

**AN ANALYTICAL STUDY OF THE PROCESS OF TRANSLATION**

**(With special reference to English / Arabic)**

**BY**

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## Dedication

To my mother, brothers, and sisters  
who have endured with patience,  
understanding and courage.

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## TRANSLITERATION

The following transliteration system has been used when representing Arabic script in this research project. The scheme is as in Haywood "A New Arabic Grammar" (1965).

ب	b	ط	t
ت	t	ظ	z
ث	th	ع	c
ج	j	غ	gh
ح	h	ف	f
خ	kh	ق	q
د	d	ك	k
ذ	dh	ل	l
ر	r	م	m
ز	z	ن	n
س	s	ه	h
ش	sh	و	w
ص	ṣ	ي	y
ض	ḍ	ء	'

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## ABBREVIATIONS AND SYMBOLS USED

SL	Source Language
TL	Target Language
SLT	Source Language Text
TLT	Target Language Text
UT	Unit of Translation
TP	Translation procedure
HD	Joseph Conrad's "Heart of Darkness"
NH	Arabic Translation of HD by Nuḥ Ḥazīn
LIT	Literally
/ /	Enclose phonemic transcription
!!!	Sentence boundary
!!	Clause boundary
	Syntagm boundary
[[	Rank-shifted clause boundary
*	Unacceptable form or expression
[ ]	Coordination

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## ABSTRACT

This study attempts to analyse the process of translation and to explore its phases (Analysis, Transfer, Synthesis) and its related aspects.

Translation theory is usually addressed as if languages alone were at stake. In contrast to most studies on translation, this study is devoted to analysing the process of translation rather than to a comparative analysis of two languages.

The study is set up on the basis of communication theory in general, and draws upon various linguistic theories and other language-related disciplines such as psycholinguistics, semiotics, etc. The basic suggestion posited is that translation should be viewed as a special case of communication process.

Four models of the translation process are presented and discussed. All were found to be inadequate in representing the process as a whole (in its entirety). Thus, a more comprehensive representation of the process of translation which takes into consideration various factors is proposed. The representation proposed describes the process of translation as a complex network of operations based on linguistic and extralinguistic factors.

It is argued that the main issue in translation theory should not be whether to translate literally or freely but how we can achieve an optimum translation which is the approach taken in this study. It is also hoped that this study may be of benefit to those interested in teaching translation and training would-be translators. It is also recognized that further research is required in the area of the mental processes involved in translation.

The motivation for this study is the need felt for clarifying and describing the process of translation in order to improve the quality of translation and to design consequently an adequate syllabus for teaching translation.

## Introduction

The process of translation has aroused much discussion and debate and continues to do so. Many linguists as well as translation theorists have attempted to describe and explain the process of translation. In seeking to achieve this, many models of translation have been proposed, their common denominator being the translator as a mediator between a source language writer and a target language reader. However, although these models represent a treatment which surpasses the traditional approaches to translation, they are either too theoretical or limited in their scope. Moreover, they tend to be inclined toward one or the other of the main approaches to translation : SL-oriented, or TL-oriented translation.

Translation, in this study, is considered as a complex process of communication. Hence, we shall attempt to present and analyse each phase of the process of translation and describe the various interactive operations involved in it. The representation of the process is set up on the basis that translation is a multidisciplinary activity. The aim is to arrive at a comprehensive understanding of the process of translation.

We shall first present a historical survey of the translation activity with an emphasis on two main translation movements in the history of mankind : the Arabs

and Toledo, their translation methods and problems. We shall then present an outline of the stages of translation studies and discuss earlier and more modern views on translation with an emphasis on the two main tendencies in translation : SL-oriented translation and TL-oriented translation.

Since translation is viewed in this study as a multifarious discipline we shall draw on various views and theories from linguistics and other language-related disciplines.

Having presented and discussed certain models of translation, we shall then proceed to propose a comprehensive representation of the process of translation as a complex communication process, describe its phases and its related aspects.

It is assumed, in this study, that during the act of translating certain levels of the translator's competence coupled with decision-making and problem-solving strategies are active. We shall present a general outline of what these levels of the translator's competence might be and show their importance in the process of translation.

Our representation of the process of translation initially involves an analysis phase in which the SL text is assumed to be analysed according to a set of dimensions: syntactic, semantic and pragmatic at primary level, and textual and stylistic at secondary level.

It should be pointed out that translation is not considered in the present study as a direct transfer from SL surface to TL surface, but through a stage of mediation dealing with meaning. Hence, in the chapter concerning the transfer phase, we shall attempt to present and discuss some views on the abstract representation of meaning and on information processing and data storage in the human mind. Moreover, we shall relate the problem of meaning to that of finding the appropriate unit of translation.

We shall then proceed to a description of the synthesis or reconstruction phase. Assuming that the source language text is analysed and comprehended, we shall investigate the means and procedures used to reconstruct the SL message in the TL text.

In order to illustrate and demonstrate certain aspects of the process of translation we have selected published English / Arabic textual materials taken mainly from J. Conrad's novel 'Heart of Darkness' and its Arabic translation by Nuḥ Hazīn (1979). A summary and a brief study of the novel is appended to this thesis. The reason for the choice of the novel is that by its complexity and wide range of subject matters, it offers a great variety of linguistic and cultural facets. Moreover, it exhibits a number of relevant problems a translator may encounter. It should be noted however, that although most of our examples are from English and Arabic, some of the remarks may be applicable to other languages.

## CHAPTER ONE

### Historical Survey And Review of Literature

#### A. Historical Survey

Translation has been practised for thousands of years. It is as old as history. References to this occupation goes back to the first traces of translation which date from 3000 BC (1).

We take it for granted that the appearance and the existence of translation was the result of the diversification of languages and the need of people to communicate. Its importance must have been felt from the beginning of the human civilisation. For it was - and still is - an important factor in establishing contact among people of diverse languages and cultures . In order to meet the need of communication between different people and cultures, centres of translation were established as early as the second century BC (Alexandria). Almost each state had its own translators and interpreters (Cicero [106-43BC], St. Jerome [AD.347-419], Hunain [810-873] ).

Throughout history, humanity witnessed many translation movements . However, the two main movements which had a great influence on the development of human civilization were : the wide scale movement of Arabic translation during the Abbasid period (750-1258), and the Toledo centre of

translation.

Following the advent of Islam, the Arabs knew a great scientific and cultural development. They developed existing sciences and created new ones, thanks to translations from Greek, Persian, and Indian. In its turn their contribution to human civilization and the advancement of science was transmitted, in the Middle Ages, to Europe through Spain (2).

#### 1. Early Arab Translators and Their Methods

The Arabs practised translation, or at least interpreting well before the advent of Islam. At all times they were in contact with other nations and cultures through trade and travel. However, the greatest translation movement the Arabs knew was during the Abbasid era (8th - 13th century). As a result of the establishment of a great Islamic empire, the Arabs were in permanent contact with other advanced civilizations such as the Persians, the Indians, and the Byzantines.

During Abu Ja'far al Mansūr's rule (8th Century), translation was undertaken under the auspices of the state (the Caliphate), and the first books to be translated were scientific (3).

In AD 820/832, Al Ma'moun (4) founded 'Dār AL Hikma' (The House of wisdom), in Baghdad, where Greek scientific and



philosophical works were translated. At the beginning, most translators in 'Dār AL Ḥikma' were Nestorians whose mother tongue, Syriac, was used as an intermediary language between Greek and Arabic.

The Abbasid translators worked in groups. Their method and organization was based on 'the division of labour' taking into account the aptitudes of each translator (see: Redouane, 1980). Their method of work was as follows:

- 1- Study and analysis of the original text
- 2- Translating the text.
- 3- Intervention of an editor (working on the style of the TL text)
- 4- Revision of the translated version (usually done by a 'reviser' who is a translator himself).

The Abbasid translators, not only translated works of great scientific importance but carried out research on terminology and compiled specialized glossaries. This marginal, but nonetheless important, activity emerged as a result of the difficulties naturally encountered while translating Greek scientific works. With regard to the problem of terminology, the Arab translators resorted to two main techniques : (a) word-for-word translation, and (b) the use of derivation which usually takes the form of semantic extension(5). However, when they could not find equivalent terms or expressions, they usually transliterated the Greek terms and left the task of finding Arabic equivalents to future translators (see: Assamarā'i, 1982, 216).

During the Abbasid dynasty, Baghdad became a melting pot of the cultures of the time. Its school of translation 'Dār Al Hikma' was led by Abū Zayd Hunain Ibn Ishāq AL 'ibādi (AD 810-873)(6), and assisted by his son Ishāq (d.AD 910), and his nephew Habish Ibn AL A'ṣam (7).

Almost, all the branches of science of the time were "indebted to the indefatigable efforts of Hunain Ibn Ishāq and his team of Translators" (Gallal, 1979, 47). The school made accessible to the Arab-Islamic world masterworks of Greco-Hellinistic science and philosophy. It also encouraged the development of a technical vocabulary in Arabic. It should be pointed out also that Hunain not only translated directly from Greek into Arabic but corrected existing translations and commented on them as well. (8)

In the case of translation in general, two methods were used by the Arab translators of the time : "literal" and "free" translation :

1- Literal translation was practised by Yuhanna Ibn AL Batriq and 'abd Al Masih Ibn Na'man AL himṣi. Their method consists of finding to each source language word its Arabic equivalent and keeping the same structure of the SL text in the target language. As many SL words did not have equivalents in Arabic (see: Remke, 1976, 16-17), this led to a heavy use of loan words which made the translated versions sometimes incomprehensible.

2- The second method, which we may call "free translation", was practised by Hunain Ibn Ishāq and his team of translators. It consists of rendering the meaning of the SL sentence into Arabic; The emphasis must be on the content, the idea and meaning of the sentence rather than on SL words or structure. According to this method, the translator should analyse the SL text, bring out its meaning and reformulate it in Arabic whether the syntactic structures correspond or not.

In fact, a third method combining literal and free translation was mentioned by Salāḥ Ad-din al Ṣafādī in the fourteenth century (see: Khulūṣī, 1982, 16). This method, he believed, was the most adequate, especially for non-scientific works. Unfortunately, we do not have full details of this method, but this suggests that throughout the history of translation, people have always tried to narrow the gap between the two tendencies in translation namely free and literal translations (see p:28ff)

In his 'Kitāb Al Ḥayawān' (Book of animals), Al Jāḥiẓ (AD 775 - 868) (8) expressed some general remarks on translation (9) which can be summarised as follows :

- i- The translator should be at the same intellectual level as the author he translates.
- ii- The translator should be fluent in both the source language and the target language.
- iii- There is no perfect correspondence between languages. Each language is sui-generis.
- iv- Through translation, languages influence each others.

v- There are difficulties in translating scientific texts but it is more difficult, if not impossible, to translate religious texts (see:Badawi,1968,21-25).

Al Jāhiz's main point was that translation is impossible since there is no perfect structural and semantic equivalence between two languages. The classic example in this case concerns the Qoran which, for the muslims, is considered to be untranslatable. All these ideas and remarks made by Al Jāhiz are still topical (10).

## 2. The Toledo Translation Movement

In the ninth century, cultural contact was established between Europe and the Islamic world mainly through Spain. The difference in the quality of culture and civilisation between the christian Europeans and the muslims gave birth to a great translation movement. the muslims, through their translations of Greek and other scientific works of Antiquity, not only developed many branches of science but they also ensured the transmission of knowledge to the western world. Gallal (1979,52) reports that:

"from the 12th century to the renaissance, via translation and copying activities in Spain, Sicily, and Syria, the bulk of Arabic writings in all fields was made available in Latin. Despite the poor quality of translation and scholarship that prevailed in the West at that time, these Latin versions revived the spirit of learning in western Europe during the Middle Ages".

From the eleventh to the thirteenth century, translation flourished in Sicily, Toledo and Catalonia (see:Redouane 1980). Toledo, which was taken by the muslims in AD 715 and

retaken by Alfonso VI in 1085 (Werrie, 1969, 203), was a great cultural and religious centre. Alfonso X, 'King of the three religions' as he was called, was always looking for translators to render Arabic works - on medicine, mathematics, astronomy, etc - into Latin or Castilian (11). Khan (1983,77) suggests that:

"Alfonso's establishment of a bureau of translation and a house of science was perhaps a conscious imitation of the 'Dār AL Ḥikma' established by the great Abbasid caliph Ma'moun in AD 830. The patronage of science and literature by Alfonso X the wise (1252-1284) followed such patronage by muslim caliphs and rulers".

We do not have exact information on the method used by the Toledo translators. However, it seems that translation from Arabic was difficult because many translators lacked the linguistic competence in the source language, Arabic. It was reported by Werrie (1969,215) that these translators were usually assisted by 'experts' in Arabic. The Arabic 'expert' would translate the arabic words literally in the colloquial speech of Spain, then the translator would render the colloquial speech into Latin. For instance, Jean de Seville translated Arabic texts into colloquial spanish then Gonsalve translated word-for-word in Latin what his colleague dictated to him (12).

As is being suggested, the Toledo translators used an intermediary language - usually Hebrew or colloquial spanish - when translating from Arabic into Latin. Some Arabic works were first translated into Hebrew then into Spanish and ultimately through Latin to other European languages.

Despite the poor quality of translation at that time, the Latin versions ensured the transmission of scientific knowledge from the Muslims to the Christians.

## **B. Review of Literature**

During the Middle Ages, translations were scarce. All educated people spoke Latin in Europe. From the fifteenth century, with the invention of printing, translated works became widespread and had greater audiences. This led some scholars and thinkers to have some thoughts about translation and its practical difficulties (13).

The theory and practice of translation have been studied since Cicero's time (14). Views and remarks on translation were derived directly from practice, and translation studies were more like instructions on how to translate rather than studies of the problems and difficulties of translating.

In the nineteenth century, studies on translation became more theoretical, and in the twentieth century, the help of linguistics was sought to investigate the problems and difficulties of translation.

Before embarking on any discussion of the different theories and approaches to translation, certain translation definitions will be reviewed in the following section discussing what translation is.

### 1. What is Translation?

Traditionally, translation is considered to be a change of form, that is a change of surface structures from a source language into a target language. A rather simple definition of translation as "the replacement of textual material (SL) by equivalent textual material in another (TL)" is suggested by Catford (1965,20). In this respect, Catford is more concerned with formal language rules and grammar, rather than the context or the pragmatics of the text to be translated. Nonetheless, he stressed that:

"Since every language is formally sui-generis, and formal correspondence is, at best, a rough approximation it is clear that the formal meaning of SL items can rarely be the same" (Catford, 1965,36).

Indeed, form is a vehicle of meaning, and translation consists mainly of transferring the meaning of the SL text into the TL. Hence, translation, according to Nida (1969,12),

"consists of reproducing in the receptor language the closest natural equivalent of the source language message first in terms of meaning and secondly in terms of style".

This definition reveals a notion of equivalence in translation at the semantic and stylistic levels. It views translation as a reproduction of a similar response of the TL reader by reproducing equivalent meaning and style. In other words, it favours a maximum equivalence of meaning and effect as suggested by Tytler (1793) (15):

" A good translation is one in which the merit of the original is so completely transfused into another language as to be distinctly apprehended and as strongly felt by a native of the country to which that language belongs as it is by those who speak the language of the original".

Most definitions of translation describe an aim being sought from translation. Others are instructions on how to translate, or a list of factors that should be taken into consideration when translating. Mounin(1976), for example, suggests that to translate is not only to respect the structural or linguistic meaning of a text but also the global meaning of the message including the environment, the period, the culture, etc.

In brief, it seems that definitions differ from one another in certain aspects. While some definitions present the aim of translation, others describe the profession itself, the translator as a mediator in a communication process, or consider the general aspect of interlingual transfer. The present study is concerned more with the process of translation itself. Hence, we shall consider translation as a mediation and as a complex interlingual transfer. We do not intend to give a new definition to translation, for any definition is bound to be limited in its scope. The profusion of definitions to translation and the problem of finding a unified definition are, most probably, due to the complexity of the process of translation itself.



## 2. Toward a Theory of Translation

The twentieth century could be once more considered as the 'age of translation'. The huge quantity of books and works in all fields of knowledge translated in different languages along with the increasing importance of the daily role played by translation in the modern world communication suggest this claim.

Since the foundation, in 1953, of F.I.T. (Federation Internationale des Traducteurs) (16), interest in translation, as a discipline to be studied and investigated, developed rapidly. Series of studies on various aspects of translation, ranging from the linguistic to the aesthetic and humanistic were published (17).

Prior to the twentieth century, translation difficulties were described by translation theorists (Cicero, St Jerome, Dryden, Dolet) as being mainly stylistic and aesthetic. Generally, the main issue was whether translation should be "literal" or "free" (18).

The interest in translation, in the twentieth century, ranges from the practical concerns of professional translators to the theoretical speculations of linguists seeking to understand the intricacies of translation. It is interesting to know that although professional translators have set some rules and techniques for the process of translation, and presented some personal views on different

aspects of their activity, they have produced no theory of translation. Linguists, on the other hand, used translation to shed some light on certain linguistic issues such as bilingualism, foreign language teaching, or as a criterion in the comparison of the patterns of two languages.

Nevertheless, it may be said with some confidence that translation theory as a discipline was initiated in the middle of the sixties by Nida, Catford, Mounin, etc. They attempt to apply certain linguistic theories to translation and shed some light on its process. In the seventies, translation theory advanced considerably thanks to numerous contributions and new achievements in language-related theories, particularly semantics, text-linguistics, communication theory, psycho- and socio-linguistics which provided a new stimulus to the systematic study of the process of translation.

Since 1950's, linguists began to consider translation as a scientific task using the rigorous tools available to linguistics. Many 'theories' of translation have been constructed on the basis of theories of language (see Lefevre 1970a). Linguists believed that translation difficulties are mainly linguistic in a narrow sense rather than semantic or aesthetic. Hence, translation occupies a central position in linguistics, for it entails some fundamental issues the science of language has to tackle.

However, as early as 1935, J. R. Firth put translation in the domain of semantics. In his seminal paper "The Technique of Semantics", he suggests that 'The whole problem of translation is in the field of semantics'. For him, there was phonetic meaning, phonological meaning, lexical meaning and situational meaning and all were involved in the process of translation (see Gregory 1980, 455).

Generally, translation has been considered by linguists as a topic to be studied with the means of contrastive linguistics, that is, linguists have tended to give preference to an approach to translation based on the comparison of linguistic structures to assess their potential use as translation equivalents (see Pregnier, 1978).

By considering language as a system and a social institution, De Saussure (1949, chapter III, 2) stresses the importance of linguistic communication as a social phenomenon and consequently puts translation within the sociolinguistic perspective. Thus, the translator should take into account the fact that linguistic communication occurs usually as an exchange and an interaction between individuals belonging to a certain group. When this exchange goes beyond the group, the linguistic differences and most importantly the socio-cultural differences should be taken into consideration. Accordingly, word-for-word translation for De Saussure cannot function satisfactorily as words in one language do not have the same 'conceptual

surface' in another language. Sharing the same views as de Saussure, Bloomfield studied language in its context and stated that any communication process occurs in a complex social and cultural context (see Dussart 1977).

However, while some linguists insist on the role of language in the apperception of the world and highlight the differences existing between languages; others -such as Greenberg and Chomsky- (see: Comrie, 1981) look for 'language universals', that is, features or properties shared by all languages. Language universals may throw some light on the possibility of translating from one language to another if we assume that similarities do exist between languages. In contrast, it is suggested that each language makes its own distinctions differently, since according to Humboldt, languages do not reflect the same experience of the world in a similar way (see: Mounin, 1963, chap. IV). Language, for Humboldt, is a reflection of extra-linguistic realities which are characteristic of the speech community involved. In other words, languages are not 'universal copies' of universal realities.

Fedorov (1953), on the other hand, incorporated the study of translation in the general framework of linguistics and insisted that translation is a purely linguistic operation. He considered translation theory as "deriving from observation and providing the basis for practice" (see: Newmark 1982, 9). Contrary to Humboldt, he believes that all

experiences are translatable.

Vinay and Darbelnet (1958), although sharing some of the views with Fedorov, acknowledge that translation is an independent discipline which has its own peculiar techniques and problems. Nonetheless, it can be studied with the methods of contemporary linguistics. In addition to applying de Bally's linguistic theories to translation through 'stylistique comparee', their biggest contribution to translation theory is the notion of situational equivalence. This notion suggests that, for each SL situation a similar TL situation should be sought (see: chapter two).

Mounin (1963) discussing translation theories and their relation to semantics, suggests that for each language corresponds a particular organization of experience. According to this notion, language is a reflection of culture, and since each culture has its own organization and characteristics, similarly each language has its own organization. Consequently, the experience formulated by one language cannot occur with the same form in another language (see: Mounin 1963,44-45). Thus, for Mounin, the experience formulated by a source language text can be rendered in the TL by analysing the characteristics of the situation expressed by the message.

Different languages do express, with different linguistic structures, the same physical event; but as Humboldt sees it, they do not reflect the same experience of the event similarly. Mounin considered translation as point of contact between languages and believed that linguistics may throw some light on the process of translation itself which constitutes a theoretical problem for linguists. However, he stresses that, to a certain extent, it is not possible to include all aspects of translation in an exhaustive definition which depends exclusively on linguistics.

Mounin supports Cary's claim (1958) that translation is a sui-generis operation, and therefore should be studied as such in all its aspects. As a literary translator himself, Cary believes that literary translation is primarily a literary operation and not a linguistic one. His argument is that the linguistic content constitutes only the basic tool for the process of translation. It is the context and the relations between two cultures which characterize translation. Hence, for Cary, translation should be studied separately from other disciplines.

Literary translation is indeed a literary endeavour, but linguistic knowledge or analysis is necessary for the understanding of a source language text. Some translations, on the other hand, cannot be solely the result of a linguistic process. A translation of a theatrical play cannot be the result of a purely linguistic analysis but mainly a product of a dramatic activity.

To the literary critic who concerns himself with the aesthetic and creative aspect of language, translation may be regarded as an art which has nothing to do with linguistics. Hence, some literary translators, were - and still are - against the idea of considering translation as a linguistic discipline. Translation considered as an 'artistic' operation, eliminates any scientific aspect of the process which will enable it to be included in the general framework of linguistics.

On the other hand, some linguists such as Pinchuck (1977,17) believe that "linguistics, undoubtedly, has most to give and translation as a discipline should be regarded as a branch of applied linguistics". Linguists, as well as some translators, defend the idea that translation is fundamentally a linguistic process. Linguistic knowledge, they argue, is essential to understand the source language text, and therefore to reconstruct it in the target language. Since linguistics is a 'science' the subject of which is to study how human communication system functions and since translation is an exercise on a text which is part of the communication system, linguistics, therefore, may provide the translator with the necessary tools and techniques to analyse and understand how two languages function and also may enable him to perform an adequate transfer of a source language message into the target language.

The notion that translation is based on linguistics, in a narrow sense, stems from the idea that a text is a sum of signs and structures that have to be analysed, decoded and understood by the translator. However, translation does not operate mainly on linguistic structures but on messages. Hence, any model of translation should take account of discovering the concepts and situations the words or linguistic structures represent rather than transposing word-for-word or structure-by-structure. Each structure and each utterance may have several possible meanings. Consequently, a knowledge of the situation and of the writer/reader relationship is necessary to be sure of the intended meaning.

Translation does involve an operation on the linguistic elements of the text, i.e., a linguistic analysis, before involving the meaning. But most importantly it deals with meaning and the process is carried out within the domain of meaning. This necessitates a semantic analysis of SL text (20). Moreover, one aspect in translation is related to the difficulty of translating connotations (see for this instance Nida 1969, Mounin 1963). Connotations do, indeed, constitute obstacles to the transfer of one civilization to another, from one language to another, and even to the transfer of a message from one person to another within the same culture and language (see Mounin 1963,8). As usually stated, what a sign indicates corresponds to what it denotes, but what it expresses does not correspond



automatically to what it connotes. Accordingly, a pragmatic analysis is necessary if we want to understand the SL text fully.

The three types of analyses linguistic, semantic and pragmatic, mentioned, interact with each other to solve certain translation difficulties related to meaning. These difficulties originate partly from the non-existence of direct equivalence between languages, because even if the lexical units seemed to be similar, their semantic fields or pragmatic interpretations are different. Textual equivalence is almost never produced by the formal correspondence either word-for-word or structure-for-structure. However, the SL and the TL items, as Catford (1969,49) puts it, "rarely have the same meaning in the linguistic sense, but they can function in the same situation".

Nevertheless, it is sometimes argued that translation difficulties are mainly the result of the differences between SL and TL cultures. Languages, as we suggested before (p:17), are not universal copies of a universal reality, but each corresponds to a particular organization of the human experience (cf Mounin 1976,61). Translation difficulties are the reflection of cultural differences materialized by the differences of two linguistic systems.

However, in many cases, the translator may be faced with problems raised mainly by differences in the systematic structures of the two languages. These problems and difficulties are, as Popovic (1970, 75) sees them, unavoidable but "cannot be considered significant as they are the result of disparity and assymetry in the development of the two linguistic traditions". Nonetheless, we should not neglect any aspect of the differences existing between languages since any attempt to consider them 'not significant' may affect the accuracy of translation. Accuracy, here, is not used in a strictly formal sense, but is related to meaning. Accuracy may be judged according to the extent to which the response of the TL reader is equivalent to the response of the SL reader (see Nida 1964,88) provided that the message or the meaning in SLT and TLT is similar despite the linguistic and cultural differences.

Indeed, linguistic problems are often compounded by sharp cultural differences between the people associated with languages dealt with in translation. Often the difficulties emerge because 'things' to be translated from one language do not exist in corresponding culture of the other language. Hence, cultural differences pose greater difficulties for translation than linguistic differences do.

Some expressions are difficult, if not impossible, to translate because they come out from the life and environment of people within specific cultures. For

instance, an Arab hearing good news may use the expression "أثلج قلبي" /athlaja qalbi/ (lit. he snowed my heart) to express his satisfaction with the good news. The use of "ثلج" (snow) in the Arabic expression may be explained by the fact that for an Arab who lives in a hot environment anything that is cool is desired. However, for a French to express the same emotion, he may use the expression "ça m'a rechauffé le cœur" (lit. it warmed my heart). Thus different environment may impose the use of different linguistic means to express the same experience.

Meaning, we assume, is the basic link between culture and language. The latter is not only a set of verbal and syntactic forms, but also a system of ideas and thoughts peculiar to it (22). Culture and language are closely interrelated. It is through language that culture is mainly expressed, whereas we may metaphorically say, culture enriches and nourishes the language that carries it. Consequently, the absence of a cultural background knowledge of a text may restrict the possibility of an adequate translation. As is held by Cary (1958), the linguistic context constitutes the primary material of the translation process. It is the complex context of the relation between two cultures, two thoughts which characterize translation.

Earlier and more modern views and theories in general, if taken as a whole, consider translation as an interdisciplinary topic which draws upon such fields as linguistics, ~~semantics~~, pragmatics, psycholinguistics, etc.

This stems from the notion stressed many times by translation theorists (see for instance Nida, Taber) that translation embodies linguistic as well as extralinguistic factors which influence the process of translation. Translation, therefore, should be viewed as an all embracing and multi-dimensional process. But first, let us examine the two main approaches to translation which characterized 'translation theory' throughout the ages.

### **C. Approaches To Translation**

As was suggested earlier (see:p:8), there was, throughout the history of translation, controversy between "literal" and "free" translation. This dichotomy was discussed by many scholars in the pre-linguistic period of writing on translation. Writers and translators favoured one approach to the other. This dichotomy is still being discussed in terms of 'semantic vs. communicative' (Newmark), 'formal correspondence vs. dynamic-equivalence' (Nida), and 'overt vs. covert' translation (House), etc. To this extent, these new divisions are an 'up-dating' of the old discussion concerning 'literal' and 'free' translation, and claim to supersede and surpass the old controversy about whether a translation should be inclined towards SL or TL.

The aim of literal translation is to render the meaning of the lexical items of SL text without taking into account the context. The extreme case of literal translation involves the rendering of the primary meaning of SL words as well as

reflecting the same SL word-order and structure in the target language. Consequently, this kind of translation leads to misinterpretation and probably to nonsense. The main danger of literal translation is that, in general, it does not render the original meaning of the utterance. Even if it does render the apparent meaning of the SL text, the result is, most often, an expression which is not used in TL and which probably refers to a cultural fact with which the TL reader is not accustomed and therefore cannot understand it.

Literal translation cannot generally reproduce meaning and may lead to incomprehensibility. In literal translation, the word is usually taken as the unit of translation. This presupposes that words are not influenced by the context. In this investigation, we hold the view that, contrary to this notion, words do not stand on their own, their meaning is mainly derived from the context in which they occur.

The aim of free translation is to give the general meaning of the SL text in TL means and expressions. Advocates of free translation believe that the meaning of the SL text is best communicated by translating into the natural form of the target language, whether this parallels the form of the SL text or not. One danger of this view is that free translation may lead to a loss of meaning. For instance, the translator in his attempt to avoid literalism may undertranslate certain key-words.

In free translation, the individual word is ignored, only the general meaning of a source language expression is rendered in the TL without taking into account the emphatic or emotive importance of some individual words.

The difference between the two approaches is recognized by di Virgilio (1984,115) as :

" a contextual distinction rooted in the first case in a strict adherence to formal aspects of the source language , and in the second case rooted in a concern for a deep understanding of the meaning of the source culture text in a parallel context in the target culture".

The distinction between the two approaches stems from the interest in the linguistic form to communicate the meaning of the SL text, i.e, which linguistic form should be used in order to communicate the SLT meaning. Those who adhere to the first approach believe that the meaning of the SLT is best communicated by transferring it into a TL linguistic form which closely parallels that of SLT. Others, on the other hand, believe that the meaning of SLT is best communicated in a form that is natural in TL.

