, aspiration and frustration, is but "a phantom of the night". The last line re-echoes the meaning in the first line. As if blindfold, man slowly walks the distance to his grave. He is born to die, and every moment of his life brings him closer to his doom. This, the poet believes, is the only indisputable truth man should always be aware of.

#### STATEMENT OF QUALITY

Carlyle's translation is exquisitely written. He maintained both the form and content of the original message. Each line in the source poem is rendered in a four-line stanza rhyming alternatively. The translation unmistakably reflects the spirit and potential of the original. Carlyle skillfully manoeuvres with the extended meaning in the second, third, and fourth stanzas in which the 'stream' metaphor unfolds. With exceptional ease and artistic craftsmanship, he utilizes the stylistic potential of English to crystallize the skeletal meaning of the original message. The thematic progression is maintained throughout the English version. Figurative and stylistic devices are evenly distributed. The emotive impact of the Arabic poem is sustained, and even more intensified, in the translated text. Carlyle's translation is, admittedly, an excellent one.

### TEXT III (scientific)

This is an excerpt from a purely scientific book. The book "Introduction to Embryonic Development" is written by Steven B Oppenheimer and published in 1944 by Allen and Bacon Inc., Boston, Massachusetts. The text covers pages 360 through 363. It deals with diagnosis and treatment of tumours.

The translation of scientific texts is unique in character and approach. It differs, basically, from non-scientific and literary translation. Though it is expository in its predominant generic nature, a scientific text does not assume the status or scope of poetic, narrative, dramatic, or even argumentative texts. Robert de Beaugrande (1980, p198) asserts that, "In scientific texts, the textual world is expected to provide an optimal match with the accepted real world unless there are explicit signals to the contrary (eg. a disproven theory). Rather than alternative organization of the world, a more exact and detailed insight into the established organization of the real world is intended. In effect, the linkages of events and situations are eventually de-problematized via statements of causal necessity and order". Expressive rather than impressive, scientific translation should candidly mirror the realities of the established world, from which the textual world is not expected, nor intended, to digress. The linkage device\$, or cohesive ties, which bind up situations and events are subject to the laws of logic and causality. The skeletal structure, in which the backbone of the message-content is

embedded, should be thinned so that the datum, which is the nucleus of the message, prominently emerges without the least discernible ambiguity. This is closely in line with the concept of shifts according to which the obligatory meaning control centres (OMCC's) follow in succession within the text, unimpeded by extended and accessory meaning over-laps. Rhetorical and stylistic devices do not feature in scientific texts. Grammatical and syntactic relationships are maintained by minimal cohesive contrivances. Interjections or interpolations should not be mistaken for redundancies or superfluities; they are conducive to the thematic progression and distribution of the textual material. Now let us consider the text in question from the point of view of the rhetorical model.

The text unfolds with a significantly topical sentence which introduces the reader to the skeletal (obligatory) meaning which he will see further developed in the text. Such topicality will induce the reader to focus his attention on a specific issue; ie. the diagnosis of cancer. The language is simple, straightforward, and unambiguous. Such is the language of science; precise, informative and to the point. No traces of verbosity or ambiguity are detectable. The one argument leads spontaneously to the other with the result that the entire text is logically unimpaired. Words like 'thus' inspire logical inferences. In the second paragraph, the argument is reinforced by a citation of a practical example from the established world; ie. cervical cancer in human females.

A scientific text addresses itself directly to the reader. No participants are involved in the communicative situation or event. Even pronominalization is out of focus. The reader is constantly kept abreast of the pre-nuclear information, and at the same time, pressed to predict post-nuclear information. In this way, the reader is made to interact with the text-supplied material. Tumours have to be detected before being diagnosed. This sequential arrangement of logical argumentation is science-specific. The obligatory meaning, or rather the semantic substance of the scientific text, should not be foreshadowed or impaired by rhetorical devices or stylistic embellishments.

The text-author gives linguistic expression to a specific message he must have already had in mind. Two factors are involved in this process; one is mental or conceptual while the other is physical or mechanical. The former relates to the concepts which the author strives to construct in his mind before he attempts to transcribe them in visible signs. This mental representation of the message, which is inevitably conditioned by relevant psychological considerations, is prior to the text-actualization in visible, interpretable signs. Therefore, the text-originator should know how to conceptualize and actualize the message he intends to communicate to his reading audience. Moreover, he should master the linguistic tools he will have to utilize in order to cast his message in the most appropriate mould.

The linguistic tools the author utilizes in the text at hand are solely grammatical and syntactic. The present tense, descriptive and prescriptive as it functionally is, prevails throughout the text. Scientific data are objectively presented to the reader without the least subjective intervention on the part of the author. Present modal auxiliaries abound in scientific texts. The author may resort to repetitions, especially of verbal or noun construction, to link preceding with succeeding information. An example of this is the recurrence of the word 'techniques' in the third paragraph. Demonstrative pronouns are used in abundance. For instance, 'this' and 'these' very often occur, not to indicate proximity but to demonstrate a specific event. The passive form is often used when need arises for generalization and objectivity. To exemplify this, let me quote the second sentence in the third paragraph: "For example, it has been estimated that some long tumours may grow for a period of ten years before they are detectable".

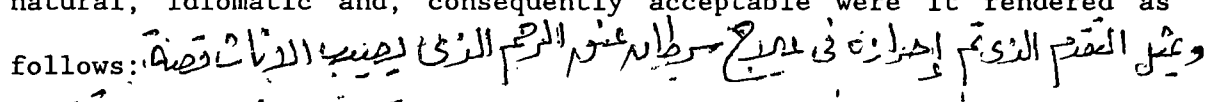
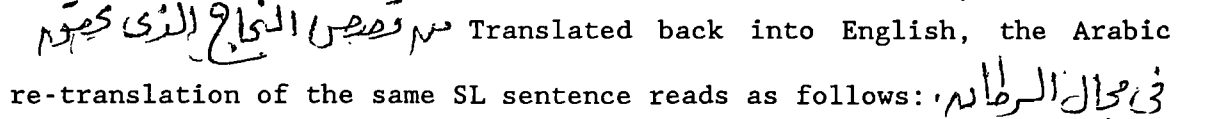
The second portion of the text introduces another OMCC which is further divided into sub-centres. It takes up almost two thirds of the entire text. It begins with a topical sentence in which various methods of treatment are enumerated: surgery, radiation, therapy, chemotherapy, immunotherapy, and bone marrow transplants. Then, each method of treatment is dealt with at length in an individual paragraph.

#### THE TRANSLATED TEXT

Dr Rameses Lutfi, a professor at the Faculty of Science, the Jordanian University, translated into Arabic Steven B Oppenheimer's book "Introduction to Embryonic Development". The Arabic translation of the text under discussion covers pages 527-532. Dr Lutfi's translation was published by the Jordanian Arabic Language Academy in 1983.

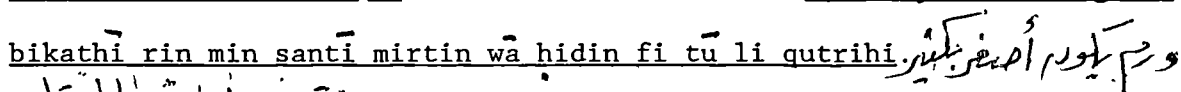
A scientist and an Arab, Dr Lutfi extended a great service to the native speakers of Arabic, especially university science students interested in embryonic development. He adopted the 'formal correspondence' procedure in his translation. Formal correspondence means that the translator makes his own decisions and options in his search for lexical items in the target language which formally correspond to their respective counterparts in the source language. Scientific translation is purely idiomatic. It focuses on the communication of the surface structure of the SL message without attempting to probe into the deep structure of the lexical items that constitute the original message. Accurate, precise, and idiomatic, the language of science does not yield heterogeneous interpretations. But besides being idiomatic, scientific translation should assume a normalcy and a naturalness not foreign to the ears or sensibilities of the TL recipients. Close fidelity to the formal structure of the SL message without sabotaging the meaning content, of course, is a basic principle all translators of scientific texts should strictly observe.

Some lexical mismatches are observable in the Arabic translation. Those mismatches, though attributable to miscomprehension and close fidelity to the literalness of the surface structure of the SL message, are un-allowable in scientific translation. Fidelity to the SL text should not be detrimental to the semantic content of the message. For instance, "not too long ago", an adverbial of time construction very much common in English was slightly misrepresented in Arabic. "Not too long ago" means recently but not too recently. The time span is relatively short. The time-relationship between the object and its fulfillment - in this case the detection of cervical cancer in human females and its curement - is better expressed by using "mundhu" منذ (the closest Arabic equivalent to 'since') rather than "fi" في which is an adverbial of place in Arabic usage. In addition, the preference of "mundhu" منذ to "fi" في adds a natural flavour to the Arabic translation, thus making it acceptable to both hearers and readers of Arabic. In the same paragraph, (2nd paragraph) and immediately following the "not too long ago" adverbial of time, the meaning content of the sentence has been disrupted in the Arabic translation. The disruption is caused by the misplacement of the word "saratan" سرطان (cancer) in the Arabic translation. The word "cancer" occurs twice in the English SL text; first as a noun qualifier and, second, as a qualified noun. The noun quantifier and the qualified noun are placed in almost mid and final positions. In the Arabic version, however, both words concurrently follow one another. The meaning is further disrupted by placing the definite article "al" (the) before the first

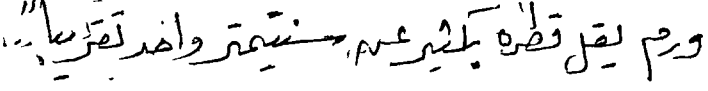


"saratan" while the second "saratan", which immediately follows, is left undefined. Both words, however, are definite in meaning. In Arabic grammatical usage, definiteness occurs when a noun precedes or is preceded by another noun. This phenomenon, known in Arabic grammar as "iḥāfa", corresponds to "possessiveness" in English grammar of which the possessive article "of" and the possessive pronoun "'s" are clear indications. The meaning of the TL sentence would sound more natural, idiomatic and, consequently acceptable were it rendered as follows:  Translated back into English, the Arabic re-translation of the same SL sentence reads as follows: 

"The progress achieved in the treatment of cervical cancer, which human females contract, is an example of a success story in the cancer field."

In the above sentence, the surface location and syntactic relationship which holds between the "two cancers" in the SL text are closely maintained without disrupting or jeopardizing the SL meaning.

In the third paragraph, "... a tumour much smaller than about one centimetre in diameter" is translated as: "waram yaku nu asghara bikathi rin min santi mirtin wa hidin fi tu li gutrihi"  In Arabic, this construction is grammatically crooked as well as syntactically confusing. The translator stuck to the formal structure of the SL text much too



closely without realizing that the grammar and syntax of both English and Arabic are not identical. "Much smaller than" is literally translated as "asghara bikathī rin min". "Santī mitrin" is an acceptable Arabization of the English "centimetre". The concept of 'undecidedness' about the exact length of the tumour's diameter, and which is designated by the word 'about', is not reflected in the Arabic translation. The word "tu'li" in the noun phrase "tū li qutrihi" (the length of its diameter) is a non-functional redundancy. Had it been translated as "waramin yaqillu qutruhu bikathī rin ann santi mitrin wa hidin tagri ban",  the translation would have been not only precise, compact and idiomatic, but also natural, smooth, efficient and less crooked. Translated back into English, may re-translation of the above phrase reads: "... a tumour far less in diameter than about one centimetre". The notion of 'undecidedness' about the exact length of the tumour's diameter explicated by the use of 'about' in the SL text is maintained in the TL version by the insertion of "taqri ban", the closest Arabic lexical equivalent to the English "about". Towards the conclusion of this paragraph, the mistranslation of a single word led to an obvious disruption of the natural flow of Arabic. The words "improve" and "improving" used as verb and verbal adjective respectively are literally translated into "yatahassan"  and "tahassun"  two derivatives stemming from the same root 'hsn'. Should we change the root to "twr", we will have two derivatives "yataawwar" and "tataawwur", which have a much wider semantic range and sound more Arabic than "yatahassan" and "tahassun". Moreover, the insertion of

the plural noun "asali'b", meaning "ways of" before "iktishā'f", meaning "detection" will render the meaning more definitive and the construction, more Arabic. The sentence will thus read; "Wa min almuhtamal ann tatatawwar asā li;b iktishā f hā d hihi al-awrām fi al-mustaqbal al-qarī b ma'a tatawwur al-tiknlogya". The Arabic re-translation of the SL text will read as follows:

”ومم المحتمل أنه تطور أساليب التشاف هذه الأورام في المستقبل  
القريب مع تطور التكنولوجيا“

The insertion of an extra lexical item "asali'b" and the introduction of an Arabic root of a wider semantic range dictate another modification in the grammar and lexicon of the immediate sentence in order to reach a satisfactory logical conclusion of the whole argument. To eliminate the apparent abruptness in the logical sequence of the argument, the over-emphatic "labudda", meaning "it is inevitable that", should be discarded and substituted by another linkage device "memmā" meaning "consequently". The substitution of this linkage device requires that a verb immediately follows. The most appropriate verb in this context is "yuwaffir", meaning "makes available". As an object of this verb, "diagnosis" will have to be succeeded by a qualifier. The direct noun object "rate" will be pluralized and shifted to an object of preposition. The succeeding adjective will also be pluralized to agree with the preceding pluralized prepositional noun object. The re-translated sentence will eventually read: "memmā yuwaffiru tashkhī san mutaqaddiman yuyassiru al-husū l la mu'addalā t Shifā mutaza'yida".

”مما يوفر تشخيصاً متقدماً للحصول على نهج علاجي متزايد شفاء متزايدة“

The two re-translations, put together, would ensure that the obligatory meaning is preserved; the logical sequence, maintained; the conceptual connectivity, uninterrupted; and the naturalness of style, sustained. The activation of the translation text-grammar to bring into full prominence the semantic content of the SL message is a genuine mark of translation competence and efficiency.

In the topical sentence which introduces the second portion of the SL text, "well-established" is misrepresented in the Arabic translation. In an attempt to find a lexical equivalent in Arabic to the compound adjective in the source language, Dr Lutfi uses a multi-word adjective which does not possess the semantic load of the original. "Well-established" is translated as "watī da wa thā bitat al-faʿāliyya", meaning in Arabic "firmly grounded and invariably effective". He is, more or less, like a GP who prescribes a lot of medicines for a patient in the hope that at least one will prove curative. A well established method of treatment means a method about which there is a consensus of medical opinion. Therefore, "well-established methods of treatment" is better translated as "turuq al-ilā j al-mutaʿāraf alaiha" طرق العلاج المتعارف عليها. Three lines later, Dr Lutfi describes surgery as the method of choice for treating many tumours. His rendering of "of choice" as "al-mukhtār" المختار is not a fortunate one. A better lexical match would be "al-mufaddal", المفضل meaning 'choicest' or 'much-preferred'. This miscomprehension and,

consequently, mistranslation of "of choice" recurs in the ensuing paragraphs.

The remaining part of the SL text is efficiently translated into Arabic. The translator has managed to transmit the SL message into the receptor language with marked competence and laudable efficiency. Some medical terms, however, have been left untranslated. DNA, an abbreviation for deoxyribonucleic acid which carries genetic information in a cell, and RNA, an abbreviation for ribonucleic acid which is an important chemical found in all living cells, retain their original form because of their sheer untranslatability.

#### STATEMENT OF QUALITY

Though translating scientific material is relatively difficult because of the technical terminology involved, Dr Lutfi's translation of this text is faithful, accurate, and unambiguous. He could transfer the information content of the source text into Arabic without the least deviation or exaggeration. He strongly adhered to the verbal accuracy of the source with the result that formal correspondence between source and target texts was maintained. The obligatory meaning control centres succeed one another in a logical sequence almost uninterrupted by figurative devices which abundantly occur in literary texts. Except for a few lexical and syntactic mismatches, such as the ones listed above, the translation could have been absolutely perfect.

#### TEXT IV (hybrid)

This text is a 'Hadith' narrated by Aisha, the wife of Prophet Muhammad (peace and blessing of Allah be upon him). It is taken from 'Salih Al-Bukhari', a collection of authenticated Tradition of the Prophet, vol.7, pp82-86, 4th edition, published in 1984 by Dar Al-Arabia, Beirut. 'Sahih Al-Bukhari' is translated from Arabic by Dr Muhammad Muhsin Khan.

A hybrid text, according to our model-based classification of texts, is neither literary nor scientific. It is a fuzzy text in which obligatory, extended, and accessory meanings are disproportionately distributed according to the topic and scope of the text. Predominately informative and content-oriented, a hybrid text contains rhetorical devices and stylistic embellishments which are designed to reinforce the meaning content of the message. Unlike the non-literary text, in which the OMCCs follow in an uninterrupted logical sequence, a disruption of this sequence is likely to occur in a hybrid text. This disruption is accounted for by the intrusion of extended and accessory meaning structures (rhetorical and stylistic devices) which would render the content of the text less rigid and more acceptable. In our analysis and comparison of ST-TT, we will trace the various meaning categories in both texts, in an attempt to discover any mismatches on the lexical, syntactic, or semantic level.

