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**FACULTAD DE TRADUCCION E INTERPRETACION
DEPARTAMENTO TRADUCCION E INTERPRETACION**

**TRANSLATING
ARABIC CULTURAL SIGNS INTO ENGLISH:
A DISCOURSE PERSPECTIVE**

La traducción de
signos culturales árabes al inglés:
Una perspectiva discursiva

TESIS DOCTORAL PRESENTADA POR:
MOHAMMD AHMAD THAWABTEH

Director de Tesis:
Dr. Miguel José Hagerty Fox
Profesor Titular de la Universidad de Granada

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List of Abbreviations

ATQ:	Arab Translator Questionnaire
CP:	Co-operative Principle
DA:	Discourse Analysis
DTS:	Descriptive Translation Studies
E:	Explication
Id:	Identification
InC:	Informational Core
IU:	Intralingual Untranslatabilty
LTR:	Left-To-Right
MC:	Material Culture
MST:	Model for Semiotic Translation
PU:	Pragmatic Untranslatabilty
RD:	Ramadan Diary
RTL:	Right-To-Left
RU:	Referential Untranslatabilty
SC:	Social Culture
SL:	Source Language

SLT:	Source Language Text
SMST:	The Square Moon: Supernatural Tales
ST:	Source Text
T:	Transformation
TI:	Transcultural Intertextuality
TL:	Target Language
TLT:	Target Language Text
TS:	Translation Studies
TT:	Target Text

Arabic Transliteration System

ب	=	b	Voiced bilabial stop
ت	=	t	Voiceless dento-alveolar stop
ث	=	th	Voiceless dental fricative
ج	=	j	Voiced lamino-alveolar palatal affricate
ح	=	h	Voiceless pharyngeal fricative
خ	=	kh	Voiceless velar fricative
د	=	d	Voiced alveolar stop
ذ	=	dh	Voiced dental fricative
ر	=	r	Voiced alveolar flap
ز	=	z	Voiced dento-alveolar fricative
س	=	s	Voiceless dento-alveolar fricative
ش	=	sh	Voiceless alveo-palatal fricative
ص	=	ṣ	Voiceless dento-alveolar emphatic fricative
ض	=	ḍ	Voiced alveolar emphatic stop
ط	=	ṭ	Voiceless dento-alveolar emphatic stop
ظ	=	ẓ	Voiced dental emphatic fricative
ع	=	ʕ	Voiced pharyngeal fricative
غ	=	gh	Voiceless uvular fricative
ف	=	f	Voiceless labio-dental fricative
ق	=	g	Voiced velar stop
ك	=	k	Voiceless velar stop
ل	=	l	Voiced lateral
م	=	m	Voiced bilabial nasal
ن	=	n	Voiced alveolar nasal
ه	=	h	Voiceless glottal fricative
و	=	w	Voiced labio-velar semi-vowel
ي	=	y	Voiced palatal semi-vowel
ء	=	ʔ	Glottal stop

Elongated Sounds

ā elongated a

ī elongated i

ū elongated u

DEDICATION

To my dutiful wife, Manal Thawabteh who has been teaching me that skill comes only with practice, patience and persistence.

To my lovely daughter, Fatima Al-Zahra

And to my wonderful son, Ahmad

CHAPTER ONE

INTRODUCTION AND REVIEW OF RELATED LITERATURE

A. Introduction

1.1 Introductory Remarks

That translation is a task fraught with multifarious difficulties is taken for granted. Some of these difficulties are attributed to the linguistic gap between the two languages of translation: the **Source Language** (henceforth, SL) the language we translate from and the **Target Language** (henceforth, TL) the language we translate into. Most of the translation difficulties, however, are due to cultural disparities or discrepancies between two languages. Even when the two cultures involved in any translation process are not distant, according to Gonzalez (2004: 1) “the difficulty in decoding cultural signs can be more problematic for the translator than semantic or syntactic difficulties”. This has always “produced the most far-reaching misunderstandings among readers” (Nida and Reyburn 1981: 2).

Nevertheless, translation has always been a means of communication and interaction between languages and cultures. Had there been no translation, several cultures could not have flourished. Truly, some cultures have gained momentum through translation, for instance, Kelly (1979: 1) states that “Western Europe owes its civilization to translators”. Likewise, the Arabs¹ owe their civilization to the voluminous works of Greeks they had translated. The translation had been executed with meticulous attention to Islamic teachings gaining a new lease of life in a well-established culture. In the words of Mouakket (1988: 25) “the Arabs owed the Greeks the initiative and the starting point towards reasoning. But no sooner had they taken the first step, than their vigorous and earnest desire for knowledge surpassed that of Greek

¹ A Semitic people inhabiting Arabia, whose language and Islamic religion spread worldwide since the seventh century. An Arabic-speaking people include those who come from the Middle East countries, for example, Egypt, Iraq, Jordan, Lebanon, Palestine, Syria etc. and parts of North African countries like Morocco, Algeria, Tunisia etc, with Arabic as the official language. Most of the inhabitants of these countries known as the Arab world are Muslims with only few Arab Christians particularly in Egypt, Lebanon, Palestine and Syria. From time immemorial, there has been deviation from Classical Arabic which, in turn, has resulted in different variants of Arabic such as Moroccan, Jordanian, Iraqi Arabic etc. It becomes then incumbent upon us to limit our study to the language that is currently used in the Middle East countries like Jordan, Lebanon, Palestine Syria and Egypt, though inevitable differences in terms of culture are yet clear-cut in these countries.

in many fields”. The Arabs’ concerted efforts were culminated in Spain, through which their translated works and even their own productions were transferred worldwide. “Arabic was the intellectual and scientific language of the entire scholastic world. The men of letters and science had to know Arabic if they wanted to produce works of arts and science [...]. Arab Andalusia by itself produced more works in Arabic than were produced in all the languages of Europe” (Salloum and Peters 1996: x; see also Versteegh 1997). Therefore, it would probably be safe to assume that translation contributes a good deal of the enrichment of several cultures.

It should be borne in mind, however, that a breakdown in communication is expected to take place when it comes to translating cultures. “The extent to which a text is translatable varies with the *degree* to which it is embedded in its own specific culture, also, with the distance that separates the cultural backgrounds of the source text and target audience in terms of time and place” (Snell-Hornby 1988: 41; emphasis in the original; see also, Casagrande 1954; Pym 1992). In a sense, culture-laden stretches of discourse contribute to the extent to which a text is (un)translatable.

Furthermore, the translator is likely to encounter variegated difficulties when translating genetically unrelated languages. The greater the linguistic and cultural gap, the more problems are expected to be present in the course of translation. The fewer the differences, the less the difficulty will be. Arabic and English have little affinity in terms of linguistic systems and cultural roots. The former is a Semitic language whereas the latter is an Indo-European language. Thus, according to Shunnaq (1993) it is more than just reasonable to expect some problems owing to the numerous differences between those languages and cultures. Boullata² (2005) for example, remarks on the translation of *The Square Moon: Supernatural Tales* (henceforth, SMST) by Ghada Al-Samman (1994) saying that “the cultural problems I faced in the course of translation have been mostly in the area of Arabs customs, gestures, attitudes, and common sayings and proverbs that do not exist in Western culture”.

It may come as no surprise then, that the cultural disparity between the two languages is likely to be a heavy burden on the translator’s shoulders, let alone a

² Issa Boullata is a full professor of Arabic language and literature at McGill University, Canada. He is an Arabic-English translator. He has translated several Arabic literary works into English, e.g. the SMST, among others. The researcher made contact with him through e-mail to ask for permission to take the SMST as a data for the purpose of the study and to discuss the culture-related problems he was faced with in the translation of the text. He showed great willingness to help us and had some general, but fruitful remarks on the translation of source-cultural items.

possible deleterious effect on the flow of intercultural communication. Translation is yet an attainable task. As Hatim and Mason (1990:105) succinctly put it, “there is sufficient shared experience even between users of languages which are culturally remote from each other to make translatability a tenable proposition”.

The present study is designed to throw some light on one of the translation problems which arises from translating remotely unrelated languages such as Arabic and English. Cultural signs will be examined from a discourse perspective, and also will be looked at across the semiotic boundaries of the original and the translated text.

In what follows, attention is given to notions believed to lay the theoretical foundations of the study, e.g., the definitions of culture (Section 1.2), Arabic culture (Section 1.2.1), language and culture (Section 1.2.2) and translation and culture (Section 1.2.3).

1.2 Culture

Almost since time immemorial, culture has always been very much related to language. A number of scholars and researchers believe that they are inseparably intertwined. As a point of departure, it seems appropriate to start with Goodenough’s (1964: 36) definition of culture:

A society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for anyone of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge [...]; it is not a material phenomenon; it does not consist of things, people, behaviour, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with circumstances.

This, in our view, is the most productive definition of culture, simply because raises several relevant questions. First of all, what is the role of culture in human life? How is it viewed by members of a particular society? What is the relation of one culture to another?

Scrutinising Goodenough's definition, one realises that culture permeates *all* people's life, from the cradle to the grave. It is of paramount importance for its members in terms of determining what is acceptable or what is not. In this respect, House (2002: 93) points out that culture is the "binding force which enables human beings to position themselves vis-à-vis systems of government, domains of activities, religious beliefs and values which human thinking express itself". In addition, human beings are able to create and shape a language in a way that makes it different from other languages. Therefore, the way two languages encode cultural meaning(s) is quite different. Finally, it is implied that a large number of cultures are in everlasting conflict with one another because each culture has its own customs, traditions, arts, and philosophy, eating and drinking habits, attitudes towards gender differences, attitudes towards other societies, manners of address, kinship system, ways of greeting, and many others. What is acceptable in one culture would not necessarily be so in another.

Likewise, Lotman *et al* (1975: 57) see culture as "the functional correlation of different sign systems". "These different sign systems operate both within and between cultures, and semiotics deals with the processing and exchange of information both within and across cultural boundaries" (Hatim and Mason 1990: 105).

1.2.1 Arabic Culture

That Arabic³ is an indispensable component of Arab culture is oft-repeated truism. In an inhospitable region of the Arabian Peninsula, a language flourished and was at once considered as a representation of Arab culture. Surprisingly enough, Arabic was of supreme importance to the pre-Islamic Arabs. Conventionally, the Arabs used to pit their wits against each other for the most eloquent and excellent poetry connoisseur. Sindi (2002: 5) notes the fundamental importance of Arabic language:

The Jahiliyyah era [the ignorance of pre-Islamic Arabia 500-622] witnessed a vibrant golden age of Arab poetry and odes. Among the top pre-Islamic Arab poets, whose poems are still studied in college and pre-college curricula throughout the Arab world, are the seven legendary poets of the Golden Odes, known as the Seven Mu'allaqat ('the Suspended Odes'). These seven pre-

³ Arabic falls into three main categories: Classical, Modern Standard, and Colloquials. Classical is the language of the Qur'an and classical literature. The style and much of the vocabulary is archaic. Modern Standard is the universal language of the Arab world. And colloquials are the spoken languages in different regions of the Arab world (see Wightwick and Gaafar 1990).

Islamic Arab poets who belonged to different Arab tribes included: Prince Imru' al-Qays of the Kindah Kingdom; Tarfah (by far the greatest pre-Islamic Arab poet); Zuhair; Labid (who became so overwhelmed by the power and elegance of the Qur'an that he refused to compose any poetry for the last thirty years of his life); Antar (the greatest cavalier warrior of pre-Islamic Arabia); Amru' Ibn Kalthoom; and al-Harith Ibn Hillizah. Each one of these seven great Arab poets wrote magnificent lengthy poems accentuated with passion, love, eloquence, courage, and sensuality. Their seven golden odes, considered to be the greatest literary treasure of pre-Islamic Arabia, were accorded the highest honour by the critics of the times in the annual poetry fair in Ukaz near Makkah. Their works were inscribed in gold letters and hung (or 'suspended') on the door and walls of the Ka'bah for the public to read, enjoy, and appreciate.

Thus far, it is clear that Arabic is the be-all and end-all to most Arabs and Muslims. Not only is it the native tongue of some 200 million Arabs, Arabic is seen by all Muslims as sacred. By the same token, Salloum and Peters (1990: ix-x) argue that pre-Islamic Arabs looked up to those with verbal prowess:

It mattered not if they were rich or poor: everyone tried to excel in this field. Thus, Arabic developed an enormous vocabulary [...] that is scarcely matched by any other language except possibly English; [thereby] nothing can be translated from Arabic satisfactorily. The Arabic version of the foreign is always shorter than the original. Arabic loses in translation but all other languages being translated into Arabic gain.

From the above discussion, it should be clear that, in our view, Arabic and English are linguistically and culturally alien to each other, and therefore the differences emerge at language and cultural level. It is also quite true that Arabic is a language with endless vocabulary, most of which involves desert objects, animals, love of independence, virtue, honour, generosity and freedom, to name only a few. Strange as it may sound, Arabic⁴ has more than 200 names for a camel, 450 for a lion, 70 for a sword and 30 for

⁴ For more lexical items, see 'فقه اللغة وسر العربية' by Atha-alibi.

rain, among others. In addition, Islam and the Qur'an have held sway over Arabic for many years to the point that emotive religious overtones almost permeate the language. Bearing this in mind, translating Arabic culture-bound elements into English is expected to pose a formidable challenge for translators.

For the purpose of this study, the cultural differences between these two languages will be discussed under the following headings: material culture (e.g., adornment, rosary, moon, headscarf, cloak etc.); social culture (e.g., habits and customs, eating and drinking habits, gestures etc.); ideological culture (politics, religion etc.). Translation cases are initially classified under any of the three categories, and then are examined to see how the translator has dealt with cultural signs and whether or not they are appropriately rendered in the TL. An exhaustive classification of culture, we must admit, is rather difficult and is only made here to facilitate as much as possible the study of cultural signs. A cultural object like 'headscarf' could be classified under two categories, namely social and religious cultures.

1.2.2 Language and Culture

Over the millennia, the relationship between language and culture has evolved in intriguing ways. As Goodenough (1964: 37) points out, "the relation of language to culture [...] is that of part to whole". Viewed thus, every language has always been under constant influence from its own and/or other cultures. Probably no culture is virgin as such. Persian had some impact on Arabic, for instance. Similarly, Spanish absorbed and then held on to over 8000 words from Arabic, of which 2300 are place names (Salloum and Peters 1996). And "from Spain, a large amount of Arabic words were transmitted to other countries in Western Europe" (Versteegh 1997: 228). It follows that all cultures might have greater propensity for points of convergence to achieve cultural enrichment than for points of divergence. Likewise, Sindi (2002: 12) states that:

In fact, the influence of Arabic literature on Europe was so pervasive and widespread that we find echoes of it in the Grail-saga, in the old French romance *Floire et Blanchefleur*; in the allied German *Rolandslied* and the French *Chanson de Roland* and in the more famous *Aucassin et Nicolette*, the name of whose male hero derives from the Arab name Qasim. [...]. Also, the Arabic apologies came to play an important role in medieval and later Western

literature, especially the Spanish and Portuguese literatures. For example, Arabic influence is very clear on Miguel de Cervantes's *Don Quixote* published in 1605. The two best-known Arab characters in English literature are found in William Shakespeare's *Othello* and *The Merchant of Venice*. While *Othello* is an Arab with all the pride, passion, and nobility of his own cultural identity, the Prince of Morocco, in *The Merchant of Venice*, is an Arab with a high distinction of soul and appearance hardly matched by the Western characters against whom he was pitted. [...]. The Arab poet Shushtari provided literary themes to many Western writers such as St. John of the Cross and Ramon Lull. The Arabic poetry of ghazal ('love and romance'), especially as reflected in the idealised legendary love passion of Qays and Layla, left a profound mark on the Western love lyrics of many European writers such as the French communist poet Louis Aragon (1897-1982).

It will be illuminating here to try to encode the cultural framework of language as a system of signs in order to help facilitate both communication and translation. Language is a unique pattern of semiotics in which codes are transferred by means of complicated sign systems. In the words of Fisk (1990: 39):

For communication to take place, I have to create a message out of signs. This stimulates you to create a meaning for yourself that relates in some way to the meaning I generated in my message in the first place. The more we share the same codes, the more we use the same sign system, the closer our two meanings of the message will approximate to each other.

It ensues, therefore, that humans have been involved in developing language as a system of intra-and/or intercultural communication, without which communication transactions are doomed to failure.

1.2.3 Translation and Culture

It is axiomatic to say that an array of difficulties *vis-à-vis* rendering culture-specifics is expected in the course of translating unrelated languages. Lefevere (1992: 14), states that "translations can be potentially threatening precisely because they confront the receiving culture with another, different way of looking at life and society, a way that

can be seen potentially subversive, and must therefore kept out". Nevertheless, this problem is surmountable as long as the translator is cognizant of the languages and cultures of translation. Snell-Hornby (1988: 42) says that "if language is an integral part of culture, the translator needs not only proficiency in two languages; he must also be at home in two cultures". In other words, what is needed here is all-around translator with good knowledge of the TL culture, knowledge to render a SL text quite successfully in translation. According to Nord (1991: 92), the translator must meet "the expectations of the members of a particular culture of a translated text". Hence, the translation should belong to one textual system, namely the target system (see also Even-Zohar 1990; Baker 1992; Toury 1995; Katan 1999).

Leppihalme (1997: 87) touches upon the role of the translator saying that he or she is seen as:

A cultural mediator and decision maker during the translation process on a micro-level. He/She is an expert who must know which aspects of the SL must be explicitly explained to his or her reader, and which should be regarded as 'intercultural common knowledge' [...]. The role of the translator on a macro-level is no longer seen as a mere 'language worker', but as a promoter of intercultural communication. The translator should be aware of his/her bonds to his/her own background, but equally of how to overcome them.

Gorlée (1994:189), adds that the translator as "communicator has a dual role. He or she embodies "both the addressee (or one of the addressees) of the original message, and the addresser of the translated message; both interpreter and utterer; both the patient interpreting the primary sign, and the agent uttering the translated meta-sign". That is, the translator works as receiver of the **Source Text** (henceforth, **ST**) and producer of the **Target Text** (henceforth, **TT**) (see Baker 1992; Leppihalme 1997; Katan 1999). Likewise, Lefevere (1992: 14) states that "the Qur'an says: "God has given every nation a prophet in its own language." Every translator is a prophet among his own people".

B. REVIEW OF RELATED LITERATURE

1.3. Overview

A large body of literature was written on the translation of culture-specific items, particularly from English into other languages or vice versa (e.g., Izuldin 1986;

Bezuidenhout 1998; Gonzalez 2004; Dueñas 2005, among others). However, to the best of the researcher's knowledge, little attention has been paid to translating Arabic cultural signs into English from a discourse standpoint (possibly with the exception of Hatim and Mason's seminal works). Consequently, in the absence of clear-cut theoretical framework *vis-à-vis* Arabic-English cultural sign translation, it seems quite plausible to draw heavily on Hatim and Mason's (1990 and 1997) oeuvre. They also address some notions closely related to Discourse Analysis (henceforth, DA) such as micro-/macro-level sign, cultural intertextuality, etc. Therefore, making use of a discourse approach as a framework for the present study sheds light on the importance of interaction between context, text and language users in determining the meaning of an expression that are translated.

In this section, we will address three dimensions (communicative, pragmatic and semiotic) which are deemed essential for any communication transaction, with much emphasis on semiotic dimension. Moreover, we will also speak of Toury's notions of 'adequacy' and 'acceptability', touching on the norms of translation.

1.4 Adequacy versus Acceptability

Mindful of criticism has been levelled at Toury's usage of 'adequate' and 'acceptable' (see Hermans 1999: 77; Chesterman 1997: 64). Hermans suggests 'source-oriented' versus 'target-oriented' as alternatives. It is beyond the scope of the study to discuss the differences between Toury's and Herman's notions. Both will be used interchangeably in the study.

Translation Studies (henceforth, TS) has witnessed intense debate to which the translator should give priority: Source Language Text (henceforth SLT) or Target Language Text (henceforth SLT). It seems plausible to assume that the end product of translation task can either be source-oriented or target-oriented. According to Perez (1993), whereas the former is based on whether or not the translator is loyal to the author of the source text, the latter depends on loyalty to the reader of the target rendering.

Toury (1980:75) distinguishes three kinds of translation norms: 'initial norms', 'preliminary norms' and 'operational norms'. Firstly, 'initial norms' refers to "the translator's (conscious or unconscious) choice as to the main objective of his translation, the objective which governs all decisions made during the translation process" (Leuven-Zwart 1989: 154; see further Hermans 1999: 75). Therefore, the

translators can subject themselves to the norms realised in the ST or those in the TT. Adherence to the norms of the SL systems leads to ‘Adequacy’ whereas adherence to the norms of the TL systems brings about ‘Acceptability’ (for further discussion, see Chapter 2 section 2.1). Toury claims that any translation occupies a position between two poles— ‘adequacy’ or ‘acceptability’. As Munday (2001: 114) — citing Toury — points out, these poles are located somewhere “on a continuum since no translation is ever adequate or totally acceptable”. To elaborate on the “initial norms”, Enani, the editor of **Ramadan Diary** (henceforth, RD) by Ahmad Bahgat (1986) has stated in the introduction. Enani (1987 as cited in Hassan 1988: 19) argues that the English translation of Hassan “is very honest and truthful to the original Arabic text. I have kept her transliteration of certain key words and her footnotes as they help, I believe, to preserve the flavour of the original”. Secondly, ‘preliminary norms’ includes ‘translation policy’, that is, the reason for a selection of certain text for translation in a particular language. It also includes ‘directness of translation’, that is the intermediate language of translation. Thirdly, ‘operational norms’ is related to the completeness of TT phenomena (e.g. omission, relocation of passages, textual segmentation, and addition of passages).

It should be noted that ‘adequacy’ and ‘acceptability’ can be looked at from the vantage-point of polysystem theory developed by Even-Zohar in the 1970s. Based on the theory, the status of the translated literature in the target culture (i.e., primary or secondary) determines the translation strategies that are employed. If the position is primary, translators would follow the models of SL literature; if it is secondary, the translators would follow the target language literature. In this regard, Even-Zohar (1978: 121) makes the following claim:

We have no choice but to admit that within a group of relatable national literatures, such as the literatures of Europe, hierarchical relations are soon established, with the result that within this macro-polysystem some literatures take more peripheral positions.

As far as the present study is concerned, the samples of the data loaded with semiotic contents, will be examined in terms of ‘adequacy’ and ‘acceptability’. In light of these terms, the translations can be viewed in the target language literature, i.e., whether the position they occupy is primary or secondary. The semiotic content will be looked at in relation to whether the translation is ‘adequate’ or ‘acceptable’.

1.5 Communicative and Pragmatic Dimension

It may be helpful at the outset to state that pragmatic and communicative dimensions of an utterance are so interrelated, in that, the ultimate goal of pragmatic meaning is to achieve a kind of communication among language users, a goal that is also shared by semiotic dimension.

Baker (1992: 217) defines pragmatics as “the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation”. Similarly, Hatim and Mason (1990: 59) state that pragmatics is “the study of the relations between language and its context of utterance”. In this framework, pragmatic knowledge the translator has to acquire does not only include propositional content, i.e., semantic content, but also illocutionary force, i.e., the pragmatic function of an utterance (Farghal and Borini 1998).

Pragmatics is paramount for language users (and therefore translators). Neubert (1973: 15, cited in Emery 2004: 146) stresses the significance of pragmatics in any account of translation. “Translation always alters the ST in such a way as to make it impossible to speak of an invariance between SL and TL which takes no account of pragmatics”. In this sense, beyond reproducing in TL as faithful as possible the linguistic as well as cultural features, the translator’s task is “to negotiate the pragmatic meaning of the ST and establish its coherence as well as to re-negotiate this meaning into a TL code” (ibid). The task of the translator is to give equal opportunities for the TL speakers to encode assumptions about what can be understood from the situation without being said and what cannot.

Pragmatics evolved from Speech Act Theory which was presented by Austin (1962), and therefore it would be reasonable to offer a glimpse of the theory. To Austin, language users use an utterance to perform actions for a particular communicative purpose beyond the sense of the utterance *per se*. He distinguishes three actions performed by language users while producing an utterance: (1) Locutionary act is performed by uttering a meaningful sentence; (2) Illocutionary act shows the communicative force with an utterance; and (3) Perlocutionary act shows the effect of the utterance on the hearer or reader.

Put this way, each stretch of language displays its own pragmatic force, which language users have to locate for any successful communicative transaction. The difficulty the translators are likely to be faced with is that an utterance may have a

number of illocutions with more than one perlocutionary act. Farghal (1995) picks up this point and studies the pragmatics of *'inshallah* (lit. If God willing) and came to a conclusion that it is conventionally employed by language users to perform more than one illocutionary act, and thus 'becoming a pragmatically multipurpose expression' (for the translation of this formula in its conventional sense, see item 99 in Appendix I).

Baker (ibid) speaks of three major pragmatic concepts, namely 'coherence', 'presupposition' and 'implicature'. Firstly, coherence hinges on the expectations and experience of the world of the hearers as well as the receivers⁵ of a particular discourse. It is true that the ST and TT readers experience reality differently and hence lies the difficulty of establishing texts coherence in such a way that would meet the expectations of the TT readers. In this respect, Emery (2004: 151) says that "in establishing the text coherence, the translator does not simply determine the referential and expressive meaning, but must also detect and manipulate implicature". Secondly, presupposition defined as the 'pragmatic inference' is closely related to coherence, in that, it is based on the linguistic and extralinguistic knowledge the text producer assumes the receiver to have or which is essential for retrieving the senders message. Finally, implicature is "what the speaker means or implies rather what s/he literally says" (Baker 1992: 217). In case the implied meaning of a given text is not signalled conventionally, Baker adds "it derives from the Co-operative Principle (CP) and a number of maxims associated with it" (ibid). The CP is formed as follows: make your contribution such as required (Grice 1975). It is based on the following maxims:

1. Quantity: Give the amount of information (but not more than needed) that is necessary.
2. Quality: Say only what you believe to be true and avoid which you lack adequate evidence.
3. Relevance: Say only what should be relevant to the conversation.
4. Manner: Say what you need to say in a way that is in relation to the message you wish to convey and which (normally) understood by the receiver.

⁵Receivers, readers, and recipients are interchangeably used in the study.

The notion of implicature gains prominence in language use as (1) it can explicate linguistic phenomena by using pragmatic accounts; (2) it explains how a speaker can mean more than she or he says; and (3) it can be used to simplify structure and semantic descriptions (Aziz 2003: 63-82).

Some theorists add to these maxims the maxim of politeness: be polite in your comments (Munday 2001: 98). To elaborate more on the theoretical framework, let us examine the following translations into English of an Arabic segment with more than one illocutionary act:

Example (1a)

تأملتُ مائدةَ الطعامِ. على المائدة أهدافٌ استراتيجية كالحلم والبطاطس، وأهدافٌ تكتيكية كالفول والسلطة،
وثمة أهداف تكميلية كالكنافة والقطايف. كمية الطعام هائلة وتؤكدُ أن رمضان كريم. (بهجت، 1986: 37)

Example (1b)

I carefully scrutinised the dining table. There were some strategic targets, such as the meat and potatoes, tactical targets, such as the stewed beans and salads; and complementary targets such as the Kunafa and Qatayif. There was so much food that there could be no doubt that *Ramadan* was really *Karim*!

(Hassan 1988: 48, italics added)

Example (2a)

التراب يملأ السلم، وعم عبد العزيز البواب يقف أمام البيت وفي يده (المسبحة)، قلتُ له أن التراب يملأ
السلم واما قليل سيتراكم ويدفننا تحته، فابتسم ابتسامة عريضة وحرك المسبحة في يده وتمتم:
- رمضان كريم.

- قلتُ له (الله أكرم) وانسحبتُ ... هزمني الرجل. (أحمد بهجت، 1986: 23)

Example (2b)

Dust filled the staircase. Amm Abdel Aziz, the doorkeeper stood before the house telling his beads. I told him that there was dust all over the staircase, it would soon accumulated, and bury us. He grinned from ear to ear, played with the beads in his hand and murmured:

- "*Ramdan Karim.*"

- "Allah Akram", I said to him, then (sic) left. *What a man!*

(Hassan 1988: 33-4; (sic) and italics added)

Generally speaking, the off-the-cuff remark 'رمضان كريم' (lit. Ramadan is generous) is usually made during the holy month of Ramadan upon someone's visitation to offer

apologies by the host to show the difficulty or even the impossibility of serving his or her guest any kind of food or drink due to Ramadan. The illocutionary force is then ‘apologizing’.

In scrutinising the data in (1a) and (2a) more illocutionary acts manifest themselves. Firstly, in (1a) the speaker felt a glow of satisfaction at having plenty of food being served for the Sahur meal (at the crack of dawn) or Iftar meal (breaking-fast at sunset). The illocutionary act this segment would display is satisfaction, enjoyment or justification for having too much food being served. In (1b) the translation sounds odd though a footnote of the Arabic segment was provided as ‘Ramadan is generous’. Still, the TL readers perhaps fail to understand the labyrinthine complexities of the fact that Ramadan as a month is a plentiful supply of food.

Secondly, in (2a) the doorkeeper was pretty mealy-mouthed with the speaker; he shrugged off the criticism made by the speaker uttering *Ramdan Karim* to mitigate a threat to the speaker’s dignity; the speech acts used in the exchange also reflect power relation between the interlocutors: the speaker enjoys more powerful status than the doorkeeper. He was flippant, uttering the above segment in a more-or-less placating voice to soothe the speaker, displaying the illocutionary force of mitigation.

A further point yet to be noted in (2a) is the violation of the maxim of Relevance in ‘what a man!’ of the Arabic ‘هزمني الرجل’ (lit. I was defeated by the man). The speaker indirectly says what is said directly by the speaker in (2a). (See further Lyons 1977: 784; 1995: 252). The speaker’s anger is faced with a kind of calm on the doorkeeper’s part by uttering *Ramadan Karim* used to reduce the unpleasantness of the situation and to require all speaker’s patience. Although the speaker made a little deprecating shrug, he calmed down in the end and uttered the above Arabic locution, with the illocutionary force of being convinced. In fact, he did an about-face and replied with a more courteous greeting ‘الله أكرم’ (lit. Allah is more generous). This is a religious stereotype in Ramadan used by an addressee in response to *Ramadan Karim*.

Example (3a)

قالَ صديقي: نمرُ على الجامع ونخطفُ ركعتين لله.
ترددت الكلمة في وعي بغرابة.
نخطفُ ركعتين لله.

(بهجت، 1986: 33)

Example (3b)

My friend said: “Let us stop at the mosque, and take this opportunity to pray”.
His words echoed strangely in my sub-conscious, ‘take this opportunity to pray’.

(Hassan 1988: 43)

In Islam, anyone who does not let their thoughts be distracted while performing their prayers, all their previous sins are expiated (see Sahih Muslim 2006: 331). Example (3b) bears witness to fallible translation in terms of the realisation of the pragmatic function of the original Arabic ‘نمرُ على الجامع ونخطفُ ركعتين لله’ (lit. ‘Let’s stop by the mosque, and grab at this opportunity to have a hurriedly and insincere prayers’). This utterance implies that the interlocutors are insincerely performing their prayers, and thus their behaviour is nauseating and unspeakable from Islamic vantage-point. The whole action reeks of hypocrisy. On the contrary, the interlocutors in (3b) look more pious, earnest and puritanical through a couple of signs: ‘Let us stop at the mosque’ and ‘take this opportunity to pray’. In brief, the translation in (3b) implies that a heaven-sent opportunity to perform prayers must not slip through their fingers. Why should then the speaker make a derogatory remark? Why did then the speaker friend’s words echo strangely?

While in example (3a) the maxim of quality is flouted in order to express irony, example (3b) is closer to observing the maxim. In other words, the irony in the original Arabic is translated by non-ironical equivalent (cf. Aziz 2003: 72-3).

To summarise thus far, the pragmatic and communicative thrust of an utterance are conducive to the understanding of that utterance. For yet better understanding, semiotic aspect should be paid due attention in the course of translation. The pragmatic-related translation problems from Arabic into English can be attributed to the context, speech acts and conventional implicature and presupposition (cf. Abdel-Hafiz 2003).

1.10 *Semiotics*

The advent of semiotics was the beginning of a major epoch of translation studies. Semiotics is defined as “the scientific study of the properties of signalling systems, both artificial and natural— sometimes called ‘the science of signs’ [...]. Language is a semiotic system whose signs are words (and morphemes) which stand in a particular relation to objects and concepts” (Swann 2004: 275). Its focuses are “on what constitutes signs, what regulates their interactions and what governs the ways they come into being or decay” (Hatim and Mason 1990: 67).

Hatim and Mason (1997: 223) claim that there is a further of discursal treatment to semiotics which is defined as “a dimension of context which regulates the relationship of texts or parts of texts to each other as signs”. Very much related to this definition is the keyword ‘sign’, which is “a unit of signification in which the linguistic form (signifier) stands for a concrete object or concept (signified)” (ibid). Saussure (1959) first distinguished between the signifier and signified. In his framework, ‘signifier’ stands for the form that the sign takes and, correspondingly, ‘the signified’ for the concept the sign represents. To Saussure, a sign is an ensemble of the signifier and signified. In contrast, Pierce casts his net wider by including non-linguistic signs. He believes that everything can be a sign, “but for a sign to *act* as a sign, it must enter into a relation with its ‘object’, be interpreted, and so produce a new sign, its ‘interpretant’ [meaning of the sign]” Pierce (cited in Gorfée 1994: 50; italics in the original).

Translating can therefore be envisaged as the transference of “one semiotic entity, belonging to a certain system, to generate another semiotic entity, belonging to a different system” (Toury, 1980: 12). Similarly, but more explicitly, Williams (1992: 129-32) says:

Texts are not just disinterested exercises in communication, but are designed to perform a particular actions and these actions must be conveyed in the TL text, for which the translator is responsible. Moreover, texts, like other artefacts, have significance within the complex structure of society, beyond the mere words or language functions of which they are composed. This semiotic dimension is reflected at a number of levels within the text, from the word up through the culturally recognised component of texts, to the most all-embracing aspects of the worldviews that underlie cultures. In addition, the social occasion, which prompted the text, has to be taken into account, as does the genre, which can be as a reflection of the social occasion. The text will even contain ideological and discursal values, which the translator must also be sensitive to.

In terms of determining semiotic meaning, Ping (1999: 289-300) states that it is based on three types of semiotic relationships: (1) semantic relation between signs and entities they refer to; (2) pragmatic relation between signs and their users (interpretants); and (3) syntactic between the signs themselves. Corresponding to these types of

semiotic relationships, Ping (ibid) further added, three categories of sociosemiotic meaning are decided: 'referential meaning', 'pragmatic meaning' and 'intralingual meaning' (for further discussion of these semiotic-related notions, see section 1.8 below). For example, in (4a) the semantic relations between 'أبتلعُ' and 'الجلينفيديش' *vis-à-vis* their pragmatic load (the relation between 'ميمنة خانم' and the speaker) determines the semiotic content.

1.9.1. *Micro-Level Sign*

According to Hatim and Mason (1997: 223) "when the notion of sign is extended to include anything which means something to somebody in some respect or capacity, signs can then be said to refer to cultural objects", and are micro-signs thereof. Text users utilise these socio-cultural objects locally (see Munday 2001). Hatim (1997: 210) further elaborates on that saying:

Micro-signals are those elements which realise overall structural and textural organisation and thus implement the basic rhetorical purpose of a given text. Citing an opponent's thesis and then rebutting it are micro-signals in a counter-argumentative text. But for these elements to relay the values involved, they must be seen to carry within them clues pointing to a particular cultural code. These discursual micro-signals enter text organisation through the area of texture which enables us to 'read off' a given ideological stance, a commitment to a cause or simply an attitude to some aspect of the text-world as in literary or scientific communication

Let us indulge in a few examples to see how micro-signs are dealt with in translation. In (4a) below, the scene is first set ('يعودُ النادلُ') and the cut and thrust of exposition is made or the most detailed exposition is 'signalled out' ('وأنا أمتصُّ قرصاً يُخفي...'). These are micro-signs within the boundaries of the text that contribute to the organisation of its segments (in such a way that caters for semantics, pragmatics and syntax) and realisation of an overall rhetorical purpose.

Example (4a)

يعودُ النادلُ. أبتلعُ الجلينفيديش مرةً واحدةً وابدأ بشرب القهوة وأنا أمتصُّ قرصاً يُخفي رائحة الكحول
خانفةً من ميمنة خانم!!
(غادة السمان، 1994: 183)

Example (4b)

The waiter returns. I drink the *Glenfiddich* in one gulp and begin drinking the coffee and sucking a lozenge to conceal the smell of alcohol, in fear of Maymana Hanum. (Boullata 1998: 170; italics added)

In English, *Glenfiddich* is one of the most expensive whiskies made in Scotland. By contrast, in (4b) *Glenfiddich* is a sign for something neither socially nor religiously legitimate in Islamic-Arab culture; consequently, sucking a lozenge could come to the speaker's rescue to conceal the smell of alcohol on her breath, an action that is quite justifiable in Islamic-Arab culture as alcoholic drinks are prohibited in Islam. The Qur'an says: "They ask thee concerning wine and gambling. Say: "In them is great sin, and some profit, for men; but the sin is greater than the profit." They ask thee how much they are to spend; Say: "What is beyond your needs." Thus doth God Make clear to you His Signs: In order that ye may consider" [2: 219].

Example (5a)

وقَع حادثٌ صغيرٌ في طريقي من المسجد إلى البيت.
مشاجرة صغيرة سببها أن رجلاً ضخماً طويلاً عريضَ الكتفين متورد الوجه ضخم القفا أشعلَ سيجارته في الترام جوار ناس صائمين. في البداية حاصرته نظرات التأفف والغضب ثم قال أحد الركاب:
- خسارة.
(بهجت، 1986: 49)

Example (5b)

On my way home from the Masjid, a small incident occurred. A quarrel broke out, when a big tall man, with broad shoulder's, rosy cheeks and a bull's neck, lit his cigarette in the tram in front of some fasters. At the beginning he was only met by looks of disapproval and contempt. Then one of the passengers remarked: "Oh, this is unbearable!" (Hassan 1988: 59)

The Arabic interjection 'خسارة' (lit. 'losses') occurs at turn boundaries of the text with a view to showing that the speaker responds to the previous utterance and expressing negative emotional reaction to the Ramadan offender (see Carter and McCarthy 2006: 57). As a micro-sign within the SLT, so much related to other signs such as 'أشعلَ سيجارته' and '... جوار ناس صائمين حاصرته نظرات التأفف', the interjection in question reflects a real anger of the passengers. Although, its translation in (5b) is a barely legible sign,

introducing a more emotive one like ‘Ugh— it was unbearable!’ could be of help for conveying the communicative thrust of the SLT.

1.9.2. *Macro-Level Sign*

Micro- and macro-signs occupy a position on a hypothetical continuum and hence, any sign is located on that continuum. Hatim (1997: 209) states that macro-signs “regulate message construction and ensure that texts are efficient, effective and appropriate”, and they include “more global structures such as text, genre and discourse” (Hatim and Mason 1997: 223) for instance, self-respect, self-esteem, noble-heartedness, high-mindedness, nobility, an attitude, a perspective, a philosophy, honour, a set of values, among others. Hatim (2002: 6-7) states that macro-level signs have to do with (a) expressing attitudinal meanings and promoting particular worldviews or ideological positions (e.g. racial hegemony as discourse); (b) operating within highly conventionalised forms of language use by upholding the requirements of conventionalised communicative occasions (e.g. the compositional format of a ‘cooking recipe’ as genre); and (c) attending to particular rhetorical purposes and achieving a variety of rhetorical aims (e.g. ‘arguing’, ‘narrating’ as texts).

1.6.2.1 *Text as Macro-sign*

Text can be viewed as macro-sign when comprises a number of micro-signs inextricably interwoven for the realisation of a given rhetorical purpose, e.g., counter-argument, exposition, etc. (Hatim 1997: 203-4). For example, citing an adversary’s thesis, making a rebuttal of it and substantiating it in the hope of ‘cogent conclusion’ are all major micro-signs “operating in realising the rhetorical purpose ‘to counter-argue’. Counter-argument embodies the statement of the rhetorical purpose involved”. Consider the following example to further appreciate how text operates as macro-sign:

Example (6a)

وأنا سعيد باحتضانها لي، وقد تلاشت غيرتي من عمو أبو رمزي وعمو أبو مروان وعمو أبو طانيوس وغيرهم من أعمامي الذين لم اسمع بهم لكنهم ظهروا بعد موت أبي وصاروا ينامون عند أمي لحراستنا كل بدوره. أما أعمامي الحقيقيون فلم يأت منهم أحد وقالت أمي ان الحرب تطحن الجميع وعلى كل واحد تحصيل رزقه بشطارته ولا أحد يساعد الآخر في أيام كهذه، وصار أولاد الحي يسخرون مني في المدرسة ومن ثيابي الفاخرة ويُمحون الى اشياء يدعون كاذبين أن أمي تقوم بها. قال لي ماهر: أمك ... (كذا) ... لو كنت مكانك لقتلتها.
(سمان، 1994: 43-44)

Example (6b)

I was happy in her embrace and no longer jealous of Uncle Abu-Ramzi, Uncle Abu-Marwan, Uncle Abu-Tanius, and other uncles I had never heard of and who, after my father's death, started to sleep at my mother's, to protect us, each in his turn. None of my real uncles came to see us. My mother explained that the war had crushed everyone, and that each person had to earn his living by his own diligence, because no one helped anyone else in such bad times. The neighbourhood children made fun of me at school and mocked my expensive clothes and hinted at things that they falsely claimed my mother did. Maher said to me: "Your mother is a-----. *If I were you, I'd kill her.*"

(Boullata 1998: 36; italics added)

The speaker gave his personal exposition on what happened to him, using a series of micro-signs (e.g., 'وأنا سعيد', 'وقد ثلاثت', 'ظهروا', ...). These signs aim at paving the way for the most salient element that establishes the fulcrum of the overall text: 'أمك ... (كذا)' and 'لو كنت مكانك لقتلتها'. Had Maher been in speaker's shoes (the son), he would have killed her (the mother). Why would he? What did the speaker's mother do to deserve killing? It is '*ird*' (synonymous with honour) *per se* which is culturally relevant to some patriarchal societies such as Arab and Islamic societies, among others. As a micro-sign, '*ird*' is the bread-and-butter matter to almost all Arab and Islamic societies indeed. Traditionally, '*ird*' in Arabic is "often associated with the family's honour. Men are morally and socially responsible for the acts of their female relatives. A sexual offence on a woman causes her '*ird*' to be lost and cannot be regained" (Shunnaq 1993: 56). In (6a) above, the speaker's mother sleeps with other people, an abominable act that damages the family's honour. In other words, if a woman has sex with someone other than her husband, she eventually impugns her family's honour, and is considered an adulterous woman to whom a capital punishment may be issued by her family. After all, killing the mother—honour killing—is feasible in the SL culture as long as she could not manage to retain '*ird*', and consequently should be treated, according to Maher, with the little respect she deserves. However, this micro-sign italicised in (6b) may be difficult for a TL recipient to grasp as nothing is pejorative about sleeping at the mother's. The signifier 'I'd kill her' designates a signified, i.e., honour killing, which means something to the speaker and hence reflects an attitude of a particular group of

people. Text as macro-sign is realised through exposition in which the most cogent argument is addressed.