Extensive translations of Western works into Arabic fall into these two categories. Some of the extreme examples of these two approaches are presented by Al Ṭaḥṭāwī and Yaʿqūb Ṣarūf (see: Peled,1979,132-140). AL Ṭaḥṭāwī admits in his introduction to "Mawāqif al aflāk fī waqāiʿ tilimāk" ( مواقيم الأفلاك في وقائع تليماك ) (Beirut,1867) that before translating the story of the adventures of Telemachus (by Fenelon), he had thought of molding the story :

"in a form suitable to the temperament of the Arabic language by giving it a different form - that I should add to it poetry insert proverbs and counsel the wisdom...that is to say that I should weave it differently in a style that might be inferior to that of the source so that the translation becomes only an approximation of it ... However, I have decided it would be more appropriate ... to keep the original form and castaway any doubt and retain everything as it is" (see: Peled 1979,140).

On the other hand, Ya'qūb Ṣarūf states, in his introduction to his translation of Walter Scott's "The Talisman - renamed "Lionheart and Salāḥ Al Dīn":

"We have condensed this novel from a famous English novel called 'The Talisman' written by Walter Scott. But we felt free to add to it, change and replace things in it, so that it should conform to the taste of readers in these lands as well as tally with the historical truth of most of the events described in it "(so as to be consistent with that of those readers) (see : Peled 1979, 138).

Along with the discussion on literal vs. free translation, Nida (1969) claims that the 'old' focus of translation was the form of the message , but the 'new' focus is the response of the receptor. In Nida's view, the aim of translation is to achieve an equivalent effect on the TL reader similar to that produced on the SL reader by the original text. Accordingly, the form of the message should be changed in order to preserve the meaning. The extent to which form is changed depends on linguistic and cultural differences between the two languages. As the aim is to find the closest possible equivalent, Nida rejected literal translation and suggested that the form should be 'sacrificed for the sake of the content' (Nida ,1964,157).

Nida (1964,159) uses the expression "Formal-Correspondence" and "Dynamic - equivalence" in broadly comparable sense to Literal and Free (21). In 'formal correspondence', the form and content are taken into consideration, but the TL text "should match as closely as possible the different elements in the source language" (Nida,1964,157). In other words, the translator should attempt to reproduce "as literally as meaningfully the form and content of the original" (ibid.)

Nida (1964,165) recognized that 'Formal Correspondence' is basically source language oriented. Both formal correspondence and literal translation aim at reproducing the SL formal elements. What Nida calls formal correspondence is another label for literal translation. In formal correspondence, the translator does not attempt to make adjustments but reproduce expressions literally. Nida agreed that such a "principle may, of course, be pushed to an absurd extent with the result being relatively meaningless strings of words" (ibid,165).

Dynamic equivalence, on the other hand, attempts to reproduce an equivalence based upon the principle of equivalent effect, that is a translation in which "the message of the original text has been so transported into the receptor language that the response is essentially that of the original receptor" (Nida & Taber 1969, 202). The TL text should, therefore, have the same effect on the TL reader as the original had on the SL reader. In dynamic equivalence, the TL features should be respected; and



consequently, the form of the SL message should be changed. For Nida, in order to be communicatively efficient, linguistic utterances must be receptor oriented.

What Nida terms as 'formal correspondence' is no more than literal translation in all its aspects, and what he calls 'dynamic equivalence' is another terminology for the notion, advocated by Tytler(1793), that translation should aim at reproducing the same effect on the reader as the original did.

Newmark's 'Semantic vs. Communicative' translation is another modern description of the old controversy between literal and free translation. Newmark's communicative translation is an "attempt to reproduce on its readers an effect as close as possible to that obtained on readers of the original" (Newmark,1982, 39). This approach assumes the translation to achieve the same effect on the TL reader as does the SL text on SL readers. It is similar to Nida's 'Dynamic Equivalence' and Tytler's definition of translation. Newmark suggests that communicative translation is mainly required in texts belonging to the domain of non-literary writing such as journalism, reports, etc.

Semantic translation, on the other hand, is "an attempt to render 'as closely as the semantic and the syntactic structures of the second language will allow, the exact contextual meaning of the original" (Newmark,1982,39).

Semantic translation seeks to render the 'exact' meaning of the SL text. However, as it follows the syntactic structures and vocabulary of SL text, a certain distortion of the message may occur. Newmark suggests that this type of translation is required in texts belonging to literary writing (novels, poems, etc.) where the style of the writer is as important as the content.

Communicative and Semantic translation are considered by Newmark (1982) as complementary. They can both be useful depending on the nature of the texts. However, in semantic translation, the style is likely to be complex and detailed. The need to be more specific in order to get every shade of meaning, and the tendency to translate every element of the text taking into account only the primary meaning will undoubtedly lead to misinterpretation. In communicative translation, the style of the translation is likely to be simple and more direct, but since the emphasis is on the effect the message may have on TL readers and the SL text form is not important, communicative translation tends to undertranslate.

Undoubtedly, Newmark's aim was to narrow the gap existing between literal and free translation; however, even by using different terminology this gap remains wide.

In my opinion, there are no such definite types of translation as 'literal' and 'free'. However, in any text, translation procedures or techniques which are either SL -

oriented or TL -oriented may be used (see : Chapter VI). The frequency and appropriacy of using any technique or procedure depend largely on the nature of the text we have to translate and its content. The specific purpose for which the translation as a product is required determines which approach will be dominant.

In this respect, House (1977), for instance, distinguishes between 'overt' and 'covert' translation. An overt translation is called for whenever a SL text is source - culture oriented and has independent status in the SL community and the TL reader recognizes it as such. This type of translation leaves the SL text "as intact as possible given the necessary linguistic recoding" (House, 1977, 247). Covert translation, on the other hand, is required whenever the SL text is not source - culture bound and the TL reader recognizes the translation as part of his language and culture.

The choice between one of these approaches to translation is taken from the pragmatic view that different techniques of translation at different times are justified by different aims and objectives of translators and readers.

One way of describing the dichotomy of approaches to translation was provided by A. Lefevre (1977). He made a distinction between 'SL-text-oriented translation' and 'reader-oriented translation'. In other words, either the translation as a product meets the expectations of the TL

readers, or the TL readers are transposed to the SL culture and environment.

It should be pointed out that translation is not a question of whether to translate literally or freely but of how exactly we can translate respecting the meaning of the SL text on one hand, and the structure and nature of the target language on the other. It is a question of joining together literalism and freedom (see : Darbelnet, 1970) and striking a balance by taking into account the meaning of the individual words and the meaning of the whole utterance within the context in which they occur.

Thus, the old controversy of 'literal vs. free' translation becomes irrelevant because what has often passed for literal translation was, in most cases, a violation of the TL structure, since the form parallels that of the SL. What has been termed as 'free' translation was often based on the assumption that all languages are similar in expressing with the same emotive weight the same reality with different linguistic structures.

Far from enriching the theory of translation, the continuing debate on whether to translate literally or freely, described in different terms, has actually impoverished it and rendered it sterile. The notion of bringing the text to the reader or the reader to the text should be put aside in favour of a more elaborate approach and study of translation in a general framework of

translation as a complex communication process.

## NOTES

1. Indeed "the first traces date from 3000 BC during the Egyptian kingdom, in the area of the first Cataract, Elephantine, where inscriptions in two languages were found" (Newmark, 1982, 3). Perhaps, the obvious evidence of translation activity in the ancient times is "the oldest known bilingual dictionary, in Elba, in the Middle East, 4500 years old" (Klein, 1982). Another example is the Rosetta stone which was found near Rosetta on the western mouth of the Nile, in 1799 by Napoleon's soldiers; its inscriptions (196 BC), in Egyptian hieroglyphics, demotic characters, and Greek made it possible to decipher hieroglyphics. Other examples include "the cuneiform writings of Benheitum (old persian, Elamite, and Babylonian) produced during the reign of king Darius (522-481 BC) (Pinchuck, 1977, 17).

2. The muslims settled in Spain for eight centuries. As the Europeans were in constant contact with them, they ultimately benefited from the high cultural and scientific advance of the muslims.

3. The first non-scientific book "Kalila wa Dimna" was translated in AD 750 by Ibn Al-Muqafa' from a persian version of the Indian fables of Bidpai.

4. Al-Ma'moun was the seventh Abbasid caliph, he ruled between-AD 813 and 833. His reign was a period of great cultural development.

5. For a detailed study of word-formation in Arabic and the usefulness of 'Al majaz' in creating new words, see : J. Stetkevitch 'The Modern Arabic Literary Language' Chicago, 1970; and Vincent Monteil 'L'Arabe Moderne', Paris, 1960 , Chapter 2.

6. Salah ad-din Khalil Ibn Aybak Aṣ-ṣafadi, in his "Kitāb Al Wāfi bi al wafayāt" [ كتاب الوافي بالوفيات ] edited by Franz Steiner, Verlag GMBH Weisbaden 1984, vol.13 pp: 215-216, said about Hunain Ibn Ishāq :

... كان يعرف اللغة اليونانية معرفة تامة و هو  
الذي عرّب كتاب أوقليس... و كتاب المجسطي...  
و كلامه في نقله يدل على فصاحته وفصله في  
العربيّة .

( He knew perfectly the Greek language, and it was him who translated Euclid... and the Almagest... His translations reflect his perfect knowledge of Arabic ).

7. See : Majallat Al Mashraq 294 : 30 . Other famous translators were : Abu Bashr Ibn Yunūs (d.974), Abu zakaria Yahia Ibn 'ali Al Mantiqi (d.940), abu 'ali 'issa Ibn Al Khammās (942-), and Qusta Ibn Lūqa (820-) who translated from Greek into arabic Via Syriac.

8. Abu 'othman Ibn Baḥr Al Jāhiẓ was born in Bassorah in AD 775. His 'Kitāb Al Ḥayawān ' was written in seven volumes, and is a study of the particularities of the animals. Al Jahiz also accumulated in this book religious comments and personal views on different aspects of life, literature, etc. The first volume includes his remarks on translation.

9. ... و ينبغي أن يكون أعلم الناس باللّغة المنقولة  
و المنقول إليها حتى يكون فيهما سواء و غاية  
و متى وجدناه أيضا قد تكلم بلسانين علمنا انه  
قد أدخل الضيم عليهما ، لأن واحدة من اللّغتين تجذب  
الأخرى و تأخذ منها و تعترض عليها و كيف يكون  
تمكن اللسان منها مجتمعين فيه كتمكنه إذا انفرد  
بالواحدة . (الحيوان ١ ، ص : ٧٦ )

( The [translator] must be the most knowledgeable man about the source language and the target language, so that he will be an authority equally in both of them. Furthermore, we find that if he speaks two languages he is liable to do violence to [both of] them. For one of the languages will influence the other. How can he master both languages to the same degree that he were to master one of them only).

10. It should be noted that the remarks made by Al Jāhiẓ in the eight century are reechoed by Estienne Dolet in the sixteenth century, for the latter suggests :

- The translator must understand perfectly the sense and matter of the author he is translating.

- The translator must have perfect knowledge of the language he is translating, and be likewise excellent in the language into which he is going to translate.

- Each language has its properties.

- do not render word by word .

(see: J.Holmes ,1981 "Estienne Dolet, The Way to Translate Well From One Language to Another" , in: Modern Poetics Today , 41-42 / 1981 pp: 53-57)

11. One of the famous translators of that period was Gerard of Cremona (d.1187) who translated more than eighty Arabic books into Latin.

12. Consequently, the method was so literal that in order to understand the translation, one has to know not only Latin but Arabic as well.

13. Some pragmatic studies on translation appeared between 1530 and 1600 : Dolet (1540), Amyot (1513 - 1593) in France; Luther (1483 -1540) ' Sendbrief von Dolmetshen' in Germany; in England: Pope (1681 - 1744), and Dryden (1630 - 1700) who recognized three types of translation namely metaphor (literal), paraphrase (free), and imitation. Huet (1661) "De Optimo Genere Interpretandis" Paris 1680, recommended the use of strict formal correspondance (see : Kelly , 1979, 76). For Huet, if a translation is to be faithful, the translator must leave nothing to his own judgement. His treatise was one of the "fullest, most sensible accounts ever given of the nature and problems of translation" (Steiner 1975, 233).

Other interesting studies include Tytler's "Essays on the Principles of Translation" which appeared in 1793, and Schliermacher's "Uher die Verschiedenen Methoden des Übersetzens" (1817). After the publication of these two books, "the question of the nature of translation [was] posed within the more general framework of theories of language and mind " (Steiner, 1975, 237).

14. Cicero's precept was not to translate 'verbum pro verbo' ( "Libellus de Optimo Genere Oratorum" 46 BC). That is, word - for -word translation is to be avoided; and that "the inmost nature (genus omne vimque) of the words must be kept" (Kelly, 1979, 80). Horace reiterated Cicero's precept in his 'Ars Poetica' in 20 BC.

15. See : Lord Woodhouslee Tytler "Essays on the Principles of Translation" , Dent, 1793.

16. This organization was founded in December 1953, at the UNESCO headquarters in Paris, by translators representing six countries. In 1954, the F.I.T. published its first issue of the International Quaterly Review : Babel.

17 For a detailed bibliography, see : Bibliographie Internationale de la Traduction, Babel 1955 onwards, and K.R.Baush, J.Klegraf, W.Wilss "The Science of Translation : An Analytical Bibliography" , vol.I (1962 - 1969), and vol.II (1969 - 1971), Tübingen; Spargenberg 1971, 1973.

18. Important essays were written by Goethe (1816), Novalis (1798), Schopenhauer (1951), and Nietzsche (1882). They all were inclined towards more literal methods of translation. On the other hand, Mathew Arnold (1861) favoured a simple and direct style for translation, i.e., a free translation. It should be pointed out that although Goeth favoured literal translation, he believed that translation, in general, is impossible because, he argued, the words of all languages overlap and leave gaps of meaning.

19. A. Fedorov (1953) Introduction to a Theory of Translation.

20. Starting from the assumption that the translator has to render the message and not the structure, some translation theorists believe that the message is totally independent from the form. This is a fallacy since the structure itself is the carrier of the message and may constitute an obstacle to the understanding of the message if not analysed properly. Therefore, the message is not totally independent from its linguistic form.

21. In a later work 'The Theory and Practice of Translation', Nida and Taber (1969) use the term "formal correspondence" rather than "formal equivalence" as they reserve 'equivalence' for "a very close similarity in meaning, as opposed to similarity in form" (p: 202).



(a) The extent of the Arabic translation movement in the 19th century can be compared to that of the Abbasids. However, the reasons and motives for translation are different. The Abbasid movement aimed at deepening the Arab scientific advance when the Arabs were at their peak. The translation movement of the 19th century sought to revive the intellectual and scientific life in the Arab world when it was in its stage of decadence and decline.

The impetus for the 19th century Arabic translation movement was the French expedition to Egypt in 1798 - 1801.

At first, translation concentrated on administrative and political documents. After the retreat of the French from Egypt, Mohammad Ali Pasha assumed power. He felt the need to modernize the country and rid his people of backwardness and illiteracy. One way to achieve this was through translating European works. Teachers were brought from Europe and Egyptian students sent to study European languages. In 1885, it was decided that a school of translation should be established.

Translation of European languages into Arabic flourished in the last decade of the 19th century. This movement continued steadily with more emphasis on the quality of the translation rather than on the quantity. Hence, they were often classical works which have been translated.

At the beginning, the majority of the translations were literal although they aimed at preserving the meaning of the original texts. Gradually, the quality of the translations improved.

Translation of literary works by great classical and modern writers and poets brought the Western influence on the modern literary Arabic language. The influence has not only been in subject and content but also in form and style. This contact with the West through translation into Arabic gave birth to new genres of literature such as drama and fictional prose which were unknown in Arabic.

## CHAPTER TWO

### The Process of Translation

#### A. Models of Translation

In the context of formulating theories and hypotheses concerning the process of translation, many models were developed. However, the difficulties involved in explaining and clarifying the process constitute a great obstacle for the development of of a comprehensive representation of the process of translation. These difficulties arise "from the fact that translation is a specific form of linguistic performance" (Wilss, 1982,13) which cannot be fully investigated in a systematic way.

Translation models suggested by linguists and translation theorists placed emphasis on one aspect of the process or another rather than give a full representation of the different phases which characterize the process. Before suggesting a general representation of the process of translation we shall present and discuss four major models of translation: the linguistic and grammatical model, the transformational, the situational, and the hermeneutic model.

## 1- The Linguistic Model

The linguistic approach to translation stems from the notion that "since translation has to do with language, the analysis and description of translation processes must make considerable use of categories set up for the description of languages" (Catford, 1965,viii). In the linguistic model, translation is viewed as a replacement of each element in SL by its TL equivalent element. It considers translation as a simple transcoding of textual units at the levels of phonology, syntax, and lexicology. This approach draws heavily upon Halliday's (1961) scale and category grammar in which the structure of language is seen as an interesting set of scales and categories operating at different levels (phonic, grammatical, lexical, graphic).

Catford, using a refinement of Halliday's grammatical 'rank-scale' (1), regarded translation as depending on the existence of formal correspondance between linguistic elements at different structural levels. To illustrate this, we take the example used by Catford (1965,72):

[1] eg:	This is the man I saw
[grammatical]	Hadha al - man 'ili see-tu
[lexical]	This is the rajul I shuf-ed
[grammatical, lexical, and phonic]	Hadha ar-rajul 'ili shuftu
[grammatical, lexical, phonic and graphic]	هَذَا الرَّجُلُ الَّذِي شَفْتُهُ

(note: The arabic version here is colloquial)

This example shows that the linguistic model considers translation as a mere exchange of SL units by TL units at different levels. Form-based equivalence as illustrated by Catford rests on the principle of simple synonymy. According to the linguistic model translation merely consists of exchanging SL units by TL units:



fig:1 Translation As Rank-Bound Correspondance

Although translation is considered by Catford (see:1965,20-26) to be a rank-bound correspondence, it is assumed that there is a one-to-one relationship between the levels. However, it is suggested by Catford (1965, 25-26) that there are three types of correspondence and of translation. For instance, the English sentence :

[2] It is raining cats and dogs

can be rendered in French by:

a- a corespondence at word level (word for word translation),

Il est pleuvant des chats et des chiens

b- a correspondance at phrase or clause level (literal translation),

Il pleut des chats et des chiens

c- a correspondance at sentence level (free translation)

Il pleut à verse

Translation correspondence between SLT and TLT is thus based on the selection of TL equivalents to SL grammatical units at the same rank. Each type of translation is determined by the selection of a particular grammatical unit as a unit of translation. This notion of translation as rank-bound correspondence may have prompted Catford's definition of translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965,20).

This linguistic approach to translation is not typical of Catford, other linguists and translation theorists, such as Jakobson (1971), view the process of translation as an attempt to overcome structural differences between the source language and the target language. This may stem from their belief that, in going from SL to TL, the translator "must render an SLT in the TL in such a way as to guarantee, despite different code systems, a translation of equal rank" (Wilss 1982, 146).

Although Catford propounded the linguistic model, he agreed that 'formal correspondence is, at best, a rough approximation' (1965,36). The linguistic model represents a translation in which the content and style in the TL are somewhat neglected, and interest is centred on structural and grammatical form.

The interchanging of units usually fails to produce acceptable TL texts when the context is not taken into consideration. Translation involves more than a mechanistic replacement of lexical and grammatical units from SL into TL. Usually, as is often demonstrated by the translation of idioms and other types of culture-bound expressions, the process may involve discarding the linguistic elements of the text in order to convey the meaning. Since it does not take the text as a whole or the context into account, the linguistic and grammatical model can hardly be considered as a representation of translation process which seeks an efficient and appropriate rendering of SLT into TL.

## 2. The Hermeneutic Model

This model was proposed to be used mainly when dealing with the interpretation of religious texts and explore their meanings in context. However, it developed, *mutatis mutandis*, to be applied to other types of texts. According to Steiner (1975), this approach to translating a text is based on four stages.

The first stage is the 'initiative trust' where the translator 'believes' that the original text makes sense and contains a message worth rendering in the target language. As Steiner (1975, 296) puts it "we grant *ab initio* that there is something there to be understood, that the transfer will not be void". The second stage is that of 'aggression'

or penetrating the meaning of the text. In this stage of understanding and comprehension, the translator 'invades' the text to bring its meaning and find what it has to offer. The third stage, 'the incorporative move' or the "import of meaning and not of form" (Steiner, 1975, 298) is the transfer of the message from SLT to TLT. Finally, 'restitution' is the last stage which is characterized by the exact rendering of the message and by the fidelity to the SL text only as regards meaning (2).

Diagrammatically, the hermeneutic model can be represented as follows:

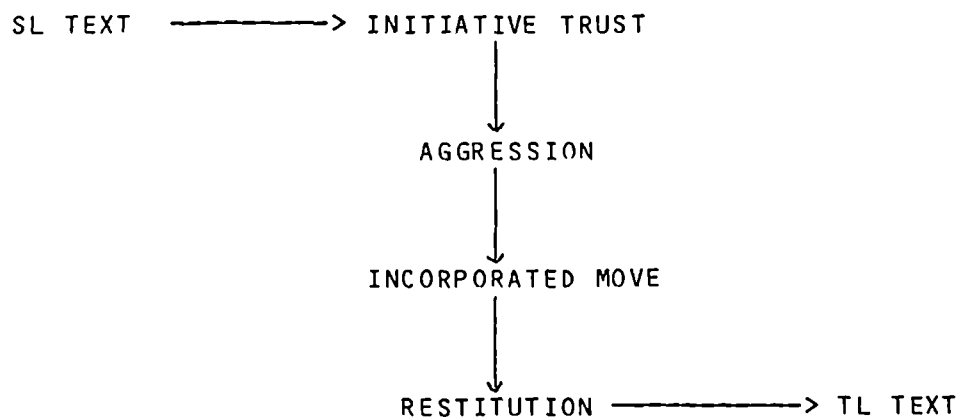


fig.2 The Hermeneutic Model

Steiner's approach to translation "as a hermeneutic of trust, of penetration, of embodiment and of restitution" (1975,303) was proposed to overcome the sterile triadic approach to translation, namely literalism, paraphrase, and free imitation.

The hermeneutic model is an attempt to clarify the process of translation; but it concentrated mainly on the interpretation of the text. Translation is, thus, viewed as an intersubjective interpretation and explanation of texts. For Steiner (1975,277):

"The mechanics of translation are primarily explicative they explicate (or strictly speaking they 'explicitate') and make graphic as much as they can of the semantic inherence of the original. The translator seeks to exhibit what is already there".

Therefore, the hermeneutic model represents a process of translation in which more emphasis and weight is given in the TL to the interpreted message to the detriment of the stylistic and linguistic features and characteristics of the SL text. Moreover, it aims at making explicit to the TL reader the SL author's world.

### **3. The Situational Model**

This model views translation as a process of seeking situational equivalence between SLT and TLT. The idea that if we want to translate a source language expression we must find its situationally equivalent counterpart, was Vinay's and Darbelnet's (1958) greatest contribution to translation theory.



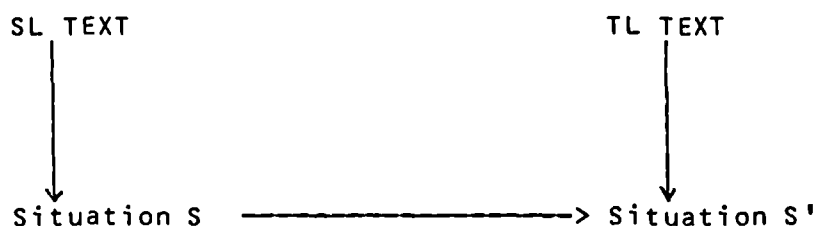


fig.3: Translation Based on the Equivalence of Situations.  
 By substituting the SL situation by TL situation, this model centres on the reader and his environment. For example:

[3] Shall I compare thee to a summer's day ? (3)

أَنْبَبُ حَسَنِكَ بِأَيَّامِ الرَّبِيعِ

/ a ushabbihu ḥusnaki bi ayyāmi al rabī'ī/  
 (lit. Shall I compare you to spring days)

The shift from 'summer' to 'spring' is dictated by the need to express the same situation. 'Summer' for the British reader is considered to be the finest season of the year. However, for the Arab who experiences a very hot and scorching summer, the equivalent would be 'spring'.

The situational model does not take into consideration the linguistic meaning of the elements of the sentence but concentrates on the situation they describe. Vinay and Darbelnet-(1958, 22) believe that:

"Il nous faudra passer par dessus les signes pour retrouver des situations identiques, car de cette situation doit naître un nouvel ensemble de signes qui sera par définition l'équivalent unique des premiers" (4).

Thus, they agree, in a sense, with Nida's statement that "the meaning of any linguistic item must be considered in terms of the situation in which they occur" (Nida, 1945, 207). Nida's dynamic equivalence (5) represents such

approach which aims at substituting the meaning of SL situation by a TL equivalent where equivalent means 'analogous' rather than 'identical'.

The situational model stems from the idea that there is a relationship between situations and specific utterances. In other words, any given utterance is governed and conditioned by a given situation. To illustrate this, Nida (1966,28) explains that:

" it is quite impossible to determine the meaning of 'to heap coals of fire on one's head' by knowing the semantic distribution (types of discourse in which such words may be used) of all the component parts. The meaning of this idiom, can be determined only by knowing the distribution of the unit as a whole".

i.e., Knowing what the situation is . Thus, as he explained later (1969, 493) :

"A literal transfer of the biblical idiom 'heap coals of fire on his head' normally involves considerable distortion of meaning. [...]. The meaning of this idiom, that is, its componential structure must be completely redistributed so that it can be transferred in a form such as 'to be good to one's antagonist as to make him ashamed'".

Therefore, any understanding of an utterance is only, according to this model, possible if the situation is known. Translation may, thus, be based on the equivalence of situations discarding if necessary the linguistic elements.

However, it is not certain that for every situation in one language, there is an equivalent one in another language. Moreover, the interpretation of a situation is, generally, subjective and depends on extralinguistic factors such as

the translator's competence, environment, culture, etc. The situational model can be applied in certain cases as those where the expressions depict certain facets of the culture specific to SL which cannot be rendered in TL. Many works on Bible translation, especially Nida's, abound in such examples (see also: Beeckman and Callow, 1974).

#### 4. The Transformational-Generative Model

The transformational-generative model for translation was first introduced by Nida and Taber (1969) to deal with ambiguities with special reference to Bible translation. The model consists of three stages, namely : analysis, transfer, and restructuring.

The process of translation, according to this model, involves a transformational analysis and synthesis, that is, a reconstruction of a deep structure representation from a surface structure through an analysis into kernels (basic sentences), a transfer of the elements resulting from the analysis, and finally a restructuring of these elements in the target language. In other words, it consists of reducing or splitting up the SL sentence into basic structures and most semantically evident basic sentences (6). Then, the translator transfers these structures into the TL on a structurally simple level, and proceeds, via necessary transformations, to restructure the message into a TL text where stylistically and semantically appropriate

expressions are generated.



fig.4: The Transformational-Generative Model of Translation

In considering the process of translation as involving a deep structure transfer, Nida and Taber's model of translation is based on the assumption (made by, among others, Chomsky) that the deep structures of different languages are similar whereas the surface structures vary infinitely (see also Taber, 1972). As Nida (1979, 214) himself puts it clearly "languages do not differ primarily in the content of what can be communicated but in the diversity of ways in which the content is expressed".

The transformational-generative model makes explicit the linguistic procedures that might be required to achieve a reader-oriented dynamic equivalence between SL and TL expressions (see Hartmann, 1980, 53). Moreover, By going through a deep structure from a source language surface structure to a target language surface structure, the model discards any translation method based on an algorithmic correspondence between the surface structures of SL and TL.

Nida and Taber based their model on transformational-generative grammar (7) believing that there are "fundamental similarities in the syntactic structures of languages, especially at the so-called kernels or core level" (Nida, 1969,483). Splitting up sentences into 'kernels' can be useful in showing more clearly the "relationship between the component parts" (ibid,489) and in getting the meaning of complex sentences. For the translator, the view of language as a generative device may be useful, although it is not the only one which can be valid, but as Nida puts it "it provides him with a technique for analysing the process of decoding the source text".

However, the transformational model can mainly be useful in dealing with the meaning that single sentences convey, especially in the area of Bible translation where it is assumed that each sentence can stand on its own as Nida suggests by applying the transformational-generative approach to translation. Although sentences in different languages seem to have, as suggested by the 'transformational-generativists', similar or common deep structures, they do not have the same pragmatic function.

Indeed, one cannot establish a pragmatic equivalence between SLT and TLT by considering isolated sentences only. One must, therefore, take into account what the sentences mean in context because, as Widdowson (1980,105) suggests:

"The context whether linguistic within the discourse or extralinguistic within the situation will provide

the conditions whereby an utterance can be interpreted as representing a particular message or communicative act".

All the models described and discussed so far were attempts to define translation as well as clarify the process of translation and analyse the task of the translator(8). However, the scope of these models is limited as they dealt with specific aspects of the translation process. To this extent, it would be appropriate to consider them as translation techniques or approaches rather than models. Moreover, the differences between the proposed models of translation are due to the difference in purpose. Each model seems to deal with one aspect of the process of translation or another. Each one is specifically designed to describe a certain approach or aspect of the process of translation. We do not want to make any value judgement on any of these models. However, we do believe that the process of translation should be studied in its entirety and not just apply a certain linguistic theory to one of its phases or aspects.

## **B. Towards a Comprehensive Representation of the Process of Translation**

Starting from the idea that language is an instrument, a set of means that enables man to communicate, and that every message can be phrased in many ways or in a different code, some linguists (see for instance Fedorov and Catford) as well as laymen seem to believe that translation consists merely of transforming signs of one code in order to match signs of another code. This implies that translation is considered as a 'mechanistic' operation. However, it is more than that. As any communicative process, translation is a complex one subsuming linguistic and extralinguistic factors (see subsequent chapters).

As an essential 'configuration of the communicative act' (see Martin, 1982), the process of translation should be envisaged in a framework of an extended communication model. One of the reasons that translation should be incorporated in the research paradigm of the science of communication is that, according to Wilss (1982, 66) "the object of translation is to establish communication between members of different speech communities". Moreover, the structure of the communication process may serve as a general framework to the process of translation and as a theoretical 'springboard' for a theory of translation.