The 'hadith' is placed in a situational context in which "eleven women sat (at a place) and promised and contracted that they would not conceal anything of the news of their husbands". From this introduction by the narrator of the 'hadith', the moral behind the text, ie. how to treat one's household in a polite and kind manner, becomes quite apparent. Separately and in detail, we will deal with the statement of each wife.

The first wife (TT) said: "My husband is like the meat of a lean weak camel which is kept on top of a mountain which is neither easy to climb, nor is the meat fat, so that one might put up with the trouble of fetching it". The ST statement, though abundantly informative, is economically metaphorical. The woman states that her husband, who is old and skinny, is not the man any woman would dream of. His skin is like the skin of an old disabled camel which, having been kept for a long time on the top of a mountain, further thinned and wrinkled. He is simply good-for-nothing. The alliteration in 'jamal' and 'jabal' together with the antithesis in the last two phrases add to the beauty of the style. The similitudes of the 'camel' and the 'mountain' are relevant to the situational context of the text. The alliterative, assimilative, and elliptical devices, very much characteristic of poetry, could not be carried into the translation. The translation, however, is literal and unimpressive.

The second wife (TT) said: "I shall not relate my husband's news, for I fear that I may not be able to finish his story, for if I

describe him, I will mention all his defects and bad traits". The Arabic text of the second wife's statement is pregnant with alliteration and assonance. The lexical elements of the text are skillfully well-knitted in a profoundly rhythmic pattern untransferable in another language. The woman wants to say: "I don't like to talk about my husband. If I did, I'm afraid I wouldn't stop. For his defects are innumerable." 'Defects' is represented in the ST by two consecutive words, 'ujarahu' and 'bujarahu' which are assonant, onomatopoeic, and obsolete. Such archaisms evoke a sense of loathsomeness which accounts for the women's reluctance to speak about her husband. Her husband is ill-behaved, arrogant, mean and uncompromising. Though the translator has kept the meaning of the original intact, he failed to reflect the beauty of the Arabic expression.

The third wife (TT) said: "My husband is a tall man: if I describe him (and he hears of that) he will divorce me, and if I keep quiet, he will neither divorce me nor treat me as a wife". The translator sought 30 words, plus 5 bracketed ones, to cloak the meaning of an eight-word statement. This shows how condensed, compact, economized and well-knit the ST is. The second word 'albu shannaq' rhymes with the fourth 'utallaq' and the eighth 'utallaq'. The internal rhyme plus the antithesis between the third word 'antiq' and the seventh 'askut' create an exquisite equilibrium between the syntactic and semantic profiles of the text. Besides, the careful choice of the word 'usuhanraq' is both denotative and connotative. It does not only mean

that her husband is physically tall and well-built (high and mighty), but he is also arrogant, haughty, and self-conceited. The sound symbolism (onomatopoeia) also suggests that the woman's husband is domineering, dictatorial, and uncompromising. Such deep-seated meanings are left to the reader to explore through interpretation.

The fourth wife (TT) said: "My husband is a moderate person like the night of 'Tihama' which is neither hot nor cold. I am neither afraid of him, nor am I discontented with him". Here there is allusion to the climatic conditions of a specific geographical locality unknown to none except the local inhabitants of the region. She assimilises the husband to the night in Tihama which is neither hot nor cold. Her even-tempered husband is neither feared nor discontented with. "Neither hot nor cold" corresponds to "la-harr wa la-qarr", which is a paradigmatic expression of moderateness literally untranslatable in English. Besides, the rhythmic patterning of the Arabic paradigm consolidates the notion of even-temperedness. On the other hand, morphological resemblance between "la-makhā fat wa la-sā mat" (neither feared nor discontented with) intensifies the rhetorical effect of the ST statement.

The fifth wife (TT) said: "My husband, when entering (the house) is a leopard, and when going out, is a lion. He does not ask about whatever is in the house." The 'leopard' simile implies that her husband is a loving, caring family man. He does not exaggerate, and very often ignore, trivial household problems nor does he interfere in



mundane household affairs. The 'lion' simile, on the other hand, implies that away from home he is as fearless and daring as a lion. Both similes, put together, could mean that he is domineered by the overpowering personality of his wife. The vowel marker shift on the medial and final consonants of 'fahid' and 'asid', one of the subtleties of Arabic morphology, changes the word class from noun to verb. Besides the morphological transformation, the consequential rhyme placed on the final consonants of the Arabic 'pair' intensifies the emotional impact of the ST statement.

The sixth wife (TT) said: "If my husband eats, he eats too much (leaving the dishes empty), and if he drinks he leaves nothing, and if he sleeps he sleeps alone (away from me) covered in garments and he does not stretch his hands here and there so as to know how I fare". She relates that her husband gulps when he eats, gurgles when he drinks and shuns sexual intimacy with her when he goes to bed. Her husband's gluttony, over-drinking (water), and lack of sexual virility constitute the obligatory meaning centers (OMCCs) in the ST statement. The informative content of the original message is kept intact in the translated version. The emotive effect, however, is considerably lacking. The consecutive occurrence of end-rhyme on verbs like 'laff', 'shannaff' and 'iltaff' besides the sound they recall of their referent actions (onomatopoeia) augment the emotive impact of the original message in a manner unlikely to be achieved in any translation. External associations could be captured from the above verbs. For instance, 'laff' could mean that he 'went about the dish with his hand

until he wiped it clean'; 'shannaff', that he 'gurgled up the water in the gurglet'; and 'iltaff', that he 'wrapped himself up in his own garments unmindful of his wife's presence.

The seventh wife (TT) said: "My husband is a wrong-doer or weak and foolish. All the defects are present in him. He may injure your head or your body or may do both". In the ST, wrong-doing, weakness and foolishness are expressed by a succession of three alliterative hyperbolic adjectives. The multiplicity of alliteration, assonance, and onomatopoeia, together with the hyperbolic associations with which this succession of adjectives is invested, intensifies the emotive impact of the expression. The subsequent sentence, however, extends the previous meaning to almost an unthinkable magnitude. "All the defects are in him". In the ST this meaning is expressed in a peculiarly striking manner. A literal rendering of the Arabic sentence would be: 'Every illness, for him, is an illness'. As it stands, the sentence is ambiguous. It could be disambiguated if reference was made to it in cliché form: 'Every illness has a cure'. The Arabic original sentence would, consequently, mean: 'His defects breed more defects', with the inevitable consequence that all defects imaginable are present in him. His ruthless behaviour and aggressive attitude could be seriously injurious. The recurrence of the 'k' sound in the last two verbs, together with the double consonantal sound placed on the medial letter of each verb, emphasises the action of ruthless, hurtful, injurious and indiscriminate beating.

The eighth wife (TT) said: "My husband is soft to touch like a rabbit and smells like a Zarnab (a kind of good smelling grass)". The man is simply soft-skinned and good-smelling. The fact that he is soft-skinned could mean that he has no hair on his body. The 'rabbit' metaphor could imply that he is a sickly, cowardly weakling. In Arabic culture, 'rabbit' is a symbol of cowardice. The repetitiveness of 'mass' (touch) and 'rī\_h' (smell) is both functional and rhetorical. The assonance in 'arnab' (rabbit) and 'zarnab' (a good smelling grass) is highly poetic. The choice of 'zarnab', a species of sweet-smelling grass well known in the geographical locality, to rhyme with 'arnab' is contributive to the musical effect of the statement. No translation could possibly reflect such an admirable array of associations with vigour and amplitude.

The ninth wife (TT) said: "My husband is a tall generous man wearing a long strap for carrying his sword. His ashes are abundant and his house is near to the people who would easily consult him". He is tall, brave, generous and gallant. His high social standing, hospitality, indomitable courage, and gallantry stand him in good stead. An English-speaking reader would not understand what is meant by "His ashes are abundant" because the metaphor is culture-bound. It means that the more abundant ashes are in the fireplace, the more guests are received, fed, and entertained by the Arab bedouin in his own habitat. The concept is further extended in the subsequent sentence: 'He is not inaccessible to anyone seeking help or advice'. Each meaning is exquisitely condensed in a two-word construction made

up of an adjective and a noun. The adjectives are made up of four letters each. So are the succeeding nouns. The even lettering of both adjectives and nouns creates a kind of morphemic symmetry unattainable in the English translation.

The tenth wife (TT) said: "My husband is Malik, and what is Malik? Malik is greater than whatever I say about him. (He is beyond and above all praises which can come to my mind.) Most of his camels are kept at home (ready to be slaughtered for the guests) and only a few are taken to the pastures. When the camels hear the sound of the lute (or the tambourine) they realise that they are going to be slaughtered for the guests." The name of the woman's husband is thrice repeated, which is emblematic of how proud of him she is and, how absolutely spotless his character is. He is rich, hospitable, considerate, and kind-hearted. The adjectives 'kathī ra't' (many) and 'qalī la't' (few) are both alliterative and antithetical. Describing the alliterative relationship between structure sequences Geoffrey Leech (A Linguistic Guide to English Poetry, 1969, p96), says: "It is worthwhile to point out, however, that the phonological bond is most striking when it is between words which are grammatically paired but which contrast in reference and associations".

The eleventh wife (TT) said: "My husband is Abu Zar' (ie. what should I say about him)? He has given me many ornaments and my ears are heavily loaded with them and my arms have become fat (ie. I have become fat). And he has pleased me, and I have become so happy that I

feel proud of myself. He found me with my family who were mere owners of sheep and living in poverty, and brought me to a respected family having horses and camels and threshing and purifying grain. Whatever, I say he does not rebuke or insult me. When I sleep, I sleep till late in the morning, and when I drink water (or milk) I drink my fill. The mother of Abu Zarʿ; and what may one say in praise of the mother of Abu Zarʿ?! Her saddle bags were all full of provisions and her house was spacious. As for the son of Abu Zarʿ; what may one say of the son of Abu Zarʿ? His bed is as narrow as an unsheathed sword and an arm of a kid (of four months) satisfies his hunger. As for the daughter of Abu Zarʿ, she is obedient to her father and to her mother. She has a fat well-built body and that arouses the jealousy of her husband's other wife. As for the maid slave of Abu Zarʿ; what may one say of the maid slave of Abu Zarʿ? She does not uncover our secrets but keeps them, and does not waste our provisions and does not leave rubbish scattered everywhere in our house."

The eleventh lady added, "One day it so happened that Abu Zarʿ went out at the time when the milk was being milked from the animals, and he saw a woman who had two sons like two leopards playing with her two breasts. (On seeing her) he divorced me and married her. Therefore, I married a noble man who used to ride a fast tireless horse and keep a spear in his hand. He gave me many things and also a pair of every kind of livestock and said, 'Eat (of this) O Um Zarʿ, and give provision to your relatives'. She added, 'Yet, all those things which my second husband gave me could not fill the smallest utensil of Abu

Zar's". Aisha then said: Allah's Apostle said to me, "I am to you as Abu Zar' was to his wife Um Zar'".

The eleventh wife's statement is undoubtedly the lengthiest. It summarizes nearly all the characteristics of an ideal husband: generosity, kindness, loving care, noble descent, and respectability. Um Zar' is happy because her husband loves her, cares for her, showers her with presents, and treats her with respect. She does not have to tire herself doing the housework. Her mother-in-law is both rich and generous. Though she married a noble man (after Abu Zar' divorced her) she never felt as happy as she had in Abu Zar's household.

The obligatory meaning control centres follow one another in a sequential manner marking the informativity of the text. Some meanings are further extended to reinforce the basic meaning. Obligatory and extended meanings are formatted within the body of the text by means of linguistic and stylistic devices (accessory meaning) which increase the aesthetic impact of the entire text.

#### STATEMENT OF QUALITY

The quality of the translated text is certainly far less than that of the original. The translator could not convey the stylistic grandeur and beauty of the original. Over-emphasis on verbal accuracy is superimposed by the liturgical character of the text. The form had

to be sacrificed to the content. The translation is honest and accurate but not necessarily as effective as the source text.

### 3. THE EXPERIMENT

This experiment was conducted in the section of Arabic Language and Linguistics, Department of Modern Languages, University of Salford. Six informants were chosen from among post-graduate students of Translation and Applied Linguistics. The aim of the experiment is two-fold: (1) to test the informants' ability to analyse texts following the procedural steps suggested in our model; and (2) to assess translation quality in the light of the model. The experiment was conducted over two weekly long sessions, each lasting about two hours.

For the purpose of analysis, photocopies of an excerpt from 'Lord of Arabia' by H C Armstrong were handed out to the informants. It is a relatively small chapter covering pages 82-85 of the said book. The informants were told to peruse the text thoroughly and identify the three interlocked layers of meaning: obligatory, extended, and accessory, in accordance to the model. They were given ample time to carry out the meaning identification process. Before they embarked on this endeavour, they had been briefed on how the model works. Diagrams of literary, non-literary, and hybrid texts with obligatory meaning control centres (OMCCs) surrounded by extended and accessory meanings were sketched out on the blackboard. The theoretical framework of the model was also reviewed. Armed with sufficient theoretical and

explanatory information about the model, the six post-graduate informants set out on their analyses. At the end of the first session, papers were collected.

#### DATA ANALYSIS

- a) Five informants agreed that the opening sentence of the text constitutes the first obligatory control centre (OMCC1). It is a topical sentence which sheds sufficient light on a unique aspect of the character of Ibn Saud: "It was the custom of Ibn Saud to do all the work in public".
- b) One informant regarded that the first sentence in the 2nd paragraph constitutes the first OMCC on the assumption that it rounds up the responsibilities Ibn Saud had to shoulder: "All manner of cases came before him, quarrels over wells or rights of pasturage, disputes over land boundaries, irrigation channels, ownership of camels; claims for looting, theft, damage or injury done in a fight or brawl, complaints of every description".
- c) All informants agreed that the stories enumerated on pages 83-84 are extensions of the obligatory meaning expressed either in the opening sentence of the text or the opening sentence of the 2nd paragraph.



- d) All informants identified the beginning sentence in the last paragraph as constituting the OMCC3: "And all the time Ibn Saud was himself on trial."
  
- e) Only two informants identified a 4th OMCC in a sentence halfway between the beginning and end of the last paragraph: "If he hesitated, showed ignorance of the law or the customs, weakness, or lacked in judgement, the watching crowds squatting round him in the sunlight noted it".
  
- f) All informants agreed that accessory meaning was best represented in the trial scenes in which Ibn Saud, the claimants and the defendants were involved.

Divergences over the identification of layers of meaning in a text are due to the relative inability to discriminate between the various functions and roles of each specific category of meaning. Obligatory meaning, it should be emphasized, is focal to the propositional make-up of the text. Any topical sentence marking a significant turning-point in the course of textual meaning could be identified. Obligatory meaning is the one aspect of meaning which should not be discarded, modified or under-sized. Obligatory meaning does not necessarily lodge in specific control centres or in topical sentences. It can be extended or carried over somewhere later as the theme progresses. Accessory meanings reinforce the skeletal or obligatory meaning.

Accessory meaning structures mainly help in the formatting and organization of textual elements, thus holding them together.

A week later, the second session was held and photocopies of an excerpt from 'The Journal of Strategic Studies' were handed out to the informants. They were told to read the text thoroughly, identify the three layers of meaning, and eventually translate the given text into Arabic. Ample time was given them to finish their translations which were then collected and assessed from the standpoint of our model. The text is a non-literary one. It is entitled 'The Evolving Military Balance in the Taiwan Strait'. It stretches over two paragraphs only composed of five sentences; three in the first paragraph and two in the second. The succession of layers of meaning is almost uninterrupted, with no conceivable deviation or digression. The informants' translations, having been studied thoroughly, have shown the following results:

- a) All informants could easily identify the OMCCs, considering sentence 4 as a summing-up.
- b) Three informants considered sentences 1, 2 and 3 as OMCCs and sentence 4 as a redundancy.
- c) Two informants considered sentences 1 and 2 as OMCCs, and the other sentences as redundancies.

- d) All informants detected an ambiguity in sentence 2 which could be disambiguated if it was placed in the relevant macro-textual perspective. The ambiguity arose over 'ROC'<sub>x</sub> in the 2nd sentence of the first paragraph, which should be replaced by 'PRC' (الجمهورية الشعبية للصين).

The informants made some erroneous translations of specific words and phrases. A list of lexical mismatches were detected:

- a) "naval blockade of Taiwan" was translated as: (1) naval isolation of Taiwan; (2) naval seige of Taiwan; (3) naval manoeuvres against Taiwan; and (4) complete blockage of Taiwan. Had the informants referred to the topic of the text, they would have come up with an accurate translation of the phrase. An appropriate translation would, then, be 'arqalat al-milā ha fi khalīj Taiwan' (obstructing naval operations in the Taiwan Strait).
- b) Technical terms such as 'tactical air superiority', 'combat areas', 'naval blockade', 'naval capabilities', 'bomber forces', 'ground attack capabilities', etc, were mismatched either by non-correspondent synonyms or erroneous hyperboles.
- c) Sentence and inter-sentence connectives were partially ineffective, to the detriment of textual cohesion. Micro-textual structures should be fitted in a closely-knit textual macro-structure in order to accurately project the meaning of the text.