In respect of the Arabic anacoluthon ‘كذا’ (lit. such), it should be noted that this interjection is normally used by a speaker to tone down his or her speech to avoid potential face-threatening. Instead of being explicit about describing a woman as a whore like the case we have in example (6a) above, one could use such interjection to look less offensive to other interlocutors. The translation of the SL interjection into the dash was successful to make suppress obscenity; probably the translator would be better off using suspension dots or a short dash or one letter plus the dash e.g. a ‘wh_’. In addition, he could have opted for formal equivalence, perhaps something like ‘Your mother is such and such a ‘wh_’, where this phrase implies vagueness and implicitness just like the SL’s.

1.6.2.2 Discourse as Macro-sign

There is no doubt that texts occur within discourse which *per se* determines the way they concatenate. Discoursal expression is deemed to constitute the fertile environment for various attitudinal meanings in socio-cultural settings as well as ideological leanings towards an issue, for example, politics, religion, etc. In (6a) above, a chain of micro-signs is part of a continuum of macro-sign. That is, ‘*ird*’ could be looked at in terms of discourse as macro-sign. In Arab culture, ‘العرض والشرف’ (lit. ‘*ird* and honour’) are the cornerstone of Arabic discourse. Letting fly with obscenities at females remains something of a taboo. Men are responsible for the acts of their female relatives who should not have sex with people other than their husbands. These are particular characteristics of different degrees of the micro-sign (i.e., ‘honour’) subsumed within text as macro-sign.

In (6a) above, patriarchal discourse as macro-sign in conjunction with other micro-signs in the text helps realising a rhetorical purpose. In terms of analysis, the discourse as macro-sign can be best understood through raising the following questions: (1) who will protect the speaker and his mother? And (2) why is keeping ‘*ird*’ exclusive to women rather than men?

For the sake of amplification, consider the following exchange between the protagonist of the RD and the Sheikh (speaker B) where the sense of futility and frustration haunts the Sheikh working for the government.

Example (7a)

سألته: كنتَ موظفا في الحكومة ... هل تركتَ وظيفتك ... قاطعني وهو يخفض صوته
- ضربئها بالحذاء القديم ذي النعل المستصلح من كاوتش سيارة على المعاش. استغنيتُ عنهم وعن قرفهم.
يجب أن تزورني، ثمة احتفال صغير نقيمه في البلدة كل ليلة. (بهجت 1986: 73)

Example (7b)

“You were in the civil service, have you quitted (sic) your job?”

He interrupted me and said in a low voice: “I chucked it up! I no longer needed that job with all the troubles it caused me! You should come to visit me. There is a small ceremony which we hold in my home every night”.

(Hassan 1988: 66; (sic) added)

Example (7c; back-translated from Arabic)

“You were in the civil service, have you quit your job?”

He interrupted me and said in low voice: “*I battered it with an old shoe whose heel was made of old tyre*”. I no longer needed that job with all the troubles it caused me! You should come to visit me. There is a small ceremony which we hold in my home every night.

In pursuit of effective communication, the translator should have paid more attention to the disparaging remarks about government work speaker B has made. He is the Sheikh of a Tariqa (a Muslim spiritual master of a mystic order). In Egypt, as in many Arab countries, many of the government employees' status, compared to their peers in private sectors, defies description. It follows then that many employees believe that they are disadvantaged groups. Nevertheless, they are considered to be privileged elite in the eyes of other society members.

The back translation in (7c) shows that the discursual thrust in the exchange goes in the direction of criticising the government in two ways: first, speaker B seemed a little lackadaisical and grew weary of the troubles caused by working for the government, and expressed his revulsion against government jobs ('I battered it...'). Secondly, due to the undemocratic system that prevails most of Arab countries, speaker B tends to speak in low voice in fear of intelligence gatherers working for state apparatus. In (7b) however, such connotations are fuzzy, albeit the translator seems to have taken this difficulty in her stride at this stage.

It is noteworthy that the switch from vernacular Arabic to Standard Arabic⁶ was not given attention at all in (7b). That is, speaker B shifted from low variety held in low esteem to high variety which is “prestigious [as] it is the language of a cultural, and often religious, heritage” (Versteegh 1997: 190). Speaker B employs vernacular (e.g., ‘ضربئها بالحذاء القديم ... على المعاش’) that fits the description of the low-paid and/or low-status government jobs, then makes a switch to a more formal language that is appropriate for addressing a higher-status person like the protagonist of the RD, e.g., ‘...ثمة احتفال صغير نقيمه...’. In terms of informality, the translator has opted for ‘chucked it up’, which is yet incongruous with the Arabic segment that bears much less degree of informality. Therefore, ‘less informality, in Arabic is encoded in using too many words. Speaker B wants to relay irony through violating the maxim of quantity i.e., speakers’ contribution to the discourse should be informative as required. In (7a) above, too much bureaucracy as a cultural code sets forth the basis of discourse as macro-sign.

1.6.2.3. Genre as Macro-sign

According to Hatim (1997: 217) genre refers to “conventional forms of text associated with types of social occasion (e.g., the news report, the editorial, the cooking recipe).

Example (8a)

ورد في الأثر عن رسول الله صلى الله عليه وسلم أنه قال: المؤمنُ القويُّ [...] .(بهجت، 1986 : 83)

Example (8b)

Allah’s Messenger, prayers and peace be upon him, was quoted saying: “A believer who is strong [...] (Hassan 1988: 73)

The underlined preface of what the Holy Prophet of Islam is going to say starts the Hadith⁷ off to, first of all, remind the reader and/or hearer of saying prayers for the prophet by repeating ‘صلى الله عليه وسلم’ (‘prayers and peace be upon him’) and secondly, to attract the reader or hearer’s attention to that what is going to be said is sacred and worth its weight in gold. As can be noted, genre as macro-sign in the TLT is not as clear as it is in the SLT.

⁶ This phenomenon is referred as ‘diglossia’ whereby speech communities have a High variety of language that is very prestigious as in literary discourse and a Low variety with no official status as in ordinary conversation (see Ferguson 1959).

⁷ It is defined by Hans Wehr (1974) as “Prophetic tradition [...] narrative relating deeds and utterances of the Prophet and his companions”.

1.9.3. *Cultural Intertextuality*

As a rhetorical device, cultural intertextuality is made use of by writers to make an argument more solid. Besides being one of the standards of textuality in discourse analysis, intertextuality is relevant to semiotic analysis (Bezuidenhout 1998). According to Hatim and Mason (1997: 219) intertextuality is “a precondition for the intelligibility of texts, involving the dependence of one text as a semiotic entity on another, previously encountered”. Simply put, “texts producers as well as text receivers rely upon their own and other people previous experience of other texts in order to communicate and comprehend the particular meanings that they are seeking to exchange” (ibid). The value of a particular intertextual reference can only be understood in terms of what the text producer’s wants to do with the text— intentionality.

Hatim (1997: 30) further elaborates on intertextuality saying that utterances interact with each other within and between texts to optimally express meaning loaded with a kind of semiotic values; he says:

[...] tandem with the interaction between a speaker (and utterances produced) and a hearer (and utterances received), another, far more important, level of semiotic activity emerges to facilitate the interaction of sign with sign. The principle which regulates this activity is ‘intertextuality’ through which textual occurrences are seen in terms of their dependence on other prior, relevant occurrences.

Translation-wise, the fact that “cultural connotations and knowledge structures are incorporated into an intertextual reference” may pose a problem to the translator (Barthes 1970, as cited in Hatim and Mason 1990: 124). Because intertextuality is deemed as a “signifying system which operates by connotations and extends the boundaries of textual meaning” (ibid: 129) translating the intertextual potential of signs probably turns to be an attempt to square the circle. Samman’s SMST and Bahget’s RD are infused with echoes from a variety of sources, some of which are Western as in the case of the former. For example, the segment “I don’t believe you really want to jump. Think how dangerous that is. To jump or not to jump, that is the question” (Boullata 1998: 5) is intertextually linked to Shakespeare’s “To be or not to be, that is the question”. To cut a long story short, young Hamlet was about to kill Claudius at night in his walk with Gertrude on the roof of the palace. His plan was to wait them descend by the left stairs, which did not happen, so he was bewildered and embarrassed. He could

not face the king. Neither could he call his friends for help. He was in a great crisis to think of a violent action as committing suicide. With reference to this critical situation, he said, "To be or not to be". Hamlet's "to be or not to be" soliloquy adduces several interpretations, one of which is 'death or life'. Similarly, Abdul's "jump or not to jump" simply means a matter of life and death.

Gonzalez (2004) points out that cultural intertextuality can be divided into genre-related intertextuality and cultural-bound elements. Similarly, but more explicitly, Hatim and Mason (1997: 18; emphasis added) state that reference can be a socio-cultural or a set of rhetorical conventions that take over text, genre and discourse. In their own words:

A text involves the language user in focusing on a given rhetorical purpose (arguing, narrating, etc.). **Genres** reflect that way in which linguistic expression conventionally caters for a particular social occasion [...]. **Discourses** embody attitudinal expression with language becoming by convention the mouthpiece of societal institutions (sexism, feminism).

In (9a) below, intertextuality seems at the first glance to be translatable, probably by means of literal translation as a problem-solving strategy. But, without a translator of great sagacity and immense experience, the translation of intertextuality would turn out to be difficult; the end-product would also be utterly beyond TL recipients' comprehension.

Example (9a)

- ما الذي تعرفينه عن الصافي؟
- لا شيء غير أنني أحبه ... وأنه يفتش عن عمل. وأنه يغني أيضاً بصوتٍ جميلٍ و يرددُ باستمرار أغنية "سجّل أنا عربي" و قد تعلمتها منه.
وقبل أن أقولَ لها إن أغنية "سجّل أنا عربي" هي قصيدة شعرية جميلة لشاعر مقيم في باريس، قاطعتني وهي تفيض سعادة كجدول وصارت تنشدُ: سجّل أنا عربية ... سجّل أنا عربية ... وإسمي ليس غلوريا بل زكية ... أرجو أن تتاديني من الآن فصاعداً بإسم زكية.
(سمان، 1994: 70)

Example (9b)

"What do you know about Safi?"

“Nothing, except that I love him. He is looking for a job. He also sings and had a beautiful voice. He continuously repeats the song ‘Register: I’m an Arab’ and I have learned it from him.”

Before I could tell her that the song “*Register: I’m an Arab*” was a beautiful poem by a poet living in Paris, she interrupted me, overflowing with happiness like a stream, and she began to sing, “Register I’m an Arab woman ... Register I’m an Arab woman ... And my name is not Gloria but Zakiyya ... Please call me Zakiyya from now on.” (Boullata 1998: 61; italics added)

The italicised phrase in (9b) is intertextually linked to “Record: I am an Arab. And my identity card is number. Fifty thousand...” (Darwish 1977) a poem by Darwish, a well-known Palestinian poet of indomitable will. Darwish wrote this poem in defiance of an Israeli police officer, probably to mitigate the incessant suffering of Palestinians after 1948 war, a war that has left an indelible mark on the world and brought Palestine political upheaval since then. Thousands of Palestinians were killed and thousands more fled or were driven from their homes to the neighbouring countries and lived in deteriorating and humiliating conditions. Darwish was impelled to leave his country for Lebanon; then he returned back home and fought a long rearguard action to stay at home, but unfortunately, he could not. These poems, among others, have remained as symbol of resistance among not only Palestinians, but also Arabs and Muslims. They have also been chosen by a number of singers to be sung.

The intertextual potential of ‘سَجِّلْ أُنَا عَرَبِيْ’ becomes as a sign of suffering for most Arabs in different aspects of life, e.g. social, ideological, religious, political and economic. In example (9a) above, the speaker was jobless. He made intertextual reference to Darwish who suffered a serious blow after 1948 war. The speaker and Darwish share a considerable amount of suffering, but each on his own. The speaker was a job seeker while Darwish was ‘home seeker’. It seems difficult for TL readers to capture the intertextual sign above.

In terms of genre analysis, the above translation bears witness to genre ‘violation’, particularly the lack of a clear-cut distinction between some poems and prose. From a discourse perspective, the author employs Darwish’s poems probably to win her a kind of reputation. As far as Arab culture is concerned, in everyday conversation, people would use poetry to look more persuasive on the one hand, and to show off their literature muscles on the other. It is likely that the TL readers would not

able to recognise that the translation of this utterance encompasses two genres, ruining the possible reputation she is trying to win or showing off language competence.

With respect to socio-cultural reference, consider example (10a) below whereby 'التبولة' has some connotations that might not be compatible in the target culture, at least, the fact that it is a kind of salad has nothing to do with being served as primary course. Sometimes it can be served as a main course; the person who eats it can be thought to be vegetarian.

Example (10a)

كنتُ أعد "التبولة" في ركن الغرفة الكئيبة الذي تحول إلى مطبخ وأنا أنصت صامتةً لحواريهما وقلبي يبكي.
(غادة السمان، 1994: 159)

Example (10b)

I was preparing the *tabbouleh* salad in one corner of the gloomy room that had been transferred into a kitchen, and I was listening to their conversation in silence while my heart was crying. (Boullata 1998: 149; italics added)

Tabbouleh (alternative spellings *tabboula* and *tabbouli*) is "a kind of salad made of bulgur, parsley, mint, onion, lemon juice, spices, and oil" (Wehr 1974:91). It is popular in the Middle East Arab countries, usually served for people whom one loves much.

Example (11a)

عكفتُ على الملفات أمامي وحاولتُ أن أركز، كنتُ أقرأ السطرَ مرتين من بدايته إلى نهايته ... وكان ذهني يسبح في افاق بعيدة لست أعرف مكانها على وجه التحديد ... وكشرتُ أكثر وأنا أقرأ ... أكتشفتُ أين يسبح ذهني. إنها السجائر اللعينة ... إن حبا عظيما دونه حُب قيس لليلي يسبح حول أشجار الدخان. أريد أن أدخن. دخان السجائر يتصاعد إلى الغرفة من زملائنا المفطرين.
(بهجت، 1986: 25)

Example (11b)

I set myself to work on some files and tried hard to concentrate. I was reading each line twice over: from beginning to end, and then back again. My mind was wandering far away in realms unknown to me. The more I read, the more I frowned, for I realised where my mind was wandering. It was a great love, greater even than (sic) felt by *Qais and Laila*. It was wandering around columns of smoke. How I wanted to smoke! The fumes of cigarettes smoked by those Ramadan offenders were filling the room.

(Hassan 1988: 36-7; (sic) and italics added)

The Ramadan observer loves cigarettes in a way Qais and Laila (alternative spelling Qays and Layla) did not feel. Without such good knowledge of the romantic story of those lovers in Arabic literature, the TL reader would fail to arrive at the intended message in (11a). In a nutshell, Qais fell passionately in love with Laila and even was mad on her, but they were not allowed to see each other. He wrote poems depicting the gloomy love relationship with Laila, which is considered to be one of the most romantic poems in Arabic literature. In the end, he went raving mad, wandering around the desert aimlessly and remained faithful to his lover until they died of longing one for another. Bearing these connotations in mind, it becomes possible to arrive at the pragmatic meaning of the simile set by Ramadan observer: his love for cigarettes exceeds that of Qais and Laila, and the long-suffering of his is more than theirs. This simply shows the difficulties Muslim smokers are faced with in Ramadan. “Owing to nicotine dependency, some smokers may experience withdrawal symptoms, like irritability, anger, restlessness, impatience, insomnia and difficulty concentrating. Due to the craving of nicotine, most smokers reach for their cigarettes after breaking of fast, some may even do so within a few minutes after consuming food or drinks” (IslamiCity Staff 2006). Qais was desperate that he was deprived of his lover. By the same token, the Ramadan observer was sad that he could not smoke during the day.

For the sake of this study, we propose another type of intertextuality— ‘Transcultural Intertextuality’ (henceforth, TI). This kind is not restricted to the SL cultural domain. Intertextual reference is probably to be from a culture alien to the SL’s. Obviously, the SMST includes a number of foreign signifiers. *TI* as micro-sign subsumed within a text has a rhetorical purpose to fulfil for the flow of communication. It could be used to instil in the readers a sense of love for Western way of life. It is likely to pose fewer translation problems than the aforementioned types. Consider the following:

Example (12a)

(سمان، 1994: 12)

حسناً يا هاملت اللبناني ... أوقفوار.

Example (12b)

“Fine, you Lebanese Hamlet, au revoir”.

(Boullata 1998: 5)

Example (13a)

أغادرُ المترو في محطة "الايئوال" وأبدله بمترو آخر يُقنني حتى محطة "فرانكلن-روزفلت" في الشانزليزيه. (سمان، 1994: 110).

Example (13b)

I leave the metro at the Etoile station and transfer to another metro line that will take me to the Franklin Roosevelt station on the Champs Elysées.

(Boullata 1998: 101-102)

The translations in (12b) and (13b) are examples of TI whereby the text producer relies on a foreign reference to make her argument more convincing. 'Hamlet' in the SL more or less functions the same way as in the TL. Hamlet, who is one of Shakespeare's tragic heroes, took a passive stance towards the events that befell him, and so did 'Abdul'. Neither Hamlet nor Abdul go straight to the task. Similarly, 'Etoile station', 'Franklin Roosevelt station on the Champs Elysées' are French places that may have intertextual potentials in the minds of the TL audience, which probably make transferring semiotic values to target culture a little bit easier than sheer cultural references.

1.9.4. *Intratextuality*

In the above definition of intertextuality proposed by Hatim and Mason, intratextuality is not distinct, but implied. A distinction between the two terms may be of great help to further understand the true nature of text development. According to Dueñas (2005: 48-9), intratextuality is defined as "the network of relationships established among signs within a single text whereas intertextuality refers to the semiotic relationship established between a text and other analogous texts". It needs to be noted here that a particular sign can be part of both intertextuality and intratextuality (ibid). Text (14a) is a typical example of intratextuality.

Example (14a)

تتابع السيدة الغامضة: "يا ابني يا عبد الرزاق.. عروس عندها الله في السماء وانت في الأرض. بوسعك أن تتزوج امرأة ثانية وثالثة ورابعة عليها وتعيش راضية مع ضراتها، بل وتذهب لتخطب لك العروس الثانية بنفسها اذا لم تنجب اطفالا. ولكن من المهم أن تقطع راس القط على عتبة البيت ليلة العرس أمام عينيها فتفهم أن مصيرها كمصيره إذا لم تطعك."
(غادة السمان، 1994: 8)

Example (14b)

The mysterious lady continued, "Abdul Razzaq, my son, this bride worships God in heaven and you on earth. You can marry a second, a third, a fourth wife, in addition to her, and she will live happily with her co-wives. She will even go out herself to ask the hand of a second bride for you if she can bear you no children.

But it is important that (sic) your wedding night you behead a cat on the threshold of your home, in front of her, so she will see and understand that her fate will be that of the cat's, should she disobey you" (Boullata 1998: 1; (sic) added).

What is true of (14a) is that the target audience would make out of the utterance, 'behead a cat on the threshold of your home' if it is taken as a sign of a set of intratextual relationships with the other signs: 'see and understand that her fate will be that of the cat's, should she disobey you'. Intertextually, the sign should be looked in a broader sense just beyond the text in hand, i.e., ideology, social practice etc.

1.9.5. Contratextuality

While intertextual reference intends to evoke an image, contratextuality seems to preclude it. This is the case with political speakers who use their opponent's speech as a jumping-off point for manipulating the situation in such a way that serves their own ends (Hatim and Mason, 1990). In (9b) above 'Register: I'm not an Arab woman' (Boullata 1998: 61), contratextuality can be spilled out when the speaker, hijacking the patriotic poems of Darwish, insists that she is an Arab woman and is proud of being so: "Register I'm an Arab woman ... And my name is not Gloria but Zakiyya" (ibid). While she may take nihilistic and feministic point of view, Darwish craves for his own identity and clings to his will to return home.

For further elaboration, in "a male shall have as much as the share of two females, even in work they have both done together, half and half" (Boullata 1998: 133) an intertextual reference is made to an Islamic principle of inheritance, whereby a man inherits double that of what a woman does. In Islam, a man holds full responsibility to take care of his dependents. Contratextuality is clear, that the issue has only to do with inheritance, but at work each has his or her own share. Here it is so clear that the writer has steered the readers the way she likes in line with her ideology.

1.7. Connotation and Denotation

Included in the discussion of cultural signs are denotative and connotative meanings. The former involves "the relationship between lexical items and non-linguistic entities to which they refer, thus [...] equivalent to referential, conceptual, propositional, or dictionary meaning" (Shunnaq 1993: 37-63). The latter, however, refers to our strong, weak, affirmative, negative, or emotional reaction to words (Nida and Taber, 1969).

From a semiotic point of view, while “the signifier and signified work together to give rise to a sign which has denotative meaning, the resulting sign [...] requires an additional meaning, [and] becomes a new signifier in search of connotative meaning” (Hatim and Mason 1990: 112). In example (4b) above, drinking alcohol is neither socially nor religiously acceptable as far as the SL readers are concerned; therefore the utterance is quite coherent. The problem lies in the fact that the connotative meaning of drinking alcohol is negative for SL readers whereas it is not so for TL receivers. Strictly speaking, the different language users deal with reality quite differently.

1.8 Untranslatability

According to Ping (1999: 289-300) there are two causes for sociosemiotic untranslatability: (1) the combination of the three categories of sociosemiotic meaning below is by convention and (2) annotation cannot be ‘unrestrictly employed’. Ping takes the discussion of sociosemiotic untranslatability a step further by classifying them into ‘referential untranslatability’, ‘pragmatic untranslatability’ and ‘intralingual untranslatability’.

1.8.1 Referential Untranslatability

Referential Untranslatability (henceforth, RU) is the absence of referential meaning of a SL element in the TL. The SL may have words that are not lexicalised in the target culture. Arabic has a myriad of words that are not allocated an English word to express it, and the other way round is quite true (see Baker 1992). By way of illustration, the referential meaning of Arabic *mahārim* (people who are legally forbidden to marry a particular woman due to blood relationship, sharing the nursing milk and in-laws like her father, her father-in-law, her brother, her uncle, among many others) is incalculable in English. By contrast, it seems rather impossible for an Arab and a Muslim reader to imbibe ‘one parent child’ notion used in English culture. Homeidi (2004: 13-27; emphasis in the original) picks up this example, among many others, saying that “an Arab or a Muslim reader can not understand the notion of a child with one parent only. The nearest notion in the Islamic culture to the phrase a *one-parent child* is the child who has lost one or both parents, in which latter case it is called an *orphan* in English. Even in this latter case, i.e., losing one’s parents in war or earthquake etc., the parents of the child are still known through the Civil Service Records”.

1.8.2 Pragmatic Untranslatability

Pragmatic Untranslatability (henceforth, PU) occurs when the pragmatic meanings of the SL signs are not encapsulated likewise in the target culture. The Arabic segment *Ramadan Karim* in example (2b) above produces an incalculable implicature in the target culture.

1.8.3 Intralingual Untranslatability

Intralingual Untranslatability (henceforth, IU) means: “any situation in which the source expression is apparently not transferable due to some communicatively foregrounded linguistic peculiarity it contains” (Ping 1999: 289-300). Contrary to ‘linguistic untranslatability’ (including those *conventionally* followed rules of language) proposed by Catford (1965) IU is pertinent to those “linguistic features that are foregrounded somehow in the context. It accounts for the majority of cases of untranslatability” (ibid). The Arabic exaggerating expression ‘يا مئيت أهلين وسهلين’ (lit.oh hundred family and two plains) used as a form of greeting, employs a very big number and alliteration in a way that seems to be difficult in the translation: ‘And all my best’ (Boullata 1998: 163).

1.9. The Concept of Equivalence

The concept of equivalence is deeply rooted in TS and has always been too complex to pigeonhole neatly. Many translation theorists and practitioners argue that each language has its own peculiarities in terms of syntax, semantics, pragmatics, stylistics and culture. This being the case, the heavenly dream of exact equivalence a translator always has in mind can be turned into a hellish nightmare, as there is always an “evaporation of the beauties of the original” (Tytler 1790: 20). Consequently, no translator can provide an infallible translation that fully reflects the original syntactically, semantically, culturally etc. without a loss since translation should, or even must, be deemed as “an x-ray, not a Xerox” (Barnstone cited in Shunnaq and Abu Kas 2001: 152). However, other scholars claim that translation can represent a gain not a loss, as it is the case when translating into Arabic (cf. Salloum and Peters 1996: ix-x)

The problem of equivalence has been looming large in translation theories, and there is a consensus of opinion among translators that regards equivalence as the thrust of translation (Nida 1964; Catford 1965; and Newmark 1988, among many others). The number of translation theorists who have tackled the concept of equivalence is legion, but each has looked at it from a different angle. There are varieties of equivalence:

‘functional equivalence’, ‘stylistic equivalence’, ‘formal equivalence’, ‘textual equivalence’, ‘communicative equivalence’, ‘linguistic equivalence’, ‘pragmatic equivalence’, ‘dynamic equivalence’, ‘ontological equivalence’, ‘semiotic equivalence’ (Gorlée 1994).

For the purpose of the present study, we shall speak of four types of equivalence, namely, formal, functional, ideational and semiotic. According to Farghal and Shunnaq (1999: 5), formal equivalence “seeks to capture the form of the SL expression. Form relates to the image employed in the SL expression”. Functional equivalence, “seeks to capture the function of the SL expression independently of the image utilised by translating it into a TL expression that performs the same function”. Ideational equivalence “aims to convey the communicative sense of the SL expression independently of the function and form”. Finally, semiotic equivalence aims at capturing the semiotic force across the boundaries between the SL and TL. It is defined as unique intertextual relations (Pym 1992). Neubert (1973 cited in Emery 2004) states that semiotic equivalence reads as any TL text which purports to be a rendering of a particular SL text’s semiotic content. We propose a blending of Semiotic Equivalence as ‘Semiolence’ which the translator can fall back on when rendering cultural signs. Semiolence largely corresponds to Hatim and Mason’s (1990) model which includes the four types (for further discussion, see Chapter 2 section 2.1 below). The first phase more or less corresponds to formal equivalence; the second, third and the fourth phase correspond to functional equivalence; and the fourth may also correspond to ideational equivalence. Semiolence is a conglomeration of the four types with Toury’s ‘adequacy’ and ‘acceptability’, with a view to retaining as much as possible the semiotic effect of the ST.

In the end, translators have a wide selection of equivalence levels, and such selection depends on language and cultural competence of the translator. Meticulous selection of any of these kinds of equivalence plays a role in the accuracy vs. inaccuracy to reflect the function of cultural references in the translation.

CHAPTER TWO

METHODOLOGY

3.1. Introduction

This chapter describes, and provides justification for, the methods used in the study. It states the research problem, the objectives, questions and hypotheses of the study. It goes on to elucidate the study plan where the data is selected. Operating within the realm of **Descriptive Translation Studies** (henceforth, DTS) the study describes the TT and compares it to the ST for potential shifts; it gauges and analyses those shifts. By the same token, the study looks at the translations in terms of Toury's notions of 'adequacy' and 'acceptability'. Toury (1995: 56-9), made a distinction between 'adequacy' defined as "adherence to source text norms", and 'acceptability', a "subscription to norms originating in the target culture". In other words, if the ST norms prevail, the TT will be adequate; otherwise, if the norms of the TT prevail, the TT will be acceptable. Toury (*ibid*) makes it clear that any translation product can be either of 'acceptability' or 'adequacy', one or the other of which is to be opted for at one time. The binaries inherent in Toury's classification will not only help scrutinise the strategies employed in line with the position the translation occupies in the target culture (see Even-Zohar, 1978) but it also examines whether or not these strategies are conducive to the transference of semiotic contents of the SLT, and the study is prescriptive as such.

Given that translation's central aim is to preserve meaning, emanating from textual stretches of language in use, a discourse approach seems to be of great help to evaluate translation and examines the semiotic values across the languages of translation (cf. House, 2001). The study, therefore, draws heavily on DA approach that, according to Munday (2001) gained a prominent status in TS in the 1990s. The term discourse as used by Hatim and Mason (1997: 216) refers to the "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of socio-cultural activity (e.g. racist discourse, bureaucratise, etc.)". In the same vein, Foucault (1972) sees discourse as a set of related statements that produce and structure a particular order of reality. Certainly, languages cut up reality in different ways. Very much related to DA is text typology ('argumentative', 'exposition' and 'instructional').

Argumentative text type is defined by Beaugrande and Dressler (1981: 184; emphasis in the original) as:

Those utilised to promote the acceptance or evaluation of certain **beliefs** or **ideas** as true vs. false, or positive vs. negative. Conceptual relations such as **reason**, **significance**, **volition**, **value**, and **opposition** should be frequent. The surface texts will often show cohesive devices for emphasis and insistence, e.g., recurrence, parallelism and paraphrase...”

Hatim and Mason (1990 and 1997) further state that argumentation is of two types. First, counter-argumentation: a thesis is cited to be opposed and followed by substantiation. This type favours that the opponent is included to cede power and features English discourse; secondly, through-argumentation whereby a thesis is cited to be argued through. Here the opponent is excluded to exercise power and this type characterises Arabic discourse, albeit counter-argumentative patterns are sometimes employed by some Arab intellectuals (ibid). In general counter-argumentation as a procedure as to Arabic discourse “tends to be avoided, unless it is explicitly signalled with concessives such as ‘although’. This is perhaps because the arguer feels that, given the linguistic and the rhetorical conventions of the language, relinquishing power is bound to be perceived as irrevocable” (Hatim and Mason 1997: 139).

Secondly, exposition text type means that “the contextual focus is either on the decomposition (analysis) into constituent elements of given concepts or their composition (synthesis) from constituent elements” (Hatim and Mason 1990 154-5). There are two variants of exposition, namely descriptive versus narrative texts. While the former aims at “enrich[ing] knowledge spaces whose control centres are **objects** or **situations**”, the latter attempts to “arrange **actions** and **events** in a particular sequential order” (Beaugrande and Dressler 1981: 184; emphasis in the original).

Finally, instructional text type lays emphasis ‘on the formation of future behaviour’ (Hatim and Mason 1990: 156). Two types of instructional texts are defined, either with option, e.g. advertising or without option as in contracts and treaties.

As can be seen from the above discussion, there is a subtle difference between through argumentation and conceptual exposition, and hence the need to make a distinction between two. According to Hatim and Mason (ibid), such a distinction can be made in terms of ‘monitoring’ and ‘managing’. Argumentation focuses on situation

managing, whereby “the dominant function of the text is to manage or steer the situation in a manner favourable to the text producer’s goals” (ibid). In exposition, however, the focus is on providing a reasonably detached account, i.e., ‘monitoring’.

With respect to semiotic translation, we take our cue from Hatim and Mason’s (1990: 105-119) appealing model. It is a four-phase model of the way translators should work, bearing in mind that semiotic content is not beyond the realms of possibility. In the first phase, the translator’s task is to get to grips with a source-system semiotic entity by means of ‘**I**dentification’ (henceforth, Id); second, ‘**i**nformation’ or the **I**nformational Core (henceforth, InC) needs to be presented, whereby a suitable denotational equivalent is produced. Third, ‘**E**xplication’ (henceforth, E) is made if the equivalent is not sufficient. In this phase, the translator explains clearly and concisely what meanings the sign could bear through a number of ways, for example, paraphrasing, providing a synonymous word, etc.; and finally ‘**T**ransformation’ (henceforth, T) whereby intentionality and the status of a sign in a text are paid due attention.

The study also, to some extent, adopts text analysis which “concentrates on describing the way in which texts are organised (sentence structure, cohesion etc.)” (Munday, 2001: 89). By contrast, DA “looks at the way language communicates meaning and social and power relations” (ibid).

With the theoretical framework sketched above, we now have an approximate idea that while ‘adequacy’ versus ‘acceptability’ describes the end product of translation, the four phases can be simply understood as procedures for the translators that can be used in the course of translation, occupying a position somewhere between the two poles, i.e., ‘adequacy’ versus ‘acceptability’. We are trying here to incorporate the two approaches into one that takes care of the process and the product of the translation as well to attain Semiolence discussed in section (1.9).

3.2. Problem Statement

In order to corroborate and diversify our argument, let us indulge in a few illustrative examples to see how easy or difficult the translator’s task was in pursuit of source-culture semiotic value(s). It should be noted here that semiotic entity may consist, beyond a discrete sign, a sentence, a phrase or even a text (Hatim and Mason 1990). If we look more deeply into the above rendition in example (14b) above, we note that it

falls short of relaying the intended sign of 'أن تقطع رأس القط'⁸ (discussed earlier to explain a slightly different point), an expression that is inextricably imbedded and used in Arab culture, especially at a wedding party night. Such institutional expression is imbued with an array of attitudinal meanings: obedience, virility, among other things. Traditionally, when a wedding party is over, a bridegroom should 'behead a cat' in front of his wife at the threshold of the home, an eerie picture in an emotionally charged situation to which the TL recipients' eyebrows may go up. They may ask, quite justifiably, if there is a relationship between 'beheading a cat' and bidding for a wife's obedience to her husband. The meaning that a bridegroom should behead a cat was undoubtedly not literally intended. This Arabic expression set forth in the guise of a powerful metaphor by violating the maxim of quality and is meant to make the wife serve her husband's whim. The maxim is sometimes utilised to express metaphor (cf. Leech and Short 1981: 294, Levinson 1983: 109).

The semiotic value of the sign in (14b) is so crucial as far as source culture is concerned for a number of reasons: firstly, it is a culture of patriarchal domination, and thus the sign operates in the culture accordingly. The speaker's aunt (the addresser) tries to inculcate a value in her nephew's mind (the addressee) that will assure his manliness and/or virility in the society by hook or by crook, at least, by language. Secondly, this sign refers to sexual power a man has to show especially at the wedding night, and hence how a manly man is viewed in the eyes of the society. This particular point can be further manifested in terms of socio-cultural practices in some Arab countries that when a virgin is deflowered, the husband's relatives become happy. With this particular intertextual relation in mind, it seems reasonable to assume that the striking metaphor of 'beheading a cat' results in a trickle of blood runs down from a cut and so does deflowering a woman.

Furthermore, the sign highlights 'obedience' as a religious obligation to a husband. According the Qur'an, a woman has to obey her husband as long as he agrees to abide by Islamic teachings; otherwise, obedience to him becomes superfluous, for example, if he orders his wife to do something sinful, causes her physical pain, or something she is incapable of doing. It can then be noted that obedience does not necessarily mean absolute men's domination over women, but it is conditioned in Islam.

⁸ A kind of synecdoche whereby the specific 'تقطع رأس القط' is used for the general, i.e., 'to kill'.

Such semiotic values are probably of nebulous nature to the TL culture. A concatenation of signs already formulates a coherent text in the SL. True, the sign can be thought of as recalcitrant and superfluous in the TL culture as it does not have the same register the SL culture does have. Indeed, it is a hard truth to swallow as far as TT receivers are concerned, and for optimal communication to take place, they have to read between the lines.

The sign, like the one we have here, is demanding when it comes to a much larger semiotic entity, i.e., overall text. At micro-sign level, a chain of individual signs and their combinations are deftly manipulated to form a function in the ST— to make someone obey someone else. The signified designated to signifiers is based on how the source culture construct and partition reality. As shown in (Figure 1), the signifiers seemingly fail to articulate themselves in the translation.

(ST)			(TT)	
<i>yagta'</i>	<i>ra's</i>	<i>el-gitt</i>	to behead a cat	
SGr1	SGr2	SGr3	SGr1	SGr2
SGd (obedience)			SGd (to cut off the cat's head)	

(SGr = signifiers; SGd = signified)

Fig 1 Display of signs in the ST and TT

In the TT, the signifiers have a signified that does not amount to that in the minds of the ST receivers. As the discourse unfolds, the translation turns out to be acceptable at micro-level by virtue of interaction with another subsequent sign, e.g., “to understand that her fate will be that of the cat’s, should she disobey you”.

Semiotic translation seems to be more difficult to retain, thereby the second and third phase suggested by Hatim and Mason (1990) could be called for since the relation between ‘behead a cat’ and ‘obedience’ is culture-specific. The translator has to provide informational core and, more importantly, explicate what ‘obedience’ as a micro-sign means, possibly to something like ‘in Islamic culture a woman should pay obeisance to her husband if, and only if, that goes in harmony with Islamic jurisdiction’. Hence, minimal acceptability can be preserved for maximal semiotic force. The fourth step requires further elaboration on the intentionality the addresser, the aunt, has in mind. Building on the discussion above, the intentionality could be something like “a man should show his virility at wedding night”. Were we to penetrate deeper into the mind

of the addresser, we might find that for the addressee not having deflowered his spouse at the first night, a stigma attached to it could last a lifetime.

In terms of macro-level analysis, a concatenation of micro-signs aims to attain a discursal purpose i.e., 'to counter-argue'. First, a thesis is cited: 'This bride worships God in heaven and you on earth' followed by enhancers: 'You can marry ... She will even go out ...' and finally Statement of Opposition was stated: 'But it is ... you behead a cat ...' followed by substantiation 'she will see and understand ... should she disobey you'. These micro-signs pave the way for 'counter-argument' as a macro sign.

From a discourse perspective, too, it goes without saying that each language has its delicate nuances while producing an utterance, e.g., text typologies—counter-argumentation. Let us consider the following discourse sample in which the speaker invites us pay due attention to his lover's cunning. A problem arises in the last sentence in (15b) to which we shall restrict our attention.

Example (15a)

تذكرت "دلال" في بيروت، ومراهقتي، وكيف تراجعت يومها قبل سقوط قلعتها الأخيرة كأنها كانت تنفذ خطة مدروسة لتستعرض أمامي ما سأخسره إذا لم أتزوجها! ... خبت كهذا لا تعرفه نادين ... قدمت لي يومها "دلال" تفاحها. تركتني أركض في حقولها، ألمس التفاح وأشمه وأقبله وأعبث به على هواي شرط ألا أقطم تفاحة قبل ليلة الدخلة!
(سمان، 1994: 16-17)

Example (15b)

I remembered Dalal and my adolescence in Beirut; I remembered how she withdrew before her last castle fell, as though she was implementing a studied plan to show me what I would lose if I didn't marry her. On that day, Dalal had offered me her apples, let me run in her orchards, touch her apples, smell them, kiss them, play with them as I wished, provided that I did not bite one apple until the wedding night. Nadine did not know such cunning viciousness.

(Boullata 1996: 10)

In terms of text typologies, example (15a) can be classified as counter-argumentative. A thesis is cited implicitly— Dalal is a cunning sod supported by some reasoning and using evidence that suggest why the thesis is true. Then an obvious statement opposition is made in the last sentence.

For the sake of clarity, consider the back translation of the Arabic text and note the italicised sentence. The italicised items are not in the English translation— they are inserted to make the back translation readable.

Example (15c; back-translated from Arabic)

I remembered Dalal in Beirut, *and my adolescence*, and how she withdrew before her last castle fell, as though she was implementing a studied plan to show me what I would lose if I didn't marry her.... *Nadine did not know such cunning viciousness*... On that day, Dalal had offered me her apples, let me run in her orchards, touch her apples, smell them, kiss them, play with them as I wished, provided that I did not bite one apple until the wedding night.

A number of points about (15c) need to be taken into consideration. Firstly, the speaker, perceived as spoilt and promiscuous, belatedly remembered his lover's sexual prowess and how she was indulging her own proclivities. Secondly, the italicised statement of opposition in (15c) merits close investigation. 'Nadine ...viciousness' is a statement of opposition to an implicit thesis, i.e., 'Dalal is cunning'. This thesis is reinforced by prior details (e.g., 'how she withdrew ... I would lose if I didn't marry her') and also subsequent details (e.g., 'withdrawing', 'implementing', 'offering', 'letting', 'touching', 'smelling', 'kissing', and 'playing'). Put differently, the speaker described his lover as cunning because of these particular actions she had already taken. On the contrary, in example (15b), the thesis is cited in end position preceded by 'reinforcers'.

In (15c) the thesis statement makes the entire discourse quite coherent through 'تذكرت' (I remembered). This verb implies gaps and pauses between the discourse segments that, as prominently displayed in the SLT by means of unfilled pauses, seem to be justifiable; the 'brief silence, or a pause in the dialogue' (on how to deal with the three dots in translation, see Newmark 1993: 126) goes in harmony with 'تذكرت'. That is, the speaker is dimly recalling his adolescence; first, he remembered when she had withdrawn before he could make love to her as if she only intended to arouse his sexual desire. At this stage, it was possible for the speaker to pass judgement on her that she was cunning. The unfilled pause (three dots) suggests that the speaker had some trouble remembering the past before he could vividly recall other traits of her cunning. In other words, it is true to say that the speaker in (15c) intended to conclude his argumentation, but suddenly realised that the conclusion he had drawn displayed gaps that needed

further amplification. The translation in (15b) suggests that the speaker could easily remember a series of traits of cunning at once. Prior to the thesis appeared in end position, the translator broke away from the constraints of the SL discourse and put together all the details of the statement in line with writing norms in English. Despite the fact that the translation looks perfect, nonverbal communication is still not conveyed.

As can also be noted, the boundaries between through-argumentative text type and counter-argumentative text seem to be difficult to establish. The opening of the Arabic original has the makings of a through-argument. Only towards the end does it turn out to be counter-argument. That is, juxtaposing Dalal's 'cunning viciousness' with good behaviour of Nadine makes the text counter-argumentative. Figure 2 shows the argumentative value of (15a) and (15b).