Communication is referred to and defined as "the transmission of information between a sender and a receiver using a signalling system" (Crystal, 1980,70). This definition

applies to any type of communication : written / spoken language, road signals, sign language, etc. In linguistic contexts, language is the signalling system involved in the communication. It may be written or spoken, the sender may be the writer or the speaker, and the receiver may be the reader or the hearer.

The basic components of the communication process, that is , the sender, the message, and the receiver are usually represented in the following manner:

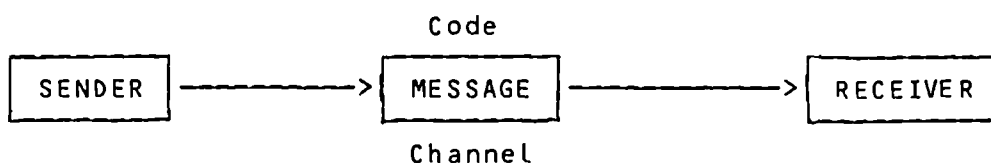


fig.5: Generalized Communication Model

Following this diagram, communication is seen as the transfer of information (message) from one person (the sender) to another (the receiver) through a channel (phonic or graphic medium ) in a coded form. This is the most general view of communication. However, the model illustrated above is limited in that it does not show the relationship between the sender, the receiver, and the message as referring to a certain reality in a certain context shared by both participants in the communication.

However, in linguistic contexts, communication is much more complex than a simple transfer of a message from a sender to a receiver as is suggested in the above model. An extended model of communication may highlight the important elements



involved in the process and the activities associated with each participant, and may clarify the process of linguistic communication (see fig:6). The sender's intentions and thoughts constitute the message which is coded (according to language rules and norms), carried through a channel (sound / script), and finally reached the receiver who identifies the signals (phonemes / words), understands their combination, interprets them within a certain context, and may or may not react to the message (9). 'Noise', a term borrowed from information theory, may be added to the model to mean all the unintended distortions added to the signals. It lies within the sender-receiver continuum. In linguistic contexts, these unintended distortions added to the message may be represented by such interferences as phonological deviations, graphological errors, socio-educative differences between the participants, etc.

Communication may be said to be established between the sender and the receiver when the latter receives and comprehends the message. This can only be achieved if the code - into which the message is put - is known to both participants. As Jakobson (1971 b, 573) puts it " a common code is their [the interlocutors] communication tool which underlies and makes possible the exchange of message". Moreover, the sender has to select the signs from his linguistic repertory and formulate the message in such a way as to be easily intercepted and understood by the receiver.

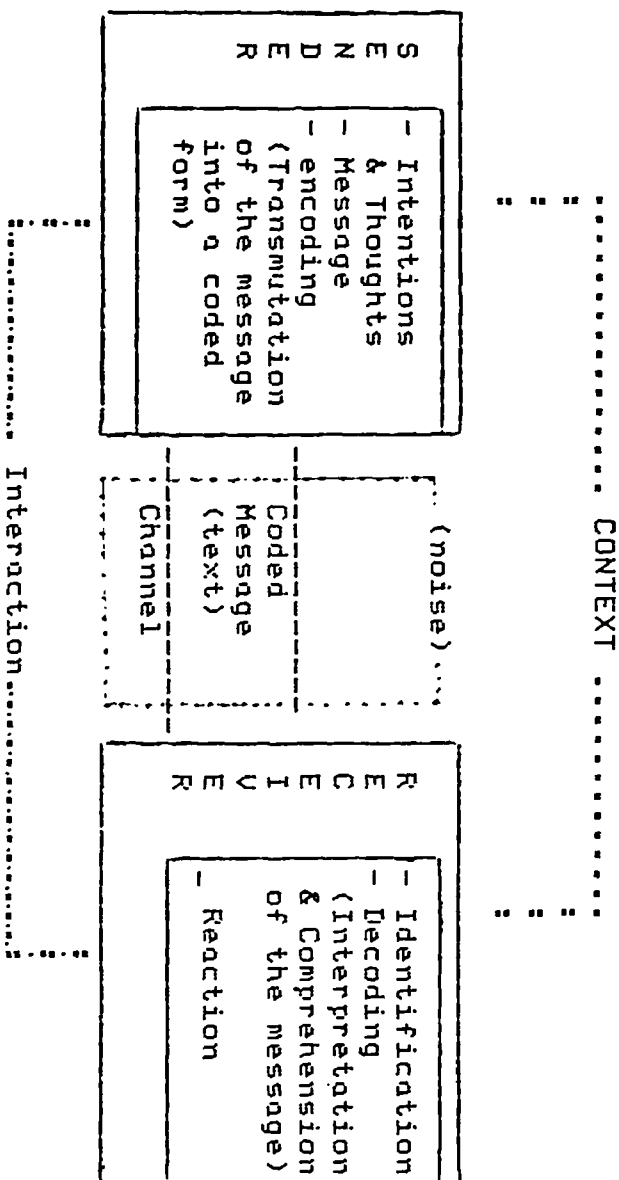


fig:6 Extended Communication Model.

Generally speaking, communication between two English-speaking individuals, for instance, can take place because they share the same language. Moreover, communication "stands the best chances of success when the individuals belong to the same group" (James, 1981, 122), especially when the members of this group share, in addition to a common linguistic code, the same culture, social status, etc. To use Jakobson's terminology (1971 b), this type of communication is 'intralingual' because it occurs within a linguistic system common to both the sender and the receiver.

However, communication in linguistic contexts may not be established between two individuals speaking different languages unless there is a third participant in the communication process, a mediator who decodes the sender's message and encodes it in the receiver's code. The mediation, in this case, is usually done by a translator or an interpreter. This type of communication is labelled 'interlingual' by Jakobson.

In the present study, the process of translation is considered to be an essential part of an interlingual communication process as indicated by Jakobson. The two main participants in the communication process, that is, the sender and the receiver, will be assumed not to share the same linguistic system. As a result, the sender's message cannot be comprehended by the receiver. In addition since any message is, primarily, directed toward a receiver, and

in order to establish a communication link between the two participants who do not share the same linguistic code, a third participant who is competent in the two linguistic codes is imperatively needed to establish the communication exchange. In this respect, translation is viewed as vital to interlingual communication.

A more totalising notion of any type of communication as translation is suggested by Steiner (1975, 45) who claims that "any model of communication is at the same time a model of translation". He believes that all processes of verbal understanding can usefully be called translation. He, thus, considers that "all procedures of expressive articulation and interpretative reception are translational" (Steiner, 1975, 272). Along this line, de Beaugrande (1980, 25) considers the understanding of texts as being "a kind of translation in its own right".

This totalising notion of translation is best illustrated by Octavio Paz (1970, 38) who claims that all texts are translations of translations :

"Each text is unique, yet, at the same time it is the translation of another text. No text is entirely original because language itself is essentially a translation. In the first place it translates from the non-verbal world. Then, too, each sign, each sentence, is the translation of another sign, another sentence".

This reasoning is similar to Steiner's claim presented above. This same view is not new; Humboldt and Novalis declared that any type of communication is translation.

They argued that if we take an individual, we find that his utterance is no more than a translation of his thoughts. The obverse of Steiner's claim would still be valid: any model of translation is a model of communication. Both translation and communication take into consideration the three main components, namely the sender of the message, the message itself, and the receiver of the message.

Translation, in the broader sense, is involved in any communication process. It is represented by the coding and the decoding of the message. For Jakobson (1971 b) intralingual and interlingual communication are types of translation. The former is "a rewording or an interpretation of verbal signs by means of other signs of the same language" (Jakobson, 1971,261); that is from message to code within one language code. It is also as Nida (1974, 47) puts it "another way of saying the same thing in the same language". The second type is 'translation proper' or "an interpretation of verbal signs by means of some other language" (Jakobson, 1971b, 261). That is, from message in one language code in another code. A third type of translation distinguished by Jakobson is 'intersemiotic translation' or 'transmutation' which he defines as 'an interpretation of verbal signs by means of non-verbal sign system' (op.cit). Thus, we may say that translation, according to Jakobson and Steiner, can be equated to any type of communication process be it verbal or non-verbal.

One obvious difference between intralingual and interlingual communication is the introduction, in the latter, of a third participant between the sender and the receiver of the message, and a second language. In this respect, translation can be seen as "a process of communication in which the translator is interposed between a transmitter and a receiver who uses a different language to carry out a code conversion between them" (see M. van Dijk 1983).

As an essential part of the interlingual communication process, translation should be considered as a multidisciplinary process which may benefit from the achievements and findings of linguistics, psycholinguistics, semiotics, etc. In this respect, a full understanding of how language and the communication process work may help in understanding the intricacies of the process of translation.

The interlingual communication process is primarily based on the same model as intralingual communication process. This approach puts translation in the framework of communication theory. It views translation, as Hartmann (1980,55) puts it, as "a directional process of communication mediation" where the translator is in a peculiar situation of being a receiver and a sender of the message at the same time.

In equating translation with intralingual communication, Steiner (1975) underestimates the complexity of translation and the specific problems involved in the process (10). Basically, translation is viewed as a decoding and encoding

activity; that is, a code - switching operation (see Hartmann, 1980). However, this operation is much more complex because the translator, as a mediator, is at the same time a receiver as well as a sender. This double role involves a decoding and encoding activity; a task which is complex and constitutes a tangled network of different operations involving linguistic and extralinguistic factors.

The mental processes of decoding and encoding messages are non-observable phenomena. Hence, the study of the process of translation in its entirety was, for a long time, neglected. Primarily, translation is seen as a mediation which undergoes two main overlapping phases, namely analysis and synthesis. These phases can be investigated through a retrospective reconstruction of the process on the basis of the relationship between SLT (input) and TLT (output). A third operation which is non-observable as a phenomenon is that of transfer which lies in the area of overlap between analysis and synthesis. The study of this phase requires further research which would draw upon such disciplines as psychology, neurology, psycholinguistic, and other related fields.

The process of translation is, undoubtedly one of the best examples that show the complexity of human communication. Interlingual communication is complex and 'all embracing process' (Nida, 1978, 118). Its complexity is intensified by the following dichotomies : a) SL vs. TL (concerning norms, conventions, cultures, etc.), b) SL vs. TL reader

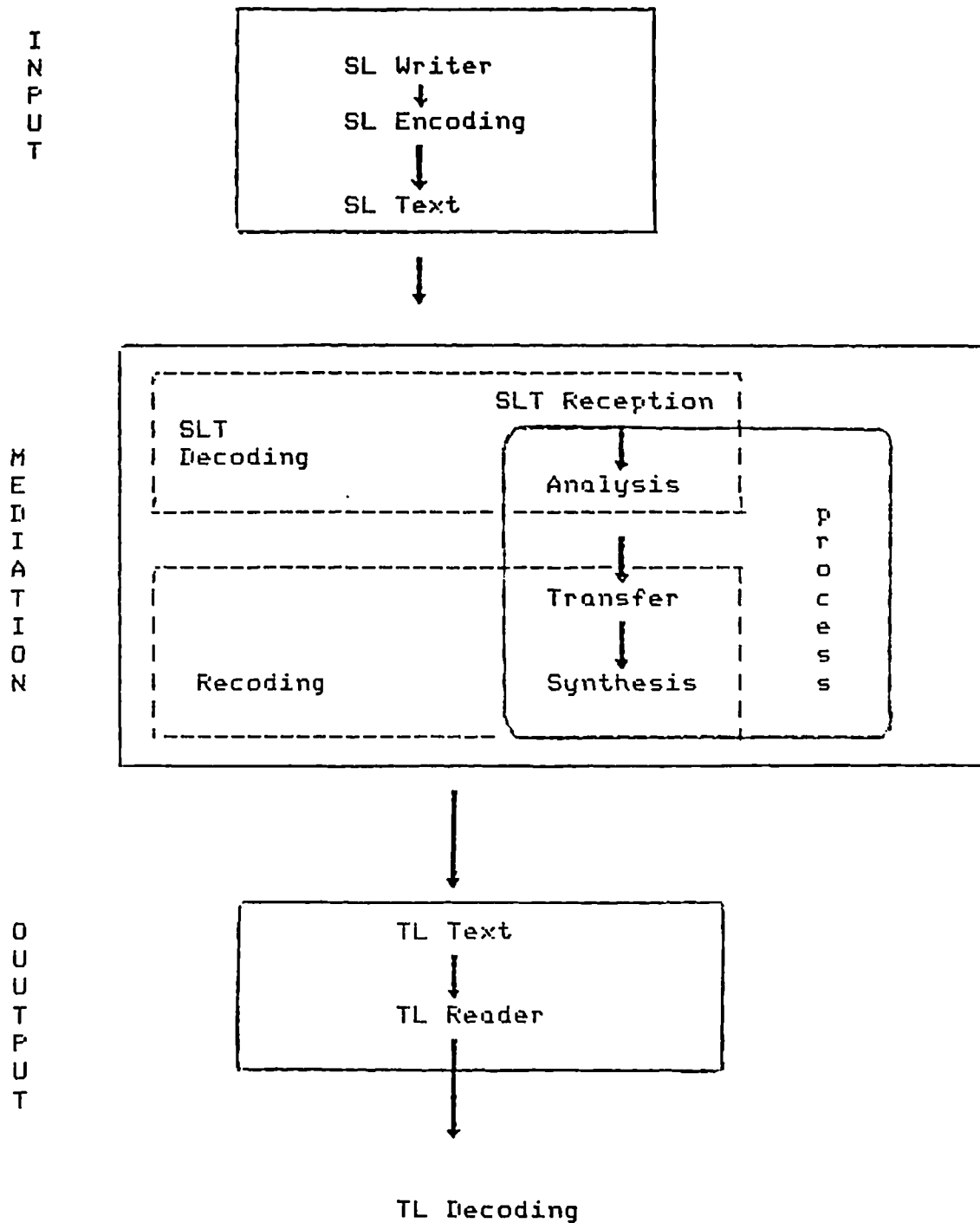


Fig.7 The Process of Translation as an Interlingual communication process.



expectations, and c) writer (first sender) vs. translator (second sender).

As is shown in fig:7, the writer's message encoded in the SL system is received by the translator who, after a process of analysis and synthesis, recodes the message in the TL to be read and interpreted by the TL reader. It should be noted, however, that the process of analysis and synthesis do not take place successively in the translator's brain as will be explained in subsequent chapters.

A comprehensive representation of the translation should be explicative and analytical. It should be flexible in order to allow adaptation and evolution. It is true that languages are infinitely complex and any linguistic model is bound to be only a tool which enables us to understand, at least partially, the complexity of the process of translation. However, no model should view translation as a purely mechanistic process (11).

As was mentioned earlier, the existing models of translation center on specific aspects of the process of translation. Moreover, as was said earlier, each proposed model favours one approach of the other of the old dichotomy 'literal' vs. 'free'.

The aim of the present study is to propose an extended and analytical representation of the process of translation with an attempt to balance the two main tendencies: SLT-oriented translation and TL-reader-oriented translation. A

representation of the process of translation based on a modified and extended communication model may be of help in seeking to represent an adequate transfer of a message from SLT writer to TLT reader.

To avoid a communication breakdown between the two main indirect participants in the communication through translation (the SL writer and the TL reader), the translator should attempt to reproduce the SL message into the TL taking into consideration not only linguistic and semantic factors but pragmatic and extralinguistic factors as well. In other words, as Wilss (1982,66) suggests :

"It is the translator's job in a communication process to correlate the intentions of S [sender] with that of R [receiver], while doing this, he must take into account all available information on SLT, the conditions under which it originated and the functional perspectives at which it aims".

The process of translation involves a great deal of non - linguistic factors. It is obvious that it is based mainly on some internal and non-observable phenomena. However, 'translation theory', for long, dealt mainly with linguistic matters excluding the role of the translator, the human element which manifests itself in all aspects of the process.

As was suggested earlier, the process of translation can be divided into two main phases : analysis and synthesis. The area of overlap of these two phases constitutes the transfer phase which is described by Nida (1969,99) as "the focal point of the translation process. Hence, any approach to

translation should not confine itself solely to observable phenomena but should consider other factors of mental and extralinguistic nature. Along this line, more psycholinguistic research is needed to unravel the different mental processes involved in translation, especially those concerning the transfer of meaning from SL to TL. The problem of representing this transfer of meaning is mainly due to the problem of comprehending the nature of thought in its abstract form. The essence of translation is, thus, more complex involving areas of no direct connection with linguistics.

As for the other phases of the process, the analysis phase is mainly a phase of understanding (from SL form to meaning) in which the SLT is analysed at the syntactic, semantic, pragmatic, textual, and stylistic levels. The synthesis phase is one of reconstruction (from meaning to TL form) in which the SLT which has been analysed is reproduced in the target language passing through an intermediary stage namely the transfer phase.

In practice, the different phases of the process overlap and give the impression that translation is almost an instantaneous operation. During the process of translation, several levels of the translator's competence, coupled with decision-making and problem-solving strategies, come into action. This matter will be presented and discussed in the following chapter. We shall also investigate and discuss, in detail, each phase and related aspects involved in the process of translation in subsequent chapters.

## NOTES

1. 'Rank' in Hallidayan linguistics refers to one of the scales of analysis which interrelates the categories (class, system, structure). For instance, the grammatical rank-scale recognizes sentence - clause - group - word - morpheme in a relationship of inclusion, i.e., each bigger unit consists of one or more smaller units.

2. M.G. Rose (1980) proposed a six - steps scheme for the process of translation which has a partial correlation to G. Steiner's hermeneutic model. The steps are:

a- preliminary analysis which corresponds to Steiner's trust.

b- exhaustive style and content analysis corresponding to Steiner's aggression and comprehension.

c- acclimation of the text; and d- reformulation of the text comprise the embodiment.

e- the analysis of the translation; and f- review and comparison are suggested by Rose to ensure the restitution.

Rose emphasized that "although the steps are discussed sequentially, having a sequential logic, for some translators, various steps could be carried on simultaneously " (Rose, 1981, 1).

3. Shakespeare, W. *Exegi Monumentum* . p: 352 in: Shakespeare to Hardy, ed. A. Methuen. Methuen & Co Ltd, London 1922

4. We should look beyond the signs for identical situations because from this situation, a new set of signs should emerge and will be by definition the equivalent of the former SL signs.

5. For a presentation and discussion of this approach see chapter one.

6. Nida and Taber (1969, 53) give the following example of an analysis of SL sentences into near kernels. Thus, the sentence :

"for by grace, are ye saved through faith, and that not of yourselves, it is the gift of God, not of works, lest any man should boast " (Ephesians, 2:8)

becomes the following seven kernels :

- i - God showed grace
- ii - God saved you
- iii- you believed (ie. 'faith' is treated as an event and therefore turned into a verb)
- iv - you did not save yourself
- v - God gave it
- vi - you did not work for it
- vii- No man should boast

7. A generative-grammar is based upon the notion that out of certain fundamental kernel sentences, a language builds up its structure by various techniques of permutations and transformations. Perhaps, the salient feature of this grammar is that it recognizes a level of deep structure and a level of surface structure. The relationship between the two levels is made "explicit in Chomsky-type grammar by the transformations involved in converting the former into the latter" (James, 1981,172).

8. Many models depicting the process of translation were proposed. Schumacker (1973), for instance, described a step by step analysis of the process : assimilation, confrontation, and restitution. Bathgate (1981) tried to incorporate many models into one 'operational model' which "represents the various activities one might observe if one looked over a translator's shoulder while at work" (1981,11); He distinguished seven steps in the process leading from SLT to TLT: (a) tuning, (b) analysis, (c) understanding, (d) terminology, (e) restructuring, (f) checking, and (g) discussion. Nevertheless these models do not take into consideration the mental and extralinguistic factors which influence the process of translation.

9. It should be noted that there is a possible difference between the source of the message and the sender of the message, in that one can be the source of a message but need not have purposely sent it. In addition, not all messages sent are messages received, and not all messages received are messages understood or for that matter acted upon.

10. Although Steiner (1975,47) claims that "[...] inside or between languages, human communication equals translation", he, however, suggests that translation "is a special heightened case of the process of communication and reception" (1975, 414).

11. The first interest in studying the process 'scientifically' begun with the early efforts to mechanize the process by using computers. However, Machine Translation has not been very successful because it takes a mechanical and atomistic view of language.

## CHAPTER THREE

### LEVELS OF THE TRANSLATOR'S COMPETENCE

Competence is usually referred to, in linguistics, as a speaker's linguistic knowledge (Chomsky, 1958,1965; Carroll, 1964). As far as translation is concerned, this linguistic knowledge constitutes one level of the translator's competence (1). In translation, all the levels of the translator's competence are interrelated, as will be explained later (see p:74 ff). The term 'competence', in this study, is used in a general sense to mean any type of knowledge be it linguistic or non-linguistic. Moreover, since competence is a property of the individual (Chomsky), we should assume that the levels of the translator's competence, the amount of knowledge, and the ability to use it would differ from one translator to another. Nonetheless, some general outline of what these levels of competence might be can be put forward.

Many attempts have been made to classify knowledge and describe how it is organized. Miller (1973) assumed that this knowledge, in the case of a language user, is organized on five levels: phonological, syntactic, lexical, conceptual knowledge, and system of beliefs.

a- Phonological knowledge: any person must have some information about the sounds of the language he uses. This suggests, as Akmajian (1979,101) noticed that the speaker has "internalised abstract principles that characterize the conditions on pronunciation of the language he is involved with".

b- Syntactic knowledge: a knowledge about the formation of sentences and how they are structured. Therefore, we assume that the user must have a knowledge of a finite set of grammatical rules concerning the language he uses.

c- Lexical knowledge : information about the meaning of words and combination of words.

d- Conceptual knowledge of the world he lives in and talks (or writes) about.

e- System of beliefs in order to evaluate what he hears or reads.

As far as translation is concerned, Straight (1984,41) gives an outline of the knowledge translators must have. He identifies two types of knowledge: cultural (ecology, material culture, technology, social organization, mythic patterns ), and linguistic (phonology, syntax, morphology ). On the other hand, Delisle (1984,234-236) suggests four major levels of competence which are essential to translation: linguistic, comprehension, encyclopedic, and reexpression. We shall present each level of the



translator's competence, and highlight their interrelationship and importance to translation, in subsequent sections.

It should be noted that the five levels of knowledge proposed by Miller (1973) may be included in this general classification of the levels of the translator's competence. We consider the phonological and syntactic knowledge as part of linguistic competence, whereas the lexical knowledge is both related to the linguistic and comprehension (2). Finally, the conceptual knowledge and the system of beliefs are allocated to the encyclopedic competence. All these will be discussed when presenting each level of the translator's competence.

### **1. Linguistic competence**

Generally speaking, any person, in order to use a language effectively must know the language. This does not mean that the language user must know endless and infinite sets of sentences but must have a linguistic knowledge in a finite form which explains the language. In other words, although the language generated is infinite as Chomsky (1980,22) pointed out, the grammar itself is finite. This grammar encompasses a finite system of principles and set of rules on phonology, syntax and morphology.

However, The Translator is more than an ordinary language user. The translator as a special user of languages may find this knowledge of a limited set of rules governing the language not sufficient to translate. He may require additional knowledge which might enable him to understand the characteristics of the language involved and might provide him with adequate linguistic means to accomplish his task.

The Translator's linguistic competence may be enhanced, for instance, by a knowledge of word-formation in the languages in which the translator is involved. This kind of knowledge may serve to analyse complex words and derive their meanings. For instance, the word "readable" in the following sentence:

[4] "Oh, said I, that fellow...what's his name ? the brickmaker will make a readable report for you" (HD:138).

even if it is considered on its own, it contains information that can be extracted from its morphology. The suffix '-able' when attached to the verb 'read' converts it into an adjective and gives the primary meaning 'able to be read'. It is not claimed here that the meaning of a complex word is merely a composite of its parts; the word 'readable' may undergo a semantic shift to mean that the 'report is well written' or 'has a good style', etc. This semantic drift depends on the pragmatic inference from the context or the actual use of the word. Indeed, a word taken in isolation may have different and various meanings. Its meaning within

a text is governed by the context. In order to understand the context and assign the exact meaning to the word, the translator is assumed to have another level of competence which we may call 'comprehension competence'. This, we shall present in the following section.

## **2. Comprehension competence**

Linguistic competence is not self-sufficient. Whatever the language user may know of his language, it is necessary for him to comprehend this language, because any linguistic representation implies semantic information. communication can be accomplished because the language user can assign meaning to certain sounds and shapes represented in his linguistic knowledge.

The language user can store a finite amount of information concerning the features of the language he uses. He has, as Chomsky (1958) assumed, " a system of rules that generate and relate certain mental representation including, in particular, representation of form and meaning". That is why the language user can extract new information from previously unknown sentences. It is this ability of extracting information and assigning meaning to stretches of language that we call 'comprehension competence'.

For Delisle (1984,234), comprehension competence is "celle qui permet d'extraire l'information du texte, le sens du vouloir dire du redacteur original" (4). In other words,

Comprehension competence is the ability to analyse a text semantically and pragmatically. The translator must be able to extract information from the text, understand and interpret it. However, much of the information required in understanding a text is drawn from the language user's general knowledge. As Van Dijk and Kintsch (1983,42) put it:

" During comprehension readers pull out from their general store of knowledge some particular packet of knowledge and use it to provide a framework for the text they are reading".

This store of knowledge is embodied in the translator's encyclopedic knowledge.

### **3. Encyclopedic Competence**

By encyclopedic competence we do not mean that the translator should know absolutely everything about anything. However, due to the variety of subject matters with which the translator is confronted, a certain encyclopedic knowledge ( or 'culture générale' ) is needed. When dealing with a specific text, for instance a literary text, the translator has to acquaint himself with the cultural, political, and historical aspects of the text if there are any. That is, in short, he must have background knowledge concerning the text he sets to translate. The translator of Joseph Conrad's novel 'Heart of Darkness', for example, would need to be familiar with all the facets of Conrad's time (political, cultural, etc.) in order to be able to understand the novel and ultimately translate it adequately.

Obtaining background information about the text to be translated is of great importance to its comprehension, and in the long term, it enhances the translator's encyclopedic competence.

A full understanding of a source language text depends on the translator's comprehension competence and his encyclopedic competence. It is the interaction between the SL text and the translator's comprehension and encyclopedic competence which determines the understanding and interpretation of the text. In other words, as De Beaugrande and Dressler (1981,6) suggest:

"A text does not make sense by itself, but rather by the interaction of text-presented knowledge with people's stored knowledge of the world".

This notion of adding one's own knowledge to the text, or 'inferencing' as this process is called (see: De Beaugrande and Dressler,1981), might imply that the comprehension of any expression is hardly conceivable without at least a minimum of general knowledge.

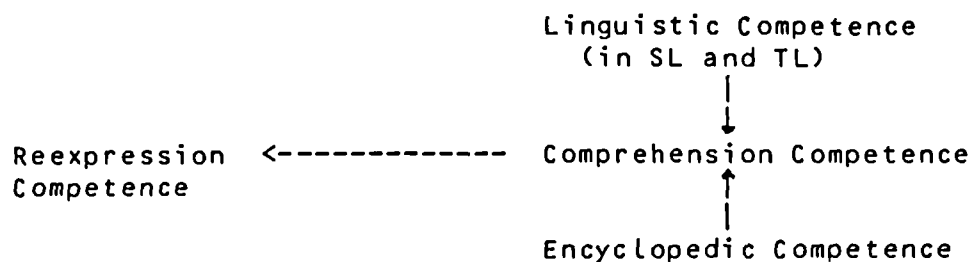
#### **4. Reexpression Competence**

A fourth important level of the translator's competence is that of reexpression without its translation is inconceivable. Possessing a linguistic, encyclopedic, and comprehension competence is not sufficient to translate. The translator should be able to reexpress the SL message into the target language. That is, in addition to his 'SLT

analytical competence' (see: Wilss, 1982, 118) as represented by the linguistic, encyclopedic, and comprehension competence, the translator must have a 'TLT reproductive competence'. He must possess specific abilities and strategies for TLT synthesis. The reexpression competence, thus, represents the translator's ability to reformulate SL messages into TL in accordance with TL conventions and rules.

We assume that during the analysis phase the three levels of the translator's competence (linguistic, comprehension, and encyclopedic) are active. However, when the reexpression competence is 'activated' interaction takes place between the levels of the translator's competence that were active in the SLT analysis and those that are specifically activated whenever a target language is involved. This interaction determines the translator's reexpression competence. When applying his reexpression competence, the translator is constantly 'calling' his knowledge of the two linguistic systems of SL and TL, and referring at the same time to his encyclopedic competence which determines, in part, his comprehension competence.

This interaction of the different levels of the translator's competence, which determines the reexpression ability of the translator, may be schematically represented as follows:



We believe that, in translation, there is a relationship of dependency between the different levels of the translator's competence. A deficient linguistic competence may lead to errors of comprehension which in turn influences the reexpression competence of the translator. Likewise, a deficient encyclopedic competence may hinder comprehension and therefore affects reexpression.

Moreover, there is a certain relationship between the different phases of the process of translation and the different levels of the translator's competence. In the analysis phase, the translator analyses the SLT on the basis of his linguistic competence at the syntactic and textual level, and on the basis of his comprehension and encyclopedic competence at the semantic and pragmatic level. As for the transfer phase, the result of the interaction of these three levels of the translator's competence (linguistic, comprehension, and encyclopedic) with the SLT is 'crystalized' in a certain type of mental representation ready to be transferred into the TL whenever the reexpression or TLT-reproductive competence is 'activated' during the synthesis phase.

## 5. Translation As A Decision-Making Process

During the whole process of translation in which the levels of the translator's competence interact, the translator "finds himself in conflict-and-decision marked situations" (Wilss, 1982, 65). The decision making process is very active in the synthesis or reexpression phase during which the translator constantly makes choices between alternatives so as to match the SLT. In J. Levy words (1967, 1171):

" From the point of view of the working situation of the translator, at any moment of his work, translation is a DECISION PROCESS : a series of a certain number of consecutive situations -[...] - situations imposing on the translator the necessity of choosing among a certain number of alternatives".

Thus, the translator is often compelled to make a choice whenever he is confronted with a number of alternatives in conveying the meaning of an expression. For instance, at the word level, he has to make a decision as to the exact value or meaning of each linguistic item depending on the particular text and context in which it appears.