Any language model could not be absolutely water-tight because language is a living, fast growing phenomenon. Similarly, no model for text analysis or translation quality assessment could be absolutely invincible or mechanically applicable. Consequently, any shortcomings in my text analysis or translation quality assessment could be attributed to extra-textual factors such as the translator's or assessor's personal intuition and insight.

## CONCLUSION

In conclusion, we shall first give a summary of the proposed model for translation quality assessment; second, we shall put forward a few suggestions for those interested in Translation Studies in general, and translation quality assessment in particular.

The contents of this thesis can be briefly summarized in the following points:

- (1) It has become quite evident that any model for translation quality assessment should be based on an appropriate theory which comprehends translation both as a process and a product and, at the same time, fulfil the basic functions of language. Therefore, our attention was drawn to the components which constitute a sound theory of translation, namely, the philosophical, communicative and semiotic components. The first chapter deals with each component in detail. Equally important is the basis on which translation quality is assessed. Consequently, we devoted a section of this chapter to the study of equivalence.
  
- (2) Translation theorists are often confronted with a major problem when they set out to theorize on translation, both as a process and as a product. The problem is actually one of delimitation. Consequently, they are more inclined to over-exaggerate. The result is that many models for translation emerged. However, it is

rather hard to establish a model which would be applicable to all types of translation, and with the same degree of reliability. This is the theme of this thesis. Before introducing our model, we found it necessary to critically review existing models in order to discover where they are seriously lacking. After this critical review, we introduced our model hoping that it would correct the aberrations of other models. Chapter two elaborates on these issues.

- (3) As all translation models are based on specific concepts of language we had to define the concept upon which our model is built. The concept of 'structuration', attributed to Abdel-Qahir Al-Jurjani, forms the basis of our model. Rooted in Arabic Rhetorics, the concept of 'structuration' subordinates ~~Structure~~ to meaning. Therefore, our proposed rhetorical model is predominantly meaning-oriented. The meaning of a text is analysed into three layers: obligatory, extended and accessory. These layers are interlocked in the surface structure of the text. Translation quality assessment rests on the integration of these meanings and the projection of the obligatory meaning to which the translator should be committed.
- (4) Any model for translation quality assessment cannot prove workable unless it is activated. Activation entails the identification of obligatory, extended and accessory meaning structures through close observance of correspondences between source and target texts at

all levels. This is discussed in Chapter Three. The activation of the model is intended to test the applicability of the model not only to translation quality assessment but also to text analysis and text translation. Therefore, the experiment in Chapter Four had to be introduced.

- (5) Having established the correspondences and identified the obligatory, extended and accessory meanings, comparisons of source and target texts follow in Chapter Four. Then translation quality is assessed in relation to the equivalence between source and target texts as seen from the standpoint of the rhetorical model.
  
- (6) It remains to be said that though translations of a given text may vary, this variability is attributed to *subjective factors which* make themselves perceptible in the analysis and translation of the source text. However, the rhetorical model will reduce the subjective factors to minimal proportion if the translator commits himself to the obligatory meaning of the source text. Besides, deviation from the skeletal meaning of the text or digression into irrelevant material will not be possible. Manoeuvrability will be confined only to the formalistic features of the text.

I would like to make a few suggestions to translation students and trainees. These suggestions are:

- (1) They should promote their ability to translate and assess the quality of translation by observing formal correspondences, identifying obligatory, extended and accessory meanings and, lastly, establishing the closest equivalence between the source and target texts.
- (2) They should commit themselves to the obligatory meaning of the source text to avoid any unpredictable lapses into under- or over-translation.
- (3) Integration between the various layers of meaning should be maintained, and an equilibrium between the form and content of the text should be established.
- (4) The interference of subjective factors in SL text analysis and/or translation is not seriously detrimental to the source message unless it was overdone. However, such interference could be avoided if the translator adhered to the skeletal meaning of the source text.



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## APPENDIX



يوميات مريض ممنوع من الكتابة..

١

ممنوعة أنت من الدخول ، يا حبيبي ، عليه ..  
 ممنوعة أن تلمسي الشراشف البيضاء ، أو أصابعي الثلجية  
 ممنوعة أن تجلسي .. أو تهمني .. أو تتركي يديك في يدي  
 ممنوعة أن تحملي من بيتنا في الشام ..  
 سرًا من الحمام  
 أو قلّة .. أو وردة جورية ..  
 ممنوعة أن تحملي لي دمية أحضنها ..  
 أو تقرا لي قصة الأتزام ، والأميرة الحساء ، والجنّة ..  
 في جناح مرضى القلب يا حبيبي ..  
 يصادرون الحب ، والأشواق ، والرسائل السريّة ..

لا تشهقي ... إذا قرأت الخبر المثير في الجريد  
قد يشعر الحصان بالإرهاق يا حبيبي  
حين يذوق الحافر الأول في دمشق  
والحافر الآخر في المجموعة الشمسية ..

٣

تَمَسَّكِي .. في هذه الساعات يا حبيبي  
فعندما يقرُّ الشاعرُ أن يتقبَّ بالحرورف  
جلد الكرَّة الأَرْضِيَّة ..  
وأن يكونَ قلبه تُفَاحَةً  
يقضمها الأَطْفَالُ في الأَزْوَاقِ الشَّمِيعِيَّة ..

• عندما يحاول الشاعر أن يجعل من أشعاره  
 نغمة .. يأكلها الجباع للخبز وللحرية  
 من يكون الموتُ أمراً طارئاً ..  
 من يكتبُ يا جيتي ..  
 حمل في أوراقه ذبحته القلبية ..

4

حراك أن تبسمي .. أرجوك أن تبسمي ..  
 حنة العراق ، يا عصفورة الرصافة الليلية  
 نغمة الشاعر ليست أبداً قضية شخصية  
 من يكتفي أنني تركت للأطفال بعدي لغة  
 التي تركت للعشاق أبعديه ..

FROM THE DIARY OF A PATIENT FORBIDDEN TO WRITE

A poem written by Nizar Qabbani

You're forbidden, my love, to step into my room;  
 To touch the white sheets; to feel my icy fingers;  
 To sit; to whisper, or rest your hands in mine;  
 To bring from our far-off home in Syria  
 A swarm of pigeons;  
 A white lily, or a blood-red rose;  
 A doll that I can hold close to my heart;  
 Or read to me, my love, the story of the 'Dwarfs',  
 Of the 'Sleeping Beauty', or 'The Fairy of the Sea';  
 For, in the ward of patients disabled of heart,  
 Love, longing they confiscate; no secret impart.

Don't sob when my obituary in the papers you read;  
 The mighty stallion could feel tired and weary;  
 With one hoof in Damascus firmly planted;  
 And the other, into the celestial sphere.

So, pull yourself together, my love;  
 For, when the poet decides to dig  
 With letters, holes on to the global skin,  
 And bares his heart, like a full-grown apple  
 For children in slum alleys to nibble;  
 And roll his poems into loaves to be eaten  
 By those who hunger for bread and freedom;  
 Not unexpected, then, would death become  
 For he who writes, my love; his papers makes black  
 With the initials of his own heart attack.

(Translated from Arabic by M A M Barghout)

## LORD OF ARABIA

he was master and that without his permission he would allow no raiding.

The bedouin looked on raiding as their right from time immemorial. It was, after their women, their one great pleasure. Like some game it was regulated by codes and conventions evolved through the centuries so that in a raid there was much dust and noise, some good galloping and sword-play, some loot for the winners, but few wounds or hurts.

It meant, however, general insecurity. All the roads were unsafe. The caravans were looted. The merchants were forced to pay tribute to the tribal sheiks and even then they were plundered. The villagers lived in constant fear of attack.

Ibn Saud decided that he would break down the ancient customs. Tribute was his prerogative alone. The road should be safe, and the villagers live in peace under him. He had already forbidden all raiding, but his orders had been ignored. News had come in that a clan of the Murra had attacked a caravan that was travelling under his special protection.

He decided to teach the bedouin a lesson, and he swooped down on this Murra clan without warning, wiped them out, leaving only a black smear of tents and bodies on the sand as a warning that the word of Ibn Saud was law throughout the desert and must be obeyed.

## CHAPTER XXVII

It was custom of Ibn Saud to do all work in public. When he was in Riad he sat on the steps of the palace facing the great courtyard. On the march he sat in the mouth of his tent and in villages when it was most convenient in the open square, usually on the steps of the mosque. Round him were the local sheiks and headmen and his bodyguard, huge men specially picked from the Wahabis fighting men, and his negro slaves, dressed in long cloaks, all armed, a

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few with heavy sticks in their hands, and with them the executioners.

All manner of cases came before him, quarrels over wells or rights of pasturage, disputes over land boundaries, irrigation channels, ownership of camels; claims for looting, theft, damage or injury done in a fight or brawl, complaints of every description. Every man had the right to come direct before him, without interference or application to a subordinate, either with a complaint or an appeal. Sometimes he would be lenient and generous. At other times he was stern and easily angered by a chance word or by opposition; and within the Law of the Koran, which lays down the penalties for crimes, he held the power of life and death, of immediate mutilation, flogging and fine.

Each case he dealt with himself, face to face with accuser and the accused. There were no lawyers or advocates to complicate the issue or to prove black to be white. He heard the evidence quickly and gave his decision from which there was no appeal.

A bedouin was accused of theft; the accusers stood forward and swore; the man had found a saddle-bag beside a dead camel and taken the saddle-bag. The evidence was good. Ibn Saud pronounced his verdict. The executioner led the man to the centre of the square and struck off his right hand, dipped it in hot oil to stop the bleeding and holding the arm aloft paraded him so that all might see the freshly hacked stump.

A woman and a man were accused of loose living. The woman was no more than a harlot. The man had brought in strong drink from Kuwait. Ibn Saud ordered her to be whipped out of the town by his guards and the man to be flogged before him at once, and, if he lived after that, to be expelled into the Hasa.

There had been a quarrel; a man had been killed; the murderer stood condemned to death. The dead man's relations compromised for a fine and Ibn Saud assessed the blood-money and let the man go.

A woman came crying that her neighbour's cow had broken into her garden that morning and eaten all her

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clover. Her neighbours denied it on oath. Ibn Saud bade the butcher kill and split open the cow; its stomach was full of clover. The carcass stayed with its owner, but he paid an indemnity for the clover and a heavy fine for his false oath.

A woman demanded the death sentence on the killer of her husband.

"What is the evidence?" asked Ibn Saud.

"This man was in a date-palm picking the fruit. My husband was sitting peacefully below until this man, this murderer, fell on him from above and broke his neck so that I am left a widow and my children are fatherless."

"Did he fall on your husband by design so as to kill him?" asked the King.

"I know not," she replied, "only that my husband is dead and I am alone."

"Will you take the compensation that I adjudge," he asked, "or do you still demand the life of the accused?"

"By the Holy Law his life is forfeit to me."

"So be it," said Ibn Saud, after a short pause. "His life is forfeit to you. Only the manner of his death is in my hand."

"The palm is forty feet high. I direct that the accused be bound to the trunk and that you, woman, shall climb up to the top of the tree and from there fall upon the accused and so take his life. It is your right. Go, take your right—or perchance you will still accept if I judge for compensation."

And the widow quickly took the compensation and was gone.

And all the time Ibn Saud was himself on trial. Round him whether it was in the square of a town or out in the desert, squatted many men listening and watching him sizing him up, judging his value. He must be quick, just and severe. He could not hide himself behind some Government machine or a privileged position and so create an illusion of wisdom. He was himself the government and the judge. If he hesitated, showed ignorance of the law

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the customs, weakness, or lacked in judgment, the watching crowds squating round him in the sunlight noted it. The word went out; the ruler was no ruler. Soon there would be trouble in distant villages, refusal to pay his taxes, and to send him fighting men. If he hesitated again the trouble would grow into revolt. He was autocrat, absolute, but by the will of the people. He must rule by his own mother-wit, courage and wisdom openly before his people. If he failed they would reject him.

## CHAPTER XXVIII

As he travelled in the south country his spies brought Ibn Saud news—the desert was a great whispering gallery in which nothing could be kept secret long—that his enemies were again combining against him. Dawish was back among the Mutair and spoiling for revenge. The Ajman were waiting for any chance to raid into Nejd. Hussein of Mecca was growing more ambitious. Blown up with his success, puffed up with big ideas—the notables in Syria had suggested that he should call himself King of the Arabs—encouraged by the cousins of Ibn Saud who had taken refuge with him, he claimed all the Ataiiba, even those within the boundaries of Nejd itself, and he incited them to raid. Mubarak was at his old crafty ways, weaving his enemies into a rope to bind Ibn Saud and yet not showing his own hand.

Behind them all were the Turks sending money and men to the Shammar, the Mutair, and to Mubarak, spurring on Hussein with promises, collecting troops in Baghdad, and sending soldiers to the Governor of Hofuf, the capital of the Hasa, with orders to help the Ajman against Ibn Saud.

Suddenly there came news that the Constantinople Government was calling back all available troops from Baghdad, Basra, and Hofuf. The Turks had been beaten by the Italians in Tripoli. The Bulgarians had declared

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ing military balance in the Taiwan Strait. As long as the authorities in Beijing continue to maintain that their intentions toward Taiwan are peaceful, Washington seems prepared to argue that the ROC needs no force enhancement in a 'peaceful environment'.

The difficulty with such a position is that declaratory policy can change very rapidly, while it takes a long time to upgrade defense capabilities, particularly when such an upgrading involves the integration of new and complex weapon systems into the order of battle. Assimilating a new fighter aircraft into the ROC Air Command, for example, would involve a minimum of three to five years' leadtime. The past history of the PRC indicates that its foreign policies can change dramatically in far less time.

Most defense analysts anywhere in the world plan military procurement on the basis of objective potential threats to national security rather than on the policy pronouncements emanating from foreign capitals. One could hardly expect less of the military strategists in Taipei. Their difficulty is that because of the diplomatic isolation of the ROC, no major arms supplier will sell them the military equipment they need to contend with such threats for fear of offending the political leadership in the PRC. Only the United States has a commitment to supply Taipei with its defense needs; but the interpretation currently given to that commitment affords Taipei little hope of meeting its objective security requirements.

**The Evolving Military Balance in the Taiwan Strait<sup>10</sup>**

Virtually every analyst of the defense needs of the ROC agrees that whatever the military initiatives that might emanate from the PRC, they would all necessarily involve the acquisition and maintenance of at least tactical air superiority over the combat areas.<sup>11</sup> In any attempts at naval blockade of Taiwan, for example, air power would be required to neutralize the naval capabilities of the ROC. Air attacks would require defense of the bomber forces, and combined amphibious assault would necessitate effective air-cover and ground attack capabilities, which could be ensured only with control of the air.

In effect, the defense of Taiwan involves either the ability of the ROC Air Command (ROCAC) to deny air superiority to aggressor aircraft or the capacity to make the acquisition of that superiority so expensive as to deter the effort. What is involved in accomplishing such tasks has become reasonably clear.

The air assets of the PRC's People's Liberation Army include about 5,300 aircraft, of which about 4,500 are jet fighters/interceptors. About 4,200 of that total are F-2s (MiG-15 FAGOT), F-4s (MiG-17 FRESCO A/B/C), F-6s (MiG-19 FARMER D), and a small complement of F-7s (MiG-21 FISH-BED C/E). The PRC has about 300 limited all-weather fighters (FRESCO Ds and FARMER Bs and Es) in inventory. While most of these aircraft are obsolescent by the standards of the US and Soviet air forces, they constitute a grave threat to the security of the ROC.

The inventory of the Air Command of the ROC includes a maximum of

about 405 aircraft Bs, and 250 F-5E approaching the combat situations: of age and the F- provided the RO already exhausted hours, giving ther

In 1974, given officers of the RC replacement aircra Taipei, the increa counselled restraint As a consequence fighter aircraft rep Reagan administrat

By the early 198 measure of the airt accuracy. The mili and Air Districts th - Shenyang, Beijin Air District, Cher Guangzhou, face \ Guangzhou) are o airfields in the PRC miles, and seven a

Between 270 and Given the inherent service no less than military airfields or ments for about 150 the air forces of the enjoy a minimum q. the ROC Air Com

During the 'puni command deployed combat zone. Those (1) there was a fear to air assault; and sufficiently superior with heavy losses.<sup>12</sup>

In any military u would not have to b that the United Stat defense of Taiwan ROCAC to inflict u

## دومة ود حامد

لو جئت بلدنا سائحاً ، فأغلب الظن يا بنيّ انك لن تمكث فيها طويلاً . تجيئنا شتاء وقت لقاح النخل ، فترى سحابة داكنة ربضت على البلد . ليس هذا يا بنيّ غباراً ولا هو بالضباب الذي يثور بعد وقوع المطر . هذا سرب واحد من أسراب ( النّمّة ) التي تربط على الداخلين البنا أفواه الطرق . لعلك رأيت هذه الآفة من قبل . لكن هذا النوع منها احلف انك ما رأيت قط . هاك يا بنيّ هذه الشبكة من « التل » فضعها على رأسك . انها لن تقيك هذه الشياطين ، ولكنها تقويك على احتمالهم . اذكر صاحبنا لابني يزامله في المدرسة ، استضافه عندنا قبل عام في مثل هذا الوقت . أهله من البندر ، بات عندنا ليلة ، وأصبح متورم الوجه محموماً مزكوماً . وحلف لا يبيت ليلة أخرى عندنا .