Thesis cited: Implicit Thesis	'Dalal is a cunning sod'
Enhancer: 'تراجعتُ يومها قبلَ سُقوطِ قلعتها الأخيرة'	'She withdrew before her last castle fell'
Enhancer: 'كانت تنفذُ خطة مدروسة'	'She was implementing a studied plan'
Statement of Opposition: 'خبثُ كهذا لا تعرفهُ نادين'	'Nadine did not know such cunning viciousness'
Enhancer: 'قدمت لي يومها "دلال" تفاحها'	'Dalal had offered me her apples'
Enhancer: 'تركنتني أركض في حقولها'	'Let me run in her orchards'
Enhancer: 'ألمسُ التفاح وأشمهُ وأقبلهُ وأعبتُ به'	'Touch her apples, smell them, kiss them, play with them'

Figure 2 Development of Arabic Text

Thus counter-argument of (15a) goes as follows:

Thesis cited →→→ Enhancer →→→ Statement of Opposition→→→ Enhancer

To make the argument stronger, let's look at the way the translator deal with the macro-sign, i.e., counter-argument. Figure 3 exhibits the development of the translation:

Thesis cited: 'Dalal is a cunning sod'	implicit thesis
Enhancer: 'she withdrew before her last castle fell'	'تراجعتُ يومها قبلَ سُقوطِ قلعتها الأخيرة'
Enhancer: 'She was implementing a studied plan'	'كانت تنفذُ خطة مدروسة'
Enhancer: 'Dalal had offered me her apples'	'قدمت لي يومها "دلال" تفاحها'
Enhancer: 'Let me run in her orchards'	'تركنتني أركض في حقولها'
Enhancer: 'Touch her apples, smell them, kiss them, play with them'	'ألمسُ التفاح وأشمهُ وأقبلهُ وأعبتُ به'
Statement of Opposition: 'Nadine did not know such cunning viciousness'	'خبثُ كهذا لا تعرفهُ نادين'

Figure 3 Development of the translation

Thus, the English translation in (15b) exhibits the following pattern:

Thesis cited → → → Enhancer → → → Enhancer → → → Statement of Opposition

For more elaboration on the subtleties of English and Arabic discourse, consider example (16b) below with explicit thesis cited to be opposed. It is about a blind Sheikh who used to sight the New Moon for the Egyptians. The italicised thesis is cited to be opposed by a counter-argumentation by inserting an adversary marker ‘however’. The example is presented in manageable chunks and rhyming words are highlighted for the sake of clarity.

Example (16a)

1. **والعجب العجائب، أن هذا الشيخ المهاب،**
 2. كان لا يبصرُ ما تحت قدمية، بسبب رمد مزمن أصابَ عينيه، واستفحل نتيجة لجهل والديه،
 3. لكنه رغم ذلك العمى الأكيد، كان قديراً على رؤية الهلال من بعيد،
 4. وطالما انفرد برؤيته، من دون كل أفراد فرقته، فلم يسع الحكام إلا الأخذ بشهادته،
 5. وإعلان بدء شهر الصيام، بدون سلام ولا كلام.
 6. **ويزولُ العجب، إذا عرفَ السبب.**
 7. فقد كان الشيخُ يستعيض عن نظره الضعيف المُضعف، بعيني مساعد شاب له يتبع ويخضع،
 8. فاذا رأى الشاب الهلال، عرفَ هو منه ذلك في الحال، ثم ادعى مئةَ لله، وأنه هو الذي رآه، وصدق الكلُّ دعواه.
- (بهجت 1986: 13)

Example (16b)

The wonder of wonders is that this old man is usually unable to see further than his own feet, because of chronic ophthalmia, aggravated during his childhood by his parents’ ignorance! Despite his confirmed blindness, however, he (of all members of the procession) is capable of sighting the New Moon from a distance! The rulers, therefore, must perforce take his word for it and unequivocally proclaim the beginning of the month of fasting. But there is reason for this: for the old man uses a young assistant whom he follows and obeys. He would thus spot the New Moon through him. Nevertheless, he pretends (Allah forgive him!) and is believed by all, that he has sighted it himself.

(Hassan, 1988: 24)

What is intriguing about example (16a) is the fact that all the sentences are written in rhyme. The sound effect— a typical feature of the highlighted words— is the main

content concern in the ST. Clearly, any shift of a rhyming sentence seems to have been deliberately used as a structural basis to mark topic shift. It is feasible then to assume that topic shift is related to rhyming. By way of example, in (3) the rhyming words 'الأكيد' and 'بعيد' translate as 'confirmed' and 'from a distance' respectively, mark a given topic, i.e., capability of sighting the New Moon. The rhyming words in 'برؤيته', 'فرقته' and 'بشهادته' in (4) translate 'sighting the New Moon', 'of all members of the procession' and 'perforce take his word' respectively, mark quite a different topic that has to do with ability of the Sheikh to spot the New Moon, and the rulers had perforce to take his words. It is true to say that such signs in (16a) are examples of intratextuality that are absent from the translation in (16b), by which SL readers are likely to make out of the text.

Although the Arabic segment 'بدون سلام ولا كلام' (lit. neither greetings nor speech) is sufficiently rendered as 'unequivocally proclaim', few connotations are still not conveyed such as the person who is entitled to witness that he or she sights the New Moon. Any Muslim who is adult and sane can spot the New Moon; he or she has to swear by Allah that he or she is telling the truth. Then the announcement of the beginning of Ramadan is usually made.

It is crystal-clear that example (16a) above is counter-argumentative. A thesis is cited in 'this old man is usually unable to see further than his own feet' supported by details, and is counter-argument in 'Despite his confirmed blindness, however, he... is capable of sighting' followed by substantiation in 'The rulers, therefore, must perforce take his word'.

Moreover, in (16a), the tone setter 'والعجب العجاب' (the wonder of wonders) substantiated by 'ويزول العجب' ('it is little wonder that he is capable of sighting the New Moon') is noteworthy for the substantiation adduces two interpretations: (1) it becomes no longer wonder that a blind man could spot the New Moon; and (2) it accounts for the capability of sighting the New Moon. By contrast, in (16b), the translation of 'ويزول العجب، إذا عرف السبب' into 'But there is reason for this' only accounts for the ability of the old blind man to spot the New Moon, and still implies that a SL reader may be feeling a bit flummoxed. The alternative translation we suggest could be 'Now it is known, so much for surprise' and perhaps it preserves the connotations of the original Arabic.

Example (17a)

فقلتُ لشيخ الطريقة وصديق الدراسة:

- أنا جعت.

قال: من صبر ظفر ... لم يأت أخطر ما في الحفل بعد. لم تأت الفتنة.

صرخ بصوتٍ ممطوط ... وحدوووووه.

سكت المنشدون والذاكرون والراقصون قالوا:

- لا الله إلا هو.

(بهجت، 1988: 76-77)

Example (17b)

Feeling very hungry, I said to my schoolmate: “I am hungry”. “Be patient. The most important item in our ceremony is not here yet. The **Fattah** is not ready yet!” said my friend, the Sheikh of the **Tariqa**. He, then, shouted in a long drawn-out voice: “Wahiduuuuuh!”

The singers and the dancers stopped singing and dancing and said: “There is no God but God”. (Hassan 1988: 69-70; emphasis in the original)

The Arabic interjection ‘وحدوووووه’ (lit. for God’s sake, be tolerant!) has more than the semantic import given in footnote as ‘Declare God to be One’. Farghal and Borini (1998: 148) touches on *wahhidu-l-lah* (alternative to the above interjection), saying “it should be noted that the target language reader may interpret [it] as utterance by a preacher who requests his audience to believe in God [...] while the intended illocutionary force in the Arabic formula is a polite piece of advice to calm down”. Furthermore, the Sheikh encourages the speaker to be patient waiting for the Fattah⁹, a kind of dish. The marked tone of voice in (17a) which is represented in writing by repeating the letter <و> is an indication of Islamic mysticism in which mystics go through a kind of nascent spiritual practices. The solution reached in the TL by means of reiterating <u> is rather vague in the TL culture and does not reflect the semiotic value of mysticism realised in the SLT. The translator’s choice for ‘drawn-out voice’ for Arabic ‘بصوتٍ ممطوط’ makes the translation of the interjection even odd because it implies that the voice ‘lasts or takes longer than the Sheikh would like to’ (COBUILD 1995). As a micro-sign, the interjection interacts with other signs in the text, for example, the responsive segment ‘لا الله إلا هو’, and thus sets forth text as macro-sign.

⁹ According to El-Bialy (2006), “Fattah is a mixture of meat cubes embedded in rice and crusted pita pieces in soup. It is a traditional meal that is enjoyed by all Egyptian and is considered the most famous dish in Egypt. It is served in the bairam feast (an Islamic holy feast after the month of Ramadan) but it can also be served at any time of the year.”

3.3. Objectives of the Study

The present study is designed to shed some light on translating cultural signs from Arabic into English. Therefore, it is expected to be of interest as far as TS is concerned and to the more specific field of literary translation and also, more importantly, to that of intercultural studies. It aims to pursue a number of general and specific objectives:

3.3.1. General Objectives

1. To examine Hatim and Mason's (1990/1997) approach to context in its three aspects, which interplay with one another: communicative context, pragmatic context and semiotic context, with much emphasis on semiotics of the question of cross-cultural transfer between Arabic and English.
2. To concentrate on the possibility of establishing taxonomy of values for semiotic manifestations, i.e., a set of criteria for establishing why it is more important to preserve the semiotic content of one cultural reference, or a kind of cultural reference, than another as well as what to do if there is no semiotic equivalent in another culture.
3. To provide a comprehensive exploration of Toury's notions of 'acceptability' versus 'adequacy' as well as Hatim and Mason's four-phase model to semiotic translation, and laying the foundations of a possible hybrid model of DTS and DA.
4. To incorporate various branches of linguistics and semiotics to tackle one of the most difficult translation problems while dealing with languages and cultures of little affinity.

2.3.2 Specific objectives

1. To draw as many examples of cultural signs as possible and scrutinise these examples in the translations of SMST and RD.
2. To decide whether the translations are source-oriented or target-oriented, and consequently the possible impact on cross-cultural transfer of semiotic content between Arabic and English.
3. To compare both translations (SMST and RD) with a view to investigating the orientation therein.
4. To examine whether the fact that the translator is Western- or Islamic-oriented, the publishing house is American or Egyptian has any implications as far as the study is concerned.

5. To examine the strategies employed in translating cultural signs and the extent to which they hamper communication and affect cross-cultural transfer of intersemiotic values between the two particular cultures.
6. To propose some strategies for overcoming cultural problem.

2.4 Hypotheses of the Study

1. The semiotic content of cultural reference is preserved with more tendencies towards employing functional-based strategies than employing formal-based strategies.
2. Formal-based translation preserves SL macro-sign, but functional-based translation does not.
3. Cultural-bound expressions constitute a translation problem in translating Arabic literary texts into English.
4. The more two cultures are in contact, the fewer translation problems are expected to be present in the course of translation.

2.5 Questions of the study

- 3 Why is it important to preserve the semiotic content of one cultural reference, or kind of cultural reference than another?
- 4 What is the translation of cultural signs like, compared to the original?
- 5 How has the translator dealt with cultural signs?

2.6 Data of the Study

The data of the study comprises a collection of ten Arabic short stories conflated in 'القمر' *Al-Gamar Al-Muraba* 'المربع: قصص غرائبية' *Gisas Gharaibiya* by Ghada Al-Samman¹⁰ (1994) translated by Issa Boullata (1998) as the SMST and 'مذكرات صائم' *Muthakrat Saim* by Ahamad Bahgat (1986) translated by Nermeen Hassan (1988) as RD.

The reasons beyond the selection of the SMST are numerous. First, it represents a collision of culture and character. In search of a decent life, freedom, and livelihood, Samman's characters, who are mostly immigrants from the Arab world, have fled

1.¹⁰ Ghada Al-Samman is a Syrian writer renowned for her feministic and nihilistic views. Samman exaggerated the backwardness of Arab women. It should be noted, however, that in some Arab countries, e.g. Morocco, Tunisia, Syria, Lebanon, among others, women are sometimes more liberated than Western women are. Therefore, her blinkered view of Arab women does not reflect reality in the Arab world and the discussion of hers is for the sake of the study.

chronic economic, social and political malaise for which there does not seem to be an easy solution. Yet, they are faced with a myriad of problems while trying to reconcile changes in an unfamiliar milieu (e.g. Paris, New York and London). Secondly, Samman has addressed all the major ideological problems confronting the Arabs. Generally speaking, she is radicalised feminism. Thirdly, the SMST is meant for American audience as the publishing house would suggest. It will then be feasible to look at the potential status the translation would enjoy in the target culture. Finally, the SMST is infused with culture-bound elements (e.g. ideological names, events, people and intertextual references). As a Western-oriented writer, Samman has also used a number of cultural elements borrowed from Western culture.

It will be illuminating to look at the semiotic values of the SMST. With reference to 'Beheading the Cat', McCabe (1999) explains:

Abdul, a self-described [...] who, on the day he has planned to propose marriage to Nadine, is 'visited' by an apparition, his mother's late sister from Beirut. In the Paris apartment he shares with his parents, the ghost offers him an alternative to Nadine, an illiterate 'rare white bride' whose moral habits are promised to never waiver. In public she would be the model of restraint, the ghost explains, and in his home he would only see her smile as she served his every whim. She would even find him another wife if he so wished. For this vision to come true, the ghost instructs, Abdul must 'behead a cat' in front of the bride so she will know to never disregard him, lest her end be as gruesome as the cat's. Abdul knows that Nadine, an assertive Lebanese woman of 20, would likely stop such a killing or be the first to report Abdul to the animal protection league. She has, after all, recast herself in the Western world, and values her liberty and autonomy from a potential husband. Studying finance at a famous institute and bungee-jumping from the bridges of Paris, she appeals to Abdul's mind, but the ghost reveals to him that his heart truly longs for the archaic Lebanese bride.

The rationale for the selection of Bahgat's groundbreaking RD is that, while Samman is deemed to be western-minded, Bahgat is Islamic-minded author. This makes it possible for having two ideologies—secular and religious—for scrutiny in the course of translation into English. Written in the ensuing and miserable aftermath of the defeat in the Arab-Israeli war of 1967, the selections translated from RD truly represent the

return to faith in weakness. According to Enani (1987 as cited in Hassan 1988: 18), RD depicts the atmosphere during Ramadan where the protagonist (Ramadan observer):

[...] regards the month of Ramadan as the month of worship, a month during which he can concentrate on ‘other-worldly’ matters, even while carrying on in daily life as usual. He knows what he should do and what he should not but, being a human, he sins consciously and enjoys it.

Bahgat adopts a witty satire to treat a religious subject, a satire not with a snarl, but with chuckle all over the novel. In brief, he argues that for the apogee of Islamic culture, there is an opposite nadir, and that makes him gnawingly unsatisfied.

2.7. Procedures and Data Collection

The purpose of the study is to investigate the translation of Arabic cultural signs into English, with reference to Samman’s SMST and Bahgat’s RD. Sizeable samples are given in Arabic along with the translations. As a point of departure, apparent cultural signs are identified in the translation corpus. For the sake of the study, 100 cultural signs (56 from SMST and 44 from RD) were selected for description and close analysis (see Appendix I). The signs were related to their conceptual meanings in Arabic before being examined as they appear in the translated text. Occasionally, some examples are referred to more than once to discuss two different points. To help lubricate the discussions of the examples, full context of situation was paid due attention.

CHAPTER THREE

Translation Strategies and Methods

3.1 Introduction

The present chapter sets out to discuss some theoretical issues relevant to translation methods and strategies that are the fulcrum of translation activity. It presents a hypothetical conglomeration of prescriptive and descriptive approaches to translation, with a view to pinning down the intricacies of the translation of cultural signs. First, two poles of descriptive-based notions are presented on a continuum, and secondly, a four-prescriptive concepts occupying a position on that continuum are displayed. Translation problems in relation to rendering cultural signs are categorised accordingly. Then the strategies employed by the translators are evaluated. It is indispensable to make a distinction between two terminologies considered to be important in TS: translation methods and strategies.

3.2 Translation Methods

As a point of departure, it would be helpful to differentiate between translation methods and techniques. According to Molina and Hurtado Albir, (2002: 507) translation method refers to “the way a particular translation process is carried out in terms of the translator objective, i.e., the global option that affects the whole text”. Conversely, translation technique affects the micro-units of the text. Zabalbeascoa (2000: 117-27) states that translation technique is “a concept that is not usually associated to a decision-making, but to an acquired skill to be applied according to a prescribed method or procedure”. It ensues then that the “translation method affects the way micro-units of the text are translated” (Molina and Hurtado Albir, *ibid*).

Newmark (1981: 38-69) proposes two methods in translation, namely, *communicative* versus *semantic* translation. The former places emphasis on conveying a comprehensible message to the target reader. In the words of Newmark, communicative translation “attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original” (*ibid*). Consequently, it is a reader-centred method, or amounts to a target-oriented translation approach, later proposed by a number of translation scholars (see Toury 1995; Chesterman 1997; Hermans 1999).

Instead of fidelity to ST, Leppihalme (1997: 13) explains that “the translator is urged to see the implications of an audience of individuals with different, individual interpretations and to acknowledge that his/her translation is but one such interpretation”.

However, the latter is much concerned with the properties of the message; it is source-oriented as such. For Newmark (1981: 39), semantic translation “attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original”. Nonetheless, it “tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought processes rather than the intention of the transmitter” (ibid: 40).

Bearing in mind that “the conflict of loyalties, the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice” (Newmark 1981: 38) striking a balance between the two methods at work is likely to be important because the ultimate goal of any translation process must aim at maintaining communication across semiotic boundaries of the languages in translation. In other words, none of the translation methods should be given priority over the other. Many factors (e.g., the text, TT audience etc.) determine which method should be utilised in the course of translation, for instance, the SMST and RD are comprised of a variety of genres (e.g., sacred, folklore, poetry etc.) which require a great deal of fidelity to the ST, while in a number of cases, loyalty was obvious to the TT at the expense of ST (cf. Toury 1995). Example (30) below ‘Oh, no! These are my followers’ translates ‘هل أنت مطارد؟’ is a kind of communicative translation, which is (in Newmark’s terms, 1981) ‘reader-centred, pragmatic and functionally oriented’. The usage of the discursal marker ‘Oh’ “used in particular to respond to new information or to indicate that a speaker has just discovered something surprising” (Carter and McCarthy 2006: 57) tailors the message to the receptor’s linguistic needs. However, somewhere else in the same work, obvious cases of semantic translations are opted for. (Some of the examples discussed so far are semantic-oriented translation).

3.3 Translation Strategies

Regardless of the method chosen in a translation, the translator is yet faced with various translation problems for which a strategy has to be meticulously devised. A strategy is a procedure employed by the translator to attempt a solution to the multifarious baffling problems with which translation is indubitably replete. Scott-Tennent *et al.* (2000: 108)

defines translation strategies as “the steps, selected from a consciously known range of potential procedures, taken to solve a translation problem which has been consciously detected and resulting in a consciously applied solution”. While some strategies are helpful, others turn out to be of little avail. It follows, then, that the translator has to sort the wheat from the chaff in pursuit of good translation. Here, the translator may utilise particular strategies in accordance with the method anticipated in the course of translation, i.e. target-orientedness or source- orientedness.

This section addresses itself to when to adopt what and when to use which, hovering around the kinds of strategies devised by Vinay and Darbelnet (cited in Molina and Hurtado Albir, 2002) and those proposed by Farghal and Shunnaq (1999). Generally speaking, the translator is likely to employ either formal equivalence-based strategies or functional equivalence-based strategies.

3.3.1 Formal Equivalence-Based Strategies

3.3.1.1 Literal Translation

Literal translation involves reproducing the form of the original in the receptor language (Nida and Taber, 1969). According to Vinay and Darbelnet (cited in Molina, and Hurtado Albir 2002: 499-500) “literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages [...] and this is only possible when the two languages are very close to each other”. It is worth mentioning that in the case of unrelated languages, such a strategy brings about abominable translations. The literal translation procedures are: (1) borrowing, whereby a word is taken directly from another language; (2) *claque*, whereby a foreign word or phrase is translated and incorporated into another language, or to use Farghal and Shunnaq’s (1999: 23) term, ‘Arabicization’ that can be realised “at the concept level where an SL concept is loan translated into Arabic”; and (3) literal translation, whereby word for word, clause for clause or sentence for sentence is used. In order to make an argument of adequate quantity and quality, consider the following:

Example (18a)

لاحظت اننا نغذ السير ونحرك ايدينا ونحرك السبح بشكل أسرع. قطعاً يبدو منظرنا مضحكاً.
قال لي: طار صيامنا.

قلت له: ليس لصيامنا أجنحة. وعُدنا نتأملُ جسدَ الفتاة الشاحب الذي يشبهُ المرمز. (بهجت، 1986: 31)

Example (18b)

I noticed that we were walking with quicker steps and clicking over the beads faster. Oh, we must have looked funny!

“O, our fasting is fled”, he said.

“Don’t worry. It has no legs to flee with!” I answered.

We continue to ogle the girl’s fair marble-like form. (Hassan 1988:41)

In accordance with Ramadan rules, one has to refrain not only from eating and drinking, but also from other break-fast things like ogling, teasing, chasing and flirting with women. The translation above seems to be bizarre. The utterance ‘طار صيامنا’ (‘our fast breaks’) occurred simply because of the actions they did (e.g., ‘we continue to ogle ...’). The translator is faithful to the SLT at the expense of TL naturalness, that ‘someone’s fasting is fled’ is eccentric. Literalness gives rise to grotesque translation.

Example (19a)

لم يكد الشيخ ينهي كلامته حتى حضرت ثلاث صوان تسبخ في السمن والعسل وهي تمتلى بالقطائف. قال
الشيخ وكأنه يُجاهد في سبيل الله:

(بهجت 1986: 80)

اهجموا باسم الله!!

Example (19b)

Three pans full of Qatayif, doused in butter and honey, were brought into the room.

As if he were going to Jihad (Holy War) my friend the Sheikh said: “In the name of Allah, we place our confidence in Him”. (Hassan 1988: 71)

The imperative clause ‘اهجموا باسم الله’ (lit. fight in the name of Allah) functions as an offer and invitation, meaning ‘Eat up!’ The clause has been rendered more or less literally. Furthermore, ‘وكانه يُجاهد في سبيل الله’ (‘As if he were going to Jihad’) seems to be misunderstood by the translator. The pragmatic meaning of this utterance is ‘As if he were going to scoff the lot’. Therefore, opting for literal translation seems to be fallible as it adduces further interpretations that have nothing to do with the context of situation— Jihad, for instance. It is an example of the many borrowings into English. But the perception of it is still unclear. In this regard, Rieschild (2003) points out that Jihad as a borrowing word was dated back to (1869), it “started in English with the Arabic meaning of “struggle, contest, effort in any field” and the specific Islamic-

referenced “Muslim Holy War”. By 1880 it also meant “any doctrinal struggle”. *Jihad* is positive in Arabic, but its English sense of “Holy war against the Infidels” has developed negative connotations more equivalent to “Un-holy war” (see Baker 2006: 70). In (19a), the maxim of quality is flouted to create irony as well as metaphor.

Example (20a)

لا تدخن ولم تشم رائحة الخمر في حياتها. لا تقول كلمات مثل "موزة أو خيار أو بيضة" إلا وتضيف عبارة "بلا معنى" بعدها لكي تتبرأ من الإيحاء بمعنى جنسي. بنت 14 سنة تصلح لزيجة الدهر.
(سمان، 1994: 10).

Example (20b)

She does not smoke and has never even smelled alcoholic drinks. She'll never say words like 'banana,' 'cucumber,' or 'egg,' without adding 'Pardon me,' in order to clear herself of any suspicion of sexual insinuation. She's a fourteen-year-old, good for a lifetime's marriage. (Boullata 1998: 3)

It is crystal-clear that the translator's propensity for literal translation as shown in example (20b) may lead to pernicious nonsense particularly in the last sentence. It seems plausible to say that the translator's native language exercises a tremendous influence on the choice he has made. So, a translator, wishing to convey the message of (20a) will need to know how SL culture partitions reality so that s/he can work on the target culture the best way possible. In particular, the translator has to know that the traditional and prevailing custom among Arabs when they want to stress how beautiful a woman looks is the expression 'بنت 14', the literal translation of which is a 14-year-old girl. It is possible to say that number fourteen has nothing to do with woman's age in this context of situation. Rather, it refers to one of most fully illuminated phases of the moon on the fourteenth of a lunar month, i.e. full moon which, to Arab poets or even Arab laymen, is one of the most praiseworthy objects to talk about romantically. Traditionally, a very beautiful-looking woman is usually described as beautiful as the (full) moon, i.e., 'بنت 14' as the ST would indicate. The TL recipients might understand such a sign in and through translation, but still not imbibe it. It is also possible that in Arab culture a woman is thought to be mature and hence marriageable at this age. Considering the first interpretation, we assume that the translation in example (20b) sounds a little absurd. In a sense, getting married to a fourteen-year-old girl is odd and incomprehensible to TL recipients; it is even an act about which they may talk

mockingly and jokingly. Nevertheless, if we take the second interpretation, the translation works, but with several connotations missing.

The above sign also has religious connotations as it is known that on day fourteen of Muslim calendar the 'البيدر' (full moon) can be seen. In the Hereafter, those who go to Paradise will have faces likened to full moon.

3.3.1.2 Transliteration

Transliteration involves retaining the linguistic forms of a language while translating into another (see Catford 1965: 66). Such a strategy is equivalent to 'Arabicization' which is a kind of "naturalization that takes place at the sound level where SL spelling and pronunciation are converted into Arabic ones" (Farghal and Shunnaq 1999: 23). The problem lies in the fact that the connotations of, say, a proper name being translated, are unlikely to be aptly realised in translation.

From semiotic point of view, 'عبد الرزاق' (Samman 1994: 8) and 'عبد العزيز' (Bahgat 1986: 23) transliterate 'Abdul Razzaq' and 'Abdel Aziz' respectively, are proper names rendered improperly. The former means 'Servant of the Maintainer, the Provider (i.e. God)'; the latter means 'Servant of the Esteemed, the Precious (i.e. God)'. Many connotative meanings are lost in transliteration. In this regard, Shunnaq (1993: 54) remarks that "geographical names and peoples' names constitute a difficulty in translation because it is difficult, in most cases, to convey their emotive overtones". He concludes, "Numerous translators wrongly assume that proper names have only denotative meaning" (ibid: 60). By way of example, 'Jaber Ibn Hayan', 'Ibn Haytham', 'Abu Baker El-Razi', 'Ibn Sina', 'El-Ghazaly', 'Ibn Rushed' and 'Ibn Khaldoun' are all prominent Muslim figures renowned for chemistry; physics; medicine; philosophy, surgery; religion, rational philosophy, sociology and history (Hassan 1988: 72). To elaborate on the point, consider the following example:

Example (21a)

أصعدُ الدرجات المرمرية إلى المدخل الفاخر بأرضه المنقوشة بلوحة فسيفسائية مستديرة تذكرني دائما
بفسيفساء الجامع الأموي. (سمان، 1994: 179)

Example (21b)

I ascend the marble stairs to the grand entrance area with its floor embellished by a circular mosaic tableau that reminds me always of the mosaics of the Umayyad Mosque in Damascus. (Boullata 1998: 166; italics added)

The Umayyad Mosque in Damascus is a fine example of Arab Muslims' architecture in the eighth century. It is the culmination of the efforts they made at political and architectural levels. Umayyad Caliph Al-Walid built the present shape of the mosque. These signs are highly emotive and are probably absent from the minds of the TL audience. Although 'in Damascus' is added to identify where the mosque is located, adding footnote, gloss, or paraphrase to convey its denotative meaning could be of help.

3.3.2 *Functional Equivalence-Based Strategies*

It may be feasible to argue that functional equivalence-based strategies are good solutions for easing communication between two languages. Actually, the translators have made use of these strategies many times. In order to circumvent any sort of misunderstanding on the part of the reader, it will be useful to spell out these strategies.

3.3.2.1. *Transposition*

Transposition aims at naturalization at structural level when a shift of word class occurs in the course of translation, for instance, verb for noun or noun for preposition. Translation-wise, the crux of confusion lies in the fact that each language has its unique combinations of words whose equivalents do not fit for each other. To make the point clear, consider the following:

Example (22a)

ولا يهمني حقاً كيف يسمونني بقدر ما يهمني أن يدفعوا أكثر وأكثر، فورائي زوجتان وسبعة أولاد يتعلمون ويأكلون ويمرضون وينفقون.
(سمان، 1994: 27)

Example (22b)

I did not really mind what they called me as long as they continued to pay me more and more. I had two wives, and seven children who needed schooling, food, medical care, and there were other expenses. (Boullata 1998: 19)

To make the translation possible, a shift of Arabic prepositional phrase to English SVO pattern occurs in (22a), i.e., 'فورائي زوجتان وسبعة أولاد' to 'I had two wives and seven children' in (22b). This shift contributes to a new sign in the TL culture that is a little different from that in the SL culture. In a patriarchal society, a man is raised to assume responsibility to make life easier for his dependents, and is sometimes described as the king of the house. A woman, however, is less assertive than a man is. In some nomadic

communities when the man walks, the woman has to walk behind him at a distance of one or two steps. She will not serve herself until she has first served him. Hence, several clichés in Arabic that give men priority over women prevail Arabic language, as is the case above, resulting in a kind of social hierarchy between the two sexes. However, this trend, i.e., patriarchy as macro-sign, seems to be lost in the translation though the translator employs transposition.

3.3.2.2 Translation by Paraphrase

Newmark (1991: 3) believes that “paraphrase is the last translation procedure which simply irons out the difficulties in any passage”. This can be achieved by “an amplification or explanation of the meaning of the segment of the text” (1988: 90). However, this strategy should be “the translator’s last resort” (ibid: 31). Newmark’s point of view corresponds more or less to Hatim and Mason’s (1990) explanation.

By the same token, Farghal and Shunnaq’s (1999: 27) speak of ‘Descriptive Translation’ as a strategy “whereby an expression in the SL is paraphrased by describing it conceptually. This often occurs when the translator comes across a referential or cultural gap where the SL concept is completely missing in the TL culture”. Yet many translation scholars would not accept ‘paraphrase’ as a translation strategy. Consider the following:

Example (23a)

وإذا ترملت تدخل عدتها الأولى عدة شهور لا ترى خلالها رجلاً، وحين تنتهي العدة تتابعُ حدادها على حياتها في عدةٍ مفتوحةٍ ريثما يُنعم الله عليها بزواجٍ آخر ... ما قيمة المرأة إذا لم تكن زوجة فلان أو عمة فلان أو أم فلان؟ المرأة جانحها مكسورٌ يا ابني.
(سمان، 1994: 14)

Example (23b)

If she is widowed, she enters her first ‘*idda*, the legally prescribed period of months during which she may not see a man or remarry. After her ‘*idda*, is terminated, she continues mourning her life in an open-ended ‘*idda* until God graciously grants her another husband. What is a woman worth if she is not some man’s wife or aunt or mother? A woman has broken wings, my son.

(Boullata 1998: 7; italics in the original)

The highlighted Arabic cultural item does not exist in the experience of the TL recipients. As can be seen, the translator explicates the religious sign ‘*idda* (alternative

spelling ‘iddah and ‘iddat) by means of paraphrase. Yet the informational equivalent given in a sixteen-word phrase is still insufficient. Moreover, the addition of ‘may not’ entails that she is allowed to remarry after the death of her former husband, while, strictly speaking, she is not. According to Islamic jurisprudence, a woman may observe two types of ‘idda— death or divorce. The woman whose husband has recently died must observe the ‘idda of four months and ten days, whereby she must refrain from applying cosmetics, wearing fancy clothing and getting remarried. In this regard, the Qur’an says: “If any of you die and leave widows behind, they shall wait concerning themselves four months and ten days: When they have fulfilled their term, there is no blame on you if they dispose of themselves in a just and reasonable manner. And God is well acquainted with what ye do” [II: 234].

The second type of ‘idda is observed when a woman is divorced. In this particular situation, she obligatorily enters into a three-month ‘idda. In this respect, the Qur’an says:

When ye divorce women, and they fulfil the term of their (‘Iddat), either take them back on equitable terms or set them free on equitable terms; but do not take them back to injure them, (or) to take undue advantage; if any one does that; He wrongs his own soul. Do not treat God’s Signs as a jest, but solemnly rehearse God’s favours on you, and the fact that He sent down to you the Book and Wisdom, for your instruction. And fear God, and know that God is well acquainted with all things [II: 231].

It is quite clear that these chains of signs are not captured in the translation above. Although ‘Id’, ‘E’ and ‘InC’ of the sign is clear. It is essential that the ‘T’ phase is called for. That is, the translator could have added that ‘*idda* is ‘the waiting period that a women is required to observe when she is divorced or because of the husband’s death; it is sacrilegious to violate by putting on cosmetics, getting remarried, etc. before a certain period of time is over’.

Example (24a)

تمر ليلة القدر في حياتنا مثل وهج من النور العابر يمثلُ فرصة أخيره يقدمها الله لعباده.

(بهجت، 1986: 115)

Example (24b)

Laylatul-Qadr flashes through one's life like a transient glaring light, offering the last chance provided by God for his servant to repent. (Hassan 1988:97)

Here the translator has come across a cultural gulf between Islamic-Arab culture and Western culture. As can be noted, Hassan (1988: 97; sic is added) recurses to transliteration of the religious sign, and he also paraphrases it as “a night in Ramadan, one of the last ten in that month— of which the Qur'an (sic) says: ‘in it the angles and the Spirit descend’. The first verses of the Qur'an (sic) were revealed to Muhammad in it, and there is a popular belief that whoever begs something of God that night, his wish will be granted”.

3.3.2.3 Adaptation

Adaptation means a shift in cultural environment and it amounts to ‘Cultural Approximation’ whereby a different situation is utilised to express the message. A culture-bound expression is translated into a cultural substitute in the TL. The TL form becomes different from that of the SL. In other words, the image used in both languages in question is different so that the translation can be readable as far as the TL receivers are concerned. To make the point clear, let us consider the following:

Example (25a)

صورتى بثوب الإستحمام الشبيه بورقة التوت (البكيني) إلى جانب ابنة خالتي. (سمان، 1994: 192)

Example (25b)

My picture in a fig-leaf bikini next to that of my cousin. (Boullata 1998: 179)

Example (26a)

كما أفهم سر الهوى المتبادل بين زهرة عباد الشمس التي تحول وجهها نحو أمها، حتى يجي الليل فتتكس عنقها وتنام. (بهجت 1986: 16)

Example (26b)

I understood, as well, the secret of the mutual love between the sun and the sunflower which turned its face towards its father, and, when night fell, bowed down its stem and went to sleep. (Hassan 1988: 27)

A cursory look at (25a) and its English translation shows that ‘ورقة التوت’ (lit. mulberry leaf) which connotes the leaves worn by Adam and Eve in the Garden of Eden,

translates into a culturally corresponding expression in TL (e.g. fig leaf). By the same token, the strategy employed in (26b) of 'تحول وجهها نحو أمها' (lit. turned its face towards its mother) is a kind of adaptation. The sunflower is of feminine gender in Arabic whereas it is otherwise in English.

3.3.2.4 Modulation

Based on a shift in cognitive categories or point of view between the SL and TL, this strategy may be the type of determinant that is likely to influence the way the SL message is conveyed (Vinay and Darbelnet cited in Molina and Hurtado Albir, 2002). Take the following example:

Example (27a)

أجل إنها خالتك بدرية. كنت مددللها وكنا نتندر بحماسها لجمع رأسين بالحلال. (سمان، 1994: 22)

Example (27b)

Yes, she [your aunt] is, you were her favourite, and we used to joke about her enthusiasm for matchmaking. (Boullata 1998: 15)

The Arabic cliché 'لجمع رأسين بالحلال' (lit. to bring two heads together legally) means to encourage people to form relationships or get married only in accordance with Islamic jurisprudence, according to which a Muslim male has to contract a marriage with a woman, i.e., formal marriage, in the presence of a Sheikh and two eyewitnesses. It follows that a marriage contract is crucial for any marriage case, without which such matchmaking is neither socially nor religiously acceptable. This leads us talk about Halal and Haram discourse 'الحلال والحرام'. While 'الحلال' (halal) means fully abiding by Islamic principles, the 'الحرام' (haram) does not. For example, Halal meat is "meat from animals that have been killed according to Muslim law" (COBUILD 1995). Far beyond this definition, 'halal' and 'haram' include all human life aspects, e.g., eating, travelling politics etc. and are deemed to be the cornerstone of Islam. Any action a Muslim takes is described as either 'halal' or 'haram', according to which, God will judge everyone and decide whether they will go to Heaven or Hell. Hence, Islamic-restricted matchmaking is more preferable than any other matchmaking. A shift in point of view occurs in the translation as it leads the TL reader to a different set of values. Matchmaking is: "the activity of encouraging people you know to form relationships or

get married” (ibid) which simply could happen with or without abiding by Islamic law. For the sake of amplification, take the following:

Example (28a)

(سمان: 1994: 10) تقولُ للقمر قم لأجلس مكانك.

Example (28b)

As beautiful as the moon. (Boullata 1998: 3)

The utterance in (28a) is so extreme in some way that it would be impenetrable as far as TL readers are concerned. It is eccentric that a woman animates the moon, giving it an order to stand up in order to sit down in its place. Metaphorically speaking, the discrete signifiers in (28a) exaggerate the beauty of a woman— signified. By means of modulation, the translator opted for a rendition that is more or less readable, placing emphasis on the signified rather than the individual signifiers.

3.3.2.5 Lexical Creation

Lexical creation “is a translation strategy that involves the coining of a new lexical item in the TL to stand for SL culture-specific elements” (Farghal and Shunnaq 1999: 29). When it happens that the signified is the product of the minds of the SL culture, the translator has to create a signified that labels the SL’s. Consider the following example:

Example (29a)

بوسعك أن تتزوج امرأة ثانية و ثالثة و رابعة عليها وتعيش راضية مع ضررتها بل و تذهب لتخطب لك العروس الثانية بنفسها إذا لم تنجب أطفالا. (سمان: 1994: 8)

Example (29b)

You can marry a second, a third, a fourth wife, in addition to her, and she will live happily with her *co-wives*. She will even go out herself to ask the hand of a second bride for you if she can bear you no children. (Boullata 1998: 1)

The italicised word in (29b) is an example of lexical creation. The word does not exist in the minds of native speakers of the TL culture. This lexical item is source-specific. In Islam, an individual whose wife is barren and chronically ill is permitted to marry up to four wives. Added to these reasons, Al-Qaradawi (2005), points out that the term ‘co-wives’ is justifiable in Islam as

As can be seen, at the two ends of the cline, we have ‘adequate’ translation on the left and ‘acceptable’ translation on the right. A series of arrows points the way to possible semiotic translation of a sign through a process of simple sign ‘Id’ to more sophisticated ‘T’ one. Through this process, the translator has a number of translation strategies to be employed while attempting to render a given sign. Let us examine the proposed model through a number of examples and see how the translators have actually dealt with cultural signs.

Example (30a)

- هل أنت مطارد؟
ضحك بكل صدره وقال همساً: هؤلاء أتباعي. لقد صرتُ شيخاً لطريقة.
قلتُ له: غريب.
قال وهو يفرّد قامته الضخمة ويمدُّ يده للحيته في حركة مهيبية:
- ما غريب إلا الشيطان، ماتَ أبي في الريف وكانَ شيخاً لطريقة فصرتُ شيخاً لطريقة.
(بهجت 1986: 73)

Example (30b)

“Are you being chased?” I whispered in my friend’s ear.
He laughed and whispered, “Oh, no! These are my followers. I have become the Sheikh of a Tariqa. “How strange!” I exclaimed.
He straightened up in huge frame. Touching his beard with an august gesture, he said: “Nothing is strange. My father was the Sheikh of a Tariqa in the countryside and, on his death I took over. (Hassan 1988: 66)

The translator unequivocally identifies the sign ‘Tariqa’, then information content is provided in the footnote to the translation as “Head of a Muslim mystic order” (ibid). Thus far, it is clear that the translation is more or less adequate, and, for tangible semiotic transfer, the next stage ‘E’ has to be called for— something like ‘a spiritual method in which an invocation of the name of Allah is made’. In the process of ‘T’, the translator has to pay attention to the fact that this sign interacts closely with other signs in the SLT, e.g., ‘هؤلاء أتباعي’, ‘ويمدُّ يده للحيته في حركة مهيبية’. It follows then that the Sheikh of a Tariqa must have a beard and followers, also, as shown elsewhere in the novel: “At first I did not recognise him, because of his beard” (Hassan 1988: 65). Therefore, the translator can opt for ‘Sheikh or spiritual master who combines piety with the unworldliness of the mystic’ as equivalent of Sheikh a Tariqa. With this latter stage in

mind, it will be possible to maintain the SL semiotic value and go a step further to the other end of the cline— acceptability. For the sake amplification, consider the following:

Example (31a)

- اتفضل سيجارة يا بيك، ولا تغضب منهم فهمُ عجر.
قلت له: صائم، فتفضل إفطر معنا.
قال: السجائر نعمة، يتبطرونَ عليها والبَطْر يزِيلُ النعم.
(بهجت 1986: 51)

Example (31b)

Please do take a cigarette! Don't get upset because of them. They are only riff-raff!

“No, thank you, I'm fasting. You are welcome to join me for the Iftar meal”, said I.

“Cigarettes are blessing which they arrogantly reject!” he said “It's a firm religious principle that rejection erodes your blessing!” (Hassan 1988: 62)

Prior to this exchange, the Ramadan offender, being hell-bent on smoking, was faced with a barrage of criticism from embittered tram riders who were keeping the daylight fast during this month-long period; Muslims abstain from eating, drinking, smoking and sexual relations from sunrise to sunset, with the exception of young children, pregnant women or the sickly. Having got off the tram, the Ramadan offender impulsively offered the Ramadan observer a cigarette, which he refused to take. The translator's task was fulfilled the best way possible by rendering the pragmatic load of 'اتفضل سيجارة يا بيك' into 'Please do take a cigarette!', whereby 'Please' is used to soften directives to look more polite as the Arabic segment would suggest. Opting for the exclamation mark, however, seems to have distorted the meaning intended in the SLT as “exclamation marks are not normally used with imperative clauses unless the writer wishes to emphasis that a directive was or may have been shouted” (Carter and McCarthy 2006: 506). In the source text, the Ramadan offender was polite and there is no sign that he was shouted down, and hence introducing the exclamation mark is perhaps superfluous.

While the translation reflects the propositional content in (31b), it fails to achieve the degree of irony and deadpan humour of the Arabic segment 'فتفضل إفطر معنا', which flouts the maxim of quality (i.e. say only what you believe to be true and avoid which

you lack adequate evidence). “Perceiving a statement to be intended as ironical involves perceiving that the first maxim of quality is being flouted: the speaker manifestly does not believe what he says” (Hatim and Mason 1990: 98). Truly, Ramadan observer flouted the maxim of quality; the above segment is unlikely directed at a Ramadan offender.

Mediation is needed in the above translation “to allow the interlocutors to cooperate, and be seen to cooperate, exactly as far as they wish to. This means, at the very least, that mediators must be able to context their interlocutors so that they are able to put the right interpretative frame to the statement” (Katan 1999: 212).