Although, sometimes, the translator has some freedom of selection and choice from among several approximately TL equivalent possibilities; he, however, has to make a decision by giving priority to either the syntactic or the semantic perspective, or as in the case of literary translation to the stylistic perspective of the text.



**NOTES**

1. The term 'competence' as explained by Chomsky (1980,59) "entered the technical literature in an effort to avoid entanglement with the slew problem relating to knowledge". Chomsky stresses that the term 'competence' is misleading in that it suggests 'ability'. As Chomsky (1980,4) noticed "having the capacity to do so-and-so is not the same as knowing how to do so-and-so".

2. The morphology and the phonology of the lexical item is stored in the memory (embodied in his linguistic knowledge). Each lexical item has a meaning and thus, must be understood by the language user (through his comprehension competence).

3. For instance, if we take the syntactic aspect of this knowledge, the various linguistic studies might increase the translator's 'grammatical sensitivity', that is "his ability to recognize the functions of form classes and construction and to perform tasks requiring the ability to perceive these functions" (Caroll, 1964,68).

4. That which helps to extract information from a text and what the original writer intended.

## CHAPTER FOUR

### THE ANALYSIS PHASE

As was mentioned before, the process of translation would be viewed here as consisting of three main phases: Analysis, Transfer, and Synthesis. The analysis phase is undoubtedly the most important in the process of translation, for all the decisions to be made in the course of the synthesis (reconstruction) phase will be based on it. In this chapter, we would like to investigate the steps the translator should in theory follow in the analysis phase.

It is suggested that, in practice, the translator as a reader and as a linguist starts with the syntax and works from there to semantics and then to "what is relatively context-variable", i.e., pragmatic analysis (see: Leech, 1983; Carroll, 1964).

We would like to claim that the analysis phase has two levels, one primary, and the other secondary. At the primary level, the analysis phase could be regarded as consisting of linguistic analysis, comprehension, and interpretation. All these aspects of the analysis at the primary level are related, respectively, to the three areas drawn by Morris (1946), namely syntactics, semantics, and pragmatics (1).

Syntactics is simply concerned with "the relationship of symbol to symbol, their arrangement including order and hierarchical structures" (Nida, 1964, 35); semantics studies the "relationship between signs and designata" (House, 1981, 86); whereas pragmatics is "the study of how utterances have meaning in situation" (Leech, 1983,x).

We will discuss each analytical aspect separately in this chapter; but by doing so, we do not assume that each aspect of the analysis is separate or independent from the other aspects.

At the secondary level of the analysis phase, the translator proceeds to a stylistic and textual analysis. In other words, he has to discover the cohesive and stylistic devices used in the source language text. Since we consider translation as a process which leads from a source language text to an equivalent target language text, this requires not only a syntactic and semantic analysis but also a stylistic and text-pragmatic understanding of the source language text.

Let us now examine these levels of the analysis starting with the primary level which includes linguistic identification and syntactic analysis as well as semantic and pragmatic analysis.

## A. Primary level Analysis

### 1. Linguistic Identification and Syntactic Analysis

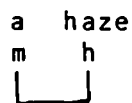
The reading process leading to the comprehension of a stretch of language, as we see it, may be based on a reconstruction of the structure of this stretch of language through a binary construction representation. We propose this kind of structural representation following de Beaugrande's and Dressler's (1981, 79) suggestion that short range stretches of the surface structure may be analysed in terms of "closely-knit patterns of grammatical dependencies". We also follow Nida's suggestion that "combinations of more words are usually structured into hierarchically arranged sets of binary constructions" (Nida, 1964, 57). The importance of this binary construction representation is that it describes the type of relationships existing between the different items of the stretch of language (see examples below).<sup>(a)</sup>

Let us now illustrate the procedure in detail by applying it to a sentence taken from Conrad's "Heart of Darkness":

[5a] ||| A haze rested on the low shores that ran out to sea in vanishing flatness||| (HD: 45).

We assume that the reader first identifies the first item of the sentence, i.e., the item "a"; the reader's linguistic knowledge enables him to identify this item as an indefinite article and as a pre-modifier. He expects this pre-modifier

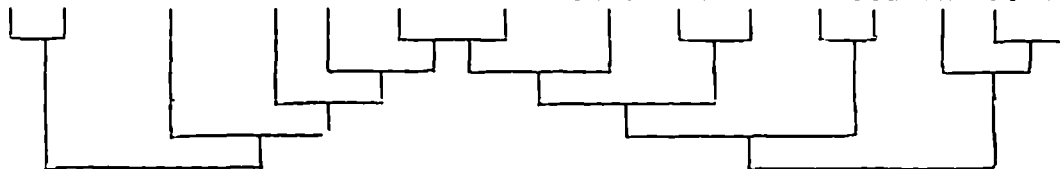
to be followed by a headword - as this is usually the case in English- which in this sentence is "haze". Thus, we have our first binay construction representation in the sentence consisting of a pre-modifier (m), and a headword (h):



Assuming this type of analysis, the translator as a reader goes on analysing the other parts of the sentence, indentifying the items and linking them to each other until he gets an overall representation of the stretch of language he is examining. Hence, the configuration of the linkage in the sentence will be:

[5 b]

A haze rested on the low shores that ran out to sea in va. fl.



The sentence is viewed here as a configuration of links between pairs of items many of them having further linkage. For a simple description of the linguistic analysis, we assume that the reader starts with the identification of items from the smallest unit, the morpheme, to the sentence. It is somehow suggested that when we read a stretch of language in its linear progression, we analyse it in a number of layers. At each layer, there is a meaningful combination of items which constitutes a construction. For instance:

[5 c]

A haze   rested   on the low shores [[that ran.....]]													
1.	f	f	f+b	f	f	f	f+b	f	f+b	f+b			
2.	m	h	v	p	m	m	h	h	v+e	php	m	h	
	(ind	(noun	(past)	(def.	(adj)	(n	(pl.)	(past)	(past)	n	adj	n	(sing)
	art.)	sing)		art.)									
3.	NG		VG				PG	q					
4.	S		P				A						

Symbols used:

f = free morpheme, b = bound morpheme, m = modifier,  
h = headword, p = preposition, v = verb, e = ending,  
q = qualifier, ind.art. = indefinite article,  
def.art. = definite article, sing = singular,  
pl = plural, adj = adjective, n = noun,  
NG = nominal group, VG = verbal group,  
PG = prepositional group, S = subject, P = predicate,  
A = adjunct.

At layer 1, the morphemes are identified in terms of 'free' or 'bound' morphemes that is as one and indivisible unit or attached to another morpheme. Bound morphemes cannot stand on their own but may have specific meaning. For instance, the morpheme 's' in 'shores' indicates plurality, and the morpheme '\_ing' in 'vanishing' is a suffix indicating continuity.

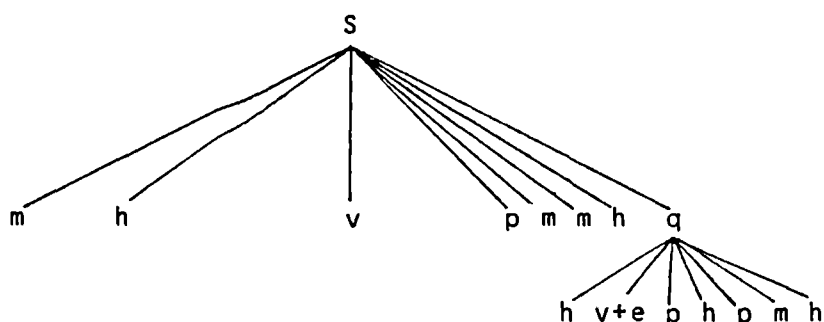
At layer 2, each item is characterized from the grammatical aspect. For example, the item 'haze' is characterized as a headword and 'rested' as a verb. Classification and characterization of the items of a stretch of language may seem at first not significant but they are of primary importance in understanding the grammatical and syntactic relationship existing between the different items, and consequently in the comprehension of the entire stretch of

language.

At layer 3, the items are grouped into structural constituents of the sentence, that is, into syntagmatic groups, for instance, 'a haze' constitutes a nominal group.

At layer 4, each syntagmatic group is assigned a syntactic function. For instance, the nominal group 'a haze' is assigned the function "subject" in its relation with other syntagmatic groups which constitute the sentence. This is based on the assumption that a stretch of language is not only a series of words but also a nesting of grammatical patterns as well.

At this stage of the analysis, each item in the sentence is identified and characterized from the grammatical point of view, and each combination of binary linkage(s) is assigned a syntactic function. Thus, the analysed sentence is found to have an SPA structure (subject + predicate + adjunct). '...that ran out to sea in vanishing flatness' is a modifying clause which supplies us with additional information on the headword 'haze', and acts as a qualifier to it. Therefore, we may include this rank-shifted clause in the syntagmatic group PG as is illustrated in the following tree diagram:



The linguistic analysis adopted here stems from the postulate that any stretch of language can be decomposed into minimal units. The types of relations established between these units determine their grammatical category and their syntactic function. From the syntactic point of view, the distinction between subject and predicate rests, according to Lyons (1977, 430) "upon the assumption that the nucleus of a single sentence (...) is composed of two immediate constituents one of which is nominal (NP) and the other a verbal (VP)".

The type of analysis presented in this chapter is assumed to be necessary before translating. The problem is that we know little of how words are processed and even less about how the processing of structures is done. However, we assume that this linguistic analysis is usually done intuitively by the translator.

Usually, the translator may consciously proceed to a segmentation of a stretch of language using one or the other of the following methods: (a) segmentation of the stretch of language into group of words, that is, finding words that go together and form an indivisible whole; and (b)



segmentation of the structure, that is, finding the logical sequence of the ideas and grammatical units. At a later stage, correct segmentation of the text into units may be of a great help in avoiding erroneous translation (see chapter five). One aspect of text segmentation is to show linkage within a sentence and the different syntagms, or clauses the sentence may contain:

#### Sample of text segmentation

[6] !!! The sea-reach of the Thames | stretched | before  
 us like the beginning of an interminable waterway !!!  
 In the offing | the sea and the sky ! were welded |  
 together without a joint !!, [and] in the luminous space  
 | the tanned sails of the barges [[ drifting up with  
 the tide ]] | seemed | to stand still | in red  
 clusters of canvas sharply peaked with gleams of  
 varnished spirits !!! A haze | rested | on the low  
 shores [[ that ran out to sea in vanishing flatness ]]  
 !!! The air | was | dark | above Gravesand !! [and]  
 farther back still | seemed condensed into a mournful  
 gloom [[ brooding motionless over the biggest and the  
 greatest town on earth ]] !!! (HD: 45)

In this paragraph, each sentence is segmented into syntagms, bearing in mind that each linguistic item has already been identified and characterized, and each syntagm assigned a syntactic function. Each syntagm is related to other syntagms to form a sentence. The meaning of a sentence can

be derived, at least superficially, from the signalling relationship of the various syntagms that constitute the structure of the sentence. The derivation of meaning or comprehension of a stretch of language will be investigated in the following section.

## **2. Semantic Analysis**

According to the model suggested here, the parsing of the surface text, from the linear string into a configuration of grammatical dependencies and syntactic relations, is followed by a semantic analysis. The elements representing the surface expressions activate the translator's or the reader's mental 'dictionary' which assigns to each element its likely meaning. Since theoretically "all words have a minimum semantic content" (Newmark, 1974,40), the translator or the reader would assign a particular significance to each linguistic item, that is, its meaning or the value it acquires within a context. This is so since each word is related to other words in a complicated set of grammatical and sense relationship which defines its meaning. It is the interdependence of the items within a stretch of language which assigns to each item its meaning.

At this stage of the analysis, the task of the translator would be to discover the ways by which referential information is distributed among the constituent elements of the text (see Hartmann, 1980,36), and of "explicating implicit semantico-logical dependency relations" (Wilss

1982,140). In our model, it is suggested that the translator would resort to semantic analysis intuitively and consciously in order to reach the meaning of a word, of an expression, or of a whole text.

A semantic analysis of some sort applied to the source language text is necessary to its comprehension. Comprehension is one of the most important factors in the transfer of a message from a source language text to a target language. In literary translation, for instance, the more the translator understands and comprehends the SL text, the less his difficulties in translating it.

Before any attempt is made to translate a text, the semantic analysis of SLT should be based on a prior reading of the entire text, and on a study of the factual and cultural background of the text. usually, this is the case when dealing with a literary text such as Conrad's "Heart of Darkness" (see Appendix B). A background knowledge of the text may reduce translation difficulties because, more too often, the difficulty in translating is not only due to the differences between the structures of two languages but to the different associations and specific meanings of even simple words as well.

In analysing a text semantically, the translator may primarily proceed to: (a) lexico-semantic analysis, that is, finding the significance of linguistic items; and (b) sentence-meaning analysis, that is finding the significance

of whole linguistic structures. We shall discuss these two aspects of the semantic analysis in the following sections.

#### a) Lexico - Semantic Analysis

The meaning of lexical items in a stretch of language should be considered both outside and within the context. Outside the context because, theoretically, any lexical item has a particular meaning in the sense of being a referrer to a certain reality in some possible world. However, as most words have more than one meaning, their comprehension by the reader or the translator depends, in some measure, upon the linguistic and cultural context within which they are used. Sometimes, a lexical item can carry a significance which goes beyond the conventional meaning assigned to it. Therefore, as Bühler (1965) points out "situation and context are roughly speaking the two sources which in each case make it possible to glean a precise interpretation of linguistic utterance" (2).

These two aspects of lexical meaning may be called 'primary' meaning and 'secondary' meaning. Primary meaning may be defined as the direct, specific, and first meaning of a lexical item which is more likely "to be understood without contextual conditioning" (Nida, 1964, 111). It is usually associated with denotation, that is 'the meaning conventionally assigned to [a lexical item] that is definable independently of context of use' (Wirth, 1985, 5). Secondary meaning, on the other hand, is that aspect of the

meaning of a particular lexical item which can be derived only by taking the context into consideration. For instance, an author may use a lexical item denoting one thing but contextually means something else. It is the function of the context to specify and elucidate the particular meaning intended by the author.

For example:

[7] 'He resembled a pilot, which to a seaman is trustworthiness personified' (HD: 45)

كان أشبه بالطيار الذي يعتبره البحار ... (NH:5)

/kana ashbaha bi at-ṭayyāri al-ladhi yaṭabiruhu al bahhāru ...../

In this example, the mistranslation of 'pilot' is believed to be caused by the translator's defective comprehension competence (see chapter three). The first meaning that came into his mind was 'طيار' /ṭayyār/ (air pilot). However, taking the context into consideration would have solved the problem; For 'pilot' in this particular sentence, meaning "a steersman or person qualified to take charge of ships entering or leaving a harbour," would have been rendered by an Arabic equivalent term such as مرشد السفن /murshid al sufun/.<sup>(b)</sup>

Mistranslation of some lexical items, usually, occurs because translators take the first (primary) meaning which a lexical item may inherently suggest (3). For instance, the

Arabic translation of the lexical item 'mine' in the following sentence:

[8] 'Another mine on the cliff went off, followed by a slight shudder of the soil under my feet' (HD: 66)

has been rendered as ' منجم ' /manjam/ which is the primary meaning of 'mine' (excavation from which minerals are extracted,

إختفى منجم آخر من على الجرف و تلى ذلك ارتعاش  
خفيف في التربة تحت قدمي

(NH:23) /ikhtafa manjamun ākhar min ‘alā al jurfi wa talā dhālika irti‘āshun fi-t-turbati tahta qadami/

If the translator had taken the context into consideration (see appendix A) and looked back at page 66 of HD, he would have translated the lexical item as ' لغم ' /lughm/ or ' متفجرة ' /mutafajjira/ (explosive charge). It is more likely that even if he mistranslated 'mine', he would have got a clue from 'went off' to correct it. It should be pointed out here that a mistranslation of one lexical item may lead to mistranslation of another in the same sentence. For instance, by rendering the word 'mine' as ' منجم ' /manjam/, the translator mistranslated as a consequence the verb 'went off' as ' إختفى ' /ikhtafā/ (disappeared) instead of ' انفجر ' /infajara/ (exploded).

Another aspect which may affect translation is that a word in one language may sometimes have two, or several, different equivalents in another language. It is from the context that we may usually deduce which equivalent to use.

For example in order to translate the word 'aunt' in the sentence:

[9] 'My dear aunt's endeavour to nurse up my strength seemed altogether beside the mark'. (HD: 152)

The translator into Arabic needs to be provided with supplementary information to decide whether 'aunt' is maternal or paternal. The choice between the two alternatives is obligatory because Arabic has two distinct and specific terms for the lexical item 'aunt', depending on whether 'aunt' is paternal ' عمّة ' /'amma/, or maternal ' خالة ' /khālla/(4) . Generally speaking, this dilemma may be solved by referring to the context as 'the richer the context of the message, the smaller the loss of information' (Jakobson, 1971,2064). However, sometimes even the context could not be of help. In the above example, although the word 'aunt' is mentioned four times in the novel referring to the same person, the translator could not draw from the context if 'aunt' is maternal or paternal. Thus, he has to make a decision as to which Arabic word he should use in all the occurrences of the word 'aunt' in the novel (see chapter three for decision-making process).

#### b) Sentence-Meaning

In analysing the meaning of a sentence, the translator would look for the relationship between the different items, and how these items interact and combine to form a proposition.

He may ask: 'what does what to or for whom with what where when for what and how?' in order to indentify the agent, the goal, the action, the manner, etc. Consider the following sentence,

[10] 'In the offing, the sea and the sky were welded together without a joint, and in the luminous space, the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked with gleams of varnished spirits' (HD:45).

A segmentation of this example into syntagms and an identification of semantic relations between the syntagms may be taken as the first step to determine the meaning of the sentence assuming that each lexical item in the sentence is analysed semantically (see earlier: Lexico-semantic analysis).

[10 a]

||| In the offing,| the sea and the skyl| were welded!  
                   location \_\_\_\_\_ agent \_\_\_\_\_ state

together without a joint||, [and]! in the luminous space!  
 \_\_\_\_\_ manner \_\_\_\_\_ + \_\_\_\_\_ location \_\_\_\_\_

the tanned sails of the barges [[drifting up with the tide]]!  
 \_\_\_\_\_ agent \_\_\_\_\_

seemed to stand still| in red clusters of canvas [[sharply  
 \_\_\_\_\_ state \_\_\_\_\_ manner \_\_\_\_\_

peaked with gleams of varnished spirits]]|||

This sentence consists of two coordinated clauses having the same semantic structure: location + agent + state + manner. Both clauses are descriptive; the first is a description of 'the sea and the sky', the second is a description of the 'sails of the barges'. Both clauses have a semantic relationship of simultaneity. This is one way of analysing



the semantic relationship between the various segments of the sentence. The segmentation of the sentence is based on the semantic definitions of syntactic categories (5). It should be pointed out, however, that the semantic structure does not by itself determine the meaning of a sentence. Usually, any sentence is interpreted on the basis of the reader's knowledge and on his comprehension competence (see chapter three).

Another technique for analysing a sentence semantically is suggested by Nida (1974) who, applying his analysis of grammatical meaning to translation, splits the surface structure of a sentence into underlying basic sentences, the kernels, in order to facilitate the understanding of a sentence. If we apply his technique to the following example:

[11] 'The sea-reach of the Thames stretched before us like the beginning of an interminable waterway' (HD:45).

We may have the following <sup>near</sup> basic sentences:

a- The Thames reaches the sea (in a certain place)

=> a'- The place where the Thames reaches the sea

b- a' stretched before us.

c- a' is like the beginning of an interminable waterway.

We may find this type of analysis useful in dealing with complex, or with ambiguous syntactical surface structures. The splitting up of the sentence into basic sentences brings

out the meaning of certain segments and clarifies the relationship existing between the different units of the sentence. In the above example, 'the sea-reach' is a keyword and must be understood clearly. This compound noun does not exist in the dictionary as such, but the context can determine its meaning. If the nominal phrase 'the sea-reach of the Thames' is paraphrased, the meaning of 'sea-reach' may be brought out. Thus, 'the sea-reach of the Thames' becomes 'the place where the Thames reaches the sea'. Ultimately, the whole sentence will be understood and its content ready to be transferred into the target language.

It is repeatedly said that the total meaning of a sentence is not a linear sum of the meaning of the words that it comprises. Therefore, any comprehension of a sentence would involve not only the meaning of the sentence as a whole but also its relationship with the context be it immediate or wider.

Nevertheless, a sentence can be either literal or non-literal. A sentence is said to be literal when we assume the author means exactly what he says, that is when the meaning of the sentence and the author's intended meaning are the same. Conversely, a sentence is said to be non-literal when it is assumed that the author does not mean what his sentence means literally, and here, we enter the domain of pragmatics.

### 3. Pragmatic Analysis

Having dealt with what the sentence meant, the translator should analyse the sentence from its pragmatic aspect. As Nida (1964,491) suggests:

"The analysis of a text in the source language must not be limited to a study of the syntactic relationships between linguistic units or the denotative (or referential) meaning of these same units. Analysis must also treat the emotive (or connotative) values of the formal structure of the communication".

That is, an analysis of the pragmatic aspect of the sentence. The pragmatic aspect of meaning is important in translation, because a translator should not only know what a sentence means, but also what the author meant by such a sentence. The treatment of connotative meaning is part of the pragmatic analysis. Basically, connotative meaning, according to Carroll (1964,41), is an individual matter because the reader constructs the meaning of an expression

"in terms of the concepts and conceptual relationships it evokes, also by utilizing whatever further information he may have concerning the situation in which he hears [or reads] it"

Thus, the translator proceeds to an investigation of the relationship between the sentence and the context in which it is performed. He embarks on discovering the purpose for which the sentence is used, and in doing so, he analyses the conditions under which the sentence has been produced. Moreover, this kind of analysis may show the important relationship between the producer of the expression and the receiver, and the importance of the context in which the

participants in the communication interact (see chapter two for a description of this interaction).

As it is suggested, the pragmatic interpretation of an expression depends on the context. Context, following Leech (1983,13) is "any background assumed to be shared by S [speaker] and H [hearer] and which contributes to H's interpretation of what S means by a given utterance". Consider the following example:

[12] ' This devoted band called itself the Eldorado Exploring Expedition, and I beleive they were sworn to secrecy. Their talk was the talk of sordid buccaneers; it was reckless without hardihood, greedy without audacity, and cruel without courage; there was not an atom of foresight in the whole batch of them, and they did not seem aware these things are wanted for the work of the world. To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe. Who paid the expenses of the noble enterprise, I don't know; but the uncle of our manager was the leader of that lot'. (HD:87)

If we take the context into account we may interpret the stretch of language 'who paid the expenses of the noble enterprise, I don't know' as ironic. Background information about the author and the text (see Appendix B) might confirm this interpretation. The Eldorado Exploring Expedition mentioned in the text may actually be the Katanga Expedition of 1890. The author, Conrad, had a ferocious loathing for such band of exploiters and denounced them by describing them as 'buccaneers', 'greedy', and 'cruel'; he also compares them to 'burglars breaking into a safe', and later (HD:104) 'unwholesome' and 'unappetising'. Conrad was aware

that the 'noble' missions to Africa were merely a facade to extract the bounty of ivory available there. Therefore, the only interpretation that can be given to the expression 'the noble enterprise' must be ironic, irony being defined as "stating something literally but with the implication that the opposite is really true" (Brett, 1976,39).

Moreover, the sentence may also be considered as a rhetorical question which although cast in the form of a question is not intended to obtain information but to express the author's attitude.

What has been described so far in this chapter can be represented as follows:

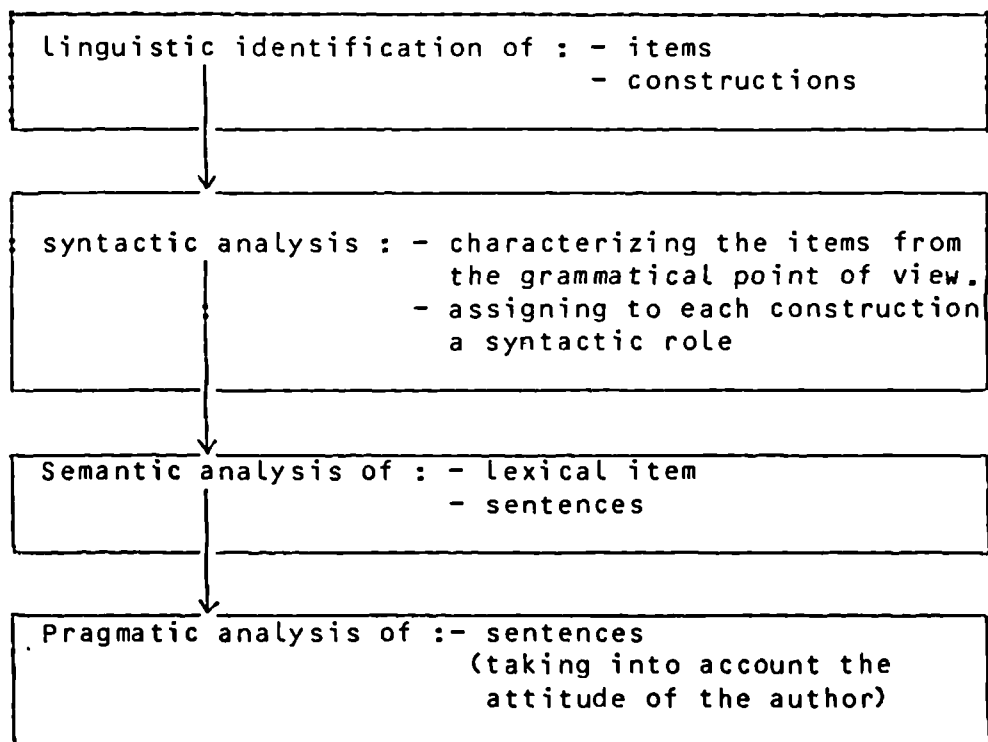


fig:8 Primary level Analysis

## B. Secondary Level Analysis

### 1. Text Analysis

In the primary level of analysis, we dealt with short stretches of language, namely sentences. In the secondary level of analysis we deal with long stretches of language, with text as a whole. Sentences are considered in this study to be part of a text and any decoding of a sentence is made taking into consideration the context provided primarily by the text. A text is not a random configuration of sentences but a coherent stretch of language in which the individual sentences are related and linked to one another into a larger unit to form a cohesive whole. This cohesion is performed by various formal devices of cotextual reference which 'signal the nature of the relationship holding between successive sentences' (James, 1983,103).

These devices which contribute to making a text cohesive and also contribute to establishing intersentential connections are identified by Halliday and Hasan (1976) as: conjunction, reference, lexical cohesion and substitution (6).

a- Conjunctions: These 'express certain meanings which presuppose the presence of other components in the discourse' (Halliday & Hasan, 1976,226). They may be additive (eg: and), adversative (eg: however), temporal (eg: then) or causal (eg: thus).

b- Reference items: These are items 'instead of being interpreted semantically in their own right, they make reference to something else for their interpretation' (ibid:31). These items are personal pronouns, demonstratives, and comparatives.

c- Lexical cohesion: The cohesive effect is also achieved by the selection of vocabulary, it involves repetition or reiteration which includes 'the occurrence of a related item which may be anything from a synonym of the original to a general word dominating the entire class' (ibid:279)

d- Substitution: This is a replacement of some linguistic element such as a word or a phrase by another (see ibid:88ff). Ellipsis is considered by Halliday and Hasan (1976, 142) to be a type of substitution where a linguistic item is replaced by zero. (The importance of these cohesive devices in translation is demonstrated in Appendix A).

These are by no means the only cohesive devices a language may use. There are other devices which contribute to the cohesion of a text such as parallelism (repeating a structure but filling it with new elements), or paraphrase (repeating content conveying it with different expressions). The translator should bear in mind that 'while every language has at its disposal a set of devices for manipulating textual cohesion, different languages have preference for certain of these devices and neglect others' (James, 1981,113).

The role of the cohesive devices is to create texture. The text derives its texture "from the fact that it functions as a unity with respect to its environment" (Halliday and Hasan, 1976,2). Translation of long stretches of language can be made easier by taking into consideration the structure and the cohesion of the SL text, and by knowing what the equivalent structures and cohesive devices are in the TL. The wholeness of SL text and the SL message can be preserved in the TL if the TL text itself is cohesive and coherent.

To illustrate this, a passage extracted from Conrad's "Heart of Darkness" has been analysed to discover the various cohesive devices used in the text and also to highlight their importance to translation (see Appendix A). It was found that by taking into account, or identifying, the cohesive devices employed in the SLT we may reduce the risk of mistranslation. The failure to recognize the relationship between certain lexical items may lead to erroneous interpretation. The translator usually relies on the cohesive devices as guidelines to the interpretation of a text. He moves forwards or backwards in the text to 'regroup components around informational clusters' (de Beaugrande, 1978,32). Many words and phrases point toward other words and phrases and none of these can be interpreted in isolation.



## 2. Stylistic Analysis

One of the task of the translator, especially when dealing with a literary text, is to consider the style of the source language text. The translator has to know and identify the stylistic conventions used in the text such as parallelism, poetic structure, etc; For style is characterized by the specific use of language. The stylistic features of a text can be embodied, for example, in the syntactic structure itself or in the sheer length of the sentence, .

Translators adopt two different approaches to the style of a source language text (see Kelly, 1979,179). They either: (a) imitate the SLT style via formal correspondence, or (b) they use a TL style deemed functionally equivalent. For us, the second approach seems more worthy to follow because the style of a translation must be compatible with the TL norms and conventions, and at the same time be dynamically equivalent to the SLT style, at least, in so far as the stylistic dynamic equivalence does not infringe on the TL norms.