وتجيئنا صفاً فتجد عندنا ذباب البقر - ذباب ضخمة كحملان الخريف ، نقول بلهجتنا . ومن هذا البلاء أهون



عليك « النعمة » الف مرة . انه يا بني ذباب متمرس ، يعض ويلسع ويطن ويزن ، وعنده حب عظيم لبني آدم ، إذا شم رائحتهم لأزمهم ملازمة . هس عنك يا بنيّ - قاتل الله «النعمة» .  
وتجيبنا في وقت ليس صيفاً ولا شتاء ، فلا تجرد شيئاً .  
أنت ولا شك يا بنيّ تقرأ الجرائد كل يوم ، وتسمع الاذاعات وتزور السينما مرة أو مرتين في الاسبوع . إذا مرضت فمن حقلك أن تعالج في المستشفى ، وإذا كان لك ابن فمن حقه ان يتعلم في المدرسة . أنا أعرف يا بنيّ انك تكره الطرقات المظلمة ، وتحب أن ترى ضوء الكهرباء يتوهج ليلاً . وأنت لست شغوفاً بالمشي ، وركوب الحمار يحدث ندوباً في مقعدك .  
يا ليت يا بنيّ ، يا ليت ... الطرقات المرصوفة في المدن .  
المواصلات الحديثة .. العربات الجميلة المريحة . ليس عندنا من كل هذا شيء .. نحن قوم نعيش على الستر  
سترحل عن بلدنا غداً ، أنا واثق من ذلك ، وحسنأ تفعال ، مالك ولهذا العناء ؟ نحن قوم جلودنا ثخينة ، ليست كجلود سائر الناس . لقد اعتدنا هذه الحياة الحشنة ، بل نحن في الواقع نحبها ، لكننا لا نطلب من أحد أن يحشم نفسه مشقة الحياة عندنا . سترحل في غد يا بنيّ - اني أعلم ذلك ولكن قبل أن ترحل دعني أريك شيئاً واحداً - قل اننا نمتز به .  
عندكم في المدن المتاحف - أماكن تحفظ تاريخ القطر والأجداد السالفة . هذا الشيء الذي أحب أن أريكه ، قل انه متحف .  
شيء واحد نصر ان يراه زوارنا .

مرة جاءنا واعظ ارسلته اليينا الحكومة ليقم عندنا شهراً .  
وحلّ علينا في موسم لم يرَ ذباب البقر أسمن منه في ذلك  
الموسم . تورّم وجه الرجل في اليوم الأول . وتصبر وصلى بنا  
صلاة العشاء في الليلة الثانية ، وحدثنا بعد الصلاة عن مباحج  
الحياة في الفطرة . وفي اليوم الثالث أصابته حمى المـلاريا ،  
وأصابته الدسنتاريا وانسدت عيناه تماماً . زرته في عصر ذلك  
اليوم فوجدته طريح الفراش ، يقف على رأسه غلام يهش عنه  
الذباب . فقلت له : « يا شيخ ، ليس في بلدنا شيء نريكه ،  
ولكنني أحب أن ترى دومة ودحامد » . ولم يسألني ما دومة  
ودحامد - وان كنت أرجح انه سمع بأمرها ، فمنذا الذي  
لم يسمع بها ؟ - ولكنه رفع إليّ وجهاً كأنه رئة بقرة ذبيح ،  
وكانت عيناه كما قلت لك مغلقتين ، ولكنني كنت أعلم أن  
وراء أهدابها مرارة . وقال لي : « والله لو كانت دومتكم  
هذي دومة الجنديل ، وكنتم المسلمين تقاتلون مع علي ومعاوية ،  
وكنتم أنا حكماً بينكم في يديّ هاتين مصائركم ، ما تحركت  
من مكاني هذا شبراً » . وبصق على الأرض كأنه يشتمني  
وأشاح عني بوجهه . وسمعنا بعدها ان الشيخ أرسل برقية إلى  
مرسليه يقول لهم فيها : « ذباب البقر أكل رقبتي ، والمـلاريا  
حرقت جلدي ، والدسنتاريا غرست أسنانها في أحشائي .  
أقبلوا عثرتي يرحمكم الله . هؤلاء قوم لا حاجة لهم بي ولا بواعظ  
غيري » . ورحل الرجل ، ولم ترسل لنا الحكومة واعظاً  
بعده . لكن قريتنا يا بنيّ شهدت والله رجالاً كباراً ذوي

حول وطول وأسماء في البلد مثل الطبول ، ما ظننا يوماً مجرد  
ظن أنهم سيأتون إلى هنا - جاءوا والله أفواجاً أفواجاً .  
ها قد وصلنا .. تصبر يا بني - ماهي إلا ساعة وتهب  
نسمة العصر ، فتخفف من تكالب هذه الآفة على وجهك .  
هاهي ذي .. دومة ود حامد . انظر اليها شانخة برأسها  
إلى السماء . انظر اليها ضاربة بعروقها في الأرض . انظر إلى  
جزعها المكتنز الممتلىء كقامة المرأة البدينة ، وإلى الجريد في  
أعلاها كأنه عرف المهر الجامحة . حين تميل الشمس وقت  
العصر ، ترسل الدومة ظلها من هذه الربوة العالية عبر النهر ،  
فيستظل به الجالس على الضفة الأخرى . وحين تصعد الشمس  
وقت الضحى ، يمتد ظل الدومة فوق الأرض المزروعة  
والبيوت حتى يصل إلى المقبرة . أتراها عقاباً خرافياً باسطاً  
جناحيه على البلد بكل ما فيها ؟ قررت الحكومة مرة قطعها  
عندما أرادوا أن ينظموا مشروعاً زراعياً ، وقالوا أن موضع  
الدومة هذا هو خير موضع لاقامة مكنة الماء . أهل بلدنا كما  
ترام منصرفون كل إلى همّ يومه ، ولا أذكر انهم ثاروا على  
شيء قط . ولكنهم لما سمعوا بأمر قطع الدومة ، هبوا عن  
آخرهم هبة رجل واحد ، وسدوا على مفتش المركز السبل .  
كان ذلك في عهد الحكم الأجنبي . وأعانهم الذباب أيضاً ،  
ذباب البقر . وعلا اللفظ من حول الرجل يقولون له إذا قطعتم  
الدومة فإننا سنحارب الحكومة حقاً . نمت عن آخرنا . وفعل  
الذباب فعله في وجه الرجل . فشئت أوراقه في الماء وسمعناه

يصيح : « خلاص .. في دومة .. ما فيش مشروع » . ولم  
تأت مكنة ماء ولم يأت مشروع ... ولكن بقيت  
لنا دومتنا .

هيا بنا يا بنيّ إلى البيت ، فليس هذا وقت الحديث خارج  
البيوت . هذا الوقت قبل المغيب بقليل ، وقت يتسع فيه  
نشاط جيش « النعمة » قبل أن ينام . وفي هذا الوقت  
لا يقوى على لسمه إلا من عاشره عشرة طويلة ، وثخن جلده  
مثلنا . انظر اليها يا بنيّ - إلى الدومة - شايخة آذنة متكبرة ،  
كأنها .. كأنها صنم قديم . أينما كنت في هذه البلدة تراها ...  
بل انك لتراها وأنت في رابع بلدة من هنا .

سترحل عز، بلدنا غدا ، ما في ذلك شك ، هذي آثار  
الجولة الصغيرة التي قمنا بها بادية على وجهك ورقبتك ويديك  
أيضاً . لكن قبل أن تذهب سآتم لك قصة الدومة ، دومة  
ود حامد . تفضل يا بنيّ . البيت بيتك .

تقول من زرع الدومة ؟

ما من أحد زرعها يا بنيّ . وهل الأرض التي نبتت فيها  
أرض زراعية ؟ ألم ترّ انها حجرية مسطحة مرتفعة ارتفاعاً  
بيناً عن ضفة النهر كأنها قاعدة تمثال ، والنهر يتلوى تحتها  
كأنه ثعبان مقدس من آهة المصريين القديمة ؟ لا يا بنيّ ، ما  
من أحد زرعها . اشرب الشاي يا بنيّ ، فأنت محتاج اليه بعد  
المحنة التي تعرضت لها .. أغلب الظن انها نمت وحدها ، ولكن  
ما من أحد يذكر انه رآها على غير حالتها التي رأيتها عليها

الآن . ابناؤنا فتحوا أعينهم فوجدوها تشرف على البلد . ونحن حين ترتد بنا ذكريات الطفولة إلى الوراء ، إلى ذلك الحد الفاصل الذي لا تذكر بعده شيئاً ، نجد دومة عملاقة تقف على شط في عقولنا ، كل ما بعده طلاس فكانها الحد بين الليل والنهار . كأنها ذلك الضوء الباهت الذي ليس بالفجر ولكنه يسبق طلوع الفجر . أتراك يا بني تتابع ما أقول ؟ هل تلمس هذا الشعور الذي أحسه في ذهني ولا أقوى على التعبير عنه ؟ كل جيل يجيء يجد الدومة كأنما ولدت مع مولده ونمت معه . أجلس إلى أهل هذه البلد واستمع اليهم يقصون أحلامهم . يصحو الرجل من نومه فيقص على جاره انه رأى نفسه في أرض رملية واسعة رملها أبيض كلجين الفضة . مشى فيها فكانت رجلاه تفوصان فيقتلعها بصعوبة . ومشى ومشى حتى لحقه الظمأ وبلغ منه الجوع ، والرمل لا يفتحي عند حد . ثم صعد تلاً ، فلما بلغ قمته رأى غابة كثة من الدوم في وسطها دومة - دومة طويلة ، بقية الدوم بالنسبة اليها كقطيع الماعز بينهن بعير . وانحدر الرجل من التل وبعدها وجد كأن الأرض تطوى له . فما هي إلا خطوة وخطوة وخطوة ، حتى وجد نفسه تحت دومة ود حامد . ووجد انا فيه لبن رغوته معقودة عليه كأنه حلب لساعته ، فشرب منه حتى ارتوى ولم ينقص منه شيء . فيقول له جاره : « ابشر بالفرج بعد الشدة » .

وتسمع المرأة منهن تحكي لصاحببتها : « كأنني في مركب

سائر في مضيق في البحر ، فإذا مددت يدي مسست الشاطيء  
من كلا الجانبين . وكنت أرى نفسي على قمة موجة هوجاء  
تحملني حق أكاد أمس السحاب ، ثم تهوي بي في قاع سحيق  
مظلم . فخفت وأخذت أصرخ وكان صوتي قد انجس في  
حلقي . وفجأة وجدت مجرى الماء يتسع قليلاً . ونظرت فإذا  
على الشاطئين شجر أسود خال من الورق له شوك ذو رؤوس  
كأنها رؤوس الصقور . ورأيت الشاطئين ينسدان عليّ وهذا  
الشجر كأنه يمشي نحوي ، فتملكني الذعر وصحت بأعلى  
صوتي : « يا ود حامد » . ونظرت فإذا رجل صبوح الوجه  
له لحية بيضاء غزيرة قد غطت صدره ، رداؤه أبيض ناصع ،  
وفي يده سبحة من الكهرمان . فوضع يده على جبتي وقال :  
« لا تخافي » . فهدأ روعي . ونظرت فإذا الشاطيء يتسع  
والماء يسيل هادئاً . ونظرت إلى يميني فإذا حقول قمح ناضجة ،  
وسواق دائرة ، وبقر يرعى . ورأيت على الشاطيء دومة  
ود حامد . ووقف القارب تحت الدومة ، وخرج منه الرجل  
قبلي ، فربط القارب ومد لي يده فأخرجني . ثم ضربني برفق  
بسبحته على كتفي ، والتقط من الأرض دومة وضعها في  
يدي . والتفت فلم أجده ، وتقول لها صاحبتها : « هذا  
ود حامد .. تمرضين مرضاً تشرفن منه على الموت . لكنك  
تشفين منه . تلزمك الكرامة لود حامد تحت الدومة » .  
« وهكذا يا بني . ما من رجل او امرأة . طفل أو شيخ ،  
يحلم في ليلة إلا ويرى دومة ود حامد في موضع ما من حلمه .

تسألني لم سميت بدومة ود حامد؟ صبراً يا بنيّ ..  
هاك كوباً آخر من الشاي .

في أول العهد الوطني جاءنا موظف في الحكومة ، وقال لنا أن الحكومة تنوي أن تنشيء لنا محطة تقف عندها الباخرة . وقال لنا أن الحكومة الوطنية تحب أن تساعدنا وتطورنا ، وكان متحمساً يتحدث ووجهه متهلل . ونظر فإذا الوجوه التي حوله لا تستجيب لشيء مما يقول . نحن يا بنيّ لا نسافر كثيراً ، ولكننا إذا أردنا السفر لأمر مهم - كتسجيل أرض أو النظر في قضية طلاق - فاننا نركب حميرنا ضحى كاملاً ، ثم نأخذ الباخرة من المحطة في البلد المجاورة . لقد اعتدنا يا بنيّ على ذلك ، بل نحن من أجل هذا نربي الحمير . فلا غرو أن الموظف لم يرَ على وجوه القوم ما يدل على انهم سعدوا للنبأ . وفتر حماس الموظف وأسقط في يديه وتلعثم في كلامه . وبعد فترة من الصمت سأله أحدهم : « أين تكون المحطة ؟ » وقال الموظف انه لا يوجد غير مكان واحد يصلح محطة - عند الدومة . ولو انك في تلك اللحظة جئت بامرأة وأوقفتها عارية كما ولدتها أمها وسط اولئك الرجال ، لما أثرت دهشتهم اكثر مما فعلت تلك الجملة . وسارع أحدهم فقال للموظف : والباخرة تمر عادة هنا يوم الأربعاء فإذا عملتم محطة هنا فانها ستقف عندنا عصر الأربعاء . فقال الموظف ان الموعد الذي سيحدد لوقوف الباخرة في محطتهم سيكون في الرابعة بعد الظهر من يوم الأربعاء . فردّ عليه الرجل : « لكن هذا

هو الوقت الذي تزور فيه ضريح ود حامد عند الدومة ،  
 ونأخذ نساءنا وأطفالنا ، ونذبح نذورنا - نفعل ذلك كل  
 أسبوع ، . فرد الموظف ضاحكاً : « إذاً غيروا يوم الزيارة » .  
 ولو ان ذلك الموظف قال لأولئك الرجال في تلك اللحظة أن  
 كلا منهم ابن حرام ، لما أغضبهم كما أغضبتهم عبارته تلك .  
 فهبوا لتوهم هبة رجل واحد ، وعصفوا بالرجل وكادوا  
 يفتكون به ، لولا أني تدخلت فانتزعته من برائتهم ، وأركبته  
 حماراً وقلت له انجُ بنفسك . وهكذا ظلت الباخرة لا تقف  
 عندنا . وما تزال إذا حز بنا الأمر وأردنا السفر ، نركب  
 حميرنا ضحى كمالاً ونأخذ الباخرة من البلد المجاورة ، لكن  
 حسبنا اننا تزور ضريح ود حامد ومعنا نساؤنا وأطفالنا ،  
 نذبح نذورنا كل يوم أربعاء ، كما فعل آباؤنا وآباء آبائنا  
 من قبلنا .

امهلني يا بنيّ ريثما أصلى صلاة المغرب ... يقولون  
 ان المغرب غريب ، إذا لم تدركه في وقته فاتك ...  
 « عباد الله الصالحين .. أشهد ألا إله إلا الله ، وأشهد أن  
 محمداً عبده ورسوله ... السلام عليكم ورحمة الله ... السلام  
 عليكم ورحمة الله » .

وي . وي . هذا الظهر يوجهني منذ أسبوع . ماذا تظنه  
 يا بنيّ ؟ ولكنني أعرف أنه الكبر ... ألا ليت الشباب ...  
 كنت في شبابي آكل نصف الخروف في إفطاري وأتعشى بلبن  
 خمس بقرات وأرفع كيس التمر بيد واحدة . وكذاب من



قال انه صار عني فصر عني . كانوا يسمونني « التمساح » .  
 مرة عمت النيل أذفع بصدري مركباً موسوقة قحماً إلى  
 الشاطئ الآخر ... ليلاً . وكان على الشاطئ الآخر رجال  
 على سواقيهم . فلما رأوني أذفع المركب نحوهم ألقوا ثيابهم  
 وفزعوا وفرّوا . فناديتهم : « يا قوم ما لكم قبحكم الله ؟  
 ألا تعرفونني ؟ أنا التمساح . أنتم والله الشياطين تخاف من  
 خلقتكم القبيحة » .