The barb seems to have stung the Ramadan offender exactly the way the Ramadan observer hoped it would, in that, the offender drifted the conversation into another topic. Therefore, instead of accepting or rejecting the invitation to sharing the evening break of the fast, he ironically came on to the blessings of cigarettes which, he believes, people have to count.

The discourse of the previous exchange as macro-sign can also be examined in terms of what the editor has said in the introduction of the translated text. Anani (1987, cited in Hassan 1988: 62; emphasis in the original) comments on this particular sign:

The fact that the BUS seems to occupy a prominent place in the present book is not without significance: at one time, being on the bus meant being a member of a community on wheels—a complete set of people who take the same bus everyday, practically at the same time, to work. A European reader may perhaps think of the commuter trains which take people from suburbia to the centre of town and back, but nothing could be more different; for here the passengers knew each other, talked with each other about personal matters which are never discussed in public in Europe.

3.5 *Data Analysis*

The previous sections discuss some major knotty semiotic-based problems that are sometimes germane to oscillation between formal and functional-based strategies and, most importantly, attributed to the fact that Arabic and English cultures construct and partition reality quite differently. The fluctuation is blatantly obvious in a number of cases. For example, items 5, 14 and 33, (see Appendix I) are signs that can be classified under the same category, i.e., religious, but the translator of the SMST has dealt with

In example (24b) above, the translator provides ‘InC’ for ‘Laylatul-Qadr’ and thus can be placed on cline 2. However, in (43b) below, the sign ‘*isma*’ can be discussed in terms of ‘Id’. The translator identifies the sign through transliterating it, and hence the sign can occupy a position on cline 1. As mentioned earlier, transliteration is subsumed within form-based strategies. The translation of the sign is then ‘adequate’.

In other cases, for instance, in example (32) below, the signifier ‘بشخصي’ (lit. personally) seems to have been mixed up with ‘بشخصيتي’ (lit. personality), paving the way for two different interpretations.

Example (32a)

وبعد إغتياله سأصيرُ أنا أرملة الشهيد مع كل ما يتضمنه لقب كهذا من مزايا وإعتبارات لا صلة لها
بشخصي وسأصير ممثلة له وسيتدفق الحنان علي والتكريم بعد "إستشهاده". (سمان، 1994: 145)

Example (32b)

After his assassination, I’ll become the martyr’s widow, with all the qualities and considerations that are implied in such a title and have nothing to do with my personality. I’ll become his representative. I will receive a flood of sympathy and honours after his “martyrdom”. (Boullata 1998: 137)

The signifier ‘بشخصي’ is meant to emphasise that the qualities of being a martyr’s widow (e.g., being redeemed by her husband) goes for the benefit of the martyr himself rather than of herself in the Hereafter. It is implied that she is probably has an ideological stance that is similar to the martyr’s. However, ‘personality’ which back-translates ‘بشخصيتي’ implies that the martyr’s ‘qualities and considerations’ have nothing to do with her character, that is to say, she is probably not interested at all in the qualities of a martyr in the Hereafter. But she could be more interested in receiving a flood of sympathy and honours from people after her husband dies than in the redemption, for example.

The Arabic sign ‘الشهيد’ (‘shaheed’) merits close attention. “If someone suffers martyrdom, they are killed or made to suffer greatly because of their religious or political beliefs” (COBUILD 1995). But, it is axiomatic to say that ‘martyrdom’ is a far cry from Arabic ‘الشهادة’. Baker (2006: 66; emphasis in the original) states that “*Shaheed* in Arabic, is embedded in a very different and far less ‘militant’ set of narratives. It is generally used to refer to anyone who is killed violently, especially in war [...]. It is broadly used to refer to anyone on the receiving end of violence in a situation of

conflict”. Many Muslims and Arabs’ relentless pursuit of martyrdom is conducted with single-minded determination. What actually makes someone sacrifice oneself to a cause depends on an ideology that is hard to explain in Western culture. Martyrdom connotes myriads of semiotic values as far as Islamic-Arab culture is concerned, most of which are missing in (32b) and may be associated with Islamic fundamentalism, terrorism and suicide bombing as it is the case with Palestinians (ibid).

Example (33a)

كانوا يغسلون وجوههم في اليوم خمس مرات. (بهجت، 1986: 109)

Example (33b)

He found that they washed five times a day. (Hassan 1988: 92)

Example (33c; back-translated from Arabic)

He found that they washed *their faces* five times a day

Scrutinizing the translation in (33b), we find that it falls short of the semiotic values intended in (33a), that, the Muslim soldiers wash five times a day is a ritualistic practice prior to performing five prayers as shown by another sign somewhere else in the novel, e.g., ‘The five prayers do not take up more than fifteen minutes ...’ (Hassan 1988:102), and that washing includes only some parts of the body (e.g., face, hands, etc.). Thus, the translator justifiably left ‘وجوههم’ (their faces) untranslated. Yet the translation in (33b) poses a problem of lexical incongruence as “if you wash or if you wash part of your body, especially your hands and face, you clean part of your body using soap and water” (COBUILD 1995). In Islam, the lexical item ‘wash’ is an obligatory practice prior to performing one’s prayer. One has to make the following in order: (1) washing the hands thrice; (2) rinsing the mouth and cleaned nose with water (three times); (3) washing the face three times; (4) washing the right arm up to the elbow three times; then washing the left arm like that; (5) wiping the head; and (6) washing the right foot up to the ankle three times, then washing the left foot like that.

In order to make the argument of translation equivalence choice more adequate, let us consider the following:

Example (34a)

- كان بوسعي العمل ككاتبة في الصحافة العربية المهاجرة هنا، حيث أريح ضعف راتبه، لكن نعيم رفض ذلك قانلاً إنه من غير المقبول أن تعمل المرأة ويبقى الرجل في البيت حتى لو كان راتبها ضعف راتبه.

قلت له يومها: الضروراتُ تبيحُ المحظورات، لكنني لن أناقشك في خطأ قرارك هذا. (سمان، 1994: 156)

Example (34b)

But Na'im refused that and said it was unacceptable that a wife work and her husband stay at home, even if her salary were double his.

'I said to Na'im that day, *'Necessities make forbidden things permissible*, but I will not argue with you about the error of your decision.'

(Boullata 1998: 146; italicised added)

The translator seems to opt for formal equivalence, that is to say, a chain of SL signifiers is transformed formally into English producing a signified which is more or less similar to that of the SL's. Yet failure to produce extra signifieds or micro-signs emerges. The above proverb (in italics) reflects an Islamic principle that prohibits all things that do not abide by Islamic law. Islam dissuades people from what would harm like eating snakes, or even from things that cannot be as cut and dried as many people would like, for instance, eating pork. In very few cases, especially when the forbidden item is a necessity of life as it is the case when someone is dying of hunger, there would be no harm done to eat pork, for example.

In brief, formal equivalence as in (34b) could not capture the above micro-signs because what is probably unlawful to SL readers is not necessarily so to TL readers. Nor could functional equivalence in (e.g. 'necessity knows no law')

As can also be noted in (34b), the husband started to upbraid his wife for neglecting the child. Nevertheless, the wife rejected the idea of staying at home with no job to do, an idea that she considered 'forbidden'. However, when her child became sick, it was of necessity to quit her job in order to rear and nurture him. It is implied then that staying at home is as much as doing a forbidden thing for a Muslim.

For potential 'Semiolence', the speaker's intentionality and the status as a sign should be brought in. With reference to MST, the translation of 'الضروراتُ تبيحُ المحظورات' into 'Necessities make forbidden things permissible' gives plenty of opportunities for TL readers to forge their own interpretation within the realm of their cultural repertoire in a way that is quite different from that of the SL readers. For TL readers, eating pork is not restricted to whether it is a necessity or not, whereas for SL readers it is always provisional. Therefore, choosing 'E' would help facilitate the flow of communication. This sign can be placed on cline 4, (Figure 5 above). The translation could be something like 'Necessities make forbidden things like eating pork by a Muslim permissible'. The

rational beyond this suggested translation is to offer the TL readers a glimpse of one of several forbidden items in the SL, lest they think of forbidden items in their own culture, e.g. polygamy. Here, the TL readers would first of all understand that eating pork is not permissible in the SL culture, and secondly they would conclude how difficult the decision made by the speaker in (34a) was.

Example (35a)

إذا لم يعجبك شيء ضربتها وادبتهَا وعلمتها كيف تأكل القطة عشاءها وهي ساكتة. (سمان، 1994: 13)

Example (35b)

If you don't like anything she does, you can beat her, discipline her, and teach her *how a cat should eat its supper in silence.* (Boullata 1998: 6; italicised added)

The italicised clause is no doubt more source-oriented than target-oriented. In Arabic, the idiomatic expression 'The cat eats one's supper' is used to describe how much someone is trustworthy, loyal, thrifty friendly, helpful, courteous, kind and/or obedient. In the above excerpt, the bride-to-be has (or should have) these characteristics in such a way that had a cat eaten her supper, she would have had no reaction whatsoever.

In Arabic culture, implicitness is preferred to explicitness *vis-à-vis* sexual insinuations. Being implicit is less offending than being explicit. To avoid potential face-threatening, the speaker in the ST version in example (6a) deliberately opted for the Arabic anacoluthon 'كذأ' and, on semiotic grounds, deleted or even did not use a possible obscene word 'عاهرة' ('a whore') in order not to be offensive.

Translating the signifieds that are the products of the TL culture poses fewer challenges for the translator than SL culture-specific items. With reference to Appendix I, 'Hamlet' in (item 8), 'Glenfiddich' in (item 52), 'Waldorf Astoria Hotel' in (item 47) and 'Plaza-Athénée Hotel', 'Champs Elysées', 'the Franklin Roosevelt station' and 'Etoile station' in (item 39) are likely surmountable as to transferring semiotic values.

In terms of analysis, the following implications can be made. First, translating from Arabic to English seems to be rather difficult without taking form-based strategies into full consideration, for each language has a variety of images to realise cultural reality different from the other; the reason why these strategies may be considered to be an outlet for appropriate translation. It is true that through these strategies the form of the SL expression can be captured. For example, the cultural sign 'غير المحارم' shares with English consanguinity— relation by birth in the same family. Nevertheless, it still

is incompatible with the Arabic sign in a wide spectrum of semantic traits; hence form-strategies (e.g., transliteration, literal translation etc.) are needed to set the scene for subsequent strategies.

Secondly, function-based strategies seem to be less frequent than form-based strategies. It goes without saying that languages utilise different images to fulfil certain function. For example ‘ضربئها بالحذاء القديم’ in (7a) has been translated into ‘I chucked it up!’ with quite different images, but with the same function.

Thirdly, it seems plausible to assume that function-based strategies seem to be predictable in a translated work sponsored by a publishing house in an English-speaking country as the method of the translation could have been decided from the very beginning to suit the target audience which thought to be mostly Americans.

Fourthly, form-based strategies can be thought of as dominant in a translated work sponsored by source-culture publishing house. Based on what the editor of the RD has said about the translation, we can assume that defining the translation objects has a crucial part to play in deciding on the strategies.

The translation of RD is more source-oriented than target-oriented. As the publishing house is Egyptian, one can assume that the translation method is set up in favour of the SL as the audience could be bilingual Arabs or English-speaking people with good knowledge of the Arab culture.

Chapter Four

Results and Discussion

4.1 Ideological Culture

According to Thompson (1990: 56) “to study ideology is to study the ways in which meaning serves to establish and sustain relations of domination” which means, Malmkjær (2005: 182) explains:

“systematically asymmetrical relations of power such as those which obtain or have obtained between, for example, men and women, adults and children, masters and slaves, colonisers and colonised, masters and servants, managers and secretaries, rich and poor, rich countries and poor countries, different classes and races and so on”.

Ideology comprises, among many things, a set of social and religious beliefs indispensable for decoding meaning the best way possible. Differences of ideological culture between languages inevitably pose problems for the translator. In particular, a given translation “can result in texts that express different ideologies than those expressed in the texts with which they originate, or which serve asymmetrical (sic) power relationships which were not present in the culture of the recipient group for the original” (ibid: 183; (sic) added). Lefevre (1992: 14) argues that “translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate”. By way of illustration, Nida and Taber (1969) point out that rendering ‘Holy Spirit’ into some African languages runs risks as holiness is amount to whiteness and spirit means ghost.

In the following section, ideological culture is divided roughly into three sub-categories so that they can be better studied. These are: religious, political and mythological culture, bearing in mind that interference among these is highly possible to the point that the categorisation is not so clear-cut, sometimes difficult; for example, the sign ‘the twenty ninth of Shaaban’ (Hassan 1988: 25) can be classified as social and/or religious sign. As a social sign, there are some social traditions like do shopping

for particular food items a few days before Ramadan. As a religious sign, some Islamic regulations concerning the end of Shaaban and beginning of Ramadan like ‘New Moon-sighting’ are implied.

4.1.1 Religion

That Christianity has played a genuine role in the English way of life is axiomatic. Likewise, Islam is deemed as a distinctive feature of Arab culture. Its impact goes far beyond mere religious activities to further include, for example, social, political, economic, educational aspects of Muslims and Arabs as well. To cut a long story short, such impact makes Islam to be a nodal point in the structure of a given discourse. For the sake of clarity, we shall talk about two aspects of religion that are thought to have tremendous influence on the aforementioned aspects, namely the Qur’an and Prophet’s traditions. We shall also scrutinise how these function as micro-/macro-signs in the SL and the translation.

4.1.1.1 The Qur’an

The Qur’an is the sacred book on which Islam is based. It is all-embracing especially on Arabic discourse, and its power and elegance are incompatible according to a pre-Islamic outstanding poet, Labid (see Chapter 2 section 1.2.1 above). The often secretive and esoteric nature of the Qur’anic language should be given due attention in the course of translation. Any reference to the Qur’an requires the translator to retrace the path to that reference in terms of the shades of meanings. The works under discussion are rich in Qur’anic quotations with which the authors intend to reinforce a given ideological stance, for example. Take the following:

Example (36a)

(بهجت، 1986: 110)

قال الجندي المسلم: لا إكراه في الدين.
قال جدي: عظيم جدا، لا أحبُ ضغطاً من أحد.

Example (36b)

- “If I refuse to become a Muslim, what would you do to me?”
- “Nothing. There is no compulsion in religion”, the Muslim soldier answered.
- “That is great, because I really hate to be compelled by anyone to do anything at all.”

(Hassan 1988:93)

In this exchange between the speaker's Coptic grandfather, a Muslim convert, and a Muslim soldier, the Qur'anic verse 'لا إكراه في الدين' is deemed to be the foundation stone of the relationship between Muslims and non-Muslims, and hence a macro-sign at discourse level. In other words, this intertextual potential paves the way for a didactic discourse characteristic of Islam. In this regard, Qur'an says: "Let there be no compulsion in religion: Truth stands out clear from Error: whoever rejects evil and believes in God hath grasped the most trustworthy hand-hold, that never breaks. And God heareth and knoweth all things" [2: 256]. It is crystal clear that the writer wanted to reinforce his ideology that Islam is *sui generis* and he actually feels a deep sense of shame and repugnance because of Muslims' blasé attitudes towards non-Muslims and even towards their own religion. This particular point goes in harmony with the definition of text by Kristeva ; she emphasises that "the process whereby a text goes back to what precedes it, adding to its ideological neutral form the whole underlying volume of signification which accrues from experience, awareness, etc." (Kristeva 1969 cited in Hatim and Mason 1990: 121).

In terms of genre analysis, it seems quite difficult for target audience to call up the cultural background necessary to decide that the Muslim's answer was a Qur'anic verse articulating overall vision of Islam as to non-Muslims. Perhaps more to the point, the intertextual potential of genre is likely to be conducive to our understanding of the sign above.

Example (37a)

(بهجت، 1984 :20)

انتهى السحور ... جلستُ أقرأ قليلاً قبل أن أنام.

Example (37b)

After the Sahur meal [...] I sat up reading for a while, before going to sleep.

(Hassan 1988: 31)

To perceive the subtleties of the intended meaning, the translator should context her readers and also be aware of the socio-cultural setting. The rendition of 'أقرأ' into 'reading' is ambiguous. The translator seems to have had no qualm about using such an expression in the TL. Reading at dawn would cause the TL readers to raise questioning eyebrow: What kind of people was the speaker? To disambiguate the translation, the TL reader has to know that Ramadan is "the month that God first revealed the words of the Qur'an to Mohammed" (COBUILD 1995) and that it is the month of fasting, penance,

prayer and reading the Qur'an. It is the latter that has become a religious stereotype among most Muslims: to care very much to read as many chapters of the Qur'an as possible in Ramadan. The Qur'an says: "read ye, therefore, of the Qur'an as much as may be easy for you" [73: 20].

To arrive at the intended meanings being exchanged through the text above, one has to scrutinise the intertextual relations between the signs at work (for example, 'read' and 'Sahur') to convey the intended meaning— reading verses of the Qur'an rather than reading a short story, for example. It can be argued that the signified 'read' would designate seems to be difficult for target audience to grasp.

'Al-Kittab' (lit. the Book) is synonymous with the Qur'an. As can be shown in the following example, it seems quite plausible to assume that TL readers would find it difficult to relate discrete signs within the boundary of the text unless they are knowledgeable about Islamic-Arab culture.

Example (38a)

- من هو قائدكم؟
قال المسلم: قائدنا كتاب.
سأل جدي: بماذا يأمركم هذا الكتاب؟ قال الجندي المسلم: يأمرنا بالصدق مع الناس والاحسان اليهم
ويدعوهم إلى خالق رحيم واحد.
(بهجت، 1986: 110)

Example (38b)

- "Who is your commander?"
- My commander is a book", answered the soldier.
- "What does that book command you to?"
- "It commands me to be truthful and kind to people, and invites them to worship the one Merciful Creator". (Hassan 1988:92-3)

As a point of departure, it should be noted that the Qur'an embodies all the fundamental principles of Islam, to which all Muslims should strictly adhere, and is also renowned for being 'Muslims' Constitution' good for all times. In the extract above, signs like 'الكتاب' and 'يأمرنا بالصدق مع الناس والاحسان اليهم ...' are obviously relevant to the Qur'an. But several connotative meanings are lost in (38b). Elaboration on the key sign, i.e., 'الكتاب' based on MST may be of help. We can assume that this sign occupies a position on the cline very much close to adequacy pole, and hence the problem for TL recipients to comprehend.

4.1.1.2 Prophet Traditions

There are various Prophet Traditions that function as signs in the RD. They concatenate to fulfil communicative purposes. Take example (39) below:

Example (39a)

"المؤمنُ القويُّ خيرٌ وأحبُّ إلى الله من المؤمن الضعيف". ولفظ القوة عامٌ ينبسطُ على العلوم والفلسفة والتاريخ والآداب والحروب وكلُّ شيءٍ، هو دعوةٌ كاملةٌ إلى القوة، دعوةٌ بغيرها ينزوي الإسلام وتفقد أعلامه نبضها العظيم القديم الموحى. (بهجت، 1986: 83)

Example (39b)

"A believer who is strong is better and closer to Allah, than a weak believer". The term 'strong' meant to be strong in every possible respect: in science, philosophy, literature, and the art of warfare. It was an all-out call to be strong, for without strength Islam should collapse from within. (Hassan 1988: 73-4)

The intertextual potential of the tradition 'المؤمن القوي خيرٌ وأحبُّ إلى الله من المؤمن الضعيف' does not occur in a vacuum, but within discourse confirming an overall rhetorical purpose of the text. In a sense, its argumentative undertone is realised by parallelism, e.g., 'A believer who is strong is better ... than a weak believer'. This macro-sign realised through such parallelism paves the way for more discursal considerations necessary for optimally effective communication. The above text is subsumed within didactic discourse meant for teaching SL readers how important it is to be strong. Powerful and potentially volatile force is not pejorative in the SLT, a point that may go against the Western contemporary hegemony and could be considered a kind of "terrorism" especially when it has to do with 'the art of warfare'.

Furthermore, the sign 'وكل شيء' (lit. and everything) was left untranslated leading to more interpretations than those realised in the original text. As far as the SLT is concerned, this sign is significant for there are more aspects yet implied, far beyond the few aspects of power suggested by the translation.

Example (40a)

وأحاول أن أقول له أن أنهار الخمر والعسل واللبن ليست أنهارا للخمر أو العسل أو اللبن الذي نعرفه في الأرض. الجنة غيب لا نعرف عنه شيئا، وهي تحمل أسماء أشياء في الأرض ... أراد الله أن يقرب صورتها للحواس البشرية، وأن يلفت إليها أمثالك من الدواب، فأطلق عليها أسماء لأشياء نحبها في

الأرض أو نعرفها في الأرض ... ثم أوضح الرسول الكريم ذلك فقال: "فيها ما لآعين رأت، ولا أذن سمعت، ولا خطر على قلب بشر". (بهجت، 1986: 26)

Example (40b)

I tried hard to tell him that those rivers, liquor, honey and milk were not full of liquor, honey and milk we knew on earth. Heaven was a complete mystery unknown to us. It carried names of things we knew on Earth, though they themselves did not resemble anything we knew. The Almighty wanted to present a vision of those things to human minds and to draw the attention of beasts like us to them. He gave them names of things we knew and liked on earth. The prophet made it clear when he said: "There is in heaven what no eye has ever seen, no ear has ever heard, and no heart has ever perceived." (Hassan 1988:38)

The discursual value of this text is to counter-argue against the fact that 'rivers, liquor, honey and milk' in human perception are different from those in Heaven. To further substantiate this argument, the speaker made use of another text: a Prophet Hadith. Seen from this angle, intertextuality has played a crucial role in substantiating one's own speech to arrive at the discursual thrust of the text in question.

Example (41a)

نهضت عن مقعدها وهي تخلع معطفها كما تفعل البيروتيات في حضور غير "المحارم"، ولاحظت أن المقعد الوثير تحتها لم يتقعر بفعل وزنها والوسائد لم تتبدل هيئتها كما لو أن عصفوراً حط عليها لا امرأة. (سمان 1994: 9)

Example (41b)

She rose from her seat and took off her overcoat, as Beirut women do in the presence of *those within the family whom they are legally forbidden to marry*. I noticed that the soft sofa where she sat had not sunk under her weight, nor had the cushions changed shape. It was as though a bird has sat on the sofa, not a woman. (Boullata 1998: 3; italics added)

The English signifier is a phrasal equivalent for the Arabic single-word signifier 'مَحْرَم' defined by Hans Wehr (1974) as "unmarriageable, being in a degree of consanguinity precluding marriage". Yet, this definition is neither complete, nor does the translation above. In Islam, this sign refers to the group of people who are unlawful to marry a woman due to marital or blood relationship. According to Al Hussein and Sakr (2005),

these people include: (1) her permanent 'محارم' (*mahrāms*) due to blood relationship, and they are seven: her father, her son (who has passed puberty), her brother, her uncle from her father's side, her brother's son, her sister's son, and her uncle from her mother's side; (2) her *Radh'a mahrāms* (breast brothers or sisters) due to sharing the nursing milk when she was an infant, and their status is similar to the permanent seven *mahrāms* (i.e. nothing can change their status); and (3) her (in law) *mahrāms* because of marriage and they are: her husband's father (father-in-law), her husband's son (step-son), her mother's husband (step-father), and her daughter's husband.

It seems quite clear that the text in example (41b) makes no sense and has no *raison d'être* unless we try to understand it from text producer's point of view. As a discrete sign, the signifieds designated to 'محارم' in example (41b) are unconceivable to TL receivers and the translation, which seems to be target-oriented, falls short of the original. In a sense, the intended religious sign in SLT seems to be lost, and even the substitute of an eleven-word paraphrase does not seem to have encapsulated the sign above. More importantly, this religious sign is not only related to marriage, but it has also to do with the way an Arab woman would dress, eat, and socialise with other people. It becomes then reasonable to relate taking off the aunt's overcoat to the presence of a particular kind people, and even throwing back the scarf, a bit earlier in another text: "But here was a mysterious lady in her fifties, sitting in front of him with her plump face and her black scarf, which she threw back," (Boullata 1998: 1). This simply implies that in the absence of *mahrāms*, she should not take off her overcoat, or headscarf, or be alone with foreigners.

This sign further decides on the group of allowable escorts for a Muslim woman with whom she should travel. This is why in example (42a) below the father has insisted not to let his daughter travel to the United States for her higher education unless she gets married.

Example (42a)

رفضَ والدي أن أسافرَ دون "كتب الكتاب"، فالعقد الزوجي الشرعي "بوليصة تأمين".

(سمان 1994: 185)

Example (42b)

My father did not permit me to leave the country for my higher studies without first having the marriage contract signed— which, as a conjugal legal document, was an insurance policy in his opinion. (Boullata 1998: 172)

The speaker's father refusal to let her travel is inherent part of Islamic and Arab culture, though in some Arab countries women can travel alone, depending on one's ideological stance. In Islam, the Prophet Mohammad says "No person should be alone with a woman except when there is a Mahram with her, and the woman should not undertake a journey except with a Mahram" (Sahih Muslim 2006: 2391). Had the marriage contract been signed, she would have been able to travel with her husband, i.e., her 'مَحْرَم'.

More micro-signs yet manifest themselves in example (42a). As far as Arab culture is concerned, a marriage contract could be considered as an 'insurance policy', without which marriage may turn out be null and void. In a sense, the main part of a Muslim marriage contract is a dowry which is given by *a man* to a woman. It is made up of pre-marriage dowry and post-marriage dowry. If the couples break up, a Muslim woman can demand for the post-marriage dowry, which provides a woman a kind of security. In this regard, the Qur'an says: "And give the women (on marriage) their dower (sic) as a free gift; but if they, of their own good pleasure, remit any part of it to you, Take it and enjoy it with right good cheer" [4: 4; (sic) added].

From pragmatic point of view, it must be noted that 'بوليصة تأمين' (insurance policy) and 'العقد الزوجي الشرعي' (marriage contract) contain similes. But the former is a kind of sharp-edged satire on the traditional way of marriage in Arab culture because insurance policy pays out for, say, stolen properties, but not for a divorced woman.

It ensues from the above discussion that discourse is based on the way a given culture realises reality. Further to the point, in the following example, a web of semiotic relations should be given due attention to better understand the signs the best way possible had a good translation been sought.

Example (43a)

ولا أريد الزواج منه [سيرج]. إن العلاقة الحرة "الكونكوبيناغ" تمنحني حقوقاً أكثر بكثير من تلك الشرعية التي يريدُها أبي ...

قلت لها: ولماذا لا تطالبين أن يكون حق العصمة في يدك وتزوجينه مثلاً؟

ما فائدة المكتوب على الورق إذا عجزنا عن تنفيذه؟ (سمان، 1994: 81)

Example (43b)

I don't want to get married to him [Serge]. Concubinage grants me many more rights than those legal rights my father wants for me...

I said, "Why don't you ask for the right of 'isma for yourself, and then marry him?"

“What’s the use of something written on a piece of paper if we can’t implement it?”
(Boullata 1998:71)

The text in (43a) is argumentative: a thesis is cited ‘Concubinage grants ...’ and then is argued through. At macro-sign level, this utterance adduces evidence of two conflicting ideologies— haram (forbidden) versus Halal (permissible). First, a concubine is haram in Islam. Samman’s character was rebellious and preferred being a concubine to being a wife in the traditional sense of the word. This usage of the word concubinage is one of many items the writer opted for to show her westernised mentality (see Chapter 3 section 3.3.2.4 above). Yet another sign needs to be expounded, namely ‘‘isma’ which means further conditions could be added to the marriage contract prior to marriage. In (44a), a woman can divorce a man as long as she retains ‘isma and this can only occur in the presence of marriage registrar.

Example (44a)

وأنت، ألم يخطر لك أن بوسعك الزواج من صلاح الدين على أن تطلبي أن تكون (العصمة) بيدك سلفاً؟
ما معنى ذلك؟
معناه أن بوسعك تطليقه حين تشائين مثله تماماً.
لم يقل لي أحدٌ ذلك .. لا أبي ولا الشيخ. (سمان، 1994: 78)

Example (44b)

“And did it not occur to you that you could marry Salah al-Din on condition you return your ‘isma?”
“What does that mean?”
“It means that you retain the right to divorce him whenever you wish, just as he does exactly.”
“Nobody told me that, neither my father nor the Shaykh.” (Boullata 1998: 69)

For the sake of amplification, consider example (45) in which the two macro-signs determine overall discourse.

Example (45a)

تعطي الشريعة لك حق النظرة الأولى ربما يكون الشيء الذي خرج من الشارع الجانبي أسداً سيأكلك. من
حقك أن تنتظرَ لتطمئن. النظرة الأولى لك والثانية عليك كما يقول الفقهاء. (بهجت، 1984: 31)

Example (45b)

The Shari‘ah¹¹ gives man the right to have a first look. For the thing coming out from the side street could be a lion that would gobble him up. So you are entitled to a single look to ensure your safety. But as legal fraternity have it: “If the first look is for you, the second is against you”. (Hassan 1988:41)

This counter-argumentative text aims to juxtapose two signs: the ‘first look’ and the ‘second look’. These two micro-signs are subsumed within Halal and Haram discourse as macro-sign on which Islam is based. It can be noted that Arabic counter proposition is anticipated by suppressed adversative. However, the translator seems to have misjudged the thrust of counter-argument realised by means of antonyms ‘لك’ (‘for you’) and ‘عليك’ (‘against you’) in ‘النظرة الأولى لك والثانية عليك’ (lit. ‘The first look is for you, the second is against you’). Thus, the translator needs to turn out the suppressed adversative in the above text into explicit concessive. Presenting ‘but’ in such a way in the translation aims to add something further in a discussion, rather than contrasting the two intended signs. We may then suggest the following translation: ‘The first look is for you, *but* the second is against you’ whereby counter-argument is anticipated by means of an explicit concessive.

The two signs are intertextually linked to a Prophet’s tradition and the Qur’an—“Say to the believing men that they should lower their gaze and guard their modesty: that will make for greater purity for them: And God is well acquainted with all that they do” [24: 30]. On the one hand, the first look is deemed religiously and socially acceptable as might be clear in another micro-sign, for example, “Muslim soldiers ... lowered their eyes if an Egyptian woman passed by them” (Hassan 1988: 92). This action on part of Muslims’ soldiers gave the speaker’s Coptic grandfather great pleasure as it is certainly the done thing as far as the Islamic-Arab culture is concerned. On the other hand, the second look is considered abominable and even as a minor form of adultery.

4.1.3. *Political Culture*

Like many Arab writers, Samman speaks out against Arab totalitarian individuals or governments. Similarly, the cynicism and sarcastic style of Bahgat has brought a deluge of criticism of Muslims’ misconceptions about Islam and of unwieldy government

¹¹ Islamic law as the translator provides in the footnote.

bureaucracy. The question raised here is whether the translations reflect the political ideology of the writers or not. To make the point clear, consider the following:

Example (46a)

تتابعان تفجير همومهما فيما يشبه الهديان: الذكور هم المسؤولون. خربوا البلد. تقولُ صديقتها: طبعاً لأن الرجال يحكموننا وحدهم ... يهربون من ذل واحد ونحن من ذلّين اثنين! وكلنا هارب! - آه... لا يجمع العرب إلا نظرتهن المتخلفة إلى المرأة . (سمان 1994: 30)

Example (46b)

They both continued to spurt their worries in an explosion resembling hysteria: “The males are the ones responsible. They destroyed our country.”

One said, “Naturally, because the men alone rule us. They flee from one humiliation, we flee from two. We’re all fleeing! The other said, “Oh, nothing unites the Arabs but their backward view of women.” (Boullata 1998: 22)

Example (46a) adduces a number of ideological implications. The long-festering Arab-Arab dispute over territories and/or boundaries has been incurring public opprobrium all over the Arab countries. Paradoxically, the Arab countries are in piffling dispute all the time, but when it comes to grinding Arab women down, they are in full agreement. That the speaker hurled feminist and racist invective at Arabs reflects committed ideological statements: feminist and racist discourse as well. It is clear that “as the mouthpiece of institutions, discourse becomes the vehicle of attitudinal expression, and the framework within which terms of reference pertaining to a given culture code are established” (Hatim 1997: 206). In brief, the writer’s excruciating painful diatribe is levelled at the Arabs as being a streak of malevolence.

Although Islam has unified Muslims regardless of race and colour for many years, it is not paid any attention when it comes to politics. It is political ideologies that are a means of division among Muslim Arabs in most of Arab countries. Arab unity remained as much as a chimera as ever. In (47a), Arab countries dispute over which date marks the first of Ramadan.

Example (47a)

يا صديقي القمر عادت الفرنجة من زيارتك للمرة الثانية، ولم نتفق كمسلمين على رؤية هلالك، تنازعنا الأمر فيما بيننا، فمن قائل ظهر هلاله، ومن قائل لم يظهر، ومن قائل جاء الهلال منخفضاً فلم يره رادار القلوب، ومن قائل بل ظهر ورأيناه. أي بؤس. (بهجت 1986: 82)

Example (47b)

Oh moon! My companion! Foreigners have just returned, from a trip to you, while we Muslims still dispute about the rise of the crescent! (Hassan 1988: 72)

In terms of analysis, a thesis cited ‘Oh moon! My companion! Foreigners ... rise of the crescent’ and, unfortunately for reasons unknown, the underlined Arabic text, which functions as substantiation, was left untranslated.

It is worth reiterating that the above discourse as macro-sign subsumes a number of micro-signs such as ‘scene setter’ (‘تتابعان تفجير ...’) and ‘signalling out cogent example’ (‘لا يجمع العرب ...’) for exposition as macro-sign, which are thought to be very important to the realization of a rhetorical purpose of committed ideological statement, i.e., libertarian attitude.

Example (48a)

إذا طلبتُ من سويتش المصلحة نمرة تيلفونية، وتأخرتُ قليلاً أو قالَ إنها مشغولة، ساعتها أشعر بنفس
الحقد الذي شعرَ به قابيل نحو أخيه هابيل فقامَ عليه ذاتَ ليلة وضربهُ بفكِّ حمارٍ ميتٍ وقتله.
(بهجت، 1984: 50)

Example (48b)

If I asked the Department’s switch operator to dial a number for me, and he was a little late in connecting me, or told me that the line was engaged I would then have the same grudge against him that Cain had against his brother Abel when, one night, he turned on Abel, hit him with a dead donkey’s jawbone, and left him lifeless. (Hassan 1988:61)

While ‘سويتش المصلحة’ (‘the Department’s switch operator’) is of masculine gender in Arabic, it is gender-neutral noun in translation. It seems plausible to assume that it is in-your-face sexism behind the translator’s choice, which is still socially structured all over the world to date. Certain careers, jobs and professions are by far not open to women to date.

It is obvious in (48a) that the writer is steering the reader in a direction favourable to a given political ideology, which is indeed expressed in the SLT in a number of ways: first, the dead hand of stifling bureaucracy in government departments is criticised; secondly, the wheels of Egyptian administration turn slowly and employees have to deal with much bloated bureaucracy. The intertextual potential of the sign above is linked to

Cain's grudge he had against his brother Abel. With these particular intertextual relations in mind, we can make out of the above sign, probably we can arrive at the interpretation of the signs the text involves: something like 'employees bear grudge against government bureaucracy just like that of Cain's against his brother'. More signs yet manifest themselves in the text had we made association with other signs. The Qur'an says:

Recite to them the truth of the story of the two sons of Adam. Behold! They each presented a sacrifice (to God): It was accepted from one, but not from the other. Said the latter: "Be sure I will slay thee." "Surely," said the former, "God doth accept of the sacrifice of those who are righteous." If thou dost stretch thy hand against me, to slay me, it is not for me to stretch my hand against thee to slay thee: for I do fear God, the cherisher of the worlds. [25: 27-8]

In (49a) the same sign of Cain and Abel is employed in a text serving the ideology of warring sides.

Example (49a)

يتأملُ في النور الشاحب صورته طفلاً وإخوته وكلهم يكبرونه سناً وبينهم من قتلَ الآخر في الحرب وكانوا
في الصورة متعانقين إنها صورة أسرة قابيل وهاييل. (سمان، 1994: 21)

Example (49b)

In the weak light, he contemplated his own picture as a child, and those of his sisters and brothers, who were all older than he. Some of them had killed the others in the war, but in the picture they were hugging one another. These are the pictures of the family of *Abel and Cain*. (Boullata 1998: 13-14; italics added)

The italicised signs are intertextually linked to the Qur'an: "The (selfish) soul of the other [Cain] led him to the murder of his brother [Abel]: he murdered him, and became (himself) one of the lost ones" [5: 30]. The belligerent mood Cain showed towards his brother is a sign of his offensive, with the injustice and futility of terrorism versus mild-mannered inoffensive Abel.

The following question might justifiably be posed: 'Which war?' In (49a), the SLT receivers know very well that the Lebanese Civil War is intended by the text

producer whereas, for target audience, the translation is likely to have different interpretations far beyond the true meaning in the SLT.

4.1.3 *Mythology*

That superstitions and myths permeate *all* cultures is unquestionably true. Due to the difficult social and economic situation in several Arab countries, many Arabs believe in myths as an outlet for their problems. May (1991: 16) argues that myths “orient people to reality, transmit societal values, and help the members of the society find a sense of identity, Myths give significance to our existence and unify our societies”. It ensues, therefore, that myths plays a role by which we set out our discourses in such a way most favourable to reinforce one’s ideology. For example, an Arab woman would be offended if she got divorced. By and large, it is the man who initiates divorce in Islamic-Arab culture unless a Muslim woman retains ‘isma and it is his threat to a woman that is in abeyance. If a woman ever feels that her husband tends to mistreat her, she will get her way, by hook or by crook. For instance, she would resort to a fortune-teller to help solve the problem(s) she has, or is expected to have with her husband (even) before she gets divorced. This can be illustrated in example (50) below whereby an amulet is a social sign:

Example (50a)

اكتشف الحرز الذي دسته في سريره واستجوبها ببعض طرقه الخاصة التي لا يصمد أمامها أحد، وجاءني
غاضباً وفي يده "آر. بي. جي".
(سمان، 1994: 27)

Example (50b)

He discovered the amulet that she had thrust in his bed. He interrogated her in his special ways which no one could resist, then came to me fuming, armed with a loaded gun. (Boullata 1998: 20)

Many people have great confidence reposes in the power of amulets and talismans. Some uneducated daft Arab women would wear an amulet or thrust it into a cushion to bring good luck and protect them from evil. As for Islamic-Arab culture, divorce is abominable and a social stigma is attached to it in most Arab and Islamic countries. Hence women would search for an outlet lest not to go through with divorce or they

tumble into poverty after divorce. The decrease of social acceptability of divorce makes women exert effort not to get divorced.

Example (51a)

عما قليل ننهضُ إلى الصلاة.

سأظلُّ مربوطاً في الجامع فقد حدثني يوسف أنه سيُحضرُ لفة قمر الدين إلى المسجد. (بهجت، 1984 : 43)

Example (51b)

In a few minutes we should say our prayers and leave. Nevertheless, I ought to wait for Youssef, my friend, who had told me he would bring me at the mosque a packet of Qamar-eddin. (Hassan 1988: 54)

The cultural icons 'قمر الدين' above and 'الكنافة والقطايف' in example (1a) are so exquisite to eat on their own part as a second course of pudding, and they are parts of the social reality in Arab culture. The 'قمر الدين' is "a kind of jelly made from apricots finely ground and dried in the sun" (Hans Wehr 1974), usually marinated in water for at least 4 hours and is thought to help a fast observer refresh when s/he becomes thirsty during daylight. The 'القطايف' (Qatayif) are "small, triangular doughnuts fried in melted butter and served with honey" (ibid), or with cheese, or with custard. And finally, the 'الكنافة' (Kunafa) so solid which can be cut into slices, is splendid served, like other items, after breaking-fast meal. These images, and even many more, are evoked whenever these types of dessert are mentioned; they have much more to do with Ramadan nights. The kind of myth associated with these types of puddings has remained in the collective imagination of the Arabs as well as in their collective practices for many years.

Many of the Egyptians (and even more of the Arabs) who may eat these types of dessert still cherish the memory of Ramadan. Being the case so, a problem in translation is expected as far as the target audience is concerned, namely the semiotic value would these types of dessert evoke in the minds of the translation recipients is a far cry from that evoked in the minds of the SL receivers. For instance, relating eating Qamar-eddin to refreshing one's thirsty and associating it with Ramadan is culture-specific and hence is expected to pose difficulty in the course of translation.

4.4. *Social Culture*

It is probably true that cultures differ almost in every aspect of life: customs, eating and drinking habits and so on. A case in point is the translation from Arabic into English.

The following section discusses some Arabic social signs translated into English and examines the difficulties that face the translator.

4.2.1 *Habits and customs*

Habits and customs are different from (and even within) a given culture to another. People differ in marriage customs, eating and drinking habits and so on. In example (52a) below, the custom of making 'زغاريد' (trilling sound) is a fact of life in most of Arab wedding parties or other ceremonial occasions (e.g., graduation ceremonies, birthday parties etc.). Arab women would make 'الزغاريد' (plural) at a wedding party or graduation ceremony, etc. to express jubilation. It is also possible to make 'الزغاريد' in sad occasions in some Arab countries (e.g. Palestine, Lebanon and Iraq) when someone is a martyr to a cause, the newly bereaved women (especially mothers, wives, sisters etc.) would make 'الزغاريد' probably to rid themselves of the stress they are under and ideologically speaking, it is believed that a martyr goes to Paradise without being punished and s/he would redeem seventy persons. As can be noted, the sign becomes as a symbol of resistance especially in Palestine. Consider the following:

Example (52a)

كنتُ أتمنى أن أتمرّدَ على هذا التخطيط المستمر لحياتي من قِبَل الفقر وقِبَلهم معاً، ولكن وافيقي لم يزود محركي بوقود الكراهية، وهكذا انجبت صبياً وبنيتين وأنا لا أعرف هل أحب زوجي أم لا. ووسط الزغاريد علفت أُمِّي شهادتي في المطبخ وتم ترويضني بثلاثة أطفال.
(سمان، 1994: 109)

Example (52b)

I wished to rebel against this continuous planning of my life by poverty and by them. But Wafiq did not kindle in me any hatred for him, and so I got married and gave birth to a boy and two girls, meanwhile not knowing whether I loved my husband or not. And amidst wedding ululations, my mother hung my diploma in the kitchen, and I was eventually tamed by three children.

(Boullata 1998: 101)

Hans Wehr (1974) gives the meaning of 'الزغاريد' as "trilling cries as a manifestation of joy by Arab women". In (52b), the signifier "ululations" has two signifieds, i.e. to howl or wail loudly (COBUILD 1995), whereas 'الزغاريد' is related to Arab women making such noises with their tongues to express joy rather than wailing. In relation to 'amidst wedding', 'ululations' is understood to be a sign of happiness rather than sorrow.