The analysis of the structure of several sentences taken at random from the beginning, the middle, and the end of Conrad's novel "Heart of Darkness" has shown that one of the features of this particular novel is the abundant use of long and complex sentences as in:

[13] Their talk, however, was the talk of sordid buccaneers; it was reckless without hardihood, greedy without audacity, and cruel without courage, there was not an atom of foresight or of serious intention in the whole batch of them, and they did not seem aware these things are wanted for the work of the world. (HD:87)

Though Arabic may allow the use of long sentences, the translator preferred to render the above sentence in two sentences: one short, and the second long being explicative of the first:

كان حديثهم أشبه بحديث المغامرین العتاة .  
 كان كلاما طائشا بلا قسوة ، شرها بلا تهور ،  
 قاسيا بلا شجاعة ، لم تكن هناك ذرة من الحكمة  
 او الجدية لدى أي من أفراد تلك الحفنة ، و لم  
 يكن يبدو أنهم يدركون أن هذه الأشياء مطلوبة  
 لعمل الدنيا (NH:42)

Another stylistic feature is the use of structural parallelism or partial parallelism as in:

[13 a] !!! It was reckless without hardihood,! greedy without audacity,! [and] cruel without courage!!! (HD: 87)

This stretch of language consists of three descriptive segments, each containing adjective + (without) + noun. The same structure was kept in Arabic: طائشا بلا قسوة /tā'ishan bila quswatin/, شرها بلا تهور /shārihan bila tahawwur/, قاسيا بلا شجاعة /qāsiyyan bila shajā'at/.

In some passages of the novel, we came across unusually constructed sentences which may attract the attention of the reader, for instance,

[14] 'Camp, cook, sleep, strike camp, march' (HD:71)

تخييم ، و طبخ و نوم و تفكيك المخيم فمسير (NH:27)

/takhyim, wa ṭabkh wa nawmun wa tafkīku al mukhayyam fa masir/

The SL sentence, for instance, is characterized by the use of monosyllabic verbs suggesting repetition, and monotony of the trek and the routine of the daily march (7).

From the semantic point of view, the novel is found to be full of such stylistic features as the use of a noun modified by negative adjectives in which Conrad tries to express ideas that can hardly be communicated in words (see Appendix B) for example: 'impalpable greyness' (HD:150), 'invisible wilderness' (HD:148), 'inaccessible distance' (HD:131), 'unextinguishable regrets' (HD:150), etc.

Moreover, the specific use of some words can have a great impact on the reader semantically as well as stylistically. For instance:

[15] 'Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads and brass-wire set into the depths of darkness, and return came a precious trickle of ivory' (HD:68).

In this sentence, the use of the words 'stream' and 'trickle' - both belonging to the same semantic field - is very important. As a 'stream' is bigger than a 'trickle', the translator has to keep the same distinction in size in the target language if he is to keep a certain semantic and stylistic effect on the reader. However, the translator failed to do so,

كانت صفوف من الزنوج المغبرين بأقدامهم المطلحة تأتي و تذهب و صفوف أخرى من البضائع المصنعة

و الأقطان القذرة و القلائد و الأسلاك النحاسية  
 ترسل الى أعماق الظلام ، و في المقابل يأتي  
 سيل من العجاج الثمين . (NH:25)

A change of صفوف أخرى من البضائع /ṣufūfun mina al  
 baḍā'ī'ī/ into سيل من البضائع / saylun mina al  
 baḍā'ī'ī/, and 'سيل من العجاج' /saylun mina al 'āji/  
 into 'مسيل من العجاج' /masīlun mina al 'āji/ would  
 have been preferred to keep the semantic and stylistic effect  
 produced by the English sentence.

In the same English sentence, we noticed a syntactic  
 inversion in 'came a precious trickle of ivory' (verb +  
 subject). This is another device which may attract the  
 attention of the reader through the unusualness of its  
 construction and have an impact on him.

The step by step description of the analysis phase,  
 presented in this chapter, is arbitrary. We assume that all  
 the various levels interact in an intricate way. For  
 instance, semantic analysis does not necessarily follow the  
 full syntactic analysis. It is assumed in this chapter that  
 at the primary level of the analysis, the translator is  
 concerned with the analysis of short range of textual  
 stretches, and at the secondary level with long textual  
 stretches relationships. It is also suggested that a  
 translator can make adequate translation on the basis of a  
 comprehensive syntactic, semantic, pragmatic, and text/  
 stylistic analysis of the SLT.

In the next chapter, we shall investigate the possible  
 unit(s) which might be appropriate to the transfer of  
 meaning from SLT to TL taking into account the results of  
 the initial analysis suggested in this chapter.

## NOTES

1. Morris, in: Signs, Language and Behavior (1946, 218-219), explained that "pragmatics is that portion of Semiotics which deals with the original uses and effects of signs within the behavior in which they occur; semantics deals with the signification of signs in all modes of signifying; syntactics deals with combinations of signs without regard to their specific signification in their relation to the behavior in which they occur".

2. Quoted in Wilss 1982, p: 71

3. Beeckman and Callow (1986:94) explained that 'the primary sense is the first meaning or usage which a word apart from context will suggest to most people. Secondary sense are those which the same word carries and which are related to one another and to the primary sense by sharing threads of meaning'.

4. Lexical items denoting kinship are among the problems facing the translator of English texts into Arabic. Some kinship terms such as 'cousin' may have as many as eight Arabic equivalents depending on which side of the family the cousin is:

Father's side		Mother's side	
paternal uncle's side	paternal aunt's side	maternal uncle's side	maternal aunt's side
ابن العم	ابن العمّة	ابن الخال	ابن الخالة
بنت العم	بنت العمّة	بنت الخال	بنت الخالة

5. For further details see Lyons, 1977, vol:1, 438ff

6. For a further description and categorization of these cohesive devices, see: Halliday & Hasan (1976).

7. the sentence appears in a passage describing the journey of Marlow and sixty natives who left the outer station for a two hundred miles trek (see also Appendix B).

(a) The translator may use this system of analysis consciously when he encounters linguistic and semantic problems.

(b) It should be noted that Arabic dictionaries are, in general, not necessarily helpful for translators to find the adequate cultural or lexical equivalence.

## CHAPTER FIVE

### THE TRANSFER PHASE

#### AND THE UNITS OF TRANSLATION

So far, we have been dealing with the analysis of the source language text without considering the target language, except when highlighting the importance of certain aspects of the analysis to translation. All the linguistic units investigated in the previous chapter were units of analysis. In this chapter, we shall investigate the transfer of meaning from the SLT into the TL as well as present and discuss the units of translation.

#### 1- The Transfer Phase

The transfer phase may be considered as a transition stage linking the analysis phase to the synthesis phase. Theoretically speaking, during this phase, 'semantic representations' are extracted from the surface structure of the SLT in order to be transferred to the TL. Bühler (1979:451), describing the transfer phase suggests that:

"If we regard translation as a communication process, i.e., the transfer of a message from source language to target language with the translator as mediating agent in a double function of receptor and source, we should not forget the fact that in human translation there is no direct transfer from SL to TL systems, but there must be an intermediate link,

whether we call it 'das Gemeinte' (cf. Koeller, 1974) or 'sense' (cf. Seleskovitch, 1977), the non-verbal nature of which is a reality to the translator's introspection".

Most translators and writers on translation emphasize the notion that translation is not a direct transfer from SL to TL, but that it can be achieved only through an intermediary stage.

In terms of an information processing description, the transfer phase is the phase where after decoding the SL sentence, for instance, the translator 'maps it into some abstract representation' (Massaro, 1978,389). However, no one knows what this abstract representation really is.

Linguists as well<sup>as</sup> psycholinguists tackled this 'notoriously difficult problem' of determining what a semantic representation is (see: van Dijk, 1983,71). In translation theory 'the content of the transfer phase was [and still is] a problem which exercised many' (Kelly, 1979,37). Some attempts were made to describe this phase through psychology and semiology which produced complex schemes to illustrate the mental processes concerned. However, they were faced with the difficulty, if not the impossibility, of describing how meaning is represented in the human mind, since 'that blackest of black boxes always turned out to be the centrepiece' (Theo Hermans, 1985,9-10).

We do not wish to embark on investigating how meaning is represented within memory, for this is beyond the scope of the present study. However, we shall present, in brief,

Nida's (1964) and Taber's (1972) generativist hypothesis concerning the transfer of meaning from SL to TL.

Starting from the distinction made between the surface structure and the deep structure, Nida and Taber based their model on the notion that deep structure is identical to semantic structure (see chapter two). For Taber and Nida, the deep structures of all languages are, to a great extent, similar. This suggests that by transferring the deep structure at a 'near-kernel' level (basic sentence) from SL to TL 'one is least likely to distort the meaning' (Nida, 1969,492).

According to Taber (1972), one aspect common to all languages is that, on the semantic level, they essentially comprise objects, events and abstractions (2). That is, any concept occurring in any language will refer to either an object, an event, or an abstraction. Objects can represent inanimate and animate things, events are actions and processes, and abstractions include qualities and quantities. A fourth category may be added namely relations which are the relationships between any pair of object, event, abstraction, expressed by coordination, simultaneity, sequence, etc. Relations refer to semantic relationships between items and include all those relations posited between semantic units (3).



Generally speaking, as suggested by Taber (1972), the semantic representation, or the derivation of the meaning of a sentence is based on discovering the semantic relations between its units which are expressed in terms of objects, events, and abstractions. Many different ways could be used to represent a sentence semantically. For simplicity in presentation, we have chosen the following:

[16]	He	blew	the candle	out	suddenly	(HD:80)
	agent	activity	affected		manner	
			by the			
			action			

In chapter four, we have dealt with linguistic units which are more easily definable. The grammatical classes of the linguistic units differ from their semantic classes, for there is a great deal of skewing between semantic classes and grammatical classes; for instance the sentence:

[17] He began to speak as soon as he saw me (HD:74)

is grammatically a subject, predicate, object, adjunct (SPOA) sentence as far as its order of grammatical units is concerned. But in the semantic structure 'to speak' which is a verb (an event) is being used as an object. This suggests that nouns do not correspond automatically to objects, or verbs to events, etc. There is a skewing between semantic classes and grammatical classes. The translator needs to be aware of this kind of skewing when he translates. Most importantly, this shows that translation should not be viewed as a one-to-one correspondence.

If translation was only a matter of matching TL words from a dictionary to words in SLT, machine translation would have been a purely technical problem. This, however is not the case, and the failure of machine translation to equal human translation shows that translation is not a mechanical process but a process involving non-observable phenomena namely 'mental processes' which cannot be studied empirically. Thus, we do not know exactly and precisely what goes on in the translator's mind. Little if anything is known of how data is stored and processed in the brain.

Nevertheless, we assume that the central focus in data storage and processing in the translator's brain is 'meaning'. The SLT symbols and structures are processed to derive the meaning contained in the SL message. Afterwards, the meaning of the SLT is cast into the TL symbols and structures which should be organized in the form required by the target language conventions (see Nida, 1964, 145-146).

The problem of describing the abstract representation of meaning and how this meaning is transferred from one language to another can be related to the problem of finding the appropriate unit of translation. Indeed, the problem of finding the appropriate unit of translation is also a problem of finding at which level of meaning transfer is best carried out. This we shall investigate in the following section.

## 2 - The Unit of Translation

A language is thought, by Wirth (1985,3), to be 'a collection of structures that are the bearers of meaning'. These structures are 'linguistic units of varying types that are related hierarchically - morphemes, words, phrases, and sentences' (ibid.). Thus, meaning, following Wirth's suggestion, can be carried by any of these units. The unit of meaning and consequently the unit of translation may vary accordingly.

The unit of translation (UT) is generally defined as the smallest translatable segment of the discourse, that is, a segment of text which is small enough to be isolated and large enough to be translated as a whole (see: Vinay and Darbelnet, 1958, Van Hoof, 1978:89, and Schumacker, 1975:31).

This definition claims that any unit ranging from the word to the sentence can be isolated and translated as a whole. Thus, UT according to this definition can be related to any grammatical unit: a word, a phrase, a clause, or a sentence.

According to Vinay and Darbelnet (1958,16), UT is "le plus petit segment de l'énoncé dont la cohésion des signes est telle qu'ils ne doivent pas être traduits séparément" (4). They also stipulated that UT can be situated at any level. It can be a word, a phrase, a clause, or a sentence. Nevertheless, they stressed that 'le traducteur... part du

sense' (ibid.37), that the translator translates ideas and not words. Thus, UT should be a semantic unit (unité sémantique). By considering as equivalents the terms 'unité de pensée', 'unité lexicologique' and 'unité de traduction', Vinay and Darbelnet made the concept of UT more vague. The concept of UT is made so undetermined that the problem of delimiting it structurally appears without solution.

The task of finding a reliable unit of translation has been dealt with by linguists and translators alike. It has been, as Vasquez-Ayora (1982,70) puts it: "one of the most elusive and controversial question in the history of translation theory"; he believes that "the need for a concrete and operational unit as a text segmentation measure, semantic or otherwise is undeniable".

Indeed, the translator should know at what level he should translate. Should he take the sentence, the clause, the phrase, the word, or the morpheme as a basic unit of translation?. This controversy is reflected in the different opinions of both linguists and translators. Different approaches to translation (see Chapter two) lead to different views and definitions of the appropriate unit of translation.

Any attempt at delimiting the units of translation within a text must take into consideration different criteria ranging from the linguistic factors involved in the linguistic analysis to the extra-linguistic factors involved in the

semantic and pragmatic analysis of the SLT and the transfer of SL message into the TL.

The different approaches to translation and the large body of literature on translation, with all the differences in opinion, gave no definite formal boundaries to UT. This may have resulted, as Vasquez-Ayora (1982,70) suggests, because "there are no external criteria for delimiting translation units so that the translator may know them beforehand in order to identify them".

In this study, it is believed that since translation is based entirely on rendering the meaning, UT ought to be a unit of meaning. But, as was mentioned earlier, the unit of meaning cannot be delimited beforehand since it can be anything from the word to the whole text. Hence, we assume that the boundaries of a unit of translation depends on the level at which meaning is sought. Before deciding at which level translation is best carried out, we will first examine each unit of analysis starting from the morpheme to the sentence.

### **The Morpheme**

The morpheme is the smallest grammatical and meaningful unit (Crystal, 1980). It can be either free or bound, that is, it can be one and indivisible unit (eg: cat), or attached to another morpheme (eg: cats). Bound morphemes cannot stand on their own, their meaning is derived from their

relation with the words they are bound to. They include such items as affixes (suffixes, prefixes,...), or items denoting tense, number, etc.

For instance:

[18]			
<u>Indistinguishable</u>		<u>Homes</u>	<u>Signed</u>
prefix	suffix	(plural)	(morpheme)
(negation)	(capacity)		denoting past tense)

Let us now consider the morpheme as a unit of translation.

Consider the sentence:

[19] I was thinking of very old times (HD:49)

SL:	I	was	thinking	of	very	old	times
	pronoun	aux.	verb+_ing	prep	adj	adj	noun
							(plural)
TL:	ana	kāna	tafkir	fi	kathīr	qadīma	azmina

Ignoring the morpheme-by-morpheme translation the SL sentence will be in Arabic:

(NH:8) وخطرت بي بالي تلك الأزمنة القديمة

/wa khaṭarat bi bāli tilka al azmina al qadīma/

This example shows that at the morphemic level, we have a string of TL morphemes. The relationship between the morphemes has not been taken into account, and as a result the whole TL string is meaningless. This does not mean that we should dismiss the importance of the morpheme as a unit of linguistic analysis, for we believe that the linguistic structure of a sentence is determined by the arrangement of

morphemes. Nevertheless, translation at the morphemic level shows that the morpheme should not be taken as a unit of translation. Like words, the value of the morphemes be it grammatical or semantic is determined by their environment.

We have shown briefly that a morpheme cannot be taken as a unit of translation, now we shall investigate the word as a possible candidate for the status of unit of translation.

### **The Word**

The word - a free morpheme or a compound of morphemes - constitutes a minimal element of speech having a meaning as such. Grammatically, words are traditionally divided into two classes: open (nouns, adjectives, verbs, adverbs) and close (pronouns, prepositions, and conjunctions). Morphologically, they can be variable, that is, when grammatically different forms are found (see Robins, 1978,187), for instance: eat, eats, eating, ate, eaten; or invariable, that is, words appearing in only one form. These words are, in fact, limited in number (eg: since, seldom, when, ...). Semantically, if we consider the correspondence between the units of meaning and the words of a text, three cases or aspects as classified by Vinay and Darbelnet (1958,38) may arise. As an illustration, let us consider the following example:

[20] SL: 'as soon as I had put on a dry pair of slippers, I dragged him out, after first jerking the spear out of his side which operation I confess I performed with my eyes shut tight' (HD:119)

TL:

حالما انتعلت خفين حافيين سحبته خارجا بعد  
أن قمت بانتزاع الحربة من خاصرته بصعوبة وأعترف  
أنني قمت بهذه العملية و أنا مغمض العينين.(NH:73)

/ḥālama anta<sup>ʕ</sup>altu khaffayni hāfiyayni saḥabtuhu  
khārijan ba<sup>ʕ</sup>da an qumtu bi intizā<sup>ʕ</sup>i al ḥirbat min  
khāṣiratīhi bi ṣu<sup>ʕ</sup>ūbatin wa a<sup>ʕ</sup>tarifu annani qumtu bi  
hadhihi al <sup>ʕ</sup>amaliyati wa anā mughmaḍu al <sup>ʕ</sup>aynayni/

In this example three types of words as classified by Vinay and Darbelnet (1958) are identified: simple units, diluted units, and fractional units.

1. Simple units: where a unit corresponds to a single word.

[21] eg: spear =====> ' حربة ' /ḥirbatun/

2. Diluted unit: when the unit covers more than one word in SLT but functions as one word both in SLT and TLT.

[22] eg: As soon as =====> ' حالما ' /ḥālamā/

A diluted unit is a cluster of words which usually constitutes a single unit because the constituents share the same expression which has one single idea and behaves as a simple word.

3. Fractional unit: where two morphemes which appear to be two separate words constitute in fact one single unit.

[23] eg: put on =====> ' إنتعل ' /inta<sup>ʕ</sup>ala/



However, although each word or lexical unit has a potential meaning, its meaning within a text depends on its environment. As Synder (1981,129) puts it:

"No word in a language stands alone, each one is related to others in a a complicated set of grammatical and/ or sense relationship which define and delimit its meaning"

In other words, the meaning of a word depends on its environment. Words have meaning by virtue of their employment in sentences within texts. Their function in the context and their meanings are derived from their combinations with other grammatical and lexical items.

Words considered independently may lead to literal translation. In addition, without taking into account the environment in which the word is used, that is, its meaning within a context, mistranslation is bound to take place (see example 'mine' p:90)<sup>(\*)</sup>. In this respect, Beeckman and Callow (1974,31) write:

"The literal transfer of lexical units is no more successful than the literal transfer of grammatical features. Both can lead to wrong meaning, and even if they do not, they often obscure the message of the original or make it seem ridiculous and obviously foreign".

Moreover, it is very seldom that we can find a particular word in SL ready to be translated by one and always the same word in the TL. As was pointed out by Mc.Intosh and Halliday (1966,132):

"Languages vary considerably in their organization of lexical meaning in the sense that a given item in one language will not always enter into the same

relation of contrast and combination as its translation equivalent in another language".

### Syntagms and Phrases

Words are usually grouped or clustered into units of meaning to form syntactic and semantic structures. We can consider a syntagm, a phrase, or a group of words as units of translation when all the elements are bound in a way that they cannot be translated separately.

Vinay and Darbelnet (1958,37-38) classified the units of translation at the syntagmatic or phrasal level into four types: functional, semantic, dialectic, and prosodic. In this work, we adopt this classification but with some modification. Since we consider all these units as semantic, and since we want a more precise and clear differentiation between the units, we call Vinay's and Darbelnet's 'semantic unit' the 'idiomatic unit'

1. Functional unit: this is a unit where all the elements participate in giving the same grammatical function. The segmentation of a sentence into functional units follows its division into subject, verb, complement, and adjunct. For instance:

[24] SL: ||| A haze! rested! on the low shores||| (HD:45)

subject | verb | adjunct

TL: إستقر ضباب خفيف على الشواطئ المنخفضة

(NH:5)

/istaqarral dabābun khaffunl 'alā al shawāṭi' al munkhafida/  
 verb | subject | adjunct

2. Idiomatic units: where all the elements present a single unit of meaning. Idiomatic units are expressions which cannot be subdivided into other categories and/ or translated word by word, but should be treated as indivisible units. Following Beeckman and Callow (19774,12) an idiom is:

"An expression of at least two words which cannot be understood literally and which functions as a unit semantically".

For instance:

[25] SL: ||| It is too beautiful altogether and if they were to set it up it would go to pieces before the first sunset||| (HD:59)

TL: إنه فائق الجمال، وإذا حاولن إقامته تحطم قبل أن تغرب الشمس  
 (NH:17)

/innahu fa'iqu al jamāli fa idhā hāwalnā iqāmatahu taḥaṭṭama qabla an taghruba al shshams/

In this example 'go to pieces' is considered as one single lexical item and rendered in Arabic by one single word 'تحطم' /taḥaṭṭama/. This shows that idiomatic expressions are non-compositional, i.e., their meaning should not be seen as the sum total of the meaning of each

item in the expression (5).

3. Dialectic units: dialectic units are usually connectors which indicate a reasoning (eg. in fact, however, nevertheless, etc.) or any cohesive device which may link a sentence with one or more preceding sentence. For instance:

[26] SL: '...I am not disclosing any trade secrets. In fact, the manager said afterwards that Mr. Kurtz's methods had ruined the district' (HD:131)

إنني لا أذيع أية أسرار مهنية فقد أخبرني المدير TL  
بعد ذلك أن أساليب السيّد كورتز قد دمّرت المنطقة (NH:83)

/inni la udhi<sup>u</sup> ayyata asrārin mihaniyyatin. faqad akhbarani al mudīru ba<sup>da</sup> dhālika anna asāliba as-sayyad Kurtz qad dammarat al minṭaqa/

In this example, the second sentence which may indicate what is said in the previous sentence(s) to be the real truth is marked for this purpose by 'in fact' (6). The translator has to treat the dialectic unit 'in fact' as a connector and to render it by 'فقد' /faqad/ which has more or less the same function as 'in fact' in this particular example.

4. Prosodic unit: Where all the elements participate in producing the same intonation and tone. For instance:

[27] ...you don't say! -----> 'أحقاً!' /aḥaqqan/

An exclamation mark is usually a primary clue, in a written text, to a prosodic unit. In general, punctuation marks such as exclamation and interrogation should be taken into account when translating because they are clues to the

semantic and pragmatic interpretation of the unit to be translated. Consider the sentence:

[28] SL: poor fool! if he had only left that shutter alone (HD:119)

TL: الأحمق المسكين لو كان قد ترك ذلك المصراع وشأنه  
(NH:93)

/Al aḥmaq al miskin! law taraka dhālika al misrāc  
wa sha'nahu/

Here, the exclamatory expression 'poor fool!' does not have the literal meaning of 'مجنون فقير' /majnūn faqir/. The exclamation mark in the above sentence may influence the translator's decision in choosing an Arabic equivalent for 'poor fool!' rather than another. The English expression carries a tone of pity, commiseration, or sympathy which can be rendered in Arabic by choosing the appropriate lexical items which carry this meaning. Usually, the Arabic word 'مسكين' /miskin/ has this same emotive weight. However, the whole expression 'poor fool!' carries, not only a meaning of 'sympathy' but also a meaning of 'blame' embodied in the word 'fool'. Someone would be called a 'fool' when blamed for something wrong he might have done as a result of his stupidity or ignorance. This meaning of stupidity is rendered in Arabic by the word 'أحمق' /aḥmaq/. Thus, because of the interpretation of the exclamation mark, the expression 'poor fool!' which, in Arabic, literally means 'مجنون فقير' /majnūn faqir/ becomes 'أحمق مسكين' /aḥmaq miskīn/.

Taking a syntagm or a phrase as a unit of translation can yield sometimes an appropriate translation of a sentence.

For example,

[29]

SL: III In a few days! the Eldorado Expedition! went I  
 into the patient wilderness! that closed upon it  
 as the sea closes over a diver!!! (HD:92)

TL: خلال بضعة أيام كانت بعثة الدورادو قد نهبت إلى البرية  
 الصبور التي احتوتها كما يحتوي البحر الغواص. (NH:49)

/khilāla biḍʿat ayyāminī kānat biʿthatu Eldorado!  
 qad dhahabatī ilā al bariyyati al ṣabūr al-lati  
 iḥṭawat-hā kamā yaḥṭawi al baḥru al ghawwāṣa/

In the translation provided, the TL sentence is structurally 'calqued' (see: "calque" in chapter six) on the SL sentence. It follows the same arrangement of syntagms as that of the SL sentence, thus, showing that translation may be possible at the syntagmatic level. However, in some instances where a sentence is used in a metaphorical manner or a figurative expression, any translation at phrasal or syntagmatic level may lead to not only literalism but possibly to incomprehensibility on the part of the target language reader. For instance,

[30] SL: !!!Every cloud! has! a silver lining!!!

TL: \* كل سحابة لها بطانة من فضة \*

/kullu saḥābatin lahā biṭānātun min fidḍatin/

This is a literal translation which to an Arab reader may be meaningless. However, if we go beyond the meaning of individual words and phrases to the meaning of the expression as a whole, we may find that, among the possible equivalents to the English expression the following Arabic expression:

[31] (Qoran, Al sharh v. 15) إِنَّ مَعَ الْعُسْرِ يُسْرًا

/inna ma‘a al ‘usri yusran/

(lit. There is ease after hardship) (7)

As was seen in this example, the meaning of an expression can go beyond the sum total of its phrasal or syntagmatic units. Consequently, the whole expression is taken as a unit of translation. The sentence as a possible unit of translation will be investigated in the following section.

### The Sentence

Let us suppose that the sentence as considered by Crystal (1980,319) is "the largest structural unit in terms of which the grammar of a language is organized". Structurally, a sentence can be either simple or complex. It can be made of one clause (a subject + predicate unit) or more than one clause.

If the clause within a sentence is semantically complete, it may be considered as a processing unit and consequently as a unit of translation. However, in many cases, the semantic

interpretation of a clause can only be completed if we go beyond the boundaries of the clause and consider the sentence as a whole (see: van Dijk, 1983,36). For example, in the following sentence :

[32] III On the whole river there was nothing [[ that looked half so nautical ]]III (HD:45)

If the type of analysis, presented in chapter four, is followed, the rank-shifted clause can only be processed with its previous clause; "that looked half so nautical" is a qualifier of "nothing".

It is suggested here that in order to avoid literality or mistranslation, the sentence should be chosen as a unit of translation. In this respect, we agree with linguists such as Halliday et al (1973,126) that:

"It is seldom that translation at the rank of the sentence fails to produce an acceptable equivalent, whereas translation clause by clause does sometimes yield versions which a move to the sentence will correct"

This view may be based on the assumption that the sentence is 'the minimum unit of content and at the same time the maximum unit of processing' (A.Lazlo, 1964, 25). Thus, as pointed out by Mc.Intosh and Halliday (1966,29) "the nearer we come to the sentence the greater becomes the possibility of equivalence".

Nevertheless, in order to avoid misinterpretation, we should, in the analysis phase, take into consideration units below and beyond the rank of the sentence. The procedure,

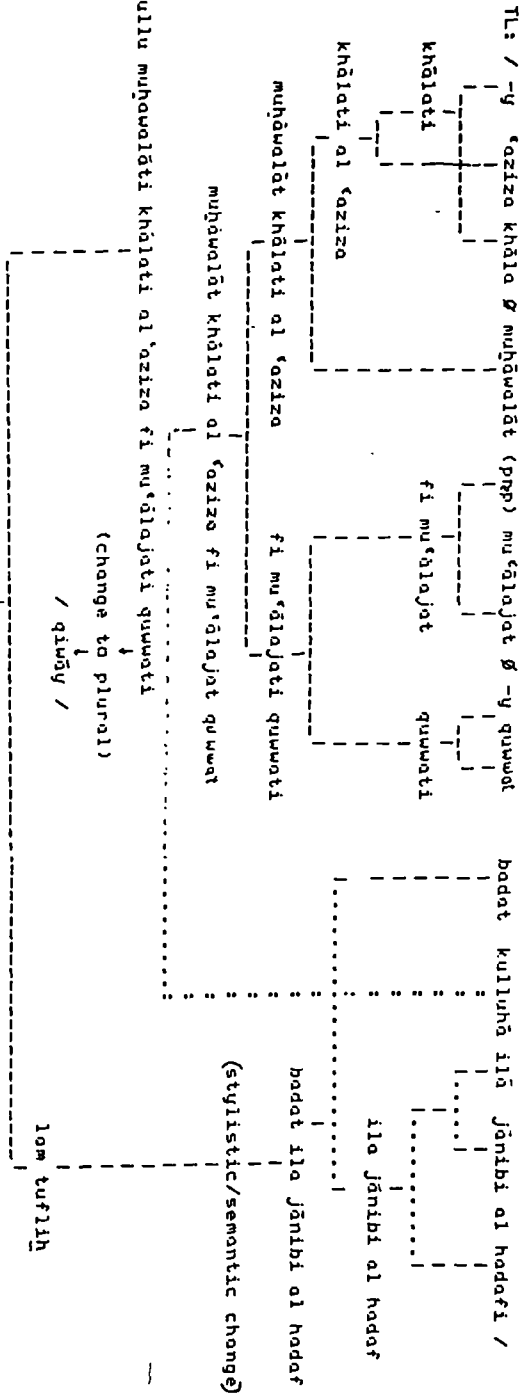
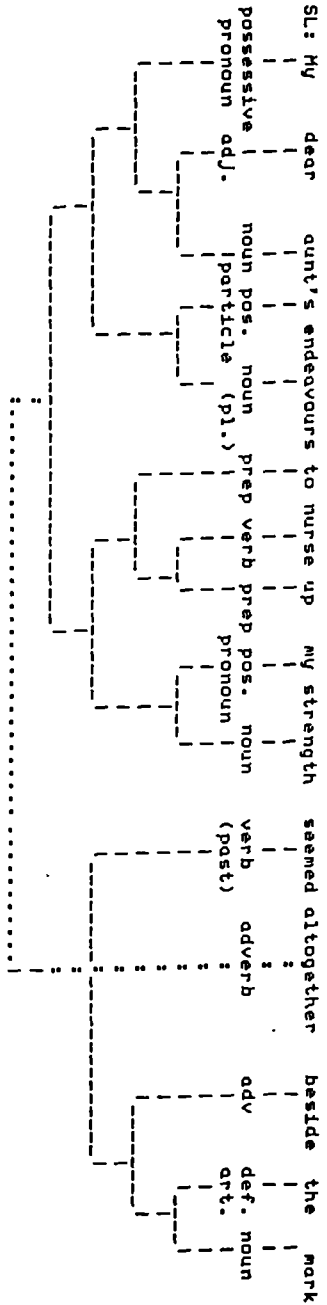


as suggested in chapter four, is to take into account each element of the sentence, determine its grammatical category and its function through its relationship with other elements and finally determine the structure of the sentence as a whole and determine its meaning in accordance with the context in which it occurred. Consider, for instance, the following sentence:

[33] My dear aunt's endeavours to 'nurse up' my strength  
seemed altogether beside the mark. (HD:152)

which will be analysed according to the procedure suggested in chapter four and translated into Arabic after completion of the analysis.