هل قلت لي يا بنيّ ماذا نفعل حين نمرض ؟  
 انني أضحك لأنني أعلم ما يدور في رأسك ... أنتم في  
 البنادر تسارعون إلى المستشفيات لأدنى سبب . إذا جرح  
 اصبع الواحد منكم هرع به إلى « الحكيم » ، فلافه في عصابة  
 وعلقه على رقبته أياماً ، وهو مع هذا لا يطيب . مرة كنت  
 أعمل في حقل فعض شيء اصبعي ، هذا الاصبع الخنصر .  
 فانتصبت قائماً وتلفت أبحث عن العشب . فإذا ثعبان لابد .  
 أحلف لك انه في طول ذراعي هذا . فمسكته من رأسه  
 وسحقته بين اصبعي . ثم عضضت اصبعي الملدوغ ومصصت  
 منه الدم . وأخذت حفنة من التراب فدلكته بها !  
 بيد أن مثل هذا أمر طفيف . ماذا نفعل في الملهمات ؟  
 جارتنا هذه ... ذات مرة تورم حلقها فاقعدها طريجة  
 الفراش شهرين . وذات ليلة تكاثرت عليها الحمى ، فنهضت من  
 فراشها سحراً وتحاملت على نفسها حتى اتت .. اجل يا بني ..  
 اتت دومة ود حامد . وتروي المرأة ما حدث فتقول :

« وقفت تحت الدومة وانا لا أ كاد اقوى على الوقوف . وناديت  
 باعلى صوتي : « يا ود حامد - جئتك مستجيرة وبك لائذة ..  
 سارقد هنا عند ضريحك ، وتحت دومتك ، فأما أمتني واما  
 أحييتني . ولن ابرح مكاني هذا الا على احدى الحالين » .  
 وتستمر المرأة في قصتها فتقول : « وتقاصت على نفسي وانا  
 استشعر الخوف ، وسرعان ما اخذتني النوم . وبينما انا بين  
 النائمة واليقظة ، اذا اصوات ترتل القرآن ، واذا نور حاد  
 كأنه شفرة السكين قد سطع حتى عقد بين الشاطئين . فرأيت  
 الدومة وقد خرت ساجدة . وهلع قلبي ووجب وجيبا حتى  
 ظننته سيخرج من فمي . ورأيت شيخاً مهيباً ابيض اللحية  
 ناصع الرداء ، يتقدم نحوي وعلى وجهه ابتسامة . وضربني  
 بسبخته على رأسي وانتهرني قائلاً : « قومي » . وقسماً انني  
 قمت وما ادري انني قمت ، وجئت الى بيتي ولا اعلم كيف  
 جئت . ووصلت عند الفجر ، فايةظت زوجي وولدي وبناتي  
 وقلت لزوجي او قد النار وضع عليها وعاء الشاي . وقلت  
 لبناتي زغردن . فانكبت علينا البلد . وقسماً ما خفت بعدها  
 ولا مرضت بعدها » .

نعم يا بني ، نحن قوم لا نعرف دروب المستشفيات . في  
 الامور الصغيرة ، كلدغات العقارب والحمل والفكك والكسر ،  
 نلزم الاسرة حتى نشفى . وفي المعضلات نذهب الى الدومة .  
 هل اقص عليك يا بني قصة ود حامد ؟ ام انك تريد ان  
 تنام؟ اهل البندر لا ينامون الا في اخريات الليل - ذلك ما اعلمه

عنهم . أما نحن فننام حين يسكن الطير ، ويمتنع الذباب عن  
مساكسة البقر ، وتستقر اوراق الشجر على حال واحد ،  
وتضم الدجاج اجنحتها على صغارها ، وترقد الماعز على جنوبها  
تجتز ما جمعه في يومها من علف . نحن وحيواناتنا سواء بسواء  
نصحو حين تصحو وننام حين تنام ، وانفاسنا جميعاً تتصاعد  
بتدبير واحد .

حدثني ابي نقلا عن جدي قال : « كان ود حامد في الزمن  
السالف مملوكا لرجل فاسق ، وكان من اولياء الله  
الصالحين ، يتكتم ايمانه ولا يجرؤ على الصلاة جهاراً  
حتى لا يفتك به سيده الفاسق . ولما ضاق ذرعاً بحياته مع  
ذلك الكافر ، دعا الله ان ينقذه منه . فهتف به هاتف ان  
افرش مصلاتك على الماء ، فاذا وقفت بك على الشاطيء فانزل .  
وقفت به المصلاة عند موضع الدومة الآن ، وكان  
مكاناً خراباً . فاقام الرجل وحده يصلي نهاره ،  
فاذا جاء الليل اتاه امرؤ ما بصحاف الطعام ،  
فياً كل ويواصل العبادة حتى يطلع عليه الفجر ، كان هذا قبل  
أن تعمر البلد . وكأنا هذه البلدة باهلها وسواقيها وعمارها قد  
أنشفت عنها الأرض . كذاب من يقول لك انه يعرف تاريخ  
نشأتها . البلاد الأخرى تبدأ صغيرة ثم تكبر . ولكن بلدنا  
هذا قام دفعة واحدة . أهله لا يزيد عددهم ولا ينتقص ،  
وهيأته لا تتغير . ومنذ كانت بلدتنا ، كانت دومة ود حامد .  
يحكى ان أحد لا يذكر كيف قامت ونمت ، كذلك لا يذكر

أحد كيف نمت الدومة في أرض حجرية ترتفع على الشاطئ ،  
وتقوم فوقه كلاب يدبان .

حين أخذتك لزيارتها ، هل تذكر يا بني السور الحديدي  
حولها وهل تذكر اللوح الرخامي القائم على نصب من الحجر ،  
وقد كتب عليه « دومة ود حامد » ؟ وهل تذكر القبة ذات  
الأهلة المذهبة فوق الضريح ؟ هذا هو الشيء الوحيد الذي  
وجد على بلدنا منذ أنبتنا الله . وقصة ذلك كله أقصها عليك الآن .  
حين ترحل عنا غداً - وأنت لا شك راحل : متورم  
الوجه ، متوهج العينين - فأحري بك يا بني الا تلغنا ، بل  
ظن بنا خيراً وفكر فيما قصصته عليك الليلة ، فلعلك واجد  
ان زيارتك لنا لم تكن شراً كلها .

أنت تذكر انه كان لنا قبل أعوام نواب وأحزاب ،  
وضوضاء كبيرة ما كنا نعرف أولها من آخرها . كانت الدروب  
تسوق الينا أحياناً غرباء تلقينهم على أبوابنا ، كما يلقي موج  
البحر بالحشائش الغربية . ما منهم أحد زاد على ليلة واحدة  
عندنا : ولكنهم كانوا ينقلون الينا أبناء الضجة الكبيرة في  
العاصمة . حدثونا يوماً أن الحكومة التي طردت الاستعمار قد  
استبدلت بحكومة أخرى أكثر ضجة ونوابا . وكنا نسألهم  
« من الذي غيرها ؟ فلا يردون علينا جواباً ، ونحن منذ أريد  
أن تقوم المحطة عند الدومة ، لم يعد يعكر علينا صفونا أحد .  
وانقضى عامان ونحن لا نعرف شكل الحكومة ، سوداء هي  
أو بيضاء ، ورسلمها يمرون ببلدنا ولا يقفون فيه ، ونحن نحمد

الله انه كفانا مؤونة استقباهم . حتى كان قبل أربعة أعوام ، حين حلت حكومة جديدة محل الحكومة الاولى-وكان هذه السلطة الجديدة شاءت أن تشعرنا بوجودها . صبحونا ذات يوم فإذا موظف ذو قبعة ضخمة ورأس صغير ومعه جنديان ، وهم عند الدومة يقيدسون ويحسبون . سألناهم ما الخبر ، فقالوا ان الحكومة تريد ان تبني محطة تقف عندها الباخرة تحت الدومة . قلنا لهم : « ولكننا رددنا عليكم ذلك من قبل ، فلماذا تظنون اننا سنقبله اليوم ؟ » قالوا : « الحكومة التي سكنت عنكم كانت حكومة ضعيفة ، ولكن الحال قد تغير الآن » . ولا أطيل عليك فقد اخذنا بنواصيرهم وألقيناهم في الماء ، وانصرفنا الى أعمالنا . وما هو إلا أسبوع حتى أتتنا كوكبة من الجند، وعلى رأسهم ذلك الموظف الصغير الرأس ذو القبعة الكبيرة فنادى بهم ان خذوا هذا وخذوا هذا وخذوا هذا ، حتى أخذوا عشرين رجلاً منا كنت أنا بينهم . وحمّلونا إلى السجن . ومضى علينا شهر . وذات يوم جاء الجند أنفسهم الذين سجنوا ففتحوا علينا الأبواب . وسألناهم ما الخبر . فلم يكلمنا أحد . ولكننا وجدنا حشداً كبيراً خارج السجن - أول ما رأونا هتفوا ونادوا وعانقنا اناس نظيفو الثياب ، تلمع على معاصمهم ساعات مذهبة وتفوح نواصيرهم برائحة العطر . وحمّلونا في مركب كبير إلى أن أتينا أهلنا . فوجدنا خلقاً كبيراً لا أول له ولا آخر ، وعربات واقفة وخيولاً وجمالاً . وقال بعضهم لبعض : « ان ضوضاء

العاصمة قد وصلت عندنا ، . وأوقفونا نحن الرجال العشرين  
صفاً يمر علينا الناس يصفحون أيدينا ... رئيس الوزراء ...  
رئيس مجلس النواب ... رئيس مجلس الشيوخ ... نائب دائرة  
كذا ... نائب دائرة كذا ... ونظر بعضنا الى بعض دون  
ان نفهم ما يدور حولنا ، إلا أن سواعدنا كلت من طول ما  
صافحت من أولئك الرؤساء والنواب . ثم أخذونا في حشد  
عظيم إلى حيث الدومة والضريح . ووضع رئيس الوزراء  
الحجر الأساسى للنصب الذي رأيت ، والقبة التي رأيتها ،  
والسور الذي رأيت . وكما هب الاعصار برهة ثم يذهب ،  
اختفى ذلك الحشد كما جاء فلم يبت ليلة عندنا ... وأحسبه  
ذباب البقر. فقد كان عامها سميناً بديناً يطن ويزن كالعام الذي  
جاءنا فيه الواعظ .

وقد روى لنا أحد هؤلاء الغرباء الذين تلقىهم الدروب  
عندنا قصة تلك الضجة فيما بعد فقال : « لم يكن الناس راضين  
عن تلك الحكومة منذ أن جاءت ، وهم يعلمون انها لم تأت  
إلا بشراء عدد من النواب . وظلوا يتربصون لها الفرص .  
كانت المعارضة تبحث عن شرارة توقد بها النار . فلما حدث  
حادث الدومة معكم وأخذوكم فألقوا بكم في السجن ، نشرت  
الصحف النبأ ، وخطب رئيس الحكومة المقالة في البرلمان  
خطبة تارية قال فيها : « لقد بلغ من طغيان هذه الحكومة  
انها أصبحت تتدخل في معتقدات الناس ، في أقدم الأشياء  
المقدسة عندهم ، . ووقف الخطيب وقفة ذات أثر ، ثم قال

وصوته يتهدج بالعاطفة : « اسألوا رئيس وزراءنا الموقر عن  
دومة ود حامد . اسألوه كيف أباح لنفسه أن يسل جنده  
وأعوانه فيدنسوا ذلك المكان الطاهر المقدس ؟ » وحمل  
الناس الصيحة . واستجابت أفئدة الناس في سائر القطر لحادث  
الدومة كما لم تستجب لحادث من قبل . لعل السبب أن في كل  
بلد من بلدان هذا القطر علماً كدومة ود حامد ، يراه الناس  
في أحلامهم . وبعد شهر من الضوضاء والصراخ والشعور الملتهب ،  
اضطر خمسون من نواب الحكومة أن يسحبوا تأييدهم منها .  
فقد أنذرتهم دوائرهم انهم إما أن يعلنوا ذلك ، وإلا فهذه  
الدوائر التي انتخبتم تنفض أيديها منهم . وهكذا سقطت  
الحكومة وعادت الحكومة الأولى إلى الحكم ، وكتبت الصحيفة  
الأولى في القطر تقول : « ان دومة ود حامد أصبحت رمزاً  
ليقظة الشعب » .

ومن يومها ونحن لا نحس للحكومة الجديدة وجوداً . من  
يومها لم يزرنا أحد من القوم الكبار العمالقة الذين زارونا .  
وحدنا الله انه كفانا مشقة مصافحتهم . عادت حياتنا إلى  
سيرتها الأولى ، لا مكنة ماء ، ولا مشروع زراعة ، ولا محطة  
باخرة . وبقيت لنا درمتنا تلمقي ظلها على الشاطئ القبلي  
عصراً ، ويمتد ظلها وقت الضحى فوق الحقول والبيوت حتى  
يصل إلى المقبرة . والنهر يجري تحتها كأنه أفعى مقدسة من  
أفاعي الأساطير . بيد أن بلدنا قد زاد نصباً رخامياً وسوراً  
حديدياً وقبة ذات أهلة مذهبية .

ولما فرغ الرجل من كلامه ، نظر إليّ وعلى وجهه ابتسامة غامضة ترفرف على جانبي فمه كضوء المصباح الخافت . فقلت له : « ومتى تقيمون طلعة الماء والمشروع الزراعي ومحطة الباخرة ؟ » فأطرق برهة ثم أجابني : « حين ينام الناس فلا يرون الدومة في أحلامهم » . قلت له : « ومتى يكون هذا ؟ » فقال : « ذكرت لك أن ابني في البندر يدرس في مدرسة . انني لم الحقه بها . ولكنه هرب . سعى اليها بنفسه . انني أدعوا أن يبقى حيث هو فلا يعود . حين يتخرج ابن ابني من المدرسة ويكثر بيننا الفتيان الغرباء الروح ، فلعلنا حينئذ نقيم مكنة الماء والمشروع الزراعي .. لعل الباخرة حينئذ تقف عندنا .. تحت دومة ود حامد » .

فقلت له : « وهل تظن أن الدومة ستقطع يوماً ؟ » فنظر إليّ ملياً ، وكأنه يريد ان ينقل اليّ خلال عينيه المتعبتين الباهتتين مالا تقوى على نقله الكلمات : « لن تكون ثمة ضرورة لقطع الدومة . ليس ثمة داعٍ لازالة الضريح . الامر الذي فات على هؤلاء الناس جميعاً أن المكان يتسع لكل هذه الأشياء- يتسع للدومة والضريح ومكنة الماء ومحطة الباخرة » . وبعد أن صمت برهة نظر إليّ نظرة لا أدري كيف أصفها ، ولكنها أثارت في نفسي شعوراً بالحزن - الحزن على أمر مبهم لم أستطع تحديده . ثم قال : « أنت لا شك راحل عنا غداً . فإذا وصلت إلى حيث نقصد ، فاذا كرنا بالخير ولا تقسُ في حكمك علينا »



Were you to come to our village as a tourist, it is likely, my son, that you would not stay long. If it were in winter time, when the palm trees are pollinated, you would find that a dark cloud had descended over the village. This, my son, would not be dust, nor yet that mist which rises up after rainfall. It would be a swarm of those sand-flies which obstruct all paths to those who wish to enter our village. Maybe you have seen this pest before, but I swear that you have never seen this particular species. Take this gauze netting, my son, and put it over your head. While it won't protect you against these devils, it will at least help you to bear them. I remember a friend of my son's, a fellow student at school, whom my son invited to stay with us a year ago at this time of the year. His people come from the town. He stayed one night with us and got up next day, feverish, with a running nose and swollen face; he swore that he wouldn't spend another night with us.

If you were to come to us in summer you would find the horse-flies with us—enormous flies the size of young sheep, as we say. In comparison to these the sand-flies are a thousand times more bearable. They are savage flies, my son: they bite, sting, buzz, and whirr. They have a special love for man and no sooner smell him out than they attach themselves to him. Wave them off you, my son—God curse all sand-flies.

And were you to come at a time which was neither summer nor winter you would find nothing at all. No doubt, my son, you read the papers daily, listen to the radio, and go to the cinema once or twice a week. Should you become ill you have the right to be treated in hospital, and if you have a son he is entitled to receive education at a school. I know, my son,

*The doum tree of Wad Hamid*

that you hate dark streets and like to see electric light shining out into the night. I know, too, that you are not enamoured of walking and that riding donkeys gives you a bruise on your backside. Oh, I wish, my son, I wish—the asphalted roads of the towns—the modern means of transport—the fine comfortable buses. We have none of all this—we are people who live on what God sees fit to give us.

Tomorrow you will depart from our village, of this I am sure, and you will be right to do so. What have you to do with such hardship? We are thick-skinned people and in this we differ from others. We have become used to this hard life, in fact we like it, but we ask no one to subject himself to the difficulties of our life. Tomorrow you will depart, my son—I know that. Before you leave, though, let me show you one thing—something which, in a manner of speaking, we are proud of. In the towns you have museums, places in which the local history and the great deeds of the past are preserved. This thing that I want to show you can be said to be a museum. It is one thing we insist our visitors should see.