Translation-wise, Shunnaq (1993: 54) states that the Arabic lexical item above is “untranslatable into English as it connotes numerous emotive overtones. Actually, it is an action of joy and extreme happiness which I can not find any equivalent for in English”.

Example (53a)

ما الذي جعل هذه الخطابة تعرضُ خدماتها اليوم بالذات، حين اتخذتُ أخيراً قرار طلب الزواج من نادين في هذه الأمسية نفسها. (سمان، 1994: 8)

Example (53b)

What made this matchmaker offer her services today in particular, when I had finally decided to ask Nadine this very evening to marry me? (Boullata 1998: 1)

The social sign ‘الخطابة’ (Roughly ‘matchmaker’) is an (old) woman (1) who has an acquaintance with girls of marriageable age; (2) who is socially influential and (3) whose house has a friendly ambience, and a regular haunt for girls and boys wishing to get married. Her job is to make concerted efforts to encourage people who have much in common to get married.

Due to the crucial role Islam plays in the Arab culture, some habits and customs, though social, are religion-driven. To illustrate the point, let us consider the following:

Example (54a)

لا يتحرك. تُناديه أمه. لا يتحرك. يسمعها تقول لوالدو: هذه السبحة ما الذي جاء بها إلى هنا؟ إنها سبحة أختي بدرية رحمها الله. قرأت عليها "الصمدية" عشر مرات حين ولد عبد الرزاق. (سمان، 1994: 22)

Example (54b)

He did not move. His mother called him. He did not move. He heard her saying to his father, “What brought this rosary here? It is the rosary of my sister Badriyya, may God have Mercy on her. She recited the *Samadiyya* prayer ten times with it when Abdul Razzaq was born.” (Boullata 1998: 15; italics added)

This translation in (54b) merits close investigation because it represents a combination of a religious and a social sign. From religious point of view, the italicised sign refers to a four-verse Qur’anic sura¹² that reads as “Say: He is God, The One and Only; God, the Eternal, Absolute; He begetteth not, Nor is He begotten; And there is none like unto

¹² Roughly means chapter. The Qur’an consists of 114 suras.

Him” [112: 1-4]. According to Islam, a Muslim who reads this Sura 100000 times will not be punished in hell and shall go directly to paradise. Moreover, reciting this sura as well as other Qur’anic verses will drive off imminent danger, or guard one’s children from diseases, accidents etc. Socially, it is believed that a newborn baby is likely to be an object of envy to all people, so to guard him from enviable people, a mother or a close relative would recite the *Samadiyya* ten times. These social and religious micro-signs seem to be difficult to be present in the translation as it might be a little bit difficult for TL audience to associate ‘reciting the *Samadiyya* prayer ten times’ with newborn baby.

Similarly, the Arabic stereotype ‘رحمها الله’ (God rest her soul) is both a religious and social sign that is can be classified as an interjection. As a religious practice, it may be used to pray for the soul of a dead person regardless of the relationship he or she has with the speaker, or his/her features (e.g., good or bad), or his/her status (e.g., rich or poor). Like English culture, Islamic-Arab culture urges people to ‘speak well of the dead’. Socially, it is a polite formula used to show sympathy with one who has a relative or close friend who has recently died, with the meaning ‘Rest in peace’. Furthermore, the above interjection has a discorsal value within boundaries of the text: it actually caters for text coherence.

To further illustrate more religious signs in socio-cultural practices, let us consider the following example (discussed earlier to explain quite a different point).

Example (55a)

لا تدخن ولم تشم رائحة الخمر في حياتها. لا تقول كلمات مثل "موزة أو خيار أو بيضة" إلا وتضيف عبارة "بلا معنى" بعدها لكي تتبرأ من الإيحاء بمعنى جنسي. بنت 14 سنة تصلح لزيجة الدهر.

(سمان، 1994: 10)

Example (55b)

She does not smoke and has never even smelled alcoholic drinks. She’ll never say words like ‘banana,’ ‘cucumber,’ or ‘egg,’ without adding ‘Pardon me,’ in order to clear herself of any suspicion of sexual insinuation. She’s a fourteen-year-old, good for a lifetime’s marriage. (Boullata 1998: 3-4)

These signs in this translation merit close attention as they reflect social proprieties very much specific to Islamic-Arab culture. First, an Arab woman would be punctilious about being not offensive in the eyes of the society. In the above utterance, a series of

micro-signs, e.g., ‘She does not smoke ... She’ll never say words like banana ...’ are subsumed within argumentative discourse to establish a given cultural code liable to serve a given ideological stance, i.e., ‘الحياء والعيب’ (‘punctiliousness’) or what is known in Arab culture as ‘ثقافة العيب’ (‘culture of punctiliousness’). Any action that is not taken in line with what is socially acceptable will have a stigma attached to it. It follows, then, that obscene language is abominable and, it is always the case that when the speaker is a woman, much more attention for the language is given. A woman would not say words that are penis-like (e.g., banana, cucumber, etc.) without adding ‘بلا معنى’ (lit. without meaning), that is, the addresser would beg the addressee’s pardon not to care much for the extra signifieds of the word. Punctiliousness is also considered to be the lead-up to the ‘wedding night’ as can be shown in “shy beauty on the very important wedding night” (Boullata 1998: 7).

Included under customs and habits of marriage is ‘virginity’ which is of paramount importance to all Arabs and Muslim men. Loosing virginity especially on the girls’ part is a stigma attached to it. Consider the following:

Example (56a)

حتى تقاذفتك رياح اليزابيث حين تورطت في لحظة وجد، وقلت لها إنك لا تريد أن تمتلكها إلا بعد الزواج وتريدها أن تبقى عذراء ... فأفهمتك أنها ليست عذراء وأنها سيدة محترمة بمقاييس مجتمعها وأليست عاهرة لكنها أيضا ليست عذراء.
- أجل. ضحكت من سذاجتي يا عيذب وأفهمتني أنه ليس من السهل أن أجد في لندن شابة في سنها وعذراء إلا إذا كانت مريضة أو بحاجة للعلاج عند طبيب نفسي.
(سمان، 1994: 46)

Example (56b)

Then the winds of Elizabeth threw you off when you got involved with her in a moment of passion and you told her you wanted to possess her only after marriage and wanted her to remain virgin. She explained to you that she was not a virgin and that she was a respectable lady by her society’s standards, not a prostitute, and yet not a virgin.

-Yes, ‘Idab. She laughed at my naiveté and made me understand that it was not easy in London to find a young woman of her age who was a virgin, unless she was sick or in need of therapy by a psychiatrist. (Boullata 1998: 38)

As a pretty wimpy, ‘Idab’s is besotted with Elizabeth to the point that his naivety and ignorance of English culture makes her burst out laughing, partly because virginity is

free-value at least to her. With other signs in mind, virginity could mean that a woman is in need of therapy in English whereas in Arabic it is so important, losing it simply means damaging family's honour.

4.2.2. *Eating and Drinking Habits*

Arab cuisine is unquestionably different from that of English though both cultures have three main meals (breakfast, lunch and dinner or supper). These mean different things and different times to different people, for instance, "at midday, lunch and dinner consist of two courses; in the evening dinner consists of three or four courses" (Musman, cited in Mohammad 1986: 98-99). However, in Arab culture "each meal is a one-course meal made up of one or more dishes served at the same time" (ibid: 99). Unlike Arab culture, English culture favours left hands while eating. Islamic jurisdiction commands people to eat with their right hands and forbids them to eat with their left hands. In this respect the Prophet Mohammed says: "Boy, mention the name of Allah, and eat with your right hand and eat from what is near to you" [Sahih 2006: 3767]

With regard to drinking habits, cultures are also different, for instance, for Arabs and Muslims alcohol is prohibited as example (58b) below shows; tea is always hot and with sugar; coffee is always hot and black. As for the English, alcohol is allowed; tea may be hot or cold and with or without sugar; coffee may be hot or cold, black or white. For the sake of illustration, consider the following example where the Western-minded speaker finds it difficult to comprehend the way her Arab friend eats, e.g., not using a knife, fork or spoon and most likely using his right hand.

Example (57a)

عشاء دسم يلتهمة بارداً في المطبخ قرب البراد واقفاً معظم الوقت، دونما شوكة أو سكين أو ملعقة كما
يحلوه: كافيأر يأكله بأصابعه.
(سمان، 1994: 88)

Example (57b)

He devours a rich, cold dinner in the kitchen, while standing next to the refrigerator most of the time and not using any fork, knife, or spoon; he eats caviar with his fingers. (Boullata 1998: 78)

Example (58a)

ولا يشربون الخمر.
(بهجت، 1986: 109)

Example (58b)

[They] didn't drink alcohol.

(Hassan 1988: 92)

In the above extract, the micro-signs 'يَلْتَهُمْ بَارِدًا' (He devours a cold dinner), 'دونما شوكة' (not using any fork, knife, or spoon) and 'كافيار يأكله بأصابعه' (he eats caviar with his fingers.) made the speaker gave her friend a dramatic shudder of repulsion for the way he eats, a way which etiquette forbade. Yet, we think that 'He scoffs...' perhaps more to the point of repulsion than 'He devours...' because the former implies having dinner as quickly and greedily as possible, whereas the latter simply implies eating the dinner quickly and eagerly.

Example (59a)

بعد ساعتين ينطلق مدفع السحور.

أصابَ زوجتي نشاط مفاجئ حين أعلنت شاريت ضبط الوقت منتصف الليل. أطفئت أنوار الصلاة وأضيئت أنوار المطبخ. اشتعلت عيون البوتاجاز الأربع، وراحت أشياء تطلق في الحلل ... عما قليل ينتهي إعداد السحور. البيت كله مستيقظ وفي حالة إستعداد قصوى للطعام. (بهجت، 1986: 19)

Example (59b)

After two hours the Sahur cannon was fired. All of a sudden, when the time signal struck midnight, my wife became active. The hall lights were turned off, and the kitchen lights were turned on. The four flames of the cooker were lighted, and the food in the cooking pots started to simmer. After a while, the Sahur meal would be ready. The whole household was awake, and in a state of full alert for the meal!

(Hassan

1988:29)

Target audience is likely to raise these questions: 'What kind of meal is that at midnight?' and/or 'Was it really all of a sudden?' A series of signs comprises a cogent text in the minds of the SL readers, does not necessarily exist in the minds of TL readers. Sahur as a cultural sign is not only served in the very early part of the morning, but it is also considered to be a blessing, and hence 'أصابَ زوجتي نشاط مفاجئ' (lit. my wife was suddenly active) because she was deliriously happy for the blessings of Ramadan in general and the Sahur meal in particular.

Example (60a)

. ولم تكن كاترايها من السمرواات الكثيراات، الممثلةة بهن الطرقات، بل كانت بيضاء كالفضة النقية، أو طبق المهلبية.
(بهجت 1986: 14)

Example (60b)

She was different from her brown-skinned sisters who were to be found everywhere in the streets. She was as fair as pure silver or a dish of *Mehallabiyah*.
(Hassan 1988: 25; italics added)

The translator provides in the footnote to the italicised home-made Egyptian dessert: 'blancmange made from rice, flour, milk and sugar' (ibid). What might be strange in the TL is to liken a woman to dessert.

Example (61a)

لم يأت أخطر ما في الحفل بعد. لم تأت الفتة. (بهجت، 1988: 76-77)

Example (61b)

The most important item in our ceremony is not here yet. The **Fattah** is not ready yet!"
(Hassan 1988: 69-70. emphasis in the original)

This kind of dish is related to Ramadan and ritualistic practices like the one the Sheikh of the Tariqa does in celebrations special for mystics (see item 87 in Appendix I).

4.2.3. Gestures

Members of different cultures use different gestures and body movement to communicate, express emotion (e.g., shock, anger, disgust, confusion, sadness) or information, or attitude, or intention. Making gestures turns out to be rather difficult in cross-culture communication due to the fact that many a gesture is culture-specific. We hope to have made it clear at the outset of the study that translation is a process of cross-culture communication. Like any literary work, the SMST and RD are replete with numerous gestures associated with the Islamic-Arab culture. To illustrate the difficulty of rendering gesture-related expressions, let us take the following examples:

Example (62a)

صارت تُكررها بأسى وهي تضربُ على صدرها بيدٍ مُزترّةٍ بالخواتم والحلي البيروتية العتيقة من "مبرومات" وسواها والدمعُ يكادُ يسيلُ من عينيها كمن يبكي زماناً هارباً. . (سمان، 1994: 14)

Example (62b)

She then began to repeat these last words with sorrow, beating her chest with her hands, which were bedecked with rings and old-fashioned Beirut jewellery, twisted bracelets and other trinkets. Tears almost flowed from her eyes like someone weeping for lost time. (Boullata 1998: 7)

Conventionally, if someone places the palm of their right hands on their chest, bowing the head a little, they intend to say 'Thank you'. But, beating one's chest, mostly with the right hand, is a gesture to show surprise, or shock because someone behaves with such bestiality towards others. This gesture seems to be lost in example (62b) above. Nonetheless, intertextual relations within the boundaries of the text may be of help to recognise the meanings of the gesture through another sign 'صارت تكررهما بأسى' ('began to repeat these last words with sorrow'), simply by associating one sign with another. It seems to be difficult for TL audience to come through yet another gesture in the above utterance: the short noise expected to be made of the bracelets dangling from the wrist as a result of beating the chest, a noise which reveals Arab women's love for adornment. For more elaboration, consider the following:

Example (63a)

نظر إلى ساعته كي لا يتأخر عن مواعده مع نادين أمام مدخل ناديها الرياضي ولكنها كانت ما تزال تشير إلى الخامسة كأنها تعطلت أو كأن الزمان توقف. السيدة الغامضة ما تزال تعبت بحبات سبحتها. (سمان، 1994: 14)

Example (63b)

He looked at his watch, lest he should be late for his appointment with Nadine, to pick her up at the door of her sport club. It was still five o'clock, as though his watch was not running or time had stopped. Yet the mysterious lady continued to finger the beads of her rosary. (Boullata 1998: 7)

The mysterious lady is possibly offended because the speaker looked at his watch in front of the guest. According to Arab culture, someone should be wary of appearing to be in a hurry. For example, during a business appointment or social visit with an Arab, do not look at your watch or otherwise act as if you have little time to talk or you get weary of the appointment and visit. Arabs can be very offended by theatrical looking at one's watch whereas most Westerners find it normal to theatrically look at their watches

because time is very important, probably 'نظر إلى ساعته' can be function as sign of "Time is money". Time is much less scheduled in Arab countries than in most Western countries. Most importantly, the host should get on with the guest and show kind, charm and hospitality, even with little attention paid to the host's time.

Example (64a)

قلتُ للمفطر:

- حضرتك بتدخن من غير فلتر ... ده بضر صحتك ... متجرب الفلتر.
وانفجر نصف الترام يضحك ... وبدأت التعليقات الساخرة. وخيّل إليّ رغم هموم الناس العامة، أنهم كانوا ينتظرون هذه الحكّة على الأنف ليضحكوا لأنني اكتشفت نفاقهم، (بهجت، 1984: 50)

Example (64b)

I said to the Ramadan offender: "You have been smoking a plain cigarette, which is bad for your health. Why don't you try a filter-tipped one?"

Half (sic) the passengers laughed and sarcastic remarks were made. It seemed to me that they had been waiting for that remark to release their tension... a remark that actually unmasked their hypocrisy. (Hassan 1988:60; (sic) added)

In (64a), the spurious framework of analysis sets off the dialogue. The Ramadan observer has made a side-splitting joke (suggesting to the Ramadan offender to try a filter-tipped cigarette instead of a plain one while he should not have to smoke at all during Ramadan) to try to inject a little fun into the intense relationship between the Ramadan offender and the passengers. This joke is prior to a gesture that requires close attention. The gesture 'أنهم كانوا ينتظرون هذه الحكّة على الأنف ليضحكوا لأنني اكتشفت نفاقهم' (lit. 'they were waiting for me to rub my nose in the joke I had already cracked to relieve their tension') bears witness to culture-specificity, which is actually made to relieve tension. In English, however, the gesture is usually made to repeatedly remind someone of something they don't want to think about such as a failing or a mistake they have made (COBUILD 1995). It is obvious that the translator has opted for the function-based equivalence which seems to have failed to relay the intended message of the original.

Example (65a)

سألت شيخ المسجد اليوم:

هل يُفطر ركوب الأوتوبيس في رمضان يا مولاي؟

أزاح الشيخ عَمَامَتَهُ إلى الخلف، وحكَّ رأسه بيده، وظهرت على وجهه علائم التفكير والحيرة ثم أجاب.
(بهجت، 1984: 41)

Example (65b)

Today I asked the Sheikh at the Masjid: “Your eminence would getting (sic) on the bus during Ramadan break one’s fasting?” Sheikh moved back his Imama, scratched his head and showed signs of deep thought and perplexity before giving me an answer. (Hassan 1988: 51; (sic) added)

The Arabic gesture ‘أزاح الشيخ عَمَامَتَهُ إلى الخلف’ (lit. Sheikh moved back his Imama) is a sign of a fractional hesitation followed by ‘وحكَّ رأسه بيده’ (lit. scratch his head with the hands). It is a sign of deep thought to solve a problem. The latter gesture has the same semiotic value in English bearing in mind that scratching the head was not possible without moving back the turban. The translation sounds perfect.

4.2.4. *Attitudes Towards Women*

Attitudes towards women are different from one culture to another. A woman is highly respected in Arab societies as mothers, daughters, and wives. However, Neanderthal attitudes of some Arab men towards women are obvious to date though Islam calls for equal treatment. While it is thought that injustice and oppression are inflicted on Arab women, Western women are respected in the Western culture. By way of example, consider the following examples:

Example (66a)

تتابعُ السيدةُ الغامضة: يا ابني عبد الرزاق ... المرأةُ جانحها مكسور وهي لا شيء بلا رجل قيمتها من قيمته.
(سمان، 1994: 14)

Example (66b)

The mysterious lady continued, “Abdul Razzaq, my son, a woman has broken wings. She is nothing without a man. (Boullata 1998: 7)

In this example, two signs akin to Arabs’ attitudes towards women are clear. First, ‘المرأة’ (lit. a woman has broken wings) is a sign used to describe a woman as weak; and secondly she needs to be taken under one’s wing for ‘She is nothing without a man’. In terms of intentionality, the text producer wants to say that woman is a feeble wannabe.

Example (67a)

أنا الرجلُ الصحراوي، لكنك تتعاملين معي كما كانوا يُعاملون الحريم! ... لماذا اخترت عريباً لتعذيبه؟
لماذا لاتعقدين صلةً مع ريتشارد أو جوني؟ (سمان، 1994: 178).

Example (67b)

I am a desert man, but you treat me as the *harem* used to be treated. Why have you chosen an Arab to torture? Why don't you have relationship with Richard or Johnny?" (Boullata 1998: 165; italics added)

In Example (67a), the speaker, numb with grief, has trouble speaking with his Western-minded lover and complained being emasculated and was paradoxically treated as a harem by her. The italicised sign above, which originally comes from Arabic, signifies a group of women who are at free disposal of the male owner. The harem women are not wives whose legitimate right is fully guaranteed through the contract of marriage. It is noteworthy that the above excerpt is a kind of discourse as macro-sign manipulated by the writer to pursue a given ideological goal— in-your-face feminism.

In terms of power, the above text is counter-argumentative in Arabic: the arguer tends to cede power and “this relinquishing of power tends to be shunned as lacking in credibility and therefore unconvincing” (Hatim and Mason 1997: 139). In the English translation, however, “the arguer [...] is prepared to settle for this ‘lesser’ power because he or she knows that it is only a temporary condition” (ibid).

Example (68a)

ولم أعد راغبة في سماع الحكايا أو قراءتها في الصحف عن الرجل الذي ذبح أخته لسلوكها الذي لم يعجبه وعن الذي طلب زوجته إلى بيت الطاعة [...] وإذا أحبوا امتداح امرأةً قالوا إنها "أخت الرجال"، ولكن أخت أي نمط منهم؟ (سمان، 1994: 119)

Example (68b)

I am no longer willing to hear stories or read them in newspapers about a man who killed his sister because her behaviour did not please him, or about another who required his wife to return to the home out of obedience to a court order sought by him [...]. When they wish to praise a woman, they say she is “a sister of men,” but of what kind of men is she the sister? (Boullata 1998: 110)

Apart from feeling a connection with a woman described as a sister because of the same race, country or, profession (COBUILD 1995), ‘أخت الرجال’ (lit. sister of men) may

designate the following signifieds: (1) a woman whom one can trust; (2) a woman who has a solid reputation; (3) a woman of great personality; and (4) a solid woman who is not sexually harassed until she gets married. It seems plausible to say that these assumptions are far beyond the comprehension of the target audience.

The other sign 'بيت الطاعة' (lit. the house of obedience) means "the husband's house to which a woman, in case of unlawful desertion, must return" (Hans Wehr 1974). Although the translation in (68b) seems to have encapsulated the connotative meanings of the sign in question, it falls short of the original, namely the reason behind legislating 'بيت الطاعة'. This sign entails that one's marriage is in turmoil and the couples are odd-looking. Nevertheless, the idea of obedience can be looked at from a different angle. Take example (69) below:

Example (69a)

خاتمٌ في اصبعك تديره كما تشاء وتخلعه حين تشاء وإذا فركته قال لك شريك لبيك عبدتك بين يديك.
(سمان، 1994: 8)

Example (69b)

She'll be a ring on your finger which you can turn around as you wish and take off when you wish. And if you rub it, it will say, 'At your service, your slave is at your command'.
(Boullata 1998: 1)

The intertextual potential of 'شريك لبيك عبدتك بين يديك' has to do with Aladdin and the magic lamp which, when rubbed, brings forth a genie ready to grant Aladdin wishes to do whatever he wants to do. This sign asserts the propriety of Islamic-Arab value, namely 'obedience' which is considered to be the point of departure of couples' relationship: the wife should be of service, at her husband's disposal as can also be shown in (70) below. As macro-sign, discourse establishes a cultural code that goes in harmony with Islamic-Arab culture, but not necessarily with the Western culture. While nothing pejorative for a woman being obedient in the former, she is looked at to be emasculated and marginalised in the latter.

Example (70a)

عروسٌ عندها الله في السماء وأنت في الأرض.
(سمان، 1994: 8)

Example (70b)

'[...] this bride worships God in heaven and you on earth' (Boullata 1998: 8).

Example (70b) merits close attention for the spot-on translation of ‘عندها...’ (lit. ‘she has’) into ‘worship’, a verb used with two subjects: ‘الله’ and ‘وأنت’, each of which has a different meaning: “to show [one’s] respect to the god” (COBUILD 1995) for the former subject and “to love [someone] or admire them very much” (ibid) for the latter.

4.2.5. Attitudes Towards Non-Muslims

It is probably true to say that members of a given culture may have up-front (and even mystifying) attitude towards other members of a different culture. Nevertheless, attitudes towards one another could be positive as the in the following utterance that reveals non-Muslim attitude towards Muslims: ‘ومعنا زميلٌ مسيحي جاملنا ورفضَ أن يُدخنَ أوْ ‘يشرب الشاي، (Bahgat 1986: 24) translates into ‘a Christian, courteously refused to smoke or drink tea’ (Hassan 1988: 36). To appreciate the way how Muslims view non-Muslims, let us indulge in a few illustrative examples:

Example (71a)

وأسلم جدي أخيراً، [] وتزوج من امرأة أخرى، وراحت زوجته الأولى تشيع عنه أنه دخل الإسلام
(بهجت، 1986: 110) بغرض الهروب من الجزية، فهو رجلٌ بخيل.

Example (71b)

My grandfather, then, finally decided to embrace Islam [...] He then took to himself a second wife. His first wife spread the word that he adopted Islam to be exempted from the Jizya, being tight-fisted. (Hassan 1988:93)

In a footnote, the religious sign ‘Jizya’¹³ (alternative spelling ‘jizyah’) is “head tax on free non-Muslims under Muslim rule” (ibid) which sets forth the basis of Muslims’ treatment to non-Muslims. In the above extract, the second wife tarnished the image of her husband by accusations of Jizya evasion. The argumentative text value as micro-sign realised through citing a thesis ‘وأسلم جدي’, substantiating it by accusing her husband of being a Jizya dodger and stingy man, with a view to reinforcing given ideologies, e.g., ‘polygamy’ and ‘attitude towards non-Muslims’ and their status under Islamic rule.

¹³ Ali (2006; italicized in the original) states “The derived meaning, which became the technical meaning, was a poll-tax levied from those who did not accept Islam, but were willing to live under the *protection* of Islam, and were thus tacitly willing to submit to the laws enforced by the Muslim State.”

Example (72a)

لا نلجأ إلى الله إلا في الأزمات. لم أكن أصلي إلا قبل الإمتحان، وكلما واجهتني مشكلة هرعْتُ إلى الله، في وقت الرخاء والنعيم لا أسأل، فإذا وقعت في مطب صرختُ يا رب. كم نتعاملُ بإسلوب البقالين اليهود مع الله. ندفَعُ القرش للشحاد ونقول نريد القصر في الجنة يا رب وكلُّ غرفةٍ تطلُّ على الواجهة البحرية ناحية أنهار اللبن والعسل.
(بهجت، 1986: 42)

Example (72b)

We had lost touch with religion, resorting to Allah only in times of crisis. I never prayed except before the examinations or whenever I faced a problem. In good and prosperous times I would not mind, but when I had a problem, I would shout “Oh, Lord”.

In dealing with Allah, how similar were we to Jewish grocers! We would give one piaster to a beggar, and say, “Allah, provide me with a palace in heaven, with each of its rooms facing north and overlooking the rivers of milk and honey!”
(Hassan 1988: 53)

The micro-signs involved in the text above can be better understood by means of intertextuality. The argument made is against ‘resorting to Allah only in times of crisis’, but for ‘resorting to Allah’ in all times. The writer’s negative attitude towards Muslims can be seen by means of his attitude towards Jews (renowned for richness, but notorious for being tight-fisted and obstinacy with God), hinging on the Qur’an: “they [the Jews] say: None shall enter Paradise unless he be a Jew or a Christian. Those are their (vain) desires. Say: Produce your proof if ye are truthful” [2: 111]. Nevertheless, Muslim have positive attitude towards Jews as can be seen in the following example:

Example (73a)

مات عليه السلام ودرعه مرهونة عند يهودي في طعامٍ اشتراه لأهل بيته. (بهجت، 1986: 46)

Example (73b)

“The Prophet may Allah’s prayers and peace be upon him, died while his shield was left in the possession of a Jews as security for some food he had purchased for his household”.
(Hassan 1988: 57-58)

Didactic discourse as macro-sign is crystal-clear in (73a). Prophet Mohammed had mortgaged his shield to buy food for his households before he died. This discourse as macro-sign aims to reinforce ideological stance of Islam towards non-Muslims in that it

is in principle a tolerant religion which recognises Judaism and Christianity and does not proselytise. Non-Muslims lived in peace with no compulsion in religion and used to trade with Muslims across Islamic State boundaries.

4.2.6 *Attitudes towards Children*

Arabs and Muslims are obsessed with children in general and boys in particular. This may justify the highest birth rate in most Arab and Islamic countries. Concepts like unwanted pregnancy, a woman being on the pill, birth control and contraception are still undesirable in many Arab and Islamic countries, and in case any of these methods is used, it is only among the most educated people. Rhapsodic language and feeling about giving birth to boys are unalterable fact of life among most Arabs and Muslims. Consider the following:

Example (74a)

(سمان، 1994 : 8)

لا تلد الا الصبيان.

Example (74b)

She'll give birth only to boys.

(Boullata 1998: 1)

There is a deep-seated belief in respect of children in Islamic-Arab culture, which is probably a far cry from Western culture. Intertextually, Qur'an says: "Wealth and sons are allurements of the life of this world: But the things that endure, good deeds, are best in the sight of thy Lord, as rewards, and best as (the foundation for) hopes" [18: 46].

Other relevant signs stressing the importance of having children in an Arab and Muslim family occur elsewhere in the text, for instance, "She [the first wife] will even go out herself to ask the hand of a second bride for you if she can bear you no children" (Boullata 1998: 1). The above discourse as macro-sign is a medium of attitudinal expression of societal norms as well as the writer's negative attitude towards some social practices in some Arab countries that only a woman who can give birth to boys is desirable for marriage.

4.2.7. *Attitudes Towards Animals*

It goes without saying that attitudes towards animals differ from one culture to another. In Arab culture, we can classify attitudes towards animals into anthropomorphic and

antediluvian. The former is typical of Islam and can be reflected in the Qur'an and the traditions of Prophet Mohammed. He said: "A woman was punished because she had kept a cat tied until it died, and (as a punishment of this offence) she was thrown into Hell. She had not provided it with food, or drink, and had not freed her so that she could eat the insects of the earth" (Sahih Muslim 2006: 4160). In respect of the dog, he said that "A man suffered from intense thirst while on a journey, then he found a well. He climbed down into it and drank (water) and when he came out he saw a dog lolling its tongue and eating the moistened earth out of thirst. The man said: This dog has suffered from thirst as I had. So he climbed down into the well, filled his shoe with water, then caught it in his mouth until he climbed up and let the dog drink it. Allah appreciated this act of his and pardoned him. Then (the Companions around him) said: Allah's Messenger, is there for us a reward even for (serving) such animals? He said: Yes, there is a reward for service to every living animal" (ibid: 4162). Nonetheless, there are some antediluvian negative attitudes to animals like dogs and pigs etc.

4.2.7.1. Dogs

As can be induced from the above discussion, dogs should not be ill-treated. But they are to date neither desirable in Arab nor in Islamic culture. For the sake of clarification, consider the way the translator has dealt with animals in translation.

Example (75a)

(مرة ضربتُ كلب أحد "أبطال الدكان" المجاورة "لدكاني" بحجر خلسة، فصار يعوي متألماً وخجلتُ وندمتُ لأنني لم أجرؤ مرةً على ضرب صاحبه). (سمان، 1994: 29)

Example (75b)

One day I surreptitiously hit the dog belonging to the "heroes" who owned the shop next to mine with a stone and it began to whine in pain. I was ashamed and regretted it, because I had not dared hit the dog's owner once. (Boullata 1998: 22)

In (75a), hitting a dog is an attitude that is alien to TL audience. Unlike Western societies (for example, the British are noted as a nation of dog lovers), most Arabs have insufferable attitude towards dogs as being dirty and unclean for fouling faeces onto the ground and doing harm to human beings, and also when they nuzzle up against or drool on a Muslim's body, he or she must get washed; otherwise, he or she should not enter a mosque for performing prayers. It follows that hitting them is quite normal in the above

excerpt. Keeping them is stultifying and boring and if kept, only for hunting. In this respect, Prophet Mohammed said: “Angels do not enter a house in which there is a dog or a picture” (Sahih Muslim 2006: 1214). In addition, he said: “He who keeps a dog (other than that) which is indispensable for watching the field or the animals will lose one qirat (sic) out of his deeds every day” (ibid: 898; (sic) added), that is, domesticating the dog to help for hunting.

In Arab culture, there are negative attitudes towards the owners of dogs. As can be noted, the speaker wishes to hit the owner of the dog for chucking money away on little luxury like keeping dogs.

4.2.7.2. Pigs

In line with Islamic rules, Arabs and Muslims have ‘puritanical’ attitudes towards pigs. Eating pork and even using all products of pigs, for instance, their treated skins in making shoes, clothes etc. are banned. Take the following:

Example (76a)

لقد أباح الله لحم الخنزير عند الاضطرار فهذه رخصة وليس في الأوتوبيس نص صريح ولا عرفي، وأغلب الظن أن هذا كذاك والله أعلم، ولعله مثل لحم الخنزير رخصة، فمن شاء ركب ومن أراد اكتمال دينه ترك.
(بهجت، 1984: 41)

Example (76b)

Allah authorised eating pork in case of necessity, and gave a clear license. But when it comes to buses there is no such clear stipulation. However, the same principle might apply here, that is to say, take the bus if you wish, but it is better not to!
(Hassan 1988: 51)

In this exchange, there are a set of assumptions by the interlocutors that strike and guide a conversation. The Sheikh was put to such question that whether riding the bus is allowed during Ramadan. Ironically, the Sheikh (usually well-versed in Islamic jurisdiction) states that, though it is unarguably forbidden according to Islamic rules, a Muslim can eat pork in case of necessity. This particular text is intertextually related to “Necessities make forbidden things permissible” (Boullata 1998: 146). When it comes to riding the bus, the Sheikh argued, a Muslim can take it. In fact, taking the bus in Egypt is no joke at all especially during Ramadan. It is usually full and most of the passengers stand which makes them feel claustrophobic. It is absolute bedlam. Bearing this image in mind, one

can imagine how difficult for a Ramadan observer to react to this situation at a time he or she is required to remain calm and always master his or her passions. In his argument, the Sheikh drew an analogy between eating pork and riding a bus. This discursal value aims at reinforcing two ideologies: (1) general Muslims' attitudes towards pigs, and when it is permissible for them to eat pork; and (2) the dreadful situation of bus life in Egypt expressed in undertones of criticism.

4.2.7.3. *Miscellaneous Animals and Insects*

In what follows we shall investigate the semiotic values of other animals in the original Arabic and look at whether the translation has really encapsulated these values or not.

Example (77a)

أحسُّ في الليلة الأولى من شهر رمضان أنني أرى من خلال النفس كل نفوس الآخرين في الوجود ...
وينمو داخلي الحنين فأودُّ أن أعرَّ على النملة التي كلمت سيدنا سليمان لأقبلها، وأتمنى أن ألقى الحوت الذي
ابتلع يونس لأربت على رأسه، وأحلمُّ أن أجد الحمار الذي بُعثَ أمامَ عزيز لأحملة على ظهري.

(بهجت، 1986: 16)

Example (77b)

On the first night of the month of Ramadan, I felt as if all other souls in the universe could be seen through my own soul. Inside me, a strong sense of nostalgia would grow: I wished I could find the ant that spoke to the prophet Solomon, and kiss it; I wished I could encounter the whale that swallowed Jonah and pat its head; I dreamed of finding the donkey that was resurrected before Ezra, and carrying it on my back.

(Hassan 1988: 27)

Recognising intertextuality would inevitably help us reconstruct the intended message within and also to a certain extent across texts. The text above consists of a parable of three intertextual potentials, namely the ant, fish and donkey. These animals are signs occurring within the text for a rhetorical purpose 'through-argument'. Firstly, the ant spoke to Solomon and was careful enough to instruct other ants to get into the habitations. In this regard, the Qur'an says: "At length, when they came to a (lowly) valley of ants, one of the ants said: O ye ants, get into your habitations, lest Solomon and his hosts crush you (under foot) without knowing it" [27: 18]. The tale of the ant becomes a parable of exceptional intelligence, carefulness and sense of responsibility. The Ramadan observer was obsessed with it, for a Muslim should have these traits in

Ramadan. Secondly, Jonah was temporarily punished for wrongdoing. The Qur'an says "Then the big Fish did swallow him [Jonah], and he had done acts worthy of blame" [37: 142]. This intertextual potential is a sign of punishment for the wrong-doers of the holy month of Ramadan. Finally the tale of the donkey has a parable of the Day of Resurrection from Islamic point of view. The idea beyond this sign is that when the world ends, *all* dead people will be brought back to live and Allah will decide whether they will go to Heaven or Hell.

It is worth reiterating that these signs did not occur in a vacuum within and across the text. Ramadan observers have to abstain from foods, cigarettes and sexual intercourse, and most importantly, they have to quit backbiting and squabbling all the time. Within text, these three potentials are micro-signs that display the major principles of Islam: 'Do good deeds', 'Do not do dirty deeds' and 'All people will brought back to live again'.

4.2.8. *Manners of Dress*

According to Katan (1999: 49) points out that "dress style can be seen as part of the environment, and is usually the first sign of identity. The level of formality in clothes usually coheres with formality in behaviour, though the meaning of 'informal' and 'causal' is strictly culture-bound". Dress is different from one culture to another in terms of colour, shape, type of design. Most importantly, "each culture has very strong beliefs about the identity portrayed through dress style" (ibid: 50). With respect to colour, for instance, it is conventional that when someone dies people are expected to dress in black. Red is socially unacceptable in Arab culture, and if a woman dresses herself in red, she can do that only at home, for example, "She'll wear red clothing only at home for you" (Boullata 1998: 3).

In Islamic culture, there is a set of rules about the appropriateness of dress, the most important of which is *wrah*: women have to dress modestly by wearing a dress that entirely covers all her body with the exception of the face and hands. A figure-hugging, low-cut dresses and all stuff like that are not permissible. Translation-wise, it is important that "translators need to be aware of the culture-bound meaning behind references to dress" (Katan, ibid). Consider the following example:

Example (78a)

سألتُ مرةً صديقتي التي تحجبت: لماذا؟ فأجابت لأرتاح من المضايقات وأصير حرة! (سمان، 1994: 107)

Example (78b)

I once asked a female friend of mine why she took to wearing the veil, and she answered, “In order to rest from being harassed and in order to be free!”

(Boullata 1998: 99)

Example (79a)

لا ترتدي الأحمر إلا في البيت أمامك. وتقطع ذراعها قبل أن تمدها من الباب ويراهها غريب. لا تنتشر الغسيل على السطح إلا محجبة خوفا من كلام الناس وعيون الجيران والشيطان. (سمان، 1994: 10)

Example (79b)

She'll wear red clothing only at home for you [...]. She'll hang the wash on the roof while veiled for fear of people's gossip, and for fear of the neighbours and the devil's eyes.

(Boullata 1998: 3)

Wearing Islamic scarf is not only a socially symbolic act, but also warrants a religious interpretation. The speaker in (79a) stresses that she wore Islamic scarf to avoid hordes of admirers and become 'free', and in (79a), the narrator lavished praise on a would-be bride. It entails *wrah*— parts of the body of a woman or a man that are not supposed to be exposed to others. For a man this is from the navel to the knee. For a woman it is all of her body except the hands, feet, and face (Al Hussein and Sakr 2005).

Example (80a)

(بهجت، 1984: 41)

أزاح الشيخ عمامته الى الخلف

Example (80b)

Sheikh moved back his Imama

(Hassan 1988: 51)

The socio-cultural object Imama¹⁴ (alternative spelling *amaama*) has several social, religious and political connotations. It is a kind of 'turban': "a long piece of cloth that is wound round the head. It is worn by Sikh men and some Hindu and Muslim men" (COBUILD 1995). This kind of dress is worn by Sheikhs or even ordinary Muslims to follow in Prophet Mohammed's footsteps. It can also mean 'Islamicist presence' or the 'turbaned Muslims' as shown in 'for the first time since 1921, the *amaama* appeared in

¹⁴It is also a sign of power as can be shown from a line of verse said most probably by Al-Hajjāj ibn Yūsuf, the governor of Iraq during Umayyad Caliphate, known for ruling Iraq with iron fist and carefully-worded eloquent speeches on different political occasions; he said: 'متى أضغ العمامة' أنا ابن جلا وطلاع الثنايا 'تعرفوني' 'I am a famous and incredibly energetic person, when I put Imama on, thereby you should recognise me' (our translation).

the Turkish Parliament' (Hatim 2002). Generally speaking, those who wear it are thought to be pious Sheikhs.

4.2.9. Kinship System

Translating Arabic kinship-related terms into English results in 'non-congruent items' (Shunnaq 1993). For example, the English term cousin in (82a) has eight Arabic designations; namely the son or daughter of one's paternal uncle, the son or daughter of one's maternal uncle, the son or daughter of one's paternal aunt and the son or daughter of one's maternal aunt. Being the case so, the translator's task is expected to be difficult. As Shunnaq puts it "if the lexical item 'cousin' is rendered into one of the above eight designations, only one eighth of its congruency is produced" (ibid: 51). Conversely, if one of the eight designations is rendered into cousin, a great loss in translation is expected particularly with those which have social and/or religious connotations like the one under discussion below. From semiotic point of view, neither the translation of lexical items expressing kinship is easy, nor is cousin marriage conundrum itself, as can be shown in the following example

Example (81a)

وأنا لم أعد راعباً في ذلك الحب كله. سأتزوج من ابنت عمي التي لم أراها، وأرضخ لمشينة أهلي.
سأستدعيها من آخر الدنيا. ذلك أفضل بالتأكيد. (سمان، 1994: 178)

Example (81b)

"I no longer want all this love. I'll marry my cousin, whom I've never seen, and I'll submit to my families will. I'll summon her from the other end of the world. That would certainly be better." (Boullata 1998:165)

In this context of situation, 'ابنت عمي' (lit. the female cousin on the father's side) is rendered as cousin (the daughter of one's paternal or maternal uncle) and hence falls short of the original Arabic. With regard to this marriage between cousins, there is a clash of views between Islamic-Arab culture and Western culture. While consanguineous marriage might be viewed in Western culture as distasteful, this kind of marriage has been a common feature of Arab and some Muslim societies for many years. Cousins cannot duck out of their forced marriage to their paternal cousins. According to Elkholy (1966: 29), "a man may not be denied if he chooses to marry his first cousin. Unless he declares his precise intention to the contrary, his cousin is held

for him and no other man may marry her”. An Arab proverb says ‘A cousin has the right to get the bride down from the mare’s back’¹⁵ (Qassas 1990), that is, preference is given to a first cousin or a second cousin marriage. As far as the Arab culture is concerned, such a marriage pattern aims at fostering intense family loyalties, nepotism and inbreeding. Furthermore, in such marriage, an Arab man would pay attention to his cousin on father’s side more than the girl he wants to marry (for further discussion of similar cases, see Homeidi 2004). The translator pays attention to the girl rather than the cousin. These social signs encoded in ‘ابنت عمي’, are not encapsulated in ‘cousin’. Intertextual relations of this sign to others in the text could help us understand it even a bit, for example, the speaker’s submission to the family’s will implies that he couldn’t duck out the forced marriage to his cousin on the father’s side, but layer upon layer of connotative meanings is still not presented in the above translation.

Example (82a)

صور قديمة على الطاولة. صورتي بثوب الاستحمام الشبيه بورقة التوت "البكيني" إلى جانب ابنة خالتي.
(سمان، 1994: 192)

Example (82b)

Old photographs are on the table: my picture in a fig-leaf bikini next to that of my cousin.
(Boullata 1998: 179)

The translation of ‘ابنة خالتي’ (the daughter of my aunt on mother’s side) into ‘my cousin’ bears witness to different interpretations as far as target culture is concerned. As mentioned earlier, the micro sign *wrah* entails that a woman’s body must be kept uncovered, thus the impossibility for a male cousin to have a photo with his female cousin wearing skimpy underwear. Had this happened, the woman would impugn the family’s honour, and possibly deserves killing if back-translation of English is read by any of the woman’s relatives.