The Analysis of the sentence shows the different relationships existing between the various elements which gradually build up the sentence. First, the identification of the relationship of morpheme to morpheme, for example, the possessive particle 's' in aunt's has a relationship with 'endeavours'; Then the recognition of the relationship between words, such as adjective + noun in 'dear aunt' where 'dear' qualifies 'aunt'; and the identification of the relationship between groups of words, for instance, 'to nurse up my strength' qualifies 'my dear aunt's endeavours'. In turn, both groups of words form a larger nominal syntagm which in relation with other syntagms in the sentence functions as subject. The item 'altogether' is a summation of the whole nominal syntagm (subject) and thus is represented diagrammatically as related to it.



/lam tuḡāyih kullu muḡawajāt khālati al 'aziza fi mu'atajati qawwāt/ (NH:104) لم يتلح كل محاولات خالتي العزيزة في سالتج برقي

In translating the sentence, the different relations existing between the different elements of the sentence are taken into account. As was suggested earlier (see: morpheme), it was found that at morphemic level, the translation seems to be a meaningless string of words, although all the elements of the sentence are recognized individually and understood within the TL linguistic system.

At word level, each word is linked with its dependent bound morpheme, for example: khāla + iy (possessive particle) ----> khālati; but still the translation at this level lacks an overall meaning. This same remark is also valid for the translation at group of words level where each word is related to the other according to the grammatical and functional relationship they have with each other. For instance, in 'عزيزة' /<sup>ʿ</sup>aziza/ which qualifies 'خالتي' /khālati/, we have a group of words: 'خالتي العزيزة' /khālati al<sup>ʿ</sup>aziza/. At the phrase or clause level, the translation is somehow acceptable and can be understood. At the sentence level, after some structural and stylistic adjustments (see: chapter six for translation procedures), the TL sentence becomes clear.

However, although the translator had taken the whole sentence as a unit of translation, he did not render the exact meaning of the verb 'seemed'. He incorporated it with the expression 'beside the mark' and made a semantic adjustment to give in Arabic 'لم تفلح' /lam tuflih/ (did not succeed). The translator made a choice to render

the English sentence into Arabic in a way that may suggest categorically that the 'aunt's endeavours' did not achieve their aim, whereas in the SL sentence, because of the use of the verb 'seemed' there is no way in knowing precisely whether the 'aunt's endeavours' actually achieved their aim or not. In order to render this vagueness, the translator should have taken into consideration the verb 'seemed' and translated the sentence accordingly.

This analysis shows that if all the linguistic units are considered and dealt with as UTs, a one-to-one semantic equation will not be achieved between SL and TL. On the other hand, if any of the different linguistic units is ignored, mistranslation may occur. This seems to argue for not taking any linguistic unit as the sole unit of translation.

Nevertheless, for practical reasons, the sentence should be considered as an appropriate UT only if it is regarded as a linguistic expression of an event or a situation. We do not want to choose a unit of translation beyond the sentence because we suppose that the processing of information is hampered by the constraints and limitations imposed by the human short-term memory capacity. As T.A.van Dijk (1983,25) noticed:

"Discourse comprehension (or production) always operates under the constraints imposed by the limits of the human processing system: limitations imposed by the short-term memory are particularly serious ones in processing the continuous flow of a discourse".

This may mean that the translator's mind cannot process in one bulk a stretch of language exceeding a certain length. In general, the average length of an information processing unit has been said to be more or less similar to that of the sentence (see: Miller, 1973; Hittleman, 1978). This does not mean that we should not take into account other units of analysis below and beyond the sentence, but the sentence should be considered as:

a) A construct of constituents, that is, a structure comprising other smaller units; and,

b) A constituent of a construct, that is an element of a larger unit, the text, and forming part of a sequence of other sentences. In other words, a sentence should be considered as part of a total discourse and cannot be dealt with separately.

The choice of the sentence as a unit of translation is mainly determined by the assumption made in this study that, generally, a sentence expresses a complete event or situation. This may lead us to suggest that a sentence has a double relevance to translators:

a) Generally, it consists of a complete semantic content; and,

b) It has boundaries and a structure which may determine its interpretation and its stylistic or rhetorical perspective (9).

The problem of choosing which linguistic unit should be taken as a unit of translation is closely related to the problem of which main approach to translation should be followed by the translator (see: Chapter One). We assume that it is the choice of UTs which determines which specific approach to translation should be taken.

The two main approaches to translation, the SL-oriented translation and the TL-reader oriented translation, are linked to the problem of the unit of translation. Translation tends to be inclined to the first approach whenever smaller units are considered for themselves. On the other hand, when units are considered in a larger context, translation tends to follow the second approach. Moreover, as was suggested earlier, the inclination towards one approach rather than the other is also determined in part by the use of certain translation procedures and techniques. These, we shall present and discuss in the following chapter.

## NOTES

1. Even on the neuro-anatomical aspect of the problem, scientists continue to debate as to which structures of the brain are committed to the various linguistic capacities, although they argue, generally speaking, that the structures of the left hemisphere of the brain are vital for speech and language (see Akmajian, 1973,308). Since the left hemisphere of the brain is 'alone being capable of interpreting more abstract expressions' whereas, the right hemisphere of the brain is 'able to interpret expressions referring to concrete objects' (Lyons, 1977,89), we might presume that on the neuro-anatomical aspect of the problem, the left hemisphere is the most probable place where abstract representation are located. Although the parts of the brain responsible for semantic representation may be identified, the process of how the semantic representation takes place is difficult to describe.

2. For further discussion of the subject, see: Beeckman and Callow (1974:68).

3. Taber (1972) claims that for each semantic category corresponds in the surface structure a grammatical category for each language. For instance, in many Indo-European languages, objects correspond to nouns, events to verbs, and abstractions to adjectives and adverbs. However, he acknowledged that the hypothesis may be undermined by the fact that grammatical categories may overlap. for example nouns may express not only objects but events, etc.

4. UT is the smallest segment of the discourse in which the cohesion of the items is such that they should not be translated separately (Vinay & Darbelnet).

5. Chomsky (1980:149) noticed that idiomatic expressions in addition to their being non-compositional they "have several relevant properties. In the first place, they typically have the syntactic form of non-idiomatic expressions and in fact, sometimes have a perfectly reasonable literal meaning if understood as non-idiomatic".

6. The function of the connector here is to link the two sentences. It may show that language is a sequentially organized communication system, in which judicious ordering and placing of emphasis may be important for the understanding of the message and its implications.

7. See: The Qoran, translated by Muhammad Zafrullah Khan, London, third edition, 1981, p:623.

8. It should be pointed out that although the sentence is a syntactically and semantically well-defined unit and as such can be considered as an appropriate unit of translation,

translators tend, generally, to take segments of the sentence, usually syntagms, as UTs because they are relatively easy to process.

- (a) Unless the word happens to be a sentence in itself such as 'yes' or 'no' answers.



## CHAPTER SIX

### **The Synthesis Phase and Translation procedures.**

Generally speaking, the synthesis phase is the transformation of the raw results of the analysis and transfer process into a stylistic and structural form appropriate to the target language and accepted by the TLT reader (see Nida 1964, Taber 1972, Gouadec 1974).

Following the comprehension and interpretation of the source language text as well as the determination of its characteristics on the linguistic, semantic, pragmatic and textual levels, the translator proceeds to reexpress the SLT message in the target language using sentence patterns specific to the target language.

Assuming that the meaning of the SLT is fully comprehended and rendered in the TL, the complete TLT is then stylistically 'reconstructed' bearing in mind that the TLT style ought to be functionally equivalent to that of the SLT.

The ways in which translators replace the SL textual material by TL textual material have been formalized in translation theory (see Vinay and Darbelnet, Newmark and Pinchuck). They are called translation procedures (TPs). TPs are the result of the contact of two linguistic and cultural systems. Linguistically, they reveal the differences and similarities between the languages involved.

Culturally, they show how two communities perceive reality.

If we assume that TPs are used consciously by the translator, then the translator's freedom to choose between TPs is limited by: (a) the nature of textual material involved, thus one type of text (eg: scientific) may favour the use of certain procedures which may not necessarily be preferred in another type of text (eg: poetic); and (b) the degree of difference and similarity between the two languages. For as Danielson (1982:9) noticed:

'It is the sameness which permits us to retain certain features of the original, while diversity forces us to deconstruct and rewrite the text'.

For Vinay and Darbelnet (1958), the contrastive approach to translation is relevant since 'stylistique comparee' which aims at comparing two languages with a view to establishing differences of linguistic structures and pinpointing translation difficulties, may help the translator to determine which translation procedures to adopt.

Vinay and Darbelnet (1958) distinguished seven translation procedures which are used intuitively and automatically by the translator. They are divided into two groups:

i- Direct translation, which we call SL-oriented TPs: Borrowing, calque, and literal translation.

ii- Indirect translation, or TL-oriented TPs: Transposition modulation, equivalence and adaptation.

Each of these TPs, in addition to others (recasting,

paraphrase, etc.) will be presented, discussed and exemplified in the following sections.

#### A. SL-oriented TPs:

##### 1. Borrowing:

Almost any language borrows from other languages. In borrowing, there is an introduction into a language, or a dialect, of elements from another language. In other words, it is a transfer of a source language term into the TL without translating it. The SL term is either transcribed or transliterated in TL. Normally, borrowed terms, as Robins (1978:325) pointed out, 'are assimilated to the phonetic sound classes and to the phonological patterns of the borrowing language'.

By frequent use, the borrowed term may at the end be assimilated phonologically and become part of the TL vocabulary. For example:

[34] strategy -----> 'إستراتيجية' /istrātijiyya/.

In the case of related languages such as English and German, certain borrowed terms in TL mirror the phonemes of the SL term exactly (eg: Blitz).

Other types of borrowed terms which are often accepted in the target language even when they have no equivalents are 'proper names' and 'cultural terms'.

a) proper names: Usually, English proper names are

transliterated in Arabic(1). For instance:

[35] SL: 'It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled or untitled' (HD:47)

TL:

لقد عرف وخدم كل الرجال الذين تفتخر بهم الأمة من السير  
فرانسيس دريك إلى السير جون فرانكلين فكلهم فرسان سواء  
حصلوا على اللقب أم لم يحصلوا عليه. (NH:7)

/laqad ʿarafa wa khadama kulla-rrijāla l-ladhina taftakhiru bihim al-ummatu min as-sir Francis Drake ila-s-sir John Franklin. Fakulluhum fursān sawāʿun ḥaṣalū ʿala-l-laqabi am lam yaḥṣulu ʿalayhi/.

b) cultural terms: Some English token words (such as titles, weights, ecology ..) which add local colour to the text are usually left untranslated but sometimes explained in a footnote. In the above example, the term 'sir' is left untranslated in Arabic but the translator gave an explanation and a definition of the term in a footnote. In another example:

[36] SL: 'As he weighed sixteen stones, I had no end of rows with the carriers' (HD:71)

TL:

ولأن وزنه كان ستة عشر ستون، لم تنته مشاجراتي مع الحمالين  
(NH:28)

/wa li'anna waznahu kāna sittato 'ashar stone, lam tantahi mushājarāti maʿa l-ḥammālin/.

The translator transliterated the term 'stone' because there is no direct equivalent to it in Arabic. However, he supplied its definition and its equivalent in 'pounds' in a footnote.

It should be noted that not all proper names are transliterated or even translated. A proper name used as a modifier to a noun can be omitted in the TLT when the proper name (eg: a trade mark or a brand name) does not have any cultural or emotive value to the TL reader. For instance:

[37] SL: 'She rang under my feet like an empty Huntley & Palmer biscuit tin kicked along the gutter' (HD:85)

TL:

كان يطرق تحت قدمي كعلبة بسكوت فارغة ركلت فوق ميزاب  
(NH:40)

/kāna yaṭruqu taḥta qadami kaʿulbat biskūt Fārigha rukilat Fawqa mizāb/.

In this example, the trade mark Huntley & Palmer has been omitted in the TL sentence. As 'Huntley & Palmer biscuit tins' are unknown to the TL reader, we assume that the translator has felt that omitting the brand name would not affect the response of the TL reader.

## 2. Calque:

Calque usually occurs at the phrase or sentence level and consists of imposing the structural, semantic or stylistic features of SL on TL.

a) At the phrase level, we distinguish two types:

i- exact calque (or exact rendition), that is borrowing the idea exactly through translation. For instance,

[38] Security Council -----> . مجلس الأمن  
/majlis al'amn/

ii- loan rendition; that is copying the idea but not exactly. For instance:

[39] Minister without portfolio ----> . وزير بلا وزارة  
/wazīrun bilā wizāratin/.

b) At the sentence level, there are three types:

i- structural calque: This type occurs when we introduce a source language structure in the target language. For instance:

[40] SL: ||| The long stretches of the waterway| ran on  
deserted into the gloom of overshadowed  
distances||| (HD:93)

TL:

وامتدادات الممر المائي البعيدة تجري بخذلان نحو  
قتامة المسافات البعيدة  
(NH:49).

/wa-mtidādāti-l-mamarri-l-mā'i al ba'īdati | tajri |  
bikhadhalān nahwa qatāmati -l-masāfāti-l-ba'īdati/.

ii- stylistic calque: This occurs when we keep the same stylistic feature of SL in TL (2). Often, this kind of calque goes hand in hand with structural calque. It follows the same phrase and word order of the SL. For instance:

[41] SL: 'In a few days, the Eldorado Expedition went into the wilderness that closed upon it as the sea closes over a diver' (HD:92)

TL: خلال بضعة أيام كانت بعثة ألدورادو قد ذهبت  
إلى البرية الصبور التي احتوتها كما يحتوي  
(NH:49) البحر الفواص

/khiḷāla bidāti ayyāmin kānat bi<sup>c</sup> thatu Eldorado qad dhahabat ilā l-bariyyati ṣṣabūr allati-htawathā kamā yaḥtawī-l-baḥru l-ghawwāsa/.

iii- semantic calque: This occurs when a TL expression is 'calqued' on SL expression retaining the same word order and the same primary meaning of the lexical elements.

[42] SL: I was rather excited at the prospect of meeting Kurtz very soon (HD:92).

TL: كنت في ذلك الوقت مستثاراً بتصور مقابلي الوشبكة لكورتز  
(NH:49)

/kuntu fi dhālika-l-waqt mustathār bi taṣawwuri muqābalati-l-washīkati li Kurtz/.

An interesting example of semantic 'calques' is the translation of many English idioms into Arabic. Because of the influence of European languages, especially French and English, Arab writers and journalists in particular 'calque' the SL idioms when in fact many can be rendered by one single Arabic word. For instance:

- [43] To put pressure... → مارس ضغطا → ضغط  
 To have breakfast → تناول فطورا → أفطر  
 To ask permission from → طلب الإذن من → إستأذن

### 3. Literal translation:

It occurs when there is a one-to-one structural and conceptual correspondence. For instance,<sup>(3)</sup>

- [44] He reads a book -----> يقرأ كتابا  
 |                    |  
 /yaqra'u    Kitāban/

Literal translation is sometimes possible and meaningful from English into Arabic when the stylistic and syntactic features of Arabic are respected and the meaning rendered.

- [45] SL: The end justifies the means.

TL: الغاية تبرر الوسيلة

/alghāyatu tubarriru al wasīlata/.

- [46] SL: It was just two months from the day we left the creek. (HD92)

TL كان ذلك بعد شهرين فقط من اليوم الذي تركنا فيه الجدول

/kāna dhālika baʿda shahrayni faqat mina-l yawm-al-ladhi taraknā fihi al jadwal/. (NH:49)

In literal translation, the words and phrases of the SL are translated taking no account of the context but respecting the syntactic structure of TL. Therefore, many examples of literal translation can be meaningless to TL reader especially when a cultural element is involved. For instance:



[47] SL: "I let him run on, this papier-maché Mephistopheles and it seemed to me that if I tried I could poke my forefingers through him and would find nothing inside but a little loose dirt may be" (HD 81)

TL: ذهب مفيستوفيلس الورقي و قد بدا لي لو حاولت لأستطعت إختراقه بأصبعي حيث لن أجد غير قذارة متحللة .  
(NH:32)

/dhahaba Mephistopheles al waraqi wa qad badā li annani law ḥāwaltu lastata<sup>tu</sup> ikhtirāqahu bi'usbu<sup>ʿi</sup> ḥaythu lan ajida ghayr qudhāratin mutahallilatin/

The Arabic version of the English sentence is literal. The first part of the sentence "I let him run on, this papier-mache Mephistopheles" is rendered almost word-by-word. 'I let him run on' is rendered in Arabic by ' ذهب ' /dhahaba/ (went) where in fact if the translator took the context into account, the expression would have been translated as ' تركته يواصل الحديث ' . /taraktuhu yuwāṣilu-l-ḥadith/. The word 'Mephistopheles' is an allusion to the legend of Faust (1488-1541) and a reference to the demon to whom Faust sold his soul. The lexeme 'papier-mache' in addition to its literal meaning may undergo a semantic drift to mean 'Fake or false'. Hence, if literalism and misinterpretation are to be avoided the first part of the sentence should be in Arabic (among other possibilities): لقد تركت هذا المارد الزائف يواصل حديثه

/laqad taraktu hādha-l-mārid-azzā'if yuwāṣilu ḥad-ithahu/

Moreover, literal translation, for structural reasons, may lead to misinterpretation or ambiguity. For example,

[48] SL: ||| It is a book| as I said previously! of Mohammed Dib|||

TL: هذا كتاب كما قلت سابقا لمحمد ديب

/hādha Kitābun/ kamā qultu sābiqan/ li Moḥammed Dib/  
(1) (2) (3)

The Arabic sentence is ambiguous, it can have two meanings: (a) 'It is Mohammed Dib's book', or (b) 'I said to M. Dib, it is a book'. A change on the structural level of the Arabic sentence is necessary to avoid this ambiguity and render the SL sentence appropriately. Thus:

[48a] TL: هذا كتابٌ لمحمد ديب كما قلت سابقا

/hādha Kitābun/ limuḥammed Dib/ Kamā qultu Sābiqan/  
(1) (3) (2)

or كما قلت سابقا هذا كتاب لمحمد ديب

[48b] /Kamā qultu Sābiqan/ hadha kitābun/ limuḥammed Dib/  
(2) (1) (3)

These necessary changes and modifications on the structural level are part of the recasting and restructuring procedures which are part of the TL-oriented procedures.

## B. TL-ORIENTED TPs

### 1- Transposition.

Vinay and Darbelnet (1958,16) defined transposition as 'procédé par lequel un signifié change de catégorie grammaticale', that is a substitution of one part of speech by another. Generally, transposition is a replacement of a source language grammatical unit by a different TL one when restructuring the form.

Any translation involves some modifications and changes on the linguistic level, because of structural and syntactic differences between the two languages involved. Therefore, we would expect this type of TP to be widely used.

Vinay and Darbelnet (1958) draw a distinction between obligatory and optional transpositions:

a- A transposition is obligatory when there is no other alternative to preserve and render the SL meaning in the TL, that is when there is only one way of rendering the SL structure in TL.

English word order on the phrase level usually demands obligatory transposition in Arabic. For instance, an English 'adjective + noun' is, in most cases, rendered in Arabic by a 'noun + adjective':

[49] SL: A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a

dead silence, grass sprouting between the stones,  
imposing carriage archways right and left, immense  
double doors standing ponderously ajar' (HD:55).

TL:

شارع ضيق مهجور غمرته ظلال حالكة ، بيوت  
عالية و عدد لا يحصى من النوافذ<sup>بساتينها</sup> التي تتحكم  
بإدخال الضوء ، صمت القبور و عشب نبت  
بين الحجارة فارضا الطريق نحو البوابات  
القوسية إلى اليمين أو اليسار حيث انفتح  
باب ضخم ذو دفتين على مصراعيه . (NH:13)

In this example the phrase 'a narrow and deserted street'  
which is composed of 'adjective + adjective + noun' is  
rendered in Arabic by 'شارع ضيق مهجور' /shāri'un  
dayyaq mahjūr/ which is structured as "noun + adjective +  
adjective".

b- An optional transposition occurs when the translator is  
faced with two choices. His choice of one or the other  
option is usually stylistically motivated.

In the example [49], the translator could have literally  
rendered the prepositional phrase 'in deep shadow' by an  
Arabic prepositional phrase 'في ظل عميق' /fi ṣillin  
'amīq/; but, instead he has chosen to render it by a verbal  
phrase 'غمرته ظلال حالكة' /ghamarat -hu ṣilāl  
hālīka/.

A clear example of the optional transposition are such examples as : [50] 'when he arrived' which can be translated in Arabic as either: (a) 'عندما وصل' /'indama waṣala/ or (b) 'عند وصوله' /'inda wuṣūlihi/.

As pointed out earlier in this section, transpositions operate at the grammatical level. Catford's shifts (1965) are useful in describing the different types of transposition:

1- class shift: This occurs when 'the translation equivalent of an SL item is a member of a different class from the original item' (Catford 1965:76). Usually, there are four word classes that can be interchanged: nouns, verbs, adjectives and adverbs. Hence, there are twelve possible types of class shifts. Here are some examples:

Noun ---> Verb:

[51] SL: He sealed the utterance with that smile of his, as though it had been a door opening into a darkness he had in his keeping (HD:74).  
n

TL: ثم ختم حديثه بابتسامته تلك التي بدت و كأنها باب  
(NH:31) يفض إلى ظلمة يتعمها

/Thumma khatama ḥadīthahu bi-btisāmatihi tilka-l-lati badat wa ka'annahā bābun yufdi ilā ḡulmatin yata'ahhaduhā/.

---

In this respect, Arabic is richer than English in optional transpositions. It gives more choice to the Arabic translator in structural and stylistic adjustments.

Noun ---> Adjective:

[52] SL: ... in red clusters of canvas (HD:45).

TL: (NH:5) ... كمناقيد كتانية حمراء  
 /ka'anāqid kattāniyya ḥamrā'/

Verb ---> Noun:

[53] SL: It was difficult to realize ... (HD:45)

TL: (NH:5) ... كان من الصعب إدراك  
 /kāna mina-ṣṣa'bi idrāk/.

Verb ---> Adjective:

[54] SL: The flood had made (HD:45)

TL: (NH:5) كان المد مرتفعا  
 /kana al maddu murtafi'an/

Adjective ---> Noun, and Adverb ---> Adjective:

[55] SL: IT came at the end of his speeches like a seal applied on the words to make the meaning of the commonest phrase appear absolutely inseparable (HD:73)

TL: كانت تأتي في نهاية جملة كالختم يوضع على الكلمات  
 ليحيل معنى أكثرها شيوعا إلى غموض مطلق.  
 (NH:30)

/kānat ta'ti fi nihāyat jumalihi kalkhatam yūda'u  
 'ala-l-kalimāt li yuhila ma'na aktharuha shuyū'an ilā  
 ghumūdin mutlaqin/.

Adjective ---> Verb:

[56] SL: The sea-reach of the Thames stretched before us like the beginning of an interminable waterway (HD:45)

TL: كان ملتقى التيمز بالبحر يمتد أمامنا كبداية طريق  
 مائي لا ينتهي.  
 (NH:5)

/ kāna multaḡā ttaymz bi-l-baḡri yamtaddu amāmanā  
kabidāyat ṭariḡ mā'ī lāyantahi/. (NH:5)

Adverb ---> Noun:

[57] SL: ... and farther back ... (HD:45)  
adv

TL: (NH:5) وفي البعد... /wa fi-l-bu'adi/.  
n

Adverb ---> Verb:

[58] SL: Between us there was ... (HD:45)  
adv

TL: (NH:5) كان يربطنا...  
v  
/kāna yarbiṭuna /.

[59] SL: Afterwards, there was silence on board the yacht  
adv  
(HD:46)

TL: (NH:6) وتلا ذلك صمت على ظهر اليخت  
v  
/wa talā dhalika ṣamtun 'alā ḡahri-l-yakht/

Preposition ---> Adverb:

[60] SL: He had sent his assistant down the river with a  
note to me (HD:89) prep

TL: (NH:45) لقد أرسل مساعده إليّ حاملاً عبارة...  
adv  
/laḡad arsala musā'idahu ilayya ḡāmilan 'ibārat/.

2. unit shift: This occurs when there is a change in the rank of the unit. For instance, a word in SLT can be rendered by a phrase in TL and vice-versa. Unit shifts may involve either a contraction when a higher unit in SL becomes a lower unit in TL, or expansion, a source language unit of a lower rank becoming a unit of a higher rank in TL.

i. Examples of contraction.

group of words -----> single word:

[61] SL: going up that river was like travelling back to earlier beginnings of the world (HD:92)

TL: كان الصعود إلى أعلى النهر يشبه الرجوع إلى  
(NH:49) بدايات العالم الأولى

/kāna-ṣṣuʿūdu ilā aʿla-nnahr yushbihu-rrujūʿa ilā bidāyāti-l-ʿālam al ūlā/.

prepositional phrase -----> word.

[62] SL: The sky, without a speck, was a benign immensity of unstained light (HD:46)

TL: كانت السماء الصافية تبدو كمساحة رقيقة من الضوء الصافي

(NH:6) / kānat assamā' aṣṣafiyati tabdū kamisāḥatin raqiqatin mina-dḍawī -ṣṣafi/

ii. Examples of expansion.

[63] a word -----> a phrase.

SL: ' ... innumerable windows ... ' (HD:55)

TL: (NH:13) عدد لا يحصى من النوافذ

/ʿadadun lā yuḥṣa mina-nnawāfidh/.

[64] SL: In the offing ... (HD:45)

TL: (NH:5) وفي نهاية مرمى البصر  
/wa fīnihāyati marma-lbaṣar/

or [65] SL: Mealtimes ... (HD:74)

TL: (NH:30) ، أوقات وجبات الطعام  
/awqāt wajābāt-ṭṭaʿam/.

3. internal shift: This occurs when there is a shift within a system, <sup>(4)</sup> for instance, within the system of voice (passive <====> active) or the system of number (plural <====> singular) or within any other system (transitive

(b) In the derived form of the verb, Arabic seems to have more cases of contraction than English. However, compound nouns in English are usually expanded into two or more words in Arabic.



<====> intransitive, definite <====> indefinite, tense:  
present <====> past etc.).

Examples of internal shifts:

passive ----> active.

[66] SL: when annoyed at mealtimes by the constant quarrel  
... (HD:74)

TL: (NH:30) عندما ترعجه شجارات...

/ʿindama kānat tuzʿijuhu shijārāt/.

In this example, we have a shift within the system of voice from passive to active. In addition, we have a change in the syntactic function of certain elements. In the SL clause, the agent 'constant quarrel' is represented as an adjunct, whereas in TL it is represented as a subject.

Usually, the shift from passive to active is obligatory in Arabic when the agent is known as in the above example. Generally, English agentless passive constructions are translated by Arabic equivalent constructions. However, in some cases, even if the agent is not known, a shift from passive to active can be preferred in Arabic for stylistic effect or because of a change of point of view (see: modulation). For instance,

[67] SL: He was obeyed. (HD:73) (passive)

TL: كان يفرض الطاعة (NH:30) (active)

/kāna yufriḍu-ṭṭāʿat/

We notice in this example that in addition to the shift from passive to active, there is a modulation, or a variation in

point of view, from effect (obeyed) to cause (يُفرض الطاعة)  
(impose obedience).

## 2. Recasting or Restructuring.

This occurs when the TL structure does not match the exact SL structure and word order at phrase, clause or sentence level. That is, the structure of the sentence may be altered in order to conform with the use and conventions in the target language. For instance:

i. at phrase level:

[68] SL: These moribund shapes were free as air (HD:66)

TL: (NH:24) كانت تلك الأشباح المحتضرة حرة كالهواء

/kānat tilka-l-ashbāh al-muḥtaḍara hurratun  
ka-l-hawā'/

[69] moribund shapes ----> /ashbāh muḥtaḍara/

adj + noun                      noun + adjective

This shift at phrase level from English adjective + noun to Arabic noun + adjective is a demonstration of the differences between the two languages. English, in general, tends to premodify, that is, place the adjective before the head noun, whereas Arabic tends to postmodify, i.e. place the modifier (adjective) after the headword. In some examples, it was found that a string of adjectives in English is usually rendered in Arabic by a paratactic string of adjectives by reversing the order. For instance,

[70] SL: A beardless, boyish face, ... (HD:122)  
 (1) (2) (3)

TL: (NH:76) كان وجهه الفتى الحليق ...  
 / kāna wajhuhu alfatiy al ḥaliq/  
 (3) (2) (1)

ii. structure shift at clause/sentence level: Sometimes a change in the structure of a sentence is necessary in order to conform with the use and features of the TL.