Once a preacher, sent by the government, came to us to stay for a month. He arrived at a time when the horse-flies had never been fatter. On the very first day the man's face swelled up. He bore this manfully and joined us in evening prayers on the second night, and after prayers he talked to us of the delights of the primitive life. On the third day he was down with malaria, he contracted dysentery, and his eyes were completely gummed up. I visited him at noon and found him prostrate in bed, with a boy standing at his head waving away the flies.

'O Sheikh,' I said to him, 'there is nothing in our village

*The doum tree of Wad Hamid*

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to show you, though I would like you to see the doum tree of Wad Hamid.' He didn't ask me what Wad Hamid's doum tree was, but I presumed that he had heard of it, for who has not? He raised his face which was like the lung of a slaughtered cow; his eyes (as I said) were firmly closed; though I knew that behind the lashes there lurked a certain bitterness.

'By God,' he said to me, 'if this were the doum tree of Jandal, and you the Moslems who fought with Ali and Mu'awiya, and I the arbitrator between you, holding your fate in these two hands of mine, I would not stir an inch!' and he spat upon the ground as though to curse me and turned his face away. After that we heard that the Sheikh had cabled to those who had sent him, saying: 'The horse-flies have eaten into my neck, malaria has burnt up my skin, and dysentery has lodged itself in my bowels. Come to my rescue, may God bless you—these are people who are in no need of me or of any other preacher.' And so the man departed and the government sent us no preacher after him.

But, my son, our village actually witnessed many great men of power and influence, people with names that rang through the country like drums, whom we never even dreamed would ever come here—they came, by God, in droves.

We have arrived. Have patience, my son; in a little while there will be the noonday breeze to lighten the agony of this pest upon your face.

Here it is: the doum tree of Wad Hamid. Look how it holds its head aloft to the skies; look how its roots strike down into the earth; look at its full, sturdy trunk, like the form of a comely woman, at the branches on high resembling the mane of

a frolicsome steed! In the afternoon, when the sun is low, the doum tree casts its shadow from this high mound right across the river so that someone sitting on the far bank can rest in its shade. At dawn, when the sun rises, the shadow of the tree stretches across the cultivated land and houses right up to the cemetery. Don't you think it is like some mythical eagle spreading its wings over the village and everyone in it? Once the government, wanting to put through an agricultural scheme, decided to cut it down: they said that the best place for setting up the pump was where the doum tree stood. As you can see, the people of our village are concerned solely with their everyday needs and I cannot remember their ever having rebelled against anything. However, when they heard about cutting down the doum tree they all rose up as one man and barred the district commissioner's way. That was in the time of foreign rule. The flies assisted them too—the horse-flies. The man was surrounded by the clamouring people shouting that if the doum tree were cut down they would fight the government to the last man, while the flies played havoc with the man's face. As his papers were scattered in the water we heard him cry out: 'All right—doum tree stay—scheme no stay!' And so neither the pump nor the scheme came about and we kept our doum tree.

Let us go home, my son, for this is no time for talking in the open. This hour just before sunset is a time when the army of sand-flies becomes particularly active before going to sleep. At such a time no one who isn't well-accustomed to them and has become as thick-skinned as we are can bear their stings. Look at it, my son, look at the doum tree: lofty, proud, and haughty as though—as though it were some ancient idol.

*The doum tree of Wad Hamid*

Wherever you happen to be in the village you can see it; in fact, you can even see it from four villages away.

Tomorrow you will depart from our village, of that there is no doubt, the mementoes of the short walk we have taken visible upon your face, neck and hands. But before you leave I shall finish the story of the tree, the doum tree of Wad Hamid. Come in, my son, treat this house as your own.

You ask who planted the doum tree?

No one planted it, my son. Is the ground in which it grows arable land? Do you not see that it is stony and appreciably higher than the river bank, like the pedestal of a statue, while the river twists and turns below it like a sacred snake, one of the ancient gods of the Egyptians? My son, no one planted it. Drink your tea, for you must be in need of it after the trying experience you have undergone. Most probably it grew up by itself, though no one remembers having known it other than as you now find it. Our sons opened their eyes to find it commanding the village. And we, when we take ourselves back to childhood memories, to that dividing line beyond which you remember nothing, see in our minds a giant doum tree standing on a river bank; everything beyond it is as cryptic as talismans, like the boundary between day and night, like that fading light which is not the dawn but the light directly preceding the break of day. My son, do you find that you can follow what I say? Are you aware of this feeling I have within me but which I am powerless to express? Every new generation finds the doum tree as though it had been born at the time of their birth and would grow up with them. Go and sit with the people of this village and listen to them recounting their dreams. A man

*The doum tree of Wad Hamid*

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awakens from sleep and tells his neighbour how he found himself in a vast sandy tract of land, the sand as white as pure silver; how his feet sank in as he walked so that he could only draw them out again with difficulty; how he walked and walked until he was overcome with thirst and stricken with hunger, while the sands stretched endlessly around him; how he climbed a hill and on reaching the top espied a dense forest of doum trees with a single tall tree in the centre which in comparison with the others looked like a camel amid a herd of goats; how the man went down the hill to find that the earth seemed to be rolled up before him so that it was but a few steps before he found himself under the doum tree of Wad Hamid; how he then discovered a vessel containing milk, its surface still fresh with froth, and how the milk did not go down though he drank until he had quenched his thirst. At which his neighbour says to him, 'Rejoice at release from your troubles.'

You can also hear one of the women telling her friend: 'It was as though I were in a boat sailing through a channel in the sea, so narrow that I could stretch out my hands and touch the shore on either side. I found myself on the crest of a mountainous wave which carried me upwards till I was almost touching the clouds, then bore me down into a dark, bottomless pit. I began shouting in my fear, but my voice seemed to be trapped in my throat. Suddenly I found the channel opening out a little. I saw that on the two shores were black, leafless trees with thorns, the tips of which were like the heads of hawks. I saw the two shores closing in upon me and the trees seemed to be walking towards me. I was filled with terror and called

out at the top of my voice, "O Wad Hamid!" As I looked I saw a man with a radiant face and a heavy white beard flowing down over his chest, dressed in spotless white and holding a string of amber prayer-beads. Placing his hand on my brow he said: "Be not afraid," and I was calmed. Then I found the shore opening up and the water flowing gently. I looked to my left and saw fields of ripe corn, water-wheels turning, and cattle grazing, and on the shore stood the doum tree of Wad Hamid. The boat came to rest under the tree and the man got out, tied up the boat, and stretched out his hand to me. He then struck me gently on the shoulder with the string of beads, picked up a doum fruit from the ground and put it in my hand. When I turned round he was no longer there.'

"That was Wad Hamid,' her friend then says to her, 'you will have an illness that will bring you to the brink of death, but you will recover. You must make an offering to Wad Hamid under the doum tree.'

So it is, my son, that there is not a man or woman, young or old, who dreams at night without seeing the doum tree of Wad Hamid at some point in the dream.

You ask me why it was called the doum tree of Wad Hamid and who Wad Hamid was. Be patient, my son—have another cup of tea.

At the beginning of home rule a civil servant came to inform us that the government was intending to set up a stopping-place for the steamer. He told us that the national government wished to help us and to see us progress, and his face was radiant with enthusiasm as he talked. But he could see that the faces around him expressed no reaction. My son, we are not

people who travel very much, and when we wish to do so for some important matter such as registering land, or seeking advice about a matter of divorce, we take a morning's ride on our donkeys and then board the steamer from the neighbouring village. My son, we have grown accustomed to this, in fact it is precisely for this reason that we breed donkeys. It is little wonder, then, that the government official could see nothing in the people's faces to indicate that they were pleased with the news. His enthusiasm waned and, being at his wit's end, he began to fumble for words.

'Where will the stopping-place be?' someone asked him after a period of silence. The official replied that there was only one suitable place—where the doum tree stood. Had you that instant brought along a woman and had her stand among those men as naked as the day her mother bore her, they could not have been more astonished.

'The steamer usually passes here on a Wednesday,' one of the men quickly replied; 'if you made a stopping-place, then it would be here on Wednesday afternoon.' The official replied that the time fixed for the steamer to stop by their village would be four o'clock on Wednesday afternoon.

'But that is the time when we visit the tomb of Wad Hamid at the doum tree,' answered the man; 'when we take our women and children and make offerings. We do this every week.' The official laughed. 'Then change the day!' he replied. Had the official told these men at that moment that every one of them was a bastard, that would not have angered them more than this remark of his. They rose up as one man, bore down upon him, and would certainly have killed him if I had not intervened



and snatched him from their clutches. I then put him on a donkey and told him to make good his escape.

And so it was that the steamer still does not stop here and that we still ride off on our donkeys for a whole morning and take the steamer from the neighbouring village when circumstances require us to travel. We content ourselves with the thought that we visit the tomb of Wad Hamid with our women and children and that we make offerings there every Wednesday as our fathers and fathers' fathers did before us.

Excuse me, my son, while I perform the sunset prayer—it is said that the sunset prayer is 'strange': if you don't catch it in time it eludes you. *God's pious servants—I declare that there is no god but God and I declare that Mohamed is His Servant and His Prophet—Peace be upon you and the mercy of God!*

Ah, ah. For a week this back of mine has been giving me pain. What do you think it is, my son? I know, though—it's just old age. Oh to be young! In my young days I would breakfast off half a sheep, drink the milk of five cows for supper, and be able to lift a sack of dates with one hand. He lies who says he ever beat me at wrestling. They used to call me 'the crocodile'. Once I swam the river, using my chest to push a boat loaded with wheat to the other shore—at night! On the shore were some men at work at their water-wheels, who threw down their clothes in terror and fled when they saw me pushing the boat towards them.

'Oh people,' I shouted at them, 'what's wrong, shame upon you! Don't you know me? I'm "the crocodile". By God, the devils themselves would be scared off by your ugly faces.'

My son, have you asked me what we do when we're ill?

*The doum tree of Wad Hamid*

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I laugh because I know what's going on in your head. You townsfolk hurry to the hospital on the slightest pretext. If one of you hurts his finger you dash off to the doctor who puts a bandage on and you carry it in a sling for days; and even then it doesn't get better. Once I was working in the fields and something bit my finger—this little finger of mine. I jumped to my feet and looked around in the grass where I found a snake lurking. I swear to you it was longer than my arm. I took hold of it by the head and crushed it between two fingers, then bit into my finger, sucked out the blood, and took up a handful of dust and rubbed it on the bite.

But that was only a little thing. What do we do when faced with real illness?

This neighbour of ours, now. One day her neck swelled up and she was confined to bed for two months. One night she had a heavy fever, so at first dawn she rose from her bed and dragged herself along till she came—yes, my son, till she came to the doum tree of Wad Hamid. The woman told us what happened.

'I was under the doum tree,' she said, 'with hardly sufficient strength to stand up, and called out at the top of my voice: "O Wad Hamid, I have come to you to seek refuge and protection—I shall sleep here at your tomb and under your doum tree. Either you let me die or you restore me to life; I shall not leave here until one of these two things happens."

'And so I curled myself up in fear,' the woman continued with her story, 'and was soon overcome by sleep. While midway between wakefulness and sleep I suddenly heard

sounds of recitation from the Koran and a bright light, as sharp as a knife-edge, radiated out, joining up the two river banks, and I saw the doum tree prostrating itself in worship. My heart throbbed so violently that I thought it would leap up through my mouth. I saw a venerable old man with a white beard and wearing a spotless white robe come up to me, a smile on his face. He struck me on the head with his string of prayer-beads and called out: 'Arise.'

I swear that I got up I know not how and went home I know not how. I arrived back at dawn and woke up my husband, my son, and my daughters. I told my husband to light the fire and make tea. Then I ordered my daughters to give trilling cries of joy, and the whole village prostrated themselves before us. I swear that I have never again been afraid, nor yet ill.'

Yes, my son, we are people who have no experience of hospitals. In small matters such as the bites of scorpions, fever, sprains, and fractures, we take to our beds until we are cured. When in serious trouble we go to the doum tree.

Shall I tell you the story of Wad Hamid, my son, or would you like to sleep? Townsfolk don't go to sleep till late at night—I know that of them. We, though, go to sleep directly the birds are silent, the flies stop harrying the cattle, the leaves of the trees settle down, the hens spread their wings over their chicks, and the goats turn on their sides to chew the cud. We and our animals are alike: we rise in the morning when they rise and go to sleep when they sleep, our breathing and theirs following one and the same pattern.

My father, reporting what my grandfather had told him,

said: 'Wad Hamid, in times gone by, used to be the slave of a wicked man. He was one of God's holy saints but kept his faith to himself, not daring to pray openly lest his wicked master should kill him. When he could no longer bear his life with this infidel he called upon God to deliver him and a voice told him to spread his prayer-mat on the water and that when it stopped by the shore he should descend. The prayer-mat put him down at the place where the doum tree is now and which used to be waste land. And there he stayed alone, praying the whole day. At nightfall a man came to him with dishes of food, so he ate and continued his worship till dawn.'

All this happened before the village was built up. It is as though this village, with its inhabitants, its water-wheels and buildings, had become split off from the earth. Anyone who tells you he knows the history of its origin is a liar. Other places begin by being small and then grow larger, but this village of ours came into being at one bound. Its population neither increases nor decreases, while its appearance remains unchanged. And ever since our village has existed, so has the doum tree of Wad Hamid; and just as no one remembers how it originated and grew, so no one remembers how the doum tree came to grow in a patch of rocky ground by the river, standing above it like a sentinel.

When I took you to visit the tree, my son, do you remember the iron railing round it? Do you remember the marble plaque standing on a stone pedestal with 'The doum tree of Wad Hamid' written on it? Do you remember the ~~doum tree~~ with the gilded crescents above the tomb? They are the only new things about the village since God first planted it here, and

I shall now recount to you how they came into being.

When you leave us tomorrow—and you will certainly do so, swollen of face and inflamed of eye—it will be fitting if you do not curse us but rather think kindly of us and of the things that I have told you this night, for you may well find that your visit to us was not wholly bad.

You remember that some years ago we had Members of Parliament and political parties and a great deal of to-ing and fro-ing which we couldn't make head or tail of. The roads would sometimes cast down strangers at our very doors, just as the waves of the sea wash up strange weeds. Though not a single one of them prolonged his stay beyond one night, they would nevertheless bring us the news of the great fuss going on in the capital. One day they told us that the government which had driven out imperialism had been substituted by an even bigger and noisier government.

'And who has changed it?' we asked them, but received no answer. As for us, ever since we refused to allow the stopping-place to be set up at the doum tree no one has disturbed our tranquil existence. Two years passed without our knowing what form the government had taken, black or white. Its emissaries passed through our village without staying in it, while we thanked God that He had saved us the trouble of putting them up. So things went on till, four years ago, a new government came into power. As though this new authority wished to make us conscious of its presence, we awoke one day to find an official with an enormous hat and small head, in the company of two soldiers, measuring up and doing calculations at the doum tree. We asked them what it was about, to which they

replied that the government wished to build a stopping-place for the steamer under the doum tree.

'But we have already given you our answer about that,' we told them. 'What makes you think we'll accept it now?'

'The government which gave in to you was a weak one,' they said, 'but the position has now changed.'

To cut a long story short, we took them by the scruffs of their necks, hurled them into the water, and went off to our work. It wasn't more than a week later when a group of soldiers came along commanded by the small-headed official with the large hat, shouting, 'Arrest that man, and that one, and that one,' until they'd taken off twenty of us, I among them. We spent a month in prison. Then one day the very soldiers who had put us there opened the prison gates. We asked them what it was all about but no one said anything. Outside the prison we found a great gathering of people; no sooner had we been spotted than there were shouts and cheering and we were embraced by some cleanly-dressed people, heavily scented and with gold watches gleaming on their wrists. They carried us off in a great procession, back to our own people. There we found an unbelievably immense gathering of people, carts, horses, and camels. We said to each other, 'The din and flurry of the capital has caught up with us.' They made us twenty men stand in a row and the people passed along it shaking us by the hand: the Prime Minister—the President of the Parliament—the President of the Senate—the member for such and such constituency—the member for such and such other constituency.

We looked at each other without understanding a thing of

what was going on around us except that our arms were aching with all the handshakes we had been receiving from those Presidents and Members of Parliament.

Then they took us off in a great mass to the place where the doum tree and the tomb stand. The Prime Minister laid the foundation stone for the monument you've seen, and for the dome you've seen, and for the railing you've seen. Like a tornado blowing up for a while and then passing over, so that mighty host disappeared as suddenly as it had come without spending a night in the village—no doubt because of the horse-flies which, that particular year, were as large and fat and buzzed and whirred as much as during the year the preacher came to us.

One of those strangers who were occasionally cast upon us in the village later told us the story of all this fuss and bother.