In other cases, however, the translator was more accurate in other cousin-related terms, probably because these have no more connotative meanings than their denotative meanings.

¹⁵ This translation is for the Arabic proverb ‘ابن العم ينزل بنت عمه عن (ظهر) الفرس’ which is common in Middle East countries like Jordan, Lebanon, Palestine, Syria and many others. A male cousin is preferred as a husband-to-be for his female cousin to others. It should be noted that this social practice is not preferred in Islam as Prophet Mohammed did not encourage close relatives marriage.

Example (83a)

كان بوسع أشقائي الذكور الأربعة إرتداء نظاراتهم بسلام أما أنا فكان حلفُ أُمي وخالاتي وعماتي يجعلني أشعرُ بالخجل من نظاراتي وضعف بصري، فأخلعها في الشارع ولا أتعرف على بعض الأصدقاء العابرين واستمع إلى لومهم لي فيما بعد لأنني تجاهلتهم. (سمان، 1994: 108)

Example (83b)

My four brothers could wear glasses in peace. But the alliance of my mother and *my maternal and paternal aunts* made me feel ashamed of my glasses and my weak vision. So I took them off in the streets and did not recognise some friends as they pass by; and later I had to listen to their criticism because I ignored them.

(Boullata 1998: 100; italics added)

The italicised rendition for 'خالاتي' and 'عماتي' (lit. maternal and paternal aunts respectively) has one designation in English 'aunt'. Therefore, the translator seems to have opted for expounding the terms in question to be distinguishable within the text. Even the translation procedure followed by the translator did not do the trick as some semiotic values are still missing. Ideologically speaking, insofar as Arab culture is concerned, cousins' undying love for their maternal aunts is often more obvious than that for their paternal ones. It is thought that a maternal aunt relationship is equivalent to one's mother. Relatives from mother side receive high respect from nephews. An Arabic proverb says: 'ثلثين الولد لخاله' which translates 'Two thirds of a boy are his maternal uncle's': "a boy takes after his maternal uncle by two thirds because according to this proverb, maternal uncles are more influential than paternal ones in the formation of the nephews' characters" (Farghal 2004: 266). Nonetheless, when compared to paternal uncles, maternal ones enjoy less important and influential status as the Arab proverb¹⁶ puts it: 'Your maternal uncle is less influential than your paternal uncle' (Our translation).

Example (84a)

ولم يتفاهل جدي العشرون حينَ جاءه يوماً رجلٌ عربيٌّ مسلمٌ يريدُ سيفاً، قالَ لنفسه إن الغزاة هم الغزاة في كل مكان وزمان. (بهجت، 1986: 109)

¹⁶ This is a rough translation of an Arabic proverb 'الخال مخالي والعم موالى' whereby paternal uncles have more social significance than maternal ones. Accordingly, a woman is more subservient to her paternal uncles than to her maternal uncles, for if a woman impugns her family's honour, the stigma would be attached more to paternal than maternal ones.

Example (84b)

My grandfather could not have felt very helpful when one day a Muslim Arab came to him to buy a sword. He said to himself: “Conquerors are all the same ...always and everywhere.” (Hassan 1988: 92)

Hassan translates ‘جدي العشرون’ (‘my grandfather, twenty in number’) as ‘my grandfather’, thus befogging the intended message, that is, the actions in the utterance occurred in modern times, something which seems to have contradicted the flow of communication of SLT. The intertextual relations of signs like ‘رجلٌ عربيٌّ مسلمٌ’ (a Muslim Arab man), ‘سيفاً’ (a sword) and ‘الغزاة’ (conquerors) makes it possible for us to make assumptions that ‘جدي العشرون’ dates back to Muslim’s era, something like 800 years ago rather than to grandfather’s time which could be 70 to 100 years ago. A possible rendition of the sign above could be something like ‘forefathers’.

In (85a), the lexical item ‘جدي العشرون’ was rendered to ‘my great-great-grandfather’, and could be looked at to be quite different from that in (84a). Such inconsistencies in translating of the kinship terms would confuse the target readers as it opens the door for more interpretations: the time of the actions could be from 200 to 300 years ago, which contradicts the context of situation as another sign elsewhere in the text (‘أحد الجنود المسلمين’) would suggest.

Example (85a)

سأل جدي يوماً أحد الجنود المسلمين:

(بهجت، 1986: 110)

من هو قائدكم؟

Example (85b)

One day, my great-great-grandfather asked a Muslim soldier:

-“Who is your commander?”

(Hassan 1988: 93)

4.2.10. Ways of Greeting

Ways of greetings in Arabic relate to kinship, profession, and social or religious status (see Sharyan 2003). They pertain to political status as well. Arabic employs intriguing formulae that could hardly be matched by English. The Arabic much use of emphatic expressions, phrases or words is likely to be the best way to show respect, whereas emphatic-free utterances could entail disrespect to people, some of which could even be a kind of insult. Take the following:

Example (86a)

يطولُ صمتي، ويدي الممسكة بالهاتف تترتجف [...].

- هل بوسعنا أن نلتقي؟

- بالتأكيد، أينما شئت ومتى شئت.

- تعاليْ إلى فندقي بعد ساعتين. أنا في فندق "الوالدورف استوريا".

- سأكون هناك. إلى اللقاء يا ميمنة خانم و "يا ميّت أهلين وسهلين".

أعيذُ سماعه الهاتف إلى مكانها وأنا أكادُ لا أصدق. (سمان، 1994: 176)

Example (86b)

My silence is long and my hand holding the telephone trembles [...].

“Is it possible for us to meet?”

“Certainly, wherever and whenever you would like.”

“Come, then, to my hotel in two hours. I’m at the Waldorf Astoria Hotel.”

“I’ll be there. Until then, Maymana Hanum. And all my best.”

I put down the telephone, almost unable to believe. (Boullata 1998: 163)

The most common responsive greeting to welcome someone who has just arrived somewhere or to invite people to a particular place by telling them that they will be liked and accepted is ‘يا ميّت أهلين وسهلين’ (You are most welcome). The briefer the structure, the more jokingly and mockingly is, e.g., ‘أهلين’ depending on the context of the situation and intonation. This formula with the emphatic expression ‘يا ميّت’ (lit. Oh, a hundred) is employed to express the idea that the host is a genial bloke. Interestingly enough, the formula is used in the SLT to greet someone with warmth and affection, and to bid someone farewell. Obviously, it can be implied from the invitation to the Waldorf Astoria Hotel that the former pragmatic meaning is intended; however, the latter meaning is also implied from host’s bidding farewell to the caller, Maymana Hanum, when they came in on the tail end of the telephone conversation. As can be noted in the translation, the latter was opted for, probably for the peculiarities the Arabic formula has. Similarly ‘يا ميّت مسأ’ translates “A Hundred Good evenings.” (Boullata 1998: 182) is an emphatic form of greeting.

The major way of greeting in Islamic-Arab culture is ‘السلام عليكم ورحمة الله وبركاته’. The reply should not be with characteristic insouciance as the Qur’an puts it: “When a (courteous) greeting is offered you, meet it with a greeting still more courteous, or (at least) of equal courtesy. God takes careful account of all things” [4: 86]. Even with other formulae like in (87b), one can respond in a more courteous expression ‘وعليك

’السلام’. Interestingly, this greeting expression is employed regardless of a temporal and spatial context. Like English, Arabic different expressions of greetings mark different levels of formality, the shorter the structure, the more informal the greeting is (Carter and McCarthy 2006: 115), for example, ’سلام’ (salaam), which is also used as “a formal and respectful way of greeting someone in [...] Muslim countries” (COBUILD 1995).

Example (87a)

- مساء الخير يا معشر الأشباح.
- وعليك السلام ... تبدو جديداً. أهلاً بك.
(سمان، 1994: 210)

Example (87b)

I greet them: “Good evening, ghosts.”

One answers, “And peace to you. You seem to be new here. Welcome.”

(Boullata 1998: 195)

4.2.11. Terms of Address

Terms of address are culture-specific. In English, “the relative formality of terms of address is managed by means of vocatives, i.e., the use of the addressee’s name ... or a term of kinship ... or endearment ...” (Carter and McCarthy 2006: 115); they add that vocatives “are more closely connected with social intimacy and distance in interpersonal relationships and with the marking of discourse boundaries” (ibid). Among the terms the translations have displayed are: ’يا ابني’ (my son), ’يا ولد’ (boy), ’عمو’ (Uncle), ’عم’ (Amm/uncle), ’يا بيبك’ (not translated), ’صلى الله عليه وسلم’ (Allah’s peace and prayers be upon him), ’يا مولاي’ (Your eminence/Lord), ’يا اسطى’ (master), ’يا سيد’ (mister), ’يا مولانا’ (not translated), ’يا حاج’ (Hadji), ’حضرتك’ (not translated), ’شيخ’ (sheikh), ’أبو’ (Abu), ’خانم’ (Hanum), among others.

Example (88a)

التراب يملا السلم، وعم عبد العزيز البواب يقف أمام البيت.
(أحمد بهجت، 1986: 23)

Example (88b)

Dust filled the staircase. *Amm* Abdel Aziz, the doorkeeper stood before house.

(Hassan 1988: 34)

Example (89a)

وقد تلاشت غيرتي من عمو أبو رمزي وعمو أبو مروان وعمو أبو طانيوس. (سمان، 1994: 43-44)

Example (89b)

I was happy in her embrace and no longer jealous of *Uncle* Abu-Ramzi, *Uncle* Abu-Marwan, *Uncle* Abu-Tanius. (Boullata 1998: 36; italics added)

Example (90a)

ورد في الأثر عن رسول الله صلى الله عليه وسلم أنه قال. (بهجت، 1986: 83)

Example (90b)

Allah's Messenger, prayers and peace be upon him, was quoted saying:

(Hassan 1988: 74)

Example (91a)

ومات عليه السلام ودرعه مرهونة عند يهودي في طعام اشتراه لاهل بيته. (بهجت، 1986 : 46)

Example (91b)

The Prophet may *Allah's prayers and peace be upon him*, died [...].

(Hassan 1988: 57-58)

The italicised social-related terms of address in the above examples are used in different occasions. The Arabic honorific term *Amm* transliterates 'عم' (lit. uncle) is not used to refer to a brother of one's father or mother, but is used in deference to "Abdel Aziz". Moreover, it is used to show polite manner and genuine modesty on the part of the speaker. 'Uncle' that translates 'عمو' is almost always used by "children, with a first name, to address a man who is a close friend of their parents" (Oxford Advanced learner's Dictionary of Current English 2002). As can be noted, the translator of in (88b) opted for the transliteration of 'عم' as the speaker is an adult whereas in (89b), the translator opted for Uncle as a rendition of the same term.

The word *Abu* (lit. 'Father of') plus the name of the eldest son of someone has social, religious and political connotations. Socially, it is the most common polite form of address in Arab culture. In a given exchange, it is a norm of high respect between interlocutors to use the word *Abu* plus the name of a man's or woman's firstborn. Addressing an Arab man using his first name is less polite, with social status in mind. As a religious sign, it is also possible to use *Abu* plus a name of a prophet's compatriot to pay respect to them, for instance, the late head of al-Qaeda in Iraq, Abu Musab al-Zarqawi whereby Musab could be named after several of prophet's compatriots like Musab Ibn Omair. Politically, it could also be used as 'Code Name' by political figures, for example, the late Palestinian Chairman, Arafat, is known as Abu Amar.

In a different context, *Abu* plus an adjective of fear such as (*ghadib* ‘anger’) is used to do something under an assumed name. This is a common linguistic behavior when there are violations of human rights on the part of a political figure so that nobody will recognize him and then he may avoid a possible trial. Consider the following example:

Example (92a)

أكلنا بعضنا بعضا حتى سألَ الدم من وجوهنا وتكومت الجثث على سجادنا وداخل فناجين قهوتنا، وانهارَ كلُّ شيء على رؤوسنا وسط التصفيق والخطب الحماسية والملصقات المتطايرة مع رصاص الإبتهاج وانتهينا الى هذا الذل الذي لا مفر منه. عودتي الى بيروت تعني ببساطة قتلي على يدي "أبو المهاول (سمان، 1994: 27)

Example (92b)

We fought one another until blood ran all over our faces, corpses accumulated on our carpets and in our cups of coffee, and everything collapsed on our heads amid applause, ardent speeches and political posters flying with shots fired in joy— we ended up with this inevitable humiliation. Returning to Beirut simply means I will be killed by and. Abul-Mahawil. (Boullata 1998: 19)

‘Abul-Mahawil’ (lit. father of horror) is such an appellation that is conferred upon Arab political officials with a number of connotations such as frightening their opponents when they come to power, having the upper hand in ruling and remaining in power for a long period of time.

Finally, forms of address sometimes include people of high-rank religious status. For instance in example (93a), *sheikh* (alternative spelling *shaykh*) is “another form of address that has no parallel in English. It may be used to address someone who memorised the Koran [alternative spelling Qur’an] or the clergy man in Islam. It is also a form of deference for someone who is old and religious” (Sharyan 2003), for example, the Qur’an says: “O exalted one! Behold! *He has a father, aged and venerable*, (who will grieve for him); so take one of us in his place; for we see that thou art (gracious) in doing good” [12: 78] whereby the italicised phrase is the translation of the Arabic ‘ *إِنَّ لَهُ* ، ‘أَبًا شَيْخًا كَبِيرًا’. In Arabic, *sheikh* could also mean a tribe chief¹⁷, head of a state¹⁸ and a

¹⁷ An Arabic proverb says: ‘كلب الشيخ شيخ’ (lit. ‘The dog of a Sheikh is itself a Sheikh’) roughly means ‘like master, like man’. It is a sign of social hypocrisy, that anyone, who is close to a tribe chief, receives more preferential treatment than others.

¹⁸ A title used to address high-ups in some Arabian Gulf states like UAE and Qatar,

professor as well. Hatim and Mason (1990: 66) tackle the issue from a discourse point of view, saying that *sheikh* can be said to be a problem of tenor or level of formality”. To make the point more explicit, take the following examples:

Example (93a)

لاحقني الصافي وقد ظنني في البداية فرنسية. انسحبنا إلى الشاطي للحظات بعيداً عن الأعين، وكدت أمنحه نفسي كما أفعل في باريس حين أقع في الحب دونما تعقيدات، لكنّ عمّني لحقت بنا وكانت بالمرصاد وضع أبي يده على الحكاية وزوجنا على يدي الشيخ!
(سمان، 1994: 70)

Example (93b)

Safi pursued me, thinking at first that I was French. We withdrew to the beach for a few moments away from all eyes, and I almost gave myself to him, as I do in Paris when I fall in love with no complications. But my aunt had followed us and was on the lookout. My father learned of the episode and he called a *shaykh* who married us.
(Boullata 1998: 60)

Example (94a)

سألت شيخَ المسجد اليوم:
هل يُفطر ركوب الأوتوبيس في رمضان يا مولاي؟
أزاح الشيخ عمامته الى الخلف، وحك راسه بيده، وظهرت على وجهه علائم التفكير والحيرة ثم أجاب:
الأفضل الا تتركب ... لقد الله لحم الخنزير عند الاضطرار فهذه رخصة وليس في الأوتوبيس نص صريح ولا عرفي، وأغلب الظن أن هذا كذاك والله أعلم، ولعله مثل لحم الخنزير رخصة، فمن شاء ركب ومن اراد اكتمال دينه ترك.
(بهجت، 1986: 41)

Example (94b)

Today I asked the Sheikh at the Masjid: “Your eminence would getting (sic) on the bus during Ramadan break one’s fasting?”

Sheikh moved back his Imama, scratched his head and showed signs of deep thought and perplexity before giving me an answer: “You’d better not! Allah authorised eating pork in case of necessity, and gave a clear license. But when it comes to buses there is such clear stipulation. However, the same principle might apply here, that is to say, take the bus if you wish, but it is better not to!

(Hassan 1988: 51; sic added)

In (93a) and (94a), the social and religious signs associated with ‘sheikh’ are far beyond the transliterated word. The context of situation determines the interpretations of each. In (93a), sheikh is a marriage registrar or ‘the Ma’zoun’ (Hassan 1988:25). In (94a),

sheikh should be understood in its narrower sense, the one who is responsible for religious duties like leading the prayers in a mosque, preaching a sermon on various religious issues and making oration on Fridays, etc. In addition to the above signifieds associated with the word, 'sheikh' is someone without whom a marriage could not be performed.

4.2.12. Proverbs

Bakella (1984: 248) defines a proverb as "brief epigramic saying presenting a well-known truth that is popular and familiar to all. It is always used colloquially and set forth in the guise of a metaphor and in the form of a rhyme, and sometimes alliterative". Concerning translating proverbs from Arabic into English, Shunnaq (1993: 52) points out, the translator should give them tremendous attention as they "reflect the homely philosophy, humour and character of the Arabs". Nevertheless, translating proverbs poses a challenge for the translator. The difficulty arises because "proverbs may be acceptable in a given time within the order of conversation, but the proverb's syntax, subject-matter or other features may violate in some way the usual context" (Qassas 1990: 1). To illustrate the difficulty of rendering the cultural signs with which many proverbs are replete, consider example (95) below.

Example (95a)

دخل إلى غرفة مكتبه وسمعته يتحدث على الهاتف. حاولت أن أسترقت السمع. فلم أفلح إلا بسماع قهقهة
ضبطتني بعدها الخادمة، فتظاهرت بأنني أمرٌ مصادفة! عاد والدي شبه ضاحك وقال: لا تحلفي محلوفاً
عليك ... إنه أيضاً رفض الحضور للتعرف ولن يتزوج إلا صبية يعرفها ويحبها.

(سمان، 1994: 180-181)

Example (95b)

He entered his office and I heard him speaking on the telephone. I tried to listen stealthily but only succeeded in hearing his laughter. The maid caught me overhearing and I pretended to be passing by coincidentally! My father continued, almost in laughter, quoting a Damascene proverb: "*Don't play hard to get, you are already unwanted.*" The man's son, too, refused to attend the initial visit of acquaintance and would only marry a young woman he knew and loved.

(Boullata 1998: 167-168; italics added)

The speaker's father was on the telephone to a friend of his discussing arranged marriage which doomed to failure. When the father finished the telephone conversation, he uttered the italicised proverb, usually used to stress the fact that someone pretends not to be interested in another person. As a result, one has to bear in mind that the daughter must have swept into the vortex of embittered emotions as far as Arab culture is concerned. These particular semiotic values are likely to be unclear in the target culture, however perfect the translation of the proverb was.

Example (96a)

- أمتنا العربية- حرسها الله- أمة حلوة تحب الحلواء. يقول مُعمر العرب أبو عبيد، يقول العرب: كلُّ طعامٍ لاحلواء فيه فهو خداج "يعني ناقص".
(بهجت، 1986: 79)

Example (96b)

I recalled the Arab saying: "Without the sweet, no meal is complete!"

(Hassan 1988: 71)

In (96b), the translator manipulates the text the best way possible by deleting repetitive words, i.e., 'يقول مُعمر العرب أبو عبيد، يقول العرب' (lit. 'an aged Arab called Abu 'Obaid said that the Arabs had said: ...') so that the text can go in harmony with TT genre norms. The Arabic proverb lays emphasis on how much Arabs overindulge in sweets.

Example (97a)

يومئذ كنتُ أمارسُ هوايةَ صيد السمك فوقُ صخور شاطئ "رأس بيروت" وأشعرُ أنّ جسدي جزءٌ من الصخرة تحته ومستقرٌ فوقها و"الحجرُ في مكانه قنطار" كما كان يُرددُ أبي. (سمان، 1994: 26)

Example (97b)

In those days, I practiced amateur fishing from the beach rocks of Ras Beirut and felt my body part of the rock underneath it as it was firmly positioned on it. My father used to say *repeating the popular proverb against leaving one's birthplace*, "A stone in place weighs a ton". (Boullata 1998: 18; italics added)

This rendition may look odd as far as TL receivers are concerned partly because of anomalous relationship between one's love for homeland and a stone in its place. The proverbial expression in (97a) is so deeply rooted in the Arab culture that is usually known for devoted and extended family relationships and strong patriotism and nationalism. The sign here is love for homeland. The English equivalent could be something like 'East or west, home is best'. The translator explicated the proverb to

convey the connotative meanings as shown in the highlighted phrase above. The intended meaning of the translation of the Arabic proverb could be arrived at if taken in relation to other signs in the text, for example, ‘I practiced amateur fishing from the beach rocks ... felt my body part of the rock underneath it ...’

4.3. *Material Culture*

That material-related items are culture-specific is palpable. It is important to look at these in terms of organization in minds of the people of a given culture (see Chapter 1 section 1.2 above). These items represent social and ideological culture. Items like articles of clothing (e.g. a cloak, black scarf etc.), jewellery (e.g., rings, (twisted) bracelets etc.) and cosmetics (e.g., henna, kohl etc.) are examples of the two categories and have no equivalents in English because social and religious behaviours are associated with these articles and items, and thus they turn out to be social or religious signs. For example, the word ‘headscarf’ as a religious sign is essential for Arab and Muslim women because of ‘*Awrah*’ (see Chapter 3 Section 3.1.2.5 above).

4.3.1 *Adornment*

4.3.1.1 *Cosmetics*

The material words kohl (a black powder used by female Arabs to beautify their eyes), henna (a reddish brown dye obtained from leaves of henna plant) and tattoos (a design on someone’s skin) are all signs for joy at least in this context of situation. Consider example (98) below:

Example (98a)

وحولي وجوه مرسومة بالكحل والحناء والوشم والإبتسامات والألوان والقبلات وحرارة القلب.

(سمان، 1994: 69)

Example (98b)

Around me were faces with kohl and henna, tattoos, smiles, colours, kisses and warm hearts. (Boullata 1998: 60)

The difficulty a translator is expected to encounter is the incongruity of lexical items when rendered in English. Truly, the signs associated with these lexical items are likely to be beyond the comprehension of the TL audience if they are not explained. For example, applying black henna is neither permissible for Muslim women nor men so

‘والحناء’ should be understood to be red in colour as can be shown in a different text in example (99a) below. As for tattooing one’s body, it is not permissible for both sexes. “Prophet Mohammed cursed the women who added false hair and the women who asked for adding false hair, and the women who asked for tattoo, and those women who have themselves tattooed” (Sahih Muslim 2006: 3965). It ensues therefore that tattooing women’s faces for ceremonies is an illicit activity that is not allowed by Islamic jurisdiction. However, ‘kohl’ is permissible for both sexes.

It must be noted that applying ‘henna’ especially on the hands of the bride is the lead-up to ‘the wedding night’ which is the most important ritualistic practices of Arab marriage.

Example (99a)

خصلٌ محمرةٌ مصبوغةٌ بالحناء كما كانت تفعلُ عجائزُ أسرته في بيروت حين كان طفلاً
(سمان، 1994: 8)

Example (99b)

Revealing locks of hair dyed red with henna— the old women of his family in Beirut had used henna when he was a child. (Boullata 1998: 1)

4.3.1.2 Jewellery

While it is unlawful for men to wear jewellery made of gold, women can wear whatever ornaments they wish to.

Example (100a)

صارتُ تكررُها بأسى وهي تضربُ على صدرها بيدٍ مُزَنرةٍ بالخواتم والحلي البيروتية العتيقة من مبروماتٍ وسواها والدمع يكاد يسيل من عينيها كمن يبكي زمانا هاربا. (سمان، 1994: 14)

Example (100b)

She then began to repeat these last words with sorrow, beating her chest with her hands, which were bedecked with rings and old-fashioned Beirut jewellery, twisted bracelets and other trinket. Tears almost flowed from her eyes like someone weeping for lost time. (Boullata 1998: 14)

Jewellery is considered to be a sign of wealth to women. The more jewellery a woman possesses, the richer is thought to be. It should be noted that many Arab and Muslim

women have a dowry of jewellery and precious objects, without which marriage could have been difficult.

4.3.4. *Rosary*

The cultural object 'مسبحة' (alternatives 'السيح' and 'سُبحة') is very much related to social and religious practices most probably all over the Islamic and Arab worlds. The Elderly people usually carry a rosary and systematically finger it for the sake of counting a series of prayers as they say them such as 'Allah is Greater', 'Thanks Allah' etc. The prayers could also be haphazardly for amusement.

Example (101a)

اننا نغذ السير ونحرك ايدينا ونحرك السبح بشكل أسرع. (بهجت، 1986: 31)

Example (101b)

I noticed that we were walking with quicker steps and clicking over the beads faster. (Hassan 1988:41)

Example (102a)

وعم عبد العزيز البواب يقف أمام البيت وفي يده (المسبحة) (أحمد بهجت، 1986: 23)

Example (102b)

Amm Abdel Aziz, the doorkeeper stood before the house telling his beads. (Hassan 1988: 33-4)

Example (103a)

السيدة الغامضة ما تزال تعبت بحبات سبحتها. (سمان، 1994: 14)

Example (103b)

Yet the mysterious lady continued to finger the beads of her rosary. (Boullata 1998: 7)

The utterance 'وفي يده (المسبحة)' (lit. the rosary is in his hand) could imply that Abdel Aziz was telling the rosary for counting prayers, with most probably thirty three beads. Or it could connote a sense of amusement as well. However, the 'ونحرك السبح' (lit. and we move the rosary) has no religious connotation at all because the speaker and his friend "continue[d] to ogle the girl's fair marble-like form" (Hassan 1988:41) as they were telling their beads. Similarly, 'تعبت بحبات سبحتها' (lit. to finger the beads of her rosary) probably low-slung rosary with ninety nine beads, has no religious connotations as the 'تعبت' would suggest.

4.3.3. Moon

That “Beauty is in the eye of the beholder” is quite true, but likening a woman to objects such as blancmange, deer, turnip, silver and the moon might be outlandish in the eyes of the English. Interestingly enough, the moon is deemed to be one of the most beautiful objects for Arabs for likening their lovers’ beauty. According to Alkhalif (1996: 36), “Arabs liken a lover to the moon or a deer to express how beautiful she is. This seems to be eccentric in other cultures” (Our translation). In addition, Prophet Mohammed said: “The (members) of the first group to get into Paradise would have their faces as bright as full moon during the night ...” [Sahih Muslim 2006: 5062]. Consider the following examples:

Example (104a)

يا صديقي القمر عادت الفرنجة من زيارتك للمرة الثانية، ولم نتفق كمسلمين على رؤية هلالك.
(بهجت 1986: 82)

Example (104b)

Oh moon! My companion! Foreigners have just returned from a trip to you,
while we still dispute about the rise of the crescent! (Hassan 1988: 72)

Example (105a)

وبدا له وجهها تحت ملايته السوداء، كأنه البدر في الليلة الظلماء.
(بهجت، 1986: 14)

Example (105b)

Her face under her black Milaya ¹⁹looked like a full moon on a pitch-dark night.
(Hassan 1988: 25)

Example (106a)

عروسٌ نادرةٌ بيضاء شق اللفت تقولُ للقمر قَمٌ لأجلس مكانك. (سمان، 1994: 10)

Example (106b)

She’s a rare white bride, as white as the inner heart of a turnip, as beautiful as
the moon. (Boullata 1998: 3)

In these examples, it is possible to compare a lover to the (full) moon and a turnip. The signs ‘كأنه البدر في الليلة الظلماء’ in (105a), ‘عروسٌ ... بيضاء شق اللفت’ and ‘تقولُ للقمر قَمٌ لأجلس’ in (105b) and ‘مكانك’ in (106a) are all used to indicate that the lover’s glacial beauty is magnetic. Without such cultural knowledge of these signs, target readers are still reeling from the

¹⁹ “A loose garment that native Egyptian women wear” (Hassan 1988: 24)

shock of hearing of these signs and perhaps hard to make the appropriate association of beauty with material culture objects like the one we mentioned above.

By the same token, it is also possible in Arabic to liken a woman to silver as example (107a) shows. The speaker was astounded by his lover's beauty being 'as fair as pure silver'.

Example (107a)

كانت بيضاء كالفضة النقية. (بهجت 1986 :14)

Example (107b)

She was as fair as pure silver. (Hassan 1988: 25)

4.4. Miscellaneous Cases

4.4.1 Text with Foreign languages

Samman's SMST is peopled with immigrants and émigrés to France, UK and United States. In the following text, the characters peppered their remarks with French phrases. Take the following examples:

Example (108a)

حزموا قدمي مع الضحكات وهم يهتفون بالفرنسية أبدول سيقفز، [...] قالت مداعبة: حسناً يا هاملت اللباني ... أوركوار ... ومدت ذراعيها كالعصفور وقفزت في الفضاء وهي تصرخ بالفرنسية التي تتكلم بها طوال الوقت: حرية. (سمان، 1994 :12)

Example (108b)

They bound my feet, laughing, as they shouted in French, "Abdul will jump." [...]. She said, teasing. "Fine, you Lebanese Hamlet, au revoir." And she stretched out her arms like a bird and jumped into space shouting in French, which she spoke all the time, "Liberté ..." (Boullata 1998: 5).

As can be noted, there are three cases of using French phrases. In the first case, the speaker and Nadine with some friends from the sports club stood on a bridge near Paris. Nadine wanted to try bungee jumping. Hurtled down on bungee ropes from the bridge into empty space, all burst into a loud guffaw and shouted in French 'أبدول سيقفز', which has been translated into 'Abdul will jump'. What is the implicature of writer's use of French? As the setting was on a bridge in Paris, French is ultimately the language the

friends are expected to speak. However, the translation gives the impression that the English speaking friends may seem more learned than the French speaking friends. It is also possible to assume that the translation did not generate the same kinds of implicatures as the original Arabic would suggest. In the original Arabic, the friends from the sports club are French, but they could be English in the translation.

Similarly, the translator has rendered the French phrases and sentences the characters uttered into English as can be shown in the following example:

Example (109a)

حينئذ امتدت ذراعان لرجل لا أعرفه تحملانه عني وتودعانه في المقعد. شاكر ابتسم للغريب على غير عاداته، وهو الطفل الذي لم يضحك مرة منذ خمس أعوام، منذ أصابته شظايا القذيفة الأخيرة في الحرب وخلفته مشلول الجزء الأسفل ... قلت للرجل بالفرنسية: أشكرك يا سيدي.
أجابني بالفرنسية أيضاً: سأبقى معك وأساعدك في حمله إلى الألعاب وإعادته إلى مقعده.

(سمان، 1994: 155)

Example (109b)

At that moment, a man I did not know stretched out his arms and carried him for me and put him on the seat. Contrary to his habit, Shaker smiled at the stranger, although he is a child who has not laughed once in the five years since he was hit by the shrapnel of the last shell of the war; it left the lower part of his body paralyzed.

I said to the man in French, "Thank you, sir."

He answered me in French also, "I will remain with you to help you carry him to the various games, then return him to his seat." (Boullata 1998: 145)

It can be implied from the above utterance that the interlocutors had exchange in French in the original Arabic whereas the translation implies that the exchange is in English. While the SL may give the impression that a French man was cooperative and kind to the woman in the exchange, the translation implies that the man must not be French but perhaps an English man or a foreigner in France with good English. After all, a contradiction is realised in, say, answering her in French while using English.

The term in the translation— 'au revoir', it should be noted, is in French in the original. Being used as such is still a sign of sophistication and learning in most Arab countries. French is used among the most learned elite and is thought to be an 'aristocratic language'. The translation is quite perfect.

Finally, the speaker's lover, Nadine, shouted in French too—'حرية', but this time it is translated into French 'Liberté'. What implicatures arise out of the translation? It is possible to say that it is a sign of code-switching among immigrants. Furthermore, one can assume based on the previous discussion of the writer's ideology, that Nadine was obsessed with French 'Liberté' that is almost absent from Arab culture, thus shouting in French rather than Arabic, a case of translation that was handled the best way possible. Even it is possible to say that she looked down her nose at him who couldn't speak French.

To sum up, the translations of texts loaded with French swayed precariously between maintaining French phrases and rendering them into English equivalents.

However, the translator was creative in presenting French, though the context of the SLT was not clear. Consider the following:

Example (110a)

هل من أوامر أخرى مفرحة يا مولاي؟ لا يجيب لكنه يندن بأغنية ... لا تتركيني ... (سمان، 1994: 131)

Example (110b)

“And are there other joyful commands, my lord?”

He does not answer, but he hums a song, “Ne me quitte pas ...”

(Boullata 1998: 123)

The translator as a cultural mediator could context the interlocutors by providing a footnote (“don't leave me”: a famous French song).

4.4.2. *Paragraphing*

The structural organisation of text in Arabic is different from that in English. Carter and McCarthy (2006: 139) says that English paragraph as a text structure comprise

an indeterminate number of sentences, but often a particular sentence may stand out as being more important than others and provide important clues as textual coherence. For example, the first sentence of a paragraph will be about, and is sometimes called the topic sentence. Equally the final sentence in a paragraph may represent the logical conclusion or a summary of all the previous sentences.

Moreover, English distinguishes structural paragraphing from orthographic paragraphing. The former has to do with partitioning speech into units by means of formal markers as a

structural basis for dividing up stretches of discourse. The latter caters for appearance aspects guide our search for meaning, which is of little avail to arrive at the intended meaning being exchanged through text (see Longcare 1976; Hatim 1997). Such features are not clear-cut in Arabic. To appreciate the argument made so far, let us consider the following example similar to one discussed by Hatim (1997: 56):

Example (111a)

بارك الله في الشيخ. أسندتُ ظهري للعمود الرخامي في المسجد ورحتُ أتأملُ الجو حولي. تنام الناس في المسجد وتقرأ فيه الصحف. وفي صدر الإسلام كان المسجدُ مدرسةً علياً وغرفة قيادة لأفراد الأمة. خادم المسجد يطوف على النائمين بمقرعته وهو ينادي ... إصحى يا حاج. قوم يا أسطي. انهض يا سيد. فز يا ولد. لكل واحد نداؤه الخاص الذي يليق بمقامه السني أو الزري. (بهجت، 1984: 41)

Example (111b)

God bless the Sheikh. I leaned my back against the marble column in the Masjid, and went on looking around me.

Today people sleep and even read newspapers in the Masjid, while in the early days of Islam, the Masjid was a house of learning and a gathering place for Muslim.

The Masjid's servant went round, calling sleepers to wake up: "Wake up Hadji"; "get up master"; "rise mister"; each person had his own call, consistent with his appearance and a social standing! (Hassan 1988: 51-2)

This example bears witness to differences of text structure in the way Arabic and English partition written speech. In pursuit for the intended meaning, the translator seems to have decomposed the Arabic text and then obviously made modifications by identifying the formal chunks of discourse and splitting the Arabic paragraph to three English orthographic paragraphs. Let us take paragraph two to highlight text segmentation in the translation:

Chunk I

Element 1: Implicit Thesis Cited: 'Today's Muslim differ from those in the early days of Islam'

Element 2: Enhancer: 'They sleep in the Masjid'

Element 3: Enhancer: 'Today's people even read newspapers'

Chunk II Element 4: Statement of Opposition: 'While in the early days of Islam ...'

Chunk III: Substantiation of Opposition

Element 5: Substantiation: 'The Masjid was a house of learning'

Element 6: Substantiation: 'A gathering place for Muslims'

Figure 6 Text Organisation in the Translation

In figure (6) above, we can tackle text organisation in two ways. Pragmatically, the text selected above aims at showing how Muslims' actions in the Mosque (House of Allah) are humiliating. In terms of semiotic interaction, the speaker juxtaposed two signs, namely 'claim' and 'counter-claim' substantiated by examples— criticising today's Muslims and extolling old Muslims.

In what follows, let us look at the translator's manipulation of the SLT to make the translation quite possible.

Example (112a)

تخرجت ابنتي وأرسلت لنا بعدها بأسبوع برقية من بيروت: تزوجت "خطيفة" لتوفير نفقات الأعراس من نabil الذي أعرف أنكما تحبانه وعدنا الى بيته هنا! (سمان، 1994: 115)

Example (112b)

My daughter graduated and, a week later, sent us a telegram from Beirut saying, I got married to Nabil, whom, I know, you both like. We eloped to save all the wedding expenses, and we returned to his home. (Boullata 1998: 107)

Example (112c; back-translated from Arabic)

My daughter graduated and, a week later, sent us a telegram from Beirut saying, "I eloped to save all the wedding expenses with Nabil, whom, I know, you both like, and we returned to his home.

Example (112c) displays a striking shift from the SL discourse to make the translation flow as smoothly as possible. However, a distortion of meaning can be realised in the translation, that if she got married to Nabil, why then she had to elope with him. Also, the translation is redundant as 'elope' implies getting married to someone.

As can be noted, the reason why she eloped with Nabil is to save wedding expenses which are unbearable in Arab culture, thus stressed even before the agent. It must be noted that this kind of marriage is totally rejected in Arab culture and always bear negative image such as losing one's virginity. Therefore the text producer wishes to highlight that high wedding expenses are conducive to elopement.

4.4.3. *Right-to-left Language*

It is clearly not the case that translation into a target language, especially when working into a language such as English, only abounds with difficulties at syntactic, or semantic, or pragmatic level, but at a much more macro-sign level. An area of imbalance is the

disparity of the way Arabic and English texts are written. Whereas the former is **Right-To-Left** (henceforth, RTL) language, in which normally the letters of a single word can work with joined-up by ‘ligatures’ or cursive script, the latter is **Left-To-Right** (henceforth, LTR) language. However, numbers are generally written the same way as with LTR languages. The pitfalls of translating from any RTL languages like Arabic and Hebrew into LTR languages such as English, Spanish, etc. are numerous, the first of which that come to one’s mind is the lack of equivalence, that the beginning of a book, short story, etc. for RTL language readers is the ending for LTR language ones, the reverse is quite true. In fact, there is no obvious reason why one way is better than the other in a general sense. But, for the most part, Arabs and Muslims are right-handed. Right-handedness is mentioned in the Qur’an that “he who is given his Record in his right hand, [...] will his account be taken by an easy reckoning, and he will turn to his people, rejoicing!” [84: 9-11] but “he that will be given his Record in his left hand, will say: "Ah! Would that my Record had not been given to me” [69: 25]! For the sake of elaboration, let us take the following example:

Example (113a)

أغادرُ المترو في محطة "الايَتوال" وأبدله بمترو آخر يُقَلني حتى محطة "فرانكلن-روزفلت" في الشانزليزية. هكذا كل صباح ومساء. (شَهقتُ نادية بشماتة مُستثارة عام ١٩٨٦ حين عَرَفت أنني تخلفتُ مراراً عن حضور حلقتنا النسائية لشرب الشاي في الردهة الطولانية لفندق "البلازا-أثينية".

(سمان، 1994: 110)

Example (113b)

I leave the metro at the Etoile station and transfer to another metro line that will take me to the Franklin Roosevelt station on the Champs Elysées. This is repeated every morning and evening. Nadia gasped gloatingly in 1986 when she learned that I had often not attended our women’s circle to drink tea at the grand hall of the Plaza-Athénée Hotel (Boullata 1998: 101-102)

The writing direction of Arabic text in (113) is RTL, with embedded LTR numbers—‘١٩٨٦’, that is an Arabic text comprises Indian numerals which conjures up images of interaction between Arabs and Indians and their influence on the Arab sciences. However, the writing direction of the translation is LTR, with LTR embedded highlighted numbers (e.g., 1986). That is, the English text with Arabic numerals which displays the pervasive influence of the Arabs on English.

CHAPTER FOUR

CONCLUSIONS AND RECOMMENDATIONS

5.4. Introduction

The major concern of this study has been to investigate some of the problems Arabic-English translators may encounter in pursuit of optimal translation for Arabic cultural signs. To fulfil this aim, a collection of 10 Arabic stories compiled in the SMST and another 10 in the RD is used to serve as the data of the study. Having scrutinised the data, the researcher has cited the Arabic signs and looked at the translations for potential problems.

5.5. Summary and Conclusions

From the examples we have looked at, the conclusion is inevitable that in numerous context, translating Arabic cultural signs is difficult for the most part, but not impossible. For the sake of brevity, let us first of all summarise the theoretical part of the study, and then make a number of recommendations to translation schools, translators and researchers.

This study has been conducted with substantial challenges. Plausible literature relevant to Arabic, for the most part, is missing or, at best, is thin and unsatisfying. DTS has been a neglected area in Arabic TS. Nevertheless, the study is carried out. It is basically intended to pin down the magnitude of the obstacles involved in translating cultural signs between unrelated languages and cultures. A case in point is the translation from Arabic into English. The study aims to gain deep understanding of the translation strategies essential to surmount these obstacles, and the far greater tension present from time immemorial, on the one hand, between long-lived debate between being loyalty to the SLT or TLT, and on the other hand, between ‘direct’ and ‘oblique’ translations. It is also feasible to uncover the kinds of information that is missing in the course of translation.

However, and precisely in view of the fiendish difficulties of rendering cultural signs as shown from the extensive discussion throughout the current study, translation is possible no matter how far the SL and TL are in terms of culture and linguistics. But loss in translation *vis-à-vis* semiotic values of the SLT is oft-repeated truism.

Specifically, the translators come up against RU and PU. As for the former, the absence of referential meaning of a SL element in the TL is obvious. Many a word in Arabic is not lexicalised in the target culture. With regard to the latter, pragmatic meaning that is essential for arriving at semiotic value of an Arabic sign is incalculable in English

Seen from the standpoint of DA (see for example Baker 1992; Blum-Kulka 1986/2000; Hatim and Mason 1990/1997; House 1997) a model for semiotic translation becomes demanding. Reference to DST while handling cultural signs could also be useful. Thus, we have proposed MST which is an amalgamation of Toury's terms of 'acceptability' and 'adequacy' on the one hand, and Hatim and Mason's four-phase model to semiotic translation on the other. In a sense, the combination can bring about a kind of translation that goes in harmony with the norms of the TL or SL, a translation caters for the signs within and across the boundaries of the SLT. MST is aimed primarily at providing the translator with a way to look at discrete signs in such a systematic way and tries to enhance the chances of successful communication and to minimise the risk of misunderstand or non-communication.

We might want to start the discussion of MST by asking whether it is in fact possible or even desirable to do any translation without having in mind the intertextual relation among discrete signs in a given text. MST takes its point of departure from the fact that the translation of a sign occupies a position on a hypothetical continuum, and for translation to be successful, a concerted effort to make use of the four suggested translation procedures should be made while dealing with a given sign.

And with regard to Toury's norms, the study shows that in some translation samples, the translators' decisions made during the translation process could be based on conscious choice as to the main objective of the translation. The translation in item (16) in Appendix II is target-oriented, but in item (92), it is source-oriented as the translation of 'ابن سينا' to 'Ibn Sina' would suggest. It could have been rendered to 'Avicenna' had loyalty to target culture been sought.