[71] SL: IIIAnd the tranquil waterway leading to the  
 uttermost ends of the earthl flowedl sombrel  
 under an overcast sky!!! (HD:162)  
 (1) (2) (3) (4)

TL: و انساب التيارات الهادي نحو النهايات العظمى  
 كئيبا تحت سماء مليدة بالغيوم . (NH:112)  
 /wa-nsābal ttayyāru-l-hādi ṇaḥwa-nnihāyāti-l-ʿuḏ māl  
 kaʿībani taḥta samā'in mulabbdatiḡ bil-ghuyūm/  
 (2) (1) (3) (4)

In this example, the English NP + VP sequence (1+2) is rendered by an Arabic VP + NP sequence (2+1). Generally, English is said to be an SV type language whereas Arabic is VS type language. However, the sequence SV or VS can be altered in both languages for stylistic reasons or for emphasis. It should be pointed out that the normal word order in Arabic is VS(0); however, since Arabic is a fully inflected language word order is not so crucial as it is in English. For instance, the English sentence

[72] ///Ali/ate/the apple///  
 S V O

can be rendered in Arabic in different structures such as:

- a) علي أكل التفاحة /‘aliyun akala-ttufāḥata/ SVO  
 b) أكل علي التفاحة /akala ‘aliyun attufāḥata/ VS0  
 c) التفاحة أكل علي /attufāḥata akala ‘aliyun/ OVS  
 d) التفاحة علي أكل /attufāḥata ‘aliyun akala/ OSV

When sentences (c) and (d) are spoken, intonation plays a great part in determining the subject and the object. As these examples may show, the word order in Arabic does not necessarily determine the syntactic relationship between words in a sentence. Most importantly, it is, generally, the inflections which display the grammatical relationship. Hence, the translator may choose one of the structures on the basis of pragmatic or stylistic considerations.

### 3. Modulation.

While transposition, or recasting, operates on the syntactic and structural level of discourse, modulation operates on the semantic level and on the variation of point of view. Modulation consists of choosing other symbols for the same signification, i.e. the same idea expressed differently in SL and TL (cf. Vinay and Darbelenet 1958, 51, 88-90, 233, 241). In this respect, the translator should be aware as is argued in chapter one, that two languages may not use the same means to express the same idea. Therefore, translation as a whole could be viewed, from this sense, as a constant modulation.

Modulation, as a translation procedure, can be fixed or free:

a) Fixed or traditional modulations can be found in dictionaries, or proposed by writers and translators in the past and accepted in the target language every-day usage.

[73] honey moon ----> شهر العسل . -- (lit: honey month)  
/shahru-l-ʿasal/.

We may say that fixed modulations are in fact cultural equivalences by virtue of their relatively wide use in the target language.

b) Free modulations: Free modulations are those which are not recorded in dictionaries but are proposed by the translator. The translator resorts to free modulation when the TL rejects a literal translation or simple transposition. For instance:

[74] SL: Vegetations rioted on the Earth, and the big trees  
were Kings (HD:92-93)

TL: (NH:49) عربدت الخضرة تيهها على الأرض و توجت  
الأشجار ملكات.  
/ʿarbadati-l khudratu tīhan ʿala-l-arḍi wa  
tuwwijati-l-ashjāru-l-kabīratu malikāt/

In this example we have a change from: masculine to feminine:

kings ----> malikāt (queens).

In many cases, modulation may involve formal changes. That is, sometimes modulation can be coupled with transposition.

[75] To free a slave ----> تحرير رقبة

/tahriru raqabat/

here we have a transposition verb --> noun: (to free --> تحرير), and a modulation whole ---> part: (slave ---> رقبة - /raqaba/ (neck)).

There are different types of modulation: explicative modulation (for instance an effect in English may be rendered by a cause in Arabic), sensorial modulation (change in the perception of the world concerning colour, taste, etc), change of symbols (usually a change in metaphor), abstract <===> concrete, whole <===> part, etc. The following are some examples:

Effect ----> cause:

[76] SL: He was obeyed (HD:73)

TL: كان يفرض الطاعة . (NH:30)

/kāna yufriḍu ttā'ata/  
(lit. He imposes obedience).

change of symbol or comparison:

[77] SL: As cunning as a snake (snake)

TL: أحذر من ذئب ↓ .

/'aḥḍharu min dhi'bin/ (wolf)

whole ----> part:

[78] SL: In front of the first rank, along the river, three men plastered with bright red earth from head to foot strutted to and fro restlessly. (HD:145)

TL: و في مقدمة الصف الأول من الناس كان هناك  
ثلاثة رجال يكسوهم التراب الأحمر اللامع مسن  
رؤوسهم حتى أخامس أقدامهم . (NH:98)

/wa fi muqaddimati-ṣṣaffi-l-awwali mina nnāsi kāna  
hunāk thalāthat rijāl yaksūhum atturāb al-aḥmar min  
ru'ūsihim ḥattā akhāmiṣi aqdāmihim/. (NH:98)

Here we have a modulation from whole to part: foot  
--->'أخمس القدم.' /akhmaṣ-l-aqadam/ (hollow of the  
sole of the foot). Usually, the expression  
"...من الرأس الى أخمس القدم." has as its English  
equivalent "From head to toe" which is another modulation .  
(a part for another part).

change of point of view:

[79] SL: ... to get a breath of fresh air (HD:68)

TL: ... ليستنشق الهواء النقي . (NH:25)

/liyastanshiqa-l-hawā'a nnaqiya/  
(lit: to breathe clean air).

#### 4. Situational and cultural Equivalence.

This occurs when SL and TL texts refer to parallel situations using completely different structures and concepts. We prefer the use of the term 'situational/cultural equivalence' rather than the vague term 'equivalence' which has a more general use (see Ladmiral 1979:30ff). 'Situational and cultural equivalence' is more specific, for it deals with rendering situations and cultural items specific to SL by similar or analogous situations and cultural items in the target language. The following are some types of situational/cultural equivalences:

## a- Institutional terms:

[80] SL: Senate

TL: مجلس الشيوخ /majlis ashshuyukh/

(lit: council of the old/wise)

## b- Proverbs:

[81] SL: He is a chip off the old block.

TL: ' الابن سرأبيه ' /'al ibnu sirru abihi/

(lit: the son is the father's secret)

## c- Figures of speech:

[82] For instance: ' كثير الرماد ' /kathiru arramād /

(lit. full of ash) ---&gt; very generous.

Most of SL proverbs and figures of speech are usually rendered by TL equivalents. However, sometimes a TL equivalent does not exist for a similar SL expression. The translator therefore should give or render the meaning. This is usually done in the case of allusions.

d- Allusions are references to well known realities and situations expressed usually by a reference to a famous person, thing or myth which are part of the cultural background of a speech community. For instance, the allusion to 'Mephistopheles' in: [84] ' I let him run on this papier-mache Mephistopheles ...' (HD:81) (for a full discussion of this example see p:141), if it cannot be rendered by an equivalent reference or allusion in Arabic, it should be explained or paraphrased. The text itself may not provide much help, therefore the translator has to look



for the necessary information on the allusion elsewhere (eg: in an encyclopedia).

e- addresses and idioms:

[85] SL: Adieu! ... Good bye (HD:58)

TL: وداعا (NH:16) /wadāʿan/.

[86] SL: I beg your pardon (HD:94)

TL: معذرة (NH:50) /maʿdhiratan/.

[87] SL: By hook or by crook (HD:53,97)

TL: بطريقة أو بأخرى (NH:12,53)

/biṭariqatin aw bi'ukhrā/.

Equivalence deals with situation. The message is taken as a whole. A TL equivalent should usually carry the same emotive weight as that of the SL expression and at the same time be understood by the TL reader. For instance:

[88] 'To carry coal to New castle'.

---> (Arabic) حمل التمر إلى هجر  
(lit: to carry dates to hajar)

---> (French) porter l'eau à la riviere  
(lit: to carry water to the river)

---> (German) Enfen nack athen trajen  
(lit: to carry owls to Athens).

As these examples may indicate, equivalence as a translation procedure operates on a stretch of language by using different linguistic items to describe the same situation.

## 5. Adaptation.

This procedure is the extreme limit of translation. It consists of conveying an identical message depicting an analogous situation in the TL to that in the SL. It may be used when a situation in the SLT does not exist in the TL. The translator should, therefore, look for, or create, another situation which evokes the same idea as that expressed and evoked by the SL situation.

As Wilss (1982:99) points out, adaptation usually 'amounts to textual compensation for socio-cultural differences between the SL and the TL communities'. Thus in literary translation for instance, adaptation may involve a rewriting of an SLT in order to fit the target language environment and culture. This procedure alongside paraphrase is widely used in translating the Bible into different languages and cultures (see Nida 1964; Beeckman & Callow 1974).

So far, it may be suggested that there is no clear-cut distinction between adaptation and situational or cultural equivalence at sentence level. However, it should not be difficult to distinguish between them. In many cases, situational equivalence operates on sentences and expressions that are mainly fixed (proverbs, idioms, etc.), whereas adaptation operates on SL sentences or paragraphs which express situations that do not exist in the target language. Adaptation, therefore, entails the creation of a situation in the target language deemed to have the same

effect as that of the source language.

## 6. Paraphrase.

Paraphrase is the restatement of a word or sentence by amplification or free rendering. That is, a concept expressed in a word or a sentence is diluted in the TL and expressed by more than one word or sentence. The translator may resort to paraphrase where SL words have no TL equivalent especially in the case of neologisms. For instance,

[89] SL: reaganomics.

TL: السياسة النقدية لحكومة ريغن

/assiyāsa-nnaqdiya li ḥukūmat Reagan/

(lit: The monetarist policy of Reagan government).

or, when there is a culture bound term, for example:

[90] SL: '... innumerable window with venetian blinds'  
(HD:55)

TL: و عدد لا يحصى من النوافذ يستأثرها التي تتحكم  
بإخال الضوء. (NH:13)  
/waʿadadun la yuḥṣa mina-n-nawāfidh bisatā'iriḥā  
l-lati tataḥakkamu bi-idkhāli-dḍaw'i/.

The term 'venetian blind' has no direct equivalent in Arabic. Thus, it has been rendered by a paraphrase which explains the function of blinds in general, 'controlling the amount of light to be admitted (or excluded)', without stating what type of blind.

A paraphrase is, generally speaking, as Newmark (1982:130) puts it:

"an extended synonym and inevitably an expansion and a diffusion of the original text. It is only justified when an item of terminology (technical, institutional, cultural, ecological, scientific) cannot be handled in any other way ... "

It should be pointed out that some metaphors or idioms which do not have any TL equivalent or cannot be rendered literally, are usually paraphrased. For example:

[91] SL: He was devoted to his books which were in apple-pie order (HD:68)

TL: لقد كرّس نفسه لكتبه التي كانت منظمة بشكل رائع

/laqad karrasa nafsahu li kutubihi al-lati kānat munazama bī-shaklin rā'ī'in/. (NH:25)

(lit: ... arranged in a remarkable fashion)

The translation procedures presented in this chapter are used by the translator consciously or intuitively. They are, to a certain extent, the result of the contact between the two languages, thus, highlighting the differences and the similarities that may exist between the two languages involved in the translation. Moreover, the use of certain translation procedures rather than the others, as was shown through the examples, is dictated mostly by the nature of the material to be translated.

To sum up: translation procedures may be SL-oriented (SL-TPs) or target language oriented (TL-TPs):<sup>(5)</sup>

a) The SL-TPs, borrowing, calque and literal translation,

focus on the source language text. Borrowing, for example, is used whenever the SL text contains untranslatable institutional, technical, cultural terms or proper names; the technique used is transcription or transliteration plus or minus a definition or explanation in a footnote. Calque and literal translation, on the other hand, are usually the result of the influence of SL on TL, and may be used whenever the SL stretch of language, when translated, is semantically as well as structurally or stylistically acceptable in the target language. The source language oriented translation procedures as discussed and presented earlier may be represented schematically as in fig. 9.

b) The target language oriented translation procedures are those which focus on the target language features and culture. Following their description and discussion in this chapter, these TPs are divided into two categories: -Those dealing with the structural and syntactic aspect of the target language (transposition, recasting) and those required to fit the semantic situational and cultural aspect of the target language. Thus, diagrammatically, they may be represented as in fig. 10.

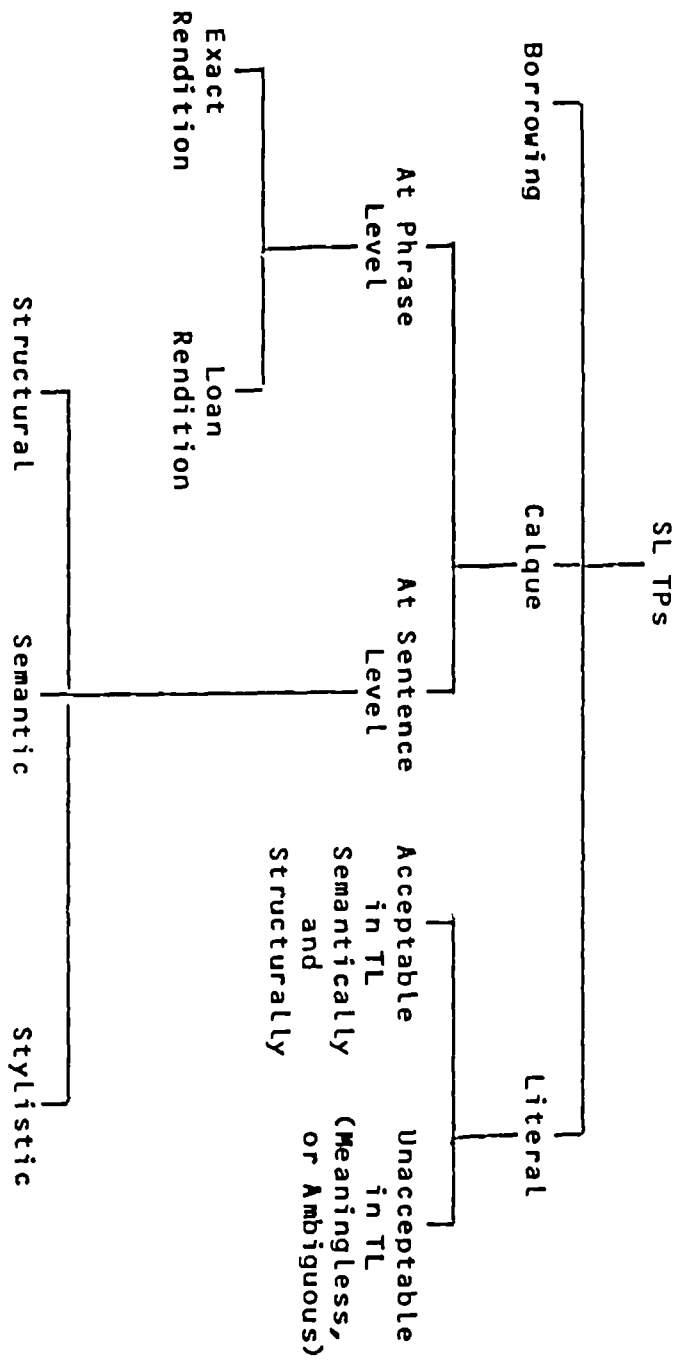


Fig. 9 Source-Language Oriented Translation Procedures

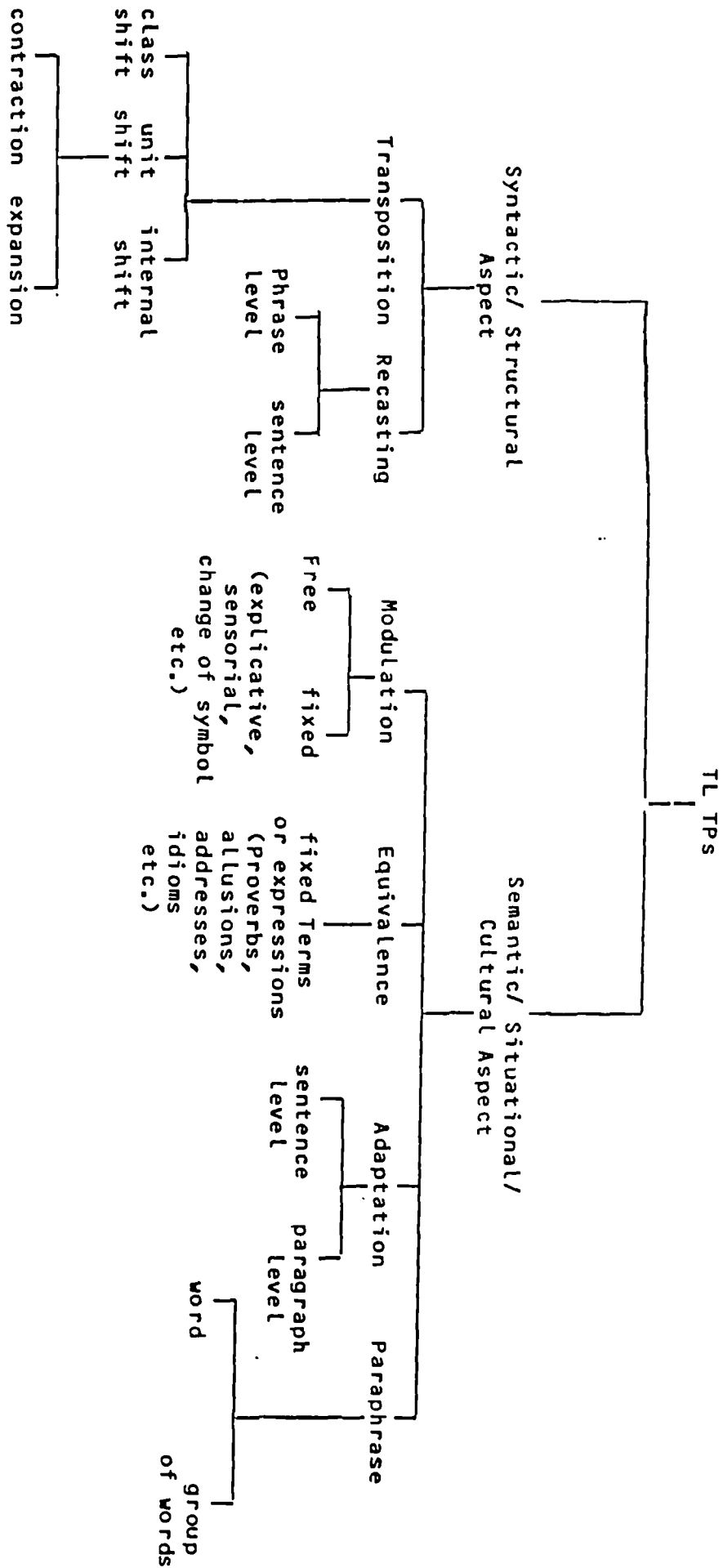


fig.10 Target Language-Oriented Translation Procedures

Throughout this study, translation has been presented as a process which starts with an analysis of the SL text according to a set of dimensions, then a restructuring of the semantic elements and results of the analysis into appropriate TL forms through a transfer phase. This may seem to be a general way of looking at the process of translation. Translation, however, is actually much more complicated than such a view may indicate. In practice, the translator moves back and forth in the text analysing and restructuring. Although the phases were presented as if they were in a progressive order, it must be kept in mind that in the actual process of translation, the analysis, the transfer, and the synthesis phases may occur more or less at the same time.

For the sake of simplicity, the analysis phase was presented in this study as beginning with small units then moving up to the whole text, the opposite might also be true. That is, the translator may analyse the larger units first than identify the smaller units and discover the relations between them.

Since translation is a dynamic process, both bottom-up and top-down methods of analysis may be used alternatively as the translator moves back and forth between larger and smaller units. the translator may, for instance, move back to a larger unit and reevaluate his analysis on the basis of the analysis of smaller units.



As was previously pointed out, the actual transfer of meaning from SL structure to TL structure takes place in the mind of the translator. In carrying out this transfer, the translator may, consciously or intuitively, use translation procedures which will result in a concrete manifestation of the transfer of meaning from SL to TL. The result of this transfer constitutes the initial draft because translation procedures, as were presented in this study, operate mainly on smaller units (words, phrases, clauses, and sentences).

Once the initial translation was drafted, some adjustments may be made on the basis of the analysis. That is, the translator may go back to the result of his initial analysis in order to check the accuracy of the translation as far as meaning is concerned. This may be done through a comparison with the SL text. The translator, when checking the accuracy of his translation, may look not only at the meaning of individual words but also of the sentences, and the relations between the sentences or between other larger units which constitute the whole text. This checking and rechecking of the translation draft may be done several times before the final draft is ready.

## NOTES

1. It should be pointed out that when a proper name is treated purely connotatively, it is either translated by its connotation (eg. Midas ---> ثري . /thariy/ [wealthy]), or replaced by another proper name in TL which gives the same connotation (eg. Midas ----> قارون /qārūn/). However, Newmark (1977,59) stresses that 'while surnames in fiction often have deliberate connotations through sound and meaning the translator should explain the connotation in a glossary and leave the name intact'.

2. Stylistic calque has played a tremendous role in the development of Modern Standard Arabic. Through stylistic calque, new expressions and syntactic structures were introduced into Arabic (see: Bakalla, 1984).

3. Literal translation entails a calque which is not always compatible with TL norms and conventions.

4. For a full description and discussion of the systems in English, see: Margaret Berry: An Introduction To Systemic Linguistics (Structures and Systems). Batsford ltd. London (Ch. 8 and 9; pp:141 ff).

5. It should be pointed out that the majority of translation procedures vary between 'servitude' (obligatory) and 'option' (optional) [see: Vinay & Darbelnet, 1958]. For instance, certain aspects of the target language oriented translation procedures concerning the syntactic and structural level are in the domain of 'servitude' (see: The obligatory Transposition, word order). 'Option' is usually linked to stylistic choice. For instance, when a single sentence may have several syntactic and stylistic alternatives in the target language, the choice of one or the other alternative depends on the translator's decision.

### SUMMARY AND FINDINGS

This study attempted to present a comprehensive representation of the process of translation. As a by-product, it was shown that the never ending debates on whether to translate literally or freely, put in a more modern form, far from making translation studies more fruitful have actually impoverished it and rendered it somewhat sterile.

Four major models of translation were presented and analysed in this study. They were found to highlight one aspect or the other of the translation act rather than give a full representation of the activities involved in the process of translation:

- a) The linguistic / Grammatical model suggested by Catford (1965) favours a simple transcoding of textual units from the SL to the TL. It views translation as an attempt to overcome only structural differences between languages.
- b) The Hermeneutic model advocated by Steiner (1975) centres on the interpretation of texts and sees translation as a mere explanation of the source language text.
- c) The Situational model suggested by Vinay and Darbelnet (1958) seeks situational equivalence without taking into consideration the linguistic meaning. It stems from the assumption that each utterance is governed by a given

situation. However, it was shown that not all situations in one language have equivalent ones in another.

d) The Transformational-Generative model was mainly suggested by Nida and Taber (1964) to deal with ambiguities in Bible translation. It was based on the assumption that the deep structures of languages are similar. Although this model is useful in analysing short stretches of language, isolated sentences in particular, it is cumbersome and unnecessary when dealing with long stretches of language.

All these models were found to be limited in their scope. They are best described as translation procedures rather than models. Each model seems to deal with one aspect of the process of translation and can hardly be described as representing the whole process of translation.

Translation as a linguistic communicative process subsumes linguistic and extra-linguistic factors. Basically, it is viewed as a complex decoding and encoding process where all the activities are interwoven and seem to take place at the same time.

During this process, many levels of the translator's competence coupled with decision-making and problem solving strategies come into action. These levels of the translator's competence are identified as:

1- Linguistic Competence, that is the translator is assumed to have a knowledge of principles and rules governing the phonology, the syntax and the morphology of the languages involved.

2- Comprehension Competence, that is the ability to extract information from linguistic structures and to analyse a text semantically and pragmatically

3- Encyclopedic Competence: in order to be efficient in understanding a text, the translator draws much of the needed additional information from his encyclopedic or general knowledge. It was suggested that a full understanding of the SL text depends on the interaction of the linguistic, comprehension, and encyclopedic levels of the translator's competence. However, the translator must be able to reexpress what he understood into another language.

4- Reexpression Competence: It is the ability to reconstruct the SL meaning into a TL text, without it translation is inconceivable. It was also emphasized, on the basis of practice in translation that linguistic knowledge is a mere pre-requisite to translation, encyclopedic knowledge, comprehension, cognitive memory and perception of textual and cultural features are of the utmost importance to translation.

Although all the phases of the process of translation are presented and investigated separately, they all overlap and interact with each other. In the Analysis phase, it was suggested that the translator proceeds from language structure to meaning. Theoretically, the translator may proceed to the identification and recognition of linguistic elements and grammatical patterns of a sentence in a linear progression. Then, he may segment the text into syntagms which facilitate the semantic analysis. The latter comprises:

a) a lexico-semantic analysis, that is assigning meaning to each linguistic element, and discovering the ways by which referential meaning is distributed among the constituent elements of the text.

b) sentence meaning analysis, that is finding the significance of complete linguistic structures. The meaning of any linguistic structure should be considered both within and outside the context. As was demonstrated, the total meaning of an utterance is not a linear sum of the meanings of the words that it comprises, but is dictated by the context be it immediate or wider. Moreover, the absence of a cultural or situational background knowledge to the SL text may restrict its total comprehension and consequently its translation. The translator is sometimes compelled to discover the purpose for which the text is used by analysing the conditions under which it was produced.

On the textual level, assuming that sentences are linked to one another into a larger unit namely the text to form a cohesive whole, it was argued that taking into consideration the cohesive devices used in the text may reduce the risk of mistranslation. It was also argued that as style depends on the specific use of language which may have an impact on the reader, the translator should be aware of any stylistic devices used in the SL text. An exact transposition of the stylistic effects into the TL is, to a certain extent, impossible. The answer is not to imitate the SL text style but to find a style deemed functionally equivalent. More research in this area is needed.

In this study, we did not consider translation as a direct transfer from SL text to TL, but a transfer through an intermediary stage. Theoretically, after decoding and analysing a source language stretch of language, the translator puts the result of his analysis into some abstract semantic representation. The mental processes involved are still not fully known. However, we assume that the central focus in this intermediary stage is meaning. This prompted us to discuss the problem of identifying the appropriate unit of meaning and consequently that of translation.

Various linguistic units (morpheme, word, phrase, and sentence) were investigated as possible candidates for a unit of translation. As a result, the sentence is found to be usually taken as an information processing unit. Hence,

the sentence is chosen as an appropriate unit of translation - but not the ultimate one - because its meaning is usually determined by its use within a larger unit, the text, and according to its function within a context. Other units below and beyond the rank of the sentence should be taken and considered as units of analysis in order to prevent and avoid erroneous translations. In other words, the sentence should be considered as a construct of constituents and as a constituent of a construct.

It was also shown that whenever smaller units are considered for themselves, translation tends to be SL-oriented. On the other hand, when larger units are taken as units of translation, translation tends to be TL reader-oriented.

Following the analysis and comprehension of the SL text, the translator proceeds to reexpress the SL message into the TL using intuitively or consciously certain translation procedures. It was shown that the use of certain translation procedures rather than the others depends on the degree of similarity or difference between the two languages involved, on the nature of the textual material, and on how two cultures perceive reality. Thus, two main types of translation procedures were identified: SL-oriented TPs and TL-oriented TPs.

Translation as a multidisciplinary activity may benefit from the achievements of various fields of knowledge. Some linguistic theories may throw some light on the problems of



translation. They may help us to understand how texts are structured syntactically and semantically or may contribute to the identification of the differences and similarities between languages. These are but few examples of the many contributions to the study of translation made and still to be made by various types of research such as linguistics, psycholinguistics, semiotics, etc.

Some remarks and conclusions of this analytical study of the process of translation may have some pedagogical and practical implications. The fact that translation is a task requiring a large and continuous linguistic and extra linguistic knowledge may direct and help in the design of a comprehensive program and syllabus for training would be translators and interpreters.

It is clear that the present study could not cover all the aspects of the process of translation and many details of the process, in particular those concerning the mental activities, remained vague. We tried to present not a theory, but a framework for a comprehensive representation of the process of translation.

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APPENDIX A  
SAMPLE TEXT :  
The Cohesive Devices in Text HD:66

black people (p:64) (1) <sup>L1</sup> Black shapes crouched, lay, sat  
black men (p:64) ← <sup>L2</sup> between the trees, leaning against the  
<sup>L2SEM</sup> trunks, <sup>L3</sup> clinging to the earth, <sup>L4</sup> half coming  
out, half effaced within the dim light,  
in all the attitudes of pain,  
detonation, abandonment and despair. (2) Another mine  
mine (p:64) ← cliff (p:63,64) on the cliff went off, followed by a slight  
<sup>L3S</sup> shudder of the soil under my feet.

all the work was (3) <sup>L5</sup> The work was going on.  
going on (p:64) ——— <sup>L5REP</sup> (4) The work!. (5) <sup>R1D</sup> [And] this was the place  
where some of the <sup>R1</sup> helpers had withdrawn to <sup>L6</sup> die

(6) <sup>R1P</sup> They <sup>L6REP</sup> were <sup>L7</sup> dying slowly-it was very clear.

(7) <sup>R1P</sup> They were not enemies, <sup>R1P</sup> they were not  
criminals, <sup>R1P</sup> they were nothing <sup>L3SEM</sup> earthly now- ∅ (They were)  
nothing but <sup>L1 NS</sup> black shadows of <sup>L8</sup> disease and  
starvation, lying confusedly  
in the greenish <sup>L4 NS</sup> gloom.

∅ (They were)  
(8) Brought from all the recesses of the coast  
in all the legality of time contracts, <sup>∅ (They were)</sup> lost in  
uncongenial surroundings, <sup>∅ (They were)</sup> fed on unfamiliar  
food, <sup>R1P</sup> they <sup>L8S</sup> sickened, <sup>∅ (They)</sup> became inefficient, and then  
<sup>∅ (They were)</sup> allowed to crawl away and rest. (9) <sup>R2D</sup> These <sup>L1 NS</sup> moribund  
shapes were free as air- and nearly as thin. <sup>∅ (as air)</sup>

(10) I began to distinguish the gleam of the  
<sup>L4</sup>eyes under the <sup>L2 REP</sup>trees. (11) [<sup>L1 REP</sup>then] glancing down  
 I saw a face near my hand. (12) The <sup>L1 REP</sup>black bones  
 reclined at full length with one shoulder against <sup>L2 REP</sup>the  
<sup>L7 REP</sup>tree, and <sup>L7 REP</sup>slowly the <sup>L9 SEM</sup>eyelids rose and the sunken  
<sup>L9 REP</sup>eyes looked up at me enormous and vacant, a kind  
 of blind, white flicker in the depths of the  
<sup>L9 SEM</sup>orbs, which <sup>L6 REP</sup>died out <sup>L7 REP</sup>slowly.