'The people,' he said, 'hadn't been happy about this government since it had come to power, for they knew that it had got there by bribing a number of the Members of Parliament. They therefore bided their time and waited for the right opportunities to present themselves, while the opposition looked around for something to spark things off. When the doum tree incident occurred and they marched you all off and slung you into prison, the newspapers took this up and the leader of the government which had resigned made a fiery speech in Parliament in which he said:

'To such tyranny has this government come that it has begun to interfere in the beliefs of the people, in those holy things held most sacred by them.' Then, taking a most imposing stance and in a voice choked with emotion, he

said: 'Ask our worthy Prime Minister about the doum tree of Wad Hamid. Ask him how it was that he permitted himself to send his troops and henchmen to desecrate that pure and holy place!'

"The people took up the cry and throughout the country their hearts responded to the incident of the doum tree as to nothing before. Perhaps the reason is that in every village in this country there is some monument like the doum tree of Wad Hamid which people see in their dreams. After a month of fuss and shouting and inflamed feelings, fifty members of the government were forced to withdraw their support, their constituencies having warned them that unless they did so they would wash their hands of them. And so the government fell, the first government returned to power and the leading paper in the country wrote: "The doum tree of Wad Hamid has become the symbol of the nation's awakening,""

Since that day we have been unaware of the existence of the new government and not one of those great giants of men who visited us has put in an appearance; we thank God that He has spared us the trouble of having to shake them by the hand. Our life returned to what it had been: no water-pump, no agricultural scheme, no stopping-place for the steamer. But we kept our doum tree which casts its shadow over the southern bank in the afternoon and, in the morning, spreads its shadow over the fields and houses right up to the cemetery, with the river flowing below it like some sacred legendary snake. And our village has acquired a marble monument, an iron railing, and a dome with gilded crescents.

When the man had finished what he had to say he looked at



*The doum tree of Wad Hamid*

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me with an enigmatic smile playing at the corners of his mouth like the faint flickerings of a lamp.

‘And when,’ I asked, ‘will they set up the water-pump, and put through the agricultural scheme and the stopping-place for the steamer?’

He lowered his head and paused before answering me, ‘When people go to sleep and don’t see the doum tree in their dreams.’

‘And when will that be?’ I said.

‘I mentioned to you that my son is in the town studying at school,’ he replied. ‘It wasn’t I who put him there; he ran away and went there on his own, and it is my hope that he will stay where he is and not return. When my son’s son passes out of school and the number of young men with souls foreign to our own increases, then perhaps the water-pump will be set up and the agricultural scheme put into being—maybe then the steamer will stop at our village—under the doum tree of Wad Hamid.’

‘And do you think,’ I said to him, ‘that the doum tree will one day be cut down?’ He looked at me for a long while as though wishing to project, through his tired, misty eyes, something which he was incapable of doing by word.

‘There will not be the least necessity for cutting down the doum tree. There is not the slightest reason for the tomb to be removed. What all these people have overlooked is that there’s plenty of room for all these things: the doum tree, the tomb, the water-pump, and the steamer’s stopping-place.’

When he had been silent for a time he gave me a look which I don’t know how to describe, though it stirred within me a feeling of sadness, sadness for some obscure thing which I was

*The doum tree of Wad Hamid*

unable to define. Then he said: 'Tomorrow, without doubt, you will be leaving us. When you arrive at your destination, think well of us and judge us not too harshly.'

ST11. : Taken from: SPECIMENS OF ARABIAN POETRY by J.D.CARLYLE  
2nd. ed., London, 1810.

ما هذه الدنيا بدار قرار	حكم المنية في البرية جار
صفوا من الاقدار والاكدار	طبعت على كدر وانت تريد ها
متطلب في الماء جذوة نار	ومكلف الايام ضد طباعها
تبني الرجاء على شفير هار	واذا رجوت المستحيل فانما
والمرء بينهما خيال سار	فالعيش نوم والمنية يقظة

(علي بن محمد التهامي في " مات ولد صغير " ص ٤١)

PL 11: SPECIMENS OF ARABIAN POETRY by J.D.CARLYLE  
(pp. 88-89)

ON THE DEATH OF A SON

Tyrant of Man! Imperial Fate!  
I bow before thy dread decree,  
Nor hope in this uncertain state,  
To find a seat secure from thee.

Life is a dark, tumultuous stream,  
With many a care and sorrow foul,  
Yet thoughtless mortals vainly deem,  
That it can yield a limpid bowl.

Think not that stream will backward flow,  
Or cease its destin'd course to keep;  
As soon the blazing spark shall glow,  
Beneath the surface of the deep.

Believe not Fate at thy command  
Will grant a meed that never gave;  
As soon the airy tower shall stand,  
That's built upon a passing wave.

Life is a sleep of threescore years,  
Death bids us wake and nail the light,  
And man, with all his hopes and fears,  
Is but a phantom of the night.

(Translated from Arabic by J.D.Carlyle)

### ST III: (scientific)

#### DIAGNOSIS AND TREATMENT

Before turning to the cellular aspects of cancer, to make this story complete, let's say a few words about diagnosis and treatment of cancer.

Many tumours, if treated before they spread, are curable. Even after spreading, treatment can cure many tumours. It is much more difficult, however, to treat a tumour that has spread because instead of dealing with only one tumour, one then must deal with numerous secondary tumours of sites often distant from the original or primary tumour. Thus, the problem of successful treatment of many cancers boils down to one of diagnosing tumours early in their development.

Certain cancers are now almost always curable, even though they were major killers not too long ago. An example of a success story in the cancer field is that of cervical cancer in human females. This form of cancer was a major killer and now is often completely curable because of early diagnosis made possible by development of the PAP test. This simple test involves taking a smear of cervical cells and examining them with a microscope. Cancer cells, precancerous cells, and normal cells are easily observed. This test allows treatment of this form of cancer, often before a real tumour develops, so the cancer can be cured with freezing or surgery before any spread has occurred.

Other tumours, however, are often difficult to detect early. For example, it has been estimated that some lung tumours and breast tumours may grow for a period of ten years before they are detectable. Present methods of detecting these tumours involve techniques such as the use of diagnostic X-rays. These techniques often are unable to detect a tumour smaller than about one centimetre in diameter. Some tumours take about ten years to develop to the one centimetre stage that contains about one billion cells. At this stage, tumour-spread has sometimes already occurred. Thus, some types of cancer that currently kill a lot of people, such as lung and breast cancer, may not be detectable until they have been growing for ten years. It is likely that in the near future detection of these tumours will improve with improving technology. Such improved diagnosis should facilitate an increased cure rate as seen in the cervical cancer story.

Cancer is treated by many well established and some new experimental methods. The well established methods include surgery, radiation therapy and chemotherapy. The newer experimental methods include immunotherapy and bone marrow transplants.

Surgery is the treatment of choice if the tumour can be removed without excessive danger to the individual. Surgery is a curative treatment of many tumours, especially those that have not spread to distant parts of the body.

Localized radiation is the treatment of choice in some tumours. For example, cancer of the voice box is often cured with radiation treatment with little impairment of speech. Although very effective in treating the tumour, surgery in this case often drastically impairs speech function. Localized radiation therapy can cure cancer in carefully controlled use. As mentioned earlier, radiation can, in other instances and under other conditions, cause cancer.

Chemotherapy is the method of choice in treating many non-localized cancers, such as leukemia and tumours which have spread. Chemotherapy utilizes chemicals that interfere with the processes of living cells. Some chemicals mimic metabolites needed by the cells in the synthesis of DNA or RNA. These substances are used by the cell, producing defective nucleic acid leading to cell death. Some drugs inhibit protein syntheses and other inhibit respiration. In treating cancer, drug dose must be carefully regulated because these agents are also harmful to normal cells. But because tumour cells usually are in a constant state of growth, these drugs tend to become incorporated into these cells more easily than into normal cells. Individuals undergoing chemotherapy, however, often display side effects such as hair loss and nausea as a result of the toxicity of these drugs. Many cancers such as certain leukemia have been treated effectively with chemotherapy. In fact, while a decade or two ago, leukemia was considered not curable, now many people are free of the disease for five, ten or fifteen more years as a result of modern chemotherapy.

Immunotherapy is an experimental technique that takes advantage of the body's natural defenses against tumour cells. Cells often display new surface antigens called tumour-specific antigens. These antigens can be recognised by the body's immune system just as the body can recognize and destroy invading bacteria. The white blood cells of the body recognize invading bacteria as foreign and destroy them. White blood cells also appear able to recognize tumour cells and are able to destroy them. For some not well understood reasons, in some individuals the body's immune system does not function properly. A poorly functioning immune system could increase the likelihood that the individual will develop cancer or of developing persistent forms of infectious diseases. Immunotherapy is based upon the idea that cancer may be controlled by stimulating the immune system, in much the same way as the Salk vaccine protects against polio. Various laboratories around the world are experimenting with immunotherapy as a treatment for cancer. Patients used in these studies are usually those who have little chance of recovery using conventional treatments. These patients are usually inoculated with a substance that acts as a generalised stimulus of the immune system, or with a combination of such substances with living or dead tumour cells or tumour cell surface antigen material. The substance usually used as a generalized stimulus of the immune system is BCG (Bacillus of Calmette and Guerin), a weakened strain of tuberculosis bacteria that has been used to treat tuberculosis. This material appears to activate the immune system. Vaccines are also made with living or dead tumour cells, or parts of tumour cells. Immunotherapy seems to be potentially promising for

treatment of cancer. Difficulties with the method however, are that many tumours have tumour-specific antigens and that it is very difficult to obtain large quantities of pure human tumour cells for the vaccines. It is likely that a different tumour vaccine would be needed for the treatment of each specific tumour.

The last form of treatment that will be discussed is the experimental method of bone marrow transplant. This method is used experimentally to treat certain terminal cases of leukemia. Leukemia is a disease in which certain white blood cells are produced in massive numbers by the bone marrow. If the bone marrow producing these leukemia cells is destroyed, leukemia should be cured. The catch is that white blood cells are also essential to fight disease. Bone marrow transplants involve destruction of the patient's bone marrow with strong whole body radiation treatment. Leukemia cell forming tissue is destroyed. Then healthy bone marrow removed with a syringe from an identical twin or a person with an identical tissue type is inoculated into the bones of the patient. This marrow colonizes the bones and begins producing normal white blood cells. This method is very drastic because the patient is subjected to high radiation doses that can have severe effects. Also, such transplants can only be made between identical twins or between other persons who share identical tissue types, with the presence of similar antigens on the surfaces of the body cells. If the tissue types are not identical, one may observe the 'gratt versus host' reaction in which the new white blood cells produced by the marrow transplant recognize the rest of the body as



foreign and begin to destroy it. This rejection reaction is similar to the rejection of a heart or kidney transplant. In this case, however, the transplanted cells destroy the host's body rather than the host's white blood cells destroying the transplanted kidney or heart.

Many cancers are curable by conventional techniques. New experimental techniques such as immunotherapy and bone marrow transplants and better diagnostic methods offer new hopes for the future. We will turn to the cellular aspects of cancer now that we have a broad understanding of the many aspects of the disease.

## التشخيص والعلاج :

قبل ان نتحول الى النواحي الخلوية للسرطان لنكمل هذه القصة دعنا نقول بضع كلمات عن تشخيص السرطان وعلاجه .  
كثير من الاورام تكون قابلة للشفاء اذا عولجت قبل ان تنتشر. وحتى بعد الانتشار فان العلاج قد يشفي اوراما عديدة . بيد انه من الاصعب جدا علاج ورم كان قد انتشر، وذلك لان المرء في هذه الحالة لا يواجه ورما واحدا وانما اوراما ثانوية عديدة في مواضع كثيرا ما تكون بعيدة عن الورم الاولي الاصلي . وبذلك فان مشكلة العلاج الناجح لكثير من انواع السرطان تصبح باختصار مشكلة تشخيص الاورام في مرحلة مبكرة من تكوينها .

وقد اصبحت انواع معينة من السرطان قابلة للشفاء في كل الحالات تقريبا بالرغم من انها كانت مميتات رئيسية في زمن ليس ببعيد . ومن امثلة قصص النجاح في مجال السرطان <sup>عنق الرحم</sup> في الاناث، فقد كان هذا النوع من السرطان قاتلا رئيسيا ، اما اليوم فهو كثيرا ما يكون قابلا للشفاء التام نظرا للتشخيص المبكر الذي اصبحت ممكنا باستنباط اختبار <sup>Pap</sup> . ويتضمن هذا الاختبار البسيط أخذ مسحة من خلايا عنق الرحم وفحصها بالمجهر . ومن السهل ملاحظة الخلايا السرطانية والخلايا قبل السرطانية والخلايا العادية . ويتيح هذا الاختبار علاج هذا النوع من السرطان في حالات كثيرة قبل ان يتكون الورم الحقيقي بحيث يمكن علاج السرطان بالتجميد أو بالجراحة قبل ان ينتشر .

اما الاورام الاخرى فمن الصعب كشفها في مرحلة مبكرة . فقد قدر مثلا أن بعض اورام الرئة واورام الثدي قد تنمو لفترة عشر سنوات قبل امكان الكشف عنها . وتتضمن الطرق الحالية في الكشف عن هذه الاورام تقنيات مثل استخدام اشعة اكس التشخيصية . وكثيرا ما تعجز هذه التقنيات عن الكشف عن ورم يكون اصغر بكثير من سنتيمتر واحد في طول قطره . وتستغرق بعض الاورام عشر سنوات حتى تنمو الى طور السنتيمتر الواحد الذي يحتوى على بليون خليه . وهكذا فان بعض طرز السرطان التي تقتل كثيرا من الناس حاليا مثل سرطان الرئة وسرطان الثدي قد لا تكون قابلة للاكتشاف الا بعد ان تكون قد نمت لمدة عشر سنوات . ومن المحتمل ان اكتشاف هذه الاورام سوف يتحسن في المستقبل القريب مع تحسن التكنولوجيا . ولا بد ان التشخيص المحسن سوف يبسر معدلا متزايدا من الشفاء كما رأينا في قصة سرطان عنق الرحم .

يعالج السرطان بطرق عديدة وطيدة وثابتة الفعالية وكذلك ببعض طرق تجريبية جديدة . وتشمل الطرق الوطيدة الجراحة والعلاج الاشعاعي والعلاج الكيميائي اما الطرق التجريبية الجديدة فهي تشمل العلاج المناعي وزراعة نخاع العظم .

والجراحة هي العلاج المختار اذا كان في الامكان ازالة الورم دون تعريض المريض لخطر شديد . والجراحة هي العلاج الشافي لاورام عديدة وخاصة تلك التي تنتشر في اجزاء بعيدة من الجسم .

والاشعاع الموضعي هو العلاج المختار لبعض الاورام ،فسرطان الحنجرة مثلا كثيرا ما يشفي بواسطة العلاج بالاشعة دون احداث ضرر بالقدرة على الكلام وبالرغم من ان الجراحة تكون فعالة جدا في علاج الورم في هذه الحالة الا انها كثيرا ما تسبب تلفا شديدا بالقدرة على الكلام . ويمكن للعلاج الاشعاعي الموضعي ان يشفي السرطان اذا ما استخدم بشكل مضبوط بعناية . وكما سبق ان ذكرنا فان الاشعاع قد يسبب السرطان في حالات اخرى وتحت ظروف مختلفة .

والعلاج الكيميائي هو الطريقة المختارة في علاج كثير من انواع السرطان غير الموضعي مثل اللوكيميا والاورام التي تكون قد انتشرت . ويستخدم العلاج الكيميائي مواد كيميائية تتدخل في عمليات الخلايا الحية . وتحاكي بعض المواد الكيميائية مركبات اىضية تحتاج اليها الخلايا في تخليق DNA أو RNA . وتستخدم هذه المواد بواسطة الخلية فتننتج عنها احماض نووية بها عيوب مما يؤدي الى موت الخلية . وتعمل بعض العقاقير على تثبيط تخليق البروتينات كما أن بعضها آخر منها يثبط التنفس الخلوى . وفي علاج السرطان يجب ضبط الجرعة بعناية لان هذه العوامل تكون ضارة ايضا بالخلايا العادية . ولكن نظرا لان الخلايا الورمية تكون عادة في حالة نمو مستمر فان اندماج تلك العقاقير في هذه الخلايا يكون اسهل من اندماجها في الخلايا العادية . بيد ان المرضى الذين يجرى عليهم العلاج الكيميائي كثيرا ما تظهر عليهم أعراض جانبية مثل تساقط الشعر والغثيان نتيجة لسمية هذه العقاقير . وقد عولجت انواع كثيرة من السرطان مثل طرز معينة من اللوكيميا بفعالية عظيمة بواسطة العلاج الكيميائي . والواقع انه بينما كانت اللوكيميا منذ عقد او عقدين مضيا تعتبر مرضا لا شفاء منه فاننا نجد اليوم ان اناسا كثيرين يبرأون من هذا المرض لمدة خمس أو عشر أو خمس عشرة سنة او اكثر نتيجة للعلاج الكيميائي الحديث.