Concerning Hatim and Mason's (1990) model to semiotic translations, the phases are based on the principle of language competence and culture experience a translator should possess to be able to identify a sign in a given text. Apart from linguistic competence, cultural competence is thought to be very important to the translator. The more bicultural the translator is, the more he or she can provide the denotative and connotative meaning(s) of a sign. In addition, but rather very important, the translator should be equipped with salient translation technique and strategy to better render a

sign. Semiolence comprises the four stages mentioned earlier and ‘adequacy’ and ‘acceptability’.

Hatim and Mason’s (1990/1997) approach to context in its three domains merits close investigation. Communicative context includes register membership; pragmatic context covers intentionality; and semiotic context accounts for intertextuality. Building on these domains, the study draws a conclusion similar to Hatim and Mason, that taking the three dimensions into consideration would facilitate maximal flow of communication. The otherwise would pose a threat to the spirit of the SL text (1990). We place a high premium on the semiotics of the question of cross-cultural transfer between Arabic and English. Many a translation sample shows that the cultural signs were rendered without paying heed to their semiotic values. The end-products were slightly grotesque translations.

One of the main general objectives is to establish taxonomy of values for semiotic manifestations of Arabic cultural signs. The taxonomy already used in chapter three is used again (see Appendix II), including representative samples of the many sign addressed in the study. The semiotic values of original Arabic are contrasted to those in the English translation. When it happens that both languages have the same semiotic value like the one in example (21) in Appendix II whereby ‘scratched his head’ captures straightforwardly the nub of the Arabic sign ‘وَحَكَ رَأْسَهُ بِيَدِهِ’, form-based translation strategy could be employed for producing salient translation understood with most of semiotic values in mind. As the translation in example (21) would suggest, function-form translation strategy was also utilised, that is the image created in the minds of the SL readers is alike to that already created in SL receivers’. The sign like the one we have in (21) may be placed on cline 4 mentioned above. In other cases like example (2) in the appendix where the semiotic values differ in both languages and cultures, the fourth stage of MST is called for so that the TL recipients could no longer become baffled. Furthermore, in example (1), the semiotic value of Arabic sign is entirely different from that in the target language culture; consequently, a TL reader might think that an Arab woman is living in cloud-cuckoo-land about liberty expectations. Clearly, she is emasculated and marginalised.

One important point which should be taken into account is that the kind of data selected for the sake of the present study could represent either or two subtypes of literary translation, namely scholarly version and commercial version. In scholarly versions, TL readers’ expectations may be limited to gain intercultural knowledge, and

in this case, the translation could occupy a primary status in the target language literature. It is in the latter version that TL readers are likely to be disinterested or even uninterested in gaining cultural or intercultural knowledge, hence the trade-off between greater cultural access to cultural data and expressive force of the translation. Thus, the status of translation is thought to be peripheral to the target literature.

In either version, translation strategies are decided. Based on the extensive discussions of a number of examples, it is true to assume that the translations in question are peripheral in English literature because most translations are ‘adequate’—employing form-based strategies is characteristic of the translations. Compared, the SMST and RD show noticeable application of translation strategies. The prevalence of function-based strategies in the SMST may be due to the publisher and/or western-minded writer. The SMST is published by ‘The University of Arkansas: Fayetteville’, an American publisher. It is perhaps true to say that the publisher could recourse to spice up the SMST with all what suit the Americans, thus a more-or-less target-oriented translation. However, the publisher of RD is ‘Cairo: General Egyptian Book Organization’. As mentioned earlier, the method adopted in RD is source-oriented, probably because the targeted readers here are different from those in SMST: they could be English-speaking Arabs or some native speakers of English in the Arab world with esoteric knowledge of Islamic-Arabic culture.

Arabic is very much influenced by the Qur’an and Prophet traditions. Text producer relies on ‘Islamic discourse’ in order to make cogent argument and establish a given discourse in a manner favourable to certain ideological leanings. In terms of translation, a number of problems manifest themselves in the translations: first, the TL speakers may fail to encode assumptions about what can be understood from the situation without being said and what cannot. It is incumbent upon the translator to devise strategies most salient to familiarise the TL audience with the subtle nuances of Arabic culture, e.g., stage four: ‘T’ might be useful. Item (68) in Appendix I is a case in point. How would liquor in the Hereafter be different from that of worldly one, say, ‘Glenfiddich’? Secondly, some translations fail to display intertextual links to religious references. Again, stage three (e.g., ‘E’) could be of help.

Based on the discussion of the examples, it is perhaps true to assume that Arabic discourse is twofold: Halal (permissible) and Haram (not permissible) discourses which are prevalent in the SMST and DR. These notions are the lead-up to discourse as macro-sign. That is, an utterance produced by a speaker is restricted to what is permissible or

not, that is to say, is very much related to one's ideology. In Item (67) in Appendix I, the speaker in the SL knows that breaking fast even a day simply means that he will be deprived of going to Paradise. This semiotic value of the sign seems to be difficult for the TL readers to arrive at.

Finally, the study makes it possible for the researcher to arrive at the following conclusions:

1. Hypothesis 1: the highest occurrences of the translation examples are form-based. The extensive discussion of the translation samples shows that, for the most part, the dominant formal translation orientation has a possible impact on cross-cultural transfer of semiotic content between Arabic and English. Even the frequencies of function-based translation strategies are not quite noticeable. They have not shown clear-cut transference of the semiotic values across text boundaries between the SL and TL. Compared to formal-based strategies, functional-based strategies could help preserve semiotic content of cultural reference, provided that much effort has to be exerted for the sake of maximal communication.
2. Hypothesis 2: it is apparent that translation theorists' long-time debate over loyalty to the SL or TL seems not to come to an end, probably because translation cannot be entirely source-oriented, nor can be target-oriented. It is somehow in between.
3. Hypothesis 3: cultural-bound expressions constitute a translation problem in translating Arabic literary texts into English. Due to various signifieds a sign would designate, the problem of lexical incongruence could arise, bearing in mind that a given culture partition reality quite different from another as the case may be with English and Arabic. Semiotic force of a sign is to be lost when translating unrelated languages, and consequently a breakdown in semiotic communication is expected. Each language has its nuances and peculiarities; nevertheless, translation is quite possible provided that working strategies are employed by a fully-fledged translator.
4. Hypothesis 4 is affirmed, that the more two cultures are in contact, the fewer translation problems are expected to be present in the course of translation. The reverse is not true. First, the translation of the SMST reveals that the items which are the products of the minds of the receptor culture pose fewer problems

in cross-culture transfer, for example, items (8), (9), (29), item (34) and many others. Consequently translation problems come to a minimal. This ‘cultural fertilization’ is of paramount importance that facilitates the job of the translator while dealing with cultural signs.

5. Question 1: as translation is looked at as a process of transferring one semiotic entity to another, the onus of the translator is to transfer as much as possible that entity. In some cases, e.g., (item 12) in Appendix II, the difference between Arabic and English cultures in perceiving reality makes the semiotic content so crucial that any mistranslation would result in a translation that is not only bizarre, but it is also detrimental to the spirit of the SLT.
6. Question 2: none of the translation had detrimental affect on the general sense of the SLT. However, when it comes to the discorsal and semiotic values, the translation tends to be odd and strange. This simply means that such areas of DA and semiotics seem to be neglected in Arabic TS.
7. Question 3: roughly speaking, the translator of the SMST has opted for function-based translations whereas the translator of the RD has opted for form-based strategies
8. Translation is a means of interplay between not only two texts, but also two groups of readers. Had intentionality not fully taken into account, translation would have been odd.
9. Macro-signs are probably the most difficult to deal with in translation. A problem arises from the disparity of text type and rhetorical strategies employed by language users. In some cases, the translators have to reorganise SLT to go in harmony with the norms of English discourse: opting for function-based strategies in an attempt to render the macro-signs. It is clear throughout the examples discussed that these strategies could be more conducive to better rendition than form-based strategies, of course, with macro-signs in mind. We can assume, then, that form-based translation minimises TL macro-sign whereas functional-based translation maximises macro-signs.
10. The study reflects the importance of incorporating various branches of linguistics and semiotics while attempting to render culture-specifics.

5.6. Recommendations

To improve the quality of translation from Arabic into English in particular and unrelated languages in general, we would like to make some recommendations directed at translation schools, translators and researchers in the field.

5.6.1. Recommendations to Translation Schools

In order to ensure a translation programme of good quality and quantity, people who are responsible for initiating and coordinating translation programme are recommended to:

1. Make available to translation students more training courses on the theory and practice of translation, with special focus on students belonging to remotely related languages and cultures.
2. Make available to translation students some multi-disciplinary programmes that are essential for translation theory.
3. Make available to translation students more authentic materials that deal with cultural friction between two languages in order to have enough training on how to get along with cultural signs in the course of training.
4. Make available to translation students courses on (inter)cultural studies so that, when confronted with texts charged with culture-specifics, they can comprehend and deal with cultural signs in translation.
5. It is important that translation students get sufficient training to tackle numerous discourse fields that come their way (e.g., text linguistics, critical discourse analysis etc.). Training on texts from and into languages of little affinity with DA's notions in mind might be of help to translators
6. Translation schools must have long-term policies on reinforcing intercultural interaction particularly between 'subjected languages and cultures' and 'dominating languages and cultures'.
7. Western Translation schools should step up their cooperation with Arabic translation schools.
8. Translation schools should intensify their educational and informational efforts.

5.3.2 Recommendations to Translators

To improve translators' final products of a given translation, they are recommended to:

1. Have considerable cultural knowledge of both the SL and TL. Cultural competence is as significant as linguistic competence.
2. Exercise extreme caution when it comes to translating cultural signs. DA and certain approaches to semiotic translation should be given priority in any translation task.
3. Translators need to refresh their practices in translation training and credentialing in light of a rethinking of the role of translation.
4. Be sensitive and caring when it comes to discorsal values of the original text, bearing in mind the significance and interplay of communicative, pragmatic and semiotic dimensions of context.

5.3.3 *Recommendations to Researchers*

The following recommendations can be made to researchers in TS:

1. The present study looks at the translation of cultural signs in prose narration. Yet it is possible for researchers to investigate different literary genres (how does the picture change when it comes to drama or poetry, or, much more interestingly even audiovisual products?).
2. The present study has dealt with translating Arabic cultural signs into English. Translation can be made in reverse. It is feasible to research other languages in cross culture transfer. Perhaps much to the point is discourse, text and genre as signs and how possible it is to transfer these signs in languages of much cultural affinity like Indo-European languages.
3. Beyond the scope of the present study is an intriguing topic: cultural interference. The data selected for the current study consists of cases of cultural interference which were commendable, abominable or most of the times unavoidable. Since the present study was conducted on two unrelated languages, how would be the case with other related languages? Would they have cultural interference? How much? Why and how?
4. A study can be conducted on linguistic interference and the effect on cross-culture transfer of cultural signs.
5. A study could be carried out on the semiotics of foreign languages employed by text producer in the SLT and how they are dealt with in the translation.
6. A further study could be carried out to test the hypothesis ‘that the Arabic version of the foreign is always shorter than the original. Arabic loses in translation but all

other languages being translated into Arabic gain'. Is it true when it comes to other languages, e.g., Spanish and English?

7. A cursory look at the data (appendix I) shows that the SLT has fewer words than TLT. How would be the case with Arabic-Spanish translation of other literary works?
8. A comparison between the SMST and RD could be made to calculate the words in the translations *vis-à-vis* the Arabic texts.

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APPENDIX I
Arabic Texts & Translation

Item No.	Arabic Text	English Translation
1.	لا تلدُ إلا الصبيان. (سمان، 1994: 8)	She'll give birth only to boys. (Boullata 1998: 1)
2.	خاتمٌ في اصبعك تدبره كما تشاء وتخلعه حين تشاء وإذا فركته قال لك شريك لبيك عبدتك بين يديك. (سمان، 1994: 8)	She'll be a ring on your finger which you can turn around as you wish and take off when you wish. And if you rub it, it will say, 'At your service, your slave is at your command'. (Boullata 1998: 1)
3.	ولكن هاهي السيدة الغامضة جالسة أمامه، ممثلة الوجه، خمسينية، وقد انزلقت من تحت خمارها الأسود الذي أراحته خصلٌ محمرة مصبوغة بالحناء كما كانت تفعل عجائز أسرته في بيروت حين كان طفلاً [...] ما الذي جعل هذه الخطابة تعرض خدماتها اليوم بالذات، حين اتخذتُ أخيراً قرار طلب الزواج من نادين في هذه الأمسية نفسها. (سمان، 1994: 8)	But here was a mysterious lady in her fifties, sitting in front of him with her plump face and her black scarf, which she threw back, revealing locks of hair dyed red with henna—the old women of his family in Beirut had used henna when he was a child [...]. What made this matchmaker offer her services today in particular, when I had finally decided to ask Nadine this very evening to marry me? (Boullata 1998: 1)
4.	تتابع السيدة الغامضة: "يا ابني عبد الرزاق ... عروسٌ عندها الله في السماء وأنت في الأرض. بوسعك أن تتزوج امرأة ثانية وثالثة ورابعة عليها وتعيش راضية مع ضراتها، بل وتذهب لتخطب لك العروس الثانية بنفسها إذا لم تنجب أطفالاً. ولكن من المهم أن تقطع رأس القط على عتبة البيت ليلة العرس أمام عينيها، فتفهم أن مصيرها كمصيره إذا لم تطعك!" . (سمان، 1994: 8)	The mysterious lady continued, "Abdul Razzaq, my son, this bride worships God in heaven and you on earth. You can marry a second, a third, a fourth wife, in addition to her, and she will live happily with her co-wives. She will even go out herself to ask the hand of a second bride for you if she can bear you no children. But it is important that your wedding night you behead a cat on the threshold of your home, in front of her, so she will see and understand that her fate will be that of the cat's, should she disobey you."

		(Boullata 1998: 1)
5.	نهضتُ عن مقعدها وهي تخلعُ معطفها كما تفعلُ البيروتيات في حضور غير "المحارم"، ولاحظتُ أن المقعد الوثير تحتها لم يتقعر بفعل وزنها والوسائد لم تتبدل هيئتها كما لو أن عصفوراً حط عليها لا امرأة. (سمان، 1994: 9)	She rose from her seat and took off her overcoat, as Beirut women do in the presence of those within the family whom they are legally forbidden to marry. I noticed that the soft sofa where she sat had not sunk under her weight, nor had the cushions changed shape. It was as though a bird has sat on the sofa, not a woman. (Boullata 1998: 3)
6.	عروسٌ نادرةٌ بيضاء شقّ اللفت تقولُ للقمر فمٌ لأجلس مكانك. لا تفك الحرف كي لا تقسد القراءة أخلاقها ولا ترى التلفزيون إلا بأمرك. لا ترتدي الأحمر إلا في البيت أمامك. وتقطع ذراعها قبل أن تمدها من الباب ويراهها غريب. لا تنشر الغسيل على السطح إلا محجبة خوفاً من كلام الناس وعيون الجيران والشيطان. (سمان، 1994: 10)	She's a rare white bride, as white as the inner heart of a turnip, as beautiful as the moon. She's illiterate, so that reading might not corrupt her morals. She'll watch television only under your orders. She'll wear red clothing only at home for you. She'd rather have her arm cut off than stretch it out of the doorway for a stranger to see. She'll hang the wash on the roof while veiled for fear of people's gossip, and for fear of the neighbours and the devil's eyes. (Boullata 1998: 3)
7.	لا تدخن ولم تشم رائحة الخمرة في حياتها. لا تقول كلمات مثل "موزة أو خيار أو بيضة" إلا وتضيف عبارة "بلا معنى" بعدها لكي تتبرأ من الإيحاء بمعنى جنسي. بنت 14 سنة تصلح لزيجة الدهر. (سمان، 1994: 10)	She does not smoke and has never even smelled alcoholic drinks. She'll never say words like 'banana,' 'cucumber,' or 'egg,' without adding 'Pardon me,' in order to clear herself of any suspicion of sexual insinuation. She's a fourteen-year-old, good for a lifetime's marriage. (Boullata 1998: 3-4)
8.	حزموا قدمي مع الضحكات وهم يهتفون بالفرنسية أبدول سيقفز، [...] قالت مداعبة: حسناً يا هاملت اللبناني ... أورقوار ... ومدت ذراعها كالعصفور وقفزت في الفضاء وهي تصرخ بالفرنسية التي تتكلم بها طوال الوقت: حرية. (سمان، 1994: 12)	They bound my feet, laughing, as they shouted in French, "Abdul will jump." [...] She said, teasing. "Fine, you Lebanese Hamlet, au revoir." And she stretched out her arms like a bird and jumped into space shouting in French, which she spoke all the time, "Liberté ...". (Boullata 1998: 5)
9.	قالت نادين: هات يدك لنقفز معاً. قلتُ لها: اقفزي أنتِ أولاً ودعيني أفكر ... لا أعتقدُ أنك تريدين القفز حقاً. فكري كم	Nadine said, "Give me your hand so that we may jump together." I said to her,

	ذلك خطر. أن نقفز أو لا نقفز تلك هي المسألة. (سمان، 1994: 12)	"You jump first and let me think I don't believe you really want to jump. Think how dangerous that is. To jump or not to jump, that is the question. (Boullata 1998: 5)
10.	إذا لم يعجبك شيء ضربتها وأدبته وأعلمتها كيف تأكل القطعة عشاءها وهي ساكنة. (سمان، 1994: 13)	If you don't like anything she does, you can beat her, discipline her, and teach her how a cat should eat its supper in silence. (Boullata 1998: 6)
11.	صارت تُكررها بأسى وهي تضربُ على صدرها بيدٍ مُزترجةٍ بالخواتم والحلي البيروتية العتيقة من "مبرومات" وسواها والدمعُ يكادُ يسيلُ من عينيها كمن يبكي زماناً هارباً. (سمان، 1994: 14)	She then began to repeat these last words with sorrow, beating her chest with her hands, which were bedecked with rings and old-fashioned Beirut jewellery, twisted bracelets and other trinkets. Tears almost flowed from her eyes like someone weeping for lost time. (Boullata 1998: 7)
12.	نظر إلى ساعته كي لا يتأخر عن مواعده مع نادين أمام مدخل ناديها الرياضي ولكنها كانت ما تزال تشيرُ إلى الخامسة كأنها تعطلت أو كأن الزمان توقف. السيدة الغامضة ما تزال تعبث بحبات سبحتها. (سمان، 1994: 14)	He looked at his watch, lest he should be late for his appointment with Nadine, to pick her up at the door of her sport club. It was still five o'clock, as though his watch was not running or time had stopped. Yet the mysterious lady continued to finger the beads of her rosary. (Boullata 1998: 7)
13.	تتابع السيدة الغامضة: يا ابني عبد الرزاق ... المرأة جانحها مكسور وهي لا شيء بلا رجل قيمتها من قيمته. (سمان، 1994: 14)	The mysterious lady continued, "Abdul Razzaq, my son, a woman has broken wings. She is nothing without a man. (Boullata 1998: 7)
14.	وإذا ترملت تدخل عدتها الأولى عدة شهور لا ترى خلالها رجلاً، وحين تنتهي العدة تتابع جدادها على حياتها في عدة مفتوحة ريثما يُنعم الله عليها بزواج آخر ... (سمان، 1994: 14)	If she is widowed, she enters her first 'idda, the legally prescribed period of months during which she may not see a man or remarry. After her 'idda, is terminated, she continues mourning her life in an open-ended 'idda until God graciously grants her another husband. (Boullata 1998: 7)
15.	ما قيمة المرأة إذا لم تكن زوجة فلان أو عمّة فلان أو أم فلان؟ المرأة جانحها مكسور يا ابني. (سمان، 1994: 14)	What is a woman worth if she is not some man's wife or aunt or mother? A woman has broken wings, my son. (Boullata 1998: 7)
16.	تذكرتُ "دلال" في بيروت، ومراهقتي، وكيف تراجعتُ	I remembered Dalal and my adolescence

	<p>يومها قبل سقوط قلعتها الأخيرة كأنها كانت تنفذ خطة مدروسة لتستعرض أمامي ما سأخسره إذا لم أتزوجها!.. خبثٌ كهذا لا تعرفه نادين.. قدمت لي يومها "دلال" تفاحها. تركتني أركض في حقولها، ألمس التفاح وأشمه وأقبله وأعبثُ به على هواي شرط ألا أقطم تفاحة قبل ليلة الدخلة! (سمان، 1994: 16-17)</p>	<p>in Beirut; I remembered how she withdrew before her last castle fell, as though she was implementing a studied plan to show me what I would lose if I didn't marry her. On that day, Dalal had offered me her apples, let me run in her orchards, touch her apples, smell them, kiss them, play with them as I wished, provided that I did not bite one apple until the wedding night. Nadin did not know such cunning viciousness. (Boullata 1998: 10)</p>
17.	<p>تتأهب السيدة الغامضة للذهاب، ولا يدري عبد الرزاق لماذا يرغب في استيقائها قليلاً لسماع المزيد عن صفات العروس المحتملة... ولم يتخل عليه بالمزيد: الطاعة. الرضى. الجمال الخجول ليلة الدخلة المهمة جداً. (سمان، 1994: 17)</p>	<p>The mysterious lady prepared herself to leave. 'Abdul Razzaq did not know why he wanted to keep her a little longer to hear more about the qualities of the possible bride. She did not withhold further information from him: obedience, contentment, shy beauty on the very important wedding night. (Boullata 1998: 7)</p>
18.	<p>يتأمل في النور الشاحب صورته طفلاً وإخوته وكلهم يكبرونه سناً وبينهم من قتل الآخر في الحرب وكانوا في الصورة متعانقين إنها صورة أسرة قابيل وهابيل. (سمان، 1994: 21)</p>	<p>In the weak light, he contemplated his own picture as a child, and those of his sisters and brothers, who were all older than he. Some of them had killed the others in the war, but in the picture they were hugging one another. These are the pictures of the family of Abel and Cain. (Boullata 1998: 13-4)</p>
19.	<p>لا يتحرك. تُناديه أمه. لا يتحرك. يسمعها تقول لوالده: هذه السبحة ما الذي جاء بها إلى هنا؟ إنها سبحة أختي بدرية رحمها الله. قرأت عليها "الصمدية" عشر مرات حين ولد عبد الرزاق. (سمان، 1994: 22)</p>	<p>He did not move. His mother called him. He did not move. He heard her saying to his father, "What brought this rosary here? It is the rosary of my sister Badriyya, may God have Mercy on her. She recited the Samadiyya prayer ten times with it when Abdul Razzaq was born." (Boullata 1998: 15)</p>
20.	<p>أجل إنها خالتك بدرية. كنت مددللها وكنا نتندر بحماسها لجمع رأسين بالحلال. (سمان، 1994: 22)</p>	<p>Yes, she is. You were her favourite, and we used to joke about her enthusiasm for matchmaking. (Boullata 1998: 15)</p>
21.	<p>يومئذ كنتُ أمارسُ هوايةَ صيد السمك فوق صُخور شاطئ</p>	<p>In those days, I practiced amateur fishing</p>

	"رأس بيروت" وأشعرُ أن جسدي جزء من الصخرة تحته ومستقرٌ فوقها و"الحجرُ في مكانه قَطَار" كما كان يُردُّ أبي. (سمان، 1994: 26)	from the beach rocks of Ras Beirut and felt my body part of the rock underneath it as it was firmly positioned on it. My father used to say repeating the popular proverb against leaving one's birthplace, "A stone in place weighs a ton". (Boullata 1998: 18)
22.	ولا يهمني حقاً كيف بسمونني بقدر ما يهمني أن يدفعوا أكثر وأكثر، فورائي زوجتان وسبعة أولاد يتعلمون ويأكلون ويمرضون وينفقون. (سمان، 1994: 27)	I did not really mind what they called me as long as they continued to pay me more and more. I had two wives, and seven children who needed schooling, food, medical care, and there were other expenses. (Boullata 1998: 19)
23.	اكتشف الحرز الذي دسسته في سريره واستجوبها ببعض طرقه الخاصة التي لا يصمد أمامها أحد. (سمان، 1994: 27)	He discovered the amulet that she had thrust in his bed. He interrogated her in his special ways which no one could resist, then came to me fuming, armed with a loaded gun. (Boullata 1998: 20)
24.	أكلنا بعضنا بعضاً حتى سألَ الدم من وجوهنا وتكومت الجثث على سجادنا وداخل فناجين قهوتنا، وانهارَ كلُّ شيء على رؤوسنا وسط التصفيق والخطب الحماسية والملصقات المتطايرة مع رصاص الإبتهاج وانتهينا الى هذا الذل الذي لا مفر منه. عودتي الى بيروت تعني ببساطة قتلي على يدي "أبو المهاول". (سمان، 1994: 27)	We fought one another until blood ran all over our faces, corpses accumulated on our carpets and in our cups of coffee, and everything collapsed on our heads amid applause, ardent speeches and political posters flying with shots fired in joy— we ended up with this inevitable humiliation. Returning to Beirut simply means I will be killed by and. Abul-Mahawil. (Boullata 1998: 19)
25.	اكتشف الحرز الذي دسسته في سريره واستجوبها ببعض طرقه الخاصة التي لا يصمد أمامها أحد، وجاءني غاضباً وفي يده "أر. بي. جي". (سمان، 1994: 27)	He discovered the amulet that she had thrust in his bed. He interrogated her in his special ways which no one could resist, then came to me fuming, armed with a loaded gun. (Boullata 1998: 20)
26.	(مرة ضربتُ كلب أحد "أبطال الدكان" المجاورة "لدكاني" بحجر خلسة، فصارَ يعوي متألماً وخجلتُ وندمتُ لأنني لم أجرؤ مرةً على ضرب صاحبه). (سمان، 1994: 29)	One day I surreptitiously hit the dog belonging to the "heroes" who owned the shop next to mine with a stone and it began to whine in pain. I was ashamed and regretted it, because I had not dared hit the dog's owner once. (Boullata 1998: 22)
27.	تتابعان تفجيرَ هُمومهما فيما يشبه الهذيان: الذكورُ هم المسؤولون. خربوا البلد.	They both continued to spurt their worries in an explosion resembling hysteria: "The

	<p>تقولُ صديقتها: طبعاً لأن الرجال يحكموننا وحدهم ... يهربون من ذل واحد ونحن من ذلّين اثنين! وكلنا هارب. آه... لا يجمع العرب إلا نظرتهم المتخلفة إلى المرأة! (سمان، 1994: 30)</p>	<p>males are the ones responsible. They destroyed our country.” One said, “Naturally, because the men alone rule us. They flee from one humiliation, we flee from two. We’re all fleeing!” The other said, “Oh, nothing unites the Arabs but their backward view of women.” (Boullata 1998: 22)</p>
28.	<p>وأنا سعيدة باحتضانها لي، وقد تلاشت غيرتي من عمو أبو رمزي وعمو أبو مروان وعمو أبو طانيوس وغيرهم من أعمامي الذين لم اسمع بهم لكنهم ظهروا بعد موت أبي وصاروا ينامون عند أمي لحراستنا كل بدوره. أما أعمامي الحقيقيون فلم يأت منهم أحد وقالت أمي ان الحرب تطحن الجميع وعلى كل واحد تحصيل رزقه بشطارته ولا أحد يساعد الآخر في أيام كهذه، وصار أولاد الحي يسخرون مني في المدرسة ومن ثيابي الفاخرة ويلمّحون الي اشياء يدعون كاذبين أن أمي تقوم بها. قال لي ماهر: أمك... ((كذا))... لو كنت مكانك لقتلتها. (سمان، 1994: 43-44)</p>	<p>I was happy in her embrace and no longer jealous of Uncle Abu-Ramzi, Uncle Abu-Marwan, Uncle Abu-Tanius, and other uncles I had never heard of and who, after my father’s death, started to sleep at my mother’s, to protect us, each in his turn. None of my real uncles came to see us. My mother explained that the war had crushed everyone, and that each person had to earn his living by his own diligence, because no one helped anyone else in such bad times. The neighbourhood children made fun of me at school and mocked my expensive clothes and hinted at things that they falsely claimed my mother did. Maher said to me: “Your mother is a-----. If I were you, I’d kill her.” (Boullata 1998: 36)</p>
29.	<p>حتى تقاذفتك رياح اليزابيث حين تورطت في لحظة وجدّ، وقلت لها إنك لا تريد أن تمتلكها إلا بعد الزواج وتريدها أن تبقى عذراء ... فأفهمتك أنها ليست عذراء وأنها سيدة محترمة بمقاييس مجتمعتها وليست عاهرة لكنها أيضا ليست عذراء. - أجل. ضحكت من سذاجتي يا عيذب وأفهمتني أنه ليس من السهل أن أجد في لندن شابة في سنّها وعذراء إلا إذا كانت مريضة أو بحاجة للعلاج عند طبيب نفسي. (سمان، 1994: 46)</p>	<p>Then the winds of Elizabeth threw you off when you got involved with her in a moment of passion and you told her you wanted to possess her only after marriage and wanted her to remain virgin. She explained to you that she was not a virgin and that she was a respectable lady by her society’s standards, not a prostitute, and yet not a virgin. -Yes, ‘Idab. She laughed at my naiveté and made me understand that it was not easy in London to find a young woman of her age who was a virgin, unless she was sick or in need of therapy by a psychiatrist.</p>

		(Boullata 1998: 38)
30.	وحولي وجوه مرسومة بالكحل والحناء والوشم والإبتسامات والألوان والقبلات وحرارة القلب. (سمان، 1994: 69)	Around me were faces with kohl and henna tattoos, smiles, colours, kisses and warm. (Boullata 1998: 60)
31.	- ما الذي تعرفينه عن الصافي؟ - لا شيء غير أنني أحبه ... وأنه يفتشُ عن عمل. وأنه يغني أيضاً بصوتٍ جميلٍ و يرددُ باستمرار أغنية "سجّل أنا عربي" وقد تعلمتها منه. وقبل أن أقولَ لها إن أغنية "سجّل أنا عربي" هي قصيدة شعرية جميلة لشاعر مقيم في باريس، قاطعتني وهي تفيض سعادة كجدول وصارت تنشدُ: سجّل أنا عربية ... سجّل أنا عربية ... وإسمي ليس غلوريا بل زكية ... أرجو أن تتاديني من الآن فصاعداً بإسم زكية. (سمان، 1994: 70)	"What do you know about Safi?" "Nothing, except that I love him. He is looking for a job. He also sings and had a beautiful voice. He continuously repeats the song 'Register: I'm an Arab' and I have learned it from him." Before I could tell her that the song "Register: I'm an Arab" was a beautiful poem by a poet living in Paris, she interrupted me, overflowing with happiness like a stream, and she began to sing, "Register I'm an Arab woman ... Register I'm an Arab woman ... And my name is not Gloria but Zakiyya ... Please call me Zakiyya from now on." (Boullata 1998: 61)
32.	لاحقني الصافي وقد ظنني في البداية فرنسية. انسحبنا إلى الشاطي للحظات بعيداً عن الأعين، وكدت أمنحه نفسي كما أفعل في باريس حين أقع في الحب دونما تعقيدات، لكن عمتي لحقت بنا وكانت بالمرصاد ... وضع أبي يده على الحكاية وزوجنا على يدي الشيخ! (سمان، 1994: 70)	Safi pursued me, thinking at first that I was French. We withdrew to the beach for a few moments away from all eyes, and I almost gave myself to him, as I do in Paris when I fall in love with no complications. But my aunt had followed us and was on the lookout. My father learned of the episode and he called a <i>shaykh</i> who married us. (Boullata 1998: 60)
33.	وانت، ألم يخطر لك أن بوسعك الزواج من صلاح الدين على أن تطليبي أن تكون (العصمة) بيدك سلفاً؟ ما معنى ذلك؟ معناه أن بوسعك تطليقه حين تشائين مثله تماماً. لم يقل لي أحدٌ ذلك .. لا أبي ولا الشيخ. (سمان، 1994: 78)	"And did it not occur to you that you could marry Salah al-Din on condition you return your 'isma?" "What does that mean?" "It means that you retain the right to divorce him whenever you wish, just as he does exactly." "Nobody told me that, neither my father nor the Shaykh." (Boullata 1998: 69)
34.	ولا أريد الزواج منه [سيرج]. إن العلاقة عاهرة	I don't want to get married to him [Serge].

	<p>"الكونكوبيناج" تمنحني حقوقاً أكثر بكثير من تلك الشرعية التي يريد لها أبي [...].</p> <p>قلت لها: ولماذا لا تطالبين أن يكون حق العصمة في يدك وتتزوجينه مثلاً؟</p> <p>- ما فائدة المكتوب على الورق إذا عجزنا عن تنفيذه؟ (سمان، 1994: 81)</p>	<p>Concubinage grants me many more rights than those legal rights my father wants for me [...].</p> <p>I said, "Why don't you ask for the right of 'isma for yourself, and then marry him?"</p> <p>- "What's the use of something written on a piece of paper if we can't implement it?" (Boullata 1998: 71)</p>
35.	<p>عشاء دسم يلثهمه بارداً في المطبخ قرب البراد واقفاً معظم الوقت، دونما شوكة أو سكين أو ملعقة كما يحلو له: كافيير يأكله بأصابعه. (سمان، 1994: 88)</p>	<p>He devours a rich, cold dinner in the kitchen, while standing next to the refrigerator most of the time and not using any fork, knife, or spoon; he eats caviar with his fingers. (Boullata 1998: 78)</p>
36.	<p>سألتُ مرة صديقتي التي تحجبت: لماذا؟ فأجابت لأرتاح من المضايقات وأصير حرة! (سمان، 1994: 107)</p>	<p>I once asked a female friend of mine why she took to wearing the veil, and she answered, "In order to rest from being harassed and in order to be free!" (Boullata 1998: 99)</p>
37.	<p>كان يوسع أشقائي الذكور الأربعة ارتداء نظاراتهم بسلام أما أنا فكان حلفُ أُمي و خالاتي وعماتي يجعلني أشعرُ بالخجل من نظاراتي و ضعف بصري، فأخلعها في الشارع ولا اتعرف على بعض الاصدقاء العابرين واستمع الى لومهم لي فيما بعد لأنني تجاهلتهم (سمان، 1994: 108)</p>	<p>My four brothers could wear glasses in peace. But the alliance of my mother and my maternal and paternal aunts made me feel ashamed of my glasses and my weak vision. So I took them off in the streets and did not recognise some friends as they pass by; and later I had to listen to their criticism because I ignored them (Boullata 1998: 100)</p>
38.	<p>كنتُ أتمنى أن أتمردَ على هذا التخطيط المستمر لحياتي من قِبَل الفقر وقيلهم معاً، ولكن وفاق لم يزود محركي بوقود الكراهية، وهكذا تزوجتُ وانجبتُ صبياً وبنين وأنا لا أعرف هل أحب زوجي أم لا. ووسط الزغاريد علقت أُمي شهادتي في المطبخ وتم ترويضني بثلاثة أطفال. (سمان، 1994: 109)</p>	<p>I wished to rebel against this continuous planning of my life by poverty and by them. But Wafiq did not kindle in me any hatred for him, and so I got married and gave birth to a boy and two girls, meanwhile not knowing whether I loved my husband or not.</p> <p>And amidst wedding ululations, my mother hung my diploma in the kitchen, and I was eventually tamed by three children. (Boullata 1998: 101)</p>
39.	<p>أغادرُ المترو في محطة "الايَتوال" وأبدله بمترو آخر يُقلني حتى محطة "فرانكلن-روزفلت" في الشانزليزيه. هكذا كل</p>	<p>I leave the metro at the Etoile station and transfer to another metro line that will take</p>

	صباح ومساء. (شَهَقَتْ ناديةً بشماتة مُستثارة عام ١٩٨٦ حين عَرَفَتْ أنني تخلفتُ مراراً عن حضور حلقتنا النسائية لشرب الشاي في الردهة الطولانية لفندق "البلازا-أتينيه". (سمان، 1994: 110) .	me to the Franklin Roosevelt station on the Champs Elysées. This is repeated every morning and evening. Nadia gasped gloatingly in 1986 when she learned that I had often not attended our women's circle to drink tea at the grand hall of the Plaza-Athénée Hotel. (Boullata 1998: 101-2)
40.	تخرجت ابنتي وأرسلت لنا بعدها بأسبوع برفقة من بيروت: تزوجت "خطيفة" لتوفير نفقات الأعراس من نabil الذي أعرف أنكما تحبانه وعدنا الى بيته هنا! (سمان، 1994: 115)	My daughter graduated and, a week later, sent us a telegram from Beirut saying, "I got married to Nabil, whom, I know, you both like. We eloped to save all the wedding expenses, and we returned to his home. (Boullata 1998: 107)
41.	ولم أعد راغية في سماع الحكايا أو قراءتها في الصحف عن الرجل الذي ذبح أخته لسلوكها الذي لم يعجبه وعن الذي طلب زوجته إلى بيت الطاعة [...] وإذا أحبوا امتداح امرأة قالوا إنها "أخت الرجال"، ولكن أخت أي نمط منهم؟ (سمان، 1994: 119)	I am no longer willing to hear stories or read them in newspapers about a man who killed his sister because her behaviour did not please him, or about another who required his wife to return to the home out of obedience to a court order sought by him [...]. When they wish to praise a woman, they say she is "a sister of men," but of what kind of men is she the sister? (Boullata 1998: 110)
42.	هل من أوامر أخرى مفرحة يا مولاي؟ لا يجب لكنه يندن بأغنية ... لا تتركيني. (سمان، 1994: 131)	"And are there other joyful commands, my lord?" He does not answer, but he hums a song, "Ne me quittes pas ..." (Boullata 1998: 123)
43.	وبعد إغتياله سأصيرُ أنا أرملة الشهيد مع كل ما يتضمنه لقب كهذا من مزايا وإعتبارات لا صلة لها بشخصي وسأصير ممثلة له وسيتدفق الحنان علي والتكريم بعد "إستشهاده". (سمان، 1994: 145)	After his assassination, I'll become the martyr's widow, with all the qualities and considerations that are implied in such a title and have nothing to do with my personality. I'll become his representative. I will receive a flood of sympathy and honours after his "martyrdom". (Boullata 1998: 137)
44.	حينئذ امتدت ذراعان لرجل لا أعرفه تحملانه عني وتودعانه في المقعد. شاكر ابتسم للغريب على غير عادته، وهو الطفل الذي لم يضحك مرة منذ خمس أعوام، منذ اصابته شظايا القذيفة الأخيرة في الحرب وخلفته مشلول الجزء الأسفل ...	At that moment, a man I did not know stretched out his arms and carried him for me and put him on the seat. Contrary to his habit, Shaker smiled at the stranger,

	<p>قلت للرجل بالفرنسية: أشكرك يا سيدي. أجابني بالفرنسية أيضاً: سأبقى معك وأساعدك في حمله إلى الألعاب وإعادته إلى مقعده. (سمان، 1994: 155)</p>	<p>although he is a child who has not laughed once in the five years since he was hit by the shrapnel of the last shell of the war; it left the lower part of his body paralyzed.</p> <p>I said to the man in French, “Thank you, sir.”</p> <p>He answered me in French also, “I will remain with you to help you carry him to the various games, then return him to his seat.” (Boullata 1998: 145)</p>
45.	<p>- كان بوسعي العمل ككاتبة في الصحافة العربية المهاجرة هنا، حيث أربح ضعف راتبه، لكن نعيم رفض ذلك قائلاً إنه من غير المقبول أن تعمل المرأة ويبقى الرجل في البيت حتى لو كان راتبها ضعف راتبه. قلت له يوماً: الضروراتُ تبيحُ المحظورات، لكنني لن أناقشك في خطأ قرارك هذا. (سمان، 1994: 156)</p>	<p>But Na'im refused that and said it was unacceptable that a wife work and her husband stay at home, even if her salary were double his.</p> <p>“I said to Na'im that day, ‘Necessities make forbidden things permissible, but I will not argue with you about the error of your decision.’ (Boullata 1998: 146)</p>
46.	<p>كنتُ أعد "التبولة" في ركن الغرفة الكئيبة الذي تحول إلى مطبخ وأنا أنصت صامتة لحواريهما وقلبي يبكي. (سمان، 1994: 159)</p>	<p>I was preparing the <i>tabbouleh</i> salad in one corner of the gloomy room that had been transferred into a kitchen, and I was listening to their conversation in silence while my heart was crying.</p> <p>(Boullata 1998: 149)</p>
47.	<p>يطولُ صمتي، ويدي الممسكة بالهاتف تترتجف [...]. - هل بوسعنا أن نلتقي؟ - بالتأكيد، أينما شئت ومتى شئت. - تعالي إلى فندقي بعد ساعتين. أنا في فندق "الوالدورف استوريا". - سأكون هناك. إلى اللقاء يا ميمنة خانم و "يا ميمت أهلين وسهلين". أعيدُ سماعه الهاتف إلى مكانها وأنا أكادُ لا أصدق. (سمان، 1994: 176)</p>	<p>My silence is long and my hand holding the telephone trembles [...].</p> <p>“Is it possible for us to meet?”</p> <p>“Certainly, wherever and whenever you would like.”</p> <p>Come, then, to my hotel in two hours. I am at Waldorf Astoria Hotel.”</p> <p>“I’ll be there. Until then, Maymana Hanum. And all my best.”</p> <p>I put down the telephone, almost unable to believe. (Boullata 1998: 163)</p>
48.	<p>-وأنا لم أعد راعياً في ذلك الحب كله. سأتزوج من ابنت عمي التي لم أراها، وأرضخُ لمشيئة أهلي. سأستدعيها من آخر الدنيا. ذلك أفضل بالتأكيد. (سمان، 1994: 178)</p>	<p>“I no longer want all this love. I’ll marry my cousin, whom I’ve never seen, and I’ll submit to my family’s will. I’ll summon her from the other end of the world. That would certainly be better.”</p>