Symbols Used to Identify the Cohesive Devices :

L : Lexical cohesion  
 S : Synonym ,  
 NS: Near Synonym  
 REP: Repetition,  
 SEM: Semantic Field

R : Reference,  
 D: Demonstrative,  
 P: Personal pronoun

Ø: Ellipsis, or substitution by zero

( ) : Ellipted item

[ ] : Cojunction.

إنحنت أشباح سوداء و استلقت وطلت بين الأشجار  
متكئة على جذوعها متشبثة بالأرض، نصفها  
طمسه الضوء المعتم و النصف الآخر خارجه  
بكل أوضاع الالم و اليأس و الخذلان . إختفى منجم  
آخر من على الجرف و تلا ذلك ارتعاش خفيف في  
التربة تحت قدمي . كان العمل لا يزال مستمرا .  
العمل . كان هذا هو المكان الذي انسحب بعض  
المساعدين إليه ليوتوا .

كان واضحا أنهم يموتون ببطء . لم يكونوا أعداء  
و لم يكونوا مجرمين و لم يكونوا أي شيء أرضي  
الآن . لم يكونوا غير ظلال سوداء للمرض و الجوع  
مبعثرة في القتامة المخضرة . أحضروا من أقصى  
بقاع الساحل بكل شرعية اتفاقيات الزمن و ضاعوا  
في المحيط غير المتجانس، يتناولون الغذاء غير  
المألوف فيصيبهم المرض فيصيحولوا غير أكفاء  
فيسمح لهم بعد ذلك أن يترحفوا بعيدا و يرتاحوا .  
كانت تلك الأشباح المحتضرة حرة كالهواء و نحيلة  
مثله تقريبا . بدأت أميز التماع الأعين تحت  
الأشجار . و بينما أنا التفت نحو الأسفل  
شاهدت وجهها قرب يدي . كانت العظام السوداء مستلقية  
بطولها و قد اتكأ احد الكتفين الى جذع شجرة ،  
و ببطء كبير ارتفعت الرموش و نظرت العينان الفائرتان  
الى الأعلى إلي ، كبيرتان خاليتان كما لو أنها  
لا تبصران و خفق شيء أبيض في عمق مدارها  
ثم ما لبث أن تلاشى . ( ترجمة : نوح حزين ، ٢٣ - ٢٤ )

In the SL passage, four types of cohesive devices - as defined by Halliday and Hassan (1976)- are identified: conjunction, reference, lexical cohesion, and substitution.

i- Conjunction: In sentence (5), we have the item 'and' which is categorized by Halliday and Hassan as an additive and is the simplest form of conjunction. It is used cohesively to link sentence (4) and sentence (5) and to keep the normal flow of the narration. Another conjunctive element functioning as a cohesive device is 'then' in sentence (11). This item functions as a temporal link between sentence (10) and sentence (11), a relation of sequence in time. The translator should keep the same temporal sequence of events carried by this cohesive item.

ii- Reference: In the SL text two types of reference items are identified: personals and demonstratives. For the personal type of reference, we have the pronoun 'they' in sentence (6) and (7) which refers back (anaphoric) to the lexical item 'helpers' in sentence (5). Knowing which lexical item the personal pronoun 'they' refers to, the translator should be able to maintain the reference by maintaining the same gender and number of the lexical item referred to in the verbs used in the sentence; for personal pronouns are usually omitted in Arabic. For instance, in sentence (7) 'they were not enemies' is rendered in Arabic as لم يكونوا أعداءاً /lam yakūnu aʿdā'/, the personal pronoun /hum/'هم' is not needed the gender and number identifying the lexical item 'helpers' is kept and

maintained by the suffix /u/ 'وا' in 'يكونوا' /yakunu/. As for the demonstrative type of reference, we have the demonstrative item 'this' in sentence (5) referring back to the lexical item 'work'; and 'these' in sentence (9) referring to the personal pronoun 'they' in sentences (6), (7), and (8). 'They' in turn, refers to the lexical item 'helpers' in sentence (5). As Halliday and Hassan (1976,57) pointed out :

"Demonstrative reference is essentially a form of verbal pointing, the speaker identifies the referent by locating it on a scale of proximity".

The demonstrative item 'these' refers to an item in a near proximity which in the text is the pronoun 'they' which itself refers to the lexical item 'helpers' and to other lexical items in the passage such as 'black shapes', 'black shadows', etc.

iii- Lexical Cohesion: Four types of lexical cohesion have been identified in the text: repetition, synonymy, near synonymy and lexical items belonging to the same semantic field. In sentence (1), (7) and (12) we have the repetition of the lexical item 'black' which has been used previously in other pages of HD. Another aspect of lexical cohesion employed in the text is the use of noun phrases consisting of an adjective and a noun having the same referent as in 'black shapes' (sentence 1), 'black shadows' (sentence 7), 'moribund shapes' (sentence 9) referring to 'black people', 'black men' (HD 64).

There is a near synonymy between 'dim-light' in sentence (1) and 'gloom' in sentence (7). Also, some lexical items in the text, belonging to the same semantic field, were used such as 'eyes' in sentence (10) and 'eyelids' and 'orbs' in sentence (12). The translator should be aware of the lexical cohesive devices used in the SL text. These devices are identified by Halliday and Hassan (1976,279) under the heading 'Reiteration' which includes "not only the repetition of the same lexical item but also the occurrence of a related item, which may be anything from a synonym of the original to a general word dominating the entire class".

The translator may reduce mistranslations by taking into consideration the lexical cohesion of the SL text. For instance, the word 'mine' in sentence (2) has been mentioned previously in the novel in page 64 alongside the word 'detonation'; However, the translator, failing to recognize the relationship between 'mine' and 'detonation' in a previous page of the novel, has mistranslated the lexical item 'mine' as 'منجم' /manjam/ (excavation from which minerals are extracted) instead of 'عبوة ناسفة' /'ubuwwatun nāsifatun/ or 'متفجرة' /mutafajjiratun/ (explosive charge).

Through textual analysis of the entire text, we may detect not only lexical repetition but also full recurrence of a whole sentence twice or more times in the text. Hence, the translator should be aware of, at all times, that some sentences may recur in different parts of the text and act

accordingly. For example, in HD, we found a repetition of the following sentence in page 58 and 72.

"It should be interesting for science to watch the mental changes of individuals on the spot"(HD:58,72)

قد يكون من المثير للعلم أن يراقب التغيرات  
الذهنية للأفراد فور حدوثها (NH:16,28)

/qad yakūnu mina -l-muthīri li-l-ʿilm an yurāqiba  
attaghayyurāt adh-dhihniyya li-l-afrād fawra  
hudūthiha/

iv- Substitution: In the text, we found a substitution by zero (ellipsis) in sentence (8). For instance, in '...fed on unfamiliar food...', 'they were' is ellipted and the clause is rendered in Arabic as 'يتناولون الغذاء غير المألوف' /yatanāwalūna -l-ghidhā'a ghaira -l-ma'lūfi/, where /kānū/ which is the equivalent, more or less, to 'they were' is ellipted. However, although the passive in the English clause is rendered by the active in Arabic, cohesion with the previous sentence is maintained through specifying the gender and number referring to the ellipted 'they in' the verb 'يتناولون' /yatanāwalūna/ (/ūn/ indicating here plural/masculin).

In the use of pronouns, Arabic tends to be more explicit than English, and one way of rendering an ellipted item is by placing in its place a pronoun. For instance, 'These moribund shapes were free as air and nearly as thin' 'as air' is ellipted at the end of the sentence to avoid redundancy; however, in Arabic this ellipted item should be made explicit, but at the same

time, the translator should avoid repetition. Thus, we have

كانت تلك الأشباح المحتضرة حرة كالهواء ونحيلة مثله

/kānat tilka -l- ashbaḥu -l- muḥtadira  
ḥurratan kal hawā'i wa nahīlatan mithlahu/.

/hu/ 'هـ' in /mithlahu/ ' مثله ' is a substitution for air 'الهواء' /al hawā'i/. As a result, we have here an ellipted item substituted in Arabic by a pronoun.

Heart of Darkness was translated into Arabic by Nūḥ Ḥazīn in 1979, Beirut. The Arabic translation is characterized by literal transfers of certain expressions which led to wrong meanings and sometimes made the Arabic text ridiculous and foreign to the Arab reader.

In many instances, the translator of Heart of Darkness did not take into account the Arabic norms and conventions. The Arabic translator adopted a literal approach and discarded the various relations existing between the sentences and between parts of the text.

A thorough linguistic, semantic, pragmatic and textual analysis as suggested in the present thesis might have helped the translator to avoid distortions and misinterpretations.



## Appendix B

### Presentation of the Data

#### A Brief Study of Joseph Conrad's "Heart of Darkness"

It is a truism to say that before translating any text, it is necessary to understand it. But, in order to understand it or its author, it is important to recognize not only the linguistic and stylistic features of the text, but also to be familiar with the cultural, historical, and ideological context in which the text is produced. We shall present, in this brief study of Joseph Conrad's "Heart of Darkness", a general view of the features of the novel which may be relevant to the translator before he embarks into rendering it into Arabic (or into any other language). This, we believe, is the first step to be taken by the translator. We do not assume that such study which undertakes the gathering of background information on the author and the novel, is in itself sufficient to help us translate the novel; but should be a first step towards understanding the novel and consequently translating it adequately. For, the translator should be aware of the cultural, historical, and ideological aspects of the novel in addition to its linguistic and stylistic facets.

### Background to H.D

The nineteenth century has been called "the age of the novel" . As the last of the major forms of literature to appear, The novel was one of the most fluent, diverse, and unpredictable of literary forms. It was the dominant literary form which reached its apotheosis in the last century. The novel may seem modern but is historically related to other literary forms such as drama and the epic. It took many forms when it emerged in England, and various techniques have been employed by writers with a variety of purpose (1).

During the nineteenth century, literature reflected to some extent, the political, social and economic aspects of European life more than the literature of any previous period. The world was undergoing major historical shifts and changes.

The last quarter of the nineteenth century has seen the completion of the industrial revolution in Europe. This led to the creation of big monopolies and great competition outside Europe. The world witnessed massive exploitation of the colonies and widespread genocides in the name of white civilization and christianity. It was a period of big political, moral, economical and philosophical turmoil 'kindled' by, among others, Freud, Darwin, Huxley, Marx and Tolstoi.

Joseph Conrad lived this period, witnessed the practices of white settlers in the colonies, and also condemned them. For most writers on the colonies, the essential truth was the white man. For Conrad, it was man himself whether he was white, black or yellow. He saw the result of the collision between the white and black civilisation and summarized it the words "the horror, the horror" (H.D.161). These might have been Conrad's words before being Kurtz's, one of his characters in "Heart of Darkness".

Most of Conrad's novels were written for readers still "secure in the conviction that they were members of an invincible imperial power, a superior race" (2).

Whereas some British writers and poets of the period describe the colonies as paradise, and the work of European settlers as constructive and beneficial to the subjected nations, Conrad depicts the colonies as places of exploitation and death. Two extracts, one a poem by the poet of the British Empire, the nostalgic Rudyard Kipling (1865-1936), and the other a passage taken from Conrad's "Heart of Darkness" may illustrate these opposing views:

1. By the old Moulmein pagoda, lookin' lazy at the sea,  
 ther's a Burma girl a-setting, and I know she thinks o' me;  
 For the wind is in the palm-trees, and the temple-bells they say:  
 "come you back, you British soldiers, come you back to Mandalay  
     ...  
 I am sick o' waiting leather on these gritty pavin'-stones.  
 And the blasted English drizzle wakes the fever in my bones.  
     ...  
 Ship me somewhere east of Suez, where the best is like the worst  
 Where there aren't ten commandements an' a man can raise a thirst  
 For the temple bells are calling, an' it's there I would be

By the old Moulmein pagoda, looking lazy at the sea.  
R.Kipling "Mandalay"(3)

2. "... They were building a railway, the cliff was not in the way or anything, but the objectless blastings was all the work going on... Black shapes crouched, lay sat between the trees leaning against the trunks, clinging to the earth half effaced within the dim light in all the attitudes of pain, abandonment and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! and this was the place where some of the helpers had withdrawn to die.

They were dying slowly. It was very clear. They were not enemies they were not criminals, they were nothing earthly now - nothing but black shadows of disease and starvation lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in incongenial surroundings fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl and rest. These moribund shapes were free as air and nearly as thin. I began to distinguish the gloom of the eyes under the trees. Then glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs which died out slowly." (H.D. 66)

As this passage, full of anguish and nightmare, demonstrates, Conrad's writing is more destructive of imperialist ideology than is constructive the pro-imperialist writings of Kipling.

Conrad's attitude and attack on colonial expansion and exploitation is clear, when speaking through one of his character, Marlow, he said:

"The conquest of the Earth, which mostly means the taking it away from those who have a different complexion or a slightly flatter noses than ourselves is not a pretty thing when you look into it too much". (HD:50)

**BIOGRAPHY**

Joseph Conrad (Jozef Teodor Konrad Nalecz Kozeniowski) was born in Dec.3, 1857 in Berdichev in the Polish Ukraine. Following the death of his father in 1869, Joseph Conrad became the ward of his uncle in Cracow. In 1874, he left Poland to Marseilles to seek a career at sea and begin a life of a naval adventurer on ships plying the seas and the oceans of the world. His first contact with England was in 1878. Knowing little of English he was determined to make a career in the English Merchant service. In 1894, he gave up the sea and settled in England until he died in Kent, August 3, 1924.

His career as a novelist began late, at the age of thirty seven, when he published his first novel "Almayer's Folly" (1895). Success came slowly, though his books followed rapidly: "An Outcast of the Island" (1896), "The Nigger and the Narcissus" (1897), "Tales of Unrest" (1898) "Lord Jim" (1900), and "Youth" with "Heart of Darkness" (4) and "The End Of The Tether" (1902), "Typhoon" (1903), "Nostromo" (1904). He collaborated with Ford Madox Ford in writing two novels "The Inheritors" (1901) and "Romance" (1903). Most of his novels were tales of sea and remote countries depicting the conflict of races, the ventures of European traders and exploiters, the guilt, the fear and courage of man. In some works such as "The Mirror of the sea" (1906), or "Some Reminiscece" (called later 'A Personal Record'

(1912), Conrad wrote memoirs of his personal life. In "The Secret Agent" (1907), "A Set of Six" (1908), "Under Western Eyes" (1911) and "Chance" (1914), he explored themes of social, moral and political crisis. His other works include "Victory" (1915), "The Shadow Line" (1917), "The Arrow of Gold" (1919), "The Rover" (1922), and other short stories which appeared in "Twixt Land and Sea" (1913), "Within the Tides" (1915) and "Tales of Hearsay" (1925), and a number of personal and literary essays in "Notes on Life and Letters" (1921), and "Last Essays" (1926). In 1925, an unfinished Napoleonic novel "Suspence" appeared.

Conrad had an astonishing range of achievement and witnessed at first hand a variety of styles of life, nature and environments. His travels made him see almost the whole of the British Empire at its height. The sea has been the background in most of his literary works. It played a great role in forming his character. The image of the sea in Conrad's novels was not the traditional romantic image but a concrete image of solitude and tragedy.

### **Heart of Darkness**

As a boy in Poland, Conrad saw a world map and pointed to central Africa and said: "when I grew up I go there" (4) A quarter of a century later, he did go there. In 1889, he took command of a steamer in the Congo river. Ten years later he recorded his voyage to the Congo in one of his greatest novels "Heart of Darkness". After returning from

the Congo, he suffered both psychologically and physically from the barbarism and the horror he witnessed in Africa - as did his main character, Marlow, in HD. He returned from a thousand miles voyage to the heart of the Congo with memoirs of the white man's power of destruction and violence

"Heart of Darkness" was written for and serialized in the pro-imperialist Blackwood Magazine in 1899. In 1902, together with "Youth" and "The End of the Tether", it was published in a volume called "Youth: A Narration and Two Other Stories".

The novel opens with a description of the Thames at sunset. On the deck of "The Nellie", a cruising yawl, four men were listening to Charles Marlow who first thinks aloud about ancient England and starts telling the story of his trip to the Congo. He describes how he enlisted the help of his aunt to secure a position as a boat captain and how he took a french steamer to the mouth of the Congo river. There, he took another steamer and started the first part of his journey up river. Along the journey, he was struck by what he noticed, by the incongruity of the European presence in Africa. At the Company station, he became aware of the inhuman exploitation of the natives. He continued his trip up river accompanied by some natives and one other white man to the Central station where he was to take command of a steamboat. There, he started hearing about Kurtz and his enormous success in the ivory trade.

Three months later, Marlow and a group of 'pilgrims' (company employees), led by the manager of the station, began their trip up river to Kurtz's Inner station. The journey took two months. It was difficult. Marlow was impressed by the primitive nature of the country. At a mile and a half from their destination, they were attacked by the natives who, as we are later told, were ordered by Kurtz. Nevertheless, they succeeded in reaching the inner station. Marlow discovered, afterwards, more about Kurtz who, at the time although a dying man, was adored by the natives.

The novel took us from the Thames through the times when the Romans came to their own Heart of Darkness in Britain to the Congo (although never mentioned by name in H.D.), the heart of the dark continent. It took us to the deep and remote corners of man himself to the self discovery concerning Marlow and to Kurtz the prophet of European civilization who at the end was submerged and destroyed by the 'primitive' African civilization.

Kurtz was one of the company's employees in the ivory trade. Along the journey up river, Marlow collected more information about Kurtz. Kurtz is portrayed as the best employee in the company, and also a good speaker, an artist, a poet, a great man. Nevertheless, he is portrayed also as a devil, and a savage. But when Marlow finally met him, he found him a poor dying man surrounded by the relics of a 'primitive' civilization. Kurtz was to be taken back to



Brussels. However, on the journey to the central station he died uttering his final words "The horror! the horror!" Later, Marlow himself became very ill physically as well as spiritually and went back to Brussels where he found more about Kurtz.

Marlow's story ends when the setting returns to the deck of 'The Nellie' on the tranquil waters of the Thames which seem to "lead to <sup>the</sup> heart of an immense darkness".

### **Structure of the Novel**

Superficially, Heart of Darkness consists of three parts. However, the novel may be considered as having a complex structure. Each of the three parts may comprise several separate but interwoven scenes. The novel is conceived as a short story with no specified chapters. Nevertheless, we may think of the novel as consisting of the following:

#### **Part I Into the Heart of Darkness:**

The opening of the novel consists of a prologue set by the first narrator who is anonymous and opens and closes the narrative. The prologue consists of: (a) a vivid description of the lower reaches of the Thames, (b) evocation of the past and list of ships and sailors, and (c) Marlow's soliloquy on the coming of the first Romans to Britain. This introduction to Marlow's narrative provides the appropriate physical setting for the telling of the

story. Within the first part of the novel the stage introduction of Marlow's recounting, to his friends on 'The Nellie', his trip to the Congo river starts with (a) preparation for the voyage, (b) along the coast, and (c) the Company's station. The pre-peak section consists of the scenes: (a) The central station, and (b) Rivets and work to repair the steamboat.

#### Part II In The Heart of Darkness:

This part may be considered also as a pre-peak section consisting of (a) a prologue to the trip up river; and (b) the scenes: up river toward the inner station, before the attack, the attack, and the approach to the inner station.

#### Part III Out of the Heart of Darkness

This part consists of a peak section and a post-peak section with an epilogue. The peak section is made of: (a) the Harlequin's story, (b) Kurtz viewed, (c) Pursuit of Kurtz and confrontation, and (d) The death of Kurtz. The post peak consists of: (a) Marlow's ordeal, and (b) The return to Brussels. In the epilogue, or the concluding part of the novel the first anonymous narrator returns and closes the story.

#### Light and Darkness in H.D

From the beginning of the novel Conrad puts us in the heart of the tragedy and the darkness becomes the prevailing background of the story. Throughout the story, there is an

appropriate interplay between light and darkness. The story is built around oppositions and tensions.

The constant alternation of darkness and light in *Heart of Darkness* may be explained by the belief that Conrad "perceived the world dualistically and was preoccupied by the interaction of antagonistic forces"(6). *Heart of Darkness* is the novel which confronts its readers with antagonistic forces. This may be due to Conrad's belief that

"the only legitimate basis of creative works lies in the courageous recognition of all the irreconcilable antagonisms that make our life so enigmatic, so burdensome, so fascinating so dangerous, so full of hope"(7).

The dichotomy between black and white, darkness and light is almost an obsessive motif in most of Conrad's works. Generally, in western thought, the contrast between white and black stood for good and evil. In Conrad's *Heart of Darkness*, this dichotomy is made obscure and vague. The first impression we get from the reading of the novel is that there is no clear-cut distinction between the two opposites.

Amongst the many interpretations proposed, the novel has been considered as an attack on imperialism, a journey into the unconscious, a mythic descent into the primal underworld, etc. This wealth of interpretations as C.B.Cox (1978,16) says "arises from the symbolic force of Darkness".

In *Heart of Darkness*, Conrad draws heavily on events he had witnessed in Africa, and from there he emphasizes the abuses of imperialism (8), and most of all expresses "the world revulsion from the horrors of Leopold's exploitation of the Congo"(9).

Conrad's voyage to the Congo in 1895 made him discover not only the horror of the European imperialism but also himself as a human being. As Aeneas in Virgil's *Aeneid*, Conrad found the truth in Darkness.

#### **Conrad's Use of Allusions in 'Heart of Darkness':**

In addition to the symbolic opposition (light / darkness) HD abounds with mythical correspondences, literary and historical allusions. Many critics find a number of parallels between Marlow's journey to the Congo and Aeneas underworld journey in book sixth of Virgil's *Aeneid* (10). Both Marlow and Aeneas gain a certain knowledge after a perilous journey into a far and dark region. Perhaps, for Virgil as for Conrad truth is to be found in Darkness. Conrad describes the two women in the Brussels offices of the company as "guarding the door of Darkness", (HD 55). This may evoke the Sibyl in Virgil's *Aeneid* who guards "the door of gloomy Dis"(11).

I.Watts (1980), C.Watts (1977), C.B.Cox (1978) and many other critics found that the description of the two knitters (H.D. 55-56) as a basis for a symbolic interpretation of HD

as a version of the traditional descent into hell, This is a close parallel to Virgil's and Dante's descent into the underworld. The different company stations mentioned in the novel are compared to the circles of hell; the 'Inferno' itself is mentioned in HD (p:66) as a direct reference to one of the books<sup>DF</sup> Dante's "Divina Commedia" (1310-21).

The following passage from Heart of Darkness is found to be having many mythical and historical allusions :

"...Two women, one fat, and the other slim, sat on straw-bottomed chairs, knitting black wool...

...In the outer room, the two women knitted black wool feverishly. People were arriving, and the younger one was walking back and forth introducing them. The old one sat on her chair. Her flat cloth slippers were propped up on a foot-warmer, and a cat reposed on her lap. She wore a starched white affair on her head, had a wart on one cheek, and silver-rimmed spectacles hung on the tip of her nose. She glanced at me above the glasses. The swift and indifferent placidity of that look troubled me. Two youths with foolish and cheery countenances were being piloted over, and she threw at them the same quick glance of unconcerned wisdom. She seemed to know all about them and about me too. An eerie feeling came over me. She seemed uncanny and fateful. Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing continuously to the unknown, the other scrutinising the cheery and foolish faces with unconcerned old eyes. Ave! old knitter of black wool. Morituri te salutant. Not many of those she looked at ever saw her again-not half by a long way" (HD, 55-56).

The unconcern of the two knitters recalls the Fates (the three Greek goddesses of Destiny: Clotho, Lachesis, and Atropos) spinning and breaking the thread of man's life. C.Watts (1977) finds in this passage parallels with the French "Tricoteuses" knitting, unconcerned about the events

at the guillotine during the French Revolution. One clear reference to historical events is embodied in the sentence "Ave ! old knitter of black wool, Morituri te salutant" (Hail! old knitter of black wool, those who are about to die salute you). This is a clear reference to the Roman gladiators' tribute to their emperor to whom they address their farewell before they die in combat.

Conrad deliberately uses direct references such as these to put his story in a larger cultural and historical context. Indeed, the literary and mythical allusions are part of Conrad's style.

#### **Some Stylistic Aspects of H.D.**

Heart of Darkness is complex novel but is, generally, characterized by the indirect mode of narration (i.e., using a character to tell the story) which is described by C.B.Cox as an essential element in Conrad's works(12). Because English is not Conrad's native language, his work is free of local English idiosyncrasies. However, on one aspect of the language use, we notice in HD a frequent use of negative adjectives such as "impenetrable", "inaccessible", "inconceivable", which may be said to be part of his artistic purpose for he once claimed his "inalienable right to the use of my epithets". Hence, sometimes he tries to express some ideas that are hard to communicate with negative adjectival expressions such as "inaccessible distances" (HD,131), "invisible wilderness" (HD,148),

"impalpable grayness" (HD,150), "unextinguishable regrets" (HD,150)(13).

An examination of Conrad's style indicates that the choice of certain words, structures, etc, is deliberate in order to produce the desired effect on the reader, be it stylistic or pragmatic. For instance:

"Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire set into the depths of darkness, and in return came a precious trickle of ivory"(HD,66).

On the use of certain grammatical features and the efforts made by Conrad to produce a stylistic impact on the reader, Ford Madox Ford writes about the last paragraph of Heart of Darkness :

"The effect of what musicians call a "coda"-a passage meditative in tone, suited for letting the reader or hearer gently down from the tense drama of the story, in which all his senses have been shut up, into the ordinary workaday world again.

In the interest of that tranquility, either Conrad or I suggested the use of adjectival-participle form in the last clause of the paragraph [...]; and to make that passage classic English prose, you would have to put it: 'the tranquil waterway leading to the uttermost ends of the earth, flowing sombre under an overcast sky seemed to lead into the heart of an immense darkness'.

or, since Conrad - or, in the alternative, I- might object to the assonance of 'flowing' and 'leading':

'The tranquil waterway leading to the uttermost ends of the earth, flowed sombre under an overcast sky, seemed to lead into the heart of an immense darkness'.

which last would be the version I should today adopt, as being, with its punctuation and all the most tranquilly classic.

But, I suppose that, in the end, we both of us got up one morning feeling unbiddenly Gallic and so you have only one coma and a french dash for punctuation of the whole sentence and the relatively harsh "seemed" instead of the tender "seeming" (14).

Thus the last sentence is finally structured as :

"The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky - seemed to lead into the heart of an immense darkness."

HD abounds in personification (eg: 'the mist itself screamed "p:57; "the bush began to howl"p:65), and also in contrasts, comparisons and strong repetitive parallelisms which give persistent images, especially those of death decay and darkness.

Some critics find HD poetic. Every element in its structure (the title itself, the plot, the characters) contributes to its symbolism. Frequent use of alliteration gave HD a certain musicality, for example: "slimy swell swung..." (p:20). In addition, some passages are found to fall into verse rhythm, for instance:

"The sun set, the dusk fell on the stream  
and lights began to appear along the shore."(p:47)

Or:

"She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizzare things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step"(HD, 135).

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## NOTES

- 1- For further details see L.Brett 1981, English Studies, p: 20 and W.Allen, The English Novel
- 2- Benita Parry, 1983, Conrad and Imperialism. Ideological Boundaries and Visionary Frontiers. MacMillan Press Ltd. London (p:3)
- 3- See R.Kipling Verse, inclusive edition 1885-1918, Hodder & Stoughton, London, (n.d) pp: 476-478
- 4- "Lord Jim" was translated into Arabic by Yunus Shahin and published by Dar el-alf Kitab in Cairo 1965-1966. "Youth" and "Heart of Darkness" were translated by Huda Habisha under the titles "As-shabab" and "Qalb-aZZalam" and published in Cairo in 1959 by Dar el-alf Kitab. The Arabic examples given in this thesis are taken from the Arabic version of "Heart of Darkness" translated by Nuh Hazin in 1979, Beirut.
- 5- J.Conrad 1912, A personal Record . J.M.Dent & Sons, London. (p:13).
- 6- B.Parry, 1983, p:3.
- 7- Conrad's Letter to New York Time 29 Aug.1901
- 8- See M.Levenson "The Value of Fact in Heart of Darkness" in : Nineteenth Century Fiction vol.40 n:3 Dec 1985, pp:261-280.
- 9- I.Watts, 1980 Conrad in the Nineteenth Century Chatto & Windus, London (p:139)

King Leopold II of Belgium justified the colonization and exploitation of the Congo by stating in 1898 that: "The mission which the agents of the state have to accomplish in the Congo is a noble one. They have to continue the development of civilization in the centre of Equatorial Africa, receiving their inspiration directly from Berlin and Brussels. Placed face to face with primitive barbarism, grappling with sanguinary customs that date back thousands of years, they are obliged to reduce these gradually, they must accustom the population to general laws, of which the most needful and the most salutary is assuredly that of work" (Quoted in :Heart of Darkness. A Critical Edition, ed.Robert Kimbrough, W & W.Norton & Co. London 1971,p:86).

- 10- See L.Feder , "Marlow's Descent into Hell" in : Nineteenth Century Fiction 1x March 1955 pp: 280-292.
- 11- C.Watts (1977) Conrad's Heart of Darkness(A Critical and Contextual Discussion.) Mersia International . Milano

p:56

- 12- C.B.Cox (1981) Conrad: Heart of Darkness, Nostromo, and Under Western Eyes. MacMillan Press Ltd. London.
- 13- We counted more than one hundred such negative adjectives in HD. Some, such as 'impenetrable', 'inconceivable', 'incredible', 'inscrutable' are repeated many times. Such repetition of negative adjectives is one of the salient features of HD. In this particular novel, the use of such adjectives may be attributed to Marlow's insistence on the unreality of his experience.
- 14- See: Ford Madox Ford, 'Heart of Darkness', Portraits From Life, 1936. pp: 61-63.