العلاج المناعي طريقة تجريبية تقوم على الاستفادة من دفاعات الجسم الطبيعية ضد الخلايا الورمية . كثيرا ما تبدى الخلايا انتيجينات سطحية جديدة تسمى الانتيجينات ذات النوعية الورمية . ويمكن التعرف على هذه الانتيجينات بواسطة جهاز المناعة الخاص بالجسم تماما كما يتعرف الجسم على البكتيريا الغازية ويدمرها . تتعرف خلايا الدم البيضاء في الجسم على البكتيريا الغازية كعوامل دخيلة وتدمرها . وتبدو خلايا الدم البيضاء قادرة ايضا على التعرف على خلايا الاورام وتستطيع ان تدمرها . ولبعض الاسباب غير المفهومة على وجه كامل نجد ان جهاز المناعة في بعض الافراد لا يعمل على النحو السليم . وجهاز المناعة الذي يعمل على نحو سيّ يزيد من احتمالات اصابة صاحبه بالسرطان او بأنواع عنيدة من الامراض المعدية . ويقوم العلاج المناعي على الفكرة القائلة بأن السرطان قد تمكن مقاومته بحفز جهاز المناعة بنفس الطريقة التي يعمل بها لقاح سوك على الرقابة من شلل الاطفال . وتقوم مختبرات مختلفة في اجزاء متباينة من العالم باجراء تجارب على العلاج المناعي كطريقة لمعالجة السرطان . والمرضى الذين تجرى عليهم هذه التجارب اناس تكون فرص شفائهم باستخدام الطرق التقليدية قليلة جدا . ويحقن هؤلاء المرضى عادة بمادة تعمل كحافز عام لجهاز المناعة أو بمزيج من مثل هذه المادة مع خلايا ورمية حية أو ميتة او مع مادة الانتيجين السطحي للخلايا الورمية . والمادة التي تستخدم عادة كحافز عام لجهاز المناعة هي BCG (باسيل كلاميت وغيران ) وهي سلالة تم اضعافها من بكتيريا السل تستخدم في علاج مرض السل . ويظهر ان هذه المادة تنشط جهاز المناعة . وتصنع ايضا لقاحات من خلايا ورمية حية او ميتة او من اجزاء من تلك الخلايا . ويبدو ان العلاج المناعي له احتمالات تبشر بنجاح عظيم في معالجة السرطان . على ان من الصعوبات التي تواجه هذه الطريقة ان كثيرا من الاورام لها انتيجينات ذات نوعية ورمية متباينة وانه من الصعب جدا الحصول على كميات كبيرة من خلايا الاورام البشرية النقية اللازمة لعمل اللقاحات . ومن المحتمل ان الامر سيكون بحاجة الى لقاح ورمي مختلف لعلاج كل ورم معين .



آخر اشكال العلاج التي سنناقشها هي الطريقة التجريبية لازدراع نخاع العظم . وتستخدم هذه الطريقة تجريبيا في علاج حالات نهائية معينة من اللوكيميا . واللوكيميا مرض تنتج فيه انواع معينة من كريات الدم البيض بأعداد هائلة بواسطة نخاع العظم .

وإذا دمر نخاع العظم الذي ينتج هذه الخلايا اللوكيمية فسوف تكون النتيجة الشفاء من اللوكيميا . ولكن الصعوبة تكمن في ان خلايا الدم البيض تكون ايضا ضرورية لمحاربة الامراض . وازدراعات نخاع العظم تتضمن القضاء على نخاع عظم المريض بالعلاج الاشعاعي العام على الجسم كله وبذلك يتم تدمير النسيج المكون لخلايا اللوكيميا . ثم يسحب نسيج نخاع عظم بواسطة محقنة من توأم متماثل او من شخص له طراز نسيجي مماثل ويحقن ذلك النخاع في عظام المريض . ويغزو هذا النخاع العظام ويبدأ في انتاج خلايا دم بيضاء طبيعية . وهذه الطريقة عنيفة جدا لان المريض يعرض لجرعات عالية من الاشعاع يمكن ان تكون لها آثار شديدة . كما ان مثل هذه الازدراعات لا يمكن اجراؤها الا بين توأمين متماثلين او بين شخصين اخرين يشتركان في طراز نسيجية متماثلة مما يؤدي الى وجود انتيجينات متماثلة على سطوح خلايا الجسم . واذ لم تكن طرز الانسجة متماثلة يمكن للمرء أن يلاحظ تفاعل (( الطعم ضد العائل )) والذي تتعرف فيه خلايا الدم البيضاء الجديدة التي انتجها النخاع المزروع على بقية الجسم كشيء اجنبي تبدأ في تدميره . ويشبه تفاعل الرفض هذا رفض قلب او كلية مزروعة . غير انه في هذه الحالة تقوم الخلايا المزروعة بتدمير جسم العائل بدلا من قيام خلايا العائل الدموية البيضاء بتدمير الكلية او القلب المزروع .

كثير من انواع السرطان قابلة للشفاء بواسطة الطرق التقليدية . وتزودنا الطرق التجريبية الجديدة مثل العلاج المناعي وازدراعات نخاع العظم والطرق التشخيصية المحسنة بأمال جديدة بالمستقبل . وآلان سنتحول الى الواجه الخلوية للسرطان بعد ان حصلنا على تفهم واسع للجوانب العديدة لهذا المرض .


(( من كتاب : مقدمة للتكوين الجنيني ، تأليف : ستيفن ب اوينهايمر  
ترجمة د . رمسيس لطفي - كلية العلوم - الجامعة الاردنية  
منشورات مجمع اللغة العربية الاردني - الطبعة الاولى  
عمان - الاردن - ١٩٨٣ م -

save yourself and your family from  
a fire (Hell). ' (66 : 6.)

116 Narrated 'Abdullah (bin 'Umar)  : The Prophet , said, "Everyone of you is a guardian and everyone of you is responsible (for his wards). A ruler is a guardian and is responsible (for his subjects); a man is a guardian of his family and responsible (for them); a wife is a guardian of her husband's house and she is responsible (for it); a slave is a guardian of his master's property and is responsible (for that). Beware! All of you are guardians and are responsible (for your wards)."

(83) CHAPTER. To treat one's family in a polite and kind manner.

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117. Narrated 'Aisha  : Eleven women sat (at a place) and promised and contracted that they would not conceal anything of the news of their husbands. The first one said, "My husband is like the meat of a lean weak camel which is kept on the top of a mountain which is neither easy to climb, nor is the meat fat, so that one might put up with

١١٦ - حدثنا أبو الثَّعْمَانِ : حدثنا حَمَادُ بْنُ زَيْدٍ ، عَنْ أَبِي بَرْزَةَ ، عَنْ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ : كَلَّمَكُمْ رَاعٍ وَكَلَّمَكُمْ مَسْئُولٌ . فَالْإِمَامُ رَاعٍ وَهُوَ مَسْئُولٌ وَالرَّجُلُ رَاعٍ عَلَى أَهْلِهِ وَهُوَ مَسْئُولٌ . وَالْمَرْأَةُ رَاعِيَةٌ عَلَى بَيْتِ زَوْجِهَا وَهِيَ مَسْئُولَةٌ . وَالْعَبْدُ رَاعٍ عَلَى مَالِ سَيِّدِهِ وَهُوَ مَسْئُولٌ . أَلَا فَكَلَّمَكُمْ رَاعٍ وَكَلَّمَكُمْ مَسْئُولٌ .

بَابُ حُسْنِ الْمَعَاشِرَةِ مَعَ الْأَهْلِ .

ST 1 V

١١٧ - حدثنا سُلَيْمَانُ بْنُ عَبْدِ الرَّحْمَنِ وَعَلِيُّ بْنُ حُجْرٍ قَالَا : أَخْبَرَنَا عَيْبَةُ بْنُ يُونُسَ : حَدَّثَنَا هِشَامُ بْنُ عُرْوَةَ ، عَنْ عَبْدِ اللَّهِ بْنِ عُرْوَةَ ، عَنْ عُرْوَةَ عَائِشَةَ قَالَتْ : جَلَسَ إِحْدَى عَشْرَةَ امْرَأَةً : فَتَعَاهَدْنَ وَتَعَاهَدْنَ أَنْ لَا يَكْتُمْنَ مِنْ أَخْبَارِ أَزْوَاجِهِنَّ شَيْئًا . قَالَتِ الْأُولَى : زَوْجِي لَحْمٌ جَمَلٌ غَثٌ عَلَى رَأْسِ جَبَلٍ ،

the trouble of fetching it." (1) The second one said, " I shall not relate my husband's news, for I fear that I may not be able to finish his story, for if I describe him, I will mention all his defects and bad traits." The third one said, " My husband is a tall man : if I describe him ( and he hears of that ) he will divorce me, and if I keep quiet, he will neither divorce me nor treat me as a wife." The fourth one said, " My husband is a moderate person like the night of Tihāma which is neither hot nor cold. I am neither afraid of him, nor am I discontented with him." The fifth one said, " My husband, when entering ( the house ) is a leopard, and when going out, is a lion. He does not ask about whatever is in the house." (2) The sixth one said, " If my husband eats, he eats too much ( leaving the dishes empty ), and if he drinks he leaves nothing, and if he sleeps he sleeps alone ( away from me ) covered in garments and does not stretch his hands here and there so as to know how I fare." The seventh one said, " My husband is a wrong-doer or weak and foolish. All the defects are present in him. He may injure your head or your

لا سهل فيرتقى، ولا سمين فينتقل.  
 قالت الثمانية: زوجه لا أبش غيره.  
 إني أخاف أن لا أذره. إن أذكره  
 أذكر عجزه ويجزه قالت الثالثة:  
 زوجه العشتق إن أنطق أطلق، وإن  
 أسكت أعلق. قالت الرابعة: زوجه  
 كليل نيامة لحر ولا قمر. ولا مخافة  
 ولا سامة. قالت الخامسة: زوجه إن  
 دخل فهد وإن خرج أسيد. ولا يسأل  
 عما عهد. قالت السادسة: زوجه إن  
 أكل لف، وإن شرب شنف. وإن  
 اضطلع الشف. ولا يولج الكف  
 ليتلم البث. قالت السابعة: زوجه  
 غيابة أو غيابة طسقاء، كل داء له  
 داء، شجك أو فلك أو جمع كلاء لك  
 قالت الثامنة: زوجه المر مس  
 أرنب، والريح ربح زرنب. قالت  
 التاسعة: زوجه رفيع العمد، طويل  
 النجاد، عظيم الرماد، قريب البيت  
 من الناد. قالت العاشرة: زوجه مالك  
 وما مالك، مالك خبير من ذلك، له

(1) Her husband is badly behaved, worthless, arrogant and miserly.

(2) She compares her husband with a leopard which is well-known for being shy, harmless and fond of too much sleep. She compares him with a lion when he is out for fighting. Besides, he does not interfere in the home affairs, e.g., he does not ask her how much she has spent, nor does he criticise any fault he may notice.

body or may do both." The eighth one said, " My husband is soft to touch like a rabbit and smells like a Zarnab ( a kind of good smelling grass )." The ninth one said, " My husband is a tall generous man wearing a long strap for carrying his sword. (1) His ashes are abundant (2) and his house is near to the people who would easily consult him." (3) The tenth one said, " My husband is Malīk, and what is Malīk? Malīk is greater than whatever I say about him. ( He is beyond and above all praises which can come to my mind ). Most of his camels are kept at home ( ready to be slaughtered for the guests ) and only a few are taken to the pastures. When the camels hear the sound of the lute ( or the tambourine ) they realize that they are going to be slaughtered for the guests." The eleventh one said, " My husband is Abū Zar , and what is Abū Zar ( i.e., what should I say about him )? He has given me many ornaments and my ears are heavily loaded with them and my arms have become fat ( i.e., I have become fat ). And he has pleased me, and I have become so happy that I feel proud of myself. He found me

إبل كثيرات المبارك. قليات المسارح. وإذا سمعت صوت الميزهر أيقن أنهم هوالك. قالت الحادية عشرة: زواجي أبو زرع، فما أبو زرع؟ أناس من حيلي أذنتي، وملا من شحمي خدي، وبجحتي فتجيت إلى نفسي، وجدني في أهل غنمة بشق فجعلتني في أهل صهيل وأطيط. ودانس ومنى، فمذة أقول فلا أقبح، وأرقد فاتصبح، واشرب فاتفتح. أم أبي زرع، فما أم أبي زرع؟ عكومها رذاح، وبيتها فراح. ابن أبي زرع، فما ابن أبي زرع؟ مضجعه كمثل شطبة، وبشيمه ذراع الجفرة. بنت أبي زرع، فما بنت أبي زرع؟ طوع أبيها، ووطنوع أمها، وميل كساتها، وعيظ جاريتها. جاريت أبي زرع، فما جاريت أبي زرع؟ لا تبث حديثنا، تبثنا، ولا تفتت ميرتنا تنقيثا، ولا تملأ بيتنا تعشيثا. قالت: خرج أبو زرع والأوطاب ثمخض، فلقى

(1) He is noble and brave.

(2) He is so generous that he always makes fires for his guests to entertain them, and hence, the abundant ashes he has at home.

(3) He lives near to the people so that he is always at hand to solve their problems and help them in hardships and give them good advice.



with my family who were mere owners of sheep and living in property, and brought me to a respected family having horses and camels and threshing and purifying grain (1)

Whatever I say, he does not rebuke or insult me. When I sleep, I sleep till late in the morning, and when I drink water (or milk), I drink my fill. The mother of Abū Zar<sup>4</sup>, and what may one say in praise of the mother of Abū Zar<sup>4</sup>? Her saddle bags were always full of provision and her house was spacious. (2) As for the son of Abū Zar<sup>4</sup>, what may one say of the son of Abū Zar<sup>4</sup>? His bed is as narrow as an unsheathed sword and an arm of a kid (of four months) satisfies his hunger. (3) As for the daughter of Abū Zar<sup>4</sup>, she is obedient to her father and to her mother. She has a fat well-built body and that arouses the jealousy of her husband's other wife. As for the maid slave of Abū Zar<sup>4</sup>, what may one say of the maid slave of Abū Zar<sup>4</sup>? She does not uncover our secrets but keep them, and does not waste our provisions and does not leave the rubbish scattered everywhere in our house." (4) The eleventh lady added, "One day it so happened that Abū Zar<sup>4</sup>

امراة متعتها ولدان لها كالفهدين :  
 من تحت خصرها برؤمانتين فطلقني  
 ونكحتها . فتكحت بعهده رجلا  
 سرييا ، ركب شرييا : و أخذت خطيبا ،  
 وأراح على نيمتا ثرييا ، وأعطاني من  
 كل راحة زونجا ، وقال : كل أم زرع ،  
 وميري أهلك . قالت : فلو جمعت كل  
 شئ أعطانيه ما يبلغ أصغر آنية أبي  
 زرع . قالت عائشة : قال رسول الله  
 صل الله عليه وسلم : كنت لك كابي زرع  
 لا أم زرع . قال سعيد بن سلمة : قال  
 هشام : ولا تعشش بيتنا تعشيشا . قال  
 أبو عبد الله : وقال بعضهم : فانتح  
 بالميم ، وهذا أصح .

(1) They were rich farmers. Her husband took her out of property into prosperity.

(2) She was well-of and generous.

(3) He was a slender man who ate little.

(4) She was trustworthy, careful and clean.

went out at the time when the milk was being milked from the animals, and he saw a woman who had two sons like two leopards playing with her two breasts. (On seeing her) he divorced me and married her. Therefore I married a noble man who used to ride a fast tireless horse and keep a spear in his hand. He gave me many things, and also a pair of every kind of livestock and said, 'Eat (of this), O Um Zar<sup>a</sup>, and give provision to your relatives.' She added, "Yet, all those things which my second husband gave me could not fill the smallest utensil of Abū Zar<sup>a</sup>'s." Aīsha رضي الله عنها then said: Allāh's Apostle صلى الله عليه وسلم said to me, "I am to you as Abu Zar<sup>a</sup> was to his wife Um Zar<sup>a</sup>."

118. Narrated 'Urwa; Aīsha رضي الله عنها said, "While the Ethiopians were playing with their small spears, Allāh's Apostle صلى الله عليه وسلم screened me behind him and I watched (that display) and kept on watching till I left on my own." So you may estimate of what age a little girl may listen to amusement. (1)

١١٨ - حَدَّثَنَا عَبْدُ اللَّهِ بْنُ مُحَمَّدٍ :  
 حَدَّثَنَا هِشَامٌ : أَخْبَرَنَا مَعْمَرٌ ، عَنْ  
 الزُّهْرِيِّ ، عَنْ عُرْوَةَ ، عَنْ عَائِشَةَ  
 قَالَتْ : كَانَ الْحَبَشُ يُلْعَبُونَ بِحِجْرَائِهِمْ  
 فَتَرَيْتِي رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ  
 وَأَنَا أَنْظُرُ ، فَمَا زِلْتُ أَنْظُرُ حَتَّى كُنْتُ  
 أَنْصَرِفُ فَاقْدَرُوا قَدْرَ الْجَارِيَةِ  
 الْحَدِيثِ الْمَسْنُونِ تَمَعُ اللَّهْوِ .

(84) CHAPTER. The advice of a man

بَاب مَوْعِظَةِ الرَّجُلِ ابْنَتَهُ

(1) Aīsha was fifteen years old then.