		(Boullata 1998: 165)
49.	أنا الرجلُ الصحراوي، لكنك تتعاملين معي كما كانوا يُعاملون الحريم! ... لماذا اخترتِ عريباً لتعذيبه؟ لماذا لاتعتقدين صلةً مع ريتشارد أو جوني؟ (سمان، 1994: 178)	"I am a desert man, but you treat me as the harem used to be treated. Why have you chosen an Arab to torture? Why don't you have relationship with Richard or Johnny?" (Boullata 1998: 165)
50.	أصعدُ الدرجات المرمية إلى المدخل الفاخر بأرضه المنقوشة بلوحة فسيفسائية مستديرة تذكرني دائماً بفسيفساء الجامع الأموي. (سمان، 1994: 179)	I ascend the marble stairs to the grand entrance area with its floor embellished by a circular mosaic tableau that reminds me always of the mosaics of the Umayyad Mosque in Damascus. (Boullata 1998: 166)
51.	دخل إلى غرفة مكتبه وسمعته يتحدثُ على الهاتف. حاولتُ أن أسترق السمع. فلم أفلح إلا بسماع قهقهة ضيقتني بعدها الخادمة، فتظاهرتُ بأنني أمرٌ مصادفة! عاد والدي شبه ضاحك وقال: لا تحلفي محلوفاً عليك ... إنه أيضاً رفض الحضور للتعرف ولن يتزوج إلا صبيةً يعرفها ويحبها. (سمان، 1994: 180-181)	He entered his office and I heard him speaking on the telephone. I tried to listen stealthily but only succeeded in hearing his laughter. The maid caught me overhearing and I pretended to be passing by coincidentally! My father continued, almost in laughter, quoting a Damascene proverb: "Don't play hard to get, you are already unwanted." The man's son, too, refused to attend the initial visit of acquaintance and would only marry a young woman he knew and loved. (Boullata 1998: 167-168)
52.	يعودُ النادل. أبتلعُ الجليفيديش مرةً واحدةً وأبدأ بشرب القهوة وأنا أمتصُّ قرصاً يُخفي رائحة الكحول خائفةً من ميمنة خانم! (سمان، 1994: 183)	The waiter returns. I drink the Glenfiddich in one gulp and begin drinking the coffee and sucking a lozenge to conceal the smell of alcohol, in fear of Maymana Hanum. (Boullata 1998: 170)
53.	رفض والدي أن أسافر دون "كتب الكتاب"، فالعقد الزوجي الشرعي "بوليصة تأمين". (سمان، 1994: 185)	My father did not permit me to leave the country for my higher studies without first having the marriage. (Boullata 1998: 172)
54.	صورتني بثوب الاستحمام الشبيه بورقة التوت "البكيني" إلى جانب ابنة خالتي. (سمان، 1994: 192)	My picture in a fig-leaf bikini next to that of my cousin. (Boullata 1998: 179)
55.	لحظات، نعودُ منها إلى وقتنا المفضلة في قاسيون نطلُ على حبيبتنا وسيدتنا دمشق ... وثمة صوت عذب ينشدُ من بعيد "يا ميت مسا". (سمان، 1994: 195)	Moments later, we returned to our favourite place on Mount Qasiyun, overlooking our beloved lady, Damascus. There is a sweet voice in the distance singing Fayruaz's song "A Hundred Good

		evenings.” (Boullata 1998: 182)
56.	مساء الخير يا معشر الأشباح. وعليك السلام ... تبدو جديداً. أهلاً بك. (سمان، 1994: 210)	I greet them: “Good evening, ghosts.” One answers, “And peace to you. You seem to be new here. Welcome.” (Boullata 1998: 195)
57.	والعجب العجاب، أن هذا الشيخ المهاب، كان لا يبصرُ ما تحت قدميه، بسبب رمد مزمن أصابَ عينيه، واستفحل نتيجة لجهل والديه، لكنه رغم ذلك العمى الأكيد، كان قديراً على رؤية الهلال من بعيد، وطالما انفرد برويته، من دون كل أفراد فرقته، فلم يسع الحكام إلا الأخذ بشهادته، وإعلان بدء شهر الصيام، بدون سلام ولا كلام. ويزولُ العجب، إذا عرفَ السبب. فقد كان الشيخُ يستعيض عن نظره الضعيف المُضعف، بعيني مساعد شاب له يتبع ويخضع، فإذا رأى الشاب الهلال، عرفَ هو منه ذلك في الحال، ثم ادعى منه الله، وأنه هو الذي رآه، وصدق الكلُ دعواه. (بهجت، 1986: 13)	The wonder of wonders is that this old man is usually unable to see further than his own feet, because of chronic ophthalmia, aggravated during his childhood by his parents’ ignorance! Despite his confirmed blindness, however, he (of all members of the procession) is capable of sighting the New Moon from a distance! The rulers, therefore, must perforce take his word for it and unequivocally proclaim the beginning of the month of fasting. But there is reason for this: for the old man uses a young assistant whom he follows and obeys. He would thus spot the New Moon through him. Nevertheless, he pretends (Allah forgive him!) and is believed by all, that he has sighted it himself. (Hassan, 1988: 24)
58.	ويشاء السميع العليم، أن يتغيبَ الشاب عن الموكب في ذلك اليوم العظيم، وكانت لذلك حكاية ولا كل الحكايات، ليس كمثلهما في الماضيات، ولا يظن تكرارها في الآتيات، فقد حدث قبل ذلك بأيام معدودات، أن كان الشاب يسير في إحدى الحارات، فوقعت عينيه على إحدى الفتيات البلديات، ذوات الملايات. ولم تكن كاترايها من السمروات الكثيرات، الممتلئة بهن الطرقات، بل كانت بيضاء كالفضة النقية، أو طبق المهلبية، وبدا له وجهها تحت ملايتها السوداء، كأنه البدر في الليلة الظلماء. (بهجت، 1986: 13-14)	“It came to pass, however, (my forefather wrote) that Allah, the All-hearer and All-knowing willed it that the young man should absent himself from the procession on one of those occasions. That was quite a story, without either precedent or analogy to come. For a few days earlier, the young man was walking alone in a lane when he saw a native woman wearing her Milaya. She was different from her brown-skinned sisters who were to be found everywhere in the streets. She was as fair as pure silver or a dish of Mehallabiyah. Her face under her black Milaya looked like a full moon on a pitch-dark night. (Hassan 1988: 25)

59.	<p>ولسوء حظ المصريين التعساء، كان التاسع والعشرين من شعبان هو اليوم المحدد للقاء، فتغيب الشاب عن موكب الرؤية في ذلك العام، ولم يجد الشيخ بدا من الإعراف بأنه عجز عن رؤية الهلال، فتأخر الصيام يوماً بلا نقاش ولا جدال. وقال المماليك للمملوكين أنتم الكسبانون، وقال المحكمون البائسون: بل نحن منحسون، أما الفتى العاشق المجنون، وأما الفتاة وإسمها يبدأ بحرف النون، فكانا في شغل عما كان ويكون، بالجلوس بين يدي الحب المكنون، في إنتظار الجلوس بين يدي المأذون ... والله في خلقه شئون. (بهجت، 1986: 14)</p>	<p>Unlikely for the Egyptians, the twenty ninth of Shaaban was the date set for the meeting, and as the boy absented himself from the New Moon-sighting procession that year, the old man was bound to admit his failure to spot the crescent. Fasting was thus inevitably postponed for one day. The Mamelukes said to the subjects: "You gain from the postponement." while the miserable subjects said: "On the contrary, we are unfortunate."</p> <p>"As for the mad young lover, and the girl, and her name starts with an "N", they were entirely detached from what happened and was happening! for they sat in the temple afloat love, prior to their sitting before the Ma'zoun. Life is strange indeed." (Hassan 1988:25)</p>
60.	<p>أحسُ في الليلة الأولى من شهر رمضان أنني أرى من خلال النفس كل نفوس الآخرين في الوجود ... وينمو داخلي الحنين فأودُ أن أعرّ على النملة التي كلمت سيدنا سليمان لأقبلها، وأتمنى أن ألقى الحوت الذي ابتلع يونس لأربت على رأسه، وأحلمُ أن أجدَ الحمار الذي بُعثَ أمامَ عزيز لأحمّله على ظهري. (بهجت، 1986: 16)</p>	<p>On the first night of the month of Ramadan, I felt as if all other souls in the universe could be seen through my own soul. Inside me, a strong sense of nostalgia would grow: I wished I could find the ant that spoke to the prophet Solomon, and kiss it; I wished I could encounter the whale that swallowed Jonah and pat its head; I dreamed of finding the donkey that was resurrected before Ezra, and carrying it on my back. (Hassan 1988: 27)</p>
61.	<p>كما أفهم سر الهوى المتبادل بين زهرة عباد الشمس التي تحولُ وجهها نحو أمها، حتى يجي الليل فتتكس عنقها وتنام. (بهجت، 1986: 16)</p>	<p>I understood, as well, the secret of the mutual love between the sun and the sunflower which turned its face towards its father, and, when night fell, bowed down its stem and went to sleep. (Hassan 1988:27)</p>
62.	<p>بعد ساعتين ينطلق مدفع السحور. أصابَ زوجتي نشاط مفاجئ حين أعلنت شاريت ضبط الوقت منتصف الليل. أطفئت أنوار الصالة وأضيت أنوار المطبخ. اشتعلت عيون البوتاجاز الأربع، وراحت أشياء تطلق في الحلل ... عما قليل ينتهي إعداد السحور. البيت كله مستيقظ</p>	<p>After two hours the Sahur cannon was fired. All of a sudden, when the time signal struck midnight, my wife became active. The hall lights were turned off, and the kitchen lights were turned on. The four</p>

	وفي حالة إستعداد قصوى للطعام. (بهجت، 1986: 19)	flames of the cooker were lighted, and the food in the cooking pots started to simmer. After a while, the Sahur meal would be ready. The whole household was awake, and in a state of full alert for the meal! (Hassan 1988:29)
63.	انتهى السحور ... جلستُ أقرأ قليلاً قبل أن أنام. (بهجت، 1986: 20)	After the Sahur meal ... I sat up reading for a while, before going to sleep. (Hassan 1988:31)
64.	التراب يملأ السلم، وعم عبد العزيز البواب يقف أمام البيت وفي يده (المسبحة)، قلتُ له أن التراب يملأ السلم وعماً قليل سيتراكم ويدفننا تحته، فابتسمَ ابتسامة عريضة وحرك المسبحة في يده وتمتم: - رمضان كريم. - قلتُ له (الله أكرم) وانسحبتُ ... هزمني الرجل. (أحمد بهجت، 1986: 23)	Dust filled the staircase. Amm Abdel Aziz, the doorkeeper stood before the house telling his beads. I told him that there was dust all over the staircase, it would soon accumulated, and bury us. He grinned from ear to ear, played with the beads in his hand and murmured: - "Ramdan Karim." - "Allah Akram", I said to him, then left. What a man! (Hassan 1988: 33-4)
65.	معنا شاب في الثلاثين لا يصوم أبداً، ومعنا زميلٌ مسيحي جاملنا ورفض أن يدخن أو يشرب الشاي، وحين أراد أن يدخن استأذنا فسمحنا له. (بهجت، 1986: 24)	A colleague of ours, a young man in his thirties, was not fasting: he never did. Another colleague, a Christian, courteously refused to smoke or drink tea. When he wanted to smoke, he asked for our permission, and we granted it. (Hassan 1988: 36)
66.	عكفت على الملفات أمامي عكفتُ على الملفات أمامي وحاولتُ أن أركز، كنتُ أقرأ السطرَ مرتين من بدايته إلى نهايته ... وكان ذهني يسبح في افاق بعيدة لست أعرف مكانها على وجه التحديد ... وكشرتُ أكثر وأنا أقرأ ... أكتشفتُ أين يسبح ذهني. إنها السجائر اللعينة ... إن حبا عظيماً دونه حُب قيسٍ لليلي يسبحُ حولَ أشجار الدخان. أريد أن أدخن. دخان السجائر يتصاعد إلى الغرفة من زملائنا المفطرين. (بهجت، 1986: 25)	I set myself to work on some files and tried hard to concentrate. I was reading each line twice over: from beginning to end, and then back again. My mind was wandering far away in realms unknown to me. The more I read, the more I frowned, for I realised where my mind was wandering. It was a great love, greater even than felt by Qais and Laila. It was wandering around columns of smoke. How I wanted to smoke! The fumes of cigarettes smoked by those Ramadan offenders were filling the room. (Hassan 1988: 36-7)

67.	<p>أحسستُ أنني سأموت من العطش، وقلتُ في نفسي لو متُ اليوم فسوف يضيع عليّ الشهر كله، ولو أفطرت ضاع اليوم وبقي الشهر ... ثم تراءت لي الجنة بأنهار الخمر واللبن والعسل... فقررت أن أصبر. وقطبتُ وجهي وصبرت. (بهجت، 1986: 25)</p>	<p>I felt as if I was going to die of thirst. I said to myself: "If I were to die today, I would be losing the rest of the month of Ramadan, but if I break my fast, I would only be wasting today, and still have the rest of the month to fast in!" Thinking of Heaven, with the rivers of liquor, milk and honey, I decided to remain steadfast. I frowned and held fast. (Hassan 1988: 37)</p>
68.	<p>وأحاول أن أقول له أن أنهار الخمر والعسل واللبن ليست أنهارا للخمر أو العسل أو اللبن الذي نعرفه في الأرض. الجنة غيب لا نعرف عنه شيئا، وهي تحما أسماء أشياء في الأرض ... أراد الله أن يقرب صورتها للحواس البشرية، وأن يلفت إليها أمثالك من الدواب، فأطلق عليها أسماء لأشياء نجحها في الأرض أو نعرفها في الأرض ... ثم أوضح الرسول الكريم ذلك فقال: "فيها ما لا عين رأت، ولا أذن سمعت، ولا خطر على قلب بشر". (بهجت، 1986: 26)</p>	<p>I tried hard to tell him that those rivers, liquor, honey and milk were not full of liquor, honey and milk we knew on earth. Heaven was a complete mystery unknown to us. It carried names of things we knew on Earth, though they themselves did not resemble anything we knew. The Almighty wanted to present a vision of those things to human minds and to draw the attention of beasts like us to them. He gave them names of things we knew and liked on earth. The prophet made it clear when he said: "There is in heaven what no eye has ever seen, no ear has ever heard, and no heart has ever perceived." (Hassan 1988:38)</p>
69.	<p>كان لي صديق سكير وكان يقول لي: -تعرف أي شيء يحزنني لأنني لن أدخل الجنة ... أنهار الخمر ... تصور أن الزجاجاة التي تأتي به كل يوم تنفذ قبل أن نمر الطاسة أو نبدأ المتعة أو نسكر ... تصور نفسك أمام نهر من الخمر. (بهجت، 1986: 26)</p>	<p>I had a friend who was a drunkard. He used to tell me: "Do you know what really saddens me about not going to heaven? It is the rivers of liquor. You know how the bottle we get every day is finished before we feel tipsy, experience ecstasy, or get plain drunk. So imagine yourself standing before a river of liquor!" (Hassan 1988: 37)</p>
70.	<p>لاحظت أننا نغذ السير ونحرك أيدينا ونحرك السبح بشكل أسرع. قطعاً يبدو منظرنا مضحكاً. قال لي: طار صيامنا. قلت له: ليس لصيامنا أجنحة. وعدنا نتأملُ جسدَ الفتاة الشاحب الذي يشبه المرمز. (بهجت، 1986: 31)</p>	<p>I noticed that we were walking with quicker steps and clicking over the beads faster. Oh, we must have looked funny! "O, our fasting is fled", he said. "Don't worry. It has no legs to flee with!"</p>

		I answered. We continue to ogle the girl's fair marble-like form. (Hassan 1988:41)
71.	تعطي الشريعة لك حق النظرة الأولى ... ربما يكون الشيء الذي خرج من الشارع الجانبي أسدا سيأكلك. من حقك أن تنظرَ لتطمئن. النظرة الأولى لك والثانية عليك كما يقول الفقهاء. (بهجت، 1986: 31)	The Shari'ah gives man the right to have a first look. For the thing coming out from the side street could be a lion that would gobble him up. So you are entitled to a single look to ensure your safety. But as legal fraternity have it: "If the first look is for you, the second is against you". (Hassan 1988:41)
72.	قال صديقي: نمرُ على الجامع ونخطفُ ركعتين لله. ترددت الكلمة في وعي بغرابية. نخطفُ ركعتين لله. (بهجت، 1986: 33)	My friend said: "Let us stop at the mosque, and take this opportunity to pray". His words echoed strangely in my sub-conscious, 'take this opportunity to pray' (Hassan 1988: 43)
73.	تاملتُ مائدة الطعام. على المائدة أهدافٌ استراتيجية كاللحم والبطاطس، وأهداف تكتيكية كالفول والسلطة، وثمة أهداف تكميلية كالكنافة والقطايف. كمية الطعام هائلة وتؤكد أن رمضان كريم. (بهجت، 1986: 37)	I carefully scrutinised the dining table. There were some strategic targets, such as the meat and potatoes, tactical targets, such as the stewed beans and salads; and complementary targets such as the Kunafa and Qatayif. There was so much food that there could be no doubt that Ramadan was really Karim! (Hassan 1988: 48)
74.	سألت شيخ المسجد اليوم: هل يُفطر ركوب الأوتوبيس في رمضان يا مولاي؟ أزاح الشيخ عمامته إلى الخلف، وحك رأسه بيده، وظهرت على وجهه علائم التفكير والحيرة ثم أجاب: الأفضل ألا تركب ... لقد أباح الله لحم الخنزير عند الاضطرار فهذه رخصة وليس في الأوتوبيس نص صريح ولا عرفي، وأغلب الظن أن هذا كذاك والله أعلم، ولعله مثل لحم الخنزير رخصة، فمن شاء ركب ومن أراد اكتمال دينه ترك. (بهجت، 1986: 41)	Today I asked the Sheikh at the Masjid: "Your eminence would getting on the bus during Ramadan break one's fasting?" Sheikh moved back his Imama, scratched his head and showed signs of deep thought and perplexity before giving me an answer: "You'd better not! Allah authorised eating pork in case of necessity, and gave a clear license. But when it comes to buses there is no such clear stipulation. However, the same principle might apply here, that is to say, take the bus if you wish, but it is better not to! (Hassan 1988: 51)
75.	بارك الله في الشيخ. أسندتُ ظهري للعمود الرخامي في المسجد ورحتُ أتأملُ الجو حولي. تنام الناس في المسجد	God bless the Sheikh. I leaned my back against the marble column in the Masjid,

	<p>وتقرأ فيه الصحف. وفي صدر الإسلام كان المسجد مدرسة عليا وغرفة قيادة لأفراد الأمة. خادم المسجد يطوف على النائمين بمقرعته وهو ينادي ... إصحى يا حاج. قوم يا أسطي. انهض يا سيد. فز يا ولد. لكل واحد نداؤه الخاص الذي يليق بمقامه السني أو الزري. (بهجت، 1986: 41)</p>	<p>and went on looking around me. Today people sleep and even read newspapers in the Masjid, while in the early days of Islam, the Masjid was a house of learning and a gathering place for Muslim. The Masjid's servant went round, calling sleepers to wake up: "Wake up Hadji"; "get up master"; "rise mister"; each person had his own call, consistent with his appearance and a social standing! (Hassan 1988: 51-2)</p>
76.	<p>لا تلجأ إلى الله إلا في الأزمات. لم أكن أصلي إلا قبل الإمتحان، وكلما واجهتني مشكلة هرعتُ إلى الله، في وقت الرخاء والنعيم لا أسأل، فإذا وقعت في مطب صرختُ يا رب. كم نتعاملُ بأسلوب البقالين اليهود مع الله. ندفعُ القرش للشحاذ ونقول نريد القصر في الجنة يا رب وكلُّ غرفةٍ تطلُّ على الواجهة البحرية ناحية أنهار اللين والعسل. (بهجت، 1986: 42)</p>	<p>We had lost touch with religion, resorting to Allah only in times of crisis. I never prayed except before the examinations or whenever I faced a problem. In good and prosperous times I would not mind, but when I had a problem, I would shout "Oh, Lord". In dealing with Allah, how similar were we to Jewish grocers! We would give one piaster to a beggar, and say, "Allah, provide me with a palace in heaven, with each of its rooms facing north and overlooking the rivers of milk and honey!" (Hassan 1988: 53)</p>
77.	<p>عما قليل ننهضُ إلى الصلاة. سأظلُ مربوطاً في الجامع فقد حدثني يوسف أنه سيُحضرُ لفة قمر الدين إلى المسجد. (بهجت، 1986: 43)</p>	<p>In a few minutes we should say our prayers and leave. Nevertheless, I ought to wait for Youssef, my friend, who had told me he would bring me at the mosque a packet of Qamar-eddin. (Hassan 1988: 54)</p>
78.	<p>"كان رسول الله صلى الله عليه وسلم يعلف البعير، ويكنسُ البيت ويصلح النعل، ويرقع الثوب ويحلب الشاة، ويأكل مع الخادم، ويطحن معه إذا تعب، وكان لا يمنعه الحياء أن يحمل بضاعته من السوق إلى أهله، وكان يصافح الغني والفقير، ويسلم مبتدئا ولا يحقر ما دعى إليه، ولو إلى أرادا تمر، وكان هين المؤونة يرضى بما تيسر منها، لين الخلق، كريم الطبيعة، جميل المعاشرة، طلق الوجه، بساما من غير ضحك، محزونا من غير عبوسة، متواضعا من غير مذلة، جوادا من غير سرف، رقيق القلب، رحيفا بكل مسلم، لم</p>	<p>The apostle, may Allah's prayers and peace be upon him, would feed his camel, sweep the floor of his home, repair his sandals, patch his garments, milk his ewes, eat with the servant, and help him when he got tired of grinding the grain. Nor would he be ashamed to carry his purchases himself from the market-place back home. He would shake hands with the poor as</p>

	<p>يتجشأ من شبع، ولم يمد يده إلا إلى الحلال" (بهجت، 1986: 46)</p>	<p>well as with the rich. He would never decline an invitation to a meal, however modest, even to a few dates. He lived modestly, satisfied what came his way. He ewes lenient, amicable, affable and cheerful. He would smile but never laugh, feel sad, but never frown. He was modest without servility, generous without extravagance, kind-hearted and merciful to all Muslims. He never belched from over-eating. And he sought only to capture what was good". (Hassan 1988: 57-8)</p>
79.	<p>ومات عليه السلام ودرعه مرهونة عند يهودي في طعام إشتهراه لاهل بيته. (بهجت، 1986: 46)</p>	<p>"The Prophet may Allah's prayers and peace be upon him, died while his shield was left in the possession of a Jews as security for some food he had purchased for his household". (Hassan 1988: 57-58)</p>
80.	<p>وقَعَ حادثٌ صغيرٌ في طريقي من المسجدِ إلى البيتِ. مشاجرة صغيرة سببها أن رجلاً ضخماً طويلاً عريضاً الكثفين متورد الوجه ضخم القفا أشعلَ سيجارته في الترام جوار ناس صائمين. في البداية حاصرته نظرات التأفف والغضب ثم قالَ أحد الركاب: - خسارة. (بهجت، 1986: 49)</p>	<p>On my way home from the Masjid, a small incident occurred. A quarrel broke out, when a big tall man, with broad shoulder's, rosy cheeks and a bull's neck, lit his cigarette in the tram in front of some fasters. At the beginning he was only met by looks of disapproval and contempt. Then one of the passengers remarked: "Oh, this is unbearable!" (Hassan 1988:59)</p>
81.	<p>إذا طلبتُ من سويتش المصلحة نمرة تليفونية، وتأخرتُ قليلاً أو قالَ إنها مشغولة، ساعتها أشعر بنفس الحقد الذي شعرَ به قاييل نحو أخيه هاويل فقامَ عليه ذات ليلة وضربه بفك حمار ميتٍ وقتله. (بهجت، 1986: 50)</p>	<p>If I asked the Department's switch operator to dial a number for me, and he was a little late in connecting me, or told me that the line was engaged I would then have the same grudge against him that Cain had against his brother Abel when, one night, he turned on Abel, hit him with a dead donkey's jawbone, and left him lifeless. (Hassan 1988: 61)</p>
82.	<p>قلتُ للمفطر: - حضرتك بتدخن من غير فلتر ... ده بضر صحتك ... متجرب الفلتر. وانفجر نصف الترام يضحك ... وبدأت التعليقات الساخرة.</p>	<p>I said to the Ramadan offender: "You have been smoking a plain cigarette, which is bad for your health. Why don't you try a filter-tipped one?"</p>

	<p>وَحَيَّلَ إِلَيَّ رُغْمَ هُمُومِ النَّاسِ الْعَامَّةِ، أَنَّهُمْ كَانُوا يَنْتَظِرُونَ هَذِهِ الْحِكْمَةَ عَلَى الْأَنْفِ لِيُضْحِكُوا لِأَنَّيْ كَتَشَفْتُ نَفَاقَهُمْ. (بهجت، 1986: 50)</p>	<p>Half the passengers laughed and sarcastic remarks were made. It seemed to me that they had been waiting for that remark to release their tension... a remark that actually unmasked their hypocrisy. (Hassan 1988: 60)</p>
83.	<p>- اتفضل سيجارة يا بيك، ولا تغضب منهم فهم عجز. قلت له: صائم، فتفضل إفطر معنا. قال: السجائر نعمة، يتبطرونَ عليها والبطر يزيلُ النعم. (بهجت، 1986: 51).</p>	<p>Please do take a cigarette! Don't get upset because of them. They are only riff-raff! "No, thank you, I'm fasting. You are welcome to join me for the Iftar meal", said I. "Cigarettes are blessing which they arrogantly reject!" he said "It's a firm religious principle that rejection erodes your blessing!" (Hassan 1988: 62)</p>
84.	<p>كنتُ خارجاً من المسجد حين اصطدمتُ به ... لم أعرفه في مبدأ الأمر من لحيته التي أطلقها، وملابس الشيخ التي يرتديها، عهدي به أنه أفندي. (بهجت، 1986: 73)</p>	<p>I was coming out from the Masjid when I bumped into him. At first I did not recognise him, because of his beard and Sheikhs' costume he was wearing, as I had been used to seeing him dressed like all effendis in the European style. (Hassan 1988: 65)</p>
85.	<p>وكان زميلاً من زملاء الدراسة. وكان زميلاً من زملاء الروتين الحكومي في مصلحة أخرى، وفرقتنا الحياة في كل اتجاه، لم يكد يراني حتى أقبلَ يحتضنني ويقبلني. (بهجت، 1986: 73)</p>	<p>He was an old classmate, and a colleague in the civil service, not in my Department, though. Yet, life has separated us, and each went his way. Recognizing me, he gave me a big hugs and kisses. (Hassan 1988: 65)</p>
86.	<p>سألته: كنتَ موظفاً في الحكومة ... هل تركتَ وظيفتك ... قاطعني وهو يخفض صوته - ضربتها بالحذاء القديم ذي النعل المستصلح من كاوتش سيارة على المعاش. استغيتُ عنهم وعن قرفهم. يجب أن تزورني، ثمة احتفال صغير نقيمه في البلدة كل ليلة. (بهجت، 1986: 73)</p>	<p>"You were in the civil service, have you quitted your job?" He interrupted me and said in a low voice: "I chucked it up! I no longer needed that job with all the troubles it caused me! You should come to visit me. There is a small ceremony which we hold in my home every night". (Hassan 1988: 66)</p>
87.	<p>ملتُ على أذنه وهمستُ له: - هل أنت مطارد؟ ضحك بكل صدره وقال همساً: هؤلاء أتباعي. لقد صرتُ شيخاً لطريقة.</p>	<p>"Are you being chased?" I whispered in my friend's ear. He laughed and whispered, "Oh, no! these are my followers. I have become the</p>

	<p>قلتُ له: غريب.</p> <p>قال وهو يفرُدُ قامته الضخمة ويمدُّ يده للحيته في حركة مهيبة:</p> <p>- ما غريب إلا الشيطان، مات أبي في الريف وكان شيخاً لطريقة فصرتُ شيخاً لطريقة. (بهجت، 1986: 73)</p>	<p>Sheikh of a Tariqa. "How strange!" I exclaimed.</p> <p>He straightened up in huge frame. Touching his beard with an august gesture, he said: "Nothing is strange. My father was the Sheikh of a Tariqa in the countryside and, on his death I took over.</p> <p>(Hassan 1988: 66)</p>
88.	<p>فقلتُ لشيخ الطريقة وصديق الدراسة:</p> <p>- أنا جعت.</p> <p>قال: من صبر ظفر ... لم يأت أخطر ما في الحفل بعد. لم تأت الفتة.</p> <p>صرخ بصوتٍ ممطوط... وحدوووووه.</p> <p>سكتَ المنشدون والذاكرون والراقصون قالوا:</p> <p>- لا الله إلا هو. (بهجت، 1988: 76-77)</p>	<p>Feeling very hungry, I said to my schoolmate: "I am hungry". "Be patient. The most important item in our ceremony is not here yet. The Fattah is not ready yet!" said my friend, the Sheikh of the Tariqa. He, then, shouted in a long drawn-out voice: "Wahiduuuuuh!"</p> <p>The singers and the dancers stopped singing and dancing and said: "There is no God but God". (Hassan 1988: 69-70).</p>
89.	<p>- أمتنا العربية- حرسها الله- أمة حلوة تحبُّ الحلواء. يقول مُعمر العرب أبو عبيد، يقول العرب: كلُّ طعامٍ لالحلواء فيه فهو خداج "يعني ناقص". (بهجت، 1986: 79)</p>	<p>I recalled the Arab saying: "Without the sweet, no meal is complete!"</p> <p>(Hassan 1988: 71)</p>
90.	<p>لم يكد الشيخُ ينهي كلماته حتى حضرت ثلاث صوان تسبُحُ في السمن والعسل وهي تمتلئ بالقطايف. قال الشيخُ وكأنهُ يُجاهدُ في سبيل الله:</p> <p>اهجموا باسم الله!! (بهجت، 1986: 80)</p>	<p>Three pans full of Qatayif, doused in butter and honey, were brought into the room.</p> <p>As if he were going to Jihad (Holy War) my friend the Sheikh said: "In the name of Allah, we place our confidence in Him".</p> <p>(Hassan 1988: 71)</p>
91.	<p>يا صديقي القمر عادت الفرنجة من زيارتك للمرة الثانية، ولم تنفق كمسلمين على رؤية هلالك، تنازعنا الأمر فيما بيننا، فمن قائل ظهر هلاله، ومن قائل لم يظهر، ومن قائل جاء الهلالُ منخفضاً فلم يره رادار القلوب، ومن قائل بل ظهرَ ورأيناه. أيُّ بؤس. (بهجت، 1986: 82)</p>	<p>Oh moon! My companion! Foreigners have just returned, from a trip to you, while we Muslims still dispute about the rise of the crescent! (Hassan 1988: 72)</p>
92.	<p>لم يكن الإسلام هكذا حين بدأ، جرى ذهني للحضارة الإسلامية التي قدمت في شبابها جابر بن حيان في الكيمياء، وابن هيثم في الطبيعيات، وأبا بكر الرازي في الطب، وابن سينا في الفلسفة والجراحة، والغزالي في مباحث الروح، وابن خلدون في الاجتماع والتاريخ.</p> <p>(بهجت، 1986: 82)</p>	<p>Muslims were never like that when Islam was first revealed. Islamic culture gave the world great scientists and scholars. I recalled eminent names that had shone in all fields—Jaber Ibn Hayan in chemistry; Ibn Haytham in physics; Abu Baker El-Razi in medicine; Ibn Sina in philosophy</p>

		and surgery; El-Ghazaly in religion, Ibn Rushed in rational philosophy and Ibn Khaldoun in sociology and history. (Hassan 1988: 72)
93.	ورد في الأثر عن رسول الله صلى الله عليه وسلم أنه قال: "المؤمنُ القويُّ خيرٌ وأحبُّ إلى الله من المؤمن الضعيف". ولفظ القوة عامٌ ينبسطُ على العلوم والفلسفة والتاريخ والآداب والحروب وكلِّ شيءٍ، هو دعوةٌ كاملةٌ إلى القوة، دعوةٌ بغيرها ينزوي الإسلام وتفقد أعلامه نبضها العظيم القديم الموحى. (بهجت، 1986: 83)	Allah's Messenger, prayers and peace be upon him, was quoted saying: "A believer who is strong is better and closer to Allah, than a weak believer". The term 'strong' meant to be strong in every possible respect: in science, philosophy, literature, and the art of warfare. It was an all-out call to be strong, for without strength Islam should collapse from within. (Hassan 1988: 73-4)
94.	ولم يتفأهل جدي العشرون حينَ جاءه يوماً رجلٌ عربيٌّ مسلمٌ يريدُ سيفاً، قالَ لنفسه إن الغزاة هم الغزاة في كل مكان وزمان. (بهجت، 1986: 109)	My grandfather could not have felt very helpful when one day a Muslim Arab came to him to buy a sword. He said to himself: "Conquerors are all the same ...always and everywhere." (Hassan 1988: 92)
95.	وراح جدي يتأملُ نماذجَ الجنود المسلمين الذين يتعاقبون عليه. كانوا يغسلون وجوههم في اليوم خمس مرات، [...] ويغضون أبصارهم إذا سارت جوارهم نساء مصر [...] ولا يشربون الخمر. (بهجت، 1986: 109)	My grandfather carefully scrutinised the Muslim soldiers who came to his shop. He found that they washed five times a day, [...] lowered their eyes if an Egyptian woman passed by them [...]; didn't drink alcohol. (Hassan 1988: 92)
96.	سأل جدي يوماً أحد الجنود المسلمين: - من هو قائدكم؟ قال المسلم: قائدنا كتاب. سأل جدي: بماذا يأمركم هذا الكتاب؟ قال الجندي المسلم: يأمرنا بالصدق مع الناس والاحسان إليهم ويدعوهم إلى خالق رحيم واحد. . (بهجت، 1986: 110)	One day, my Great-Great-Grandfather asked a Muslim soldier: - "Who is your commander?" - "My commander is a book", answered the soldier. - "What does that book command you to?" - "It commands me to be truthful and kind to people, and invites them to worship the one Merciful Creator". (Hassan 1988:92-3)
97.	قال جدي العشرون: لو رفضت دخول الإسلام، ماذا تفعلون لي؟ قال الجندي المسلم: لا إكراه في الدين. قال جدي: عظيم جداً، لا أحبُّ ضغطاً من أحد. (بهجت، 1986: 110)	- "If I refuse to become a Muslim, what would you do to me?" - "Nothing. There is no compulsion in religion", the Muslim soldier answered. - "That is great, because I really hate to be

		compelled by anyone to do anything at all.” (Hassan 1988:93)
98.	وانصرف الجندي المسلم، وأسلم جدي أخيراً، وسمى نفسه اسماً طويلاً على عادة العرب، عبدالله بن سيف بن درع بن أسد المهدي، ويبدو أنه أطال اسمه كي يتفق مع طول لافتة حانوته. ومرت الأيام وفتح الله على عبدالله وتزوج من امرأة أخرى، وراحت زوجته الأولى تشيع عنه أنه دخل الإسلام بغرض الهروب من الجزية، فهو رجلٌ بخيل. (بهجت، 1986: 110)	My grandfather, then, finally decided to embrace Islam. He chose for himself that very long name of “Abdullah Ibn Sayf Ibn Dir’a Ibn Assad El Mahdi”. He wanted it long enough to fit into the long placard he fixed on the front of his shop. Days went by, and Allah made Abdullah prosper. He then took to himself a second wife. His first wife spread the word that he adopted Islam to be exempted from the Jizya, being tight-fisted. (Hassan 1988:93)
99.	تمر ليلة القدر في حياتنا مثل وهج من النور العابر يمثلُ فرصة أخيره يقدمها الله لعباده، ودائماً أبداً يقول المسلم لنفسه: لن أترك فرصتي الأخيرة تفلت مني. غير أن فرصتنا تمر بنا دائماً وهي متتكرة في ثياب العمل الشاق. ولهذا نهدها ونقول: في العام القادم إن شاء الله تعود ليلة القدر. (بهجت، 1986: 115)	Laylatul-Qadr flashes through one’s life like a transient glaring light, offering the last chance provided by God for his servant to repent. A Muslim is always telling himself: “I shall not let my last chance slip by”. “The last chance, however, always does slip by, and we say to ourselves: “Next year, Laylatul Qadr will be back God willing.” (Hassan 1988:97)
100.	يحدث هذا رغم أنني لستُ مشغولاً بأي شيء وليس ورائي أي عمل ... وأوقات الصلاة الخمسة لا تستغرقُ من الفرد أكثر من ربع ساعة في اليوم لو أطال الصلاة وعشرُ دقائق لو خطفها ... غير أنني أجلس في المقهى بالساعات متأملاً في الحريم التي تمشي أمامنا غير واجد أي وقت أصلي فيه مكتفياً بالصلاة على النبي. (بهجت، 1986: 118)	In fact I am not busy at all, and have nothing serious on my mind! The five prayers do not take up more than fifteen minutes a day, if one were to perform them unhurriedly, and ten minutes if one rushed. Still, I sit for hours at the café, doing nothing but ogling the women in the street and calling for Allah’s blessings on the Prophet! (Hassan 1988:102)

Appendix II

Taxonomy of Semiotic Values

<u>Arabic Sign with English Translation</u>	<u>Semiotic Value in Arabic</u>	<u>Semiotic Value in English</u>
<p><u>Ideological Culture: Religion</u></p> <p>1. 'خاتم في اصبعك تدبره كما تشاء وتخلعه حين تشاء واذا فركته قال لك شبيك لبنيك عبدك بين يديك' (She'll be a ring on your finger which you can turn around as you wish and take off when you wish. And if you rub it, it will say, at your service, your slave is at your command).</p> <p>2. 'لا إكراه في الدين' (There is no compulsion in religion)</p> <p>3. 'لا يشربون الخمر' ([Muslim soldiers] didn't drink a alcohol)</p> <p>4. 'تعطي الشريعة لك حق النظرة الأولى النظرة الأولى لك والثانية عليك' (The Shari'ah gives man the right to have a first look If the first look is for you, the second is against you...)</p> <p>5. 'بوسعك أن تتزوج امرأة ثانية وثالثة ورابعة عليها وتعيش راضية مع ضراتها' (You can marry a second, a third, a fourth wife, in addition to her, and she will live happily with her co-wives)</p>	<p>Obedience. Worshipping a husband on earth means Worshipping God in heaven.</p> <p>Freedom of Religion.</p> <p>Haram (not permissible) as it is against Islamic law.</p> <p>Haram (not permissible) as it is against Islamic law.</p> <p>Getting married to 2, 3, 4 wives together is legally permitted, religiously lawful and socially acceptable. Polygamous marriages are normal.</p>	<p>Woman is emasculated and marginalised.</p> <p>Freedom of Religion.</p> <p>Normal</p> <p>Avoid eye contact with someone means not looking straight at them because you feel awkward or embarrassed.</p> <p>It is a sin or crime.</p> <p>Polygamous marriages are abnormal.</p>
<p><u>Political Culture</u></p> <p>6. 'أشعر بنفس الحقد الذي شعر به قابيل نحو أخيه هابيل' (I would then have the same grudge against him that Cain had against his brother Abel)</p>	<p>Too much bureaucracy is sometimes at the expense of quality. Employees bear grudge against government bureaucracy The belligerent mood.</p>	<p>Too much bureaucracy. Quality is paramount.</p>

<p><u>Mythology</u></p> <p>7. 'اكتشف الحرز' (He discovered the amulet)</p> <p><u>Material Culture</u></p> <p>8. 'نقول للقمر قم لأجلس مكانك' (As beautiful as the moon)</p> <p>9. 'كانه البدر في الليلة الظلماء' (looked like a full moon on a pitch-dark night)</p> <p>10. 'وحولي وجوه مرسومة بالكحل والحناء والوشم' (Around me were faces with kohl and henna, tattoos)</p>	<p>People have great confidence reposes in the power of amulets and talismans.</p> <p>To bring good luck and protect women from evil esp. divorce.</p> <p>Beauty is in the eye of the beholder.</p> <p>Likening a lover to the moon.</p> <p>Paradise-goers will have faces like a full moon.</p> <p>Signs of jubilation.</p> <p>Some cosmetics such as black henna are not permissible.</p> <p>Tattoos are not permissible</p>	<p>To bring good luck and protect women from evil.</p> <p>A planet.</p> <p>A planet.</p> <p>All are permissible and not associated with jubilation.</p>
<p><u>Social Culture Habits and customs</u></p> <p>11. 'ودرعه مرهونة عند يهودي' (his shield was left in the possession of a Jew)</p> <p>12. 'ووسط الزغاريد علقت أمي شهادتي في المطبخ' (And amidst wedding ululations, my mother hung my diploma in the kitchen)</p> <p>13. 'لا تقول كلمات مثل موزة' (She'll never say words like banana ... adding pardon me)</p> <p>14. 'سأ تزوج من ابنت عمي' (I'll marry my cousin)</p> <p>15. 'كنت أعد التبولة'</p>	<p>Non-Muslims live in peace with Muslims under Islamic rule.</p> <p>Expression of happiness and sorrow as well.</p> <p>Symbol of resistance.</p> <p>A social stereotype at freedom fighter's funerals.</p> <p>Punctiliousness.</p> <p>Consanguineous marriage is commendable.</p> <p>Although served with</p>	<p>A claim has always been made that non-Muslims did not enjoy their rights under Islamic rule.</p> <p>Expression of happiness and sorrow as well.</p> <p>Normal.</p> <p>Consanguineous marriage is abominable.</p> <p>As a salad, it is often served</p>

<p>(I was preparing the tabbouleh salad)</p>	<p>other food as part of a meal, it can be eaten as a primary course.</p>	<p>with other food as part of a meal, but not a primary course.</p>
<p>16. '... المرأة جانحها مكسور.' (a woman has broken wings)</p>	<p>A woman is a weak creature. Nothing pejorative about saying that a woman has 'broken wings'.</p>	<p>Describing a woman as a weak creature may be understood as an insult to her.</p>
<p>17. 'الحجر في مكانه يقطار.' (A stone in place weighs a ton)</p>	<p>East or west, home is the best. Loving one's home is a crucial part of their faith.</p>	<p>East or west, home is the best.</p>
<p>18. 'سألت مرة صديقتي التي تحجبت.' (I once asked a female friend of mine why she took to wearing the veil)</p>	<p>Wearing Islamic scarf is a socio-religious practice.</p>	<p>No obligation regarding wearing dresses.</p>
<p>19. 'مرة ضربت كلب.' (I surreptitiously hit the dog)</p>	<p>Domesticating dogs is to help for hunting.</p>	<p>Dogs are emblematic of faithfulness.</p>
<p>20. 'أن تقطع رأس القط.' (you behead a cat)</p>	<p>Arabs and Muslims are dog-haters. Bidding wife's obedience at wedding night.</p>	<p>Putting down dogs is against law. Westerners are dog-lovers.</p>
<p>21. 'الحكة على الأنف.' (Remark to release one's tension)</p>	<p>A remark to relieve one's tension.</p>	<p>Disgusting. Unremittingly awful Meaningless.</p>
<p>22. 'وحك رأسه بيده.' (scratched his head)</p>	<p>Sign of deep thought to solve a problem.</p>	<p>To repeatedly remind someone of something they don't want to think about such as a failing or a mistake they have made.</p>
<p>23. 'نظر إلى ساعته كي لا يتأخر عن مواعده.' (He looked at his watch, lest he should be late for his appointment)</p>	<p>Theatrical looking at one's watch is offensive.</p>	<p>Sign of deep thought to solve a problem. Theatrical looking at one's watch is to be more punctual.</p>

